

Angela and her mother are eating breakfast at the Golden Astrolabe Hotel.

Edward enters the dining room.

“Edward, what brings you here this early. Is everything alright?” asks Angela.

“Nothing serious, only mechanical. After I brought you back yesterday evening I went back to the car to go home and it would not start. I could have rang the motoring organization to get a mechanic out here, but as it was getting late I thought that rather than wait around for someone to get here and then while a repair was attempted I would ask the night porter if there were any vacancies and there were so I checked in for bed and breakfast. So here I am. I will need to go and ring the motoring organization after breakfast.”

“Will you join us please?” asks Angela’s mother.

Edward sits down.

Angela’s mother continues. “I was saying to Angela that in fact I had a meal of food from La Flava Floro yesterday evening, at the café at Jardins sans Château. It appears that La Flava Floro makes a few cook-then-freeze ready meals that can be heated in a microwave oven. Apparently they prepare meals then when they find out how many people are attending for lunch they put some ready for that and then freeze the rest. Apparently it is not a big endeavour, it just makes running the kitchens at la Flava Floro more efficient and minimizes waste, they have only a few clients, mostly locally such as the café at Jardins sans Château and the café at the local heritage railway centre. Angela and I were saying before we came down for breakfast that we could go and visit the heritage railway centre before we drive back home: would you like to come with us?”

The heritage railway centre is not far from the Golden Astrolabe Hotel.

Edward notices a locomotive in steam at the far side of a field that is part of the heritage railway centre. Edward and Angela walk across the field and arrive at the fence, as close as they can get to the locomotive.

“It is magnificent, built so many years ago.” says Angela. “We think of it as historic today, conserved as part of history, yet when it was built it was the most modern locomotive, with real practical use.”

Edward and Angela are walking back across the field.

“Look, an airship.” says Angela, pointing at the sky at a large white airship in the distance.

“Is it coming this way?” she continues.

“Well, it is getting nearer but not coming directly this way.” replies Edward.

Angela continues “I think that if one invents, or even just designs, something like that then it must be an enormously wonderful feeling when it first takes off. The idea starting

off in one's mind and going through notes and drawings and so on and finally one day the finished thing takes off. Or for any invention or new design really, going from one's own thoughts to the finished thing doing what it does."

Edward looks at Angela.

Angela continues "I wonder if the feeling at that moment, the moment when it actually does what it is meant to do for the first time, I wonder if it has been the same throughout time, from the early printing presses, to .... , to steam engines to pump water, then the idea of making them move themselves as locomotives, to .... to whatever, ... to airships."

Edward looks at Angela, fascinated by what she is saying.

There is a pause.

Angela speaks again.

"I have had an idea for a movie, a fairly low budget movie, and thinking about these localizable sentences that you are researching about, I wonder if by combining my ideas with a few localizable sentences it could make an interesting movie."

"Go on."

"Well, I was thinking, do you have localizable sentences with symbols for 'Hello.' and 'Bye.', the 'Bye.' being a cheerful chatty 'Bye.' not a formal 'Goodbye.'?"

"No, at present there is a 'Good day.' and a 'Best regards,' intended for emails and the like, but what do you have in mind? I am sure that we could add the ones that you suggest. When would they be used? They sound more like direct person to person conversation rather than for emails. What do you have in mind?" says Edward with a smile.

"Well, suppose that there is a movie and at the start a lady in a distinctive outfit, like a light turquoise suit over a royal blue blouse, is walking towards St Pancras railway station in London. She is carrying a lightweight case, less than a briefcase, more like a clipboard, She is heading to catch a train. As she reaches the camera, then, without stopping she swings the case so that the camera views an A4 sheet of card with the symbol for 'Hello' on it. She smiles but does not speak. There is no talking in the movie, but it is not a silent movie as the ambient noise is recorded. The camera, like a news crew camera, follows her. When she gets to the door to get onto the train, she gets onto the train and then shows direct to the camera an A4 sheet of card with the symbol for 'Bye' on it. The movie then shows the train pulling out of the station. Then there is a change of scene. The train is seen arriving at the Gare du Nord in Paris. Then the view switches to a long shot of the platform of the stationary train. From the train a lady with a light turquoise suit over a royal blue blouse is walking toward the camera, as she reaches the camera, then, without stopping she swings the case so that the camera views an A4 sheet of card with the symbol for 'Hello' on it. The camera, like a news crew camera, follows her. When she reaches a taxi, as she is about to close the door of the taxi she shows direct to the camera an A4 sheet of card with the symbol for 'Bye' on it."

"Yes."

“But the thing is, it is the same character, but not the same actor playing her. The idea is that the character travels from London to Paris but the actors and the film crew do not, the actor and the film crew are always local to where the filming takes place.”

“Ah.”

“But it is not like a mystery movie where she has been replaced, it is just a budget movie with the bits transmitted electronically and made up into a complete movie somewhere. So the technique could take the character anywhere where there is a local actor and a local film crew. It is her outfit of a light turquoise suit over a royal blue blouse, or whatever it is chosen to be, that is constant, not the actor who is wearing such an outfit, because the actors each have their own outfit: part of it is that there are standards for colour palettes and so the costume in each country is prepared using the same colours. The outfit is distinctive so that viewers can recognise the character whoever is portraying her.”

“Yes, that is interesting, the story goes to Paris without the cost of sending people to Paris and providing them with hotel accommodation while they are there.”

“The thing is, she goes to the Louvre, and viewers observe a real-time view of her journey, as if filmed from the taxi. Then when the pyramid at the Louvre comes into view, the camera view is from a fixed position and the movie sees her get out of the taxi. She walks toward the camera and as viewers might expect by now, as she reaches the camera, then, without stopping she swings the case so that the camera views an A4 sheet of card with the symbol for ‘Hello’ on it. The camera, like a news crew camera, follows her.”

“Yes, she has established a pattern.”

“Well this time it is going to be a while before she uses the ‘Bye.’ card again because this time she goes to the pyramid and enters the Louvre. Then the camera follows her as if she were a real visitor to the Louvre as she looks at notice boards and so on, to give a real ambience of being there. Though there is also a static camera with its own crew and they photograph things that she indicates that she would like the viewers to see in detail from a static camera. .... I just thought, could there be a symbol for ‘Could you photograph that item with a static camera please?’ so that she could hold it up for the film crew of the static camera. Or is that a rather specialized sentence, maybe a bit too specialized?”

“Well, it is specialized, but maybe we could have something like a private use symbol that has a glyph that is wider than usual, maybe about five times wider than high, I can think about that. Viewers would soon get the meaning if she is shown by the news crew style camera and she points at a painting and holds up the card to the static camera crew and then there is a static picture of the painting shown on the screen, shown for long enough for people to have chance to have a good look at it. Then I suppose that she could be shown by the news crew camera pointing from another direction and then the viewing angle of the static view of the painting could change. Are you thinking that the static camera crew might be in view sometimes when the lady is being filmed by the news crew team?”

“Yes, that is all part of it. When she arrives in a taxi at the Louvre the static camera could show the news crew style people waiting for her some distance from where the taxi arrives, then the picture could switch to the news crew camera as the taxi stops. The

camera view could change from time to time but not suddenly as if image rubble is being shown, yet so that the journey from the Gare du Nord to the Mona Lisa is shown as a continuous experience.”

“Ah, to the Mona Lisa.”

“Yes, but making the most of the trip and showing other things as well. It would all need to be planned, perhaps filmed early in the morning before the Louvre opens to the public if that could be arranged.”

“It sounds good.”

“Thank you.”

“Does the return journey get shown?”

“Well maybe if there is a different route, or something interesting so that there is not just repetition, though repetition could be good if viewers then recognise parts of Paris as if they have been there before. The thing is, the showing of the whole journey, well just the local bits, not the supposed travel on the train, is what would, in my opinion, make an interesting movie.”

“I suppose that other bits could be added in, she could walk from the Louvre to the River Seine and onto the Pont des Arts.”

“Yes. .... I have another idea about it all, though the cost would go up.”

“Ah!” smiles Edward.

“Well there is a set of three paintings by Paolo Uccello, one in the National Gallery in London, one in the Louvre in Paris and one in” she pauses and smiles “the Uffizi in Florence.”

“Oh!” says Edward “A three gallery movie!”

“Yes.”

“Well that sounds good.”

“Do you like the idea?”

“Well yes I like the idea, but I wonder how much it would cost. It sounds expensive, yet maybe it would not cost as much as it sounds as if it might. .... Could she be filmed buying postcards and reproductions of paintings in the gallery shop at each gallery? That would help the movie give viewers an impression of having been there Though then she would have to carry them, but I suppose that she could. That would need working out in some way.”

“Could we try to design the symbols, I think we need three new ones?” asks Angela.

“Well, I think we need three and a variant of the third one.”

“Oh, .... how do you mean?”

“Well, when the lady in the movie is asking the static camera crew to take pictures, she might be either to their left or their right, so she needs to ask using two different symbols. For example, suppose that each symbol has a line along the top so as to show that it is all one symbol, then if she is stood to their right as they look at the picture, then the symbol could have an arrow going to the left followed by a requesting item that means something like ‘Could you possibly take a static picture in the direction of the arrow please?’ yet if she is stood to their left as they look at the picture, then the symbol could start with the requesting item at the left followed by the arrow pointing to the right.”

“Ah, yes.” says Angela.

“I suppose,” continues Edward “that there could also be symbols asking that a view be a zoomed in view onto a detail or zoomed out. It gets quite interesting.”

Edward and Angela rejoin Angela’s mother, who has been looking at some industrial steam locomotives.

“I have been looking at some industrial steam locomotives. Fascinating.”

A flashback sequence.

Angela’s mother is walking down a railway station platform.

She walks to a Peckett W4 saddle tank industrial locomotive stood at the platform.

“Excuse me,” she asks the driver “is it possible to have a look in the cab please?”

“Sorry Madam, this locomotive is in steam, so it is not allowed. But her sister locomotive is at the other end of the platform, out of steam and has been placed there so that visitors can go onto the footplate and have a look in the cab.”

“Thank you.”

Angela’s mother walks down the platform and goes into the cab of the Peckett W4 locomotive that is out of steam.

The flashback sequence ends: in a movie version the sequence could be produced using a combination of still pictures of scale models of locomotives and platform together with live action of people filmed against a blue screen and then combined using the chroma key technique.

“I have been looking at the guide book and there is a locomotive that we should go and see. It is a replica, of number 10000. A steam locomotive.”

“Does it have a name?” asks Angela.

“Well, not an official name, but it was often known informally as the hush-hush.”

“That sounds interesting.” says Edward.

Angela’s mother, Angela and Edward proceed to have a look at the locomotive.