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YLADIMIR -- Beloved Rosa, you asked me what country I am in, and what is happening there. Listen, I am not sure. I want to hear some pictures and sounds. The color is bad, it's West.

2 German

film processed in Soviet lab.

NEON SIGN. Long shot of a street at night /presumably Prague/ AGFA sign. A low, flat angle from the sidewalk. The sign's light is faint red and light green against the black.

Westernism in practice: a West German product, American-type advertising; the relationship between film and ideology: PRAVDA is shot in AGFA color. Image partially anchored by the narrative, I to 3.

FACTORY, inside. Medium shot of a worker watching over a large lathe turning, 2 left angle. Diffuse light, gray day, light and dark greens, space cluttered with machines. The worker, (wearing glasses) remains absolutely still. This image is partially anchored by the volceover narrative and is repeated several times in the film.

> The working class; the place where people work; working conditions oppressive and dehumanizing.

STREET SCENE, daytime. MLS, reverse tracking shot of a red SKODA (Czech car). Light, washed-out colors: red, grays, green. Very brief shot.

> Travelogue random images; poor quality of film and camera work which produce an image of poor quality. Lack of feferent except for the make of the car. Although this shot is not repeated, this car and similar cars of the same make are shown throughout the film. This has both literal and iconic functions and also points to the presence of the filmmaker. Elements of this image will be repeated and recombined with other shots.

- and in this country, they're terribly sad. Probably they haven't yet had a revolution.

seconds

Very often tunes of American music. They manufacture machines, tools, arms, uraTV SCREEN. Close Medium Shot of a blonde woman wearing a black sweater. The TV image is yellow-green. There is no synch with the sound from the TV set. Image anchored by narrative.

The media and Western influence (the woman is pretty and dressed like any other TV announcer); the deceptive image (clothes, make-up, smooth appearance, 'sexiness'; this is an image within an image : specificity of the TV image. The media and political control. This shot will be repeated several times in different contexts. Image and narrative are partially redundant, relation of contiguity with the next shot. Tension is established between the TV image and the shot of the furnace in the factory (place where people work).

STEEL MILL. LS of a factory; a road in the foreground. Buildings, gray sky, a bridge to the left. Towards the end of the shot, a single motorbike on the road. White smoke moving into the frame. Image partially anchored by the narrative. Cut on movement of the bike moving offscreen, left to right, with direction and speed of streetcar in the following shot. Jump due to a change in the focal length and lens and the speed of the streetcar as well as color. The motion of the white smoke entering the frame provides a secondary match on movement.

> Factory: a place where people work. Sad looking. Working conditions as bad as before the Revolution says the narrative. Contradiction with the previous shot. Metonymic structure, yet, politically, a relation of cause and effect.

- STREETCAR, daylight. MLS of street scene, with lawn and trees in the foreground. Contrast between the redness of the streetcar and the dominant green. The shot begins with the streetcar entering the frame from the left and moving to the right fairly rapidly. The beginning of the shot is further emphasized with the synchronization of loud American rock music of the fifties. /Synch in this instance means that the music begins exactly with the first frame of the shot./ Following the music, the voiceover narrative resumes. 7 seconds.
- STEEL MILL, Inside the factory. LS, steel being processed. Some kind of platform. Pale color of the incandescent steel against the overall darkness. Several furnaces are open. Several workers are barely vidible on the fright side, standing near the
- nium, a lot of steel, trucks and streetcars. This must be a country already thrust in the world of modern economy, a Western economy.

Yes, we're in the West. In the fields, advertisings for large American companies.

furnace. Again, a very brutal jump in relation to the previous shot. Partial anchoring of the narrative.

In spite of the overt spatial discontinuity with the previous shot, further reinforced by the color contrasts, the motion of light (sparks) combined with the voiceover narrative maintain the continuity. This kind of minimal transition between two shots is rather frequent in this film as in other Godard films, but it is even more noticeable here because of the disparity in the quality and fragmentary diegesis of the images used.

STREETCAR, shot from the inside of a car. The streetcar is moving from left to right, approaching a street corner. Two people seated in what seems a luxury car (possibly a Mercedes) waiting for the stop light to change. Following right pan of the streetcar as it comes to a stop while another streetcar is approaching from the diagonal right of the frame. The pan is about 40 and wider than the windshield. The streetcar moves offscreen in the upper right corner. At this point, the camera zooms in on the second streetcar showing the red light in the foreground.

> Again, the image illustrates the narrative. Streetcar, and as a symbol of modern economy, a luxury car and traffic signals which suggest a certain a luence since the circulation is such that it necessitates such traffic systems. Godard again plays on the 'red' color in an ironic emphasis of details. The coordination of movements, shifting from a camera movement to an optical one, combine two very different movements and a very effective restructuring of space which illustrates the multilay_ers of meanings assigned to this image. Metonymic use of details which brought in evidence by the manipulation of space and the timing of movement add a secondary level of codes on the signifying units of the shot. Filmic devices biterally punctuates the illustration of the statement being made.

ADVERTISEMENT. Billlboard for Honeywell and Pan Am, in the middle of a field. This image and parts of it will be repeated several times. Anchoring with voiceover narrative becomes highly redundant and ironic.

> Another example of Westernism in practice. Throughout the film, advertising, and various forms of advertising are used to point to dominating influence of the West.

II That's a picture of a young working girl in a bikini. But we didn't have the right to show it because it is sold to Columbia Broadcasting Corporation.

12 ROCK MUSIC CONTINUES. The young workders like the Beatles a lot. The government lets them wear their hair long. They must be Yugoslavian.

13 No, that's Czechoslovakia. Full of histo-

IO STREET. LS of two men walking away from the camera in an empty street. Nearby, a dump truck being loaded by a large scooper. A pile of pipes in the foreground to the left.

Ironic use of American music.

II BLACK FRAMES.

A typical example of Godard irony introducing at the same time the black screen which will become one of the major visual parameters, later on, in the film. The relationship of sound and image continues to be redundant.

I2 WORKERS. Two workers digging a hole in a street. Very bright light. Again, this shot is anchored by the voiceover narrative which identifies and characterizes beyond the visual representation. There are no signs in the image or in the signified which indicate in any way that these workers are "yugoslavian". The information provided by the soundtrack is in excess of the information by the image. The narrative compensates for the lack of signifying units in the image, a device frequently used in this film, and a rather characteristic uses of montage in Godard's films.

13 TV SCREEN IMAGE. A clock suggesting news time.

Variant of image introduced earlier /4/ reasserting the dominance of West on the media. Again the soundtrack provides the information lacking in the image.

- 14 ric western traditions. Sunday, many workers rather wash their cars than fuck their wives.
- 15 ROCK MUSIC LOUDER. The transport for less fortunate workers.

14 BLACK SKODA near a lake. Presumably white-collar workers washing their can.

Another example of Westernism in practice. Luxury car and leisure. MLS. Towards the end of the shot, a man walks across the frame from left to right in the foreground. In the background, women washing clothes (?).

The appearance of the man walking is again typical of Godard's use of secondary signs of motion within a frame mostly to reinforce or establish a match otherwise lacking in movement. It is doubtful that the man walking owns the car seen in the shot. But, it serves the purpose of maintaining visual continuity while at the same time providing a convenient sign to illustrate the narrative. A highly contrived shot which again is made to illustrate information provided by the soundtrack which are in no way related with the signs in the image. Amusing synch on the word

historic.

15 STREETCAR TERMINAL. High angle, early morning light, very long shot. Circular tracks. 3 streetcars stopped, an old car behind. People coming and going, transferring, getting in and out of the streetcars. During the shot, one streetcar leaves while another arrives in the background. Partially anchored by the narrative.

> This shot will be repeated many times later on in the film making. The passing of time as other images will show the change of the direction of the sunlught marking different moments of the day, from morning to late afternoon. Each of the shots repeated later on will be taken from a slightly different angle, and with a slightly different

- 16 For sleeping and making love, the government has built egalitarian housing. ROCK MUSIC CONTINUES/
- 17 In the factories, the foremen have a hard time making the workers work.
- 18 In the hotels are reproductions of photos from Playboy.
- 19 There are still quite a few small shopkeepers, especially in large cities.

- focal length. Thus, light, colors, distance, the activity represented in each shot, angle and direction combine several elements of several codes of expression. Additionally, the spacing of these similar shots introduces one of the types of the syntagmatic units of the film articulating the diegesis of the film. This use of quasi repetition at large inregular intervals is also very reminiscent of Vertov's films.
- 16 ROOM. Shot of a sunny room sparsely furnished. Very brief shot. Anchored All that is established by the shot is that the room is in some kind of large apartment building or a dorm.
- 17 FACTORY' Shot of a large hall full of machines. A man (foreman ?) walks in front of the camera, turns around and makes an unfriendly gesture towards the camera obviously displeased at being filmed.

The soundtrack again defines the content of the shot.

18 PLAYBOY PICTURE. Close-up of a man's shirt. A hand pulls out of the pocket a picture of a nude woman. An interesting match with the previos shot cutting on movement 9 the foreman moving away with the motion of the hand pulling out the picture at the outset of the shot , very noticeable because of the great change in focal length from a long shot to a big close-up almost.

> Again, the narrative identifies the picture, its location, its function all of which cannot be established by any of the elements of the image alone.

19 SMALL STORE. Shot of a store with a few people in the street. A man walks toward the shop with the display outside; towards the end of the shot, a car crosses the frame right before the cut.

> Again, the narrative identifies and thus anchors the image. The movement at the end represented by the motion of the car is characteristic of Godard's matches, especially whenever there is a great disparity in terms of contrasts, lights, colors, space, focal length between the shots. In this case, one element, where movement, light, or even loudness is

20 Neon advertising for Russian trains.

21 They're journalists who do reports on workers for television.

22

23 There are tanks, yes tanks, to watch over the peasants. PAUSE-MUSIC INTERRUPTED FOR A FEW SECONDS.

- greativ accentuated to make the jump easier by calling attention to the weakness of the match and thus the spatial discontinuity. But the emphasis helps distract the eye, so to speak and thus make the transition which would be much more brutal without the displacement of one of the elements of the image or of the soundtrack.
- ADVERTISEMENT. Neon sign on the upper floor of a bulding advertising Russian 20 trains.

Variation of the image of Westernism in practice. This time, it is an advertisement for a Russian service yet using western techniques. The image is intended to establish the obvious and omnipresent contradictions

in a Socialist country. The image is in part anchored by the narrative, but not the connotations, i. e. the contradiction.

2I TV SCREEN IMAGE: MLS of two men talking to workers digging a hole. TV image.

Again this image is identified by the narrative. Again, emphasis of use of Western practices in Socialist countries.

22 RED SKODA. Reverse tracking shot of a car shot from across the rear window of a car. Streetcar on the right side of the picture. Appears to be a continuation of shot 3.

> Another pattern of variations and repetitions also marking some of the small transitions in the visual continuity; actually much more a kind of punctuation mark than a genuine narrative transition. There is sound with this image.

23 RUSSIAN TANK. Very rapid pseudo tracking shot of tanks in the countryside shot from far away. Very poor shot technically suggesting a furtive shot taken quickly. Slight pan as the car passes at the level of the tanks.

Narrative identifies the tanks and i forms us of their role.

25 Unemployed young people have the right to use chilren's playing grounds.

26 ROCK MUSIC - LOUDER

- Even so, it must be a socialist country. The cherry trees which are 27 beside the road are really next to it, not behind the fences. Which means that this product
- 28 is available to everyone.

- 24 TV SCREEN. WOMAN ANNOUNCER reading. MCS, color tones different from earlier picture, 4. This is also a different woman.
- 25 PARK. Partial view of a deserted area. A young man alone playing with a basket-ball.

The narrative identifies the image and again the use of the park and by whom.

26 STREET. Several Russian soldiers on the sidewalk in a city street. One of them is standing near a scooter.

> Presumably this is Prague, at least so says the narrative. Ironic counterpoint emphasized by the loud American rock.

CHERRY TREES, along the side of a road. MLS, of the trees outside the fence. 27 The shot actually begins with a close-up of a few cherries on a branch, followed by a zoom revealing the road and trees.

The trees are a pretext for a touch of humor in the narrative.

TILTED PICTURE OF A RED SKODA parked on a small plaza. 28

> There are few tilted pictures. In most instances, they correspond to the ironic tone of the commentary which accompies the image. The cut occurs right after product linking the cherries with the car. Play on color too.

- 29
- 30 The workers look angrily at the way in which the production of cars has been divided in two: large cars for leaders, small cars for workers, if
- 31 they can afford them.

33 MORE ROCK MUSIC. We are in a socialist country. Whoever says: socialist says red. The red of the blood spilled by the work ers for their emancipation. That's a large factory in Prague with pictures of people's leaders. There was fighting between the different kinds of red. Between the red which comes from the left and the red which goes off towards the right. PAUSE-SILENCE ROCK MUSIC RESUMES. 29 BLACK SKODA inside an exhibition hall. Shot from a low angle, heavy, pretentious car. A sign in the background of the hall reads: EXPORT

No narrative during that shot. Use of low angle cliche shot to emphasize the contrast between the workers' and the bosses' cars.

30 TILTED SHOT OF THE RED SKODA. Continuation of 28. This is not a repeat shot, but a segment of the shot already in 28, the continuity is established with the movement of streetcars and cars in the background of the shot.

The narrative explains the meaning of the last three shots.

3I PEASANT WOMEN PLANTING, following a blue tractor, MS. They are moving slowly from left to right behind a tractor.

The narrative identifies the location and activity of the people represented in the image: they belong to the DOVJENKO COOP, whatever that may be. Allusion to the Soviet filmmaker wellcknown for his celebration of working people, farmers in particular.

The end of the sentence begun during the previous shot has nothing to do with the image except indirectly in the sense that obviously the woman working in the field cannot afford to buy even a red Skoda.

32 TEENAGERS playing near a schoolground. They play with 'pistols' aiming at something near a fence. MS.

Color match (they are wearing blue sweaters) and the tractor in the previous shot was also blue.

33 STREETCAR, coming towards the camera (i.e. flat angle), MLS. It comes closer and brushes past it to the right side of the frame. There is practically nothing else in the street. A small white car passes by as the voice talks about red and emancipation.

34 During the night, pictures of the workers' leaders have been removed. Production is fouled up. This rather innocuous shot turns out to be the beginning of a rather complex short sequence of shots. The cut occurs right in synch with the sound of American rock, which changes in intensity but without interruption.

34 STREET SCENE: An old man walking across the street. The camera moved by about 450 in relation to the previous shot, to the right. A white billboard with pictures of party leaders, shown fully in the next shot, posted on the upper part of the roof of a large building which looks like a factory. The shot begins with the words about the "blood" spilled by the workers Close up of the streetcar moving across the frame from left to right. As the streetcar leaves the frame, there seems to be a cut. But actually, it is not a cut. The old man is now walking from right to left, in front of another streetcar moving behind him in the same direction with some red stripes painted on the sides. It seems that the camera moved across the street (while it was in the middle of the street in the previous shot).

> The narrative continues the statement begun in the previous shot, and provides background information about an incident related to the posters.

- 35 BILLBOARD. Pan started in shot 33, which slows when completed, the pictures of the party leaders. Movement transferred from the motion of the old man to the pan up and right. No sound.
- 36 SREET SCENE, a streetcar stop. Two women waiting for a streetcar. Telephoto lens, shot from across the street. The two women are actually standing on an isle which divides the street and two of the streetcar tracks. A streetcar enters the frame from the right. Both woman begin to walk, the one on the right moves towards the left, and the one on the left, almost completely offscreen, moves to the right to step into the streetcar. Several cars cross the frame seen only as white blurrs because of their speed and because they are out of focus since the shot is taken with a telephoto lens. After a few seconds the streetcar begins to move towards the right as the rock music resumes.

36

37 We're in a sick country.

The use of sound in this specific instance is again a familiar device used in many of Godard's films, synchronizing two entirely unrelated sighs on the soundtrack and on the image track, but somehow liknking through one common element such as speed, tempo or similar temporal elements which somehow are given a visual equivalent through an arbitrary association of sound and image.

-

37 STREETCAR. This time it appears to be coming from the opposite direction, but in fact it seems to be the same streetcar (or gives the impression of being the same one) but shot from the opposite side. Dirty color, similar to IO, change of direction which seems to make it a faux-raccord of movement, all combined with a change of focal length.

> This shot seeks to give the impression that the two shots are matched with a faux-raccord. It is rather (although this is very difficult to determine) that it is a movement match retrospectively determined. Godan's use of such a complicated structure is not very evident. From shot 33 to 37, there follows a series of shots in which space is redefined in the course of the shot by the use of one device or another, whether it is camera movements, cutting, and a combination of very clever cuts. One could propose that it seeks to confuse the viewer, and does succeed, as it is almest impossible on a first viewing that this is a series of continuous shots. Why the need to redefine space and disorient the viewer particularly at that point, i.e. when the narrative explains the incident about the posters? Aside from an attempt to reproduce the effect of the incident in terms of the signifying units which seems a little too obvious to be acceptable, it does stand as an example of virtuosity Western style in filmmaking.

38 CTREET, sort of plaza, tilted. Obvious projection of the meaning by the interpretation of the tilt on the soundtrack. Movement match with a car in the backgrouns.

This is a sick country, therefore to signify that it is sick, the shot

is tilted. An amusing reference to a Western style use of signs in film by establishing an artificial motivation between the image and what it signifies.

39 MUSIC RESUMES AFTER A SLIGHT DELAY

40

41 Another picture we haven't the right to see, because Czechoslevak news sold it to a West German TV station. The Americans are not the only ones. There are also Japanese and Italian firms advertising nonstop.

42

43

44

39 RED SKODA. Continuation shot of the reverse tracking shot of the car shown already in 3 and 22. Shot with a telephoto lens.

Another attempt to link specific visual effects with specific sound effects.

40 TRACTOR, MLS (telephoto lens) moving from right to left, brief and rapid pan, then the camera remains stationary for the rest of the shot. Blueish color similar to the color of the tractor in 3I and 32, the Dovjenko Coop.

Contrast with the red in the previous shot, already used in the earlier use of blue.

41 BLACK FRAMES.

Cut on silence, so to speak. Repetition of effect in shot II, with reinforcement of brutal change from loud music to silence to bring out the 'hole' in the cisual track. Disruption of visual continuity.

42 RED SKODA, similar to 39, the car is slightly closer, reverse: tracking shot. Cut synched with rock musci again.

43 ADVERTISEMENTS. Neon signs and stores lighted. A larger sign reads 'electronica'

Repetion of examples of western influence.

44 TV SCREEN IMAGE: Eye signal, similar to CBS, TM on TV wipe of the inside of the eye in some kind of clock shape, followed by a zoom in as the letters in the upper left corner get larger, synched with increasing sound wolume until cut, sort of an imitation of a train. 45 Not only workers, but a working class, [BIP OF TV NEWSCAST

Another example of transfer from one signifying system to another based on a principle of equivalence, especially effective here as it carries an image of an image in which the signs are used for purely 4 arbitrary effects in the best clichés of TV and film editing, transferred here to an image in which the denotation is very different. Godard in effect translates the TV effect to a 'real' image of a man running along a railroad track towards the camera. Somehow, the diagonal axis, combined with the motion of the man in the distance moving towards the camera reproduces the amplifying effect of the previous shot. An amusing and very convincing demonstration of the way in which special visual effects can be manipulated almost independently of what they signify. The effect of this particular two-shot structure is to point to the filmic processes

and the complex interaction between signs on the visual track and signs on the soundtrack. He is in effect revealing the presence of a meta-language in which the signs are expressive only of themselves, and therefore of cinematographic codes.

45 RAILROAD TRACK, a worker running in between the tracks. LS, he is running towards the camera. Movement match and sound image transfer simulating a similar increase in volume, hence a transformation of imagined acoustic space.

> The amusing thing -- and a source of disruption in the codes of the signifier -- is the sound overlap for about 2 seconds.from the previous shot, in effect a faux-raccord through sound. This is further emphasized by the complete silence which follows until the end of this shot on the music track. But to complicate matters, the voiceover narrative begins a sentence which is completed in the next shot, itself visually totally discontinuous with the two previous shots. Thus, the three shots are linked by a shifting system of transfer used to match images which do not match.

46 RED ROSE. Close-up of the upper part of a rose.

- 47 It would be a mistake to think that you are talking about a worker not like any other worker, LOUD SOUND OF A FACTORY
- 48 not just any worker. Here is a view of Prague taken from a hotel for tourists from wes-
- 49 tern European countries.
- 50 This is a magazine mailed from Prague by the Cubans to the militants of the West European countries where it is banned. LOUD SOUND OF A FACTORY.
- 51

The rose stands for the working class, here and throughout the film, although individual shots attempt to make a connection with Rosa Luxembourg. The narrative completes the sentence begun in the previous shot. Godard thus shows how three totally discontinuous shots can in effect be linked by the manipulation of the codes of expression, thus pointing out that any image can be misused unless it is properly structured. Thus far, no image has contained any elements identifying the subject and location of the film. The film thus far could have been shot in Poland, Germany or almost anywhere in Central Europe.

- 47 WORKER. Same man as in shot 2, shot from a right angle this time and with different lighting conditions. Very loud background noise of machines in the factory.
- 48 BILLBOARD. Collage of posters with a small picture of Lenin at the center, date 1917. The statement about Prague begins shortly before the cut.
- 49 PRAGUE. Overview of the city taken from a window.

The shot is taken from the International Hotel, as is established later on in⁺the film. Postcard-like shot. The voiceover narrative overlaps very explicitely with the previous shot. In fact, the shot is identified well before the cut. But the cut occurs in the middle of "Western".

- 50 COVER OF TRICONTINENTAL MAGAZINE. Close-up. On the right side of the page, a picture of a Vietnamese peasant; in the center, a picture of Che from the issue of OPUS INTERNTIONAL (a French avant-garde art magazine); an address written on the envelope.
- 5I STREET. People walking on the sidewalk across the street. The color is off. The rock music resumes.

Again, the narrative identifies, labels an otherwise totally unidentifiable image of any city street. Interestingly, American rock is not used continously, but synchronized with selected images. The soundtrack is years complex as the other land.

52 This is the same lying girl.

53

54 This is a working class sub-

55 urb. This is a high class whore hustling for western customers.

56 This proves it, they are

- The soundtrack is very complex as two other layers of signs intermittently co-exist with the voiceover narrative, the music, and occasional synched sounds from the diegetic shots. This intricate pattern repeately interferes with the diegesis of the film and poses major problems for the analyst, because Godard uses multiple codes fulfilling similar function simultaneously.
- 52 TV WOMAN ANNOUNCER. She is sitting in front of a map. This is a shot of a TV image, and again the color is off. The cut occurs when she is at about half way in the frame. The sound volume is reduced. The rock music resumes after the narrator identifies her as "the same lying girl."
- 53 STREET SCENE. This shot is taken from the inside right front seat of a car. It shows people waiting for a streetcar or leaving the one stationed on the left side of the frame. Cars and trucks pass by. The people walking on the sidewalk provide again a retrospectively determined match on movement.

This shot and the next two make up a short segment which is overtly connecting three totally discontinuous shots through a series of movement and direction matches.

54 APARTMENT BUILDINGS. Long shot, very bland colors, a highway on the right side of the frame, cars and trucks moving in the background on the right side of the frame.

This image denotes working class suburbs.

55 IMAGE OF A T.V. SCREEN, showing a "high class prostitute" represented by a well dressed woman. She is wearing a leather coat. The cut shows her back to the camera (the T.V. camera) and turning around rapidly. Faux-raccord of movement.

> The detonated image carries no signs identifying this woman as a prostitute. It is the narrative which imposes this connotation on the appearance.

56 TRUCK AND TRAILER, blue color, driving somewhere in the country. A train in the background is moving very slowly. The narrative to be synchronized with the next shot actually begins.

58 ROCK MUSIC MUCH LOUDER

59

60 TV ANNOUNCER

- 61 These are students. In 1968, they danced throughout the streets. They are students, in 68 they danced throughout the street. ROCK MUSIC RESUMES
- 62 They are students, in 68 they danced throughout the street. MUSIC STOPS

57 OFFICE. MLS of two young woman working in a rather elegant office. Background music.

The narrative identifies them as "executive secretaries".

58 STREETS AT NIGHT. Long shot of a main street. Cars, windows, neon signs. The music becomes much louder.

The American rock underlines the 'Western look' of the city at night. From this point on, the soundtrack will intercut American music and the soundtrack from the T.V. set. In this particular shot, the music begins at the same time as the shot and ends with the music at the end of the next shot.

59 SNOW SCENE. Postcard picture like of a small house in the country. The music continues until the end of this shot.

Contrast intended between the big city, Westernized and the country, presumably not yet destroyed by western influence and thus shown in its natural setting.

- 60 TV IMAGE. Shot of a TV screen. A man makes an announcement. Synchronized sound of the TV set. He is speaking Czech.
- 6I YOUNG PEOPLE DANCING. Overhead shot of a large ballroom filled with people dancing.

The narrative asserts that these are students dancing, and that they are dancing to the tune of American rock and roll. The music begins right in synch with the image.

- 63 Those are wire fences that the government puts around everything which is the private property of the people.
- 64
- 65 That doesn't belong to anyone. It's collectivized wheat. ROCK MUSIC RESUMES
- 66 These are the children who call themselves the children of the dictatorship of the proletariat. ROCK MUSIC
- 67 The newspaper of the union claims that these locomotives belong to the railway workers and the passengers.
- 68 In Czechoslovakia (superimposed sounds, rock music several times) they

62 SCHOOL BUILDINGS. LS of a school yard. A brief pan reveals a fence 5 to the left side of the frame. The fence surrounds the entire school 5 yard. A man walking on the sidewalk on the otherside of the fence stops briefly to look at the children playing.

No music. The voice of Vladimir continues.

- 63 SCHOOL BUILDINGS. Continuation of previous shot.
- 64 STREET IN A CITY. A stmeetcar moving from left to right. An Italian car is parked in the foreground. The lighting and colors are very different.
- 65 WHEAT FIELDS. Medium close shot of wheat. Cut synched with silence.
- 66 CHILDREN PLAYING. LS of a group of children playing behind a wire fence. They are climbing on a pile of railroad ties. The rock music resumes in synch with the image.
- 67 TRAIN TERMINAL, shot from an overpass. Very gloomy looking picture, dull colors. 2 locomotives are maneuvering, moving to the right.
 - The narrative continues explainign to whom these locomotives really belong. Beginning of a long statement about the unions in Czechoslovakia.
- 68 A RIVER. Shot of a small river from a high position, trees in the foreground

no longer understand

69 the party which gives the orders in Russian.

70 Here is a ghost of the second international: they swooped down like v-

71 ampires on the working class. Here is a ghost of the

72 second international: they swooped down like vampires on the Czecho-

and a red rose obviously held in front of the camera.

Reintroduction of the rose which stands for the people, interior montage to suggest the contradiction between the need of the people and the Communist party. An interesting attempt to assign an iconic function to the image otherwise without much connotation.

69 TANK. A Russian tank shot from a low angle postion. A broadcast from Radio Moscow is synched with the image.

> Beginning with this shot, the soundtrack is mixed with the sound of a voice presumably from the TV set, fragments of American music, and the narrator's voice. But, to make the hearing even more difficult -- the qualtity of the is very poor -- the sound volume is turned on and off suggesting some kind of interference between the two kinds of sounds. MUCH of this section on the soundtrack is reminiscent of Le Gai savoir.

70 TV SCREEN. A cartoon representing 2 crows, sitting on a branch, looking to the left. Very sharp contrast black on the TV image.

The sound begins in synch with the image, radio broadcast.

71 RED ROSE. Zoom is on a rose in the middle of a park in a city. Movement match with the motion of the crow in the cartoon.

Interesting interplay between two kinds of images. Note that the cut is synched with the word "VAMPIRE".

72 TV SCREEN. CROWS, continuation of cartoon flying to the right.

It is to be noted that there are no signs marking the image within the image except the particular color and grain of the TV image itself. But at first, it is made to appear as if it were diegetic shots.

73 slovak working class

80

8I

82

83

84

- 74 GEORGIAN PROVERB These puppets and traitors have a name, yesterday Bern-
- 75 stein and Trotsky, today, Breznev and Kosygyn. They fire on the Cz-
- 76 echoslovak people using James Bond revolvers painted r-
- •
- 77 ed in order to hide their crimes for honest communists;
- 78 The same way the Kbrushchev's report which purposely added to
- 79 confusion surrounding Stalin yesterday became the staunchest ally of bourgeois imperialism in its fierce fight against revolutionary movements everywhere.

- 73 RED ROSE. Close-up of a red rose (presumably the same as in 71) followed by a zoom out. Movement match.
- 74 TV SCREEN. Continuation of the cartoon with the Crows. It enters the frame and lands on th branch next to the other still looking to the right side of the frame.
- 75 RED ROSE. Big close-up shot of a rose from above; very green leaves. The dominant color is red.
- 76 REVOLVER. Close-up of a revolver agaiast a red background. Only a hand is showing within the frame.
- 77 ADVERTISEMENTS. Collage of an advertisement for a brand of beer to the right of the frame, and a picture of Stalin taken from an Italian magazine. Dominant color is red. The Front cover of the review reads: " "Panorama". A feature article is entitled "Staline is alive".
- 78 REVOLVER. This seems to be a repeat of 76. The narrator stated what this gun belonged to James Bond.

Another example of Western influence, presumably found in a Czech magazine.

79 ADVERTISEMENT. Repeat of previous collage in 77. The wind moves slightly the leaves.

The narrative is thus particularly echoed by the image. It is important to note that this enterprise of mystification is associated with James Bond.

80 RED ROSE. A rose stuck in pebbled. Shot from above. Contrast between the grey of the pebbles and the red of the rose.

Obvious attempt to illustrate symbolically the struggle between the people and the party.

81 TANK. Another shot of a Russian tank, taken from a low angle position.

An interesting effect of composition opposing the people and the oppressors by using a position and direction match between the stem of the rose and the direction of the gun of the tank.

- 82 RED ROSE. Big close-up, shot from a right angle.
- 83 PLANE. Park in the city decorated with a Russian plane.
- 84 WILTED ROSE. Medium shot, partially cut off, lying on the pavement. The wind moves the leaves very slightly.

In this instance, the metaphor operates through the juxtaposition with the previous shot in an almost literal relation of cause and effect. The series of ROSE shot constitutes in itself a separate syntagma somewhat of a variation of the alternate syntagma. Additionally, there is a very important, if symbolic, evolution of the rose image from the beginning first use of it until this shot.

Good. TV NEWSCASTERS HEARD ON AND OFF.

What we have just seen now is the concrete 87

0 85 TV SCREEN IMAGE: Continuation of the cartoon shown moments earlier. The two crows are now looking towards the left side of the frame.

The soundtrack creates an amusing mixing of the Crows heard on the TV set and the voice of the announcer on Radio Moscow.

STREET CORNER. Workers standing on the right side of the frame. A bus 86 in the background is pulling away, on the left side of the frame. Gray green shadows of trees in the foreground.

> There is a moment of silence which lasts for a few seconds. The cut occurs right after "Good".

87 TV SCREEN IMAGE: Continuation of the crows cartoon. They are still looking to the left side of the frame and are now flapping their wings. The sound of the TV set is heard in the background.

> At this point, the narrative begins to present a summary of the 'situation' presented thus far. Most of the preceding shots were somehow related to the narrative, as if illustrating the arguments, statements and various discontinuous comments made on the soundtrack by the narrator. The concrete situation in Czechoslovakia is not presented in a very 'concrete' manner on the plane of denotation. The images are used mostly to support, illustrate the narrative and have no continuity although repeatedly, various devices are used to connect discrete elements of short sequences of shots.

- 88a in Algiers, or Chris Marker in striking Rodiaceta. What we have just seen, Rosa, is the concrete situation in Czechoslovakia, but that's all, just
- 89 travelogues like Delacroix in Algeria or Chris Marker on strike
- 90 ing Rodiaceta. The New York Times and Le Monde call it n-
- 91 ews. I agree with you, Rosa, that it isn't enough. Why isn't it enough?
- 92 Because it's only the knowledge perceived by our sen-
- 93 ses. Now you have to make the effort to rise above this perceptive knowledge. You need to struggle to transform it into a rational knowledge. ROSA -- To make that

88 RED ROSES. 2 red roses, MS, lying in a puddle of water in a hole in the pavement. The leaves are moving very slightly. The direction is pointing to the lower right side of teh frame.

> The narrative following this shot and lasting for the next I4 shots is almost totally unrelated to the images, at least on the level of denotation. But, by now, many of the images used have been clearly identified as iconic signs, and the montage which is developed sums up the impression of Czechoslovakia as seen by the 'visitor'. Although the image track and the soundtrack function independently, somehow, there is a close correlation between the two syntagmas -- sound considered as a complex sequence of statements, read at a particular rhythm etc. and the montage of shots combining and repeating few basic images. Each of the shots is somehow different from the other similar shots, but they are all fragments of 3 significates: red rose standing for the people, the Crows for the party, Cars, Advertisements for Westernism in practice.

88a black frames. IO seconds.

- 89 RED ROSES. Similar to 88, except that the colors are brighter. Part of the second rose is offscreen. They lie exactly in the opposite direction of the roses in 88.
- 90 WORKER. Shot of the worker seein in shot no. 2, standing in front of a lathe.
- 91 RED ROSES. Continuation of shot 89, but this is not a repeat. The ant seen on both shots is in differnt locations.

Very likely a visual gag on Godard's part.

- 92 WORDS. Red stripes on a white background: DE LA CLASSE OUVRIERE.
- 93 RED ROSES. 2 red roses lying in the water, similar to 88, but slight change of angle.
- 94 effort, to struggle, what does it mean then, concretely, for us? VLADIMIR -- This means: analyze concretely this concrete situation. We are in a country of sick people. We see that right away, Good. But wh-
- 95 at is their sickness? ROSA--This is what we want to find out. This sickness is connected with treason. With the revision of Marxism by

96 pseudo-communists. We can sense that immediately. Good, but the treason doesn't happen like that, just by chance. VLADIMIR -- In order to struggle against these revisionist traitors, we need first to unmask them: f-

97 irst to examine their history: first to kn-

98 ow. From the past (fulfillings) knowing you. What does it mean for you and me, Rosa?

ROSA -- That means beginning to put together the film.

VLADIMIR -- Beginning to take apart the contradictions.

That's all we have to do now, Rosa.

99 We've got to do some editing. We've got to organize the images and sounds differently. We only accept them for what they really are. ROSA -- What are they, Vladimir? VLADIMIR -- External manifestations of the communist reality and the communist

irreality in Czechoslovakia today.

ROSA -- External causes?

VLADIMIR -- Yes, external causes.

ROSA -- Now, let's organize these external causes along anti-revisionist lines. VLADIMIR -- Yes. Editing these images and sounds along

100 anti-revisionist lines.' TV MUSIC HEARD BRIEFLY. To establish a new contradictory

- 94 BLACK. A woman's voice "Rosa" speaks the narrative. I2 seconds.
- 95 TV SCREEN. Continuation of cartoon with the two crows. MCS, they are looking towards the right. There is a clock in the tree.

96 BLACK SCREEN. IO seconds.

TV SCREEN. Continuation of the cartoon with the two crows. MLS as they fly away towards the right side of the frame. A lind of axis match. They leave the branch separately.

98 BLACK SCREEN IO seconds.

- 99 RED ROSES. Shot of the 2 roses in the water agian, similar to 93. 23 seconds. The wind moves the leaves.
- 100 TV SCREEN A clock, 4 minutes to 7:00. Similar to shot 44. The last word of the statement is actually synched with the next shot which begins the next major segment of the film.
- IOI BLACK SCREEN. The narrator states that the beginning of the second part of the film is beginning. It is entitled: REVISIONISM IN PRACTICE.
- 102 RED SKODA. MS of the front end of the car.

relationship between them. Bring into light internal causes and therefore begin to know the very substance of a thing called "the present situation in the socialist republic of

SECOND PART OF THE FILM: CONCRETE ANALYSIS OF TEH CONCRETE SITUATION. REVISIONISM IN PRACTICE. REVISIONISM IN PRACTICE. REVISIONISM IN PRACTICE.

- 102. We rented this car at the airport in Prague. We rented it from whom. ANNOUNCER IN THE AIRPORT.
- 103 Just as in Moscow, in Warsaw or Bucharest, we rented it from an American
- 104 company, Hertz or Avis. Two branches of American banking or chem-
- 105 ical trusts. BACKGROUND VOICES. Now this car is a Skoda, was manufactured by the Skoda factories.
- 106. nationalized in '45 by the Czechoslovak popular democratic forces after their victory over fascism with the support of red troops under comrade Stalin's leadership. Therefore, this Skoda bel-

The narrator begins to explain the origin of the car represented in the image. The brief comments about Hertz serve as a preamble for an analysis of the social and political situation in Czechoslovakia.

- 103 ADVERTISEMENT. Long shot of a billboard for HERTZ. This shot is a variation of shot 9. Only one side is shown.
- 104 RED SKODA. Shot of the same car as in 102, taken from the back.
- 105 SKODA BILLBOARD. Two trucks crosss the frame moving in opposite directions in the foreground; moments later, several cars and trucks are seen crossing the b frame in the background. Right in front of the billboard, an idle man waiting.

The juxtaposition of these two shots speaks for itself and it is meant to illustrate the analysis given by the narrator. Conceivably, the opposite movement of the trucks against the background of the SKODA _billboard (which manufactures also trucks) can be interpreted as a type of 'interior montage' duplicating within the shot the contradiction expressed by the juxtaposition of the two shots.

106 RED SKODA. Overhead shot of a red car. A man with a broom is standing nearby. The man sweeping enters the frame a little after the beginning of the shot.

> Very disconcerling shot because of the totally unexpected angle and the color. Again, the juxtaposition of the man with a broom and the parked "people's car" is an illustration of the contradictions af the situation in Czechoslovakia. Note the synchronization of the image with narrator's comment thus reinforcing the point made by the image.

IOI Czechoslovakia".

- 107 ongs today to the Skoda workers, and it is the result of the Czechoslovak people that took possession of the means of producing it. But what's the name of it. Those firms belonging to the imperialist camp don't rent cars out of good will. They do it to make a profit.
- 108 Therefore Hertz and Avis have appropriated it, deviously, with the complicity of the Czechoslovak leaders, the overtime exacted by these same bosses from the Skoda workers. The appropriation of surplus value, theoretically no longer existing,

. But practically, the more the socialist wor-109

- 110 kers of Skoda work, the more the imperialist shareholder impersonators fill their pockets. Revisionism has played its part, the thesis of Ota Sik and Lieberman have become those of Galbraith and Jean-Jacques Servan Schreiber. The free market needs slaves, the slaves of revisionist countries are better trained than others. VOICE OF SPEAKER LOUDER VERY BRIEFLY.
- III WESTERNISM IN PRACTICE. AUGUST '68. Russian tanks wanted to smash the resistance of the Czechoslovak

107 RED SKODA. Shot of the front end of the car with a man standing near the / front door on the right side, talking to someone offscreen. Mx. AS.

> The synched sound of the man's talk is heard 'under' the narrator's commentary. This is the first in a series of 'interviews' with workers and an unidentified interviewer, presumably the filmaker, who asks them questions about their work, the way they live, their interests, and the way they spend their leisure time.

- 108 RED SKODA, shot from a rear left angle. It is parked in front of a small cottage. Some shildren are playng in the background.
- 109 RED SKODA. Low angle shot of the right side car, behind it, a fancy office building, possibly a bank.
- IIO GAS STATION. Med Skoda, a worker is filling the gas tank.

End of the first illustration of the complicity of party leaders with American Imperialism. Unlike the previous sections in the first part of the film, this sequence is carefully structured visually to illustrate the argument presented in the commentary. Throughout this sequence, the images illustrates relationships between workers and the car which they actually produce but from which they do not profit.

BLACK SCREEN. 7 seconds. III

> Second illustration is the presentation of the 'case' against the Czechoslovak leaders who have betrayed the working class and the spirit of the Revolution. The complicity of the workers in the Soviet-American Imperialist domination. Prague in 1968, Vietnam.

II2 people. But they did an about-face in front o the Ki-

II3 ngs of oil and coca cola. The new Tzars surrendered to an ol-

II4 d star: advertising, number one star of the Wes-

115 tern economy. The world belongs to the two of us. The world belongs to the

116 two of us. O.K. comrade ? O.K. boss.

AN EXAMPLE. A worker in the CKD 117

112 ADVERTISEMENT. Neon sign. Different colors. MOBIL STAR GARAGE, night scene.

The articulation with the image is 'oil' since MOBIL is not a Czech enterprise.

113 ADVERTISEMENT. Another neon sign, different color. It reads: PARIS K I N 0.

Another concrete image of Western dominance in Czechoslovakia.

114 STREET SCENE. Shops windows lighted. Neon sign: HEINZ KETCHUP.

The articulation with the image here is advertising as the last 3 shots clearly show. Interestingly, as in the case of the previous illustration, but unlike the sequences of images in the first part of the film, each point made is illustrated by several shots.

115 PHOTOGRAPHS. Close-up pictures of western movie stars (or models). Zoom out.

The camera work is very poor. This image is of course a pun on the word star.

116 ADVERTISEMENT. Large billboard advertisement for CAS, fly O.K. Match on the zoom out. Colors are blue, white and red.

WORKER. A man in C K D factories, standing in front of a lathe, his back 117 to the camera. Similar to

> The commentary clearly refers to the image as an "example". It is used to illustrate the way in which Czechoslovakia is full of contradiction. This worker is presumably making parts for 'anti-aircraft guns' used by the North Vietnamese against the Americans. But, the models of the American 'planes they shoot at are also sold in Czechoslovakia, as is illustrated in the shots following.

II8 factorie makes parts of teh anti-aircr-

II8 WORKER, he is standing in front of a lathe. Same picture as 2 and 90.

- II9 aft gun which will serve his com-
- 120 rades, the artillery men of North Vietnam, to fight effectively against the airplanes of the Yankee invaders.

I2I

155

- **TOICE OF THE SAME SPEAKER.** Two comments to make. I23
- Small models of these same planes are sold in special stores where you have to pay for them in foreign currency. Furthermore, this worker's act is very small, without his being taught how to connect this production with the political strug-
- gle. He is required to make a gun without being told where, why and how 125

126 it will be used. In short, the party asks him to grasp produc-

- 127 tion with one hand, but not revolution with the other. WESTERNISM IN PRAC-
- TICE. Nothing surprising about that. You remember, Rosa, Prague in '48. We had thrown / --/ out the window and Gottwald; what did comrade Gottwald say upon taking power? "Today the entire working class is united .

IJ9 ADVERTISEMENT. Brief sign of the sign cut off saying O.K. in II6.

- I20 TOY MODEL OF AN AMERICAN AIRPLANE. "Baby trains" models.
- I2I WORKER, shot similar to 117. The foreman is moving in the foreground right before the cut.

122. TOY MODEL OF AN AMERICAN AIRPLANE. The plane is the FIIIA.

- 123 WORKER standing in front of a lathe, similar to 2, 90, and 118.
- 124 TWO MEN HOLDING MODEL AIRPLANES AND TWO PICTURES ABOVE THERI HEADS. 2 photographs of party leaders in the store windows behind the two men standing in front of a store. One of the planes seems to be a model of a B29.
- 125 STREET SCENE. 6 men working repairing the pavement. There is a truck on the right side of the frame, slightly cut off. In the background, people walking in front of store windows.

126 HELICOPTER TOY MODEL of the brand 'Baby train'.

STREET SCENE. Continuation of 125. The truck moves away. 127

> The second point and illustrations of Westernism in practice is concluded here, second type of contradiction between the workers' production and the actions of the party leaders.

- 128 STREETCAR TERMINAL. Different lighting from previous shot. Early morning light. 2 streetcars stationed. People leaving the streetcars. Slight haze, greenish color. 19 seconds.
- 129 We are advancing now towards a national democratic revolution and no-
- 130 t towards a socialist revolution, not towards a socialist revolution."

131 Remember, Rosa, we said to comrade S-

- I32 lanski: "Let's draw up our illusions and prepare ourselves for the struggle." And wh-
- 133 at did comrade Slanski reply: "What will
- the rest of the world say if we let the workers into the street?" Result: look, Ro-

- 129 TV SCREEN IMAGE: CARTOON representing women ironing in what looks like a factory.
- I30 BLACK SKODA. The car is stationed outside a factory, shot of the front end low angle. The car is waiting for someone. In the background, the worker's are leaving the factory.

Thus far, the commentary is completely unrelated to the images shown. They merely reinforce the contrast between the workers and their bosses and party leaders.

WOMAN entering a store. I3I

Presumably, she represents the leaders' wives.

- 132 WORKER. A man digging up a street. A large truck drives across the frame, hiding the man momentatily. Blueish color. Cut when the truck reaches the middle of the screen.
- PHOTOMONTAGE of 3 muscle men (massage studio illustrations). I33

The allusion to mister muscle is synchronized with shot 135. Original French tape unavailable for verification that this is not a mistake.

TV SCREEN IMAGE: Shot of a furnace in a steel mill. A worker is feeling it. Blue tint.

> This image is contrasted with the photographs of the party leaders portrayed in a repeat shot of Mister Muscle.

- 135 sa, Mister Muscle, union delegate installed by the
- 136 Kennedy- Khrushchev class alliance. And what is the job of this motherfucking fighter? To pretend to set up workers' councils in order to better stiffe the voices of the people. To make a travesty of the struggle for production. Turn it into an opera.

CZECHOSLOVAK ANNOUNCER --MILITARY BAND I37

135 MISTER MUSCLE. Repeat of 133.

8

- 136 TV SCREEN IMAGE: Party leaders, one standing, one seated, presumably taken at the workers' council. Zoom out of the TV camera as the leader sits down.
- 137 TV SCREEN IMAGE: shot of the counicl meeting. A worker gets up, movement match, slight pan right as he gets up. Shot from the right side in MCS.
- 138 TV SCREEN IMAGE: one of the leaders sitting down (same as in 136), blue tint.
- 139 TV SCREEN IMAGE: workers in the large auditorium at the council meeting applauding. Voiceover in Czech, presumably the voice of the TV announcer. Cut on "opera".

Ironic comment on the workers' council.

- 140 TV SCREEN IMAGE: a band leader, shot from right angle in MCS.
- 141 TV SCREEN IMAGE: Players in the band, clarinetist, very brief.
- 142 TV SCREEN IMAGE: miners going down in an elevator. Match on the movement of the gate closing from left to right.

Heavy connotation, jail among other things, about the way workers are treated, their working conditons.

143 BACK TO WESTERNISM.

138

139

140

141

142

While the proletariat sacrifices itself, the wi-

144 ves of the politicians of the bureaucratic state go to beauty salons in the music of successful films from

145 Paris. SOFT MUSIC.

I46 MUSIC CONTINUES

Here is Joseph Stakhanov and John Taylor. Where do they come from? Stokhanove has ar-

148 rived from Moscow on airfleet illutian sixty-

143 BEAUTY PARLOR. MCS of a woman's face being massaged.

The commentary announces that it is returning to the topic being illustrated, and specifically to Westernism in practice. The image is intended to suggest that the woman is the wife of a party leader.

- BEAUTY PARLOR. Continuation of previous shot through a lap dissolve. Big close-up I44 of the hand of teh man massaging her face which is full of cream.
- 145 WORKERS HOUSING. A desolate scene. An old bus out of order; some old buildings.
 - At this point, music in the style of Michel Legrand.
- 146 CITY AT NIGHT. ADVERTISEMENTS, show windows. Neon signs, especially, an advertisement for nylon stockings with red light, low angle shot.

The "sweet" music continues.

WORKERS. 2 men digging in a main street. The music stops in synch with 147 the cut.

> The commentary identifies these two men, building up a new argument illustrating the collusion between the Soviet Union and the United States.

148 RED ROSES. Close-up of a rose in the water seen earlier with the second rose partially offscreen. No ant on the stem. It is therefore not a repeat.

> The motion of the water is very visible, presumably to be used to match with the shot of the man walking and the cars moving past.

- 149 two. Taylor from New York on a Boeing SOUND OF TRACTOR ENGINE
- 150 747. What the hell are Jahn Taylor and Joseph S-
- ISI tokhanov doing at Prague today? What the hell are John Taylor and Joseph Stokhanov doing in Prague today? They've come to speed up the building of socialism, and they'r working together on a building site, in the avenue Frederic Engels. Let's analyze how they organize their work. John Taylor announces: it is necessary to: break down all work into simple elements. It is necessary to: find out which movements are useless and eleminate them. It is necessary to: divide each job into elements corresponding to six functions: transaction, transport and hangling, supervision, anticipation, stockbuilding. SOUND OF TRACTOR'S ENGINE Joseph Stokhanov announces: There's only one possible way: contracts between indus-
- 152 trial enterprises and / /. In order to insure the labor supply of these enterprises wor-
- 153 kers have to be bound to the production by salaries. In order to apply and strengthen the principle of commercial return, cumulation of capital mu-
- 154 st be intensified within industry. This is the task, declares Jeseph
- I55 Stokhanov. What does this image mean? What does this sound mean? This means that today the holy alliance between the Stokhanov work force and Taylor's work methods, that today, this

149 WORKERS. Another sthot of the two workers, this time shot from behind.

The camera moved 45 in relation to the previous shot of them across the door of the building in front of which the two workers are digging.

- 150 ADVERTISEMENT. MCS of the same sign for AGFA as the one represented in I.
- 151 WORKERS. Shot of the two men again, taken from the sidewalk. This time they are at the center of the shot, a M6 taken with a telephoto' lens. People are walking in and out of the building coossing the frame. Trucks and tractors in the background. A woman in yellow walks towards the camera. This shot lasts 40 seconds.
- 152 REVOLVER. The gun identified earlier as James Bond's gen.
- 153 WORKERS. Continuation of 151, but this time the two men are in a different position.
- 154 ADVERTISEMENT. Billboard of the country, CAS fly OK, similar to earlier shot of that billboard.
- 155 WORKERS. Slight change of angle. They seem slightly further back and closer to the curb. A brown truck is moving in the background. Suddenly, a truck crosses the frame from right to left; it has a blue ben. It becomes now obvious that the camera is across another street.

Retrospectively, we then realize that the represented space is completely different from the imagined location. And it also becomes clear that these shots of the workers have been taken wiht a telephoto

- 156 holy alliance, this peaceful coexistence of the organization of work on a sm-
- 156 ADVERTISEMENT. Neon sign of Heinz ketshup, similar to earlier sign.

- 157 all building site, in the Avenue Frederic Engels, is the result of Camp David, the result of Yalta. This means that an ordinary bank in London...This means that an ordinary bank in London does nto put politics first. It uses the gold ruble to Bolshevically resist the imperialist / ag-
- 158 reement. Result: the teller's window of the Paris br-
- 159 anch of the Bank for Northern Europe, the gold of ruble had the idea of changing into Eurodollars, the highest form of financial imperialism, and the rule h-
- 160 ad this idea before the follar. Result: Nowottny or Dubcheck doesn't much matter in Prague, the worker, llke the student, is only a slot machine. SOUND OF THE SLOT MACHINE FOLLOWED BY A VOICE OF CZECH TV ANNOUNCER.
- RESULT: a beach, the industrial suburb of Bratislava, the apartment houses right 161 next to the beach. The role of that beach: the necessity of not ruining the Slovak people's labor capital. Leisure equals rest; work equals movement. Leisure equals rest; work equals struggle. Leisure equals remaining class / Leisure equals remaining class / /; work equlas taking a class stand. Contradiction: class / / and class stand. Contradiction resolved in socialist Czechoslovakia as in capitalist France, Italy, Sweden, Brazil.

- WORKERS. Continuation of 155. The two men are working on the right side 157 of the frame. MLS, a slight high angle.
- REVOLVER. Repeat of James Bond revolver. 158
- WORKERS. shot of the two men working. Change of angle, return to an earlier I59 set up.
- 160 BLONDE WOMAN putting coins in a slot machine.

Synched sound of the money dropping in the machine. The camera zooms in as she leans over to pick up her change. Cut after the sound of the coin is heard. The narrative resumes. This is a rather heavy handed use of metaphor.

- IGI BEACH: this shot is rather complicated. It is organized around a series of very rapid zooms which parallel visulaly the series of 'conclusions' given in the commentary. This shot can be divided into 6 movements. Following a general shot of a scene in the suburbs with grass and trees. The faux-raccord and zoom out matching the shot with the previous one of the slot machine.
 - I. MS of a white Skoda, zoom out;
 - 2. GS of the scene, second zoom out;
 - 3. first pan right, followed by a second and a third; Finally the beach in the background with people swimming;
 - 4. zoom in on some of the people, children running;
 - 5. zoom in closer on a man walking, he is waring a swimming suit;
 - 6. zoom in closer on the man, a road in the background and some large buildings.

Although this shot in no way denotes the statements in the commentary, it attempts to establish a series of patterns which are intended to be visually equivalent to the organization (shape0 of the statements themselves. An interesting way to articulate sound and image strictly on the level of denotation and using two entirely different significates.

VOICE OF WOMAN TV ANNOUNCER

- 162 As a result of refusing the people the one r-
- 163 ight left out of the bourgeois declaration of the rights of man, the right to politically meaningful work, SOUND OF MACHINE IN FACTORY the streets of Prague have become like those of London, Milan, Zurich, only more sad, because this sadness is not a
- 164 sign of struggle. VOICE OF MAN TV ANNOUNCER
- 165 LOUD SOUND OF MACHINES IN A FACTORY
- 166 Here all the demands of the French communist unions, the English shopstewards, or the mili-
- 167 tants of the communist party have been satisfied. Here /no infer-
- 168 nal cadence / almost the same housing for everyone. But everyday as in Paris, London, New York, Stockholm, Ma-
- I69 drid: "Get up, go out, wo-

162 RUSSIAN NEWSPAPER. Front page containing a picture of the presidium, and a man standing (presumably a party leader) in front of a podium

Change of narrator, the woman's voice, Rosa, continues the commentary.

- 163 WORKER, inside a factory, in front of a lather, already seen earlier, but shot from a different angle. The position of the camera is roughly 60 across from the first shot. The machine is moving back and forth laterally.
- 164 STREETCAR TERMINAL. Light coming from behind the camera. Very long shot. Colors are white and green. A streetcar is moving slowly around the circle from upper right to left.
- 165 WORKER. Continuation of shot 163
- IGG BEDBOOM. Similar to the shot earlier in the film, angle is slightly different.
- 167 STREETCAR TERMINAL. Different angle, more to the side, very different light and time. This shot is taken more directly above the part of the terminal where the streetcar first stop when they arrive. Very different frocal length. The road not seen in 164 is now visible. Very brief.
- 168 WORKER. Continuation, variation of 163, 165.
- 169 STREETCAR TERMINAL. Continuation of 167. One of the streetcars is leaving.

170 rk. Get up, go

171 out, work." LOUD SOUND OF MACHINES IN A FACTORY

172 "Get up, go out, work. Get up,

173 go out, work. Get up,

174 go out, work."

- 175 Being a class /being/, taking a class stand. Being a revisionist is becoming a class / being / again. But how do you become a class / being/ again. By refusing to fight everywhere from a class point of view. By refusing to struggle, to criticize, to transform. By refusing to combat right-wing red de-
- 176 viationism in the name of left red proletarianism. Moreover, Rosa, here are some concrete proofs. SOUND OF FACRORY
- 177 BEGINNING OF INTERVIEWS WITH TWO WORKERS IN A FACTORY' STUDENTS, AND A FARMER. FIRST THE VOICE IN CZECH FOLLOWED BY A TRANSLATION IN FRENCH. BARELY AUDIBLE BECAUSE BECAUSE OF VERY LOUD NOISE IN THE FACTORY.

170 YOUNG WORKER in the factory, similar to shot 168.

I7I BEDROOM. Similar to shot 16.

172 YOUNG WORKER, similar to 170.

173 BEDREOM, repeat of 171.

174 STREETCAR TERMINAL

175 YOUNG WORKER, continuation of 172.

176 RED COLOR, side of a streetcar, no. 6567, 23 seconds.

The first of a series of rather, astonishing shots using the red paint of several streetcars. Note that the shot opens on the word 'deviationist'. The shot opens with a wipe like motion made by a car crossing the frame from left to right. Telephoto lens. The end of the shot is also underlined by a wipe effect, this time the end of the last car of a twocar streetcar moving left to right also. Presumably, the direction of the wipe is to be taken as a metaphor, illustrating the point made by the commentary.

177 TWO WORKERS IN A FACTORY INTERVIEWED. Medium to medium kong shot, slight left angle. The shot begins when Rosa states that there are 'concrete proofs'. One

WORKERS-- ... On travaille avec un produit sur une certaine machine ...

of the workers is wearing a red shirt. The interviewer and the interpreter are on each side of the camera, mostly offscreen. Interview in French. First shot lasts IO seconds. Background sound very noticeable. This segment of the second part juxtaposes 3 interviews in lieu of concrete

178 STUDENT -- aujourd'hui, on a

- 179 I2 facultes a Prague
- 180 qui sont en grève.
- 181 WORKERS -- ... la machine tchecoslovaque.../ / a six heures.
- 182 VLADIMIR -- If you don't understand Czech, you better learn it fast. STUDENT-- ...ce qu'on essaie de faire, c'est-a-dire on essaie de faire des meetings, des...
- 183 FARMER--prendre des engrais pour le bétail. TRACTOR'S ENGINE
- 184 WORKERS -- ... a IO kilometres d'ici.
- 185 STUDENT-- ... c'est-a-dire ce sont des choses

186 qui sont subtiles comme

187 les rapports entre les étudiants et les

proofs.

- 178 BADLY LIT ROOM WITH GROUPS OF STUDENTS. Greenish light. 10 seconds. Interpreter and interviewer offscreen mostly. Later on, one of the crewmen is seen in the frame. In the back of the room, a flicker of a TV screeen.
- 179 FRONT DOOR OF THE UNIVERSITY. Students milling around. STRAVKA UNIVERSITY, written in red om the door. Several steps leading to the door.
- 180 ROOM WITH STUDENTS. Continuation of 178. Camera hand held. Synched sound.
- 181 WORKERS. Continuation of 177, the interview with the two workers. In the electric plant.
- 182 INTERVIEW WITH STUDENTS. They answer questions.

At this point, the commentary says that if you don't understand Czech you better learn it fast. Pan down.

183 FARMER, interviewed while sitting on his hay cart. He is looking to the right side of the frame. He seems very much at ease. The interpreter is a woman who speaks with a very heavy accent in French.

184 2 WORKERS; continuation of 181

185 TV SCREEN IMAGE: parade in a street. But continuation of the discussion, voiceover. Blueish tint.

An interesting match preparing the next segment of shot. Demonstration taking place in socialist country.

186 TV SCREEN IMAGE: continuation of 185, the discussion with students. Blue, group of students parading in a street, MLS.

188 ouvriers.

189 Aussi l'organisation parmi les facultes qui est tres mau-

190 vaise.

191 WORKERS-- ... il sait pas exactement pour quelle machine c'est ce produit.

192 STUDENT-- Les rapports entre les étudiants et les

193 ouvriers,

194 c'est très, trèsbien. Ca marche mieux que par exemple dans les

195 pays capitalistes ou c'est plus dif-

196 ficile de...

187 TV SCREEN IMAGE: another group of students. They are carrying banners and signs.

188 TV SCREEN IMAGE: another shot of the demonstration.

189 TV SCREEN IMAGE: another group of students. But this time, the camera pans up at the end of the shot to show an AMERICAN FLAG.

An amusing, if sarcastic, visual pun.

190 TV SCREEN: Another street scene. Large picture of CHE.

At this point, it becomes difficult to tell whether it is an American of a Czechoslovak demonstration.

191 2 WORKERS. The second worker wearing a dark shirt answers the interviewer.

1923 TV SCREEN IMAGE: similar to 190, large picture of CHE. The voice of the students are heard in voiceover.

193 TV SCREEN IMAGE: another demonstration on TV, one banner reads: ISRAEL.

194 TV SCREEN IMAGE: another shot of a demonstration. MLS of a crowd moving in different directions, right to left.

195 TV SCREEN IMAGE: another section of the demonstration on TV. CU of the people's heads, probably zoom in, not on the TV film.

196 TV SCREEN IMAGE: a man carrying a guitare carried by a crowd.

- SOUND OF HORSES IN THE BACKGROUND FARMER--197 Je voudrais bien qu'on parle parce que cette cooperative marche bien. C'est une riche cooperative. Il s'occupent...
- WORKERS-- ... Ils ont dit... C'est surtout les machines a souder... **I98**
- STUDENT -- Oui, pour eux, c'est très dangereux, si les ouvriers se réunissent avec nous, si ils sont d'accord avec nous. INTERVIEWER-- Vous etes pour ou contre la ligne communiste...
- BACKGOUND MUSIC OF FACTORY 200 WORKERS-- ... quelquefois il va au cinema, ou dans un café... et quelquefois il regarde la télévision.
- 201 VLADIMIR-- If you don't understand Czechoslovak, Rosa, it doesn't matter.
- 202 The workers talk like Henri Ford and not like Black Panthers.
- 203 The students talk li-
- 204 ke Newsweek, not like Tom Hayden. The peasants talk like middle western farmers, not like Los
- 205 Angeles Chicanos. STUDENT VOICE AT END OF SHOT STUDENT-- On a mis des affiches...

- FARMER being interviewed. Continuation of 181. 197
- 198 2 WORKERS IN A FACTORY, continuation of 188.
- 199 INTERVIEW WITH STUDENTS. Continuation of 182.
- 200 2 WORKERS IN THE ELECTRIC PLANT. Continuation of 198.
- 201 TV SCREEN IMAGE: another shot of a street demonstration. Voiceover, Vladimir tells Rosa that she doesn't understand Czech, it doesn't matter.

10

- 202 TV SCREEN IMAGE: shot of a crowd, possibly workers. The man with the guitar.
- 203 TV SCREEN IMAGE: Shot of a crowd, closer, possibly after a zoom, continues 202.

204 TV SCREEN IMAGE: shot of crowd of workers. Same as 202.

- 205 TV SCREEN IMAGE: shot of a large crowd.
- 206 FARMER-- ... C'était un paysan qui avait une petite propriété SOUND OF TRACTOR et il a acheté une maisonnette ici CAR HORN et maintenant...
- 207 STUDENT -- ... il faut être, il faut être, il faut faire des compromis. Nous, on fait la grève..
- WORKERS-- ... ils font des visites àdes j nes filles, ou ils vont au cinéma ou dans les cafés.
- FARMER-- (tractor maneouvering)... Elle a coute 43.000. C'etait une maisonette qui a coute 43.000.
- 210 STUDENT-- ... on est d'accord avec...le, la...

pas tout a fait, 211

.

212 mais avec le parti communiste d'Yougo-

213 slavie. On oulait y aller ecouter comment est-ce qu'ils

214 ont fait, comment est-ce quils ont ...

215 WORKERS-- LOUD NOISE OF FACTORY, BOTH WORKER AND INTERVIEWSER INAUDIBLE.

- 216 FARMER-- (Interviewer asks questions about communist party. Long reply by the farmer not translated except for ...)
- 217 ... il dit que les communistes sont des gens comme nous-memes... VLADIMIR-- You see, Rosa, I was right. Russianism in practice, Hertz and Avis. Westernism in practice, advertising; Taylor and Stakhanov, a show. The two

206 INTERVIEW WITH FARMER.

- INTERVIEW WITH STUDENTS, continuation of 199. 207
- 2 WORKERS FROM THE ELECTRIC PLANT 208

209 FARMER.

210 TV SCREEN IMAGE: baby waving a hand. Close-up of a demonstration.

The gesture of the baby used by Godard to make another pun.

211 DUBCHECK. Almost negative effect. He is waving, and just, because of the match, he seems to be waving at the baby! Shot from a front low angle, MCS.

212 TV SCREEN IMAGE: continuation of the demonstration.

- 213 TV SCREEN IMAGE: Dubcheck and leaders waiving from the side.
- 214 TV SCREEN IMAGE: shot of a crowd he is waiving at, then pan to US flag.
- 215 2 WORKERS. The one with the red shirt is talking. He then goes back to work.
- 216 FARMER. Very long take, 57 seconds.
- 217 DOVZHENKO COOP. Long shot of the area being planted (seen earlier in the film) In the background. Some sprinklers and flowers in close-up, above a fence. 43 seconds.

workers from the electrical plant in Bratislava. The students from the faculty of philosophy in Prague. Peasants from Alexander Dovzhenko cooperative. They have furnished proof. They have furnished the

218 proof.

ROSA--What proof? VLADIMIR--WESTERNISM IN THEORY. The proof that a rape of a

- 219 popular democracy by western ideology is one of the principal aspects of revisionism. The pro-
- 220 of that the revisionists find in the womb of western culture support for their treasonous policy. When the students occupy their University, do they fearlessly fly the red flag?
- 221 No, they timidly raise the black
- 222 flag. Not even the black flag of Kromstadt, or Catalonis, but the black flag of bour-

- 218 RAILROAD STATION, shot from an overpass.
- 219 SCHOOL, same shot as earlier, surrounded by a fence. Camera movement from the fence to the center.
 - 220 SCHOOL BUILDING, LS shot from across the street. Sign in front of the building. Two men on the sidewalk enter the building she Rosa says Red Flag. Cars passing as usual.
 - PICTURE OF A BLACK FLAG. Some king of ombre chicoise effect. A woman 22I sitting in front of something.

Up to this point, the film is 24 minutes and 30 seocnds. Note the rather intricate cutting on certain key words. Flag, for example, in this shot.

222 PHOTOMONTAGE: collage of 6 photographs of party leaders, with a cartoon representing a small boat with a sicle and hammer and a red star on the tank which constitutes the upper part of the drawing at the center of the collage. The pictures are tacked on the wall. 103 frames.

Although the source of the picture with black flag is unexplained, it does not make much difference since the only element which matters in this image is the black flag.

223 RUSSIAN TANK. Low angle, shot from the left, red star very prominent in the side. The tank number is 23.

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- mean? It means that the students' struggle is founded upon suicidal humanism, not 224 revolutionary de-
- 225 termination. BACKGROUND ROCK MUSIC ANOTHER CONCRETE PROOF: CONVERSATION WITH VERA CHYTILOVA, as
- 226 set of Czechoslovak cine ma.

VERA-- (again one hears first the answer in Czech followed by French translation). Elle pense que ca dépend uniquement des gens, la question de la liberté ou de la non-liberté, et elle considéré qu'elle a beaucoup plus de possibilités dans un film d'état.

- VLADIMIR-- Rosa, if you have been trying to learn Czech, 227
- never mind. Still the same thing. Chytilova talks like Arthur Penn or /Antonioni/ 228 not like a Chinese worker in the Shanganese studios.

VERA-- ... Il n'y a pas de material, il n'y a pas d'argent, mais en ce qui concerne la liber 🗲 on

224PHOTOMONTAGE, repeat of the collage of photographs of 222. 127 frames.

- 225 THE UNIVERSITY. Front steps, a couple running down, moving towards the left, telephoto lens, shot from across the street. Scaffolding in the foreground, right angle.
- 226 FILM STUDIO. A man wearing a white at an editing table. VERA CHYTILOVA is sitting in the back of the room neat another woman. She answers (or someone answers for her) questions of the interviewer in French.

This section deals with another privileged subject in Godard's films; cinema, and the domination of Western cinema. The narrative is self-explanatory. Ms. Chytilova has made several films financed by West European countries.

227 THE UNIVERSITY. Steps, seen from straight across the foor, three students lying on the steps. MS, taken with a telephoto lens.

As in several times before, the shot begins and ends with a wipe like effect created by a car crossing from right to left in the middleground of the frame.

228 VERA CHYTILOVA'S STUDIO. Change of camera angle now showing the left side of her face. She is sitting in the corner of the room. Better light than previous shot. High angle.

- 229 en a. VLADIMIR--Perhaps in the end it would be be-
- 230 st to stop making films and to let others make them.
- 23I MAN'S VOICE SPEAKING IN BACKGROUND IN CZECH For example, today,
- 232 Foreman is making a film with Paramount, and Paramount is for me the same thing as Nowottny. VERA--... (not translated).
- 233 VLADIMIR-- Western culture, weapon of modern revisionism. We are in a popular de-
- 234 mocracy. The / / cinema is showing, Angelique, /marchesa/ of the angels, by a student of George Di-
- 235 mitrov's school. But what was it that Dimitrov said? The popular de-
- 236 mocratic state represents the power of the workers, of the vast majority of the people and of the leadership of the working class.

- 229 ARMY OFFICERS. 2 officers walking in front of the steps of the University shown in 227. Zoom in and pan right following them.
- 230 VERA CHYTILOVA'S STUDIO. She is watching the cutter.
- 23I J. DIMITROVA'S SEHOOL. Shot of the facade, again from across the street. Several pedestrians, a car moving right to left.
 - Beginning of the analysis of the concrete situation in Czechoslovakia as illustrated with cinema.
- 232 DISPLAY OUTSIDE OF A MOVIE THEATER. Sexy pictures of some fourth rate foreign film. A man with a motorcycle helmet looks at the picture attentively.
- 233 THREE FLAGS: Czechoslovakai, United States, U.N. in another display case.
- 234 POSTER ADVERTISING ANGELIQUE MARQUISE DES ANGES.
- 235 STILL FROM MAKAVEJEV'S FILM THE CASE OF THE MISSING SWITCHBOARD OPERATOR (back page of the Cahiers du cinema issue devoted in part to the film).
- 236 DIMITROVA'S SCHOOL, Orlik in front, movie theater ? LS from the other side of the street.
 - Note that the rented Skoda is stationed in front of the building. 2 students begin to walk.

۰.

238 that Angelique showed? no. Then what does this mean?

239 Simply that here, just as in H-

- 240 ollywood, movies are made for the common man.
- 241 You go to the people, you don't come
- 242 from them. You criticize the people's shortcomings, without taking the people's point of view. In short, you make the same king of movies
- 243 as the people's enemies.
- 244 LOUD ROCK MUSIC BRIEFLY HEARD JUST AS THE NEXT STATEMENT BEGINS WESTERNISM IN THEORY:
- 245 Vera Chytilova. American films, French newspapers, English music. What is the aim of the im-
- 246 perialist ideology in Czechoslo-

247 vakia. Revisionism. Against whom?

- BLACK FRAMES. 46 minutes.
- ²³⁸ WORKER watching one of the lathes, repeat or continuation of 170.
- 239 BLACK FRAMES.
- 240 WORKER in the same factory. Fat man sitting in front of the big machine. MS, left angle. Telephoto lens. Behind him a large door. Very brief shot.
- 241 COLLAGE. Jazzy poster with a nude woman at the center.
- 242 WORKER in the factory. Continuation of 240. The moving part of the machine is now in a different position. The worker looks towards the camera.

243. BLACK FRAMES.

244 POSTER, advertising Vera's film (outside another movie theater). Picture of a woman wearing a mask and a deep décolleté. Paris written in Czech.

New piece of music begins.

245 BLACK FRAMES.

246 WORKER, same man as the one seen in 240 and 242, but Lon shot. Restructuring of space.

247 THE THREE FLAGS. Similar to shot 233.

- 248 Against this worker whom it prevents from seeing the contradiction butween making an anti-aircraft gun in the morning, going to see Angelique / / of the angles in the evening. Who profits from that? And who splits his sides laughing when someone says that there is no ordered society without /classless/ socirty? Who laughs?
- 249 Those who betray Marxism, the revisionists.

LOUD ROCK MUSIC HEARD FOR A FEW SECONDS FOLLOWED BY VERA'S HOARSE LAUGH, FOLLOWED BY MORE ROCK MUSIC

250

25I

252

253 In order to stay

- 254 in power, the revisionist bossess make use...In order stay in power, the revisionist bossess make use of a lackey, the in-
- 255 tellectual. This flunkey broadcast from profusion, the bour-
- 256 geois ideas that are

248 WORKER in the factory, similar to 246.

Parallel structures with parallel shots, 240/2.

249 ADVERTISMENT, picture of two couples and a child definitely looking western. Two squares at the top of the picture with some texts typewritten not legible. The same text in French and in English. Zoom in on the Text, but each half of the text is cut in such a way as to make it impossible to read.

250 VERA CHYTILOVA laughing.

This is a very 'dirty' shot because of the way it is cut, and how much of the shot is left, making her appear rather foolish, she seems to be laughing'like a horse.'

- 251 NIGHT CLUB. People dancing (Liberace style of music). High angle shot, almost overhead shot. Among the dancers, the bolned woman wearing a pink sweater seen earlier putting a coin in the slot machine.
- 252 PHOTOMONTAGE: LENIN and other party leaders. In the middle of the collage, some pictures from women's magazines.
- 253 NIGHT CLUB, General shot, very crowded, shot from the end of the room. Very smoky atmosphere.

254 BLACK FRAMES

255 BLONDE WOMAN putting a coin in a slot machine, similar to 160.

256 BLACK FRAMES

- 257 necessary and sufficient for his boss: individualsim,
- 258 egoism, false
- 259 sexuality. At all times, intellectuals have been fertile ground for bourgeois degeneration. That is
- 260 why the revisionist boss avoids instilling them with the ideology of the proletarian class as much as he can and on the contrary, tries his best to raise the working class to the level
- 261 of the intellectuals.
- 262 WESTERNISM IN THEORY. REVISIONISM IN THEORY. In words, its day and night. In fact, every day, night falls over Cze-
- 263 choslovakia. WOMAN TV ANNOUNCER
- 264 REVISIONISM IN THEORY. In '45, Czecho-
- 265 slovak people liberated themselves from fascism.
- 266 In '49, Nowottny takes power. '68, the Czechoslovak people resist
- 267 the tanks of their false brothers, the invaders. '68-'69, Dubcheck, Husak and c-

257 FASHION MAGAZINE PICTURES, collage.

258 BLACK FRAMES.

- 259 PLAYBOY PICTURE. Variation of the earlier shot. 8 seconds. The man is wearing a light blue shirt.
- 260 BLACK FRAMES. 8 seconds.
- 261 FACTORY WORKERS. They have their back to the camera. The lathe is the same as in 170, shot from the right side this time.
- 262 BLACK FRAMES.

New segment of the analysis: WESTERNISM IN THEORY.

263 NIGHT SCENE. Wide avenue in Prague. Car lights, shots, streetlights. From the shot until 269, a woman announcer is speaking Czech.

264 BLACK FRAMES

265 TV SCREEN IMAGE. A man reading news. A map of Europe behind him.

266 TV SCREEN IMAGE: still picture of Nowottny, MCS, on TV.

267 TV SCREEN IMAGE: another party leader.

ompany remain proprietors or power. Proprietors -- power. 268

269 Private property. Yes, revisionist power is born from the struggle of the people. But whoever says revisionism, means treason. Once the people have put them in power, the revisionists devote all their energy to keeping the people, especially the working class, out of the power.

SOUND OF HAMMER IN THE BACKGOUND BEGINS

/While/ they refuse the people the right to speak and act, the re-270

27I visionist princes suck their blood.

272 After refusing the people the right to sp-

- 273 eak and act, the revisionist princes suck their blood. Here the politics is the business of specialists, the bu-
- 274 tchers of Prague. HAMMERING Orders from higher up carried out by police at the bottom. The communist party/ has/ stray-

- 12 268 TV SCREEN IMAGE: Picture of Husak in black and white, left angle, slightly higher than eye levels.
- 269 STREET SCENE. Large avenue, daylight. Large building in the background. A sign on the top of the building ... SOCIALISMUS. Trucks and cars in the foreground. At the beginning of the shot, one streetcar moves offscreen coming from lower right side of the frame.

270 BLACK FRAMES.

271 2 WORKERS. The commentary identifies these two workers as being from the Electrical plant in Brastislava. MCS, the worker with the red shirt is talking to the interpreter.

272 BLACK FRAMES.

273 LAVATORY. Some blood (imitation) is being poured in a men's lavatory.

This is a rather crude illustration of the commentary once again limited to the key word: BLOOD.

TV SCREEN IMAGE: Photographs of one of the Czech party leaders. 274

> There too, the keyword is butcher, i.e. one of the leaders responsible for the repression.

- 275 ed far from the working class.
- 276 There's only a short distance from political pros-
- 277 titution to the whorehouse and it is quickly ci-
- 278 eared by the directing clique.
- 279 HAMMERING CONTINUES The bureaucrats arrange rendez-vous in the large international Hotel
- 280 to fornicate with the children of the dictatorship of the proletariat.
- 281 The unions have become ordinary enterprises for subcontracting labor ... The unions have become ordinary enter-
- 282 prises for subcontracting labor to service some ambitious men looking for promotions

- 275 BLACK SKODA. Repeat of the shot of the same car in the exhibition hall.
- 276 TV SCREEN IMAGE: Photograph of another party leader. New focal length, he is partly offscreen. Black band on the left side of the frame,
- 277 RED ROSE lying in a gutter, similar to the shot of the two roses.
- 278 PHOTOGRAPH. 'Sexy' photograph of a nude woman posing in an awkward posture. The picture seems to have been turned on its side.
- 279 THE INTERNATIONAL HOTEL. Upside down. Position match with shot 278. The shot then turns back into the normal position.
- 280 PHOTOGRAPH OF THE WOMAN. Similar to 278, but taken from the back. The upper part of her head is cut off the picture, her hair is flying. The picture is still sideways.
 - The key words here are 'fornicate' and 'children of the dictatorship the proletariat'. The commentary implies that this is a picture of one of the playmates of the children of party leaders.
- 281 HOTEL LOBBY, presumably in the International Hotel.
- 282 PHOTOGRAPH OF THE WOMAN, MCS of the woman looking at herself in a triple mirror. Towards th end of the shot, a man's hand covers the entire picture except her pubic hair.
 - This photograph suggests that the woman is masturbating. Very dramatic lighting. The picture is black and white, the shot is in color as becomes clear when the hand enters the frame. Actually, this picture

283 from the state apparatus. The tor-

284 ture and death of proletariat internationalism. SOUND OF WINE BEING POURED IN A GLASS--PAUSE

which looks like a shot of the woman in front of the mirror and a reversed photograph of herself. But actually, it is a collage of two photographs. Thus, it looks like a woman looking at herself in a mirror and her reflection, and the same woman photographed from the side, against the light, and posted on the left, next to the mirror. Thus, already on one level, there is an extremely interesting use of illusion in the very structure of the shot. When the man's hand enters, there is a very distinct impression of violation as up to that point the shot has been very stationary and looks indeed as a still, or a press frame image. But the hand entering the frame is in color and thus creates a tension with the black and white picture. The sudden introduction of movement in an otherwise absolutely still picture is very disconcerting. The area of the body covered by the hand makes the point more explicite.. The hand enters the picture in synch with "ambitious men..." and the cut occurs when the hand moves as if to detach a pin at the boutom of the picture.

283 TV SCREEN IMAGE: photograph of another party leader. Change of angle. White specks on the picture.

284 GLASS OF WINE being filled. On the side of the flass 'international hotel'.

The sound synched with this shot is that of red wine being poured into the glass. And actually, the sound is really synched for once. The shot begins when the glass is already I/3 full but spills over by the end of the shot. At this point, the sound continues and literally 'spiils' over the next shot.

28% RUSSIAN SOLDIERS, shot from inside a moving car. There is a short following pan as the car goes past them.

> The sound of the liquid overflowing is thus transferred to the visual track, mostly through the motion and speed of the camera. During the pan, the camera goes over the corner of the car which makes it look like a black screen, but then continues the second hald of the pan through the rear window. As in earlier shots, the representation of space in this shot is very deceptive and the break in the middle makes it appear to be two shots with a faux-raccord of movement between the motion of the car in 285 and the direction of walk

288

- 289 Just as in the capitalist countries, the ministry of the interior becomes the ministry of op-
- 290 pression /in/ the civil war between the workers and the power of the revisionist feudal system. (voice on TV heard in the background) The death of the democratic centralism
- 291 murdered by demagogy and the rise of opportunists. Revisionism... Revisionism is
- 292 not the same as imperialism, but its methods are identical. USA equals imperialism; USSR equals social imperialism. USA equals Latin-America USSR equals Eastern Europe.

- of the people on the sidewalk. The sound of the wine being poured continues until the end of the shot and contributes greatly to the disorienting effect of the visual track.
- 287 TV SCREEN IMAGE: party leaders speaking. Note the blue tint. Very poor sound coming from the TV set. MS of the speakers table, right angle, and a very grainy image.
- 288 STREET SCENE: Continuation of 286, two streetcars. 2 people crossing in opposite directions (movement match with 286), after the streetcars have come to a stop. Change of focal length, now MLS. The TV sound continues until 291.
- 289 TV SCREEN IMAGE: Close-up of a party leader. Very sharp picture, blue tint, the minister of the interior. A microphone partially visible in the frame. The microphone is being tested.
- 290 STREETCARS, continuation of 288. The streetcars are now leaving. Two cars on the right side of the frame moving at the same speed.
- 291 POSTER showing a worker dressed in blue with a hammer and sicle, red patch for a flag, names of Brezjnev in large letters prolonging the hammer's handlge and hitting the worker on the head. Written sideways, Kossyguine, Tito, Liou Chau Chi. "Vive la Revolution" is crossed out.
- 292 RUSSIAN TANK. Long shot of a tank maneuvering in an open field taken from inside a car. The shot is framed by a window (car or train).

- 293 (band begins, still monitored from TV set) The Soviet revisionists regard a number of countries as their colonies.
- 294 In addition to the political subjugation, the Soviet revisionist counterrevolutionary stars have
- 295 adopted a policy of rape and

.

- 296 economic pillage toward these countries. In order to make these countries submit to their domination, (popular song heard faintly in the background) and thanks
- 297 to their alleged economic aid and self-styled military assistance, the Soviet
- 298 revisionists have infiltrated/like shameless foxes/ into their daily lives. Socialism is a convenient makeup for the trait-

- 293 COLOR PHOTOGRAPH OF A NUDE WOMAN. She is lying on the grass, looking towards the camera. A political cartoon showing an American soldier with a red star in place of the mouth and a star on his helmet placed in such a way as to have the soldier's bayonet pointing at her from underneath. Some text not legible.
 - Explicit montage suggesting that both the Soviet Union and the United States 'fuck' their colonies equialy.
- 294 RUSSIAN AIRPLANE, wing, seen earlier in the film. Somewhere in a park of the city.
- 295 PICTURE OF CHILDREN in green, yellow, blue, red, arranged all over the page. In large letters: "JANA a JRKA," and crossed out "VLADIMIR AND ROSA. handwritten.
- 296 RUSSIAN AIRPLANE. Repeat of 294. Left wing. Shot from the rear of the plane. Stationary shot followed by a brief pan left showing a pool. The entire park is surrounded by buildings.
- 297 BLACK AND WHITE PHOTOGRAPH of a group of soldiers, MCS talking to childern.
- STREET. A man fixing his car. The hood is open, in the foreground. In the 298 background, a trailer, which turns out to be a military vehicle. Very pale colors, some kind of match on the tone of the black and white photograph. After a few seconds, zoom in on the trailer.
 - This is another concrete example of the presence of the Soviet imperialists. The key words to anchor the image are "infiltrated like shameless foxes". That is to say, because they spy on the people.
- 299 ors of the Kremlin. But what is socialism? (same popular song louder) To live among the people like fish in water, say the Chinese comrades. To hide in vans in order to spy on the Czech people say the self-
- 300 styled soviet comrades. (song slightly louder) Yesterday Czechoslovakia, today Cuba, tomorrow egypt. Although revisionism is socialist in words, it is imperialist in practice. By servilely bowing their heads,
- 301 by using radio Moscow to drown out the angry cries of their people, (voice of TV announcer) the Czechoslovak revisionists

302 have shown that they are the truest allies of socialist imperialism.

- 303 In a general way, we can say that the revisionists cite in their support texts of Marx, Engels, and Lenin with the sole intention lying to the people.
- 304 When the revisionists say socialism, they mean social imperialism. When they say
- 305 internationalism, they mean social colonialism.
- 306 When they say information, they mean dis-

307 tortion.

308

- 299 RUSSIAN ARMY OFFICERS. They are leaving a store on a main street and getting into a command car. Shot with a telephoto lens. Very bright colors. Continuity with the previous shot with a zoom on one of the officers.
- 300 TRANSISTOR RADIO. Close-up of a portable radio playing on the top of a car (blue). A woman passerby is looking at it. Zoom out and movement match. The radio is set on Radio Moscow. The sound is synchronized with the radio sound on the word RADIO.
- 301 HIGHWAY, tranking shot. Some truck in the background in the opposite lane to the one where the car from which the shot is taken is travelling. Still the rented SKODA. A military convoy parked alongside the road.

Another mexample of the presence of Soviet army forces in Czechoslovakia.

302 RUSSIAN NEWSPAPER. Picture of Lenin and two seals. Quick right pan on the title. New pan to the end of the title. CCP Crossed in each reframing.

303 BLACK FRAMES.

304 NEWSPAPER, similar to 302. 2 seals, one with a portrait of Lenin inside, the other with a hammer and sicle.

305 BLACK FRAMES.

306 NEWSPAPER, similar to 302 and 304.

307 BLACK FRAMES.

NEWSPAPER. Each shot shows a small section of the title. 308a

308b NEWSPAPER.

An interesting detail about the newspaper shots is that in spite of the fact that these shots are completely statie, he maintains nevertheless a sense of continuity from shot to shot in a series of 3 reframings over the same headline merely to establish a transition. The second 3 shots are intercut with sequences of black frames, covering the same area, but separated. The only difference is that in the second series, it is the big close-ups which gives the appearance of being differnt from the previous shot. . This is therefore in keeping with other structures organized around the same principle elsewhere in the film.

308c TV SCREEN IMAGE: a man feeding a furnace, variation of a shot shown earlier.

When they say proletarian class stand, they mean bourgeois class being. 309

310 Therefore, the third part,

311 to picture a sickness out of sound which is not sick.

FASHION PICTURES: collage of pictures taken from women's magazines. 309

> To be noted again, the proletarian blue grainy TV image, and the bourgeois class stand, collage of glossy pictures.

310 BLACK FRAMES. The narrator announces the beginning of the third part of the film.

> New attempt to organize sounds and images together to produce a 'true' picture.

CAMERAMAN FILMING THE VIEWER. There is a small red flag above his 311 camera. Telephoto lens. Very brief shot.

> This is a new image in the film. It is very obviously inspired, like many other images in this film, of Vertov's The MAN WITH A MOVIE CAMERA. This image becomes a kind of punctuation shot, articulating sequences ina new kind of relationship.

312 BLACK FRAMES

STREET. Very dark color. A desolate scene. A little girl is holding 31.3 a rose for the cameraman. She is facing the camers, the street is completely empty.

> The overall effect of this shot is similar to 145. Again, it symbolizes the exploitation of the working class betrayed by the party leadership. "Western" type music, French, obviously.

314 BLACK FRAMES.

315 A RED ROSE. Shot from a flat angle, held sideways in front of the ca camera, similar to an earlier shot.

316 BLACK FRAMES.

317 CAMERAMAN. Medium shot, taken from the other side of the RED SKODA. It seems shot from the same axis as 311. The color (dominant red) is different from that of the previous shot 311.

- 314 THIRD PART. Add a true sound to a fal-
- 315 se picture in order/ first to find a true picture again, that's what we are going to do now, Rosa./

316

312

313

- 317 (a couple of words said in French ending with "syndicat" then statement in English begins while military music is heard in the background.)
- ROSA--/... / discover marxist-leninism in order to ob-

318 serve socialist society.

- 319 VLADIMIR---MANAGERIAL CLASS. ROSA--MEMORANDUM TO ADMINISTRATORS OF THE PARTY AND STATE. Our position on the rights of the state and party means that if we are not careful we risk
- 320 falling into bad habits of bureaucracy and granting ourselves special privileges. Comrades, let's be careful. Beware of being arrogant. Keep to our simple way of life. Banish flattery and egotism. Share the life of the people. Everything we do ought to arise from the interests of the people and not the small privileges part of it. This means several things: thinking of all prob-
- 321 lems in marxist-leninist terms; knowing that the essential thing is not to understand the laws of the objective world in order to explain it, but to use knowledge of these laws to transform the world.
- 322 The knowledge of these laws is not gained solely from books, but also from practice. After we have acquired theoretical know-
- 323 ledge from practice, we need to verify the truth of these ideas through the actions of the masses. In order to do that, we have to apply democratic centralism and democracy. We have to refuse to solve these problems by administrative fiat. We have to condemn unprincipled democracy. Among the people, centralism and democracy are two contradictory aspects of a single whole. The ...-

318 PICTURE OF A WORKER HOLDING A RED FLAG; fragment of shot 291. "MAO TSE TUNG" written on his forearms, and "VIVE LA REVOLUTION" (crossed out in 291), and the hammer and sicle.

- 319 A MAN IN A WHITE COAT. He is standing in front of a drawing board (against the light). Rosa begins to speak.
- 320 OFFICE. General shot of what seems to be a new large office. A pillar in the foreground. The camera pans right showing cash registers. A man hesitates to cross the field of the camera. Some clercs working in the background. People standing in front of the counters.
- 321 BEDROOM. Variation of the shot repeated twice earlier. Taken from thee side this time. Window in the back, against the light, around noon. 2 armchairs, a sofa, partly offscreen on the right side of the frame. 25 seconds.
- 322 TV SCREEN IMAGE: Blonde woman announcer. MCS, gray color, seen several times earlier in the film.
- 323 EXHIBITION HALL. Black Skoda. 3 men get in the car and briefly try it out. Very low angle, shot from the front right. The shot begins with someone walking away, then 2 people enter from the side. Several people walk in front of the camera, only their legs and feet are seen.
- 324 search for this unity, the unity of liberty and discipline, the unity of democracy and centralism must be the main aspects of our leadership. All controversies among the people...

VLADIMIR-- (voice superimposed over Rosa) ... the first five times you meet the Skoda executives and their little family

ROSA-- ... discussion, self-criticism, persuasion and education. They cannot be solved by repression. That is contrary to the people's interest. Our other principle of practice is investigation. We need to continually inquire within the masses in order to modify our practices and in order to bind ourselves everyday more closely to the masses. Not only are we unafraid of the people's criticism, we must take ...

- VLADIMIR-- (superimposed again) end of the family gathering of the 325 par-
- 326 ty...

ROSA-- ... the people's criticism is the moving force behind our leadership. If we don't want re-

- 327 visionism to win we have got to master a leadership
- 328 based upon the principle arrived from the masses and returned to the masses. We cannot follow the example of Khr-
- 329 ushchev in determining democratic...

- 324 RESTAURANT. Family dinner, table set and several people sitting their backs to the camera. A plumb woman dances with a child. Mixing of two voices. The small boy wears a red sweater. 2 other children offscreen at first, enter from the right side of the frame. 35 seconds.
- 325 TV SCREEN IMAGE: Picture of a political party meeting. Slightly blurred, gray color, people sitting down. Vladimir says: "end of family gathering," in another of many sarcasmes throughout the film.
- 326 TV SCREEN IMAGE: Low angle of a party leader on the platform applauding; MS from the right side facing the hall. Darker picture.
- 327 TV SCREEN IMAGE: Picture of the same group of people, shot from the left side and sitting down.
- DIAGRAM. "Les cadres, le peuple". Rear area amd black lines forming some sort of rectangle.
- STREET, presumably still in Prague. Similar to 269 and 286. Several 329 streetcars and large buildings in the background. Continuity shot of previous ones, but the streetcar is now moving towards the camera dia-

VLADIMIR-- (superimposed on Rosa's voice) ... no longer think subjectively in terms of oppression but in terms of class. ROSA-- ... attacking comrades by sur-

330 prise.

VLADIMIR-- Don't wait too long, Rosa. Immediately create new connections betweens images and sounds (superimposed on Rosa's voice), don't be satisfied

- 331 with true sounds on images which are false 3/4 of the time. ROSA-- We ought to be / / and prudent, and take care not to be presumptuous, practice self-criticism and have the courage to correct our errors and the short-
- 332 comings in our work. We should never claim for ourselves all merit and blame others for our own faults as Khr-
- 333 ushchev did. If we follow these principles, in our work, bureaucratic revisionism will be beaten, things will become clearer, and the future will be less gloomy.
- 334 (national anthem, voice on TV)

335 VLADIMIR-- REEDUCATION OF THE INTELLECTUALS.

gonally. Opposite direction of the previous shots. People get off and walk away. One of the streetcars was stationary at the beginning of the shot. Towards the end of the shot, a streetcar with a trailor crosses the frame diagonally towards the lower right side of the frame without stopping, followed by a blue car which is used as a sort of wipe.

SECRETARIES in an office. One of them is wearing a blue sweater, another answers the phone. After a few seconds of silence VLADIMIR SAYS: "Don't wait too long, Rosa, immediately create new connections between images and sound."

> Note the blueish light, wall, and young women, and the phone. The commentary makes one of the more explicite comments about one of the central ideas of the film: how to make a 'political' film.

331 BLACK FRAMES.

In view of the commentary thus far, the warning about the need for prudence on the part of the filmmaker might appera surprising.

- 332 OFFICE. Two secretaries typing. General shot of the room. In the foreground, a wase of flowers and a hand bag.
- 333 ARCHITECT'S OFFICE. Similar to shot 319, but long shot. The image is darker than the previous, possibly because of the change of location of the camera.
- CAMERAMAN, similar to 311. Brief snatch of the INTERNATIONAL.

This shot ends a sequence attempting to reorganize the images previously shown in the film.

335 CLASSROOM. Shot from a right angle. Stationary shot divided into 3 main sections marked by 3 zooms on the instructor, followed by a zoom out.

336

VLADIMIR---REEDUCATION OF THE INTELLECTUALS. 337

ROSA--In order to / / administrators that will really serve the people, the proletarian must assume its historic task of reeducating the intellectuals. The historic process of peaceful evolution of the dictatorship of the proletariat into a revisionist clique in the USSR teaches us that the domination of bourgeois ideology on the cultural level leads irremediably to the restoration of capitalism on the political level.

338 Revolutionary marching song; ~)

27 seconds.

This is a new image, and again another way of connecting sounds and images.

- 336 PICTURE of children playing indians, a girl on a swing. TEXT: "Les communistes sont a la fois le moteur et le cible de la revolution." A few seconds later, a revolutionary song begins, similar to part of 295. A man wearing a brown shirt begins to speak first.
- CLASSROOM, medium shot of the instructor. He moves his head to the 337 right slightly before the cut.

STUDENTS DANCING. Overhead shot of students seen earlier, but of course-338 now the sound is different, they are dancing to the tune of a revolutionary march (synchronized with this shot). The blonde woman with the pink sweater is dancing, in the upper part of the picture.

> In effect, this is a kind of retrospectively determined axis match (half an hour later). The new relationship between sound and image makes the new meaning clear, however it noes not alter the denotation of the image. If anything, the new articulation points to the high degree of ambiguity of the filmic process and the difficulty of producing clear and simple images which cannot be misinterpreted. Semiologically, this experiment, along a series of similar uses of sound throughout the film illustrates the complexity of the way connotation is structured in relation to the signifying units.

339 Consequently, after taking the power, the proletariat must carry forward the reeducation of intellectuals even when it has finished the socialist transformation of the means of production.

(chorus singing revolutionary marching song) 340 If not, we lose political

341... this proves that the reeducation of the intellectuals is a major task. Large numbers of workers have to go into the universities, the theatres, the movie studies, in order to wage the ideological fight along the lines of struggle, criticism and transformation. This will not lead to a new phase of the struggle against bourgeois ideology, but will also speed up the process by which the working class remolds the ranks of intellectuals into its own image. Why call this reeducation? Because, at the present, the revisionist line of Dubchek, Brezhnev and Husak has not educated them in proletarian ideas but in bourgeois ones. The intellectuals need to be educated into the conception of the proletarian conception of the world so that they reject the bourgeois ideals instilled by the revisionist education. That's the content of this reeducation. The reeducation of the intellectuals remains a major problem throughout the period of the revolution and the building of a socialism. After taking power, the proletariat undertakes to recast the intellectuals in

its own image, to form a contingent of proletarian intellectuals in its own service. This is

342 (Woman's voice saying in French: Analysing the student movement in Spain, which has taken increasingly larger proportions, the Spanish marxist-leninist communist party has determined the direction to follow...)

- CLASSROOM. Medium reverse shot taken from the teacher's place showing 15 339 the students. Some of the men ase reading sloud. 71 seconds. After 55 seconds showing a man reading, the camera begins to pan right to the other side of the room to center on a woman earlier in the shot. Two men are sitting in front.
- COLLAGE: pictures, handwritten statements "A bas les nouveaux teare!" 340 Photograph of an African woman, parts of a comic strip showing TARZAN, then on the right, another photograph of TARZAN hilling a lion(from a cover of the magazine). On the left side of the frame, a small picture of an African boy.
- CLASSROOM, back to the end of 339. A woman reading. A black student 341 in the second row.
- 342 MODERN AMERICAN ART: POP ART ?when that was modern!). 2 reproductions of paintings by WASSERMAN.

The picture was obviously chosen for its obscene connotations: mouth open, tongue sticking out, while the second picture shows a woman's mouth half-open smoking a cigarette. Written on the top of the picture: "Au slogan petit bourgeois je jouis dans les paves, opposons le slogan faisons de notre jouissance un pave." The origin of this slogan must be the author's fertile imagination. Several smaller reproductions at the bottom of the image. The music heard at this point sounds like an old record player or a very small radio.

343 The consolidation and development of the dictatorship of the proletariat establishment with its own dominat position in the ideological and cultural domain. In order to / / this task, it is indispensible to undertake a radical revolution in education. We must take the following important measures: send students and teachers to help with production for a time; condemn the bourgeoisie which claims that science has no class, (song)

344 /either Russian or?/

345 that there is such a thing as abstract knowledge; pose for everything taught the question: 'for whom? against whom?'

Firmly denounce the self-styled most influential academics involved in revisionist pursuits: multiply the number of working class propaganda groups in the University;

practice the method, struggle, criticism, transformation. Not to take these measures would mean not acting in accordance with the interests of the proletariat. The proletariat will only free itself completely after having freed all mankind. Politics which reflect the proletariat's interests must work out solutions to the masses and intellectuals must strive to transform negative factors into positive ones. It is from this point of view that we need to undertake the reeducation of the intellectuals. The adoption of such political perspectives should permit those who have committed grave errors to admit and correct them. As to the small number of the appointed resposibles absolutely following the road of capitalism, we need to concentrate our hatred upon them, for it is

- 343 CLASSROOM. Continuation of 341. The shot lasts for 1 minute and 45 seconds. Very pale colors. Brief laughter towards the end and conversation. The woman resumes her reading.
- 344 CAMERAMAN. Revolutionary song. Similar to shot 311. Low angle from the right side of the car.

This is a kind of short introduction before the zoom of the farmhouse.

345 THE COUNTRYSIDE. Long shot of a wheat field with a small farm in the background. Telephoto lens. Slight reframing, slight pan up, then pan down, followed by a fade in and a zoom in on a small patch of wheat.

their revisionist line in education which has poisoned our young intellectuals. We have to make a distinction between this handful of counterrevolutionaries and the large majority of intellectuals fooled by this clique. We need to establish a clear distinction between two types of contradictions: contradictions among the people and contradictions between the enemy and ourselves. In order to resolve the contradictions between the intellectuals an the dictatorship of the proletariat, we need to adapt the process: unity, criticism, self-criticism, unity. (laughter of students followed by beginning

346 of national anthem)

VLADIMIR-PEASANTRY. In the country of the Danube, many factions fight each other fiercely. Lenin sided with the blacksmiths because he believed that only they could insure the future of the country. One could ask them to give their utmost, and their activities were highly useful to their fellow men. Lenin said: "If the peasants alone redouble their efforts, the harvest will increase by a very small amount. If on the other hand they are given a sufficient number of plows, the result will be consider-

able. No Rosa, no longer be satisfied with true texts over false images. 347 (superimposition of Rosa's voice) No longer be satisfied with the necessary / / connection between images and sound.

ROSA-- At the same time there were two sorts of plows. Some were made of wood, / in the old way/, (end of superimposition) others that were newer made of iron and were forged in lar-

348 ge workshops belonging to powerful owners. But there was only a very small number of iron plows, they costed a great deal and could be used profitably over large tract and with the aid of horses. The peasant wooden plows on the other hand could be built and drawn by the peasants themselves, but they only made very shallow furrows in the soil. These plows were used by poor peasants. Morever these peasants had...Moreover these peasants had too little land to feed themselves. They were often obligated to work

346 WHEAT. Close-up of a few stocks of wheat.

- ROAD. Trucks and cars passing by, including the inevitable SKODA. Bad 347 color as in 313 and 145.
- 348 DOVZHENKO COOPERATIVE. MLS of 3 women working in a field. Variation of the stationary shot turns into a pan right revealing a woman walking behind a tractor planting the / / missed by the other women seated on the back of the tractor and who are planting some kind of vegetable.

This is a very interesting shot with respect to the use of offscreen space when we recognize retrospective the shot of the DOVZ-ENKO COOP seen earlier. The tractor is moving towards the left side of the frame. When the machine is still offscreen, one of the 2 women enters the field from the left. They look at the camera.

349 beyond this, to work for wages on large estates. Many peasants' sons went away to the towns to seek work in large metal factories or in other workshops. But only some of these, whom the land could not feed... (superimposition of Vladimir's voice)

VLADIMIR-- Take apart the contradiction between image and sound, / they can be / used to make new connections. Take control ourselves of the r relation of the production between images and sound.

ROSA-- ... the trading houses / / between narrow limits, firstly because the large estates were small in number, and secondly because the

- 350 iron-masters had to hike the price of plows at a high level. They increased their own profits not by increasing the number of plows sold, but primarily by making the workers work longer. The continuing flights of the poor young peasants from the countryside mant that one could always find new journeymen willing to work for low wages. Great poverty reighned among them. Helped by Lenin, the blacksmiths drove out the ironmasters and seized power. Before the expulsion of the ironmasters, the poor peasants support-
- 351 ed the blacksmiths. Afterwards, the blacksmiths aided them in driving out the large landowners. The poor peasants at once divided the land they had won... Before coming to power, Lenin had taught them... Before coming to power Lenin had taught them that it was necessary above all else to provide iron plows to the whole country. And many had understood that he had intended to do away immediately with the small holdings. However, when with the help of the blacksmiths he seized power, he did the opposite. He left the land to the poor pessants, just as he had left the workshops to the journeymen blacksmiths, allotting to each one as much land as he could cultivate on his own. In this way, he considerably increased the number of plots of land too small for the use of the iron plow. Only several large estates were taken over and managed by himself and his people. The philosopher Luxembourg violently reproached Lenin. She said: "Lenin is like all the others. Power weakens his memory" and "He who succeeds forgets much." Lenin laughed at those who believed that one could, in a single decree, put an end to the misery of a thou-

- 349 SMALL STORE IN THE COUNTRY. MLS of old women going into the store. The shot is taken over the fence that parallels the two women's path of entering (red and blue trimming).
- 350 FARM. The farmer's wife talking to a couple of her help. Shot has a slight reframing at the beginning. MS of several tractors parked in the background. 27 frames.
- 351 THE COUNTRY. Telephoto shot of a big tractor, but shot in close-up so that only parts of it are within the frame, a wheel and a section of the trailer behind. Behind the tractor, another blue tractor. Actually, it is the focal length which at first makes this tractor appear bigger than it really is. This is established by the zoom out showing two tractors in the yard behind the farm. This shot forces us to re-evaluate the space and the relationships of the things seen in the previous shot. Again, this appears to be a variation of some kind of retrospectively determined axis match, except that it is done optically. This first zoom is followed by another one revealing that the camers is actually on the first story of a house. Some snow on the ground. The color is greenish. The shot lasts 1 min. and 40 seconds which is necessary for the commentary synched with the image.

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- / on his way. Soon the situation was 352 sand years. And he was / as follows: the blacksmiths after having driven out their oppressors produced as many iron plows as they could without worrying what price one could sell them for. The landowners had also driven out...the landowners had also been driven out and their estates were now administered by the state or by the innumerable isolated small peasants. Among the peasants there were also some who had almost enough land and also horses to draw the plows. Yet, for them it wasn't obvious to buy iron plows because their land was too small. The peasants were completely poor, had no horses and went hungry. Once again they had to find those who were better off and go to work for them for wages or for the loan of horses.
- 353 (voice on TV?) They soon again... They soon again become very discontented, their hatred, once again, turned upon the well-to-do peasants. Lenin did noth-
- 354 ing to suppress this hatred, on the contrary, he / fanned it /. The blacksmiths men send around the country... (superimposition of Vladimir's voice begins)

VLADIMIR-- Not by chance that on the picture sent by our Chinese comrades, the peasantry, center of the triple alliance, is represented by a woman. ROSA--...as much land as they could so that the use of iron plows could be profitable. To those who followed their advice they could send them iron plows after long delays. "We are in the same position as the poor peasants", they said calmly. "We blacksmiths no longer have and anvil that belongs to us alone. Without that, we cannot make plows." Lenin replied: "If you want the land to grow wheat, give up the land now in order to get it. Which means, if you give up the plots of land which belong to you, you will get more wheat." It was true. Soon gigantic tracts were created, larger than the manorial estates of the old days. After a time, the wellto-do peasants in turn had to join these large tracts because they were no longer able to find wage laborers. Moreover these fields produced very little wheat since the old wooden plows did not trace a deep enough furrow. Thus Lenin realized his program by carrying out his own task and letting nature carry out its own. VLADIMIR--REEDUCATION OF THE INTELLECTUALS. "Don't say say nature, say dialectic of natur." c.f. Frederick Engels.

352 A MEADOW. A cart being loaded with hay. Someone is standing on the top. In the background, a forest. Long stationary shot, 40 seconds long. Someone is standing on the side passing bunches of hay to the person on the top of the cart.

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353 COLLAGE OF PHOTOGRAPHS. 3 pictures taken from women fashion magazines, clothing, underwear, a picture of 3 figures and a statement: FORUM DES OUVRIERS, PAYSANS ET SOLDATS.

> The shot begins with a shot of the entire collage. The shot is then broken down into 3 zooms and aimed at the center of the picture which is superimposed on the other photographs, the picture of the worker, soldier and peasant. It is intended to illustrate in some fashion the long discussion presented by the narrative about peasants and Lenin.

354 THE MEADOW. Late afternoon. In the background, a wooded area. LS taken with a telephoto lens of the cart and the farmers loading the hay. Both are clearly visible. Ellipsis and forward axis match with 352. The farmer is still on the top of the wagon, the woman goes around it cleaning the hay hanging. First zoom out after 30 seconds. At that point, the woman is on the right side of the wagon. While she goes around the cart, there are 4 more zoom outs. Note the silence which

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- 356 (long pause, followed by brief sound of band playing) VLADIMIR-- THE ARMY. ROSA-- The first decree of the Paris Commune was the suppression of the standing army, and its replacement by the armed people. That demand now figures in the program of all parties calling themselves Communists. In that way, the Commune seemed to have replaced the machinery of the shat-
- tered state simply by instituting more complete democracy. But the sup-357 pression of the standing army and the elec-
- 358 tion and recall of all officials without exception. In that way, the Commune seemed to.....
- 359officials without exception. Now, in reality, this simply represents a gigantic task.

lasts for quite a while until she reappears on the same side. 1 min. 45 seconds. The shot cut as soon as she comes back, and that of course is synched with music.

355 BLACK FRAMES.

356 CAMERAMAN. This is a very brief shot. The music synched is the Czech national anthem.

With this shot begins a new segment this time devoted to the army.

- 357 ARMY BARRACKS. High angle, very ling shot, of the year of some army camp. Army trucks parked near T buildings.
- 358 A STREET. Somewhere in the city. The shot begins with a pan right on a couple of Russian soldiers walking, a couple and a man, moving right to left. Very poor color. Shot with a telephoto lens.
- 359 ARMY BARRACKS, similar to 357. The wind moves the leaves of the trees at the bottom of the frame.
- 360 The replacement of institutions by others which are fundamentally different. Here is definitely a case of transformation in quality. In $^{\prime}$ reforming,/
- 361 if possible, bourgeois democ-
- 362 racy becomes proletarian. The state, that special power designed to subdue a determinate class, is transformed into something which is properly speaking, a State. It is no less necessary to subdue the bourgeoisie and break its resistance, but here the organ of repression is the majority of the population and no longer the minority, as has always-
- 363 been the case since the time of slavery and in the time of servitude in wage slavery. (young people singing) Now from the time when the majority of the people subdued to suppress this, there is no longer need of a special power of repression. It is in this sense that the / disappears. In the place of special institutions of a privileged minority of officials and leaders of the standing army, the majority itself can directly take over these tasks. And the more the functions of State power are exercised by all the people
- 364 the less necessary this power becomes. It was precisely here that the change from bourgeois democracy into proletarian democracy appears most clearly. The joining power of oppressor's democracy into a democracy of the oppressed, of State's

360 RUSSIAN SOLDIERS, MLS of a small group standing in front of a gate; shot the inside of a car. 3 cars cross the frame moving from right to left. Pan right.

> The camera movement in this shot is rather elaborate: at the center of the image two Russian soldiers and an officer carrying a submachine gun. Behing them, i.e. in the background, on the sidewalk, walking roughly in the same direction, a couple, a man with a red shirt, and then in the foreground, crossing the screen, MS of a man, looking at the girl, while the soldiers mive in the opposite direction. 3 different movements are thus superimposed within the frame and linked through 'interior montage', i.e. within the frame, and not across the cut, by the pan right.

- 361 ARMY BARRACKS. Similar to 357 and 359.
- 362 RUSSIAN SOLDIERS. Group of soldiers sitting on a bench. Long shot with telephoto lens. A red and white bus moves in the background, right to left. Bad color.
- 363 ARMY BARRACKS. Similar to 357, 359, 361.
- 364 RUSSIAN SOLDIERS. Long shot of a platoon marching on a road outside the city. Telephoto lens. They turn to the right and disappear offscreen. Note the new sound heard on radio. Short pan right at the end of the shot. 24 seconds.
- 365 special power created to subdue a determinate class into a repression exercised on the oppressor by the general pow-
- 366 er of the majority of the people, the workers and the peasants. And it is precisely from this point,
- 367 particularly striking and perhaps most important re-
- 368 lation to question of the State that the teachings of Marx are most often forgotten by the re-

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371 visionists. In practice, by exercising its power against the people, the revisionist clique shows that it is afraid of them. It cannot tolerate the people being armed.

- 365 RUSSIAN ARMY TRUCKS parked along a highway; it is the same convoy as the one seen in earlier segment of the film. Shot through branches, begins with a brief left pan. Hand held.
- 366 RUSSIAN BOMBER. Drawing similar to the picture of the American B58.
- 367 TV SCREEN IMAGE: Young women practicing target shooting. They move forward, 2 by 2, lie down, shoot and leave. Several times. Blue tint.
- 368 RUSSIAN GUNS. Drawing of mortar with soldiers loading it, and below it, several other large guns, one on the top of a half-track.
- 369 TV SCREEN IMAGE: Civilians militia marching. They move towards the camera, slight angle. Blue tint.
- 370 TV SCREEN IMAGE: Same action, but moving in the opposite direction. Thus a repeat shot, reversed.
- 371 STILL, photograph MLS of people in a demonstration (?) being gassed beside a streetcar.

Presumably, this picture is intended to document the 'streetfighter' reference on the commentary. This shot marks the end of the ARMY SEQUENCE. The overall structure of the army sequence is different from other sequences based on alternate syntagmas type structures. The order is as follows: barracks

2 soldiers barracks 3 soldiers and one offscreen barracks 2 soldiers sitting on a bench barracks platoon convoy drawing of Russian planes women practicing shooting drawing of bazooka and large guns civilian militia Prague streetfighters Camera and National anthem. 17

- 372 VLADIMIR--THE DICTATORSHIP OF THE PROLETARIAT. (brief sound of national anthem 12 seconds before
- 373 loud sound of factory begins)
- 374 ROSA--Who are our enemies? Who are our friends? This question is extremely imortant for the revolution. Without a large measure of demo-
- 372 CAMERAMAN. Again, punctuation of the end of sequence with the shot of the cameraman. End of the music used throughout the film to articulate major segment of the diegesis.
- 373 THE STEEL MILL. Shot of steel being poured, similar to earleir shot. Several workers working on the upper part of the wall near the furnace, MS of people standing around, zoom out on "PROLETARIAT".
- 374 WORKER in front of the lathe. Shot from left angle, his back to the camera. The machine is moving back and forth slowly. Note that in the background another worker moves slightly, never in the same position when the upper part of the machine returns. Very loud noise of the factory. 25 seconds.

cracy for the people, the dictatorship of the proletariat will never be

able to consolidate itself. (sound of machine heard in the background) The proletariat must exercise its dictatorship over the bourgeoisie in every area.

- 375 After the annihilation of its arm-
- 376 ed enemies, there still remain unarmed enemies. They do not lack the means to wage a struggle to its death against the proletariat. Maintaining firmly a dictatorship of the proletariat and creating the conditions for the practice of Communism. The revisionists obliterate the differences between socialism and capitalism, between the dictatorship of the proletariat and that of the gourgeoisie. We must fight against egotism criticise revisionism. Without destroying we cannot build. Destroying is criticizing, is making revolution. (sound of machines in a factory in the background) Working class propaganda teams will remain in the schools foe a long time, will par-
- 377 ticipate in all the tasks for struggle and criticism and transformation,
- 378 and will direct the schools from that time on.
- 379 (sound much louder, music superimposed and Frech resistance songs mixed with International begin after 15 seconds. National anthem monitored from the TV set heard several times. Sound of machines still loud in the background and is heard without interruption for 2 min. 50 secs. This is followed by the French resistance songs for 15 secs, then another French revolutionary song, and repeat of the previous song for about one min. ending with the International superimposed. The whole interruption in the dialogue lasts 4 min. 45 secs.)

- 375 COLLAGE OF PICTURES from women's magazines, similar to
- 376 THE WORKER, continuation of 374. 35 seconds.
- 377 CLASSROOM, Brief shot of the students, one of the men in the class.
- 378 WORKER. Similar to 374 and 376.
- 379 RED. Side of a streetcar, taken with a telephoto lens. Big close-up. Similar to earlier shot, but closer this time.

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380	380 [.]		Mlash of picture (red) seen earlier. Only the word LA can be
381		read.	
382	381	WORKER.	Continuation of 374, 376, 378.
383	382	SLOGAN.	Other part of the sign seen earlier. THE WORD DICTATURE.
384	383	WORKER.	Continuation of 374, 376, 378, 381.
385	384	SLOGAN.	The word: DU.
386	385	WORKER.	Continuation of 374, 376, 378, 381, 383.
	386	SLOGAN.	The word: PROLETARIAT.
387	387	WORKER.	Continuation of 374, 376, 378, 381, 383, 385.
388			The word: C'EST
389			Continuation of 374, 376, 378, 381, 383, 385, 387.
390			The word L'ENTREE, 50 frames.
391	391	WORKER.	Continuation of 374, 376, 378, 381, 383, 385, 387, 389.
382	392		The words: DE LA CLASSE OUVRIERE. 80 frames. (further back jous shots.)
393	393	WORKER. 34 frames	Continuation of 374, 376, 378, 381, 383, 385, 387, 389,391.
394	394	SLOGAN.	The word: DANS. 31 frames.
395	395.	WORKER.	Continuation of 374, 376, 378, 483, 385, 387, 389, 391, 393.

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- 396 SLOGAN. The words: LA SUPERSTRUCTURE. Sound of the factory is still heard. The length of the shot determined by the number of words and the length of the words, i.e. the number of letters.
- 397 WORKER. Continuation of 374, 376, 378, 381. 383. 385, 387, 389, 391, 393, 395. Noises of the factory is much louder as we watch the machine moving back and forth. 1 min. 50 seconds.

The entire shot of the factory, if put end to end, lasts 6 minutes 56 seconds. Slight overlap between different sounds before the cut. No frames removed to make real time ellipsis corresponding to the motion of the lathe.

- 398 WORKERS LEAVING THE FACTORY. The International. Then changes to French revolutionary song. 24 secons, shot from across the street.
- 399 BLACK FRAMES. 60 frames
- 400 WORKER. The younger worker seen several times in the other shot of the worker.
- 401 BLACK FRAMES. 60 frames.
- 402 CARTOON. Close-up of 3 figures (army,worker,peasant) seen earlier at the center of the collage of pictures from women's magazines.
- 403 BLACK FRAMES. 60 frames.
- 404 TV SCREEN IMAGE. The civilians marching similar to shot 369. Blue tint.

This shot of the civilians marching seems to represent the Czech streetfighters, hence those fighting the oppressor, the Soviet army. 415 WIDE AVENUE. Continuation of 413.

416 BOOK COVER. Similar to 412 and 414.

417 WIDE AVENUE. Continuation of 413 and 415.

418 BOOK COVER Similar to 412, 414, 416.

419 WIDE AVENUE. Continuation of413, 415, 417.

420 BOOK COVER. Similar to 412, 414, 416, 418.

421 STREETCAR STOP. Group of people getting in the streetcar, MLS. This is not a stationary shot, but a very slow moving shot.

> This is a variation of the tracking shot. This shot is taken from across the street (presumably the sidewalk), slight back left angle.

422 BOOK COVER. Similar to 412, 414, 416, 418, 420.

423 CAMERAMAN WITH THE FLAG OVER THE CAMERA. Similar to the same shot, 311.

424 STREETCAR. Close-up of a streetcar moving.

415 shown that staying out

18

416 of imperialist wars means not accepting the arbitration of the great powers, but destroying capitalism through revolutionary

417 violence."

418 VLADIMIR-- Article 7,

419 in Italy. ROSA-- "Strikes m-

420 ust be based upon a complete break with reformism."

421 VLADIMIR-- Article 11, in Czechoslovakia. ROSA-- "Questionable right wing elements in the party must not be replaced by other questionable right wing elements."

422 VLADIMIR--"Listen, you're exaggerating, Rosa. You say true text, but with what? These images still have faults. You probably conceive the relation of production between and sound just like that, by chance.

423 In fact, you've acted dogmatically. What you've ultimately adopted is a style of posters and slogans. You thought you'd taken a step

Nice axis match with the next shot. Similar to earlier shot.

- 423 STREETCAR STOP. Long shot from across the street of people waiting for the streetcar. Cars crossing left to right, and opposite direction across the frame. Axis match with 424.
- 426 CAMERAMAN. Slightly different from the previous shots. Red flag above the camera.

Actually, there is a brief zoom, adjusts the lens and zooms in. The shot ends with the entire frame red as he zooms in on the little flag.

427 We have shown, but without being able to pass from theory to practice. Thirdly, marxism-leninism. How to cure this sickness? How to fight against revisionism? Continuation: end of the analysis of the concrete situation.

ROSA-- 'Now, where are we, here in the film?"

VLADIMIR-- FOURTHLY. FOURTH PART. THE NEW CONCRETE SITUATION. Situation of class struggle. Fierce struggle between the old and the new, between red revisionism of the right and the red marxism-leninism of the left, the red of the proletarist.

ROSA-- Good. Now, to think. That's difficult.

VLADIMIR-- Thought is what follows difficulties and precedes the action. ROSA-- Good. Now, having the right ideas, the ideas of philosophy. VLADIMIR-- We need to make a new departure in the philosophy of the images and sound. It is imprisoned. (marching sound resumes)

ROSA--- By whom? VLADIMIR--By the 424 forward; result, we've taken two steps backward."

- 425 ROSA-- This looks backwards now that we are there.
- 426 VLADIMIR-- 'Czecho slovakia. We have seen in practice practically, first the patient, the concrete situation. We have seen theory. Second the sickness, revisionism. Beginning of the concrete analysis to a concrete situation.
- 427 RED. This red, at first sight, matches with the red of the previous shot. However, it is the red of a side panel of a streetcar. This is the first of a series of faux-raccord on color, around which this sequence of 7 shots is organized. The overall structure of this sequence is similar to the earlier sequence of the alternating shots of streetcars moving and stopping.

In this particular instance, there is a two-part movement: 1. first a series of faux-raccords of movement using the arrival and departure of streetcars, then the exact reverse movement back to the cameraman. It is not easy to determine what he is doing, but the suggestion seems to be that what is happening here has been happening during the entire film, hence the two shots of the camera with the red flag which mark the beginning and the end of the sequence. At first, it seems to be a single shot, but this is deceptive. There is also an obvious statement about the two kinds of reds. The vosan seen in these shots is the same one as in shot There are also 3 jump-cuts, one after the departure of a streetcar in each direction, and a faux-raccord of movement with the motion of the woman. The streetcar moves towards the left side of the s screen, she then moves towards the left too as another streetcar comes in and hides her, i.e. on a track closer to the camera. Since' this is shot with a telephoto lens, the perspective is distorted and much flatter than appears to be at first. Once the streetcar has left, she is no longer visible, and the street is empty showing only the billboard in the background. On the billboard: ZNACKIVLITY NAZERO CHHMOT Here again, part of this poster was shown earlier, but only as a fragment reading: MOT. Roughly listed, the order of the shots in this sequence is the following:

- 428 BLUE AND WHITE SIGN -- cement island in the foreground.
- 429 SIDE OF RED STREETCAR.
- 430 BLUE AND WHITE SIGN again. The fat woman moves across the screen.
- 431 SIDE OF STREETCAR again. The red trolley leaves, revealing behind, the Blue and white sign.
- 432 SAME SIGN, slight change of focal length and camera position.
- 433 CAMERAMAN with the small flag above the lens. Zoom out.
- 434 STREETCAR. Very rapid motion. As soon as the zoom out is completed, cut to MLS of a streetcar taken from across the street (flat angle), not exactly like the previous shot. The camera is stationary. A truck enters

frame, crossing from left to right and stops. A man in the middle of one of the islands in the middle of the street enters left to right, and walks offscreen to the right side of the frame. The camera moves then to the right with a tracking shot passing over (so to speak) the parked truck. He probably used the roof of the car to move sideways. This explains why the people are looking at the camera.

435 STREETCAR TERMINAL. Very poor color, greenish light. Streetcars far in the distance, and people moving hardly visible. A streetcar moves around the circle, but the end of the circle is not shown. Similar to

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- 434 revisionists and bourgeois who imprison everything. ROSA--- Why do we have to free it? VLADIMIR--- Mao Tse T ung who liberated the Chinese
- 435 people said that he used philosophy to do it. ROSA-- But what philosophy are you talking about? VLADIMIR-- I told you that it was imprisoned. The task of prisoners

	is to free themselves. ROSA You're talking in circles, and we're not moving forward. VLADIMIR It's by going around in circles that we advance, engaged in various struggles in the course of their history. ROSA Not history, social practices. VLADIMIR Yes. Where do the right ideas come from? Do they fall from the sky? No. They come from social practices.		the previous shot of the terminal taken from a much lower angle.
436	(French revolutionary song resumes. "En avant proletaires")	436	STREETCAR TERMINAL. Closer in on bus stop connection with a cement shel- ter. Different angle. Silence on the soundtrack.
437		437	STREETCAR TERMINAL. Bus shelter further away, different focal length.
438		438	BLACK FRAMES. The commentary explains the 3 kinds of social practices.
439	VLADIMIR From three kinds	439	CAMERAMAN. He is looking straight at the camera shooting him.
440	of social practices. (silence - 8 secs.)	440	STEEL MILL. The furnace shot. Telephoto lens. Close-up of previous shot.
441	ROSA Social practice.	441	DOVJENKO COOPERATIVE. Shot of one of the women. The tractor is not in the frame. Variation of .
442	VLADIMIR The struggle for pro-	442	STREET SCENE. A man and a boy seated. The commentary repeats five times "struggle for production."
			Frequently these repetitions on the soundtrack are mistakes which were intentionally not corrected. Also, possibly Godard intended to relate this effect to Brecht"s use of repetition.
443	duction. The struggle for pro-	443	BLACK FRAMES. 6 seconds.

44 4	WORKER. machine	looking	worker	sitting	in	front	of	the	very	large

445 BLACK FRAMES. 5 BECONDS. 446 446 The 2 so called "YUGOSLAVIAN WORKERS" workers working in a city street. 447 447 8LACK FRAMES. 4 seconds.		machine in shot .	
446 THE 2 SO CHIED TOWOSLAVIAN WORKERS WORKERS WORKING IN A CITY STREET. 447 BLACK FRAMES. 4 seconds.	445	445 BLACK FRAMES. 3 seconds.	
447 DLAUK FRANDS. 4 SECONDS.	446	446 The 2 so called "YUGOSLAVIAN WORKERS" workers working in a city stree	₽t.
448 WORKER IN FRONT OF THE LATHE. Shot no. 2.	447	447 BLACK FRAMES. 4 seconds.	
	448	448 WORKER IN FRONT OF THE LATHE. Shot no. 2.	

449 BLACK FRAMES. 7 seconds.

449

444 duction. (silence - 38 secs.)

450 ROSA-- Social practice. VLADIMIR-- The class

451 struggle. The class

452 struggle. The class struggle. The class

453 struggle. The class struggle.

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455

456 ROSA-- Social practice.

457

450 WORKER IN THE FACTORY. The younger worker, similar to shot

451 BLACK FRAMES. 6 seconds.

452 CAMERAMAN. Silence up to this shot. Similar to

453 TV SCREEN IMAGE: Blue tint. The civilian workers marching. Similar to *

454 RED SIDE OF STREETCAR. MS, seen earlier in . No. 6567.

455 WORKER IN THE FACTORY. The younger worker, similar to shot, and above,450.

Taken from the front right angle. Change of lighting because of the daylight coming from the window.

456 BLACK FRAMES. 3 1/2 seconds.

CAMERAMAN. End of ROSA's statement about social practices. 457

WORKER. Another shot from a new angle (scientific experimentation). 458

458

459 RED ROSE.

460

461

- 462 ROSA-- The social existence of men determines their thought.
- 463 VLADIMIR-- Throw up your illusions and prepare yourselves for the struggle against revisionism. ROAS-- Let's firmly resolve
- not record before any sacrifice. 464
- 465
- 466 VLADIMIR-- Let's overcome all difficulties in order to win victory against revisions.
- 467 See you soon Rosa, with all my love. ROSA--- Love you, good-bye, Vladimir. VLADIMIR-- Long live the resistance of the Czechoslovak people against the S-

460 THE LITTLE GIRL HOLDING A ROSE. Same as

461 BLACK FRAMES.

462 WORKER IN THE FACTORY, taken from slightly higher angle.

463 BLACK FRAMES.

464 A STREET and the hay cart. Similar to the one seen in earlier shot (last one). The red Skoda visible in the background.

465 BLACK FRAMES.

466 TV SCREEN IMAGE: The women and men practicing shooting. Like , blue tint. Brief pan right.

467 BLACK FRAMES.

468 oviet social imperialism.

469 ROSA-- Long live Mao Tse Tung's thought.

- 468 RED ROSE. SLIGHT WIND. 29 seconds. Chinese version of the International followed by a French revolutionary song over Chinese music.
- 469 RED FLAG on the front end of a truck. It changes from red to black and back from black to red. Lateral tracking shot taken from the car. Revolutionary songs superimposed suggesting the idea of "struggle". Then the International is heard again, then silence as the car with the camera overtakes the truck and leaves it behind. 35 seconds. Stops on "lutte finale", 15 seconds of silence before the cut.

The use of black and red flags sums up the final statement of the film. It hardly needs to be emphasized that the last forth part of the film does not contain more than a couple of images not introduced earlier. Yet, all the other images are not repeats, but slight variations of shots used several times in various combinations. Sound and image, image and image, sound and sound, based on a few unspectacular shots, PRAVDA attempts to provide the beginning of a new grammer by combining and recombining in various ways various signs which need to be controlled and organized carefully by the filmmaker if they are not to be reclaimed by the esthetics of Western ideology.