

	<p>1) Black screen. Camera begins to track left to right revealing the main structure through which we glimpse small shiny drops/foschery/snowflakes and colored light.</p> <p>(This is meant to give these men a cloudy or cloudy)</p>
	<p>2) Camera continues tracking, slowly looking on a dark blue form. We continue moving round the roof gallery deeper. As we do so various swirls like these can be heard from within.</p> <p>(This is meant to give these men a cloudy or cloudy)</p>
	<p>3) The camera finally drops in on a soft wall like frame is completely black.</p>
	<p>4) Screen remains black for 2 full seconds, then one of 5 fine, light scribbled marks appear accompanied by shrill scolding noise.</p>
<p>5) This continues until the title is finally revealed. Hold for 3 seconds.</p>	<p>6) The scribbling starts up again at a frenetic pace until the lettering is dissolved and the screen goes white (probably a blackish white)</p>
<p>7) We start to zoom out from the black screen and the corners of the frame once more become encroached in dark blue.</p>	<p>8) Camera continues to zoom out until the crescent shape of the moon is clearly seen. We pause for a couple of seconds.</p>



# Screening Shorts



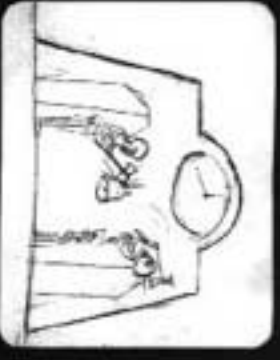


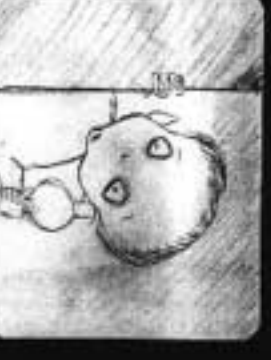


## The Sandman Storyboard

	<p>Camera pulls back from moon focusing on the reveal landscape below.</p>
	<p>After through to interior - living room. Kelly is sitting by fireplace, staring after Oscar if watching round the room looking for hidden. The fire will be casting a warm glow, light over the room. Camera pulls to find out still her thought forward simple.</p>
	<p>We land on the floor in a low and steady zoom in.</p>
	<p>2) C-m/f of mother. She is oblivious to the hanging drum, and continues her sewing or diary.</p>
	<p>The use one zooming into the possibly a large dark shape, gradually a light is shown to fill frame. When we come up again we have established is a model of part of the town</p>
	<p>3) after Oscar mother POV. the happy itself round in a circle - either pan or track with him. Strands, women could be visible all of Oscar's dream, each through the eye.</p>
	<p>We continue to track or zoom into the window of the boys house (found)</p>
	<p>4) Back to after as before. Both continue their activities, suddenly the clock strikes 8 o'clock. Boy sleep and back. It will be a good time like to see get back.</p>



# Screening Shorts

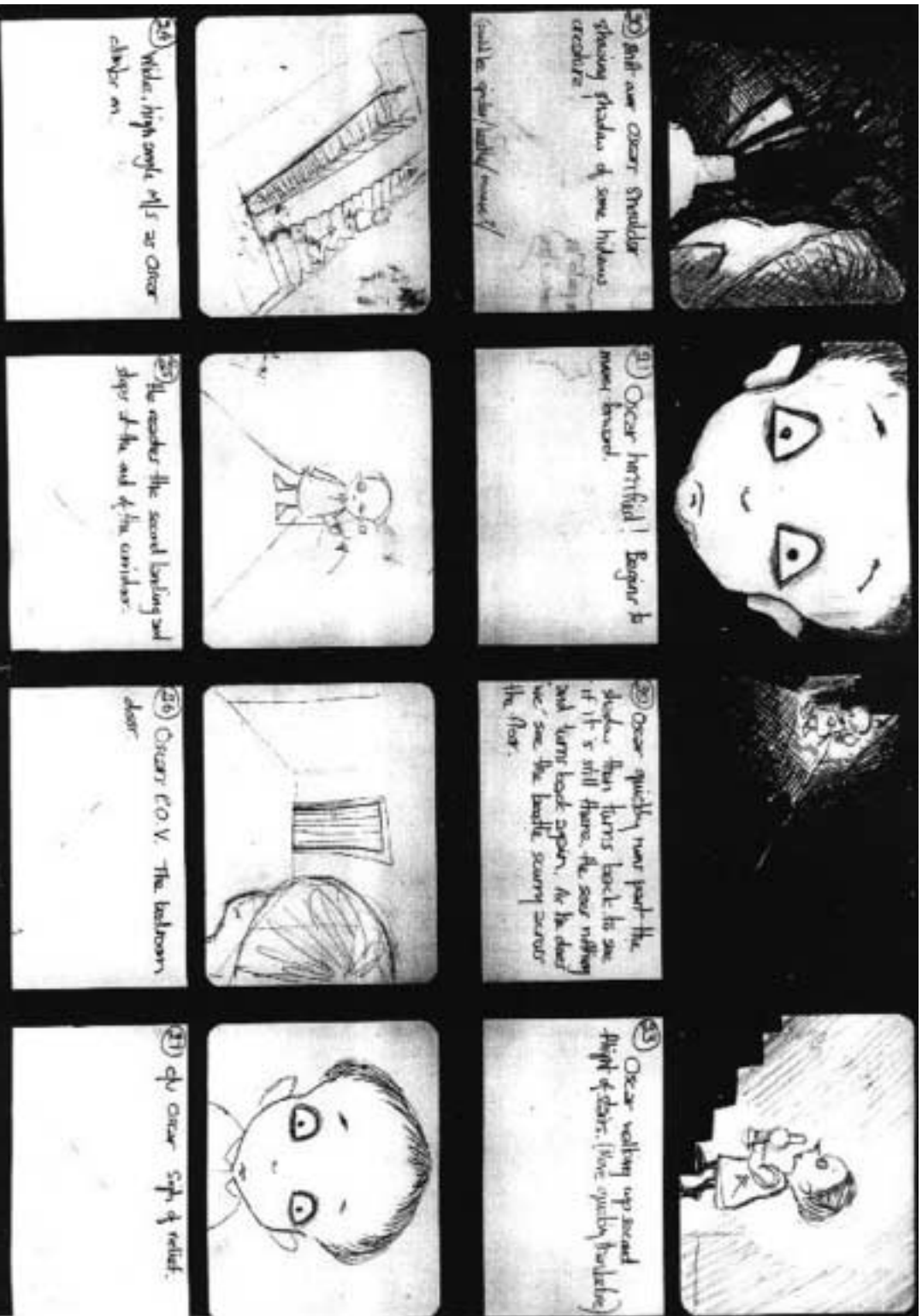
## The Sandman Storyboard

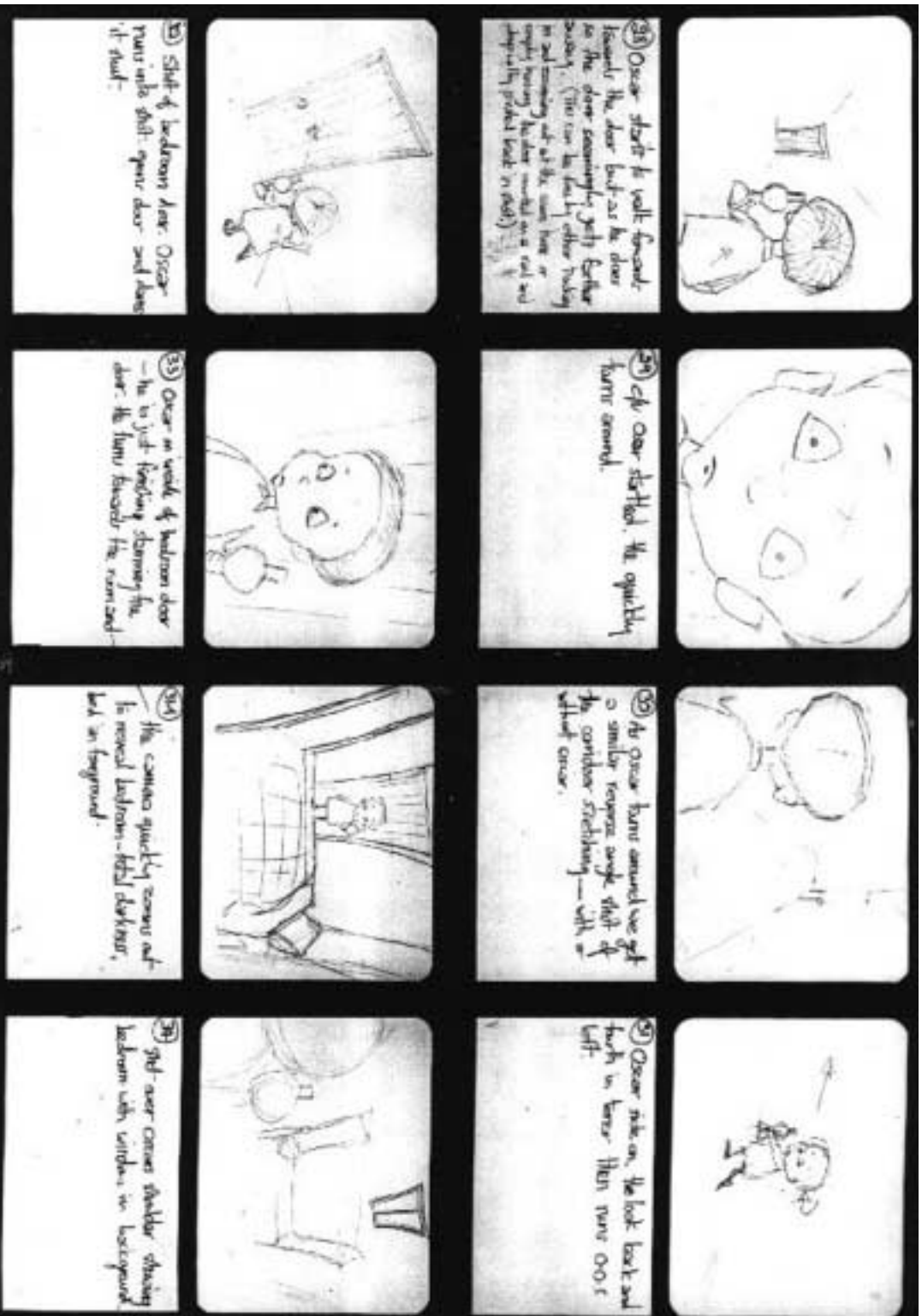
	<p>⑤ c/w Oscar - He quickly turns his head towards the clock-woman</p>		<p>⑥ Miller walks over to keep, takes him towards the door (Depending on what audience there is, Miller will take a jump from table and head this way)  <i>(Miller took Oscar and when he walks to see)</i></p>
	<p>⑦ c/w clock as our handle this speaking who last the hour than anything before world. Clock may not be as a large scale world.</p>		<p>⑧ Oscar opens the door and looks out into the darkness. He looks back towards his mother who seems to be on. He turns away and begins to move out.  <i>(Oscar pays no mind to night)</i></p>
	<p>⑨ c/w Oscar - He looks away from clock towards mother</p>		<p>⑩ We cut to hallway side of door. Right side of Oscar as he stands near end of long room and into hallway</p>
	<p>⑪ c-w/r Miller - She stands before up towards the clock, registers the time, just when her sewing and starts to get up.  <i>is?</i></p>		<p>As he closes the door we quickly pull back to reveal a man, distracted door frame. The camera can now take on very important angle. The man left to see how Oscar looks. Oscar continues to move towards the doorway looking towards himself. He says to the audience and looks up.</p>



	<p>13) Oscar POV of the staircase, looking into the darkness. The staircase can be much more exaggerated than shown - found perspective. A functioning staircase w/ however he needed.</p>
	<p>14) c/v Oscar: He looks back towards the door more than back to the staircase and generally moves forward.</p>
	<p>15) n/f from behind Oscar - as we watch him start to climb the stairs.</p>
	<p>16) c/v Feet through shaft.</p>
	<p>17) Camera slowly tracks or zooms up floors - hopefully with changing direction. Oscar POV.</p>
	<p>18) Reverse: angle shift looking down on Oscar. He walks towards camera. (Could get hand shot fill frame, and pan with him until he is walking away from cam)</p>
	<p>19) Oscar reaches top of stairs and begins to move into first hallway.</p>
	<p>20) Oscar slowly walking along first floor. He stops suddenly. He's seen something.</p>


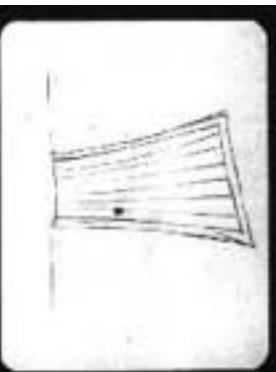


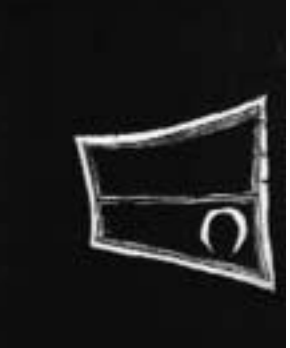
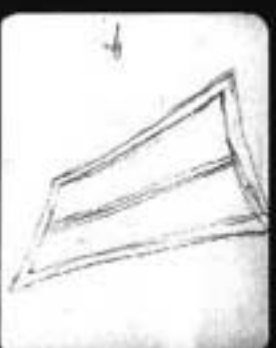








# Screening Shorts

## The Sandman Storyboard

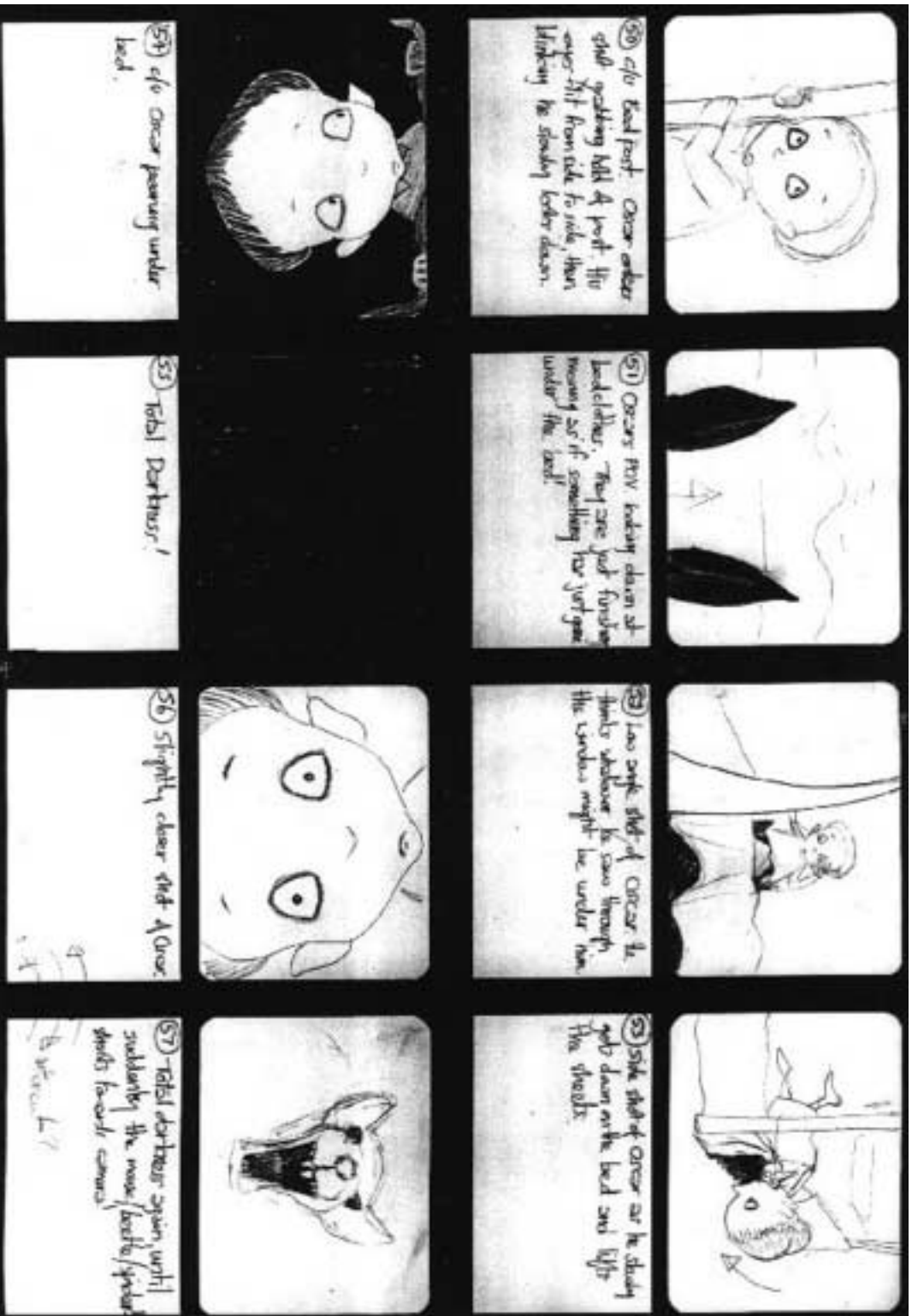
	<p>25) Oscar rubs forward head, lowering putting lamp on table so he sleep under covers &amp; had camera push closer with him.</p>
	<p>26) Oscar POV. Entry. Flickering light.</p>
	<p>27) Start with camera completely covering head so first one hand, then the other appears and slowly lower the sheet. Oscar later boards the window.</p>
	<p>28) Oscar falls down in bed and close his eyes. The camera slowly push away from him, board the window.</p>
	<p>29) Oscar POV window. We can see the moon beyond.</p>
	<p>30) There may be quite a distance &amp; that is had cover frame with window either. If it is window.</p>
	<p>31) Oscar later to the dream.</p>
	<p>32) Oscar turns over to sleep window POV</p>

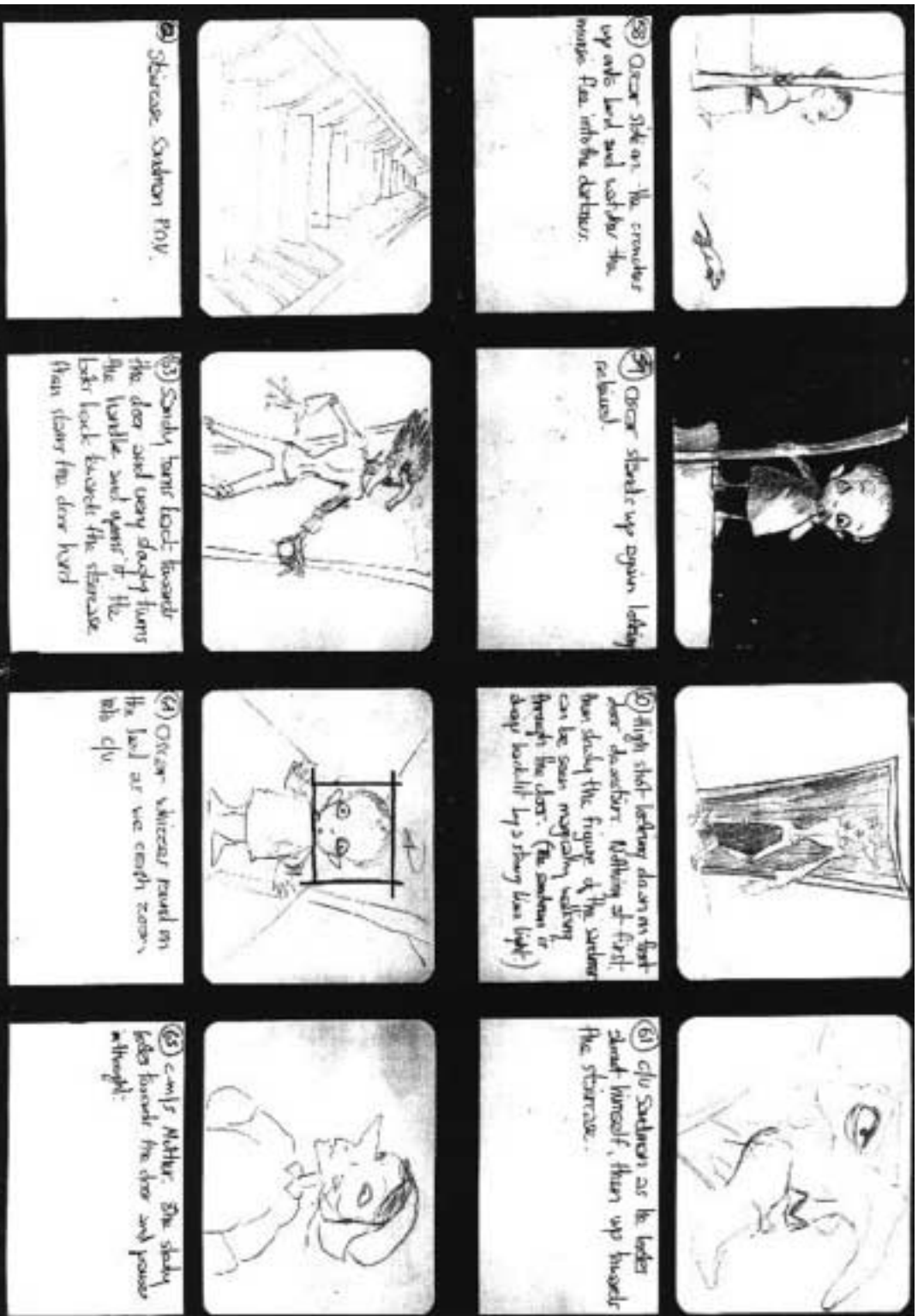









	<p>40) Window Oscar POV. We hold for a couple of seconds then windows suddenly blow open, fluttering loosely finally.</p>
	<p>41) Oscar jumps up in fright. The shadow of the shoulders move across the bed.</p>
	<p>42) High angle shot of window in living room. She slowly looks upward toward the camera, then slowly goes back to her usual staring her head.</p>
	<p>43) Tight c/o Oscar. No movement just staring.</p>
	<p>44) Start of moon through window. Hold very slowly we begin to see a face appear first the nose then begin to peek out of the side of the mouth then more of the face until it is looking straight at us.</p>
	<p>45) Oscar rubs his eyes in disbelief. Blink rapidly. Then other look toward the window.</p>
	<p>46) Window five hour gone.</p>
	<p>47) Oscar stands upon bed and looks about the room.</p>









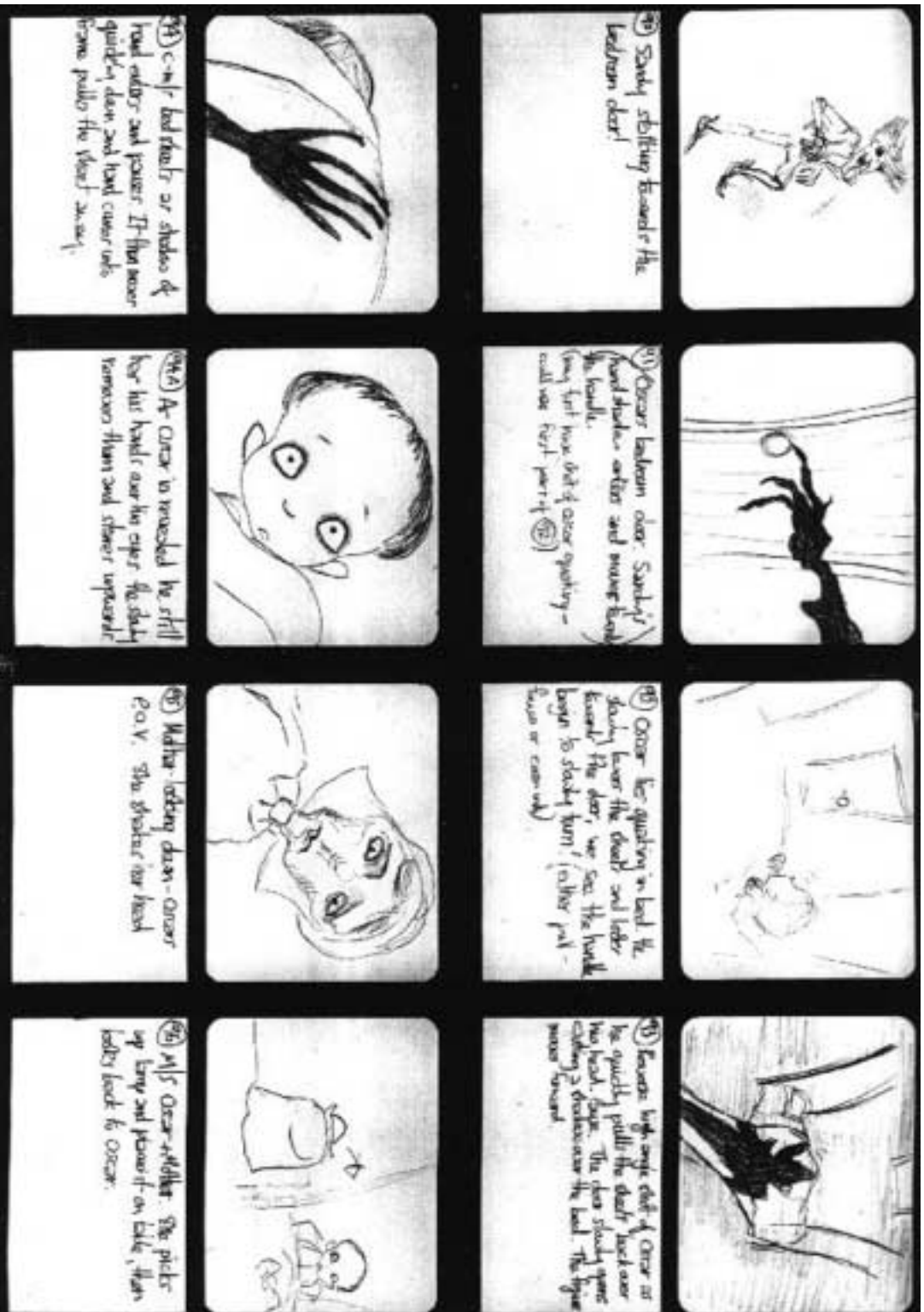
	<p>60) While still at highway as Sandy leaves 90% of the door lands and gradually moves toward the doorway</p>
	<p>61) Side still at doorway as sandy's shadow glides through. (his shadow)</p>
	<p>62) c/o Sandy's feet. get that ugly, then sandy's feet enter and getting sets down on step. We move up the staircase as his feet light up. he can't see the stairs so soon the p.</p>
	<p>63) Oscar can hear a foot crashing noise and almost scared he gets off the bed and runs slowly toward the door. (maybe pan over's all try) - help Oscar!</p>
	<p>64) See 63-20 (66) but as next feet enters, it passes down the steps</p>
	<p>65) c/o sandy looking upwards. he has a nervous look on his face. He quickly looks down.</p>
	<p>66) c/o sandy's feet stamping down hard on step.</p>
	<p>67) Oscar - startled by noise wake back to bed and jumps beneath the sheet - probably a similar shot to (60) shot E to may be used more often - more quickly with each shot!</p>





	<p>22) Reverse angle of 1/3 as Sunday surveys the corridor. The corridor leading to Oscar's room will have windows after doorway and passage show the side. He "begins" to walk forward.</p>		<p>23) Sunday getting closer.</p>
	<p>23) Side shot. Oscar in bed. He can now hear the creaking getting louder - he shifts a little startled up in bed.</p>		<p>24) Oscar starts get off the bed and begins to move forward. He accidentally knocks the lamp from the table. (25/51)</p>
	<p>25) Mr. Sunday. He emerges from one doorway and heads for another. He is still being very deliberate in his creeping making sure every step counts.</p>		<p>26) Sunday steps in middle of corridor and drops ladder towards camera. We follow crash down on as camera looks back and looks round in.</p>
	<p>27) Oscar pulls himself out of bed this curiously concerning his hair.</p>		<p>28) Oscar looks down to creep, then back to door. Then dark. back to bed (we track with him) as he once again shows showering under the sheets.</p>



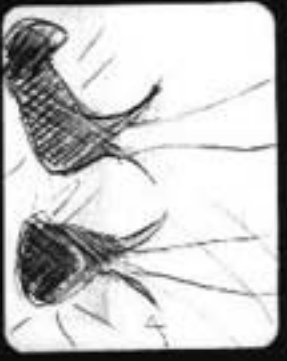









	<p>97) Start over Mother's shoulder. She kicks Oscar back in bed, puts hand over his eyes to show them that pain his forehead and turns to leave.</p>
	<p>98) Oscar says soft. Mother reaches door (off-camera) opens it. He looks out of door and turns away closing the door behind her.</p>
	<p>99a) As the door closes, it shows a close-up of Oscar's face. He looks to the camera. Still up at door. He sees in the light Oscar's shadow cast to the door. He jumps from bed, looks back towards the door, looking angry but still. He dramatically opens the door and steps to see towards the bed.</p>
	<p>99b) After looking towards bed. Oscar's shadow moves across the desk, the bed and finally enters frame in an exaggerated sliding pose - his fingers.</p>
	<p>100) Sandy, Oscar POV. Still in still pose. She reaches out at 1 and pushes the situation - the boy says you are not of his own accord but the Academy should can be done. Sandy starts to move away.</p>
	<p>101) Mf: We follow Sandy as he shifts round the bed, flipping on the great bed floorboards for the home. The other side of the bed he rises too fast high and jumps down here.</p>
	<p>102) Sandy/Oscar POV. He quickly whips round to see if he can when Oscar.</p>
	<p>103) Oscar - no movement.</p>






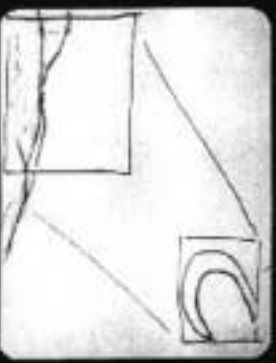
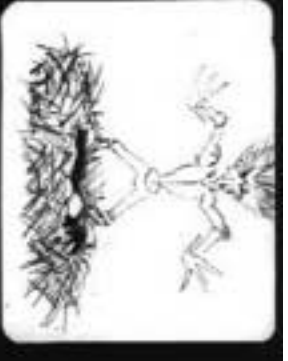






	<p>12) c/u. Empty dirt - just floor boards. Sandy's feet land. Bang!</p>
	<p>13) c/u Oscar.</p>
	<p>14) c/u Sandy - whistles out of kid. 14a) Sandy's body furling in air - maybe from against window</p>
	<p>15) c/u Feet landing again. These steps become softer + quieter as the sequence progresses - the sound effect for the landing also gets louder bc it's actual sound or musical effect.</p>
	<p>16) c/u Oscar.</p>
	<p>17) c/u Feet leaving shot. (Keep as well shoot each shot twice to allow for flexibility when cutting + precising sequence)</p>
	<p>18) c/u'r Empty. Sandy jumps into frame.</p>
	<p>19) c/u Oscar. He is now moving more and is starting to wake up</p>





	<p>121) Strahls that is Over. Girl look out bed in room. Sandy rear up hands like later power, then make shape to Over road. (Sandy fabric's secondary motion in each motion occur. After he has done he about: he produce a leaf from his left and left something inside. He move all of stick. (What her children Call me?) (Sandy)</p>
	<p>122) Mr. Wolf - Sandy's P.O.V. We can see three small creatures moving slowly about. Last not very clearly. Suddenly they take up hurriedly.</p>
	<p>123) Mr. Window - moon crescent - showing Sandy enters the. looks look over her shoulder, then turns back to board window and looks out of room - disappearing before he reaches window. Camera slowly zooms in towards moon - mir'cal!</p>
	<p>124) We quickly cut to edge of moon or we begin to half the head to earth - for top only see stars in this shot.</p>
	<p>125) Get in, to make - around those camera back away and eventually lands on nest or in start of film. Rise, Sandy gradually drops out of side of nest - moving in or he does something else to see in the nest.</p>
	<p>126) Sandy begins to slowly open the bag.</p>
	<p>127) cut's Sandy. He looks into the nest admiring the occupant, then reaches for the sack, and holds it up, then look back down in the nest.</p>
	<p>128) Camera move through cloud - we can see the beam light.</p>



