

SP LP IEP

VHS

Name

THE COMMISSION
SCORES

TDK

VHS

SUPER AVILYN



AMERICAN PAD & PAPER CO./HOLYOKE, MASS. 01040

Efficiency[®]
NOTEBOOK

80 SHEETS 11 X 8½ IN. NO. 8004-DB
MEDIUM RULED WITH MARGIN LINE

Lament
Will
PILAR

PAGANINI

ACT I.

① POST MORTEM:

SOUND:

REGATIVE ((ITALIAN)) WITH ENGLISH
PHASED LATER. HARMONIZED. POSSIBILITY
OF TITLES OVER THE TEXT

PERSONEL: ^{DEAD} THE BEAD/TABLE, NAKED PAGANINI.
IN THE ROOM: DOCTOR (ASSISTANTE)
SON OF PAGANINI.

ACTION: ^(RECEEDING) ALL IN BACKWARD MOTION: THE BEAD/TABLE, FLOOR, NAKED PAGANINI. THE CANTALOUPE. WHEN TEXT INTERCEPTS THE IMAGE, THE CANTALOUPE IS SPLIT INTO TWO HALVES. ^{MOVEMENT INWARD} HERE, THE STORY TAKES TWO STRUCTURAL FORM, HARD EDGE, LATER SOFT EDGE. THE CONTENT ACCORDINGLY. THE EACH HALVE SERVES AS A GATE TO THESE WORLDS.

50-100

A REMOVAL OF THOSE

TRANSFORMATION

500

250 FERI
10 A DAY

ONE TRAIL LEADS US TO THE LANDSCAPE. HERE, IN HORIZONTAL LAYERS, THE OBJECTS PROTRUDE, LIMPS, TOOLS AND OTHER STRUCTURES. THE RE-BURIALS ARE SUGGESTED.

OTHER FLUID AND SOMWHAT CHEERFULL LEADS US TO A LANDSCAPE OF SMALL, DESERT TREES.

THOU SITE THIRMONTS HERE A PACK OF DOGS STRUGGLE FOR A LARGE PIECE OF RED MEAT (?)

DEAR ROBERT,

THROUGH EYES WE SEE THROUGH, BUT I AM SURE
YOU MAY REMEMBER, THAT I BRIEFLY MENTIONED
THE PROJECT PAGANINI AND MY INTEREST
IN CASTING YOU IN THE ROLE OF HECTOR
BERLIOZ.

IF I RECOLLECT ACCURATELY, YOU WILL BE
IN THIS PART OF THE WORLD THIS SUMMER
ANYWAY AND THEN TWO DATES OF YOUR
STAY COULD BE ALLOCATED TO THE PRODUCTION.

NEEDLESS TO SAY, I HAVE SOME MONEY AND
WOULD BE ABLE TO PAY A REASONABLE FEE
FOR YOUR INVOLVEMENT.

THE TASK ITSELF WOULD ENGAGE YOU INTO
TWO MAJOR SCENES, ONE IN A CONTEXT
OF PAGANINI (ERNEST GUINELLA) IN A STAGE
SCENE RELATING FROM THE ALLEGED ACT
OF SUPPORT OF PAGANINI TOWARDS BERLIOZ.

OTHER SCENE IS AN EXTERIOR SCENE OVER
A LANDSCAPE, A MONOLOGUE OR A LAMENT,
ON TOPIC OF A SUPPORT OF 'CREATIVITY',
HIS CULTURAL INVOLVEMENT AND HUMILITY.

THE TEXT IS IN A PREPARATION AND
THE FORM OF EXPRESSING IT IS BEING
CONSIDERED. IT WILL INVOLVE ELECTRONIC
PROCESSING OF VOICE, AS A SOURCE OF HARMONIZATION.

HERE ARE SOME PRELIMINARY NOTES
AND I WILL BE SENDING YOU MORE AS
IT COMES OUT.

WHAT I WANT TO KNOW, IF YOU WANT
TO BE INVOLVED, WHEN WOULD BE A GOOD
DATE FOR YOUR APPEARANCE. HERE IN
SAWA FE AND EVENTUALLY WHAT FEE
WOULD YOU EXPECT TO GET?

IF EVERYTHING WORKS OUT, I WILL
SYNCHRONIZE YOU INTO THE
PRODUCTION.

I HOPE IT ALL WORKS OUT, I HAVE
YOU PLACED IN THE WORK QUITE FIRMLY
AND WHOLE THING SHOULD BE GOOD ADVENTURE.

THE STORY IS OVERLAPPED BY ANOTHER FIGURE.
THE NARRATOR!

'PGAN' (I REMEMBER) SE VIDENGN PAD (1)

THROUGH EYES WE SEE THROUGH, THEN FIGURE

FAMES

THIS ACCOUNT IS FICTIONAL (THE RECORD HAVE
BEEN STOLEN.....)

PROLOG:

TO SEE, THE GUILT:
OF THE FAILED MISSION

WAS THAT ME? WAS THAT MY FAULT, THAT
I LISTENED TO MY FATHER? FOR HIS CURIOSITY
A DELEGATE, AMBASSADOR OF INQUEST, COMING TO THE
WORLD WITH GREAT THINGS.

(THE HEAD HAS THE BOOK STRAPPED TO THE
FOREHEAD IN A TALMUDIC CUSTOM. THIS A CONFESSION
MAYBE A STACK OF MUSIC WITH A TUNING KNOB
OF A VIOLINE) (A PEG)

SOON THE CYLINDER (SEE VIDENGN) OF MEMORIES HOVER
OVERHEAD

THIS IS A SUGGESTION OF A NARRATOR, REMEMBER

GEORGE HARRIS OF HANOVER, THE SON OF A RABBI

WHO WORK A YEAR FOR NOTHING TO WRITE

AN ACCOUNT OF PAPAN'S LIFE. (HIS RECORDS
HAVE BEEN STOLEN FROM AN ENGLISH MUSEUM).

(1) (REMEMBER) (REMEMBER) (REMEMBER)

THROUGH EYE WE SEE THROUGH THEM FIGURE

HIS HIS EYE, THAT SEES: COLLAPSED BODY OF

PAGANI HOLDING THE VIOLIN. THROWING

UP, THE MAN BIRD, A CROW, LYING AS

IF LONG DEAD, JUST HAND OPENING THE

VIOLIN CASE, PLUCKING THE STRINGS, MELANCHOLY...

DISCHARGE

② INSTRUCTIONS TO TOMIO,

③ TEXT FOR ALL

④ SPACE (INTERIOR) - CHURCH, LARGE SPACE.

⑤ EXTERIORS.

PAGANINI NOTES
PAGE FOUR
PARAGRAPH 1 to 3

DEAR ROBERT,

^{YOUR} ALTHOUGH THE DRAMATIC CONFLICT IN ^{THIS WORK} THE
PIECE ORIGINATED FROM THE COMMISSION OF
NEW WORK, SCENE STAGED PUBLICLY

(~~YOU TALKS YOU REMEMBER~~) YOU ARE
COMPLETELY UNAWARE OF THE DECEPTION
BEHIND.

IT HEARS THAT WHAT FOLLOWED, IS
THE
SHIFTED INTO A LIGHT OF IRONY, PARTICULARLY,
THAT YOU HAVE TRULY LIVED THE MAN AND
EVEN AWARDED HIM BY AN INTELLECTUAL
^{NOVELER TALK}
TREAT, RARELY HEARD OF PAGANINI:

(... HE WOULD INTERRUPT ME WITH REFLECTIONS
THAT WERE OFTEN ORIGINAL IN THEIR
LACONISM.) "EVENING IN THE SACRISTIA", PG 9

BUT YOUR PARTICIPATION HERE GOES BEYOND
THE PAGANINI. BY FURTHER DIALOGUE, P.N. 78
1-2 (H. HEINE) THE MYTHOLOGY OF A STAR IS
TO AVAIL SINCE
DISCUSSED, BUT IN NO USE, YOUR OWN WORK
NOT
CAN BE COMPARED NOR YOUR PERSONALITY.

YOU CAN SEE THE USEFULNESS OF SUCH
PHENOMENA ABOVE ALL CRITICAL VALUES.
YOU COULD SENSE THE IDEOLOGY, BUT IT
IS P.N. PG 1 PAR 9: "ALL ROMANTIC PROPERTIES
MUTTERINGS OF THUNDER..." THINGS

YOU CAN PERFORM ONLY THROUGH YOUR TALK,
A NOT THROUGH LIFE.

THE BASIC MODE IS A LAMENT TO
PAGE.

MAIN

THERE ARE THREE SCENES YOU ARE
INVOLVED.

A NATURAL

1) THE ECHO AMPHITHEATRE, PHENOMENON
→ SHOUTED

WHERE MONOLOGUE WILL BE BUILT ON

THE TIME/RHYTHM OF DELAY, THE NATU-
RAL REPETITION THEN IS REPLACED BY A FORM OF A

(DIALOGUE) 2) THE RIO GRANDE GORGE, WHERE

HALLUCINATORY EXPERIENCE TAKES
AND BRINGS (THEN
OVER HERALDIC OVERTONES) ALMOST

A PRAYER,

(I HOPE TO CATCH THE STORM THERE)

3) AN INTERIOR DEFLECTING LONELY SCENE

WHEN COMMISSION IS GIVEN WHERE NO

VOICE OF YOUR IS INVOLVED.

CACONISM.

THE SOURCE OF HEINE'S DESCRIPTION OF
PAGANINI (P.N. PG 5 PAR 6,7) ARE POSSIBLE
SOURCE OF TEXT, ~~TO FIGURE OF PAGANINI,~~
DEPARTURE

POST MONTEN: (TEX)

CORPO UMANO

OF

ECCO (HERE LAYS) THE BODY MAN. (ESSE

CONSIST È THE PARTE PRINCIPALE, DELLA

TETTA, DEL TRONCO È D'LESPREMITA SUPERIORI

A INFERIORI.

THE LUNGS, STOMACH, LIVER AND SPLEEN.

AS WELL AS KIDNEY, FUN

TWO MAJOR BRANCHES OF NERVE
CENTRIFUGALE A CENTRIFUGALE.

CONSIST OF

THE BRAIN CONTAINS TWO ~~TR~~ MICROPHONES

LEFT AND RIGHT.

MICROPHONES

1- AKG CK 8 (DIR.)

LINDA SPECIAL NB

1- AKG CK 1 (OMNI)

LINDA SPECIAL NB

2- ECM-16

LINDA WOODY / UNO CARTRIDGE EPX 76

1- REALISTIC TAC

WOODY MOB: RADIO SHACK NO 13-1521

1- SONY ECM-22

WOODY EVEREADY NO: 206 MEDA 1611 9V

2- SENNHEISER 2-CARDIO

WOODY MAUDY EVEREADY

1- OMNI

1- DIRRE

PX 23 5.6V
EPX 23 5.6V

BUY MORE CABLES !!

AUDIO BAIARD BANNER 4710051 (CERAMOS)

473 1600

WATER / ELECTRICITY (PUBLIC SERVICE COMPANY)

ROZENKRANZ

CABLES FOR LIGHTING

FLUID HEAD - LEVEL (CALL CALIFORNIA)

✓ AUDIO TAPES - VIDEO TAPES - DIRECTIONAL MIC 2/24

✓ WIDE ANGLE LENSE (JEFF GEORDANO 516 9316320)

SELF RELIANCE MICROPHONE

SUN GUN

REFLECTOR

MIC BOOM FROM ROBERT JAY JONATHAN

CANYON FILMS (ZIA)

3/10/72 JIMMY
HERE LAYS THE BODY OF MAN.

~~JIMMY GEORGE (1/11/01)~~ MORTIMER JCU

IT CONSIDER (OR) STONE'S SOMETIMES PARTS (A) BUT NOT BODY LIVE 02

THE HEAD, THE THUMB. AND EXTENDED

UPPER AND LOWER,

THE HAND, AND THE HEAD

HAD HOST
HAVE THE (EXTRAORDINARY) REPORT.

AS I READ IN

I WAS TOLD, THAT THIS MAN WAS

A MURKIN,

IN FACT MISTER PARMAN.

(NO DEAD HAS EVER IMPRESSED ME)

ORIGINAL

473 1600

WATER / ELECTRICITY (PUBLIC SERVICE COMPANY)

ROZEN KRANZ

CABLES FOR LIGHTING

FLUID HEAD - LEVEL (CALL CALIFORNIA)

✓ AUDIO TAPES - VIDEO TAPES - DIRECTIONAL MIC DASH

✓ WIDE ANGLE LENSE (JEFF GEORDANO 516 9316320)

SELF RELIANCE MICROPHONE

SUN GUN

REFLECTOR

MIC BOOM FROM ROBERT JAY

CANYON FILMS (ZIA)

HERE LAYS THE BODY OF MAN.

~~JUST A MAN NO DIFFERENCE~~ ⁵ (H) ~~ONE~~, ~~WAS~~ ~~NOT~~ ~~FOR~~ ~~YOU~~

IT CONSIDERS (OH) STONES SOMEWHERE IN PARADISE (NOT) BUT NOT LIVE OR

IN THE HEAD, THE STUNNY. AND AT THE METER

UPPER AND LOWER,

THE HAND, AND THE HEAD

HAD HAD HAD HAVE THE (EXTRAORDINARY) REPORT.

AS I READ IN

I WAS TOLD, THAT THIS MAN WAS

A MURKIN,

IN FACT MASTER PARANM.

(NO DEAD HAS EVER IMPRESSED ME)

ORIGINAL

BEATING STONE

USE FUNCTION $\phi(HI)^2$ FOR BEATING

(TRAILS) FUNCTION EXNOR(10) SIMILAR

AND A. MOD. 13 (13.) TO MULTIPLE



COPY

ORIGINAL

ORIGINAL

ORIGINAL

ORIGINAL

ORIGINAL

ORIGINAL

HEATING STOVE

USE ... FOR HEATING

TRANSFER ...

... TO ...

...

...

ORIGINAL

ORIGINAL

ORIGINAL

ORIGINAL

ORIGINAL

LOG
PAMPHLET
#2 REEL

MORRIS ROWS AND
SCANS

REEL

100

FEET TO HEAD OK

126

HEAD TO FEET FAST
HALF BODY

155 21

H-T OK

174

F to H FAST OK

184

H-F SLOW BEST

200

F to H SLOW BEST

212

H to F SLOW GOOD

Technosnap off Guadalupe / San Fran
- photographic services -

228

SLOW HEAD
FUCK UP BUT
GOOD

255

H to F GOOD
BUT INTERFERENCED

270

F to H SWIFT
GOOD

280

HEAD ROLLED

330

TORSO and
CANTALLOPE
GOOD SCAN

370

GOOD SCAN

400

STEINER SCAN

430

SLIPPER (GLASS + MIRROR)

10

FROM THE TOP

SHAKE FOR
TRANSITION

15

BEATING FROM ONE
FRONT

70

ANOTHER FRONT
(LOWER)

TRICE
FOR
MORQUE
ROLL

21

158

BREAK

168

STICK SCAN

210

WALKING AROUND

BRAKE
HORIZONTAL STAKE + LONG WALK

350

ANT HILL

380

SECOND APPROACH

410

TOWARDS CACTUS

#2 ROLLS IN MORGUE

#3

SONY

♀

24

60

86

108

120

136

152

161

173

186

202

227

238

246

268

LOW BODY DOLLY

F EET TO HEAD

HEAD TO F

F TO H

H TO F

F TH

H TO F

F TO H

H TO F

F TO H

H TO F

H TO F

H TO F

F TO H

HEAD ROCK (NG)
and FAST SCAN ROCK
UP AND DOWN

MORGUE SCAN (MAD)

NG

↓ OK

↑

↓ OK

↑ TAIL

↓ OFF CENTER

↑ OK

↓ FAST OK

↑ OK

↓ OK

↑ OK

↓ HALF RUN OK

↓ OK

↑ OK

OK

CONT. %

SONY

296 CANTALOUPE IN TANK

316 OVER THE BODY, UNDER THE TABLE

324 TANK AGAIN SIDE SCAN

360 STEINA SCAN

380 BODY SCAN

398 CANTALOUPE STEINA SCAN WORKS

#3

THE MORGUE
MORTUARY

24+19
193

SONY

15 STEINA NEW SCAN OK
(GOOD FOR INSERT)

105 NEXT SCAN

170 GOOD LOW SCAN TO
CANTALOUPE

188 NEXT SCAN

200 HEAD TO CANTALOUPE OK
GOOD BODY SCAN

256 DOLLY TO COSMOS ← TST

276 FIRST DOLLY TRIAL ←

300 SECOND DOLLY TRIAL

315 THIRD DOLLY TRIAL (DOLLY)

345 FOURTH DOLLY TRIAL (DOLLY)

362 FIFTH DOLLY TRIAL (DOLLY) (AMMA, CERVELLO)

375 SIXTH DOLLY TRIAL (STATIC) (LA TESTA CERVELLO)
SOME GOOD STUFF

445 SEVENTH DOLLY TRIAL FALSE
GOOD BUT NOT GOOD

END
LIFE

#6 BEFORE THE CONCERT

#7 IN CONCERT

507 - SITTING CLOSE UP LARGE
 56 FEET VIOLINE
 63 FEET A ROW
 96 BEGINS DUDLING ON THE VIOLINE
 120 PANS AND MOVEMENT
 138 SOMETIMES THE VIOLINE TAKE
 162 SITTING CLOSER STILL
 NODDING HEAD OF
 ZOOM IN ON FACE
 162 + 90 CLOSE UP PRACTICE
 126 + 110 SILHET PLAYING
 126 + 150 HOP HOP
 126 + 196 MORE HOP
 210 + 126 LOW SHOT
 126 + 221 LEG ON CHAIR
 133 HIGHER
 255 CUT SLANTED PLAIN
 VARIOUS FIGURES
 MORE AND MORE SITTING DOWN
 430 GOOD SHADOW PLAY
 430 SHADOW PLAY TAKE

SILHET SHOT

507
 37
 150
 73
 186
 122
 265
 277
 340
 370
 384
 395
 403
 410
 415

LONG SITTING
 SHOWER SITTING
 MOVING ZOOMING
 CODGHE Good BEGINS
 SERIOUS BEGINS
 TAKE 33
 TAKE 44
 TAKE 62
 CHANGED LEAF
 CODA I 35
 CODA II 62 1/2
 FEEDING I 420
 FEEDING II
 FEEDING III
 FEEDING IV

0 #

C

177/126 COOPER - TALK

186 SKELETON MOVES IN THE TUBE
2007 IN ON FACE

300 SKELETON ON THE GROUND

353 SILVER PLAYING

406 FEET

430 GOOD SNAPSHOT

4

30 BEATING SITTING BARRON
HEAD BAND - DRINK - MEASURED
MARKING FOREHEADS (MAKENOYA)

120 SECOND TAKE MISHIYAMA LOOKS

189 SCAN AND COVERUP

213 BEATING OF THE BODY

260 CANTALUPE / MAIN

#5

ACHH - EXAMING (REAR) OUT

RECORD (LARGE)

SCENE AND CONTINUED

CHARACTER / MARKIN

SKELTON HOLES IN THE TUBE

SKELTON ON THE GROUND

TEETH

INTER II SECTION #8

SCENE 1

30 BEATING SITTING (PARANIM)
HECTOR IN LANDILATE, FAST FADES TO ACID
98

TRANSITION: TUNE LENGTHEN

TRANSITION: ROCK BEAT

SCENE 2

CHARACTER (CHANGE)

Sony

#8 HECTOR IN LAND

0 UP DOWN NONSENSE

28 FRAMING HECTOR

70 } BEGIN WALK } TAKE

253 }

257 } BEHIND THE ROCK EMERGENCY

316 }

318 CICERO TAKE 1 (CAMERA CHASE)

412 CICERO POST L MIX

SCENE 1

HECTOR IN LANDSCAPE, FAST FADES TO ACID LANDSCAPE, ENDS IN A LOOK OUT.

INTERMEZZO: TUNE LENSE

TRANSITION: ROCK BEAT

SCENE 2

MORQUE

CAMERA

1610

241

841

022

252

0087

224

224

224

224

224

224

224

224

224

224

224

224

224

224

224

Sony

#9 HECTOR IN CANYON

SCENE 1

φ }
 143 }
 148 }
 320 }
 257 }
 322 }
 420 }
 318 }
 422 }
 412 }

HECTOR IN CANYON
 ANT HILL TUBE
 STILL
 CIGERO

#16

CAMERA

6
 37
 50
 70
 144
 193
 230
 300
 358

SUPPER VIDE (SKIES + LAND)
 USEFUL WALK
 MICE TURNS FAST
 LESS WIDE SCADS AND TWISTS
 SKIER CAR ROUNDS (IF FEEL FREES)
 TRAVEL CAR VIDE ON THE ROAD DOWN THE CANYON

1610

1640

THE SAME, DIFFERENT FILMS

#17

STOP TRAILS (TRAILS)

98

CAR DOWN THE CANYON

200

DOWN THE VALLEY (RIVER)

240

LOOKING UP TO SKIES IN TRAIL

270

FRONT TAOS HIGHWAY WIDE SIDE SCAPE

310

GOING UP THE HIGHWAY

355

DOWN AGAIN

#18

CONTINUATION OF #17

DOWN THE TAOS HIGHWAY

227

MTE SKIES

350

— EMPTY



RECYCLE

280

290

#19

#18

COMPARISON OF A 12

STIEGUTURNS HAND

40 BUSH WALK ~~TAKE TAKE TAKE~~

150 BUSH TRACK ALLEY

198 BUSH WALK SKI THICK

146 FROM CACTUS FARAW WIDE SIDESCAPE

194 SUPER WIDE THE HIGHWAY 1600

268 ANSWER SUPER / BRIEF

300 MORE SUPER

320 MORE SUPER / BRIEF

344 SKI TURN OK

374 MORE SKIES

407 MORE WIDE SUPER

#20

#17

LESS WIDE WALK TO STONE

66 BETWEEN STONES (TEXTURES) X

177 ULTRA WIDE (TWISTS)

256 TUBE LOOK X

280 SLOW TURN TURN X

299 STEINA BACKYARD CONT. PAN

268 ANSWER SUPER / BRIEF

300 MORE SUPER

320 MORE SUPER / BRIEF

344 SKI TURN OK

374 MORE SKIES

407 MORE WIDE SUPER

#12

254

0 BOTH ON PLATFORMS JUNK

27 NEW TAKE

55 LOOKING COOD PAN TO EDAMI

98 X HIR. MUCK

96 X FIRST PASS HECTOR

125 BEN and EDAMI

207 SPEECH I SCAP PAG

223 SPEECH II SCAP PAG

252 SPEECH III SCAP PAG

284 SPEECH IV TAKE PAG

341 HECTOR I SCAP HECTOR

349 HECTOR II TAKE

#13

414

107 HECTOR III

187 PASS I TAKE

278 HAN'S HAN

376 HAN'S HAN OF TAKE

EMPTY

5

#114

214

HAND STILL AND DATA

DROPPED OUT HEADLINE

SPEECH I

PARA 7 SEA

SCRAP

I

SPEECH VI

DROPPED

SPEECH VII

(TAKE) SOUND OUT

SPEECH I

HECTOR

SPEECH FALS START

SPEECH II

HECTOR

SPEECH (TAKE)

SPEECH IV

(TAKE)

SPEECH I

HECTOR

HECTOR II

(TAKE)

L

475

PROB ABSENT OF PRT 500 GOOD 521 TRIAL

645 MANY NAME

398

6774

916 VERY GOOD

PASHA

PAY:

~~SIR LOAN~~

GET MONEY FROM SAVINGS

ASK LARRY ABOUT COMP

~~PASSPORTS~~

ERME'S TAPE

WRITE KOLAK

~~ALEXANDER SIB~~

~~TAX CLEAR FORM~~

↑
UNED TO
HERE

VIA DEU
a clock

RENDSIG

555

625

642

659

#14

Hand still on ~~the phone~~

~~phone~~ ~~phone~~ ~~phone~~ ~~phone~~

112 SEARCH ~~the~~ ~~phone~~ ~~phone~~

190 ~~phone~~ ~~phone~~

216 SPEECH ~~phone~~ ~~phone~~

288 SPEECH ~~phone~~ ~~phone~~

341 SPEECH ~~phone~~ ~~phone~~

380 SPEECH ~~phone~~ ~~phone~~

252

752

540

870

398

645

916

675

phone

phone

phone

#11/15/2001

CONFESSION

JUMP FIRST RUN 24 FIELD

51 START AGAIN TEXT TAKE (DIAL 1)

220 +57 NEXT TAKE

NEXT 16

10

12

30 + 32

3

#14

190
 216
 288
 341
 380

SEARCH
 SPEECH
 SPEECH
 SPEECH
 SPEECH

START
 AGAIN
 AGAIN
 AGAIN
 AGAIN

CONFESSIO
 CONFESSIO
 CONFESSIO
 CONFESSIO
 CONFESSIO

232
 752
 540
 820

645
 916

#11/15/2011

CONFESSIO
 JUMP
 51
 220 + 57
 NEXT
 NEXT
 NEXT

FIRST
 AGAIN
 (DIAL
 1)

RUN
 TEXT
 TAKE

24
 TAKE

16
 10
 12
 30 + 32
 3

11#

COMMISSION

JUMP FIRST RUN 24 FIELDS
(DIAL #1)

NEXT 16 "

10

12

30 + 32

396 SKIES VERY GOOD

418 LAND APPROACH SKIES DARK

427 LAND (GOOD) FIRE

431 PROPER APPROACH (GOOD) (GOOD)

431 SLEEK IN DUSK (GOOD) (GOOD)

435 ULTRA WIDE 338 (GOOD) (VERY)

442 PROPER WIDE (MOUNTAIN)

445 " " 390 BK

600 " " 4

418 SKIES COOL

441 " "

445 " "

450 " " (MOUNTAIN) - SKIES 300

COMMISSION

PLANT 4 4 HAD LEFT MUD (DISEASE #1)

" 10 15 25 35 + 45 55
MEXI

INTER # 2

374	LAND	WIDE (LATE TERRAIN)
38	LAND	WIDE (LATE TERRAIN)
71	"	" (LATE TERRAIN)
138	SKIES	
195	(SKIES AND LAND)	
206	"	"
307	"	"
329	"	"
350	"	"
407	"	"
425	"	"
396	SKIES	VERY GOOD
418	LAND	APPROACH SKIES SWALE
427	LAND	(GOOD) FIK
451	ANOTHER	APPROACH STONE (VERY GOOD)
481	SHEEP	IN BUSHES GOOD STONE
513	ULTRA	WIDE 538 (GOOD VIEW)
562	ANOTHER	WIDE (MIDDLE TERRAIN)
585	"	"
600	"	"
618	SKIES	COLORFUL
641	"	"
665	WIDE	LAND
680	LAND	+ RIL (LATE TERRAIN) - STONES SOME

710 STONES (CONT.) OK LATE
 724 MORE STONES OK GOOD (752)
 764 WIDE (MORT)
 769 WIDE (GOOD) (LATE TERN)
 809 LAND (ECHO PROGRAM) SACRIFICIAL STONE SOLARIZED
 835 " " VERY GOOD
 877 " " 872 VERY GOOD

883 WIDE
 884 WIDE (SOLARIZED)
 500
 530
 543 THE SACRIFICIAL STONE (GOOD)
 578 GOOD S. STONE VERY GOOD
 610 VERY VERY GOOD STONE
 642 ANT HILL (INTERESTING)

ENTER #4
 LOG OF HUNTS INTERMATERIAL #
 REPEAT OF
 DOWN TA FIRST RUN WITH DIFFERENT PROGRAM
 STONES COLOR FULL GOOD
 LAND WALK (SKI SWIM)
 " " " HEAVY TEXT
 SNEEK
 WIDE NOW 260 INTERESTING
 WIDE
 BURN IN
 BURN IN
 SKIES COLORFUL
WEEKLY VERY GOOD SKIES WIDE
 ANOTHER WIDE LAND FIRST (3)

413
 446 SKIES NON WIDE (COLORFUL)
 469 LAND (HEAVY TEXTURE) (LO, FI)
 477 " NOT THAT HEAVY
 500 " "
 530 SNEEK
 543 THE SACRIFICIAL STONE (GOOD)
 578 GOOD S. STONE VERY GOOD
 610 VERY VERY GOOD STONE
 642 ANT HILL (INTERESTING)

693 PANS AND WALKS AROUND THE ANT HILL
 CONCLUDED AND OPENED
 AT WEEKLY VISIT

741 UNDER THE TREE (FIREMAN)

769

808

835

883

888

LOG OF HP PRINTS INTERFERENTIAL # 8 and 9

65 FIRST RUN OVER A MORO (13.)

117 " " " (14.)

180 " " " (15)

" " " (12)

" " " (11)

" " " (10)

" " " (1)

FINAL SELECTION FIRST 13.

THEN B-A-1+1IN BROUGHT INTO

AN ~~AND~~ CLEANED BUFFER (FIREMAN, MOB (LO, FI)

BY ANALOGUE LEVEL

9

INTER

COOT

φ-26

BANDS

30

FIRST WITH PROCESSED MUD FOOD 4-5% OF TOTAL

76

THE SOME PROCESSED LATER OK

117

SECOND UNPROCESSED SOUND ABOUT

133

FIRST SKETCH (GOOD)

152

THE SOME (LATER (PROCESSED) GOOD)

187

PATTERN STAY (GOOD)

207

(33) (GOOD)

243

29 BEFORE FALL (GOOD)

274

62 THE SOME (GOOD)

316

(GOOD)

330

WIDE & (GOOD)

373

WIDE

957

LOT OF HUNTS? (MAYBE)
HUNTERS UNDER THE TREE

(12) A LOT OF
(11) -
12
15
11
10
1

FLYING REGION
NEAR P-A-1+1 IN
KN THE CLEARED
IN KNOWING

1/11/88

NEAR INNOVATION (CLEAR)

565 THE TOWER SACRO STONE
117 ~~THE TOWER~~ ENGINE ANNOTED
180 THE TOWER SQUARES FOR SPINNING LITTLE
ALSO KICK FOR THE TOWER
590 ABOUT
599 ABOUT
609 KICKS ABOUT
626 GOOD BEG STOP BEFORE
643 GOOD " "
661 GOOD ALL THE WAY
699 BODY BEATING (CLEAR)

8 9
| |
| |
| |
| |
| |

8 INTER

RECOR IN 2007

52 HRT FOR ONE HARD STONE

117

181

INTER (INTER)

MINOR MINOR KIKES (CLEAR)

531
7 IN ABORTED 7 MHL FOOD
THE SOME PROCEEDED LATER OK

540
CLEAR DEFINITE ABORTED
117 SECOND UNPROCESSED SOUND ABOUT

552
GOOD COLOR SPILLING LITTLE
MINOR KIKES ON THE FLOOR (GOOD)

590
THAT ABORTS (LATER (PROCESSED) GOOD)

599
ABORT STARTS (GOOD)

609
626
KIKES ABOUT (GOOD)
BEFORE FALL (GOOD)

643
GOOD BEG STOP BEFORE TABLE
THROUGH (GOOD)

661
GOOD " " (GOOD)

699
GOOD ALL THE WAY (GOOD)

709
BODY BEATING (LANTALOU)

957

INVEST

30

CONSTRUCTION

1714



SANITARY COLLECTOR BOILER COOP

SOLAR

DESIGN

CONSTRUCTION 4-5% OF TOTAL

DAILY BUCK 982 3574

SANITARY COLLECTOR

8 October

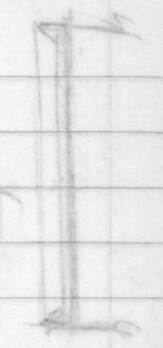
ALCOHOL TANKS

634
657
669
705 - transparent plastic
735 again
778 again
803 transparent plastic looking sleeping bag
820
830

INTER #10

0001 TALK
 90 KNEELING
 135 TALK
 183 KNEELING
 220 TALK
 266 KNEELING
 300 TALK
 341 KNEELING
 368 TALK
 403 TALK
 433 KNEELING
 157 EATING, KICKING, ANTHILL

560 GOOD KICKING
 680 GOOD ST2
 740 GOOD CUT AXE
 760 GOOD EATING
 780 GOOD EATING
 820 GOOD
 850 TRAVEL



INTER #1

000 Hektor in the garden ^{seurat}
 287 beating the rock in snowdrift (Woody)
 351 rotating sky " "
 378 wide landscape in snow
 446 next junction very in-printly
 478 " some " "
 500 the postage used in beating (cut leaky in sky)
 520 cantaloup in stone
 537 next run (aborted)
 547 " " (" ")
 560 " " " "
 576 melon in stone II
 616 next run
 634 " " ATAKE
 651 " " " "
 669 " " " "
 705 transparent Hektor beating rock/Noisier
 735 again " " " "
 774 again " " " "
 803 transparent Hektor beating sleeping Paganini
 220 " " " " " "
 836 " " " " " "

Inter 2 #10

000 bars

020 Mosque R/E pro outside pan

81 " " " other direction [a frame wide

133 " " " same " as ↑

197 " " full of kids (indecisive pans)

306 peeping between the (plastic) sheets

385 cut more peeping kids

399 Rotating ~~sky~~ in snow a la last of Hector's

425 wide angle in snow (same as on interm. I) walk

459 cut same as 425

488 Close up of Caclures

520 " " trees ultra wide (cut corner) 1/600

570 " " " " " "

610 again

624 U-wide rotating sky

650 again " " " "

690 back to 1640 wide a beautiful

702 beautiful textures + numerous stone

719 next cut w/ stone blue

733 " 3DATA yellow beautiful by solid

779 back to ultra wide

808 interesting " " " "

820 M-PRINT interesting

830 pretty + stone

846 next pretty cut

858 " " " "

895 new program + ultra wide garbage

Interm. 3 5 N. TAMR3 TM1

030 Paganini resting falling into Hector's Rock Beating

142 " " measured by Mark " " " "

200 melons " " " "

230 Pan on Meshman + figures " " " "

294 " " " " " "

356 " " " " " "

410 " " " " " "

756 " " " " " "

463 Handheld between (plastic) sheets / hand " " " "

1505 bag of flip/flop Hector on the land " " " "

2600 NEXT

3683 cut next run 3RD

4764 " " " (least good?)

787 good

799 "

813 "

844 NEW RUN white hallucination

878 " " Against rotating sky

INTERMAT 4

- No color bars not on stage
- 020 Ultra Wide film on Mprint (1600)
- 60 lens " " " " (1640) very pretty
- 100 nice / wild
- 160 " " "
- 190 pretty
- 279 cut different paper
- 311 " " "
- 335 " " "
- 354 SKY GLOBE U.V.
- 386 " " U.V.
- 418 U.V. Landscape (407)
- 460 Good sky
- 489 Landscape again
- 507 " " "
- 535 captures
- 550 Ominous stone 'ld 648
- 585 " " Long look blue / m print
- X 648 Ant hole in MPRINT
- 705 close up of captures
- 708 Heclo in the Garden Redone front view
- 775 " " " " side view
- 844 " " " " front view
- 895 " " " " side view incomplete

713

live = overexposed

INTERMAT 5

- 20 Heclo in the garden side view I cont of #4
- 176 " " " " " " " " II more chroma
- 280 Paganini w/ Vocoder mprint [not so graphic]
- 414 nice freezes
- 440 " "
- 450 creeping behind curtain
- 461 "I Love loud droicous women" on zoom / digital
- 488 Paganini solo: This music shakes me all over
- 515 Woody carrying Paganini
- 555 in the ditch
- 639 P. son eating watermelon in doorway
- 658 zoom between Dead P. on floor and W. carrying Paga.
- 673 " " " " " and ditch
- 686 " " " " " " "
- 711 again
- 735 empty

Intermat 6

- 000 color bars
- 028 R/E morgue, full frame, pans
- 095 next shot
- 145 " " "
- 201 close up of hand random pans
- 229 beautiful pan and on
- 270 " " "
- 290 " " "
- 314 new cut random pan peeping thru
- 397 Interact?
- 407 big of Ernie / corino 428 "Make way"
- 477 close up of head "misurame L'orro"
- 520 "take home marto"
- 537 "La misurra" (not used)
- 566 Run with melon
- 604 " " " "
- 612 " " " "
- 621 Boy eating melon
- 405 " " " "
- 722 " TAKING " from dead bed
- 741 like 407 but more exaggerated order too pink
- 836 "La misurra" not used
- 864 Empty 3 min

Intermat 7

- 000 color bars
- X 023 like 407 and 741 of #6 the take "mchenays"
- 141 close up head
- 154 misurame L'orro"
- 228 "La misurra"
- 268 The Commission flicker not used 295 Take
- 360 The Commission Hands very big - good
- 392 Good
- 409 not good very
- 422 no good
- 428 Good
- 441 Higher pitch / speed
- 517 hysterical hand scene
- 532 cut / cut very nice
- 581 higher pitch & irregular speeds
- 602 Hilarious hands
- 626 even faster "hilarious"
- 636 Corinn again good very close following
- 700 Hand good
- 714 very very fast
- 723 Field by field
- 729 different pitch heads
- 736 slow to fast
- 789 Hands good
- 810 " "
- 822 Heads field by field no good
- 874 Hands " " " "

411
427
434

Internal 8

- 000 color bars
- 24 Hector in hand flip/flop
- 65 new beg (Hector stumbling w/ the stone)
- 118 new beg (Hector crawling up)
- 186 zooms (frame) paga vs versus landscape
- 208 " " " and stone
- 244 again " " " " "
- 260 chain " " " " "
- 350 Hector beating Rock vs pans of Pampa's body
- 375 " " " " pans in marquee
- 400 " " " vs " outside "
- 427 " " " (alter angle) " " "
- 439 communion scheme + zoom on black
- 579 Hector beating Rock v.s. cosimo thru R/E
- 610 " " " " Cosimo " "
- 640 " " " " "the Home"
- 656 nest " " " " "la misma"
- 672 nest
- 691 Paganini inspired in concerto (good)
- 714 nest " " " "
- 722 " " " "
- 739 " " " " good warning of Bow-Struck
- 758 good warning of Bow)
- 808 next wide angel
- 820 he bows
- 836 " " (better)
- 844 a print flicker wide angel
- 858 next beg wide angel nice
- 873 " " " "

Internal 9

- 000 color bars
- 029 in concert (the lake/ or nightflight)
- 73 same take
- 131 another "
- 166 " " in the master 170 A TAKE
- 189 " " nest " "
- 212 " " yes?
- 222 " " no?
- 247 " " 214 - 219
- 281 same as 247 90 - 100
- 317 another good 137 - 142
- 336 wide a 168 - 175
- 360 same as 336 196 - 204
- 380 " " " good 228 - 233
- 393 Rest empty! 255 - 265 1/2
- 820 - 827
- 798 - 805

W Wke 791 800 #8 Bow 834 - 838

228

111
154
124

White 095 075

Intermat 10

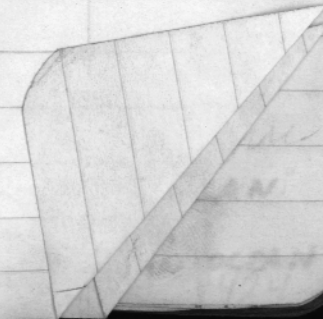
- 000
- 1 022 Double zoom "I have loved whorion's women"
- 2 127 " " " " " " " " " "
- 175 " " " " " " " " " "
- 3 216 " " " " " " " " " "
- 248 " " " " " " " " " "
- 4 297 " " " " " " " " " "
- 333 " " " " " " " " " "
- 5 367 " " " " " " " " " "
- 6 402 " " " " " " " " " "
- 430 " " " " " " " " " "
- 460 Long interlude
- 540 good rhythm
- 564 cut good selection!
- 605 " " " " " " " " " "
- 614 nice
- 644 " " " " " " " " " "
- 677 no snow!
- 717 more of same in context (good)
- 751 Back to snow nice syntax
- 800 nice!
- 810 " " " " " " " " " "
- X 824 ultra wide landscape + anthill + poqa dead
- 870 cactuses + sky + poqa dead
- 820
- 826
- 844
- 858 200
- 873 275
- 355
- 459

NO INTER #

Zoom main feed

- 000
- 027 the paganini parts repeats
- 127 Heats in landscape
- 160 voice →
- 634
- 165
- 179
- 189
- 207
- 216
- 224
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- 869
- 876
- 883
- 890
- 897
- 904
- 911
- 918
- 925
- 932
- 939
- 946
- 953
- 960
- 967
- 974
- 981
- 988
- 995
- 1000

NO INTEREST FOR NOISE
EXCEPT FOR SQ - 2007



#11 INTERMEDIATEAL
 "NO SNOW
 200MS +
 2 CLEMENT
 ONLY.

- 000 BARS
- 30 BODY DRAG / CHAIR ↑ (LAST GOOD) 108
- 123 DITCH / CHAIR ↑ (196 GOOD SWINE)
- 217 DITCH (CONTRA W.) / CHAIR ↑
- 235 MORGUE / STONE 117
- 272 " " 229
- 303 STONE / COMPO (330 GOOD CANTA-CUT)
- 350 STONE / COMPO (NEXT CANTA-CUT)
- 360 STONE / CANTA-EAT
- X 401 ANTRILL / EATING (523 GOOD) ; (435 BETTER)
- 460 STONE / CHAIR ←
- X 500 ANTRILL / CHAIR ←
- 554 CACTUS / CHAIR ←
- 575 END

Reel #12, EXTRA #12 (HAND) ORIGINAL BARS?

- 000 BARS
- 20 ~~BAR~~ HAND III
- 72 STOP DEAD
- 98 RESUMES FASTER
- 140 STOP DEAD
- 165 RESUMES FASTER YET
- 179 STOP DEAD
- 189 CUT STEPS UP SLOWLY THEN INCREASES TO HORIZONTAL
- 251 STOPS III
- 256 DIFFERENT COMP (SINGLE HAND) I
- 270 STOPS
- 280 FASTER
- 284 STOPS
- 293 DIFF. COMP III
- 328 STOPS
- 340 NEW COMP SINGLE HAND (good) I (THE END)
- 363 STOPS
- 380 FASTER I
- 400 START-STOP
- 413 a OF +

MANUAL / INTERVIEW / SANDINO

000 BARS

30 BODY DRAG / CHAIR

123 DITCH / CHAIR

217 DITCH (CONTRA) / CHAIR

272 " " "

303 STORE / CHAIR

350 STORE / CHAIR

360 STORE / CHAIR

401 ANTIWALL / EATING

460 STORE / CHAIR

500 ANTIWALL / CHAIR

554 CACTUS / CHAIR

652

700

750

800

850

900

950

1000

Reels #12, EXTRA I
MISSING

Chavez color
TITLES / HAND

Reel	20	0.41	1st 300m X3	ANOTHER PART
HAND	256	11.05	2nd 300m X3	
12	293	13.13	3rd " X3	
	340	16.-	4th " X3	
	413	20.30	WOMEN IN BOOTH OUT OF THE CITY	
	874	318	430m OUT OF INT	
EXTRA I	908		WHO WERE SO "DEAD" IN THEY FRIGHTENED ME	
	897		" " " " BODYSCAN	
	908		WHO ARE SO BEAUTIFUL THEY FRIGHTEN ME	
	818		" " " " BODYSCAN I	
	1855		SEEN A MAN WITH NO HEAR WITH THINGS ON HIS	

652

1) TAPPING (2) 300MS Ashley on Poy sitting

2) " a few 690 " " emerge

3) TUBE / ANTENNA 380 (lungs)

4) " / current 580 (bone)

5) Antenna / at body / at end of a tape

get step over

334-370-388-409-432-457-482-500-520-540-560-580-600-620-640-660-680-700-720-740-760-780-800-820-840-860-880-900-920-940-960-980-1000

440 492

I HAVE SEEN A MAN WITH TINY POTUSSES / FROM HIS BEARD

337

338

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499

500

1502
857
743

P WITH TINY DESIGNS ^{ON THE} ~~INSIDE~~ ^{INSIDE} ~~WIND~~ ^{WIND} ~~SHOTS~~ ^{SHOTS} WITH THEIR
1ST ~~SHOT~~ FROM T 11 # 128

P. I HAVE LOVED ATROCIOUS WOMEN IN ANOTHER PART
TAPES 10 #30
OF THE CITY WHO TAPPED THEIR BEAKS ON THE WINDOW

S. I HAVE LOVED WOMEN IN THE OTHER PART OF THE CITY
#304

P. WOMEN WHO WERE SO BEAUTIFUL, THEY FRIGHENED ME

S. WOMEN WHO ARE SO BEAUTIFUL THEY FRIGHEN ME

P. I HAVE SEEN A MAN WITH NO HEAD, WITH WINGS ON HIS

BACK, CARRYING HIS ROTTEN LUNGS IN HIS ARMS.
#277 (no sync)

S. I HAVE SEEN A MAN WITHOUT NO HEAD, WITH WINGS ON HIS
#146
BACK. HE IS CARRYING HIS LUNGS

P. I HAVE SEEN A MAN DRESSED AS A CLOWN, WITH TINY FETUSES
DRIPPING FROM HIS BEARD

S. I HAVE SEEN A CLOWN, WITH TINY FETUSES DRIPPING FROM HIS BEARD

P. I HAVE SEEN A WHITE DOG CHEWING ON THE MOON

S. ?

P. ON THE MOON S. ON THE MOON

P. I HAVE SEEN A HOUSE IN THE MIDDLE OF THE OCEAN

S. NOCEAN OCEAN
Garbage
316 WIDE ANGEL
424

P. WITH TINY OCTIPUSES INSIDE WHO TAPPED WITH THEIR BEAK ON THE WINDOWS

S WITH TINY OCTIPUS WHO TAPPED THEIR BEAKS ON THE WINDOW

P I HAVE SEEN A LIGHT COME DOWN FROM THE SKY AND POINT DIRECTLY TO MY STOMACK

S I HAVE SEEN A LIGHT FROM THE SKY AND POINT DIRECTLY TO MY STOMACK

Reel #10 (all)

Reel 11	108	4.08	INTRO (2500m) WOOD DRAGGING P.
Reel 10	30	1.00	P. I HAVE LOVED
"	304	13.50	S. IN THE OTHER PART
"	277 no sync	12.25	P ARMS.
"	146	5.41	S MAN, WITHOUT A HEAD
"	x416	20.45	P. BEARD
"	316 no sync	14.32	S. SEEN A HOUSE (wide Angel) optional
"	x424	21.19	S. OCEAN
"	248	10.49	P. WINDOWS
"	x430	21.42	S. SKY AND POINT
"	x166 +	24.-	on and on natural cut off mostly cut

14
16
32

I HAVE LOVED ATROCIOS WOMEN IN ANOTHER PART OF THE CITY

I HAVE LOVED WOMEN IN THE OTHER PART OF THE CITY

WOMEN WHO WERE SO BEAUTIFUL, THEY FRIGHTENED ME

WOMEN WHO ARE SO BEAUTIFUL THEY FRIGHTEN ME

I HAVE SEEN A MAN WITH NO HEAD WITH WINGS ON HIS BACK, CARRYING HIS ROTTEN LIMBS IN HIS ARMS

I HAVE SEEN A MAN WITHOUT NO HEAD WITH WINGS ON HIS BACK. HE IS CARRYING HIS LIMBS

I HAVE SEEN A MAN BESSER AS A CLOWN WITH TINY FETTERES DRIPPING FROM HIS BEARD

I HAVE SEEN A WHITE DOG CHIVING ON THE MOON

ON THE MOON

I HAVE SEEN A HOUSE IN THE MIDDLE OF THE OCEAN

REEL mini 8
REELS #3, 8, AND 2

Match line & Chrono

MIX IN STUMBLE SOUND
from original

THE ORGANIZATION MAN

Match Chrono & PHASE TO FLICKER FOOTAGE

min
ORG. R8

2.25 } #66 "I THINK OF MYSELF VERY MUCH AS AN ORGANIZATION
10.00 } OUT 237
01.44 } IN 265 + "THAT BRINGS US TO THIS MOVIE" ORIGINAL
14.10 } OUT 309 Ca "OF OURSELVES" DUB OVER
4.32 } IN 118 Mike appears in frame
4.45 } OUT 124

300 in zoom IN/OUT ON FLICKER

INSERTS

min

V 2 3 34.28-34.35 #602 1/2 - 604 (start on fast)

~~V 2 3 35.30-35.54 615 - 620 ATT: MIKE VISIBLE skip 30 sec~~

V 1 3 28.28-28.51 525 - 530 after a while (120)

V 2 3 37.14-37.35 636 - 641 Dampen the sound

1 3 30.50-31.09 557 - 560

2 3 38.49-39.20 655 - 662

~~3 3 52.50-53.06 582 1/2 - 585 Go out sooner than master (disappearing hat)~~

~~3 4.55-5.10 128 - 134~~

~~3 5.20-5.36 136 - 142~~

OR 3 856 - start not on master when it goes fast

1,34 - 1,47 7 46 - 50 sky sound thru for next cut

8 1.55 - 2.12 54 - 61 "

2 20.40 - 415 - pure sky (no flicker)

two new edits one 30# other 'til original edit

7-14-15

Meteor Man & Chrom

0330
#2, 8, 10, 2

20 MIN #10
Reel # 1, 8, 6, 7

MIX IN STUMBLE SOUNDS
from original

MORGUE

20 MIN #10	0:30 - 1:25	418 - 40, Rockbeat
INT #1	37:00 - 37:25	634 - 638, see thru Rock - TILT OF PAGA DEAD
INT #8	17:12 - 17:40	360 - 368, Rockbeat ZOOMFRAME TO "
INT #8	20:00 - 21:45	407 - 414, " " To Morgue outside
INT #6	12:05 - 13:15	272 - 293, MORGUE OUTSIDE R/E (PAN)
INT #7	1:10 - 5:25	34 - 137 * ECHO UOMO (SOUND ONLY)
INT #7	6:25 - 9:04	160 - 215 * PAGA DEAD W/ OPEN MOUTH

* Again open mouth sync sound
* these two segments are amplified & shifted to red

20 MIN #10 5:35 - 5:50 | 143 - 146 End of Rockbeat

* different audio after awhile (120)

1st Non sync, [Gy #59 wine bottle (make noise)]
sync To #93 then non sync

xx cut on crime states from close up of Belly to hands

MIX IN STUMBLE SONOROUS
 MORGUE

18-40 rackets
 23-28 rackets
 20-28 rackets
 20-28 rackets
 20-28 rackets
 20-28 rackets

110-232
 110-232
 110-232
 110-232

110-232
 110-232
 110-232
 110-232

xx out on some states from case up of held to help

500W#10
 1.8.6

9.8
 sitting

TUBE LENS ANT HILL CHECK SOUND ON ORIGINAL

	2.10 - 1.03	5.31 - 5.53	19.47 - 20.00	17.50 18.12	9.04 - 9.17	3.22 - 3.46	5.25 - 5.37	6.48 - 2.07	8.22 - 8.22	9.42 - 10.00	11.00 - 11.00	14.00 - 15.00

PAGE Heeter Beating on SITTING POGAN.
 Lamenting II
 TUBE ON II
 ANT HILL
 STEP OVER TUBE II
 PRETTY TUBE II
 PAGA ock + PILAR + II

Anthill/tube
 Lament / Hill/Beating look at 230 beating/mongrel
 score!

20 MIN # 7,6
 Reel # 9,8

PAGANINI'S VIOLIN

Manual	Time	Time	Time	Notes
7	005 → 033	0.10 - 1.03		FADE ONE OF THE ENIMATIC IN/OUT: PAG SITTING/SLEEPING
6	140 - 148	5.31 - 5.53		" ; " " / Plucking
7	402 - 405	19.47 - 20.00		" : START/END SOONER Peeping out of curtains
6	337 - 342	15.50 - 16.12		" " shadow
INT. 9	214 - 219	9.04 - 9.17	13 sec	
	90 - 100	3.22 - 3.46	24 "	14. -
	137 - 142	5.25 - 5.37	12 "	17. - IN CONCERT
	168 - 175	6.48 - 7.07	19 "	18.20
	196 - 204	8.00 - 8.22	16 "	19.36
	228 - 233	9.40 - 10.00	20 "	21.10
	255 - 265 1/2	11.10 - 11.43	33 "	22.40
	320 - 327	14.49 - 15.16	26 "	26.20
8	798 - 805	?		{M-PRINT 90 330 MIN
8	834 - 838	?		{bouncing

20.42
 9.04
 11.30
 10.40
 26.19

2.24 x 2 = 1.45
 4.48

2.5 hours
8.9 hours

PARADISE VIOLIN

INT 7	290 - 340	13.06 - 16.00	14 ORIGINAL
INT 7	271 - 281	12.03 - 12.34	14 ORIGINAL
	308 - 319	13.38 - 14.47	14 ORIGINAL
	411 - 421	20.20 - 21.04	14 ORIGINAL
	372 - 422	17.51 - 21.06	14 ORIGINAL

check!
REEL # 14, 7, 4

VII
427
36

INT 7	290 - 340	13.06 - 16.00	14 ORIGINAL	"THE COMMISSION"	FLICKER SOUND IN BEFORE END!
	271 - 281	12.03 - 12.34	14 ORIGINAL	"AS ONE OF THE ENIGMATIC"	KEEP SOUND OVER BOTH
	308 - 319	13.38 - 14.47	14 ORIGINAL	1st FLICKER	same scene
	411 - 421	20.20 - 21.04	14 ORIGINAL	2nd "	
	372 - 422	17.51 - 21.06	14 ORIGINAL	" Hands	
				HECTORS' ACCEPTANCE SPEECH	
				FADE OUT END	

add: 334, 322 to match text

HALA story of pluck
Tape EXTRA I # 237 ON

MOROSE

Under the tree Under Den Linden

INT 4: 713 - 774	cred	FIRST V:	V:
INT 4: 730 - 731 1/2	cred	KICK: ORDINARILY	ESPECIALLY
INT 4: 756 - 760	2nd	2nd "S: V: I POUR MYSELF A CUP	TABLE
		H: AND CARRY MY TEA TO MY	

TO BE REPLACED BY FADE IN/OUT OF

INT I 51 - 55	1.48 - 2.00	1st pluck	cred
INT I 110 - 117	4.12 - 4.30	2nd "	

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13.38
6.42

Clock
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 1500 - 1600
 1700 - 1800
 1900 - 2000
 2100 - 2200
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 995-999
 997-1000

Hook-up

1 2 3
 BLACK mark signal
 not used

Run

Wimmer

ALL TABLE

1146/000011
00013

Speed = R1