**MOHOLY-NAGY:**

**FILM SKETCH • METROPOLIS dynamics**

Rows of houses opposite each other, seen through each other, rush past in opposite directions and the cars too, always faster, so that in no time the eye is dazzled.

From below: the train’s belly from a ditch between the rails, as it rushes away
The wheels turn — blurred from vibration

Tiger paces in his cage, angrily, up and down
High — up — clear semaphores

automatically

they move (large closeup)

UP UP UP DOWN DOWN

1 2 3 4 5

In a department store, glass elevators with black children
Obliquely
Distorted perspective

A view: TUMULT
Dogs tied up at the entrance
Next to the glass elevators a glass phone booth with a caller
Ground-floor shot through the glass panels
The caller’s face smeared with phosphorescent material (so that no silhouette is cast) directly next to the camera slowly it turns to the right
Overhead an airplane, flying from a distance, moves away in a spiral

A shot from a low-flying airplane: a square where many streets meet

Vehicle traffic: tram, auto, truck, horse-drawn cab, bicycle, bus, cyclomette drive away at fast tempo suddenly all turn back
and collide in the center of the square
the center of the square opens up, everything sinks in
(The camera is tilted to arouse the feeling of falling for the viewer)

Subway
Cables
Gas tank
Canals (deep under the city built in sewers)

Factory:

Wheels spinning

Acrobat spinning, somersaulting

Pole-vaulting. Falling down \( \times \) in succession.

Variety show. Frantic activity.
Football match. Rough. Strong tempo
Women's wrestling. Kitsch!
Jazzband instruments (Closeup)

A diver sinks head first into the water
A propeller at work under the water
Manholes above water and under water

Through the canal in a motorboat

TO THE WASTEPLANT

Processing of waste
Scrap iron mountains
Old shoe mounds
Tin can stacks

PATERNOSETER elevator with a view. In a loop.
From here the whole bit again
Until the JAZZBAND (this is also in reverse)
Turned on its head must be wound up

Morgue. From above
Military parade
March — march

AGAINST THE PUBLIC

Sparkling metal cone, empty on the inside,
is tossed at the camera lens
(Meanwhile)
A man lightning fast pulls away from it
his head (Closeup)

WATER

(only the surface of the water in large closeup)
In motion
It splashes up like a Fountain

Jazzband in a talking picture

AGAINTHE PUBLIC

Sparkling metal cone, empty on the inside,
is tossed at the camera lens
(Meanwhile)
A man lighting fast pulls away from it
his head (Closeup)

A glass of

WATER

(only the surface of the water in large closeup)
In motion
It splashes up like a Fountain

Jazzband in a talking picture

FORTISSIMO

Wild dance caricature
Street girls
Boxing. Closeup:

ONLY the boxing gloves
with time-stretching (Time lamp) camera
Column of smoke (above a bridge, as a train speeds away below)

Factory smoke-stack \( \text{as} \text{an} \text{r} \text{e} \text{n} \text{g} \text{a} \text{b} \text{l} \text{e} \)
waterfall of a talking picture
Corpse floating in the water
Soldiers.
March-march.
Glass of WATER
Its surface moves.

shortly
quickly Shoots up.
Berlin 1921–1922

END

Notes for those who do not want to understand the film right away:
This film to a large extent originated from the possibilities of the camera.
The aim of the film was to affect the viewer with its own action and with its tempo, instead of relying on today's fashionable literary, theatrical plots.
The movement of the auto is needed for the brutal introduction. For the breathless rush, for the chaos of the city. The tiger for contrast. Also, so that the public, from the beginning of the film, gets used to this kind of surprise and inconsequence.
(This film does not want to teach, does not moralize, and does not tell a story. It wants to affect only visually.) Bridges, trains, boats, etc. for the furnishings of urban civilization. The train's belly; an experience that can't otherwise be seen.
The phosphorescent face slowly turning away: association with a tiring telephone call; a dream-like state (glass — glass — glass), at the same time the direction of the movement anticipates the spiral of the plane.
The speeding roller coaster: many things escape one's attention. Many, because one's sensory apparatus cannot take in everything: fast movement, moments of danger, etc. On the roller coaster almost everyone closes their eyes during the great plunge. The camera — never. We can barely observe babies and animals objectively because we evaluate a lot of other things at the same time.
Metal cone — frightens so much that it almost hurts.
The glass Watersurface — stunning.
The recurrence of the lion's head is an obsession (again — again — again). The theater audience is cheerful and the head still reappears —
Etc. etc.

In general, far more should be understood by quickly reading the script than an explanation can ever help to convey.