PROPOSED PROGRAM FOR FILMING OF THE STUDY AREA –

The following sequences will be made in an attempt to form a total picture of the area in terms of film:

1. Camera moving at pedestrian speed on a route down the north side of Boylston Street from Fairfield Street to the Public Garden, then along Arlington to Newbury Street, along Newbury to Berkeley and through the alley to the Public Garden again.

2. Medium and close shots of details as seen from points along the path described in Part 1.

3. Camera moving at the speed of an automobile moving down Boylston Street from Massachusetts Avenue to the Public Garden.

4. An over-all view, a panorama shot and a sequence tracing the path described in Part 1, taken from the 25th floor balcony of the John Hancock building.

5. Traffic movement patterns seen at night from the Brunswick Hotel or nearby.

6. Memo-motion film at one frame per second (24 times normal speed) showing traffic patterns and providing a cross section of traffic intensity during a typical day.

7. Record of the path of light and shadow during the course of a day made at the speed of 1 frame every 30 seconds. This could be taken from the New England Mutual building.

8. Record of pedestrian traffic patterns at memo-motion speed on Boylston Street between Arlington and Berkeley Streets.

9. Close-up shots of people on Boylston Street showing pedestrian attitudes. Choice of the fixed camera point to be studied.

10. Attempt to arrange a sequence taken from an airplane flying over the study area.

11. Sequence of maps of the area and a historical development as seen in old prints and maps.
PROPOSAL FOR THE USE OF SOUND IN CONNECTION WITH THE FILM:

1. No attempt will be made to synchronize the sound with the film. The sound will be handled as a separate entity reinforcing the visual patterns of the film.
2. The following sounds can be blended together to create a single sound track which will be placed on the film as a parallel record of the study area:

   a) what a pedestrian hears along our route;
   b) what a motorist hears along our route;
   c) pertinent fragments from interviews;
   d) sound texture patterns at certain fixed points;
   e) music possible at front and rear titles.

Bernard Spring

March 6, 1956