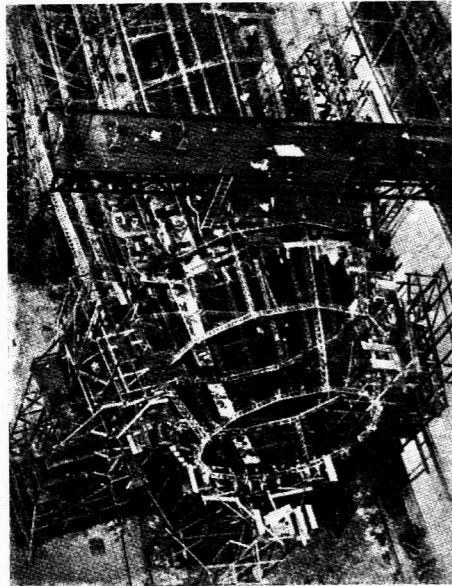


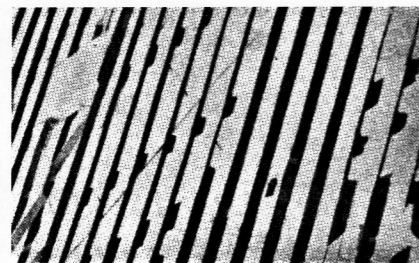
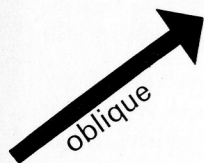
**L. MOHOLY-NAGY:
DYNAMIC OF THE METROPOLIS**

**SKETCH OF A MANU-
SCRIPT FOR A FILM**
Written in the year 1921/22



A metal construction in the making

Crane in motion during the building of a house
Photographs:
from below
from above



Hoisting bricks
Crane again: in circular motion

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First, animated cartoon of moving dots, lines, which, seen as a whole, change into the building of a zeppelin (photograph from life).

Close-up.
The movement continues with a car dashing towards the left. A house, always the same one, is seen opposite the car in the centre of the picture (the house is continually being brought back to the centre from the right; this produces a stiff jerky motion). Another car appears. This one travels simultaneously in the opposite direction, towards the right.



A tiger paces furiously round and round its cage

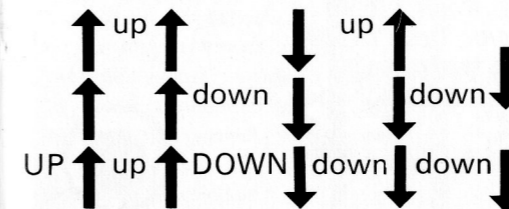
TEMPO TEMPO TEMPO

Quite clear – up at the top – signals:

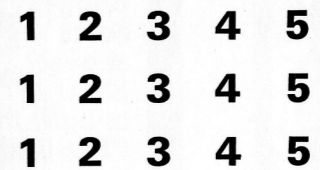
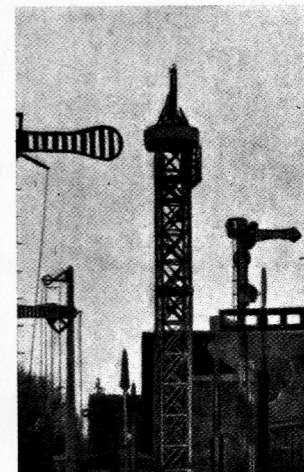


(Close-up.)

All automatic, au-to-ma-tic in movement



Row of houses on one side of the street, translucent, races right towards the first house. Row of houses runs off right and reappears from right to left. Rows of houses facing one another, translucent, rushing in opposite directions, and the cars moving ever more swiftly, soon giving rise to FLICKERING



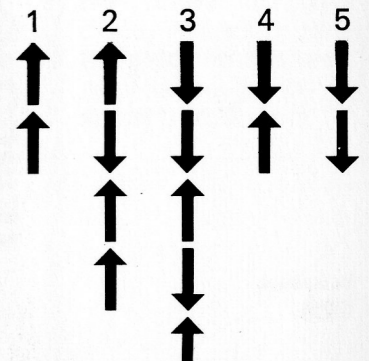
Shunting yard
Sidings

This passage as a brutal introduction to the breathless race, the hubbub of the city.

The rhythm, which is strong now, gradually slackens during the course of the film.

**TEMPO
TEMPO
TEMPO
TEMPO**

The tiger:
Contrast between the open unimpeded rushing and the oppression, constriction. So as to accustom the public from the outset to surprises and lack of logic.

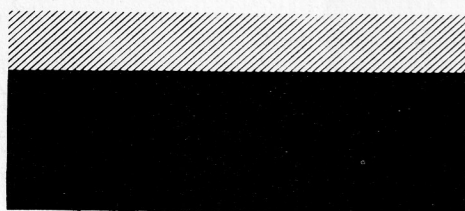




Warehouses and cellars

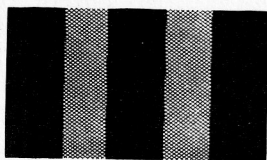


Darkness



DARKNESS

Becoming gradually lighter



Railway.
Highway (with vehicles).
Bridges. Viaduct. Water below,
boats in waves. Cable railway
above.

Shot of a train taken from a
bridge: from above; from below.
**(The belly of the train, as it
passes; taken from a trench be-
tween the rails)**

A watchman salutes. Glassy eyes.
Close-up: an eye.



The appurtenances of
civilisation heightened by
making countless levels
intersect and interpen-
trate.

The train from below:
something never experien-
ced before.

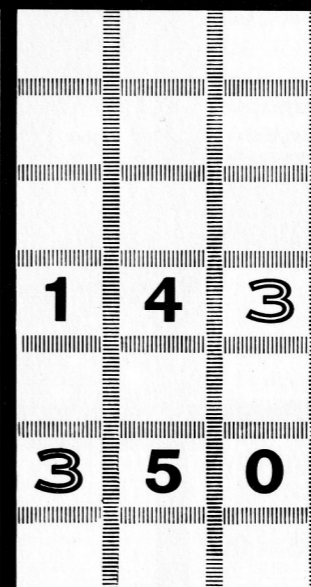


AN ANGRY
LYNX.

The wheels. They
turn to the point
when the vibration
fades.

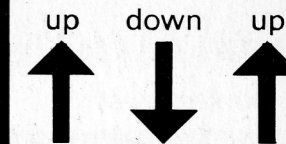
Glass lift in a ware-
house with a negro
attendant.
Oblique.
Perspective distort-
ed.
Chiaroscuro.
View out. Tumult.
The dogs tethered
at the entrance. Next
to the glass lift a
glass telephone box
with a man telepho-
ning.

View THROUGH.
Shot of the ground-
floor through the
glass panes.



Association for laborious
telephoning. Dream-like
(glass-glass-glass); a grad-
ual turn simultaneously
prepares the viewer for
the movement of the ap-
proaching aeroplane.

TEMPO-O TEMPO-O TEMPO-O
TEM TEM TEM
TEMPO-O TEMPO-O

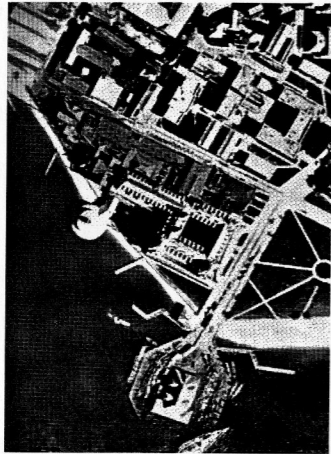


The face of the man
telephoning (close
up) — smeared with
phosphorescent
material to avoid pro-
ducing a silhouette
— turns VERY CLOSE
to the camera; above
his head to the
right (translucent)
the aeroplane is seen
approaching in a
spiral from far off.

Low aerial photograph over a square with

8

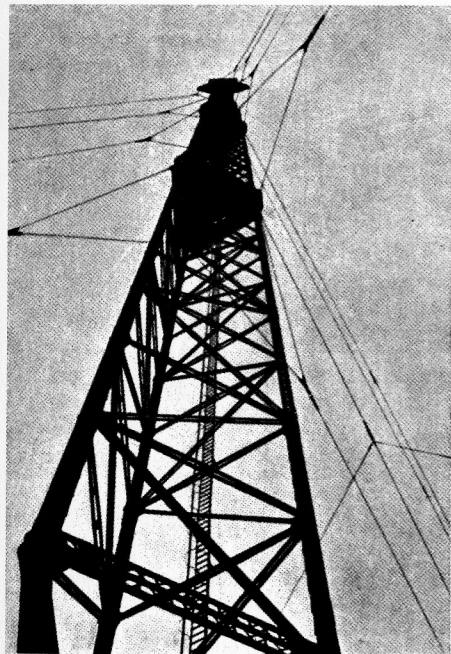
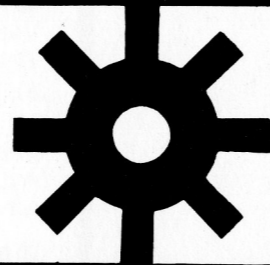
streets opening into it.



TEMPO-o-

The vehicles : electric trams, cars, lorries, bicycles, cabs, bus, cyklolette, motor-cycles travel in quick time from the central point outwards, then all at once they change direction ; they meet at the centre. The centre opens, they ALL sink deep, deep, deep -

a wireless mast



(The camera is swiftly tilted over; there is a sense of plunging downwards.)

Under the tramways the sewers being extended. Light reflected in the water.

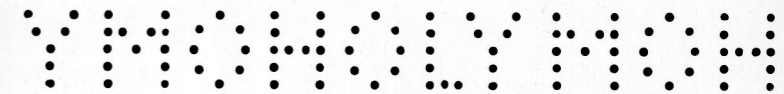
TEMPO

Underground railway. Cables. Canals.

TEMPO - O - O



Electric signs with luminous writing which vanishes and reappears.



Fireworks from the Lunapark. Speeding along WITH the scenic railway.



ARC-LAMP, sparks playing. Street smooth as a mirror. Pools of light. From above and

oblique

with cars whisking past.

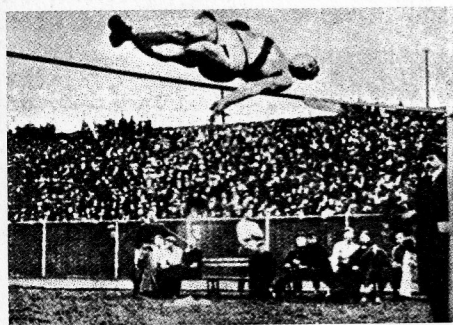
Reflector of a car enlarged.

SCREEN BLACK FOR 5 SECONDS

A man can remain oblivious of many things in life. Sometimes because his organs do not work quickly enough, sometimes because moments of danger, etc., demand too much of him. Almost everyone on the switchback shuts his eyes when it comes to the great descent. But not the film camera. As a rule we cannot regard small babies, for example, or wild beasts completely objectively because while we are observing them we have to take into account a number of other things. It is different in the film. A new range of vision too.

Devil's wheel. Very fast. The people who have been slung down stand up unsteadily and climb into a train. A police car (translucent) races after it. In the station hall the camera is first turned in a **horizontal**, then in a **vertical** circle.

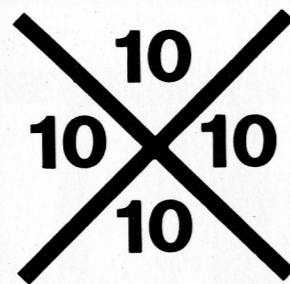
Telegraph wires on the roofs.
Aerials.
The TIGER.
Large factory.
A wheel rotating.
A performer rotates (translucent).
Salto mortale.
High jump. High jump with pole.
Jumper falls. Ten times one after the other.



Punch and Judy show.
CHILDREN

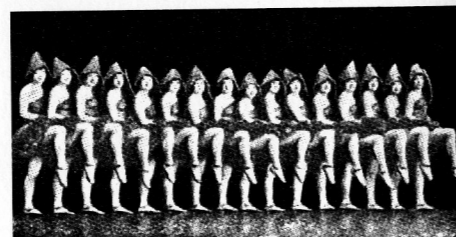


Our head cannot do this.



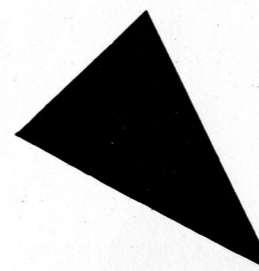
Public, like waves in the sea.

Girls.
Legs.



VaRIETé,
feverish activity.
Women wrestling.
Kitsch.

Jazz-band instruments
(Close-up).



(In order to scare the public. A dynamic moment too.)



Football match.
Rough.
Vigorous TEMPO.



Metal cones – empty inside, glittering – are hurled towards the lens, (meanwhile) 2 women draw back their heads in a flash. Close-up.

TEMPO
TEMPO
TEMPO

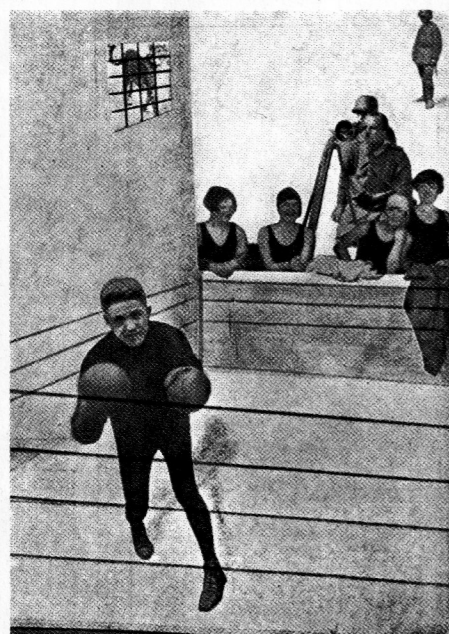
A glass of water (expanse of water with glass rim in close-up) in motion like a fountain, spurts up

Jazz-BAND with the TALKING FILM FortiSSimO

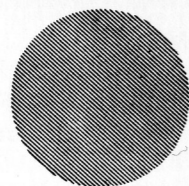
Wild dancing caricature. Street-girls.

THE TIGER

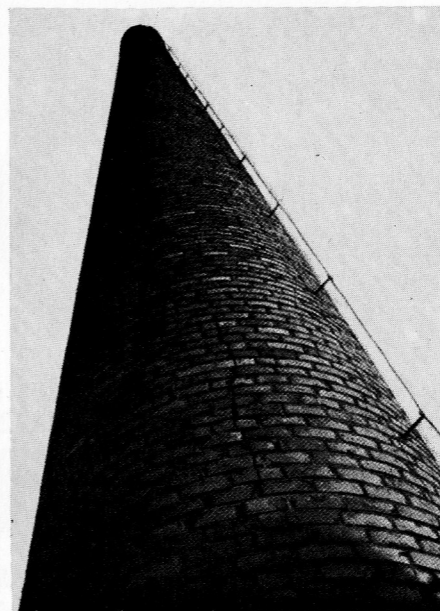
BOXING



Close-up. ONLY the HAnds with the boxing gloves.

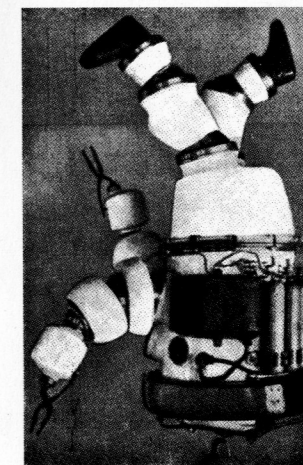


Slow-motion. SLOW-MOTION.

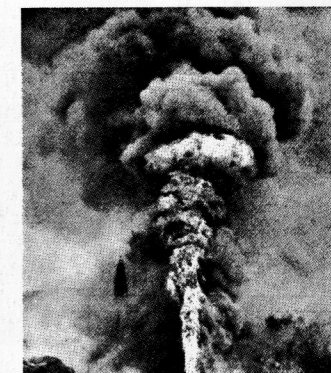


Slanting chimney smokes; a DIVER emerges from it; sinks head first into the water.

THE DIVER

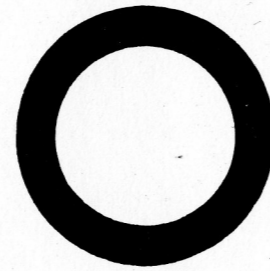


Propeller in the water in action. Mouths of the sewers under and above the surface of the water. By motor-boat through the canals to the garbage and refuse collection depot.



Smoke puffing like a cauliflower, photographed over a bridge when a train is passing underneath.

Scrap is converted into factory work.
Mountains of rusty screws, tins, shoes etc.
PATERNOSTER lift with view to the end and back.
In the circle.



From here the whole film (shortened) is
run BACKWARDS as far as the JaZZ-
BAND (this backwards too).

from **FORTISSIMO-O-O**
to **PIANISSIMO**



Military parade

Glass of water
Identification of corpses (morgue) from
above.

**RIGHT-RIGHT
RIGHT-RIGHT**

**MARCH-MARCH-
MARCH-MARCH-RIGHT**



LEFT-LEFT-LEFT

WOMEN RIDERS-LEFT

The two shots printed one above
the other, translucent.

Stockyards. Animals.
Oxen roaring.
The machines of the refrigerating room.
Lions.
Sausage-machine. Thousands of sausages.
Head of a lion showing its teeth (Close-up).
Theatre. Rigging-loft.
The lion's head. **TEMPO-o-o**
Police with rubber truncheons in the Potsda-
mer Platz.
The TRUNCHEON (close-up).
The theatre audience.
The lion's head gets bigger and bigger until at
last the vast jaws fill the screen.



The frequent and unexpected appearance of
the lion's head is meant to cause uneasiness
and oppression (again and again and again).
The theatre audience is cheerful – and STILL
THE HEAD comes! etc.

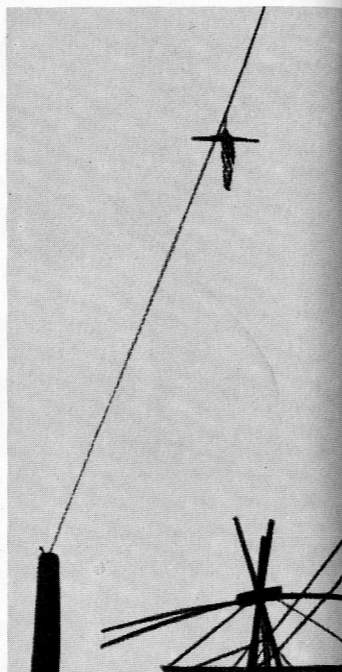
Dark for several seconds

DARK DARKNESS

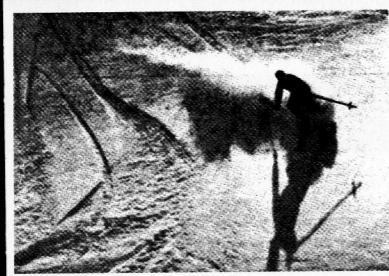
Large circle

TEMPO - O - O

Circus from above, almost a ground-plan.



CIRCUS
Trapeze. Girls.
Legs.
Clowns.



LIONS.
LIONS!

CLOWNS.

DRESSAGE

Dressage.

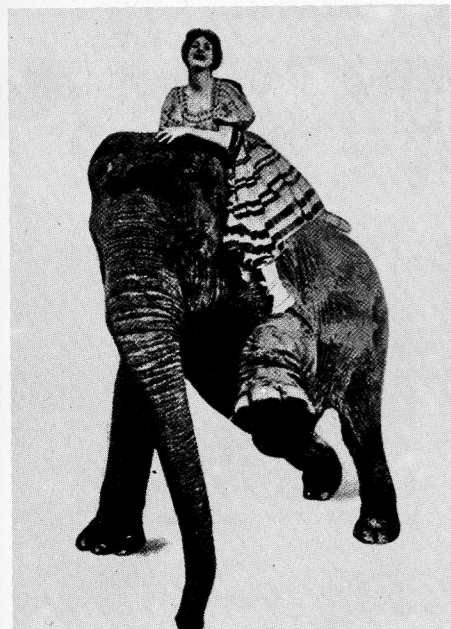
Lions. Acrobat on skis.

Clowns.

CIRCUS

CLOWN

Dressage



Waterfall thunders. The TALKING FILM.
A cadaver swims in the water, very slowly.



**THE WHOLE THING
TO BE READ THROUGH AGAIN QUICKLY**

Military. March-march.

Glass of water.

In motion.

SHORT-FAST

Spurts up -

END ●