<table>
<thead>
<tr>
<th>SCENE NO.</th>
<th>ACTION</th>
<th>SOUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FADE IN MAIN TITLE&lt;br&gt;The Cleveland Railway Company presents&lt;br&gt;<strong>new copy</strong>&lt;br&gt;DISSOLVE TO --</td>
<td>Introductory music up for seven or eight seconds, then fade out under following frame.</td>
</tr>
<tr>
<td>2</td>
<td>&quot;IS IT FUN OR DUMB?&quot;&lt;br&gt;DISSOLVE TO --</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Produced through the co-operation of the Student Councils of Greater Cleveland Junior and Senior High Schools.&lt;br&gt;FADE OUT.&lt;br&gt;FADE IN</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>EXTERIOR, TYPICAL STREET SCENE WITHIN A BLOCK OR TWO OF SCHOOL&lt;br&gt;Start 71.4&lt;br&gt;Three smart aleck, semi-tough kids, Butch, Pinky, and Slats are coming down street towards camera. Superimpose title &quot;The Dead Head Kids&quot; then as each is introduced cut to individual one shots with each making gesture or smirking as his name is mentioned. (Cut back to medium shot as they walk away from camera.)&lt;br&gt;CUT TO</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>INTERIOR STREET CAR IN MOTION&lt;br&gt;Old Man&lt;br&gt;Butch, Pinky, and Slats made a dive through the crowded street car to take their places in empty seats in rear.&lt;br&gt;CUT TO</td>
<td></td>
</tr>
</tbody>
</table>

**ANNOUNCER:**<br>For example, their idea of something important is to try and turn a street car or motor coach into a football field and make a line smash for seats at the far end. 
<table>
<thead>
<tr>
<th>SCENE</th>
<th>ACTION</th>
</tr>
</thead>
</table>
| 6     | INTERIOR STREET CAR IN MOTION  
Butch, Pinky, and Slats making airplanes out of the folders. |
| 7     | INTERIOR STREET CAR IN MOTION  
Semi-close up showing Butch's feet in aisle. Show other feet stepping over them. |
| 8     | INTERIOR STREET CAR IN MOTION  
Butch, Pinky, and Slats singing, |
| 9     | Reverse angle -- camera can be seen through heads of Butch, Pinky and Slats. They get up, hurry towards camera and Butch puts cap or hat over lens. Screen goes black with following scene. |

And here is something else they think is mighty important -- the ability to make airplanes out of the folders.

They're right handy when it comes to leaving their feet in the aisle.

And for some reason or other they think they can sing.

BUTCH:
Hey, wait a minute, mister. Stop this picture.

PINKY:
Yea, why put us on the spot?

SLATS:
Anyway, those things are fun!

ANNOUNCER:
Are you sure?
<table>
<thead>
<tr>
<th>SCENE NO.</th>
<th>ACTION</th>
<th>SOUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>INTERIOR STREET CAR IN MOTION</td>
<td>ANNOUNCER: You can't tell me you think it would be fun to make a football rush against a lame man. What fun is there in seeing a third woman...</td>
</tr>
<tr>
<td></td>
<td>CUT TO</td>
<td>And it probably wouldn't make you feel so good to have one of your airplanes hit a baby in the face.</td>
</tr>
<tr>
<td>11</td>
<td>INTERIOR STREET CAR IN MOTION</td>
<td>And what fun is there in seeing a tired woman... probably on her way home to cook a dinner for fellows just like you -- what fun is there in seeing her trip and fall?...</td>
</tr>
<tr>
<td></td>
<td>CUT TO</td>
<td>MR. BROWN</td>
</tr>
<tr>
<td>12</td>
<td>INTERIOR STREET CAR IN MOTION</td>
<td>BUTCH: Okay. We'll go along with you on those things.</td>
</tr>
<tr>
<td></td>
<td>CUT TO</td>
<td>SLATS: But what's wrong with singing? That doesn't hurt anyone.</td>
</tr>
<tr>
<td>13</td>
<td>INTERIOR STREET CAR IN MOTION</td>
<td>ANNOUNCER: Maybe not hurt anyone but it can sure bother them.</td>
</tr>
</tbody>
</table>
SCENE NO. | ACTION | SOUND
--- | --- | ---
15 | INTERIOR STREET CAR IN MOTION | SLATS:
Sour looking old man "comedy type," riding in a street car, not identified as the one the boys are riding on.

FADE OUT FAST

16 | INTERIOR BUTCH's BEDROOM | ANNOUNCER:
FADE IN FAST

Butch's mother rolling him out of bed against his own wishes. Play for comedy.

Maybe so, but it's no fun to be bothered you ought to know that, Butch.

How about the mornings when there was no school and somebody made you get up early. Was it any fun to be bothered then?

BUTCH:
No.

ANNOUNCER:
Of course not, and then there is another way of looking at it.

In some countries fellows your age are bothered all the time -- they have to do this -- they can't do that -- in fact they can only do what they're told to do.

But we're lucky -- we're Americans. We have freedom of speech and action but it is also part of the American idea to live and let live -- for people to have equal rights. If we're going to call ourselves Americans we have to remember that.

17 | A SHORT MONTAGE OF MARCHING FEET | CUT TO

DISSOLVE TO

18 | MEDIUM SHOT AMERICAN FLAG, waving in the breeze "Play for Composition" |
Enigma Flags

1st backlight

meters 100
Stop f8
Lens 1"
Speed 8

T-7

crane with lights

Hairpin aperture

T-4

Another ball named as T-3

Am. Flag

meters 3.5
Stop 3.5
Lens 1"
Speed 32
<table>
<thead>
<tr>
<th>Scene No.</th>
<th>Action</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>FADE IN EXTERNAL FOOTBALL GAME. High school game, as the winning touchdown is made.</td>
<td>Of course there are times like when the football team romps home to victory. Nobody can blame you for blowing off steam then.</td>
</tr>
<tr>
<td>20</td>
<td>EXT. FOOTBALL GAME Group shot dead head kids and others cheering wildly.</td>
<td>But here is the place for it. Not in the street car or bus. Unless you want to let some fellow make a monkey out of you.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BUTCH (belligerently) Make who a monkey?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ANNOUNCER:</td>
</tr>
<tr>
<td>21</td>
<td>FADE IN MONKEYS IN CAGE GOING THROUGH ANTICS</td>
<td>I'm not calling you names but it's a well known fact that 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-- monkeys imitate people ... particularly show-offs ... the same as some students ape self-appointed cheer leaders. On the other hand there is another way of looking at it ...</td>
</tr>
<tr>
<td></td>
<td></td>
<td>You fellows wouldn't want to be dressed in rompers? You're not children but every once in a while you act that way.</td>
</tr>
<tr>
<td>22</td>
<td>EXT. PLAYGROUND Butch, Pinky, and Slats in rompers. Playing in a sandpile, or on a see-saw. &quot;All the comedy possible.&quot;</td>
<td>BUTCH:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I'll say one thing for you mister, you don't beat around the bush.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ANNOUNCER:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Why should I? You fellows are old enough to think for yourselves and decide whether I'm right or wrong. And that brings up another question.</td>
</tr>
<tr>
<td>SCENE NO.</td>
<td>ACTION</td>
<td>SOUND</td>
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</tr>
<tr>
<td>23</td>
<td>FADE IN QUICKLY</td>
<td>The question of hitching rides -- running around behind street cars -- and sticking arms out of windows. Is that fun -- or is it dumb?</td>
</tr>
<tr>
<td>24</td>
<td>FADE OUT -- FADE IN</td>
<td>PINKY: I'll bet you say it's dumb.</td>
</tr>
<tr>
<td>25</td>
<td>Series of close ups showing safety signs.</td>
<td>ANNOUNCER: Of course we have always had our own ideas about safety and courtesy and have tried to encourage people to follow them. However, when we first decided to make this picture we called on --</td>
</tr>
<tr>
<td>26</td>
<td>CUT TO INTERIOR MEDIUM SHOT OF MR. CARL SMITH AT DESK. He looks up and smiles as he is introduced.</td>
<td>Mr. Carl Smith, Managing Director of the Cleveland Safety Council, and --</td>
</tr>
<tr>
<td>27</td>
<td>Mr. H. M. Buckley, he gives salute or nods head when name is mentioned.</td>
<td>Mr. H. M. Buckley, Chairman of the School Committee of the Safety Council. These men advised us the students probably had ideas of their own about safety and courtesy.</td>
</tr>
<tr>
<td>28</td>
<td>ONE SHOTS</td>
<td>At their suggestion student council groups were invited to meetings where they were asked to have students send in their ideas.</td>
</tr>
<tr>
<td>29</td>
<td>CU of hands typing -- dissolve into CU of writing, &quot;attend meeting next Wednesday.&quot;</td>
<td></td>
</tr>
<tr>
<td>SCENE NO.</td>
<td>ACTION</td>
<td>SOUND</td>
</tr>
<tr>
<td>----------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>28</td>
<td>CLOSE UP -- stack of letters on the top of a desk -- as scene progresses more letters rain in.</td>
<td>Suggestions were received from both Junior and High Schools -- hundreds of them -- and they were excellent -- some of them outstanding.</td>
</tr>
<tr>
<td>29</td>
<td>FADE IN --</td>
<td>For example, it was suggested we make a picture entitled, &quot;You Bet Your Life&quot; ... that's a good idea and a good title ... for example/ ... You bet your life unless you wait for the bus or street car to pass.</td>
</tr>
<tr>
<td>30</td>
<td>IN FOCUS PAST</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Ext. street car at safety zone. Student (A) having just gotten off street car waits for it to pass.</td>
<td>You bet your life unless you wait in a safety zone or on the curb for the traffic light.</td>
</tr>
<tr>
<td>32</td>
<td>Ext. street car at safety zone. Shooting over Student (B's) shoulder we see stop light -- it changes from red to green.</td>
<td>You bet your life unless you walk with your umbrella held high in front of you.</td>
</tr>
<tr>
<td>33</td>
<td>Ext. street corner. Student (C) crossing street with umbrella in front of her held high.</td>
<td>You bet your life when you bet cars can stop on wet pavement.</td>
</tr>
<tr>
<td>34</td>
<td>Repeat title: &quot;You Bet Your Life.&quot;</td>
<td>You bet your life -- and it's a bet you can lose only once. That's why we think it's a dumb bet.</td>
</tr>
</tbody>
</table>
IN FOCUS FAST
Repeat stack of letters a hand opens a letter.

FADE IN TITLE OVER LETTERS.
How NOT to make a dumb bet.

FADE OUT

FADE IN
Ext. safety zone view of child (D) waiting in safety zone -- street car approaches in B. G. [notes]
CUT TO --
Ext. bus at safety zone view of child (E) getting on bus properly.
CUT TO --
Int. Street car view of child (F) paying fare properly.
CUT TO --
Int. street car in motion. Varied view of children on street car riding as they should.
CUT TO --
Ext. street car at safety zone. Varied view of children leaving street car.
CUT TO --
Ext. busy street corner. Child (G) on sidewalk crowded street having just left a bus in B. G.

But now let's get back to these letters and see what rules the students themselves set up --
rules on how NOT to make a dumb bet. There seem to be six different times and places when it is smart to know how NOT to make a dumb bet.

ANNOUNCER: Richard Wagner/Wilbur Wright
One -- how NOT to make a dumb bet while waiting for a street car or bus. T-1

Two -- how NOT to make a dumb bet while boarding a street car or bus. T-2

Three -- how NOT to make a dumb bet when paying fare or using pass.

Four -- how NOT to make a dumb bet while on a street car or bus.

Five -- how NOT to make a dumb bet when leaving a street car or bus.

Six -- how NOT to make a dumb bet after leaving street car or bus.
SLOW FADE OUT
SLOW FADE IN

INTERIOR SCHOOL ROOM. Dead Head Kids Butch, Pinky, and Slats, sitting on stools taking off dunce caps.

CUT TO --

INTERIOR BEDROOM. Girl about 16, primping in front of a mirror.

CUT TO --

EXT. STREET "RAINING". Med. Shot: Same girl walking in rain without umbrella or coat.

SOUND

Suppose we have our friends here let's take off the dunce caps and see if we can figure out some of these rules for not making a dumb bet -- I'll give you a hint.

What would you think of a girl who got all dressed up and --

then went out in the rain without an umbrella or a coat?

SLATS:
I'd say she was a first-class dumb dora.

BUTCH:
Doesn't even have enough sense to stay in out of the rain -- some dam' are sure wacky.

ANNOUNCER:

Then how about people who don't have enough sense to stay in out of traffic. It's a lot more serious to get hit with a car than it to get hit with a raindrop.

PINKY:
Okay mister, you score again -- if it's dumb to stay out in the rain it's many times as dumb to stay out in traffic.
<table>
<thead>
<tr>
<th>SCENE NO.</th>
<th>ACTION</th>
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</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>SLOW FADE OUT</td>
<td>ANNOUNCER: That's right and so here's our first rule as given by the Junior and Senior High School students.</td>
</tr>
<tr>
<td>47</td>
<td>SHOW FADE OUT</td>
<td>ANNOUNCER: When waiting for a street car or bus stay on curb or in safety zone.</td>
</tr>
<tr>
<td>47</td>
<td>FADE IN</td>
<td>BUTCH: That's simple enough.</td>
</tr>
<tr>
<td>47</td>
<td>POP-IN</td>
<td>ANNOUNCER: Sure it is -- but don't get careless.</td>
</tr>
<tr>
<td>47</td>
<td>#1. STAY ON CURB OR IN SAFETY ZONE</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>FADE OUT FAST</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>EXT. STREET CORNER</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td></td>
<td>Student (H boy) is waiting on curb for car ... cue action to speech... (a) Starts to walk out from behind parked cars.</td>
</tr>
<tr>
<td>47</td>
<td></td>
<td>(b) Stops and looks at camera.</td>
</tr>
<tr>
<td>47</td>
<td></td>
<td>(c) Salutes and goes back to curb.</td>
</tr>
<tr>
<td>47</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>CUT TO</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>EXT. LONG-SHOT OF PRECEDING SCENE</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td></td>
<td>Car whizzes by -- or -- cars are jostled so student would have been hit.</td>
</tr>
<tr>
<td>47</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>CUT TO</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td></td>
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</tbody>
</table>

**CAPTION: WHEN WAITING FOR A STREET CAR OR BUS -- hold for 3 feet then --**
TITLE: WHEN WAITING FOR STREET CAR OR BUS ... 1. Stay on curb until street car or bus is within 200 feet of the corner.

CUT TO --

EXT. STREET CORNER ... Med. Student (h) waiting on curb for street car he looks both ways. Car passes. He walks across to safety zone when all is clear.

FADE OUT --

FADE IN --

How not to make a dumb bet
TITLE -- WHEN WAITING FOR STREET CAR OR BUS -- Hold for 3 feet then pop-in. If waiting in safety zone don't stand too close to the tracks or traffic.

CUT TO --

FADE OUT --

Diss
FADE IN --

TITLE -- "How not to be dumb when boarding street car or bus."

CUT TO --

EXT. STREET CORNER.

Student (J) standing on curb and looking down street. She steps down and walks to car.

ANNOUNCER:

When waiting for a street car or bus stay on curb until the street car or bus is within 200 feet of the corner.

That's a good rule for how not to be dumb and it is also the law BUT -- along with that keep your eyes open. Some drivers are pretty careless. When both you and the driver are careless the chances for an accident are twice as good.

If waiting in safety zone -- don't stand too close to the tracks or traffic. That's another good rule -- good because it's no fun to play tag with street cars and automobiles.

Next we want to get some rules on -- "How not to be dumb when boarding a street car or bus." Here is what the students say.

Look right and left before leaving curb and then go directly to car. Sounds like a good rule to me. What do you think of it Pinky?

PINKY: 2-6 - dumb

I guess it's okay.
ANNOUNCER:
You guess it's okay! Tell me Pinky, do you ever go swimming?

PINKY:
Yes, a lot of times.

ANNOUNCER:
Do you look to be sure there is water in the tank before you dive?

PINKY:
Sure.

ANNOUNCER:
You don't guess about that?

PINKY:
Say, what is this? I'm not that dumb.

ANNOUNCER:
You are if you dive out into the street without looking.

When you do that you're guessing -- guessing whether or not there are automobiles coming and if you guess wrong you get the same results as diving into an empty tank.

BUTCH:
I think he hung one on you that time, Pinky.

PINKY:
Aw, you've pulled some dumb ones too, Butch.
<table>
<thead>
<tr>
<th>SCENE NO.</th>
<th>ACTION</th>
<th>SOUND</th>
</tr>
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<tbody>
<tr>
<td>58</td>
<td>FADE IN</td>
<td></td>
</tr>
</tbody>
</table>

**FADE OUT**

**EXTerior HIGH SCHOOL FOOTBALL GAME.**

L. S. Football scene to show ball carrier following interference.

1. Cross 1st down 5.6
2. Run
3. Run
4. Score 2.5

**CUT TO --**

**EXTerior STREET CORNER.**

Med. CU of traffic light ... red at beginning of scene it flashes green.

---

**ANNOUNCER:**

All right Butch, suppose you handle the next one. You play football don't you?

**BUTCH:**

Whenever I get a chance.

**ANNOUNCER:**

Then you know the smart ball carrier always follows his interference.

**BUTCH:**

He'd be dumb if he didn't.

**ANNOUNCER:**

Well, I'm glad to know you feel that way because --

-- it means you do the same thing in traffic -- cross with the green light -- that's following your interference.

**BUTCH:**

You win, I'll follow my interference after this.

**ANNOUNCER:**

That's a good thing for all of us to do.

Now let's get on with the rules about boarding a car or bus.

---

**FADE OUT --**
<table>
<thead>
<tr>
<th>SCENE No.</th>
<th>ACTION</th>
<th>SOUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>60</td>
<td>FADE IN</td>
<td>Let the passengers get off first.</td>
</tr>
<tr>
<td></td>
<td>EXTERIOR BUS AT SAFETY ZONE. Students waiting politely while passengers leave bus. Dissolve to --</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>EXTERIOR BUS AT SAFETY ZONE. Adults getting on ahead of students.</td>
<td>Let adults get on first. That's common courtesy and it's smart.</td>
</tr>
<tr>
<td></td>
<td>CUT TO INTERIOR -- VOTING SCENE. People cast their ballots.</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td></td>
<td>SLATS:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Smart? You would say that.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PINKY:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Yes, why is it so smart to let them get on first.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ANNOUNCER:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Those older folks are voters and any politician will tell you it is smart to stay on the good side of voters.</td>
</tr>
<tr>
<td>63</td>
<td>EXTerior LONG SHOTS OF HIGH SCHOOL FIELDS</td>
<td>SLATS:</td>
</tr>
<tr>
<td></td>
<td>CUT TO --</td>
<td>Yes, but I'm no politician and I'm not running for office, so what?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ANNOUNCER:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Simply this: Voters are also taxpayers and -- taxpayers have a lot to do with the football fields and gymnasiums you have. Or, look at it this way, they are the people who really support the street cars and buses and make possible the low cost fare and passes for school students.</td>
</tr>
<tr>
<td>SCENE NO.</td>
<td>ACTION</td>
<td>SOUND</td>
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</tr>
<tr>
<td>64</td>
<td>INTERIOR BUS. Older persons paying fare.</td>
<td>If it wasn't for them you might have to walk two or three miles a day to and from school and unless I miss my guess you have other things to do than walk. Right?</td>
</tr>
<tr>
<td>65</td>
<td>CUT TO -- EXTERIOR -- girl student getting on car and holding on as she boards.</td>
<td>BUTCH, PINKY, SLATS: (together) Right.</td>
</tr>
<tr>
<td></td>
<td>FADE OUT -- FADE IN --</td>
<td>ANNOUNCER: One more thing -- hold on as you get on -- now let's put all these rules together, and suppose you fellows read them.</td>
</tr>
<tr>
<td></td>
<td>TITLE: HOW NOT TO BE DUMB WHEN BOARDING A STREET CAR OR BUS -- then pop-in title. 1. Look right and left before leaving curb and then go directly to car. POP IN TITLE. Under above title 2. Cross street with green light. POP IN TITLE. Under above title 3. Let passengers off first -- let adults on first.</td>
<td>PINKY: /-5/ Look right and left before leaving curb and then go directly to car. That's the one where I stuck out my neck when I said I guessed it was a good rule. BUTCH: Cross with the green light. That's the one I tripped up on. SLATS: Let passengers off first, let adults on first. We agreed on that didn't we? BUTCH, PINKY, SLATS: (In unison) Right.</td>
</tr>
<tr>
<td>Scene No.</td>
<td>Action</td>
<td>Sound</td>
</tr>
<tr>
<td>----------</td>
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</tr>
<tr>
<td>P 67</td>
<td>POP IN TITLE, under above title. Hold on as you get on. FADE OUT FAST</td>
<td></td>
</tr>
<tr>
<td></td>
<td>INTERIOR STREET CAR</td>
<td>ANNOUNCER: And, don't forget to hold on as you get on a street car or bus.</td>
</tr>
<tr>
<td>CUT TO</td>
<td>INTERIOR STREET CAR</td>
<td>3'</td>
</tr>
<tr>
<td></td>
<td>Divided frame. 1. CU hand dropping coins in box. µ &amp; ε. Correct showing of pass.</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>CUT TO --</td>
<td>Once we're on the car or bus the next job is to pay your fare or show your pass.</td>
</tr>
<tr>
<td>69</td>
<td>EXTERIOR SPOT SHOT. 1/34</td>
<td>Certainly there is no trick to dropping the right number of coins in the fare box or showing a pass plainly -- of course, sometimes you run into cheats.</td>
</tr>
<tr>
<td></td>
<td>Boys playing marbles. One boy nudges. hunched.</td>
<td>They're probably the same boys who nudged when they played marbles.</td>
</tr>
<tr>
<td></td>
<td>70</td>
<td>25</td>
</tr>
<tr>
<td>70 EXT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>FADE OUT --</td>
<td>They're the fellows who get the team penalized. But, nobody has much use for the cheats -- so let's forget about them.</td>
</tr>
<tr>
<td>HOW NOT TO BE DUMB WHEN RIDING A STREET CAR OR BUS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Our next chapter is, "HOW NOT TO BE DUMB WHEN RIDING A STREET CAR OR BUS." The students had a number of good suggestions on this point -- suggestions for both safety and courtesy.
<table>
<thead>
<tr>
<th>SCENE NO.</th>
<th>ACTION</th>
<th>SOUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/13/39</td>
<td>INTERIOR STREET CAR IN MOTION. Student (L) going back to seat in back of street car. Sits down properly.</td>
<td>ANNOUNCER: Go back in the car or bus and sit down if seats are available. That's just common sense. <strong>Priscilla Cordio</strong> 3.24</td>
</tr>
<tr>
<td>10/13/39</td>
<td>INTERIOR STREET CAR IN MOTION. CU to show mass on feet.</td>
<td>Why stand in a crowd and take a chance of getting stepped on. <strong>C. Werner</strong> 2.10</td>
</tr>
<tr>
<td>10/13/39</td>
<td>INTERIOR STREET CAR IN MOTION. Student (M) sitting next to open window with arms in.</td>
<td>Keep arms inside. <strong>C. Werner</strong> 2.00</td>
</tr>
<tr>
<td>10/13/39</td>
<td>INTERIOR STREET CAR IN MOTION. Students hanging on straps, hand rails, and seat handles.</td>
<td>If you have to stand hang on to a strap, hand rail, or seat handle. <strong>Carolyn</strong> 2.00</td>
</tr>
<tr>
<td>10/13/39</td>
<td>INTERIOR STREET CAR IN MOTION. Student (N) holding bundle on lap.</td>
<td>Keep bundles and feet out of aisles. <strong>Edward</strong> 18.00</td>
</tr>
<tr>
<td>10/13/39</td>
<td>INTERIOR STREET CAR IN MOTION. Musical instrument in position. Skates in position.</td>
<td><strong>ANNOUNCER:</strong> That also goes for musical instrument cases and sharp skates. <strong>Bob Smith</strong> 25.00</td>
</tr>
<tr>
<td>10/13/39</td>
<td>INTERIOR STREET CAR IN MOTION. Student (O) reading newspaper. It is folded correctly.</td>
<td>If reading a newspaper be sure it is folded. <strong>Edith Keller</strong> 2.15</td>
</tr>
<tr>
<td>SCENE</td>
<td>ACTION</td>
<td>SOUND</td>
</tr>
<tr>
<td>-------</td>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>79</td>
<td>INTERIOR STREET CAR IN MOTION. Student (P) giving seat to older person.</td>
<td>Give seat to older person.</td>
</tr>
<tr>
<td>80</td>
<td>INTERIOR STREET CAR IN MOTION. Student (Q) sneezing and covering nose.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DISSOLVE TO --</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>INTERIOR STREET CAR IN MOTION CU of buzzer.</td>
<td>Don't mistake buzzer for a rattle. It's hard to understand what's so much fun about ringing the buzzer aimlessly.</td>
</tr>
<tr>
<td></td>
<td>CUT TO --</td>
<td>Of course, we all go through an age when we like a noise.</td>
</tr>
<tr>
<td>82</td>
<td>EXTERIOR -- SPOT SHOT Baby playing with rattle. FAST OUT OF FOCUS.</td>
<td>But wouldn't you think this fellow had outgrown that stage? Now let's summarize.</td>
</tr>
<tr>
<td>83</td>
<td>FAST IN FOCUS. INTERIOR STREET CAR Student (S) dressed as baby and ringing bell. For laugh.</td>
<td>How not to be dumb when riding a street car or bus. One, go back in car and sit down if seat is available. Two, keep arms inside. Three, if standing, hang onto something. Four, keep bundles and feet out of aisle. Five, if reading newspaper, fold it correctly. Six, give seats to older persons. Seven, cover mouth when coughing, nose when sneezing. Eight, don't mistake a buzzer for a rattle.</td>
</tr>
<tr>
<td>84</td>
<td>FADE OUT --</td>
<td></td>
</tr>
<tr>
<td></td>
<td>FADE IN --</td>
<td></td>
</tr>
</tbody>
</table>
Now we come to the question of "HOW NOT TO BE DUMB WHEN LEAVING A STREET CAR OR BUS," and we're going to give Butch, Pinky and Slats a chance to shine. Here's the plan.

We carefully read all the suggestions sent in by students.

Then we had a candid camera man go out and take pictures of things described in the letters. Now we're going to have a look at these pictures and let Butch, Pinky and Slats tell us what is wrong.

Here's the first one, Butch.

BUTCH:

Looks like just a bunch of people getting off a street car.

ANNOUNCER:

How about those fellows in the back?

BUTCH:

I get it, they're pushing.

ANNOUNCER:

And that means somebody might get pushed over, trip or fall.
<table>
<thead>
<tr>
<th>SCENE NO.</th>
<th>ACTION</th>
<th>SOUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>89</td>
<td>SUPERIMPOSE OVER ABOVE SCENE.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Caption -- HOW NOT TO BE DUMB WHEN LEAVING A STREET CAR OR BUS. 1. Don't push.</td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>INTERIOR STREET CAR</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5 x 7 black and white photograph showing boy (U) leaning against door with hand. The photo again is held in a man’s hand.</td>
<td></td>
</tr>
</tbody>
</table>

**SUPERIMPOSE OVER ABOVE SCENE.**

Caption: "HOW NOT TO BE DUMB WHEN LEAVING A STREET CAR OR BUS." 1. Don’t push. 2. Look before you leave. 3. Don’t lean against the door.

**DISSOLVE TO --**

**BUTCH:**

So that makes the first rule "don't push."

**ANNOUNCER:**

Your turn next Pinky. See anything wrong with this picture?  

**PINKY:**

The little dummy didn't look too see if any cars were coming.

**ANNOUNCER:**

You win, Pinky -- the second rule is look before you leave the street car or bus.

**SLATS:**

How about this picture, Slats?

**SLATS:**

He's going to get his fingers caught if he doesn't watch out when the door is opened.

**ANNOUNCER:**

That's it Slats. Rule three is don't lean against the door.
<table>
<thead>
<tr>
<th>SCENE NO.</th>
<th>ACTION</th>
<th>SOUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>96</td>
<td>EXT. STREET CORNER</td>
<td>All right, Butch, here's your chance to redeem yourself.</td>
</tr>
<tr>
<td>97</td>
<td>5 x 7 black and white photograph of girls, have left car -- they are standing talking halfway between tracks and curb. Photo held in man's hand.</td>
<td>BUTCH:</td>
</tr>
<tr>
<td>98</td>
<td>SUPERIMPOSE OVER ABOVE SCENE.</td>
<td>This one is easy. Leave it to a bunch of dames to stop and talk at the wrong places.</td>
</tr>
<tr>
<td>99</td>
<td>Caption: &quot;HOW NOT TO BE DUMB WHEN LEAVING STREET CAR OR BUS.&quot; 1. Don't push. 2. Look before you leave. 3. Watch your fingers. 4. Go directly to curb.</td>
<td>ANNOUNCER:</td>
</tr>
<tr>
<td>100</td>
<td>DISOLVE TO --</td>
<td>That's not very polite, Butch, but it's the idea.</td>
</tr>
<tr>
<td>101</td>
<td>EXTERIOR STREET CORNER.</td>
<td>Rule four is to go directly to the curb after leaving car.</td>
</tr>
<tr>
<td>102</td>
<td>5 x 7 black and white photograph of student (V) waiting in safety zone. Photo held in man's hand.</td>
<td>Or, if it's a busy street wait in safety zone until traffic has passed before crossing.</td>
</tr>
<tr>
<td>103</td>
<td>SUPERIMPOSE OVER ABOVE SCENE.</td>
<td>Okay, here are the rules on how not to be dumb when leaving a street car or bus.</td>
</tr>
<tr>
<td>104</td>
<td>Caption: &quot;HOW NOT TO BE DUMB WHEN LEAVING STREET CAR OR BUS.&quot;</td>
<td>One, don't push.</td>
</tr>
<tr>
<td>105</td>
<td>POP-IN TITLE -- 1. Don't Push</td>
<td>Two, look before you leave.</td>
</tr>
<tr>
<td>106</td>
<td>POP-IN TITLE -- 2. Look before you leave</td>
<td>Three, don't lean against the door.</td>
</tr>
<tr>
<td>107</td>
<td>POP-IN TITLE -- 3. Don't lean against the door</td>
<td>Four, go directly to curb or wait in safety zone until street is clear</td>
</tr>
<tr>
<td>108</td>
<td>POP-IN TITLE -- 4. Go directly to the curb, or wait in safety zone</td>
<td></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>SCENE</th>
<th>ACTION</th>
<th>SOUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>EXT. STREET CORNER</td>
<td>Hey, Butch, what are you doing in this picture?</td>
</tr>
<tr>
<td></td>
<td>5 x 7 black and white photo of Butch walking around behind car. Photo is again held in a man's hand.</td>
<td>BUTCH:</td>
</tr>
<tr>
<td></td>
<td>SUPERIMPOSE OVER ABOVE SCENE.</td>
<td>Where did you get that picture?</td>
</tr>
<tr>
<td></td>
<td>Caption: &quot;HOW NOT TO BE DUMB WHEN LEAVING STREET CAR OR BUS.&quot;</td>
<td>ANNOUNCER:</td>
</tr>
<tr>
<td></td>
<td>1. Don't push. 2. Look before you leave. 3. Don't lean against doors. 4. Go directly to curb or wait in safety zone.</td>
<td>You can't fool the camera, Butch, and it looks to me like you're caught.</td>
</tr>
<tr>
<td></td>
<td>Let run for 2 feet then --</td>
<td>BUTCH:</td>
</tr>
<tr>
<td></td>
<td>POP-IN TITLE -- 5. Don't walk around behind car.</td>
<td>Okay, I remember and I almost got nicked that time, too.</td>
</tr>
<tr>
<td></td>
<td>FADE OUT -- 44444</td>
<td>BUTCH:</td>
</tr>
<tr>
<td></td>
<td>FADE IN -- 44444</td>
<td>Put down -- don't walk around behind car for rule number five.</td>
</tr>
<tr>
<td></td>
<td>&quot;HOW NOT TO BE DUMB AFTER LEAVING STREET CAR OR BUS.&quot;</td>
<td>ANNOUNCER:</td>
</tr>
<tr>
<td></td>
<td>CUT TO --</td>
<td>Good idea, Butch -- and good work for all you fellows, that's a good set of rules.</td>
</tr>
<tr>
<td></td>
<td>EXT. STREET CORNER</td>
<td>Finally we have the problem of &quot;HOW NOT TO DUMB AFTER LEAVING A STREET CAR OR BUS.&quot; That covers a lot of time and territory.</td>
</tr>
</tbody>
</table>
|       | Girl student (W) gets off bus and starts to cross without looking. Stops and follows direction of speech. | Look both ways before crossing tracks ... I guess she didn't hear me ... I SAID LOOK BOTH WAYS BEFORE CROSSING TRACKS. That's better ...
<p>|       | CUT TO -- | thank you. |</p>
<table>
<thead>
<tr>
<th>SCENE NO.</th>
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<th>SOUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>96</td>
<td>EXT. STREET CORNER</td>
<td>And you there ... don't cross in back of street ear or bus ...</td>
</tr>
<tr>
<td></td>
<td>Another girl starts to cross in back of street car ... stops on cue ... wait for car to go past.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CUT TO --</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>EXT. STREET CORNER</td>
<td>Oh -- oh ... here's another one ... wait a second ... that's the idea ... don't cross in front of street car or bus.</td>
</tr>
<tr>
<td></td>
<td>Boy starts to cross in front of street car. Stops on cue ... comes back and waits for car to pass</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CUT TO --</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>EXT. STREET SCENE</td>
<td>Hey there Slats ... what are you doing in this picture?</td>
</tr>
<tr>
<td></td>
<td>Slats is running after car ... stops and goes to curb and cue.</td>
<td>SLATS:</td>
</tr>
<tr>
<td></td>
<td>Hey to picture</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Looks like I'm trying to hitch a ride.</td>
<td>ANNOUNCER:</td>
</tr>
<tr>
<td></td>
<td>One slip and you in the ditch ... I thought you were smarter than that.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SLATS:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>This must be an old picture.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ANNOUNCER:</td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>CUT TO;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>EXT. STREET CORNER</td>
<td>Thank you Slats.</td>
</tr>
<tr>
<td></td>
<td>Boy riding bicycle in tracks and skidding.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Don't ride bicycle in or on tracks.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CUT TO --</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>EXT. STREET CORNER</td>
<td>ANNOUNCER:</td>
</tr>
<tr>
<td></td>
<td>Car swing around corner.</td>
<td>Watch for car swinging around corner.</td>
</tr>
</tbody>
</table>
FADE IN TITLE --

"HOW NOT TO BE DUMB AFTER LEAVING STREET CAR OR BUS."

POP-IN -- 1. Look both ways before crossing tracks

POP-IN -- 2. Don't cross in front or in back of street cars or buses

POP-IN -- 3. Don't hitch

POP-IN -- 4. Don't ride bicycle in or on car tracks.

POP-IN -- 5. Watch out for cars swinging around corners.

FADE OUT --

Here are the rules on "HOW NOT TO BE DUMB AFTER LEAVING THE STREET CAR OR BUS."

One -- look both ways before crossing tracks.

Two -- don't cross in front or in back of street cars or buses.

Three -- don't hitch.

Four -- don't ride bicycle in or on car tracks.

Five -- watch out for cars swinging around corners.

PINKY: Slat

But how are we going to remember these rules?

ANNOUNCER:

INTERIOR KITCHEN

CU Pinky near stove. One hand holding fingers as though burned.

That's easy. You might get burned.

Slats: Pinky

EXT. STREET CORNER

Traffic scene Montage

A lot worse things than getting burned can happen to you when you take chances with traffic. Here's a suggestion that may make it easier for you to remember.
<table>
<thead>
<tr>
<th>SCENE NO.</th>
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</tr>
</thead>
<tbody>
<tr>
<td>104</td>
<td>FADE IN --</td>
<td>When you're waiting for a bus or street car --</td>
</tr>
<tr>
<td></td>
<td>EXT. STREET CORNER</td>
<td>When you're getting on a bus or street car --</td>
</tr>
<tr>
<td></td>
<td>Student (X) waiting for car or bus.</td>
<td>While you're riding on a bus or street car --</td>
</tr>
<tr>
<td>105</td>
<td>CUT TO --</td>
<td>When you leave a bus or street car --</td>
</tr>
<tr>
<td>106</td>
<td>EXT. STREET CAR</td>
<td>After you leave a bus or street car. When you do any one of these things, remember --</td>
</tr>
<tr>
<td>107</td>
<td>Students getting on car or bus.</td>
<td>It's dumb to take chances.</td>
</tr>
<tr>
<td>108</td>
<td>CUT TO --</td>
<td>Sound:</td>
</tr>
<tr>
<td>109</td>
<td>INTERIOR STREET CAR IN MOTION</td>
<td>Strong Finale Music</td>
</tr>
<tr>
<td></td>
<td>Students riding on car.</td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>CUT TO --</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>Students getting off car</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>CUT TO --</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>EXT. STREET CORNER</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Students on sidewalk</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>CUT TO --</td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>CAPTION: &quot;IT'S DUMB TO TAKE CHANCES&quot;</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>FADE OUT</td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>FADE IN --</td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>END TITLE and CINECRAFT CREDITS</td>
<td></td>
</tr>
</tbody>
</table>

Notes:
- Meter 100 exactly on yellow paper.
- Lens L
- Focus 1/1
- Lights 2 x 1 - 4
- Stop 4.0 x 5.6

Additional notes:
- Please write with indelible ink.
- Notes: 1 1/4 in lenz
- 2 x 2 in lenz
- 1 #12 at 4 ft.
- Stop 5 x 6
Thurs 11/1/39
Cut in & out

meter - 50 overall
stop 2.7
frees
lens 1

T-1 T. sec
T-2 yellow sec
T-3 lens* 1.9
T-4 good stop 1.9
Scene lit as #12

Scene #6
Cut in & out

meter 1.00 overall 150 f/sec
stop 2.7
frees .96"
lens 1

T-2 step 4.0"/4
meter 200 - 250 sec

Scene #7
First kid

SceneManager
Scene #8 + 9
Cut in + out

Kids singing

New Roll
T-1
2 meter 100 - 24 pence - 75 lens
Stop 2.7 + 4.0
Focus 2'
Gears

[Diagram of a camera with a drawing of a lens and some controls]
11/4/39
Screen #10
Fade in - cut out

Lance man

Meter
T-1 - 1.7 no fade

Speed: 24
Focus 8 1/10"
Lenses 1"
Step 1.9

11/4/39
Screen 11
Sleeping Baby

11/2/39
Screen 12 - First Mother (Mrs. Brown) out in x out

T-1 meter 50 overall
Speed 24
Focus
Lenses 1
Step 2.7

T-2 - speed 4/16x 1.9
Lenses
Step 2.7
2.8 sec.
11/4/39  Scene #13

Reaction then start to sing

cut in; cut out

Step 2.7 x 4.0
Lens L

Scene #14

Annoyed people
Date: 01/30
Scene: #16

All Butch in Bed
Fade in cut out

Focus: 11' to 8'

Light: 11'

Cameo face 50, sitting @ S. 50

Light: 24 # 2 @ 8'

Lens: 1"

T-1: Good 11'
T-2: Good 12'
T-2: 1/3 3.5 + 2.8

Diagram:

- High back

- High

- Low floor

- Low floor

Counter: 50'
Scene #15
- Sound
Cut in - fade out fade

meter 50
T2 - 2.8
fomo 8'
speed 24
stop f.1.9

Scene #17
Marching feet dies to flag
out in dies out

stop
speed
fomo

Scene #18
Flag must rear 5 feet then fade out
Scene #21  Monkey against Rocks

T-1  meter 200
  step ½ - 40x5.6
  speed 24
  lens 2½'
  Hazy sky obscured view

T-2  meter 200
  no run

T-3  step 3½
  lens 1'
  camera as T-2

10/20/39

Rampers - on Beach

Scene #22

T-1  meter 200 ½
  300 feet
  focus - 21'
  step 3½

T-2  3.6

Scene #23  Traffic montage

Scene #24  Safety sign montage

10/21/39

Scene #22

Rampers Retrace in nursery

Meter 50 overall
  T-2  just under 3½'
  focus 21'
  step 3½
  lens 1'
Scene 25-76

2 Shot MR. Smith (L) v MR Buckley (R)

Meter - At faces 25 Lens 13
Lens 1”
Focus - 15’ 2”
Speed - 24
Stop - f. 2.8

T-1 - Broad out
T-2 - N.G. (Phone)
T-3 - Goo! ½, f. 2.8 x 3.5
Counter 71.25

Meter at lens 15
at face 25
Stop 2.8
Speed 24
Lens 1”
Focus 9”

Deck
Scene 27

START 18.15
Meter 75 hands
Focus 3'6"
Step 1/2 3.5, 5.6
END 23.0 end of diss

Scene 27A

Writing - CA shoots down

START 21.0
CA mounted on
Table - shoots down
Meter - 200
Lens - 2.5"
Step f/8
Focus 3'8"
END 29.32 to end of diss

Scene 27B

Typing -

START 21.0
Angle Shot
Meter 100
Step f/5.6
Focus 2'6"
Lens 1"
END 32.1 end of diss

Lights - 2 #2 each side of CA
Scene 38

Letters Rain In

Start 29.11
Stop - f/6.6
Focus - 4'9
Lens - 14
End of Diss 37.1
Meter 150

Title "You Bet Your Life"

Scene 29

Superimpose over Sc. 28

Title in Focus Fast

Start 29.11
Meter 150
Stop f. 1/2 2.8 f3.5
Focus 2'
Lens 1'
End Fade 37.3
Lights 2nd 2 at
Scene 34

Diets (Green art)
your pod your life

Take on yellow
meter over and over yellow
flee 2'6"
stop 1.8

Scene 35

All hard green letters

Scene 36

Anker X

Meter 100
Speed 2.4
Stop 1.35
Flee 2'4
Lights 2'1 at 3'
Cutler

Diets

Quick Cutler

Start at 86

Score "2.5"

Meter - hands 150 - Career 1. Chowden
Lights 5'1 at 0'4

Cutler 96 to 86

Next 6' - 94

At 94 start cut to 84

Stop 1.35

Scene 36

Anker X

Meter 100
Speed 2'9

Stop

Lights Hill - 2'1 at 3

Lights start at 9' out at 96' in at 99
11/3/39

Screw #39
cut in + out

Richard Wagner pays fast

meter 25 x 36 x 36
speed 24
focus 10'
Lens 1'
step 1.9

Screw #40
cut in + out

Richard rides

step 2.7
Lens 1
Speed 20 x 36
Mon 10/23/39  Scene #44  Girl Bedroom

Film speed
Interior

T-1  9' x FADE OUT 1/500 sec.
T-2  16 sec.
T-4 just under 1.0 sec
Counter 26.16

Lens 2
2 meter 75 at face - 100' blown - 50 at lens
stop 1/2 - 4.0 x 5.6
focus 8' 9

Lights - 2 #2 at 4'
Aperture - 24
Camera 8' 9

Lily Kulbickas
Jake ADDAMS School - Miss Tudd Line RM
Miss Carnegie
pink ruffled blouse
blue skirt - no jacket - hair painted in center
Nov 18/39
Scene 43 - Dance

Fade-in + cut-out

Lens 1" at f/35
Stop f/3.5
Meter 25 overall
Focus - 16.2
Lights 14 at 61/2

T-1 1/4 sec
T-2 1/3 sec
T-3 f/5.6 x 3.5 13sec
T-4 f/2.8 x 3.5 13sec
Counter 39.30

Diagram:

- High-ceiling
- M/C
- O
- Y
- CA
- #4
- #4
- #4
- #4
- #4

Notes:
- Renderings
- Tiny key

Scenario #48
Boy walks out from parked cars
Talk in - Call out
T-1-N-6 (10/18/39) late afternoon
2 N-6 10/19/39 Early morning
C no extra
meter 200 / 200 et cetera
Speed 24
Steps 5.8
Leds 10
T-1 meter 150
Stop 15.6

Scenario #49
Lens 2'6" T-1 Fair
meter 400
Stop 8
Goes ing 4.50
Speed 24
Tues 10/31/29
Scenic #47

Tells

"How Not To Make a Blanket Bet
When Waiting for a St. Car or Bus"

Jade in plant - Jade out fast
Tools 3
meter pad
speed 24
less 1"

Jade in 1st - 5 clear 1 out

for light set up see

Return
Mile 111.5
Step 6 1/2
24 1/2 sekre wav

Start at 75.11 1st
16.11 -> 1st
23.41 1st predown
54.1

83.1

Intertake

Mile 50

Data

First Jade in
Lighter, longer distance on 4th
This scene shot after long end of hall

Scene 1!
Act 52

Fade in — title plus #53 title

meter 10'
speed 21
focus 2'
stop 3.5
light - #1 at 3/4

Cut out

green card focus - x 6'
lights - 3'

50
50 x 50 x 50

My Retake

meter
stop 3.5 x 5.6

2 - #6.6.2

2 - #6.6.2
10/25/39

Area 55

CU. Pinkey in Pool

T-1 meter face 20
stop f.1.9
less 1''

T-2 name

T-3 f.0.8

Area 56

- On Diving Board -

T-1 Meter 3.7 overall 13 CU
stop f.1.9
Irene 21'
less 1''

T-2 step f.2.8
June 12/4/29  Scene #57  Traffic montage

(1) Traffic - 2.94 x Deep
meter 20 in
step 5.6

(2) Red light
meter 3/20 x 40 in
step 1/2 5.6 x f.8

(3) R.R. crossing
step 1/2 5.6 x f.8
meter 100 x 40 in

(4) Autos L to R
step 1/2 5.6 x f.8

(5) Autos R to L
step 1/2 5.6 x f.8

(6) Auto wheels away
step 1/2 5.6 x f.8 (5.6 x 1/4)
10/10/39

Block 159
Col. Jesse Figgins

Cor. W. Blud & Jake

Meter index: 800 acph, 100 nuclei.
Sky: bright, strong wind
Speed: 25
Auss: 2 1/2
Stop: f. 8
Focus: 35
10/27/39

meter 500

1. Lakewood
   stop j. f. 11
   bus 1
   speed 24
   fade in diss out
   time 3:30 AM
   can shot

2. P. River
   meter 400
   stop 5.6 x 8
   fade in cut out
   focus in
   late afternoon
Thurs.
10/26/39

Title Screen #66
Pull down

T-1 - 1.6
T-2 - 1/4 2.8 + 3.5 - Betty
T-3 - 3.5 + 5.6

Lens 1" speed 24 fps
Stop meter at lens 6" from title 800 (on yellow paper) light

Fade in 24" cut out

Diagram with labeled points.
Scene #11

Meter 100
\text{step} 4
focus 2.6'
\text{step}
set-up 604-52

Fade in fact
"out"
9' total

Scene #69

Marble grew
Shore 10/13/39
End - Roll #6

(1) scene med shot
Meter: 250
Focus 165-
\text{stop} f.8
Lens 1"
Speed 24

5 days 1 col.

(2) 2 ft disc
Everything same as #1

(3) All cheat
\text{Lense} 1"
Meter 250
\text{step} f.7
Focus 67'

(4) Focus 13'
\text{stop} f.7
Meter 250
Scene #67
Fade in, cut out

Meter 20 x 50
Speed 2x
Focus 10°
F. Stop 1.9

Scene #68
Coin x pass montage

Coin x pass
Meter 50
Focus 45°
F. Stop 1.2 2.4 + 3.5

Coin x tickets
Meter 50
Focus 4 1/2
F. Stop 2.8

Games
Meter 50
Focus 4 1/2
F. Stop 2.8
Friday 13, 1939

Scene #72  Joke in
Step f 2.8
Speed 24
Meter: overall 6.3.50  R.e 100
Lens 1"
Focus 20
Take 2  use 0 B 10-1

Scene #73  Re-take

Step f 2.8
Speed 24
Meter 2.5
Lens 1"
Focus 4'

Scene #74
Step f 3.6
Meter 100
Lens 1"
Focus 7'

14.18 B 0 12.10

WB 15.39
Ft. St. Cars

Place: 2.75
Stop: 1/3 way b/t 2.8 & 3.5
meter at b/t 65 - 70 mm 50
Focus: 10'
Lens: 1'
dia: w.b - 18

10/13/39
Place: 2.76
Stop: 1.3.5
Meter: 1000
Focus: 8'
Lens: 1'
Speed: 24

11/2/39 Retake
Meter: 2000
Speed: 24
Focus: 5/2
Lens: 1'
Stop: 2.8
f: 2.5 1.9
w.b: 20.4

11/4/39 Retake
Lens: 1
Wide Shot: 8/16 5/16
3 takes
Scene # 78
stop f. 3.5
meter 6" face 100 - lens 75
Focus 1'
speed 24
N.B. - 24.7

Scene # 79
stop f. 1.9
meter 25
Focus - 16½'
Lens 1'
speed 24
N. G.
Shot at Speed 8
N.B. - 28.10

Fade in
Scene # 79 T. 2
stop f. 1.9
meter 25
Focus - 16½'
Lens 1'
speed 24
35.5 (N. B.)
Scene #80

Meter - 75
Focus - 5'
Speed - 24
Lens - 1"
Stop - f: 2.8
38.3 (w, b)

11/4/39 Scene #80 Relax
Girl kneels
Meter 75 on boy - 100 on girl next to her
Focus 2.8'
Speed 24
Lens 1"

11/4/39 Scene #81 to 83

Meter 50
7-1-1.9 P.9
Speed 24
2-1.9 N.9
Focus 9/16"
Lens 1"
Stop 1.9
Lens to 83

Scene 83
7-1 2.8
2 2.8 just under
3 2.8
4 2.8

Scene 81 A Cell Dagger
Lens 2/2'
Meter 65 - 6'
Focus 1
Stop 4.0 Last take 27

Hand 1 at 2.8
2" 1/4
Scene #82 - Sun 10/22/39

Korean Joyce
French Jake Rum
Chateau at Kirkman M2 6363
Start 32.1

Take #1:
Focus 4'
in sun
Meter 600
Stop f.8 + 11
Noiret
Length 13
Ganged 24
counter 42.1
Ictomtry Jones

Take #2:
Lens 1" in sun
Meter 600
Stop f.8 + 11
Noiret
Length 10
Speed 24

Take #3:
Focus 3’8"
in shade
Meter 100
Stop 3.5 + 5.6
Noiret
Length 56.12

Take #4:
59.16

Take #5:
12.12

Jimmy:
Focus 6'
Meter 300 at low 400 6" forearm
in sun
Stop f.8
Leed 11
Focal 8’
Meter 6 - Shade out

82.19 end
Tues 10/24/39  Scene 84

Fade in & cut

meter 100
focus - 3'3"
stop f-3.5
lights 2 #1 at 3'
speed 24
diss out


sc. 85

Tues 10/24/39  Scene 85

Return center meter, read over

meter 80 just over

focus 2'8"
stop f-3.5
lights 2 lights #1 - 3

speed 24
diss to

start 58.7
end 60.7 - 64.4 - 66.7


sc. 86

- Diss in cut out -

meter 100 at hands 60 at lens

focus 4'6"
stop f-3.5
lights 5 #1 at 4'
speed 24

Diss in T-1

start 64'4'
in 66

Diss in T-1

Diss in F-7

start 64'4" in 66

End in F-7

End in T-1
Date: 10/6/59

Still, p. 88 to 93

Lights: 2 #2 at 3'/
Stop: 3/2 x 5.6
Meter: 100
Counter Start: 0
Focus: 3'/
Speed: 24

Retake

meter: steel hand 1000
beiged 75
step 3/6
frame 11

Retake 11/1/59

Superlegs - Select

Meter: 200 (yellow paper)
Focus: 3'
Lights: 2 #1 at 3'
Start: 9:0
Stop: 3:5 x 1/4

Sec. 94

Green art Select

Fade in & cut out
Focus: 3'/
Lights: 2 #1 at 3'/
Step: 3/6
Meter: 100
Speed: 24
Lens: 1/9
Scene #99

Fade in (1) (Set) (Diss to)
C.U. Fellow shot Boys legs on Bike

Meter 200
Stop f/5.6
Lens 11
Focus 10'

T-1 Fade out for cuts
T-2 " " "

f/3.5 S.6x8 Diss out

Scene 99A

Diss in (10 clock) Cut
Red Fellow shot W.U. Boy Riding
Meter 200
Stop f/8
Lens 11
Focus 25'

T-1 Diss in
T-2 Cut in

Counter 52.7

Scene 99B

l.s. Fellow W.U. Boy Thru Traffic
Cut - 7 Ft - Cut

Meter 100
Stop f/3.5
Focus 31
Lens 11

Bad light - Hazy Sun

Counter 53.0

West Bled

Stop - 3.5
Meter 210
Focus 5-1/2

Late afternoon

Sc 99 B & C

No cues
Large

Focus 5-1/2

Late afternoon
Sherwin Williams

Focus on
Stop
Prox Black Super-
60 Sec at 8

Meter 3 lens 25 feet

C x x 1

Takes all acc to meter 3:5
Takes acc to chart 1/5 5:6 4f:8

(1) Kodachrome - Type A End of Pole
Take 1 - 9:6 A Ray thinks 3:5 (Bette thinks 3:5)
Take 2 - 2:8 B

(2) Kodachrome - New Pole

Step 3:5 C

(3) Kodachrome - Over the Stanchion - 20 overall - 23f-14f-13f-12f-11f-8f

All Ext. Pictures
Step 3:6 at 5:1

Several shots at 1:9 by mustard

Meter 1/20
Step 3:6 T-1 N.G. shot 6/19
SCENE #5
1st Jiu Jitsu Stunt

LENS 1"
FOCUS 25'
FILM - REG
METER - 300+ 400 (SEE SC. #4)
STOP f. 8
COMMENTS - N.G R.A) PROPER

SCENE #5 T2
RETAKE - SAME AS SC. #5

SCENE #6
1st Jiu Jitsu Stunt in show
MOTION

LENS 1"
FOCUS 25'
METER - 300+ 400
STOP f. 3.5
SPEED 64
MOTOR R.A. DOWN - N.G

SCENE #6 T2
RETAKE - SAME AS SC. #6

SCENE #7
2nd Stunt
SPEED 11
STOP - f. 3
FOCUS 35'

SCENE #8 -
3rd Stunt Disarming
3 Men
lens 1"
Focus 25'
Speed - 16
Stop f. 8

Scene #8A
Show motion of disarming
lens 1"
Focus 25'
Speed - 64
Stop f. 3.5

Scene 9
1. Shot - Stunt - 2 men
lens 1"
Focus 25'
Speed - 16
Stop f. 8

Scene 9A
Same as #9 - Show motion
lens 1"
Focus 25'
Speed - 64
Stop f. 3.5

Scene 10 - Use to cut in Sc. 45
Extreme close up. Hands
lens 1"
Focus - 1/6"
Stop f. 9
Speed - 16
Reg Speed but very
slow movement
SCENE #11
CU. Swing
LENS - 1"
FOCUS - 11'
STOP f.9
Meter 300
SPEED - 16

SCENE #12
Med. Hi P Throw
SPEED - 16
LENS - 1"
FOCUS - 20'
STOP - f.8
Meter - 250+300

SCENE #13
CU. Gun
LENS - 1"
STOP - 1/2 way between x5.6
FOCUS - 2 ft.
SPEED - 16

SCENE #14
Med. Ray
Between
FOCUS - 14'
SPEED - 16
Meter - 400
STOP - Between f.8 & f.11
10/23/39
Fade in and out
Back Down

Lens 1.75
Speed 21
Stop 1/4 2.8 x 3.6
Measure 100° 6" from title 50 at lens lights 2 1/2

Reading obtained from yellow paper

There might have been a buckle in filen

T-3 Exposure only 1/4 2.8 x 3.6

T-4 Fade Out Whole thing 5-2

T-5 New Ball 2 3.5 x 2/8
Sat 10/24/39 Screen #102
Slats at store

Meter at face 50 overall 65 low 50
Lens 1
Focal 11'
Top at 4.0 just under
Quick fade in + cut out

Heights 7' 3" - 9'
Req 11 ft

1 - 1 level good
2 8'
3 1 level 1/2 2.7 + 4.0

Very high

1/2

Low floor

1/2

Height 1/2

62.7 Bet
63.7 Ray
June 10/14/39

Scene #103 Drificio Montage

Meter - 300
Lens - 1"
1st scene - up high
step 1/4 5'6" f. 8
Lens 1"
Speed 24
Counter 7.36 to fade out
red traffic

Repeat Sc. #1 T-2
start 6.00
step f. 5'6"
Lens 1"
Speed 24
Counter 15' 38
Meter 4'0"
stop

Repeat Sc. #1 T-3

Meter 4'30"
step f. 8
Lens 1"
Counter to 15' 38 This to Act 2

Scene #2
Car right to left
Meter 7'00"
step f. 8 just over
Lens 2 1/2"
Secret #3 Car Stealing
2 meter 200

Step 12 5.6 + 8
13 106.1 out
Time 50:17

Dec 11
Counter 34 25.31 w.d.

Dec 4
Start L. to R.
Auto goes under
Traffic light L.

Dec 5.6
I clear

Speed 16
Counter 25.35 w.d.
Cut white cords

2 Reflectors

1
Speed: 16
Stop: f/11
Focus: 8'
Gold: Backlight R
Silver: Side Light L

L.S.
Lens: 24
Meter: 800

2 Same Scene
Lens: 5/8"
Med: Shot

3. Same Scene - C.U.
Wide Angle Lens

1 Corn: Med

Meter: 800
Speed: 16
Focus: Inf.
Lens: L
Stop: 1/2 f/11 x 16

#2 C.U - Same Scene
Lens: L
Meter: 800
Stop: Just under 16
10/7/1939

Reel #6 - Reg. Kod.

Montage Football Fields

1. Desc. #63

2. NW. High 3:30 P.M.

Pan shot

Meter 500 (skipped 10/12/39)

Exposure

Stop - B&w. f/8

Lens 1

Length - 12 ft. in. fade

Speed - 34

Fades in - Diss. out

#2. R. River

Meter 400 - Late afternoon

Stop - f/8 - 5.6 x 8

Length - 8 ft. in. fade

Speed - 26

Fades in - Cut out

Focus - inf

Counter - 19' 23

10/10/1939

Traffic Night - Cor. W. 2nd

Meter - inder. 800 Sky - 100 sub

Sky - Bright - Strong - Wind

Speed 24

Lens - 3/4

Stop - f/8

Focus - 35'

Counter 35' 14
Scene #105
Cut in + out
Model group boards car speed 20
Boxes 25
Step 12 - f 84 f 11 closer to 8
meter 500
less 1"
name cast as #104
T-1 0 15
2 good
11/17/39 Still
88 - pushing
89 - T-girl leaves Jumble in bag
91 - 4 girls chat on street
92 - proper wait in zone

10/17/39 Scene #109 Dirty
Cut into fade out
meter 100
foucs 2' 4"
step 3' 5"
flap 24
Counter 35 31
10/17/39

W. 25 Broadway
Bubb. 57 20

W 17th

evening

(2)

Scene #42

Richard Wagner waits in store
T-1 10 sec. x-place
1/18
flash 15'

less 1"
speed 24

flash fade out

(1)

Scene #54

Girl walks across boards car

meters 15.0

less 1'
speed 24

flash 25

step 5.6 of 8

Scene #41

Need Roll #10

Richard gets #1 properly

Cut in out

meters 500

step f. 9 just over

focus 21/6

less 1"
speed 24

(3)

Scene #37

Richard on curb

meters 500

speed 24

less 1"

step f. 8 almost fill

R. S. saw Daito
green/scarf

Beck
Accur #38
Cut in & out Richard in zone back left.
Meter 500
Focus 24' bottom step
Speed 24 T-1 N 0.5
Plus 1'

Accur #107
Cut in & out
Model group (6) leave care
Meter 400 T-1 O.5
Focus -25' 2 O.5
Stop foot, fire output
Speed 24' 5
Plus 1'
Cast range as #106 less 1 boy

Accur #108
Cut in & out
Model group walk to curt
Moings 3 less paying cold boy

Accur #104
Sub in - Model group waits
for care
Meter 200
Speed 24
Focus 25'
Stop under H 11
Plus 1'

Mrs. Sandy
Model Group
El Chindica
Walter Greece (W.W.)
Wed 10/18/59
Get Bus

Next 30
Bus pulls in Rob’t Stump gets off.
1. Fade in cut out
2. Fade in cut out
3. Fade in diss out

Shot from trellis
Fens 1’
Meter 200
Focus 50/1
Stop f.5.6
Speed 24

Scene #31
Over girls shoulders to droppie light

T-1 good bitters over on amber
2. Bus leaves
3. N.G.
4. Budgerigar Owen Hall #1

Fens 1’
Meter 200
Focus 9’
Stop 1/2 way 6.6 x 8 T-4 almost f.8
Speed 24

Scene #60
Fade in hot adults pp 1.6
T-1 - N.G.
2. Good but no fade in
3. Fade in diss out

Fens 1’
Meter 200
Stop f.8
Speed 24
Bus
Street #61
Let adults on 1st
Nurse in if poss
T-1 old man
T-2 N.G. people cross
T-3 O.K.

Lens 1"
Meter 300 225
Focus -
Stop 1.8
Speed 74

Street #97
Boy crosses in front of bus
T-1 Fair
2 - good
3 - O.K.

Lens 1"
Meter 300 225
Focus 36'
Stop 1.8
Speed 74
Wed 10/18/39

Scene #96

2. Girl starts to cross in front of car
   cut in front
   T-1 N.G.
   2
   lens 1"
   meter 400
   focus
   stop f.8
   speed 24

Scene #98

Shot: Kitchen ride
   cut in front
   T-1 N.G.
   Lens Roll #12
   T-2 Fair
   T-3 N.G. car
   T-4 Walker
   T-5 Shot at f.8

Scene #96

Girl to cross behind car
   cut in front
   T-1 Fair
   2. N.G. shot wide open f.1.9
   lens 1"
   meter 400
   focus
   stop f.8
   speed 24
Scene 87
Candid camera man
Cut in/ cut out
T-1 3/4
2 feet out of focus
Lens 1
Meter 406
F 1.8
Speed 24

Scene 65
Interior car
Hang on as you get on
cut out 6 feet start to fade out
Lens 1
Meter 50
Focus 10'
Stop f 5.6
Speed 24

The Shade Museum
3:45 P.M.
12th Reel

Aug 9

Mrs. Cinderella - Cover

Lens - 1 in.
Stop - f5.6
Speed - 24
Focus - 2 1/2 ft.
Distance - Lens from Subj. 2 1/2 ft.

Fito Floods - 3 - #1
Dist. from Subj. 1 - 3 ft
1 - 3 ft

Meter - Read - At Lens - 75
6 in. above Book - 250
Decreased 1/2 stop - Light Subj.
Fade in 1/2 - Run 2 1/2 ft. Diss Out 1 1/2

Cover on Dark Print - Camera Shooting Down

Diagram:

1

3 ft

2 1/2 ft

ICA
Aug 9

MRS. CINDERELLA

1st Pg.

LEN S 2 1/2
STOP 5.6
SPEED 2
FOCUS 3 1/2 FR.

DIST. LENS FROM SUBJ - 3 1/2
FOTO FLOODS 2 #1

DIST FROM SUBJ. 1 - 2 FR.
FORgot ↓ (1 - 3 FT)

MOTOR READ - A + LENS 100

6 in. ABOVE SUBJ, 300

CAMERA SHOOTING DOWN -

\[ \text{Diagram of camera setup} \]

\[ \text{Forgot to light 1 FOTO Flood 3\' away} \]

DIST IN 2 FT

Camera spec. repeated with both lights on
Aug 9

Long shot Betty in front of fireplace.

Dist camera from Betty 14 ft.
Lens - 1" Speed - 24
Meter - Read 13 at lens
Stop - 1/2 way between 1.9 & 2.5
Aug 9

Dist Betty from lens 1 ft.
lens - 1"
Speed - 24
Meter - Athens - 25
Stop - 1/3 way between f. 3.5 & 3.8
Empty Chest

Dist chest from CA - 6 ft 6" lens 18
Speed - 24
Motor - A + lens 13
Stop - 3.5
Focus - 5 ft 5" XXX

Scene diss to tilted chest
Same Information - Nothing Changed
8-19

Double Exposure with Masks

1. Topaz
   Date: 7/11
   Speed 24
   Stop 1/3
   Filter 3.5 x 5.6
   Filter
   Length 17 fltm. Fades
   Meter read 100-200
   Exposed for 200
   Filter - 1".

1-A Bottoms
   Date: 2/18
   Stop 3.5 x 5.6
   Speed 24
   Filter
   Scene dss to us. Cam. Case
   on grass in direct rare
   Filter
   Stop 1/3 way betwee 3.5 x 5.6
   Meter - by eye
   Lens 200
   Lens 1"

4. Long Shot White House
   Date: 10-1
   Filter
   Speed 24
   Stop 3.5
   Meter read 100
#3. Cat care on ground in shadow. Clear light: long in sky.

Meter read 25/50
Focus 4 1/3 ft.
Flash 1``
Stop 1/2 way in 1.9 x 2.8.
Ref. to oppo. guide.

#4. Last house.
T. S. apartment car forced.
Meter Dites. 75 x 100.
Stop 5/6.
Aug 12

C.U. Fork on Blue Mirror
Mirror on floor - CA shooting down

dist. CA from fork 2' 6"

Lens 1"

Speed 24

Motor from lens

With #2 - 26"

1" #1 betw. 134 - 25"

Stop 1/2 way betw. 3.5 x 2.8

Focus - 2' 6"

[Hand-drawn diagram with labels for CA, WALL, and various distances]
Reunion - Aug 13

Ray's Dad - at Horsehoe
Stop - 1/2 way bet. 5.6 - 8
Speed - 24 with filter
Focus - 22 ft.
Fade in x out
Note - Sun on filter
Lens - 2 1/2"
CU 22
Lens - 3 1/2"
Stop - Betw. 4x 5.6
Speed - 34 - with filter
Meter - betw. 50 - 75
Speed - 24
Focus - 25 ft.

Head C.U. Betty
Lens 2 1/2" F 8 Filter
Focus 11 ft
Speed 24
Meter - 800
Reflection gold right 22 ft - from left
Betty in shade 35 " S
Step 4 1/2 way later 16 - 11
Aug 13

Jackie with Echo Signal

Nist - Horse from Ca - 22 ft.

Ties - 1"

Filter - A-

Stop ½ way betw. 3.5 & 5.6

Meter - 1.6

Speed - 24


Cll. Signal Herr

Nist horse from Ca. 13 ft.

Ties - 1"

Speed 25

Meter - 1.45

Stop ½ way betw. 3.5 & 5.6

Corbett Warrego

Pittsburgh Ind.
Aug 13

Shooting Down the Bingo Table

Sears 10" with Jalter
Top 1/2 way open. 3.5 x 5.6
Speed 24
Torque 15 Ft.
Power 100
Intersos

Shot #1 Cel. Gladson Blue Mirrors

Speed 16
Focal 4.77
Lens 1" Rear Lamp Base
Dist Camera to Hobbs 15 ft
Meter - 100
Groups - note diff. in focus & dist. Shot at 47 ft
Jade in 1 1/2 ft out 1 1/2 ft #1 in lamp on mirror
Aug 13

Shot #2  Gladiolas
Same as #1
Step 7.11
Miss 1 1/3 ft.

Shot #3
Same
Step 1/2 way before 3.5 x 5.6
Bell ringing at beginning of
Scene

Shot #4
Same as #3
Pool mat
(Lamp with #1 J.F. off)

Shot #5
Lens 3 1/3
Med. Chl
Speed 16
Step 8
Walt less from Center of Flowers
Same Lights.
Shot #6 A

Dist. Ca. from subj. 37.8 in.
Lens 2½".
Stop ⅛ way below 5.6 x f.8
Shutter ½ speed with oral mask
Frames at 5½.

Crack back to start.

+6 dB.

Same data - forgot to remove mask. For effect.

Shot #7

Dist. Ca. from subj. 2½.
Lens - Wide Angle.
Speed - 16
Stop - 16
Frames before 1½ x 2½.

Meter read 200° (F10)
Guide 

Mound track
Exp. 1/5 x 1/3 of a sec. "Same thing
7½."

Raw 9 ft.

Backlight

X X X X

Shoey & Dave

3.7 ft Iron Quad

Cold.

CA 2½ ft from Flowers
Roll #3 4/8

1. Excelled for night shot after rain. Coordinates set up at Alpine Village, shooting at Palau Theatre. 8:30 PM

F: 1.0
Speed: 8
Stop: 1.9
Focus: inf.

2. C.C. Sign 10.6 x Sup.
F: 1.0
Speed: 8
Stop: 1.9
Focus: inf.

Sunset
Sun very obscured behind clouds - no Afterglow

F: 1.0
Focus: inf.
Speed: Hand Cranked
Stop: 3.5

2. Eddie shot
Speed: 8
Focus: inf.
F: 1.0
Stop: 1.9
Double Exposure Betty playing cards

A - green blouse
Dirt Betty from camera 8 ft.
Speed - 16
Distance - 8 ft.
Stop - f3.5
Meter read at Betty's arm at 12:26
At least 25
Stop 3.5 on camera - reflex below 4.05

B - pink
Dirt Betty from camera 8 ft.
Speed - 16
Distance - 8 ft.
Stop - f3.5
Meter read at 13:25 near Betty
25 at least
2 lamps at 4 ft. f3.5
DOUBLE EXPOSURE -

1. Red

1/2 high

B

2 - #1 2000R

1/2 high

A

1/2 lens level

CA

4 1/2 ft

4 1/2 ft

8 ft

4 1/2 ft

1/2 lens level
Sun 4-21

Sunset

1. Hit in Jones - Inf
   Speed - Stop motion
   Lens - 11
   Stop - f2.7
   Filter A
   Shutter at 16

2. Camp set-up
   Speed 16
   Meter 50

3. Speed 8
   Plane at 112
MRS. CINDERELLA

Scene 1: Cover - No Title - Mounted on Board - Setup against Wall

Take #1

Distance: Cover to Film 3 ft. 10 in.
Focus: 3 ft. 10 in.
Lens: 2 1/2" B
Speed: 24
Stop: 5.6
F-stop: 1 - #1 - at 2 ft.
Meter Reads 100 - 1 ft. from pic
13 - 4 ft. lens
Light Subj. Decreases 1/2 stop
Speed 24° incr. 1/2 stop

Start fade in 2 ft. 66 in. at 6 ft.
Run 1ft. ch. 75 - fade out 2-77
Take #1 N.G. Run 5 ft. at Speed 16 instead of Speed 24

Diagram:
- Book
- 
- CA

1-41
Take #2  
Re-take
Fade in 11-13 Run 78- Out 80

Scene 2 T-1  
C.U. Carriage
Fade in 78-80-85-86
Subj. from Film 3'4 in
Fotofh. from subj. 1'7 in
Meter at lens ½ way 12'25
1'14' from book-100
Focus 2'4 in
Same Set up as Sc.1

Scene 3 T-1  
Carriage up Hill
85-87-92-94
Dist. Subj. from Film 2'4 in
Fotofh. from subj. 1'3 in
Meter at lens 25
1'14' from pict 100
Focus 2'4 in
Stop - f 5.6
5ft. tilt when full in

Scene 4 T-1  
Entrance of Castle
92-94 - 98-100
Dist. Subj. from Film 2'4 in
Fotofh. from subj. 1'3 in
Meter at lens 25
1'14' from pict 100
Focus 2'4 in
Stop - f 5.6
Wed 8/23

Roll #4
Regular Kodachrome
Poster Training - Dewey Mitchell

Scene 1

C.U. Badge
Lense: 2 1/2" 
Film - REG
Dist Subj. from Ca: 2 1/8"
Stop - f2.1
Meter at Subj.: 50
Speed - 16
Comments - obscured sun
Fade in - Diss out 3 1/2'
#4 on chart.

Thurs. - 8/24

Scene 1 - TA - Retake
C.U. Badge
Lense: 2 1/4" 
Film - REG
Foux - 2 1/8"
Stop - f2
Meter at Subj.: 60 - 400
Speed - 16
Comments - Bright Sun
Fade in - Hold - cut exposure to 1/2 - Hold - Fade out.
Scene #2
Long Shot - Cops to Camera
Superimpose - Over C.4 Badge
Crank back to 8'
Stop f/8
Lens - 1"
Film - Reg
Focus - 35'
Speed - 16
Meter at lens - betw. 300/400
Length - 15 ft. Fade to Fade

Scene #3
Long Shot - Cops coming up walk
Marching up steps
Lens - 1"
Film - Reg
Stop - f/8
Focus - 35'
Speed - 16
Meter at lens - betw. 2000/4000
Commend - Men split on
4th step
25 ft to Fade Out

Scene #4
Long Shot - Class in front of
Filtration Plant, Pan down from
Flag
Lens - L
Film - Reg
Stop - f/8
Focus - Inf
Meter at Sky - 400 - M/s 4X - 320
Speed - 16
2 ft Fade in on flags - Hold - 2 Pan
Down to group - Straight Cut
REG Koopack.

Roll #55 - Tile Tests - Superimpose

White Dinky on Glass
Length - 6 ft.
Focus - 2' 6"
Fen - 1"
Dist CA from subj. - 24' 6"
Meter - 2
Stop - f 2.8
Speed - 16
Light - 1 - & 2 at 24'

Superimpose some exterior shot
Scon. Counter - 38

Superimpose on painting
Focus - 4'
Lights - 2 - & 2
Fen - 1"
Speed - 16
Stop - f 6.3 (1/5 5.6 x 8)
Meter - 150

White Tithes on BHK. CARD
1st one

Mat = Bottom half 1/4 of covered
Lens - 2 1/2'
Meter - 150
Focus - X
Dist - 14'
Light - 1 - 14" above
Stop - f 8.6 (should be 6.3)
Speed - 16
Footage counter - 25'

Made Start & End Leaders on the Roll.
CU Me - Bedroom Window
Test for exterior film with
Blue filter -

Dist: Bulb to Face 3'
Film 4'
Me to Window 1'

Exposure
Stop 1/2 f - 8, 6 x 8
Speed 16
Meter: 125 Filterhood - 160.4,4
65 overall at lens
Focus - 4 ft.
Lights 1 1/4 Dn-lite Blue - 2 ft left.
Sunlight on right
Ex. Guide (1/2 way 5.6x8 for filter hood)
Acc. to meter 1/2 5.6 - 6.0
Stop at 1/2 8, 6 x 8

#2. Everything the same
Stop 1/2 body better 3.5 x 5.6

2nd scene is good

#3. No artificial light
Cut 1/2
Ideal deep blue - clear sky
Meter: in shade 50
in sun 160
overall 50
Stop - 3.0
Meter says 1/2 3.5x4
Speed - 16
Focus - 4'