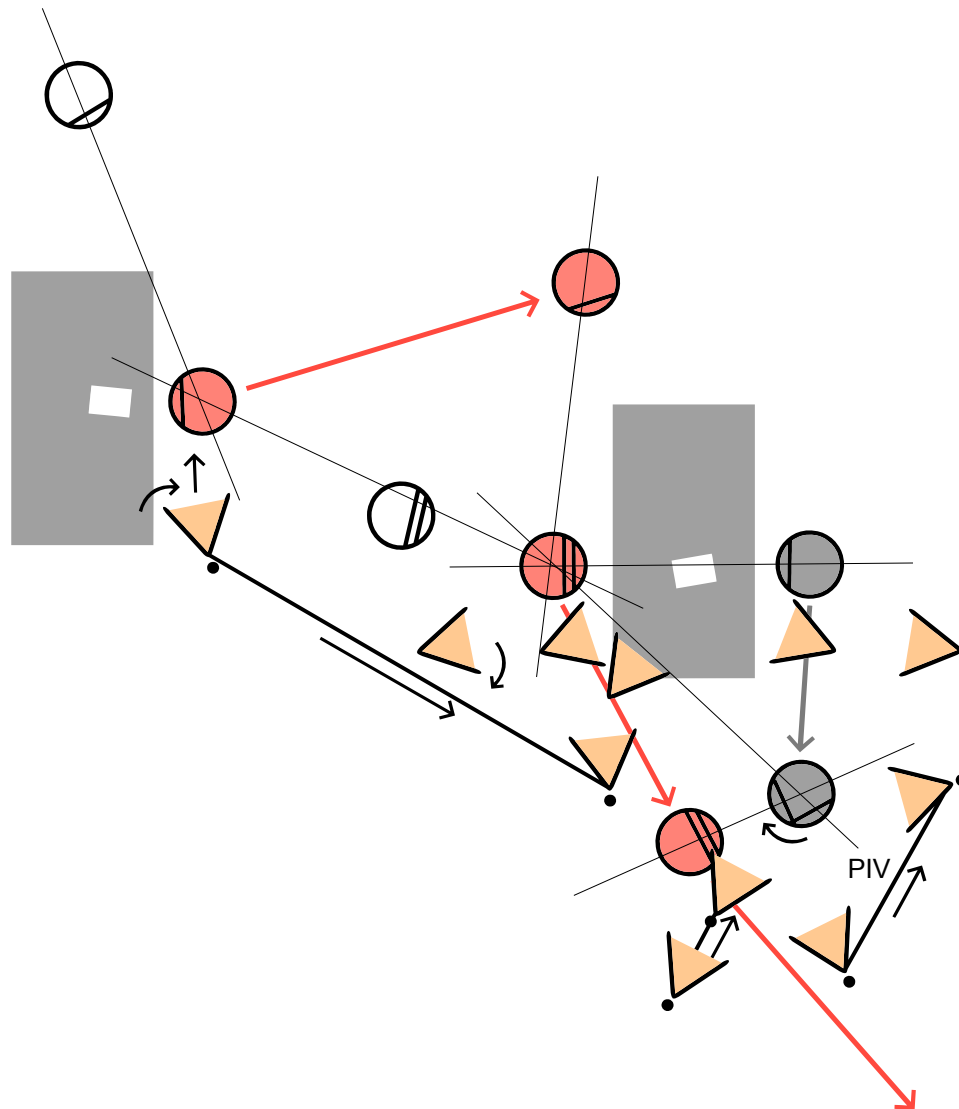


“THE CHECKLIST” Test Scene



Finding Stops and Movement
Finding Moves and Transitions
Finding Keyframes and Deep Staging
Finding Coverage
Connecting Keyframes
Finding Lead-Ins and Extensions
Coordinating Foreground and Background

“CHANGE OF PLANS” Script

INT. CYGNI - ADJACENT ROOM

On monitor: Colonel Steven Boutell, an aging officer speaking from behind a desk. The transmission occasionally breaks up.

BOUTELL

...No matter what we try, we're not getting through. It might just be the atmosphere, but I think we're being blocked.

Pulling out from the monitor, we're in a small crew quarter. Jeremy picks up archeological artifacts while he waits. A Guard stands watch outside the door.

BRADLEY

Have you tracked down the cause of the explosion?

BOUTELL

(shakes his head)

... It's inconclusive. But we also have a survey team missing below the planet surface. I don't think this is a coincidence.

BRADLEY

Colonel, we can be at your position in less than a day.

BOUTELL

Are you trying to get out of those negotiations?

BRADLEY

Of course not.

BOUTELL

Anyway, you're not equipped for this sector. We... are having some problems...

BRADLEY

What kind of problems?

BOUTELL

A strange phenomenon. This whole sector is engulfed in some sort of blackout. It's like the space just absorbs energy.

Bradley and Jeremy become puzzled.

BOUTELL (CONT'D) (cont'd)
 We are using 35% of ship's power
 just for this transmission. Anyway,
 we need those logs.

BRADLEY
 We'll send them. Good to hear from
 you again.

BOUTELL
 Likewise. Boutell out.

The screen returns to a logo. Jeremy has walked over to the
 captain's desk. Bradley gets up.

BRADLEY
 Send him the logs.

Jeremy acknowledges.

BRADLEY (CONT'D)
 (to Guard)
 Overman...

GUARD
 (steps into room)
 Sir?

BRADLEY
 (walks to door)
 Report to the mediator that I won't
 be able to attend the remaining
 negotiations. Urgent matters.

GUARD
 Sir!?

BRADLEY
 Carry on, that's an order.

The Guard looks mystified, then leaves. Jeremy walks over to
 Bradley.

JEREMY
 Sir?

BRADLEY
 (quiet)
 How soon can we end this without
 ticking off the delegates?
 (MORE)

BRADLEY (cont'd)
I want to stop by sector 481 on our
way to Rana 4.

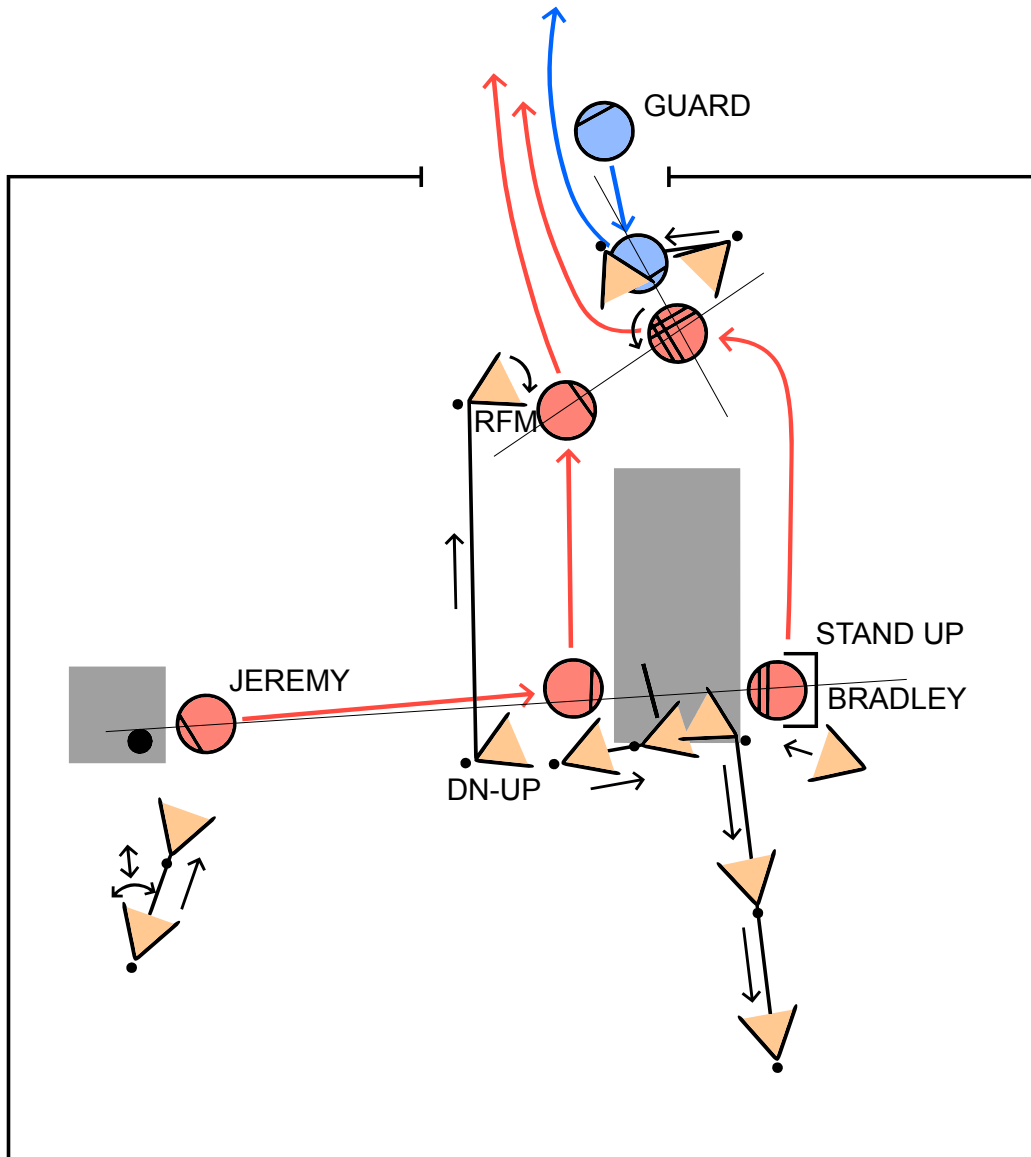
JEREMY
They... are in different
directions, sir...

BRADLEY
(nonchalant)
You don't say...?

JEREMY
(confidential smile)
I'll make the necessary
preparations.

Jeremy leaves. Bradley ponders her next move, then walks out.

“CHANGE OF PLANS” Blocking Diagram



“UNDER ATTACK” Script

INT. CYGNI - BRIDGE - CONTINUOUS

Bradley and Ashida rush onto the bridge as the ship shutters.

BRADLEY

Status.

JONATHAN

We can't see a thing. The shots are coming from empty space. There could be more than one ship.

JEREMY

(at control panel)

We lost latitude controls at the first hit and the shields are crumbling. We're a sitting duck, sir.

BRADLEY

Any other ships nearby?

JA'AN

All com energy is being absorbed by the blackout.

The ship shakes heavily...

BRADLEY

Ja'an, prepare full spectrum neutron shells. All bays on my mark.

JA'AN

But Sir, we've got nothing to aim for.

ASHIDA

I've reconfigured the forward grid to emit a stream of axion particles. By these readings, it should light up their shields.

BRADLEY

Do it.

Ashida pushes the final button. On the viewscreen, two warships suddenly become visible.

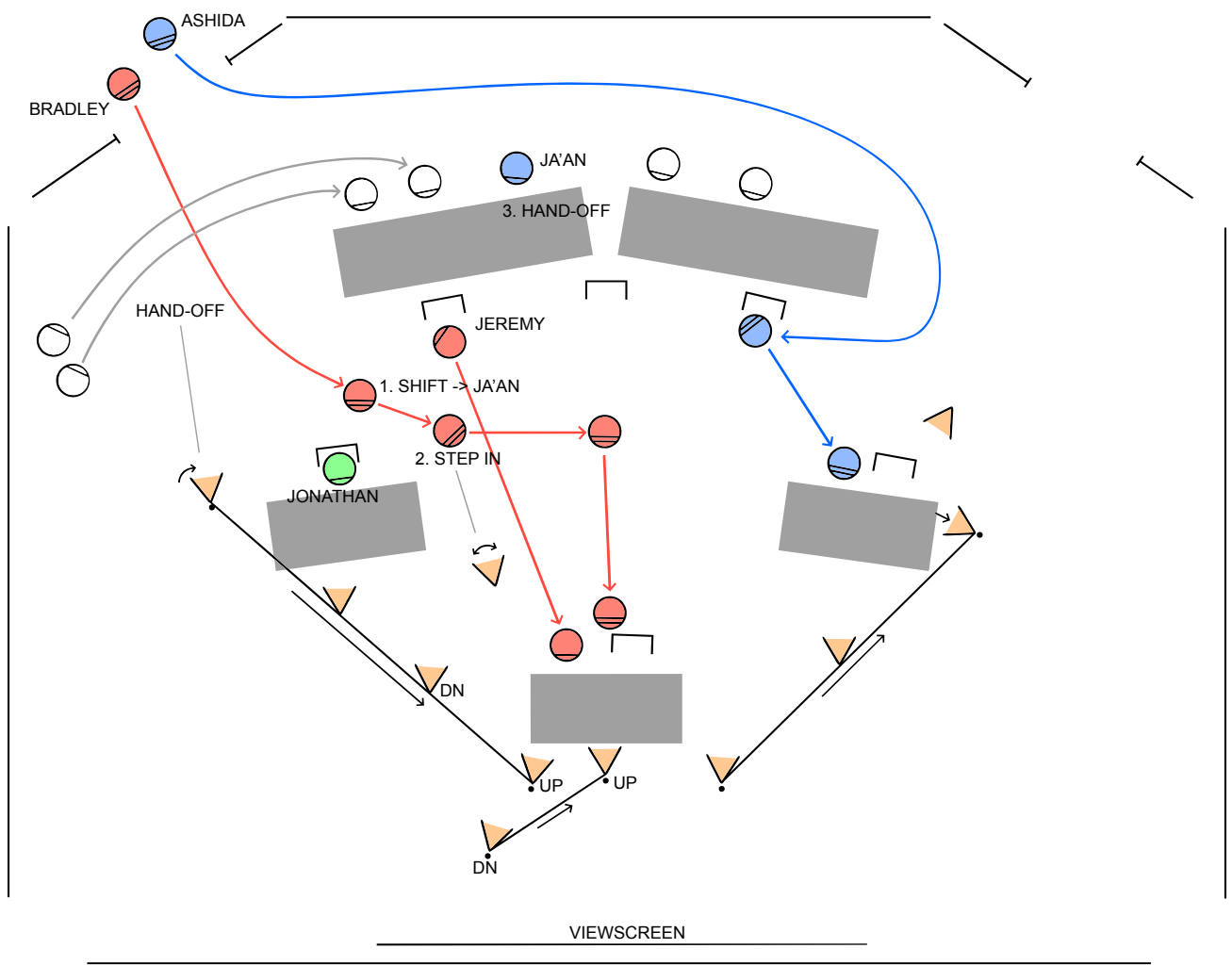
JEREMY
There they are!

JA'AN
Locked and ready.

Bradley steps forwards.

BRADLEY
Fire!

"UNDER ATTACK" Blocking Diagram



“NOT A SUSPECT” Script

INT. SURGICAL WING - ICU 2 - AFTERNOON

Henry, dressed in scrubs, walks past the stationed guard, into the ICU, and approaches Solomon who is preparing some instruments.

HENRY
(irritated)
Sol, they refused me at the door.
You know, I was told to be here
this morning and...

SOLOMON
Who refused you?

HENRY
Hoskin and Slater.

SOLOMON
Sorry Henry, you know that Slater
has the final word.

HENRY
But why? I passed all the tests, it
is preposterous at this point to
assume I pose any danger.

SOLOMON
We can't take any chances Henry.

HENRY
I didn't cause it, Sol.

SOLOMON
You've got to understand that this
is a routine investigation, it's
not about you personally.

HENRY
Then why am I not in there
operating right now?

SOLOMON
Nobody suspects you, Henry.

Henry spies Taylor giving some fluid medication to a patient, and storms over.

HENRY
(angry)
What did you just do?

TAYLOR
What?

HENRY
That's my patient, nurse. You
better have a damn good reason for
what you just did.

TAYLOR
I was taking the patient's pulse.

HENRY
No, you were giving her something.

TAYLOR
Just her vitamins.

HENRY
Tell me what you gave her.

TAYLOR
Nothing, just the vitamins.

HENRY
Don't you dare lie to me, I saw the
whole thing!

Solomon enters.

SOLOMON
What is going on in here?

TAYLOR
Nothing Dr. Solomon.

HENRY
I caught her giving something to my
patient!

TAYLOR
Only vitamins, Dr. Solomon, just
the daily routine.

HENRY
Give me the bottle.

Taylor gives him the bottle.

Henry (cont'd)
Aha! No label!

Henry races over to a pile of medical paperwork and digs through it, looking for the label.

SOLOMON
(warning)
Henry!

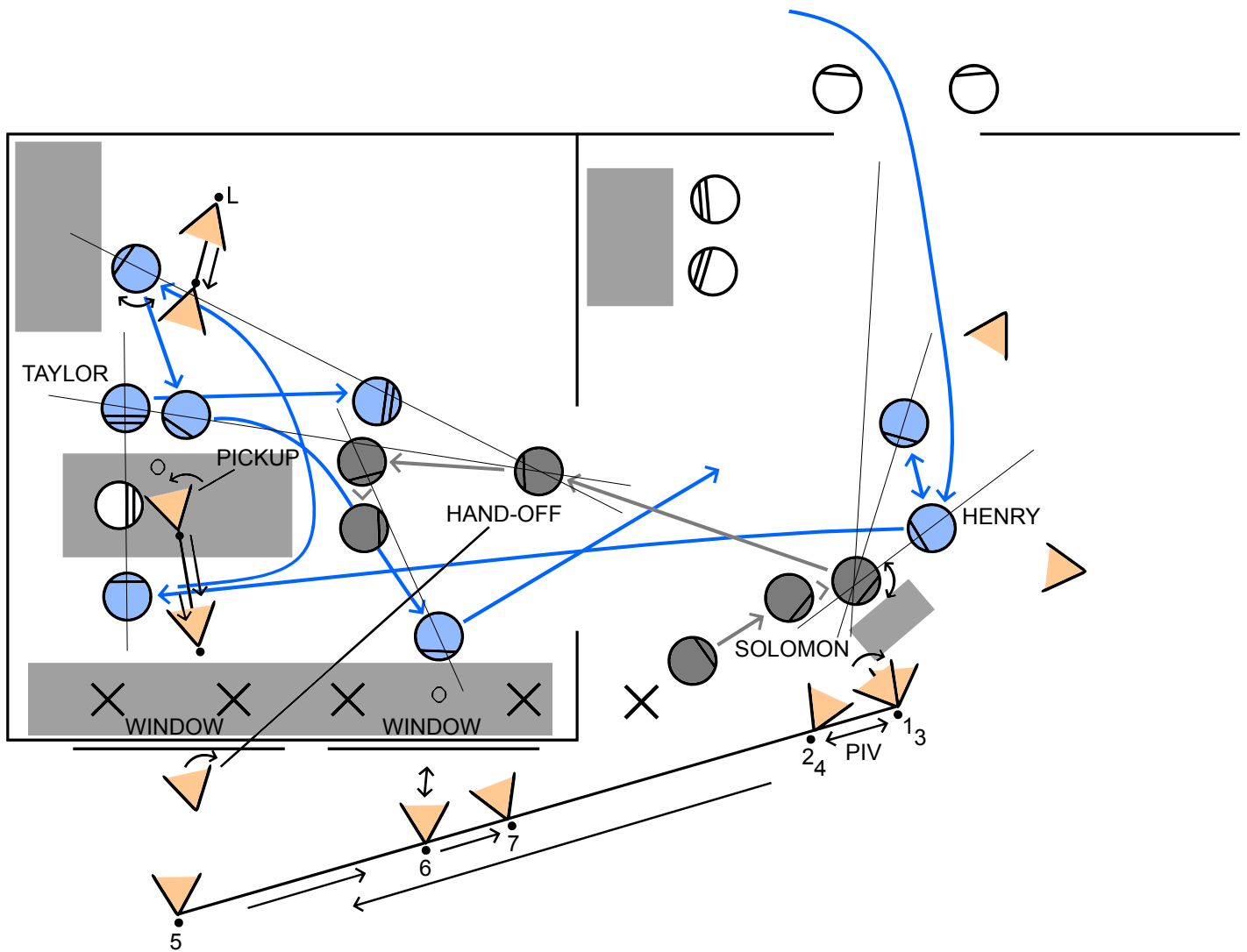
Henry finds a vitamin label. He gets up and slowly moves a couple of steps backwards.

HENRY
I'm sorry, I thought... Sorry
nurse, will you please excuse me.

Henry turns around and leaves, embarrassed.

CUT TO:

“NOT A SUSPECT” Blocking Diagram



“SYSTEM FAILURE” Script

INT. CONTROL ROOM - NIGHT

Raymond stares flabbergasted at the computer screen as rows of warning lights flare up.

RAYMOND
Hang on, what the hell is going on here?

HOWARD
What?

RAYMOND
The security perimeter is going down across the board.

HOWARD
(to John, annoyed)
Go find Nigel.

RAYMOND
OK, the power is going down.

John stops short of the door as the whole control room suddenly shuts off. They all freeze in their tracks, realizing the seriousness.

HOWARD
(to Raymond)
Well, get it back up! Use Nigel's terminal.

Raymond quickly rolls his chair to Nigel's screen.

RAYMOND
Why's this one still on?

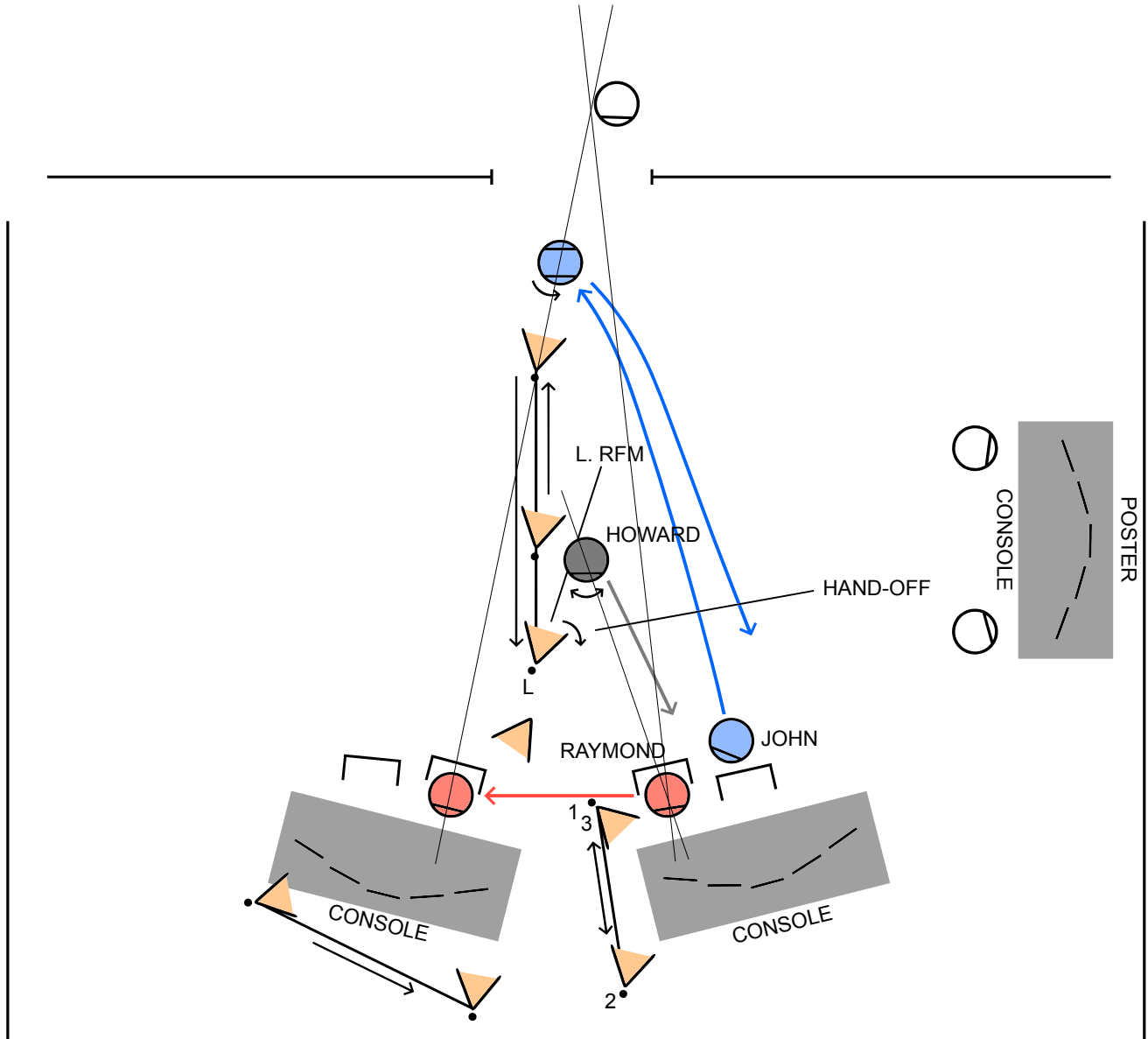
John steps forward, alarmed.

JOHN
Tell me the containment field isn't down.

RAYMOND
(checks)
No, it's still on.

HOWARD
Why the hell would he turn the perimeter off?!

"SYSTEM FAILURE" Blocking Diagram



"CUSTODY" Script

INT. COURTROOM - DAY

Rawlings addresses Martin.

RAWLINGS

Mr. Sanford, were you in any way forced out of your home or pressured by your wife to leave?

MARTIN

No.

RAWLINGS

(addressing the jury with a wry smile)

I am sure we all can see the logic of why Mr. Sanford, without any prior warning, would leave his wife and children, to go off somewhere and vanish for five years!

HEYDEN

Objection.

RAWLINGS

(changing direction)

Mr. Sanford, now that you, suddenly, and out of the blue, have returned to Chicago, do you plan to be a responsible parent?

MARTIN

Yes, I do.

RAWLINGS

How can you expect anyone to believe you, given that you abandoned your own children?

MARTIN

I don't know...

(suddenly defiant)

Does it matter? They are still my children... I made a mistake, but now I want to be there for them 100%.

RAWLINGS

Do you Mr. Sanford? Will you please tell us all

(MORE)

RAWLINGS (cont'd)
(motioning towards the jury)
how you came to the conclusion, that you all of a sudden are ready for that kind of commitment. Did your many affairs leave you lonely? Your last girlfriend ditched you less than a month ago, isn't that correct Mr. Sanford?

Heyden jumps up from his seat.

HEYDEN
Objection!

JUDGE
Overruled. The witness will answer the question.

MARTIN
(barely audible)
That has nothing to do with it.

RAWLINGS
And isn't it true, Mr. Sanford, that your constant philandering has started to bore you and that 'responsible parenting' is nothing but your latest fad?

HEYDEN
(furious)
Objection!

JUDGE
Objection sustained, please rephrase the question Mrs. Rawlings.

RAWLINGS
Mr. Sanford, is your wish to resume your role as a responsible parent a fad?

MARTIN
(loud)
No!

RAWLINGS
(a new attack)
Mr. Sanford, how can you expect this court to grant you full custody of two children you barely know?

(MORE)

RAWLINGS (cont'd)
Your wife is, and has been, an
excellent mother, so doesn't that
strike you as a crazy demand?
(jokingly)
And I don't recall you having plead
temporary insanity, at least not
yet.

HEYDEN
Objection! The prosecution will
stop harassing the witness.

JUDGE
Sustained. Please make your point.

RAWLINGS
No further questions, Your Honor.

JUDGE
The witness may be excused.

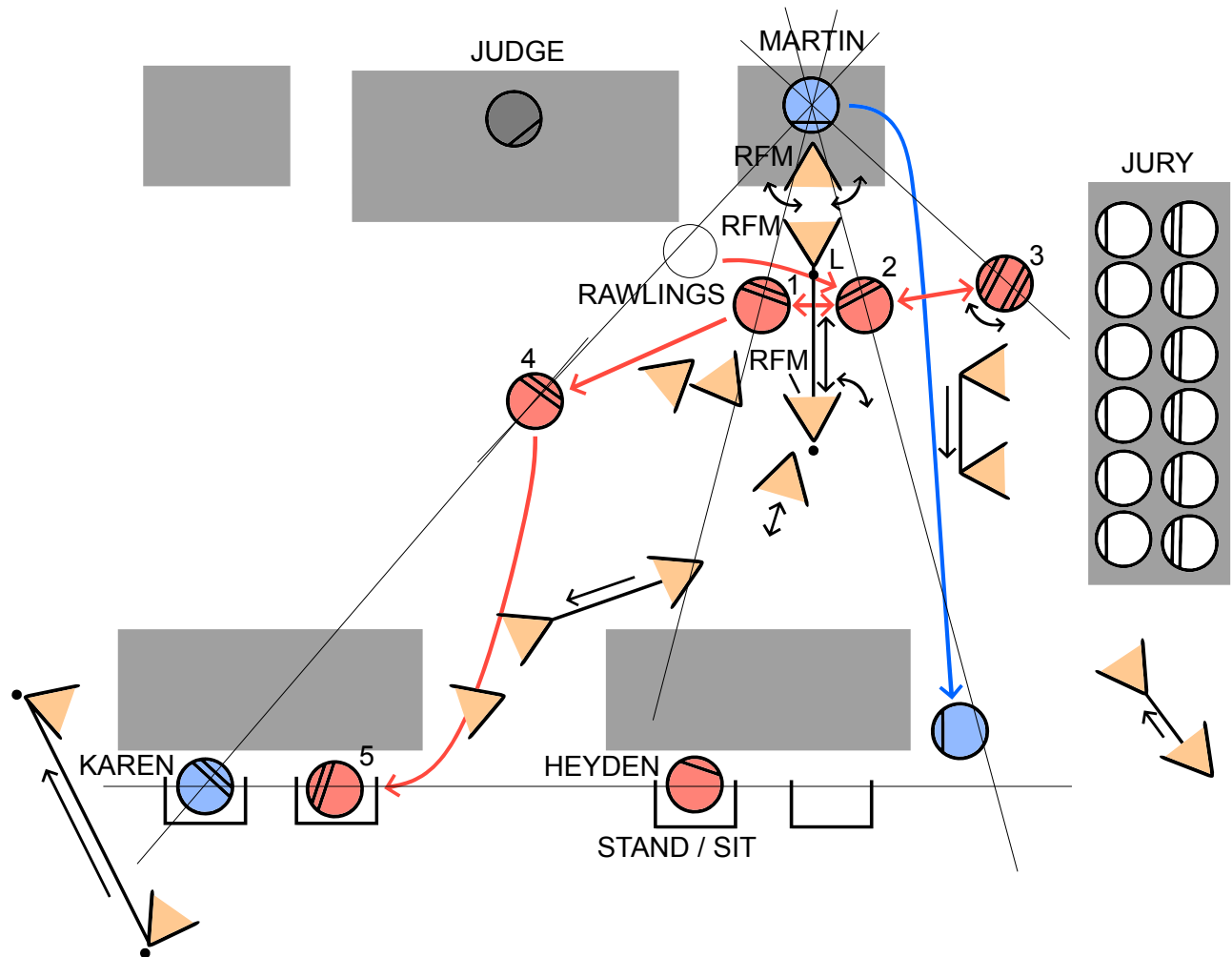
Rawlings sits down next to Karen.

KAREN
(leaning over and
whispering)
Did you really have to ridicule him
like that?

RAWLINGS
(tough and businesslike)
If you want to keep full custody of
your children, Mrs. Sanford.

Martin gets down from the witness stand and walks to the
prosecution's table, momentarily exchanging looks with Karen.

"CUSTODY" Blocking Diagram



“A TERRIBLE MISTAKE” Script

INT. AVX - SAMANTHA'S OFFICE - NIGHT

The rain beats the window pane. Anthony is sitting on a sofa, Samantha is walking around restlessly.

ANTHONY
Just for the record, I didn't come
on to you, YOU came on to ME.

SAMANTHA
I most certainly did not.

ANTHONY
Did too.

SAMANTHA
Did not.

ANTHONY
Did too.

SAMANTHA
We can't handle this like babies,
Anthony.

ANTHONY
What's there to handle?

SAMANTHA
You know just as well as I that
this can never happen.

ANTHONY
You didn't like it?

Samantha sits down opposite Anthony.

SAMANTHA
I didn't say I didn't like it.

ANTHONY
You didn't act like someone who
didn't like it.

SAMANTHA
(more serious)
Anthony... I need you to not tell
anyone about this.

ANTHONY

Why not?

SAMANTHA

You just can't.

ANTHONY

You're gonna have to do better than that.

SAMANTHA

Anthony, I'm happily married, I have two children, I'm CEO of a Fortune 500 corporation.

(understatement)

This wouldn't look good on my resume.

Anthony gets up and walks around, agitated.

ANTHONY

Well, crap, you should have thought of this a little sooner. Is this some standard corporate procedure? Bring in the up-and-comer, mess around with his feelings and then issue a gag-order? What about me, huh? Where do I fit in?

SAMANTHA

I'm really sorry.

ANTHONY

Yeah, you're sorry all right. Just for the wrong reasons.

SAMANTHA

I made a terrible mistake, OK?

He's not used to being labelled a "terrible mistake".

SAMANTHA (cont'd)

Anthony, if people find out, I'm ruined. The stock will plummet, I'll be forced to resign, my family will break up, I'll have to sell my house. I'll lose everything. I can't believe that's what you want.

He's still angry, but that's a heavy consequence.

ANTHONY

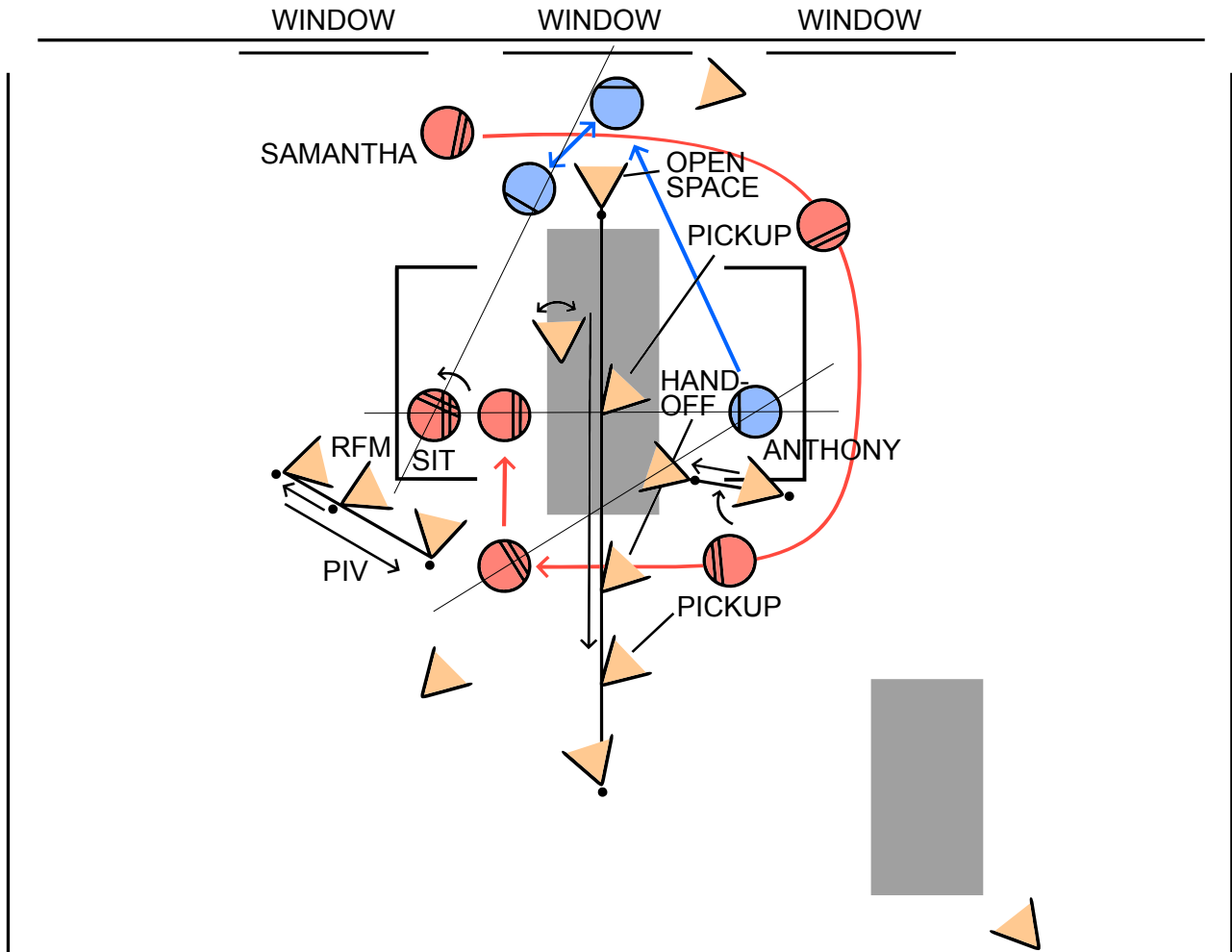
I should blackmail the hell out of
you.

SAMANTHA

I'm hoping you won't.

CUT TO:

"A TERRIBLE MISTAKE" Blocking Diagram



“THE CURSE” Script

EXT. FOREST CLEARING - NIGHT

Helen and Edward are sitting close together near the campfire. The forest is getting chilly as night falls.

HELEN

Why do you think they took off like that?

EDWARD

(slightly drunk)
Probably late for a dentist appointment. Have you ever seen their teeth?

Helen giggles.

The sound of moving foliage and branches cracking. Helen and Edward turn around, startled. They are relieved to see James emerge from the bushes.

JAMES

It looks like the German expedition is having some trouble of their own. All their porters have disappeared too.

HELEN

Don't tell me... The curse.

JAMES

The curse.

HELEN

I can't believe it, you are grown human beings! How can you believe in some bloody superstition?

JAMES

Doesn't it strike you as odd that everybody who's seen the statue is dead?

EDWARD

(drunken interruption)
Except us.

JAMES

I'm very aware of that fact.

HELEN

Maybe they just tripped and fell.
Look, it's the same with the people
who uncovered the Pharaoh's grave.
There's always a perfectly sensible
explanation.

James gives her a look while he gets some large bullets and
begins loading his rifle.

EDWARD

(sarcastic)

Woohoo! Look, I am big ugly statue
of some guy who's been dead for
10,000 years.

Helen giggles.

EDWARD (cont'd)

Fear my wrath!

JAMES

Shhh!

EDWARD

What?

They hear intense wood-cracking from above. Louder and
louder. Suddenly, a massive log of rotten wood whooshes down
and SLAMS into the ground, scattering the campfire. It
becomes darker.

EDWARD (cont'd)

(leaps back)

Aaaaaa! Holy crap!

James looks intently to Helen.

HELEN

What? Oh, come on, branches break
all the time.

JAMES

Edward I told you not to harrass
the Gods.

EDWARD

Sorry.

HELEN

What, you can't seriously believe
this is caused by a curse?

(MORE)

HELEN (cont'd)
For Christ's sake Jim, you are a
civilized man.

James cocks his rifle.

JAMES
Not so civilized I've lost my
instincts.

James suddenly turns around. A beat. Then gunfire is heard
coming from the German camp.

JAMES (cont'd)
Stay here!

He disappears into the bushes. Helen stands for a moment,
then runs after him.

EDWARD
Helen, come back here. Didn't you
hear what he just said?

Edward realizes how dark it is, then runs after them, scared.

CUT TO:

"THE CURSE" Blocking Diagram

