

OVERALL ARC

- Establish the world, Connor's beliefs.
 - Post-apocalyptic/dystopian future where people keep abandoning society for a paradise.
 - Society forcibly tries to keep them in line, but it is a losing battle.
 - Connor works as an interrogator for the society while his best friend (brother?) Rick works as a man hunter.
 - Connor believes:
 - Door, paradise, doesn't exist
 - His father needs him
- Connor's beliefs are proven wrong. Paradise exists and his brother no longer needs him.
- He briefly runs into the Emissary while exploring the path to paradise and is scared away. Emissary resembles his self-doubt.
- A glimpse into what life will be for Connor if he stays helps him overcome his self-doubt.
- Connor decides to leave his brother with Rick.
- Connor leaves town, but the image of the Emissary and her brutal tactics linger in his mind...the self-doubt is still there.

Scene 1 - Desert Canyon - Harland is caught by hunters



Day for night, stylized and saturated with color
Only color is blue, so it feels monochromatic.

Scene 2 - Desert Canyon - Mother/Son Reach door



Introduce more color as the child and mother run for the door.





The above shot is only an example of how to do it, but not the color

Scene 3
TITLE CARD

Scene 4, 5 - Establish Connor and Thomas's life



Practical lamps are on to make sure dialysis machine still has power.

Scene 6 - Establish state of town





B-roll heavy of condition of town

Scene 7 - Establish Connor/Rick's Relationship



Connor and Rick are friends.

2-Shot

Intro them as friends, on the same team.

Commiseration

They're like Marines, in the shit together.

Scene 8 - Connor interrogates Harland, Connor's beliefs are questioned





Gritty, ugly lighting. Toppy, fluorescent feel.
Keep some of the faces underexposed.
Resist the eye light

Scene 9 - Establish poor power at Connor's place



Top light, Gordon Willis feel. Practical heavy

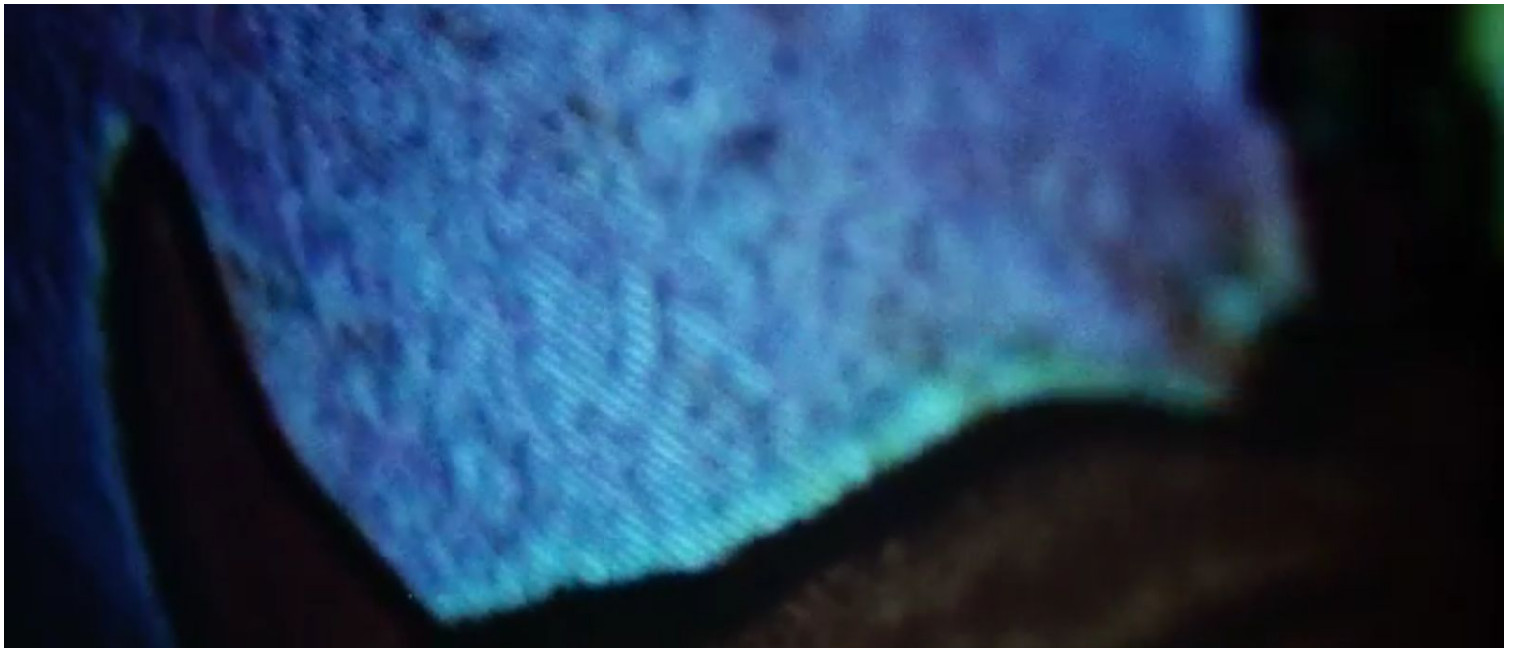
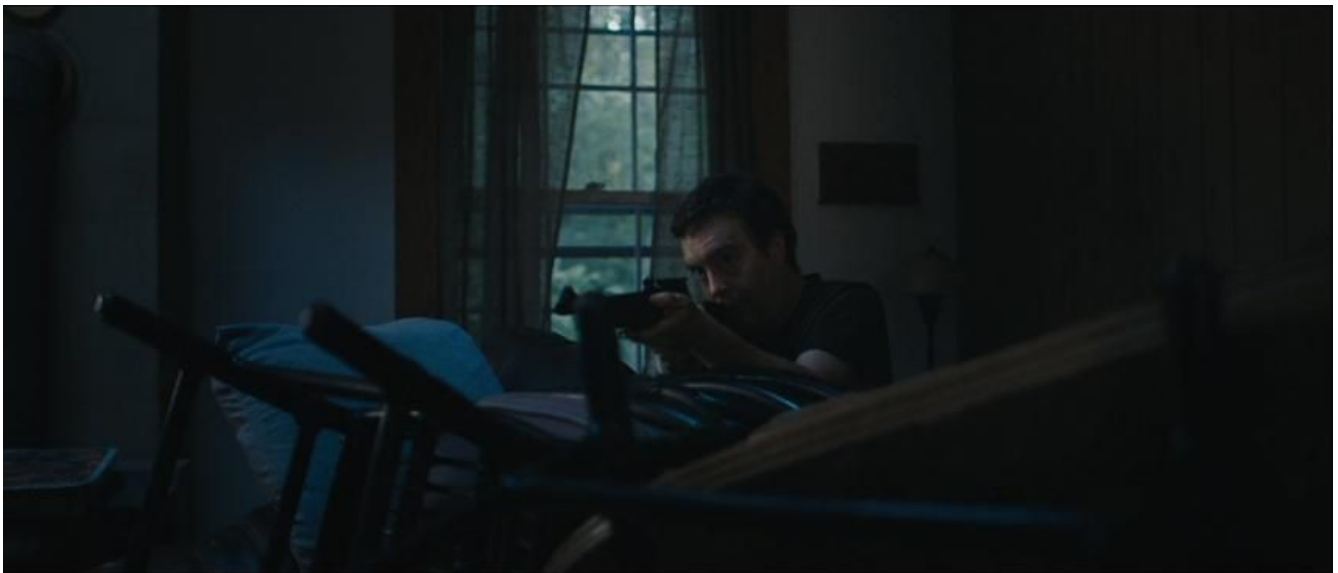
Scene 10, 11, 12 - Connor/Rick find the rod and VHS



Only light is from the truck, flashlights. Realistic. Motion Sensor from Garage/rear porch if we need more. Or Car Headlights pointed at them for an edge.

Scene 13 - Connor and Rick watch the tape





Silhouettes, light from one lamp or TV gives light into the room. Connor stares into the void of the static, hypnotized. Zoom in on TV to end.

OMEN PACKAGE for first Omen

Scene 14, 15: 2nd Harland Talk - Pager Discovery



b

Similar lighting to Scene 8

Now they share the frame; Connor is VERY interested

NOW we can have an eye light

Scene 15 is either an overhead fluorescent or hanging incandescent light bulb.

2 Shots. High Angle, shooting down on Connor between two shelves of evidence boxes.

Cut to insert of his hands rummaging through boxes, pulls out a pager.
(Maybe a reaction shot of his face looking at this device.)

OMEN PACKAGE for PAGER



Scene 16: Testing the Pager



Scene 17, 23 - Power goes out again, Thomas is catching on



Scene 23 is essentially the same look without power

Scene 18, 19, 20, 22 - Connor tries to restore power, is scared away from freeing Harland



This, but with just a flash light.



Frontal light is okay

Scene 22 - Connor struggles to make a decision



Scene 24 - Connor wakes up from dream 23A



He **dreams** of the door before waking up. 2001: Space Odyssey
monolithic shot.

- His approach
- His hand reaches for doorknob.

**OMEN PACKAGE - INTENSE
MONOCHROME
DAY AS NIGHT**



Scene 25: Harland's End



The above situation if location has limited windows.
Topy Fluorescent

Scene 26, 27, 31: Path to the Aviary/Tunnel



Overcast Priority

Scene 28 - The Aviary



Scene 29: Aviary Discovery





Scene 30

<https://www.instagram.com/p/BPz4ac5A6TN/?taken-by=ryanbooth>



No end in sight of tunnel. Emissary darkness into a soft light (unlike the above image).

- She emerges from pitch black into a wide shot. Cut to Close-up.
- Birds tunnel. INTIMIDATION SHOT - Off Angle, Low-Angle, Tunnel out of focus behind her, staggered frame. She stands still. Only movement are birds behind her.

<https://www.instagram.com/p/BPz4ac5A6TN/>

Scene 32: Leaving for Bingo, Marking the Map



Scene 33: Bingo





Scene 34, 35 - Headed to Ricks





Scene 36 - Arrival at Rick's



Scene 37 - Interior/Exterior Ricks





Negative Fill (SHAME)- Connor wants to hide his face in the shadow.
Rick tries to open him up to the light and answer his questions in that
space/light.

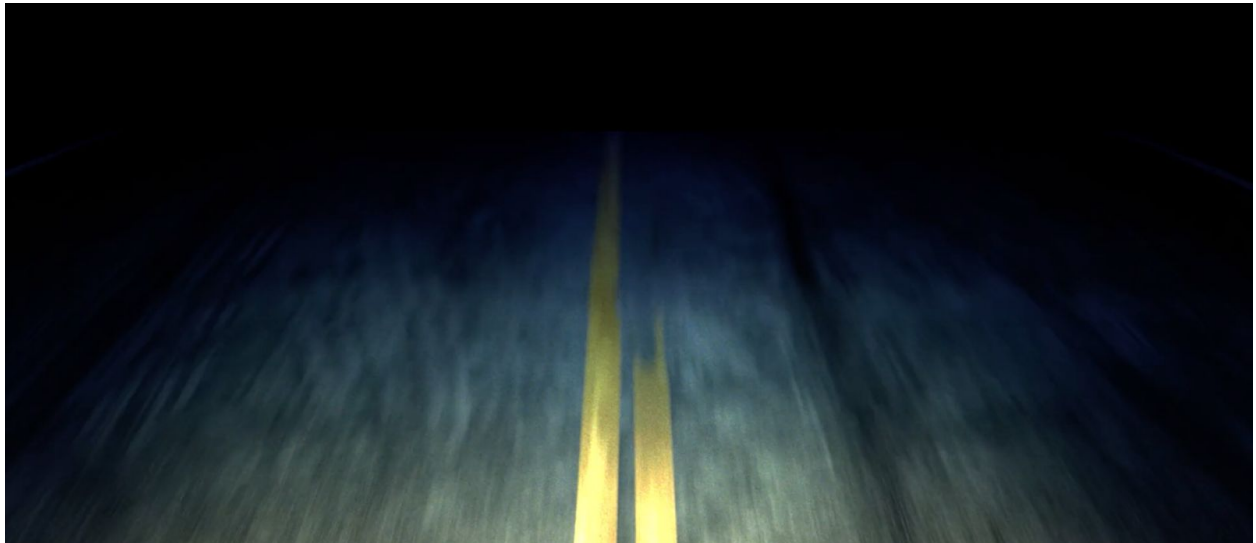
Scene 38: Departure



Human Moment - Back-right corner of his head. He stares straight ahead. Soft edge on his face. Near-side camera negative fill.
- He's in shock of the decision he's just made.

Scene 39

<https://www.instagram.com/p/BPz4ac5A6TN/?taken-by=ryanbooth>



1. Pqpe6 Holiday Lane



Frontenac, MO

Profile Shot: Character emerges into light from pitch-black
under-exposure through windshield.
High contrast Key.