

THE FORSAKEN INDIVIDUAL

Written by

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The entirety of this film is in the aspect ratio of 1:1.1, aside from the final scene which begins in that way and then goes to an aspect ratio of 1:66.1

1 EXT. OUTDOORS - WOODS - DAY 1

MONTAGE:

LOW ANGLE - CLOSE UP - POV - SHALLOW FOCUS - STATIC -
HANDHELD

Slow shallow shots of nature commence, they seem floaty and dream like, back light with nothing there besides the blades of grass, leaf's of tree, bark of trunk, and flowers. Each cut holds, the motion blur is increased, everything seems somewhat detached from our reality. This continues for around 30 seconds. *

CUT TO BLACK:

TITLE CARD APPEARS WITH [INSERT NAME HER]

CUT TO:

2 INT. HOUSE - SIDE BEDROOM - MORNING 2

HIGH ANGLE - CLOSE UP - ONE SHOT - SHALLOW FOCUS - STATIC -
TRIPOD

A young man is lying in a bed, there is not much details in the room, the walls are static colours, nothing particularly catches the eye. Limited light is coming into the room, but that was is had fallen upon his face. The man takes a few seconds but finally awakes from sleep, slowly opening his eyes, the shot holds on his face as they dilate. *

SMASH CUT TO:

HIP LEVEL - COWBOY SHOT - ONE SHOT - SHALLOW FOCUS - STATIC - TRIPOD

Looking into the room from outside the window, the curtains are closed, but quickly they open to reveal the young man fully dressed in a t-shirt and jeans and the room, the lack of distinguishing features continues, the bed is up against the wall behind the young man with the door to the right and a night stand besides the bed with a book on it, around the young man there is book cases and clothing racks.

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CUT TO:

HIGH ANGLE - CLOSE UP - ONE SHOT - SHALLOW FOCUS - STATIC - TRIPOD

A mirror is present but looking upwards we are not able to see what is in it, a hand enters the frame and spins it to reveal the young mans face, with a line of light on it reflected of the mirror the shot holds for a while as he looks longingly into the mirror and then young man moves out of the line of sight of the mirror.

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CUT TO:

GROUND LEVEL - EXTREME CLOSE UP - INSERT - SHALLOW FOCUS - STATIC - TRIPOD

A pair of shoes is on the floor with the bed behind them, the young man walks into frame from the right and sits down and then puts them on and gets up and leaves frame right, all this time the camera holds on the low angle .

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CUT TO:

HIP LEVEL - EXTREME CLOSE UP - INSERT - SHALLOW FOCUS - STATIC - TRIPOD

The door of the bedroom is framed in the centre, the young mans hand enters frame from the left and opens the door, we see him leave getting a small look into the corridor outside but before any real detail can be discerned he closes the door.

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CUT TO:

SHOULDER LEVEL - MEDIUM CLOSE UP - ONE SHOT - SHALLOW FOCUS -
TRACKING - GLIDECAM

The young man is walking down the street with the camera following closely from behind, wearing multiple layers of clothes t-shirt, jumper, jacket. The background is almost entirely concealed by the young man but what we can see it seems to be a suburban area with houses on both sides of the street, they appear to be bungalows, he has headphones in and we can hear the faint sound of the song he is listening to, as he walks every so often the shot jumps forward in time till later in his walk. *

CUT TO:

4 EXT. STREET - PARK - DAY 4

EYE LEVEL - CLOSE UP - DIRTY ONE SHOT - SHALLOW FOCUS -
STATIC - GLIDECAM

The shoulder of the young man is on the left of the frame, on the right is the park that he is over looking, he is outside of the gate, the shot starts like this but then the young man begins walking towards the gate and the shot holds. *

CUT TO:

5 EXT. PARK - BENCH - DAY 5

HIP - LEVEL - FULL SHOT - ONE SHOT - SHALLOW FOCUS - STATIC -
TRIPOD

There is a empty bench framed in the centre of shot looking from behind, surrounded by green, the young man enters from frame left and sits, the shot holds for a second as he sits down and deflates. *

CUT TO:

LOW ANGLE - CLOSE UP - ONE SHOT - SHALLOW FOCUS - STATIC -
TRIPOD

The frame is dominated by the left hand side of the young mans face, the music is still playing faintly, he is breathing deeply, he looks around for a second, and catches something and lingers on it for a moment, then he returns his vision to in front of him and leans back, moving out of focus and closing his eyes.

FADE TO:

6 EXT. OUTDOORS - WOODS - DAY

6

MONTAGE:

LOW ANGLE - CLOSE UP - POV - SHALLOW FOCUS - STATIC -
HANDHELD

The world of green that we saw earlier once again returns, the slow moving greenery is all we see, these slowly cut between one and another, holding longer on some, animals are introduced, this dream like world seems to be an escape it seems idyllic with no sense of civilization being present, the motion blur seems to be increased and it may be slightly slowed down but neither are to a ridiculously noticeable amount.

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SMASH CUT TO:

7 EXT. PARK - BENCH - DAY

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LOW ANGLE - CLOSE UP - ONE SHOT - SHALLOW FOCUS - STATIC -
TRIPOD

We hear someone talking out of frame, this is like a brick being thrown through a window for the audience, it brings the young man back into this world. The young man, still out of focus and still looking at his left hand side of his face.

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OFF SCREEN SEEMINGLY MAN
(we can barely figure out
what he is saying)

Hey.

He takes one headphone out, with music still playing, and moves back into focus looking up and to the right as he does some emotion seems to have entered his face if anything it is annoyance.

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OFF SCREEN SEEMINGLY MAN (CONT'D)
(we can barely figure out
what he is saying)
We haven't seen you for a while?
You doing alright.

THE YOUNG MAN
(no real emotions across
his face, but nodding
subtly)
Yeah.

The young man is not focused on the passer-by, his eyes are looking around the park, but nodding along to what he is saying.

OFF SCREEN SEEMINGLY MAN
(we can barely figure out
what he is saying)
Well, this really is a coincide, we
where wondering where you had
gotten to...

CUT TO:

HIGH ANGLE - EXTREME CLOSE UP - INSERT - SHALLOW FOCUS -
STATIC - TRIPOD

A shot of the young mans hands as the passer-by goes on, they
are clearly impatient, they jump no real subtilty to there
motion. *
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OFF SCREEN SEEMINGLY MAN (CONT'D)
(we can barely figure out
what he is saying)
We where all worried you had packed
up and left, we really have been
missing you...

CUT TO:

GROUND LEVEL - EXTREME CLOSE UP - INSERT - SHALLOW FOCUS -
STATIC - TRIPOD

A shot of the young mans shoes from behind as the passer-by
goes on, as the shot continues the young mans begins to move
his feet, not to a very noticeable amount to the stranger but
to us it dominates everything. *
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OFF SCREEN SEEMINGLY MAN (CONT'D)
(we can barely figure out
what he is saying)
(MORE)

OFF SCREEN SEEMINGLY MAN (CONT'D)

One day you were coming out every
night, then the next poof, and we
haven't seen you since...

CUT TO:

EYE LEVEL - EXTREME CLOSE UP - INSERT - SHALLOW FOCUS -
STATIC - TRIPOD

A shot of the back of the young man as the passer-by goes
on, he is moving his head in small ways, twisting the neck,
his cheek movements affect his neck, his shoulders are tensed
up. *

OFF SCREEN SEEMINGLY MAN (CONT'D)

(we can barely figure out
what he is saying)

Well, it's nice to see you, I have
to run, see you. You know this
weekend we have one on would great
to have you back.

CUT TO:

LOW ANGLE - CLOSE UP - ONE SHOT - SHALLOW FOCUS - STATIC -
TRIPOD

The shot returns back to the young man, he is looking down
seemingly grimacing and his eyes dart back up and to the right
as he speaks, then quickly back down to not make full eye
contact. *

THE YOUNG MAN

(no real emotions)

Yeah, well see you.

The passer-by walks off to the young man's left, and the young
man tracks him as he walks moving his head towards the right
of frame for a small while, after a few seconds he puts his
headphones back in, breathes in, and leans back once again. *

FADE TO:

MONTAGE:

LOW ANGLE - CLOSE UP - POV - SHALLOW FOCUS - STATIC -
HANDHELD

Once again we return to the natural world, this time after a few shots, hands are touching the nature in every shot, by now the audience can tell that the motion blur is increased and that the shot has been slowed down.

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SMASH CUT TO:

9

EXT. THE MODERN WORLD - DAY

9

EYE LEVEL - WIDE SHOT - POV - SHALLOW FOCUS - STATIC - TRIPOD

Suddenly it is a quick shot of a car speeding by, overwhelming our visual and auditory senses.

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SMASH CUT TO:

LOW ANGLE - CLOSE UP - ONE SHOT - SHALLOW FOCUS - STATIC -
TRIPOD

We return to the young man on the bench, as he lurches forward, while gasping for air and stands up and leaves the shot very quickly with out his normal carefulness.

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CUT TO:

10

EXT. PARK - WOODED AREA - DAY

10

SHOULDER LEVEL - MEDIUM CLOSE UP - ONE SHOT - SHALLOW FOCUS -
TRACKING - GLIDECAM

The young man is walking in a wooded area, up a small hill, the camera follows from behind, like once again as time passes, we cut forward in time, and we can subtly hear the music playing in his headphones as the walking continues the young mans motions become more and more exaggerated. The young man suddenly stops.

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CUT TO:

LOW ANGLE - CLOSE UP - ONE SHOT - SHALLOW FOCUS - STATIC -
GLIDECAM

The young man is breathing heavily, swirling his head around, clearly overwhelmed, the shot is mainly focusing on the left hand side of his face. *

CUT TO:

SHOULDER LEVEL - EXTREME CLOSE UP - ONE SHOT - SHALLOW FOCUS -
STATIC - GLIDECAM

The young man is suddenly once again with no emotions on his face, his left hand side of his face is taking up the entirety of his face. *

CUT TO:

EYE LEVEL - MEDIUM CLOSE UP - ONE SHOT - SHALLOW FOCUS STATIC
- TRIPOD

The young man is centred in the frame, the camera is on the back of his head, and he is standing in front of a field staring into the distance, this field is just green, with a wire fence ahead of him, his hands in his pockets the shot holds for a few moments. *

FADE IN:

MONTAGE:

11 EXT. OUTDOORS - WOODS - DAY

11

LOW ANGLE - CLOSE UP - POV - SHALLOW FOCUS - STATIC -
HANDHELD

The green world has again returned, this time from the start hands are touching the nature, this time the shots are held for much longer, and suddenly instead of the wild outdoors, it cuts to normal household flowers, in a garden with the hands till touching them but then an older pair of hands enter the shot and touches the young mans hands, the motion blur and slowed down footage is also present here. *

12 INT. HOUSE - SIDE BEDROOM - AFTERNOON

12

EYE LEVEL - CLOSE UP - ONE SHOT - SHALLOW FOCUS - STATIC -
TRIPOD

The young man is sitting on the side of the bed with no
jacket or hoodie, just t-shirt and with ought his headphones
in, he opens his eyes slowly, he looks around the room *
nodding an grimacing, there is still no emotions in his eyes. *

CUT TO:

HIGH ANGLE - EXTREME CLOSE UP - INSERT - SHALLOW FOCUS -
STATIC - TRIPOD

The young mans hand is on his thigh, it is alone the shot
holds, but then the same older hand enter the frame from the
right and touches the hand. *

CUT TO:

EYE LEVEL - CLOSE UP - ONE SHOT - SHALLOW FOCUS - STATIC -
TRIPOD

The young man looks up to the right and tracks the person
down as they sit down, the person hugs the young man and as
they do emotions return to the young mans face the aspect
ratio of the film expands to 1:66.1 to reveal more of the
world, the shot holds for a few moments.

CUT TO BLACK.

THE END.