

LOCAL CONSTELLATIONS

by
Andrew James Smith

(Based on Local Constellations - three art shows)

Action Numbered
17th Draft

Andrew James Smith

March 20, 2021

Andrew James Smith
52 Blair Road, Cambridge,
Ontario, Canada N1S 2J1
(519) 239-6091

WGAW 2099615

LOCAL CONSTELLATIONS

Action Numbered

Draft 16 Revision 4

ACT ONE

I. PREQUEL

EXT. HOME FRONT PORCH - DAY

- 1 A) Above Artist's Home.
Bird's-Eye view, Fairgrounds in background through neighboring trees. Sound of kids paying in distance. Bat cracks, kids cheer. Insert Ferris wheel flashback.

NARRATOR (V.O.)

Only a short distance away,/ not
far behind an Artist's house,/ are
the fairgrounds near a cafe,/ where
the art show was he now plugs./
(12 sec.)

- 2 B) Artist's front door.

NARRATOR (V.O., CONT'D)

The Ferris wheel is all gone now,/
the Artist too to some extent,/
because his choice so curious,/ of
what he did and where he went./
(12 sec.)

II. MOON V. STREETLIGHT

EXT. HOME FRONT YARD - DAY

- 3 A) Artist leaves Home.
Artist opens front door, looks outside. Turns around. His head is shadowed, so we don't get a good look at his face. He wears a beige hoodie covering an untucked, long, loose, T-shirt. His light blue jeans are torn. Laced-up tan boots. A senior, Dharma Bum. Maybe effete, maybe dangerous. Segments are now black/white with Tints.
- 4 B) Artist pulls door closed.
Then screen door behind him. Turns and starts to walk towards Camera. He adjusts his COVID mask, dark glasses. What color that is left in his life is being drained by the short-circuiting of site lines from the Bell Tower to his Home and Studio. His is a black-and-white world now.

EXT. HOME PATH - DAY

5 Artist walks up path.
Reverse shot from Home.

INT. CHEVY - STUDIO SHOT 1

6 Art on Artist.
"01a. Constellation Chevy", a print on metallic paper, is double exposed on Artist as he walks up the path. All **Artworks** have SURTITLES (including measurements, material and date).
 INSERT: "Walking Man" GIF

EXT. BACK TO HOME PATH - DAY

7 Artist walks past car.
 BACK of Artist as he WAVES to his car with his LEFT hand, (like he is straight-arming a football tackle). He reaches the sidewalk and fakes a left, blocks his eyes from the lamppost, dance-like, then walks right.

NARRATOR (V.O.)

The Artist's car is parked out front,/ but he's not Home. No. He has left./ This time he took the long way to/ his Studio with his satchel./ He never really did come back./ He passed by the Old Bell Tower./

(18 sec.)

EXT. INSERT - "WALKING MAN" GIF, "WAVE" VIDEO DAY

8 Landlord waves to Artist.
 Artist rushing by front yard. Double expose video (new or old) of LANDLORD on porch. Landlord's voice on phone.

LANDLORD (V.O.)

We heard him say, headed that way:/
 "What is it with that Bell Tower?/
 Does it take orders from the Moon,/ or is it just chatting with it?/"

(14 sec.)

INT. MONTAGE - GALLERY SHOTS 1-2

9 A) Artist shadows art.
"01b. Moon v. Streetlight" is printed on metallic paper.

LANDLORD (V.O.)

"I sense it's the Bell Tower that/
controls the lamp across from
Home./ Does it know it's blocking
the Moon?/ It doesn't give me any
grief./"

(14 sec.)

- 10 B) Larger framed painting.
Sweep of "02. **Entitlement**" oil-painting shows Clouds change
color.

LANDLORD (V.O., CONT'D)

"It gives me illumination,/ puts
constellations in my eyes./"

(7 sec.)

EXT. SERIES OF SHOTS - DAY

- 11 A) Artist strides.
He gesticulates while ranting past a stonewalled mansion on
BLENHEIM ROAD.

LANDLORD (V.O.)

"Always looking down over me,/ at
work or Home, and when I leave./
Ringing it's bell every hour/ at
everyone in its sight./ Its power
visible at night./"

(18 sec.)

- 12 B) Artist's glasses.
He moves in and speaks to camera.

ARTIST

Authority deserves review./

(4 sec.)

- 13 C) Artist disappears.
He continues to gesticulate in a spirited manner down
LANSLOWNE ROAD which is lined with trees and lamp posts.

LANDLORD (V.O., CONT'D)

"On, he went on: "I will head
south,/ from whence I came, where I
am from.../"

(7 sec.)

- 14 D) Artist continues.
Now in the other direction, past a Painted Lady mansion on
SALISBURY AVENUE, silent - but determined.

LANDLORD (V.O., CONT'D)
 "...the land of Home and my first
 love!/"
 (4 sec.)

III. SPLITORAMA

EXT. CRESCENT PLACE HILL - DAY

- 15 A) Muse on grassy knoll.
 Facing east, overlooking the Cenotaph and Bell Tower across the river. She is a twenty-first century muse. A liberated Goth, dressed in black. Leather jacket and cap. She speaks in French, with subtitles. She coyly pivots out of wicker Egg Chair hanging from sky. Muse approaches view, continues standing. Her shadow is cast in the morning mist. Facing sun, she sweeps the horizon with her hand. Multiple overlays of takes. Ambient noise - kids playing etc. Low Angle Shot against B/W of Blurred Establishing Shot.

MUSE (V.O.)
 Je vous propose ceci: un panorama
 de quatre-vingts degrés ou plus.
 Passer par-dessus la terre sacrée
 jusqu'à la tour lointaine paie
 chacun ma redevance. J'ai demandé
 ce qu'un seul a, unique à un et à
 personne d'autre.

ENGLISH SUBTITLES
 "I offer this: a one-eighty, / or
 more degree, panorama. / To pass
 over the sacred ground / to far
 tower, each pays my fee. / I ask for
 what only one has, / unique to one
 and no one else. /"
 (20 sec)

- 16 B) Muse greets Artist.
 He shows her a small sculpture. Back to sun, she asks what it is. Blurred background.

MUSE (V.O.)
 J'accepte cela mais non pas quelle
 valeur cela a. Veuillez
 l'expliquer.

ENGLISH SUBTITLES
 "I accept this but know not what /
 value it has. Please explain it. /"
 (7 sec)

EXT. GRASSY KNOLL - DAY

- 17 A) Artist sits on lawn.
Artist opens a binder. Blurred homes in background. (He wants to see beyond the CURTAIN. What's in it for her.)
- 18 B) Galt Panorama in binder.
Artist looks at Muse, then head nods towards the view. He whispers close to mic like he's talking to himself.

ARTIST

So, where are we, before we start?/
We have to know where we are now./
There's never a panorama/ to tell
us that. They are too flat!/
There's not enough of parallax,/ to
tell us that where we are now./
(21 sec)

EXT. GLASSES - DAY

- 19 Artist points to glasses.
Spreads his fingers apart.

EXT. BACK TO GRASSY KNOLL - DAY

- 20 Artist dissects view.
He shows how the converged shape could widen her view of the valley. Removes Panorama from binder and folds it up.

ARTIST (CONT'D)

Let's separate the view, farther,/
further apart all the better./ Let
us fold the panorama/ like some
kind of accordion./
(Artist folds panorama)
(14 sec)

INT. SMITH/THEODORUS - S SHOT 2

- 21 Convergence binder.
Artist turns page in Binder to "**05B. Smith/Theodorus Spiral Convergence**", to help explain how he composed a shape from two spirals (he invented one, and the other is by Plato's math teacher). FAINT ZAP of Site Lines on the horizon between Bell Tower, Home and Studio in BINDER.

INT. INSERT - PROTOGON GIF

- 22 Protogon construction.

Eight second B/W animated GIF, "**Push Play**".

ARTIST (V.O.)
From my design of ordered
shapes.../
(8 sec)

EXT. OVERLAYS - DAY

23 Two transparencies.
Artist traces spirals with finger.

ARTIST
...cut space on top with my spiral/
and below with one by an old/
geometer, and converge them./
(14 sec)

EXT. SMALL SCULPTURE - DAY

24 Artist reclines.
He reaches behind himself and holds up "**03c. Yellow
Convergence Study**", a small sculpture. He carefully places
his finger on the sculpture tip.

ARTIST
Now, you've got a designated/ new
starting point, got an apex;/ which
is your own for beginning/ the
unfolding infinity./
(Artist gestures away from
sculpture with hand.)
(14 sec)

NARRATOR (V.O.)
Do not you want something you can/
call all your own? Not just
something/ given to you, nor just
something/ you've discovered, but
invented?/
(14 sec)

ARTIST (CONT'D)
I'll give you this if you like it./
(He shakes SCULPTURE)
It took more than I could afford./
(Shakes HEAD)
It's not all mine, I borrowed
part./ Let's say it's from the
Golden Age./
(14 sec)

INT. SERIES OF SHOTS - G SHOTS 3-5

- 25 A) 3D of big sculpture.
"03. Split Panorama" on an eye-level Pedestal. Pan in ten foot figure-eight to reveal two points of view.
- 26 B) Montage of fans.
"03A. East Panorama View (orange)" and **"03B. North Panorama View (green)"** wave in view.
- 27 C) Panorama establishing shot.
Black & White PANORAMA in frame was on the CURTAIN earlier.

EXT. BACK TO KNOLL, AGAIN - DAY

- 28 A) Artist pleads.
 Galt city-scape, North to East. Quick zap of Site Lines on the horizon between Bell Tower, Home and Studio. Artist asks Muse to allow him to go up the Bell Tower with his outstretched arm. A curtain, with a black-and-white projection of the Galt overview, blocks his path.

MUSE (V.O.)

De là, vous voyez le clocher. Entre nous se trouve le cénotaphe -
 (Points Muse)
 un mémorial sérieux aux êtres chers perdus. Faites preuve de révérence.
 (pause)
 Le clocher est à deux pâtés de maisons après le pont de la rue Main, sur le Grand.

ENGLISH SUBTITLES

"From here you see the Bell Tower./
 Between us is the Cenotaph/ -
 (Muse points)
 a serious memorial/ to lost loved ones. Show reverence./
 (pause)
 The Bell Tower is two blocks past/
 the Main Street Bridge, over the Grand./"
 (20 sec)

- 29 B) Muse complies.
 Artist picks up small sculpture and offers it to her. The Muse takes it and draws back the curtain, revealing the valley in full color.

MUSE (V.O.)

Montrez du respect au cénotaphe.
 (pause)
 (MORE)

MUSE (V.O.) (cont'd)

Jetez votre design dans la rivière.
Il se répandra en amont et se
multipliera. Au sommet de la tour,
utilisez ce que vous avez appris au
cénotaphe.

(pause)

Si vous ne voyez pas ce que vous
cherchez à midi, réessayez à
minuit. Si vous ne trouvez pas la
source des lignes, trouvez qui les
a causées? S'il n'y a personne pour
vous, vous appartenez à la Muse.
Mais je vais aider à sortir vivant
de la vie.

ENGLISH SUBTITLES

"Show respect to the Cenotaph./

(pause)

If your design hits the river./ It
goes upstream and multiplies./ Top
the tower, use knowledge from the
Cenotaph./

(pause)

If you can't see what you're
seeking/ at noon, again try at
midnight./ If you can't find the
source of lines,/ find who caused
them./ If there is none out there
for you,/ you belong to just me,
your muse./ I'll get you out of
life alive/ if you do as I wish you
to./"

(40 sec)

IV. CENOTAPH

INT. ON GRASS - G SHOT 6

- 30 A) Cenotaph split screen.
Artist traces lines on two photos, "**04a. Cenotaph - Sky
inside**" and "**04b. Cenotaph - Sky Outside**", simultaneously,
accentuating three points on split screen. Faint zaps of site
lines then both his hands pull back quickly. Zap sound.
- 31 B) Cenotaph witness.
A LIBRARY PATRON reiterates what she heard him say at the
Cenotaph. Artist learned to see up from down.

LIBRARY PATRON (V.O.)

Standing right there I heard him
say/ "Can't see your Home?

(MORE)

LIBRARY PATRON (V.O.) (cont'd)

Do look around./ There is no chance
running from it./ It surrounds us
since time began./ (Pause) Doubt
where any of us belong?/ Each of us
are an immigrant./"
(21 sec)

INT. CAFE - G SHOT 7

- 32 Lay of the land.
"**05A. Smith/Theodorus Spiral Convergence**" print. Cafe
background DIN. Close Up. A CAFE PATRON recounts, yelling
over the cafe noise, seeing Artist on Main Street Bridge.

CAFE PATRON (V.O.)

Just yesterday, he came downhill,/
paid respect to the Cenotaph,/
stopped on the bridge, stared up
river,/ probably at his Studio./
(14 sec)

V. GALT CONVERGENCE MONTAGE

INT. PAIR OF SHOTS - G SHOTS 8-9

- 33 A) Locating his Studio.
Cafe Patron locates Artist's Studio on "**Galt MAP**" from
Artist's Workbook. He points to Studio in Map.
- 34 B) Merging reality & ideal.
"**05. Convergence of Galt**". Framed Mixed media artwork.

EXT. MAIN STREET BRIDGE - DAY

- 35 A) Looking up at main bridge.
From west bank of Grand River with Post Office in Background.
Reflections on water. Pigeons scattering around. Artist
enters west side of bridge and stops halfway. Stares up the
river at Studio. Traffic and River sounds.
- 36 B) A faint pattern.
On top of bridge, looking north, Artist wads up a spiral
sketch and tosses it as far upstream as he can. Splash. A
shimmer appears in the water. Many varieties of "**05b. Smith
Spiral**" are Superimposed onto the river, multiplies,
radiating up river. Traffic and River sounds.

FADE TO BLACK:

ACT TWO

VI. NOON BELL TOWER

EXT. FARMERS MARKET - DAY

37 Artist in a rush.
Approaching Noon. Artist quickly winds through the busy Farmers Market on way to the Bell Tower (in sight). General ambient bazaar noise.

EXT. TOWER ENTRANCE - DAY

38 A) Artist scurries up stairs.
He yanks on the Bell Tower door-handle, but it doesn't budge. He steps back in surprise and to look up at the clock.

39 B) Bell Tower sideways.
Artist misses step. Grabs railing. He quickly looks back in embarrassment.

40 C) Artist red faced.
Reverse shot. He turns back to face the door and closes his eyes. The Bell Begins to CHIME.

41 D) Tower front door.
With the Artist frozen in front of the door, it opens. He helps prop it from closing as an old man saunters out. In their silence, he slips in before it closes. The old man BARELY glances back with little concern.

EXT. ASCENDING TOWER - DAY

42 A) Bell Tower wall.
Scaling outside of Building while Bell continues to ring.

43 B) Ringing bell mechanism.
Beneath the Belfry there is an x-ray view of the Bell Mechanism behind the NOON Clock outside on the Tower wall.

44 C) Round steeple window.
Above the Belfry we see the Artist inside the top of the Tower. He takes our picture. His cell phone FLASHES.

INT. DAY TOWER PANORAMA - G SHOT 11

45 Artist scans horizon.
He searches details in his framed artwork, "**06. Noon Bell Tower 360 degree Panorama**" from one side of the Panorama to other. (Muted Bell RINGING.) Artist sees just his artwork in the sky. Muse whispers V.O. in French with English Subtitles.

MUSE (V.O.)

Pouvez-vous voir Home sur
l'horizon? Ceux que nous aimons
semblent les plus éloignés.

ENGLISH SUBTITLES

"Can you see Home on the skyline?/
Ones we love seem furthest away./"

ARTIST (V.O.)

Show me yourself. I know you're
there./ I wish you could see what I
see./

MUSE (V.O. CONT'D)

Pour avoir un aperçu, vous devez
vous lever. Peut-être aussi haut
que le soleil.

ENGLISH SUBTITLES

"To get a glimpse, you've got to
rise./ Maybe high as even the
Sun./"

ARTIST (V.O. CONT'D)

Why must we choose?

MUSE (V.O. CONT'D)

Parce qu'il y en a un. Toujours un.
Toujours juste un.

ENGLISH SUBTITLES

"Because there's one./ Always A
one. Always just one./"
(27 sec)

VII. DAY TOWER UP & DOWN

INT. NOON TOWER - G SHOT 12

46

Noon Tower split screen.
Artist turns the daylight panorama view up and down into
"07a. Noon Tower view - the Sky Inside" and **"07b. Noon Tower
view - the Sky Outside"** - only to see other variations of his
geometry. He traces more triangles in simultaneously, on two
circular photos. Site lines zap.

ARTIST

Are you the two that comprise one?/
Its hard to see in the daylight./
(Pause)

(MORE)

ARTIST (cont'd)
 Are we looking at surroundings/
 outside of them, or within them?/
 (12 sec)

VIII. NIGHT OUTSIDE TOWER

EXT. OUTSIDE TOWER - NIGHT

47 Drone encircles steeple.
 Light emits from out round windows above midnight Clock with
 Blurred Galt Panorama behind. Street sounds.

EXT. OUTSIDE TOWER ENTRANCE - NIGHT

48 Checking both doors.
 Pan down from Steeple to West Entrance, up sidewalk to East
 Entrance and up to Steeple. (Like dog looking for master.)
 Street sounds.

INT. NIGHT OUTSIDE TOWER - G SHOT 13

49 Artist passes floods.
 In front of floodlights, Artist creates shadows on the
 arrangement of artworks and glare. He had walked around the
 Bell Tower looking for strings attached to his Home and
 Studio. Now we see four of his photos "**08a., 08b., 08c., 08d.**
Bell Tower at Midnight" grouped on a wall, two by two.

ARTIST
 Waiting for night might yield one's
 star./ Walking about the Bell
 Tower,/ this symbol of authority,/ I
 do sense strings attached to
 Home./
 (15 sec)

IX. NIGHT TOWER UP & DOWN

INT. MIDNIGHT TOWER - S SHOT 3

50 Midnight Tower split screen.
 Last time Artist traces triangles simultaneously on two
 circular images, "**10a. Midnight Tower Sky Inside**" and "**10b.**
Midnight Tower Sky Outside". He repeats the up-and-down
 process at midnight. Site lines zap.

ARTIST

The Bell Tower, Studio, Home./ Home
 no longer surrounds us all./
 (zap site lines)
 (7 sec)

X. MIDNIGHT FROM TOWER

INT. MIDNIGHT PANORAMA - S SHOT 4-5

51 Muse whispers to Artist.
 In his Studio, the panorama hanging over a couch, is "09.
Full Moon from the Bell Tower". All he sees are Aurora
 Borealis that look like intertwined lovers. Wind.

MUSE (V.O.)

Pouvez-vous voir ce que vous
 recherchez ou s'ils vous
 recherchent?

ENGLISH SUBTITLES

"Can you see what you're looking
 for,/ or if they are looking for
 you?/"

ARTIST

(whispering back)
 Not here, not there, not any more./

MUSE (V.O.)

"Qu'est-ce que tu vas faire?"

ENGLISH SUBTITLES

"What is it you're going to do?/"

ARTIST

I will turn the view inside out/ -
 so it doesn't suffocate me./
 (22 sec)

52 Artist removes image.
 He takes the panorama off the screen and turns it inside out
 into a cylinder, and points into the center.

ARTIST (CONT'D)

The Big Bang seems to contain us./
 We are in it. Look all around./
 (points inside cylinder)
 The center is where it's all from./
 It's all solid.

(MORE)

ARTIST (CONT'D)

Now, forever./ If you turn what
surrounds us all/ inside out then
into a ball,/ it's got a point in
the center,/ once around us, we now
surround./

(wiggles finger)

It vibrates to our frequency./
Like, it's coming from that one
point/ - everything that surrounds
us/ comes from one point which can
free us/ - if we see us surrounding
it./ Freedom depends upon whether/
the universe seems around you/ or
you can seem surrounding it./

(Artist gestures with
hands)

(53 sec)

FADE TO BLACK:

ACT THREE

XI. PARK HILL BRIDGE NIGHT

EXT. ON PARK HILL BRIDGE - NIGHT

53 Bridge between Studio & Home.
Pan Dam clockwise to Artist on South of bridge, Home in West,
back to Zoom South onto Main Street Bridge. A couple TIRED
ZAPS of the site lines. River sounds. Dam.

NARRATOR

It was time for the Artist to/
throw out coffee and to go Home./
But, he really never did leave./
The Artist was already gone./
(14 sec)

INT. STUDIO/BRIDGE - G SHOT 14

54 A) Art on gallery wall.
Cropped Art, frameless "**11. Studio from Park Hill Bridge**".

NARRATOR (V.O.)

He made it to the middle of/ the
Park Hill Bridge - past his work
shop./ Recollecting something
about/ the Main Street Bridge./
(14 sec)

55 B) Artist leans over bridge.

From the Park Hill Bridge Artist sees, in the river currents below, a doubling of his spiral - that finally makes his own unique shape.

XII. DOUBLE PROTOGON SPIRAL

INT. DOUBLE SPIRAL - S SHOTS 5-6

- 56 A) Overlapping spirals.
Multiples of "**05b. Smith Spiral**" evolve to "**12. Double Protogon Spiral**" in water.

NARRATOR (V.O.)

He saw something he'd not forget./
Recalling it, meant he'd turn
back./ It dawned on him, he could
create/ his spiral twice to his own
shape./

(14 sec)

- 57 B) Snap to alignment.
The result, "**12. Double Spiral Convergence**".

XIII. PROTOGON SQUEEZE

EXT. STUDIO BACK YARD - NIGHT

- 58 A) Unlocking gate.
Someone opens and closes gate. Sounds of metal gate and locks. Bright light from tall lamp post illuminates parking lot. Ambient late night street sounds, with someone yelling in distance and emergency siren.

NARRATOR

He did not make it home that night/
- not that version of him at
least./ Maybe, someone older, same
cloths./ His Studio knows what
happened./

(14 sec)

- 59 B) Side Loading Door.
Shadow in center of Studio sign.
- 60 C) Art on gallery wall.
On loading dock wall, "**11. Studio from Park Hill Bridge**" under florescent lights. Surtitles.
- 61 D) Snap to alignment.
Repeat "**12. Double Spiral Convergence**".

INT. PROTOGON SQUEEZE - S SHOT 7

62 A) A vertical triptych.
The ARTIST'S ASSISTANT details how Artist went back to his Studio and processed the new design, "**12. Double Spiral Convergence**" divides into **Protogon Spiral** to align with "**13. CMY Protogon Squeeze**", which is three versions of Protogon Spiral overlays in Cyan, Magenta and Yellow. Artist's FACE is in the shadows, on the other side of the table.

63 B) Bottom of the design,
The Artist's Assistant POINTS to the center of the bottom circular image then briskly makes an upward gesture.

ARTIST'S ASSISTANT (O.S.)
He cut it up, stretched it open.../
(4 sec)

64 C) Middle square design.
Pointing to the middle square design.

ARTIST'S ASSISTANT (O.S. CONT'D)
...squared it up and the triangle/
became a line with three curved
sides.../
(7 sec)

65 D) Top triangular design.
Pointing to the top triangular design.

ARTIST'S ASSISTANT (O.S. CONT'D)
...then pinched it closed./
(4 sec)

XIV. STUDIO NEAR AND FAR

INT. STUDIO - STUDIO SHOT 8

66 Concluding bridge exercise.
Artist processes the view of his Studio as he did with the view from the Main Street Bridge. His conclusion is "**14. Studio Near and Far**", which now hangs on his Studio wall. It's a cluttered Studio, with a trove of artwork.

NARRATOR (V.O.)

Perhaps he had imagined this/ image
from on the southern bridge./ But,
he had to climb the Tower/ to reach
outside of all himself./ He had to
turn dark inside out,/ before he
could ever think how/ he could make
this both near and far./ He dealt
with that when he saw there,/ in
the waters beneath the bridge,/
imagining things inside-out./

(33 sec)

XV. STUDIO BACK YARD

EXT. BACK YARD - STUDIO SHOT 9

67 His final 3D piece.
He is content with his last artwork. MONTAGE:

A. Picture frame transition bordered by "**14. Studio Near and Far**", the previous artwork.

B. Transition from INSERT shot of Artist entering -
BACKWARDS...

C. ...to Artist leaving his Studio. Reaches into our frame,
and plucks (like a guitar string) a line between two lights
in his "**15. Studio Back Yard**" panorama, his final three-
dimensional piece. 60 BPM.

MUSE (O.C.)

(to rhythm)

As he left he, plucked the strings
to/ Constellations in his own
mind./

(7 sec)

68 Muse interrupts.
She removes his curved panorama, revealing he and she are
still in a black-and-white world after all. Shoot up to him,
with loading dock behind him, holding a necklace. Tight shot
of Muse holding curved Panorama to side.

ARTIST

(sly smile)

A mystery you are to me,/ but I
sense you like jewelry./

(7 sec)

69 The memento.
He hands her a necklace suspending a bauble depicting his

midnight Bell Tower panorama (in color). Music disappears.

THE END

SPONSORS :

