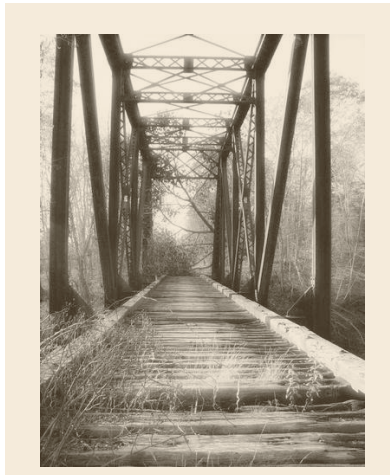
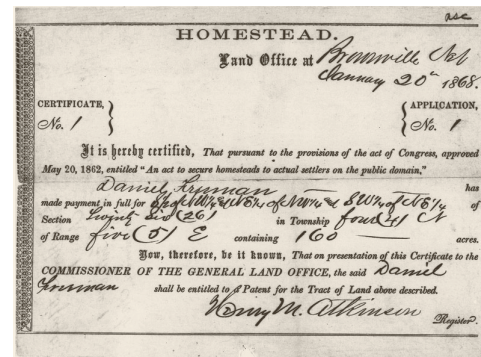


Process Samples

R+R WEB SPOT



theme. a past life in the sense of an earlier, relatively disconnected part of one's life; the history of one's life
theme. being mentally consumed by something; obsession, borderline obsession
theme. finding something; trying to find something; the process of trying to find something
theme. people who both/all have involvement in a singular or repeated past event
theme. the way we twist our recollections, or recollect events differently than how they actually happened
theme. returning to the simple, primary state of early childhood, returning to our emotional core so to speak, to our inherent desires
theme. being 'in a bad way'
theme. the falling into place of circumstances/events as a means of plot
theme. a sequence of events that is in the context of a greater sequence, a rather small one, perhaps a microcosm of the greater one, the greater one being i.e. a decade-long civil war, and we're covering a couple days or weeks of it. That is to say, we don't necessarily need to have theme. events which are not that spectacular in the context of the greater reality, as long as they are spectacular in that of ours
theme. smaller-scale/personal/*relatively*-domestic/etc plotline set against a larger-scale/regional/global/etc plotline which serves both as a backdrop and a theme. key vehicle in the narrative
theme. returning home
theme. one relating a story to another
theme. a supporting character reveals self throughout the sequence, becoming a character of more importance than was evident at the beginning of the sequence
theme. a private conversation amidst a greater event in an at-least-relatively enclosed space
theme. serendipitous events/circumstances
theme. a location being foreign to a character
theme. externally-informative content
theme. something occurring for the first time
theme. transience

dial. (focus on) exposition
dial. referring to future events
dial. cut after the line of most impact
dial. economy (i.e. C1: I always took my coffee black. C2: You should take it with some milk.
(translation - C1: You still don't know me. C2: I'm concerned about you.)
dial. location developed through dialogue

prod. **2nd unit expositional montage**

photo. evocative montage leading to a particular setup
prod. showmanship
prod. indistinct time
prod. actions/sounds/motions/movements/etc which communicate a character prior to their first lines or even prior to their entrance
photo. revolving orbit - stretchable /bendable/etc but we maintain a general distance from MC, kind of like a rubber band
photo. reveals/disappearances from behind objects
photo. shot. drifting shots, particularly when there is an obvious center of focus
photo. floating steadicam, in order to not have a fixed, explicitly-placed point in space from which we are observing
photo. shots from behind foreground objects
photo. use of windows/blinds/rails/bars/etc in order to direct the viewer to a specific center of focus
photo. shots which begin on point AND/OR end on point
photo. evocative montage leading to a particular setup
photo. time dissolves: shots with an object which changes in such a way as to indicate passage of time
photo. a 'slow legato becomes abrupt and frightening', i.e. a gun under a pillow, then pan, then back (legato) to gun gone (abrupt)
(in this case, not as frightening)
photo. cut-less single-to-single fast-pan from one character to another during dialogue
edit. freeze frames/stutter edits

premise. railroad, to some extent
premise. a group assembling
premise. boomtown
premise. water supply
premise. mail
premise. teacher
premise. unverified stories
premise. arson
premise. fire/forestfire
premise. civil war
premise. Ferdinand-ish events
premise. journalism
premise. art theft

INT. BAR - NIGHT

BLACK, mostly. Hints of decorative lighting or light flares or atmosphere/smoke.

OS background bar chatter.

Begin SLOW ZOOM OUT

OS Voice 1
You made it back in one piece.
Whaddya feeling?

OS Voice 2
(unintelligible - masked by
external laughter)

HAND 1 picks up the opener. We don't necessarily see much of the opener.

A BEER BOTTLE is placed on the bar.

Our SLOW ZOOM OUT finally reveals a more complete bartop scene.

HAND 1 places THE OPENER onto its resting spot.

Our SLOW ZOOM OUT continues as we

FADE OUT.

(SUPERIMPOSE)
Open the night with a story
OR
Open with a story

(SUPERIMPOSE)
The original Bolt opener

XXX

INT. NONDESCRIPT ROOM - NIGHT

FIXED MEDIUM on wall, small table in foreground.

PHOTOGRAPHS being projected on wall.

XXX

(INT. STUDIO - DAY/NIGHT)

We're panning over portraits in a clearly-dated yearbook.
A couple fade-in/out edits or jump cuts to simulate/compress time.

XXX

I knew when Standard Rail first passed through that things would change.
I didn't know my dad would give his life to it. But it was his dream. The Winslow fire, you know, he had to roll a black snake through that. Deck plates were meltin off, cars began just meltin to the tracks. Couple cars in the rear blew right up. Whole thing was a bad order. He made through it though. Got himself an audience with the brass back in KC.

It was a caravan out of town, they had about a minute of headway between em.

XXX

Course, place was just an outpost til Standard Rail hit town.

By time my dad was workin age, big railroad job was collectin scraps for our men on the lines. But workin age is fightin age. Sam didn't want him yet, but my dad had his way about that.

XXX

