THAT'S HOW IT WAS M - 339

SEGMENT A

Fade In On 'A' Roll :00 OUTDOOR PRESENCE FULL
Muse - Argonne Forest

(Open...Natural Presence, B.G. :05)

C...SOUND FULL...NARRATION...PRESENCE UNDER

NARRATION:  "Time is a sort of river of passing events,
and strong is its current; no sooner is a thing brought to
sight than it is swept away.......and another takes its /
place, and this too will be swept away."

Dissolve To 'B' (Slowly) :17 Pull Cut From Woods to Canons

When the Roman Emperor Marcus Aurelius Antoninus inscribed this
statement, the ravages of war and human suffering were
not an uncommon event. But what this inscription begs
for is some technological advancement to somehow 'freeze'
time, a means of recording events in times' vacuum...
so as not to leave them shallow, and without meaning.

'C' SOUND OUT...PRESENCE CONTIN. B.G.

Pull Out From Woods to Canons

C SOUND IN

:48

So it is with War in retrospect. If the imagination is
left to wander, imagine the kind of transitory emptiness
that would have pervaded this World War One battlefield
Dissolve to 'A' Roll (02) 1:04 at... Verdun perhaps leaving it with little or no significance or imagine these Jungles of Guadalcanal where some

'Guadalcanal Battlefield as it is today'

Super 'B' Over 'A' 1:12 25,000 men lost their lives in World War Two... Would

W. W. II Men Ducking behind (B&W) Rock in Pacific--Over--Guadalcanal... today.

we have known today the severity of the battle or the human suffering surrounding it if there were no means of

1:12 BRING IN 'MUSIC' UNDER...........

Lose The Super... 'A' 1:22 recording the event as it happened??/Perhaps not,...

perhaps the only real record that could be preserved might be found in such tangible objects as these torn and twisted war remains...or in the not so vivid memories of surviving soldiers...that today recount war stories to friends and relatives. It just might be that such accounts could be valid in themselves, but what of the real accounts of human suffering and degradation; what then happens to human knowledge if these often sketchy remembrances of

Dissolve to 'B' (:03) 1:58 war remain as a "non-visual" entity??/

'Soldiers Wading Ashore during invasion...(B&W)

1:58 'C' SOUND GOES OUT

Fortunately, through the technological genius of men such as Daguerre, and Talbot, and Archer, and others, the

Fenton's Photo of Balaklava

2:06 'C' SOUND FULL
Dissolve to 'B'  2:19
a montage of series of war photographs from Civil War to Vietnam.

Robert Capa's Photographs of Italian Campaign during WWII

When photographing World War II at Troina, Sicily the late War Photographer Robert Capa summed up his feelings and those of other war photographers when he spoke of the role of the 'concerned' war photographer,..."This was the first time I had followed an attack from beginning to end, and I managed to get some good pictures. They were simple pictures and showed how dreary and unspectacular fighting actually is. Scoops depend on luck and quick transmission, and most of them don't mean anything the day after they are published. But the soldier who looks at the shots of Troina, ten years from now in his home in OHIO, will be able to say, "That's-How It Was."
M-339/Seg. A

Fade In MONTAGE 3:38
Matte/.............

Fade to Black 3:43 Fade out All Sound

END SEGMENT A
SEGMENT B

Fade in 'A' Roll...... :00 Fade up on Effects...... Muffled Canon, and Fire or Music?

:08 'C' Sound NARRATION, Effects Under

NARRATION: In 1861, when the war between the States broke out in America, Mathew Brady, a young photographer from New York City, who had thus far made his fortune by taking portraits, had but one ideal which burned fiercely in his heart... to photograph the Civil War.

Dissolve to 'B' Roll :13 bring Music up Full...'C' Sound Goes Out /

Cut to shot of Lincoln with officers.

:26 'C' Sound Comes In /

:32 'C' Sound Comes In /

Shots of Union Soldiers

Why he had decided to risk his life and fortune to document his country at war remains a mystery... but, as he so simply explained... "I can only describe the destiny that overruled me by saying that, like Euphorion, I felt I had to go... A spirit in my feet said... 'Go' and I went..."

Brady's Men with Wagon

Whatever Brady's real motivation to photograph the war may have been, whether greed, fame, or otherwise, no one will ever know for sure.
What is known for sure is that his photographs, and the photographs of the many men who worked under him, speak for themselves as very personal recordings that show great compassion for a nation torn by civil war.

<table>
<thead>
<tr>
<th>Event Description</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dissolve to 'A' Roll 1:13</td>
<td></td>
</tr>
<tr>
<td>Shot of Man in center of destruction of Gen'l. Hoods Ordin. Train.</td>
<td></td>
</tr>
<tr>
<td>One Man standing in midst of wreck</td>
<td></td>
</tr>
<tr>
<td>Cut to Union Soldier W/Tattered Flag</td>
<td></td>
</tr>
<tr>
<td>Dissolve to 'B' 1:28</td>
<td></td>
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<tr>
<td>Wide Shot of Atlanta Destruction</td>
<td></td>
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<tr>
<td>CU of Above</td>
<td></td>
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<tr>
<td>Dissolve to 'A' 1:36</td>
<td></td>
</tr>
<tr>
<td>Dead Soldier</td>
<td></td>
</tr>
<tr>
<td>Dissolve to 'B' 1:40</td>
<td></td>
</tr>
<tr>
<td>WS interior of Hospital</td>
<td></td>
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<tr>
<td>Dissolve to 'A' 1:45</td>
<td></td>
</tr>
<tr>
<td>Shot of young Union Soldier and CU</td>
<td></td>
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<tr>
<td>Dissolve to 'B' 1:50</td>
<td></td>
</tr>
<tr>
<td>2 Men after a battle looking over horse and Wagon</td>
<td></td>
</tr>
</tbody>
</table>
Dissolve to 'A' 1:55
Shot of Wounded Union Army of the Potomac...W/CU

Dissolve to 'B' 2:01
Tilt down to midi-ball in crater

Dissolve to 'A' 2:08
series of Civil War Dead on Battlefields

2:08 CROSSFADE TO SLOW MUTED DRUMROLL UP FULL

2:12 (Effects Under) 'C' SOUND FULL NARRATION

NARRATION: As Oliver Wendell Holmes put it: "It is so nearly like visiting the battlefields to look over these views that all the emotions excited by the actual sight of the stained and sordid scene, strewed with rags and wrecks came back to us, and we buried them in the recess of our cabinet as we would have buried the mutilated remains of the dead they too vividly represented"

2:37 'C' SOUND OUT/DRUMROLL UP FULL

Remainder of Civil War Photos

To End of Civil War Sequence

Start Slow Fade To Black 2:48 Slow Fade Out of Sound
There were, of course, other wars in the meantime... and other photographers as well. But what was missing in most of the photographs was a real 'concern', an understanding of the social repercussions of war. To get a better understanding of what 'concerned' photography is all about, Cornell Capa... Photographer, and Executive Director of the International Fund For Concerned Photography explains the ideals of this principle... with the aid of a few examples of what 'concerned' photographs did emerge from The Indian Wars, The Spanish-American War, and the Mexican Punitive Expedition.
The kind of photography, "concerned photography" is one that basically is having two major elements, one of them is aesthetic frame, and its content - it is a visual, social discipline of our time. It may, it does not have to be completely standing on its own, it can be combined with the work of an anthropologist, a sociologist, an historian, etc. We can do much with, very good photographs of aesthetic photography, which then has a content, a social content beyond its aesthetic beauty. Louis W. Hine, the humanitarian around the turn of the century, has defined 'concerned photography' the best: Louis Hine, said "Two things I wanted to do - to do things to be appreciated, things to be corrected, and on that axis is really what 'concerned photography' moves on.

5:04 'C' SOUND OUT

Start Fade to Black 5:06 Fade Out

Be Out at. ......... 5:07

Fast Fade Up On 'B' Roll 5:08 Bring Music Under(:02) 'C' SOUND NARRATION COMES IN

Fade up on W.W.I photograph 5:10 NARRATION: When World War One broke out in 1914, it was to be a 'short' war, "the war that would end all wars".

Cut to Photo W.W.I photographers and cameras The "photographic fraternity" took to this war and
started vigorously flooding the world with photographs of battle, but when, in 1915, the New York Times newly created "Mid-Week Pictorial" magazine turned from war photographs to feature articles using drawings, the emphasis on photographs of the war diminished. It was not until the late Thirties and Early Fourties, with the start of World War II, that the most telling and dramatic photographs re-emerged.

TAKE OUT B.G. MUSIC /

Amongst the strongest photographs, two photographers names stood out...W. Eugene Smith, and Robert Capa...

Not since the days of Mathew Brady and the Civil War had the world known of such realistic and compassionate views of war.

Dissolve to 'A' Roll 6:05 First look at the photographs, and listen to the commentary of W. Eugene Smith. /

Dissolve to 'B' Roll 6:10

Dissolve to 'A' Roll 6:17 (W. Eugene Smith:) My beliefs, my camera, and some film Series of Smith's photographs

Dissolve to 'B' Roll 6:21 these were the weapons of my good intentions. My camera

Dissolve to 'A' Roll 6:30 and my intentions, stopped no man from falling...nor did

Dissolve to 'B' Roll 6:34 they aid him after he had fallen. It could be said that
Dissolve to 'A' Roll 6:43 photographs be damned, for they bound no wounds/yet I reasoned if my photographs could cause compassionate
Dissolve to 'B' Roll 6:50 horror within the viewer, they might also prod the
Dissolve to 'A' Roll 6:56 conscience of that viewer into taking action/He ran up the
pathway towards us, and the blood sprayed the length of him, and behind him as he ran, and after he had been
bandaged and placed on a stretcher, he touched the tips of his fingers together and he began moving his lips as if in
Dissolve to 'B' Roll 7:17 prayer. We were enemies because government had
dissolve to 'A' Roll 7:31 decreed us enemies. A terrified mother and her child
tattered, filthy, starving, their bodies heavily scratched
and insect bitten, trapped into a cave by the war they now
had been flushed from it by threats, by promises and by
grenades. This baby was found with its head under a rock,
its head was lopsided and its eyes were masses of pus,
dissolve to 'A' Roll 8:06 unfortunately it was alive, we hoped that it would die. / These 2 children are my children. On my 13th invasion I
was severely wounded and 2\(\frac{1}{2}\) years later after more than
30 operations. I did not know whether I was going to be
able to continue as a photographer, and the day I tried for
the first time to make a photograph, I had barely loaded
a role of film into the camera, yet I was determined that,
that first photograph would contrast to the war photo-
dissolve to 'A' Roll 8:50 graphs, and that it would speak in affirmation of life. /
Fade to Black 8:53
Fade Out All Sound

Fade Up On 'A' Roll 8:55

8:56 'C' SOUND COMES IN NARRATION

And then, the penetrating works of the Late Robert Capa, from his book entitled: "Images Of War", with a brief introduction given by his brother Cornell Capa.

9:05 'C' SOUND CONTINUES, CORNELL CAPA

It is very interesting and very important to realize how today's photography, today's war photography is so much based on the many things that my brother either did or said. Robert Capa Award, which Life Magazine and the overseas press club is giving out yearly, which is a most coveted award for photography, quote, unquote for exceptional courage, exceptional enterprise, and superb photography. They forgot the one most important word of course is, that most important word which is compassion, because that is really what my brother was about.

9:41 On Dissolve 'C' SOUND OUT/MUSIC FULL...Beethoven Symp. No. 5...Side-2/Cut-2

Dissolve to 'B' Roll 9:52
Dissolve to 'A' Roll 9:59

Fast Dissolve to 'B' Roll 10:27
<table>
<thead>
<tr>
<th>Time</th>
<th>Action</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:48</td>
<td>Fast Dissolve to 'A' Roll</td>
<td></td>
</tr>
<tr>
<td>10:53</td>
<td>Dissolve to 'B' Roll</td>
<td>CROSSFADE FROM Beethove Symp. #5.. to BALLET MECANIQUE (Under) Side-one/Cut-one</td>
</tr>
<tr>
<td>10:54</td>
<td>'C' SOUND FULL (LIEF) W/MUSIC UNDER</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Capa's Indo-China photographs</td>
<td>NARRATION: It was 34 years ago that John Morris, Photographic Editor for the New York Times, first published a Robert Capa picture /.. He recalls the sense of shock when he learned that his good friend and colleague, Capa, had stepped on a VietMinh land-mine... in a new Vietnam... ..................................</td>
</tr>
<tr>
<td>11:12</td>
<td>Dissolve to 'A' Roll</td>
<td>and different kind of land-war /that was to be known later as Vietnam... ..................................</td>
</tr>
<tr>
<td>11:15</td>
<td>'C' SOUND OUT/MUSIC UP FULL TO THE END OF SEG.</td>
<td></td>
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<tr>
<td>11:18</td>
<td>Diss. To Color Bumper</td>
<td>FADE OUT MUSIC</td>
</tr>
<tr>
<td>11:19</td>
<td>'C' SOUND FULL MONTAGE WILL CONTIN. IN A MOMENT</td>
<td></td>
</tr>
<tr>
<td>11:22</td>
<td>FADE TO BLACK</td>
<td>ALL SOUND OUT</td>
</tr>
</tbody>
</table>

END SEGMENT B
SEGMENT C

Gen'l shots of Audience and Participants of Seminar


CORNELL CAPA: 'Vietnam - A Photographic Summary', we have invited people who come from different photographic disciplines within the 'concerned photographer' field. It included very young people of our current real 'new generation'. The Central question which had to be answered for 'concerned photography' altogether: Does photography change things? Can you make the public be aware of a condition that it can do something about?

'B' SOUND GOES OUT

The work of Eddie Adams who professionally and excellently would do anything to get a great picture because that's his professional job.
His photograph of the General shooting the Viet Cong in the street shocked us into realization what that war was really about.

'C' SOUND CONTIN. / EDDIE ADAMS........

This was the first frame that was made...I just seen him grab the suspect, so as any photographer, or any news photographer, you would follow him until he was put into the wagon or jeep or taken away, in case he would fall somebody would punch him...you know what's going to happen. This is every frame on the roll of film. They spun around the corner, stopped for a minute, and the General showed up from behind I guess, walked over, I seen him reaching for his gun, and he shot him and walked away. At the time we turned, I turned in the film to the office, dropped it off, came back a little later after the stuff was processed and start moving out, I thought nothing of the picture...or what we had. In fact ah, I didn't realize what we had until the ah tear sheets of the news papers from around the world started to...coming in.

Dissolve to 'A' Roll 2:18 'C' SOUND OUT

2:20 'C' SOUND CONTIN. (Lief) NARRATION

Photographs by Mark Jury... NARRATION: "The Vietnam Photo Book" with photographs
and commentary by Mark Jury, may well become one of the most significant accounts of the Vietnam War and our times. The honesty and the naked reality of Vietnam as it is today, are in each of his photographs. He explained that he volunteered for the draft, not because he was in accord with what was happening in Vietnam, but because he wanted to bring about a change in the course of the war by photographing it. His photographs shown at the seminar tell the story.

'C' SOUND CONTINUES . . .

JURY: When I went to Vietnam I was still under the impression that ah, to document this properly it had to be done ah, through combat photographs. And, I was trying to get into combat quickly because of the fact that the war was winding down and they were talking in terms of pacification, and Vietnamization and American Troops pulling back./

And when I reflected on that for a minute, I thought at this time in history, at this time in Vietnam . . . There's a whole new war here. So I determined to forget about the combat thing and spend the year photographing my generation caught up in a war.
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:23</td>
<td>'C' SOUND OUT / MUSIC UP FULL</td>
</tr>
<tr>
<td>3:57</td>
<td>CROSSFADE MUSIC PIECES / KEEP UNDER / E.T. BALLET Mech. / Side-1</td>
</tr>
<tr>
<td>3:59</td>
<td>'C' SOUND FULL (JURY) SOUND IS LOW -- BOOST / MUSIC UNDER</td>
</tr>
</tbody>
</table>

Photographs beggars, whores, and thieves........... And in Vietnam... the only people who had contact with the G.I.'s were the people who lived around the army bases or in the major cities and they fell into 3 categories: beggars, whores, and thieves. This guy says "hey G.I. what you want?...and he can get you just about anything.

<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
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<tbody>
<tr>
<td>4:16</td>
<td>MUSIC (E.T.) UP FULL / C SOUND GOES OUT</td>
</tr>
<tr>
<td>4:26</td>
<td>Photo's from Quaker Prosthetics Ward .............................................</td>
</tr>
</tbody>
</table>

Ah, I didn’t, I didn’t find what the true spirit of the Vietnamese people or any people were for that matter until I got out in a place called Quang Nai City. Ended up in a Prosthetics ward, was run by the Quakers. One of the doctors there was telling me that they were making artificial legs out of the windshield of a wrecked helicopter using the plexi-glass. He said it’s sort of like turning swords into plow-shears. ..........................
They're also teaching the Vietnamese to make artificial limbs, because this is a skill the Vietnamese people are going to need to know for the next hundred years.

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5:03 'C' SOUND OUT/MUSIC UP FULL
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Start Fade to Black 5:23 FADE OUT SOUND/MUSIC
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Be Out by 5:24
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Fade Up on 'A' Roll 5:26
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5:27 'B' SOUND KEEP WAY UNDER
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5:29 'C' SOUND FULL(NARRATION)'/B' SOUND UNDER
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Fade Up On Seminar/Haeberle Duncan
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_NARRATION_: Ronald Haeberle, the ex-G.I. photographer responsible for the poignant photographs at Mylai, flew in from his home in Cleveland, Ohio to play a major part in the Seminar. Haeberle's photographs prompted the most discussion.... The main point emerging from this had to do with..."Public-Awareness" - Cornell Capa Explains...................

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5:49 'B' SOUND OUT
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Dissolve to 'B' Roll 5:50 'C' SOUND FULL/CORNELL CAPA
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The great controversy about how it got into public view, has many ramifications, which again don't matter as far as we are concerned, because the important thing was
that the American public suddenly realized that an alleged massacre.....Suddenly because of the existence of actual documentation, or photographs, ceased to be alleged it was true.

6:16 MUSIC UP FULL..."Ballet Mechanique"...Side

Dissolve to 'A' Roll 6:32

Dissolve to 'B' Roll 6:40 MUSIC CONTIN. UP FULL

Dissolve to 'A' Roll 6:56

Dissolve to 'B' Roll 7:01

Dissolve to 'A' Roll 7:07

Dissolve to 'B' Roll 7:14

FADE TO BLACK 7:42 FADE OUT ALL SOUND (MUSIC)

END SEGMENT C
SEGMENT D

Fade Up On 'A' Roll :00

:01 "C' SOUND FULL/MUSIC..."BUFFY-SAINTE-MARIE...
UNIVERSAL SOLDIER"

1.) Matte: Title (Start) :40

2.) Narrator: Leif Ancker

3.) H. Schwartz/T. Morris

4.) D. Goulden/D. Mrzena

5.) Loc. Sound: H. Wolf

6.) T.D.-Schneider/Audio-Moravek

7.) Montage Acknowledges Assist. of:

8.) Contributing Photographers:

9.) MONTAGE

10.) Public Affairs/MRA

FINISH MATTIES......... 1:20

Dissolve to 'B' Roll 2:02

2:03 "C' SOUND COMES IN FULL(LIEF) "The W. Eugene Smith sound film-strip...Courtesy of Scholastic Magazine...
FADE TO BLACK 2:08 'C' SOUND OUT...Fade All Sound Out

END SEGMENT D...END OF SHOW
Nov. 28, 1972

Gentlemen:

Thank you for showing the Montage special on combat photography. It had the effect of reminding us about the brutality and physical pain of war, projected on the faces of the victims.

Of course you’ll receive letters of criticism because of the graphic honesty of the pictures, but maybe Americans need to see the blood and misery close-up. We’ve been protected from it for a long time, and have come to think of war in terms of Pentagon statistics.

Why not encourage NBC News to use a visual every time they report numbers of dead and wounded — and every time they talk about delays in ending the war.

Sincerely,

John O’Dea