

## Cinematography and Acquisition assignment

In this document will be presented my storyboard for this project that I directed.

Before that, however, please allow me to credit my friends who helped me finish it.

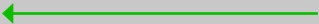
Vadim Yurkevichyus	- Tom, main actor
Andrew Kimask	- sailor, main antagonist
Alexander Berezovski	- sailor, supporting
Alan Durnev	- sailor, supporting; sweat-serum sprayer
Kirill Konstantinov	- sailor, supporting
Ksenia Fadina	- waitress, supporting; make-up
Vadim Atrostsenko	- man-tripod for light; advice
Anastasia Kirsanova	- woman-tripod for lights; advice; make-up

Special thanks to Vadim Atristsenko for providing me with the shooting location and equipment.

### Legend

Arrows are used to illustrate movements in the shots. As I often have dense sequences of images, sometimes the actions are obvious and arrows aren't used.

Character movement: red 

Camera movement: green 

Please zoom in to view this document comfortably.

## Colour Concept



My colour and lighting choices were initially inspired by renaissance paintings. In short - a vivid bunch of sailors who belong to the place, their presence “owns” it. They are energetic and lively, orange suits them best. The protagonist is an outsider who is uncomfortable in their presence, and seems to be anathema to them. This is from the part of the script when Tom first notices the group of 4 men. The background is dark, eerie.

Most of my shots are already stylised according to my vision of the final film. But, some shots are too dark or too bright, or too uneven. This photo captures the style and quality the best.

This photo was not manipulated in any way except a few brightness and levels adjustments.

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**Extra:** The main counterparts to this plot - an “in-group” of people, and an outsider - I wanted to denote those with colour. I also wanted to stay away from the beaten path of “warm - good, cold - bad”.

The antagonists in this story belong to this bar. It’s their territory, they feel comfortable. There is only a slight hint of aggression in their palette. Their colour is warm orange - that of a cozy homely fireplace; that of brimming life and energy.

The protagonist, however, is an outsider. He does not belong. His colour is stingy, pale blue - as if still borrowed from the unwelcome streets of the unfamiliar city at night.

He is not always lit blue, however. There are times where he is neutral or contested between the two colours. You could say this means something, but in my opinion it’s only aesthetical. If one analyses art too much, he destroys it.

## The vanilla version

This version of the storyboard goes 100% according to the script. I believe we have been told we could make our adjustments to the script - if kept minimal. I did that at first, but then got advise that I should stay as close to the script as possible.

Stay true to the script - I will do that. I hope this is not a mistake. The storyboard I submit, the storyboard you will see on the first page - it follows the story to the T.

But I am at the very lease very curious about my take on the story. So, if possible, I would like to attach it to the end of the paper to get some comments on it, purely for educational purposes. I do not ask you to consider it for marking. If you think this is against some rules, then please do not look at the edited script. The difference only begins with shot 13, and before you will even see the first shot of the edited version, there will be a warning page; so you will have ampt warning before. I am sorry to ask this of you. I am really eager to get comments on the works that I identify closer with, especially in comparison with the “vanilla version” that I did, that is all.

## Shot 1

Int.

*Medium-long shot. Static.*

A door to a bar, shot from within. It opens and TOM, a young man, peeks inside. Confirming this place is a bar, he steps inside.





## Shot 2



Int.

*Medium-long shot. Static.*

TOM looks at the place, standing still. It is dimly lit, and a bit mysterious, but otherwise normal.

This is an establishing shot where we see the place of action.

## Shot 3



Int.

*Long shot. Pan and track.*

TOM starts walking, slightly cautiously, to a table.

This is also an establishing shot. We see more of the bar...



And the doorway to where we will later see the antagonists.



The doorway is best seen at this point. It is blurred, and dim, so only see some flickering lights. It does not attract attention now.





## Shot 4

As he sits down, he notices a waitress approach.

Int.  
*Medium shot. Static.*

Waitress hands TOM the menu, but he refuses.

*TOM:* Thank you, I'll just have a sandwich.

His voice is not very sharp. He is a slightly cautious person, it seems. The waitress leaves.



TOM examines his surroundings, looks to his right. Camera adjusts to have him more to the centre.



## Shot 5

Int.  
*Medium-long shot. Static.*

To his right, beyond the doorway, TOM sees a group of rowdy-looking sailors. They are lively, actively discussing something.



## Shot 6



Int.

*Medium shot. Static, then zoom to close-up.*

TOM keeps examining them as the waitress approaches with his sandwich.

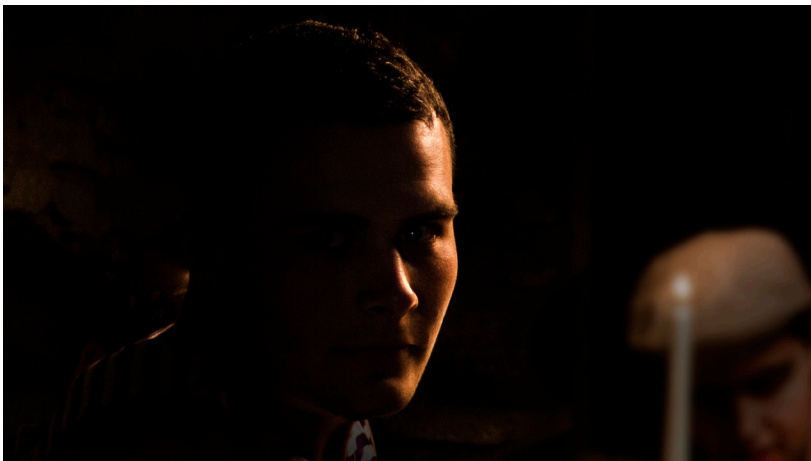
The waitress looks at TOM with curiosity; as if gauging his reaction; or is she? Maybe she is just looking.

Then suddenly TOM notices something and the camera zooms into his face.



Zoom.

## Shot 7



Int.

*Close-up. Static, then pan.*

Was he really looking at him? TOM is sure he sees one sailor give him a scary glance, but it's dark and hard to tell.



The camera then pans down quickly and locks onto a gun in the sailor's pocket; his hand hovers over the hilt.



### Shot 8



Int.  
*Close-up. Static, then pan, then static, then pan.*  
TOM breaks the possible eye contact, jerks away. He is visibly distressed, sweating.

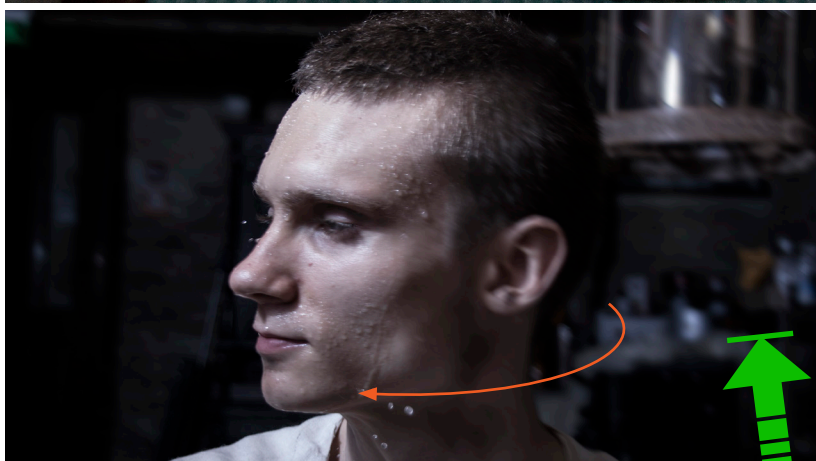


He looks down, the camera starts panning down too - in the same fashion it panned in shot 7.



...showing TOM kneading his sandwich. This juxtaposes his defenselessness and the sailor's weapon.

Suddenly:  
*Sailor: Hey you!*



Camera sharply pans back to his face as TOM sharply turns to the source of the voice. During all this:

*Sailor (muted): Pass the salt!*





Shot 9

Int.  
*Medium-long shot. Static.*

We cut to the sailors. One of them is turned to TOM.

*Sailor (repeats himself): Salt!*



Shot 10

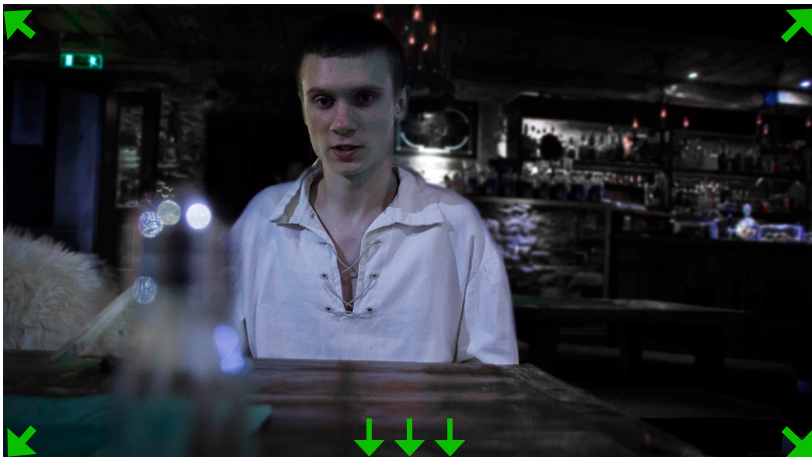
Int.  
*Close-up. Zoom out to medium. Then pan and track w/ zoom to medium-long shot.*

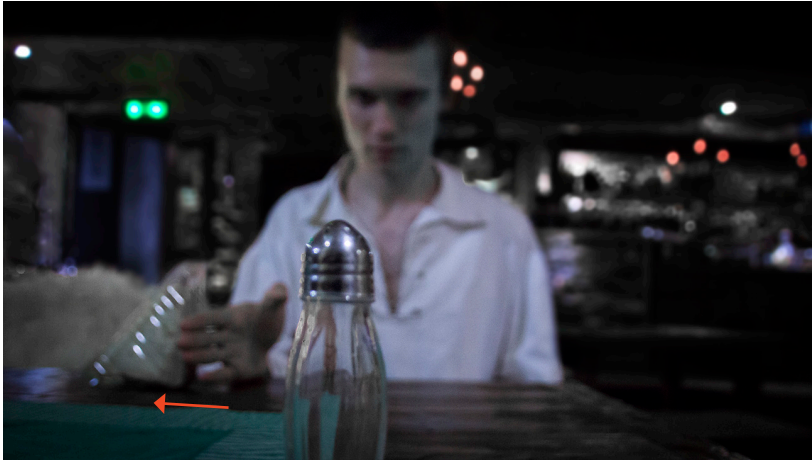
TOM realises his situation. Background sounds get muted. There is no way out. He looks down at the table--



--as we zoom out and pan to see the salt. It's there. He has no choice.

Short pause.

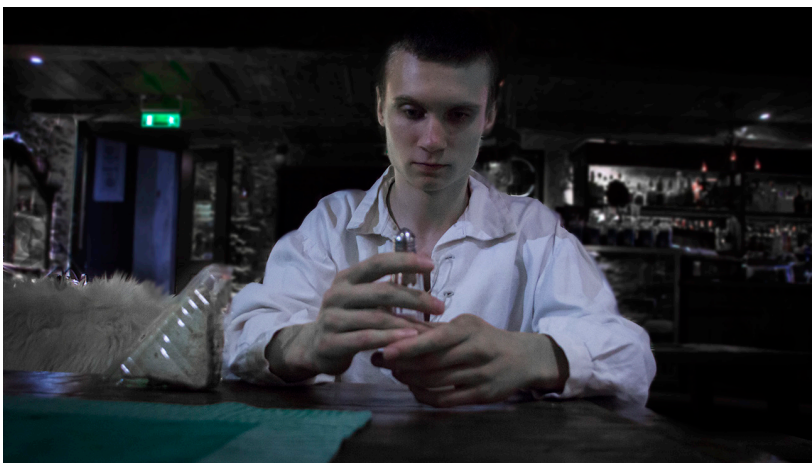




TOM moves his sandwich out of the way.



Reaches for salt.



Contemplates his situation for a second.



TOM stands up, camera follows, circles around to show him walking towards the doorway with the sailors.

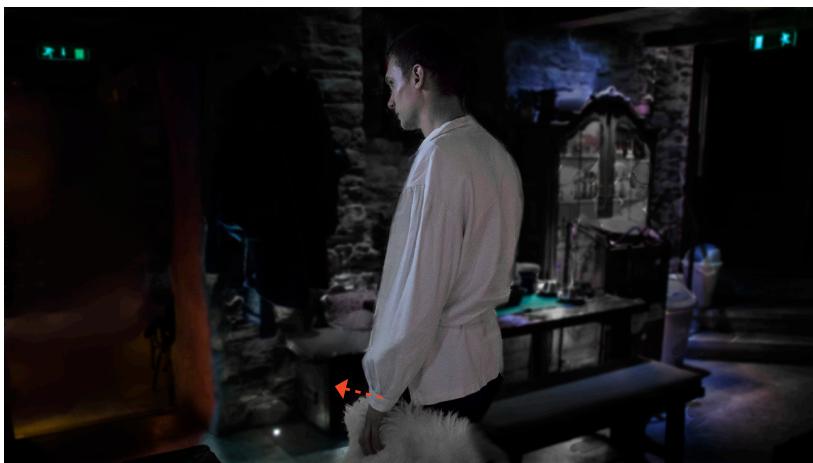




Stops, looks down at salt. TOM is mustering strength.



He takes a deep breath.  
Starts taking a step.



As his foot falls towards the ground, the camera quickly fades to black. The footstep is the only sound we hear; it echoes.  
All sounds and visuals are gone completely.





Silence. Blackness. Several seconds.

### Shot 11



Int.  
*Close-up. Zooms out into medium shot.*

Like a splash of cold water into the face of a person who had passed out, we are awoken to the vibrant colours and noises of the sailors' company.

TOM puts down salt, and we zoom out.



Sailor grins.



TOM is scared to just walk away. He cautiously looks at the sailors, looking for a way to escape. When suddenly...

## Shot 12

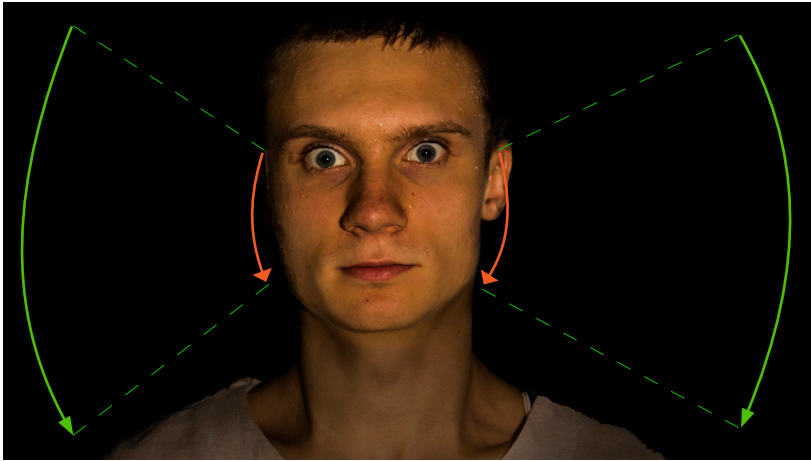


Int.

*Close-up.*

The sailor reaches for the gun.

## Scene 13



Int.

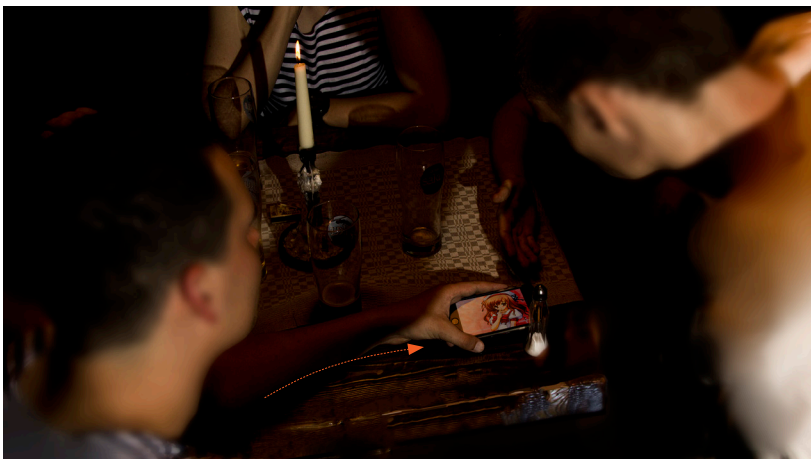
*Close-up. Track.*

TOM freezes in his tracks.

His face follows the sailor's hand - as if the camera was attached to it, and always following his face.

So as the hand lowers down, the camera moves down in space also, but tilts up to still keep TOM's face in centre.

## Shot 14



Int.

*Close-up. Zoom.*

What it turns out to be in reality something TOM did not expect. Perhaps he should actually have listened to the sailors' discussion, but he had been too scared to do that.

"This is him. My grandson, I mean," - says the sailor to his friends. TOM keeps standing still.





We zoom to see the photo in close-up.

Shot 15

Int.  
*Close-up.*

It takes a second for TOM to process the turn of events. This was totally unexpected.



But within moments a sweet wave of relief washes over him. He wipes his sweat and starts laughing.



He keeps laughing until he realises the sailors went quiet. Likely looking at him.

He courteously, but awkwardly, smiles and takes a step back, going away.





As he leaves the frame all that remains is a black screen. The end.

### Acknowledgement:

Many shots look darker on some screens than on others. Unfortunately, many shots do look darker than I intended. Ideally, the background would be still dark, while the characters more or less dramatically lit. I did not have the authority to manipulate some parts of the bar's lighting, unfortunately.

Thank you for reading

Leonid Jakobson, i7432481, CAA first year 2015-16  
Bournemouth University

On the next page you can find the "edited" version of the script. As I said before, if you believe it is improper to even look at it, please stop here and do not scroll further. I am very grateful for your understanding.

## The edited version

Once again, if you would comment on this story for me, I would be insanely grateful. Would you say it fundamentally changes the script? Is it better in terms of character coherency?

Thank you.

If you cannot do this, I completely understand. I am sorry to ask such a thing in the first place.

# Shot 1

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*Medium-long shot. Static.*

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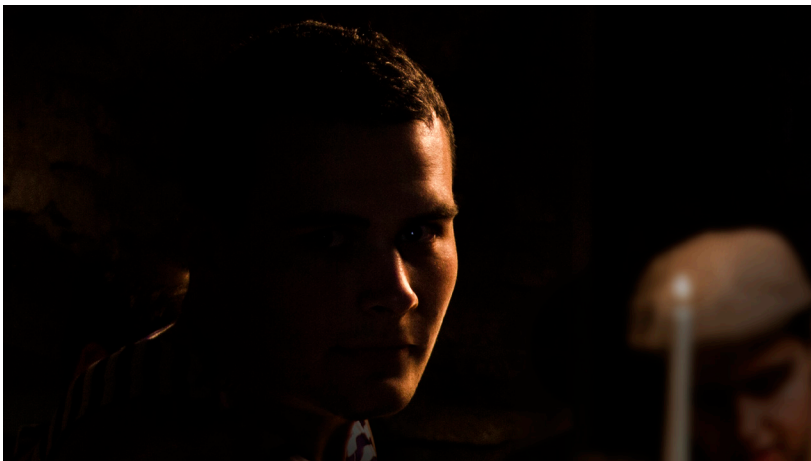
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Zoom.

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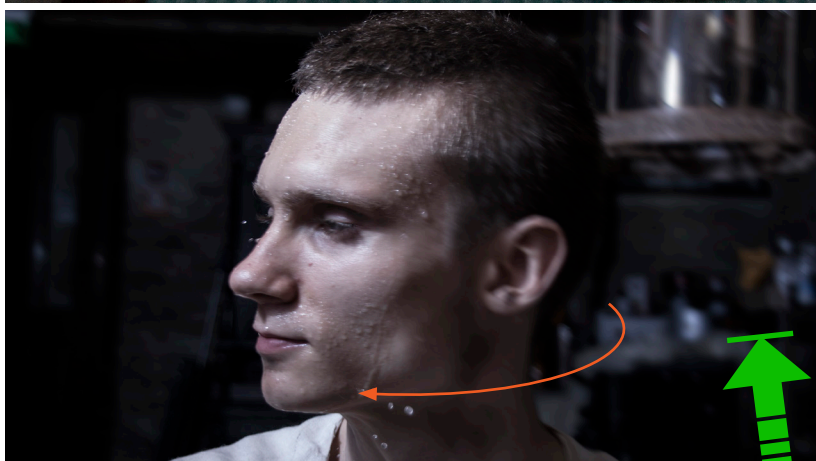


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...showing TOM kneading his sandwich. This juxtaposes his defenselessness and the sailor's weapon.

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*Sailor: Hey you!*



Camera sharply pans back to his face as TOM quickly turns to the source of the voice. During all this:

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We cut to the sailors. One of them is turned to TOM.

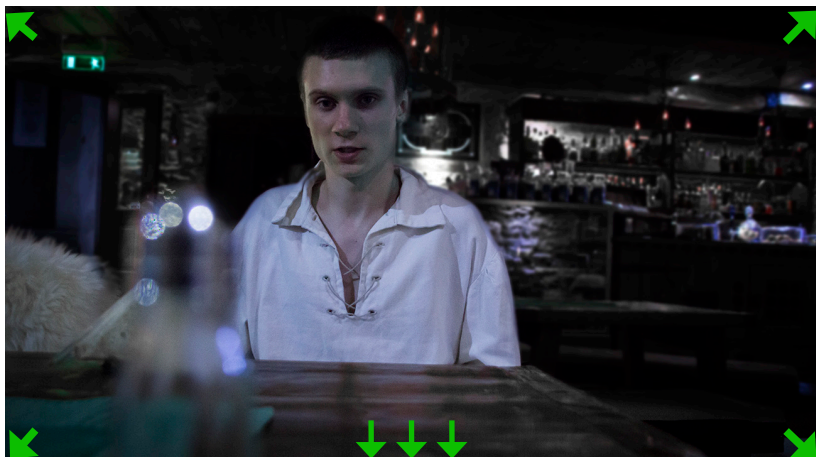
*Sailor (repeats himself): Salt!*

Shot 10

Int.  
*Close-up. Zoom out to medium. Then pan and track w/ zoom.*



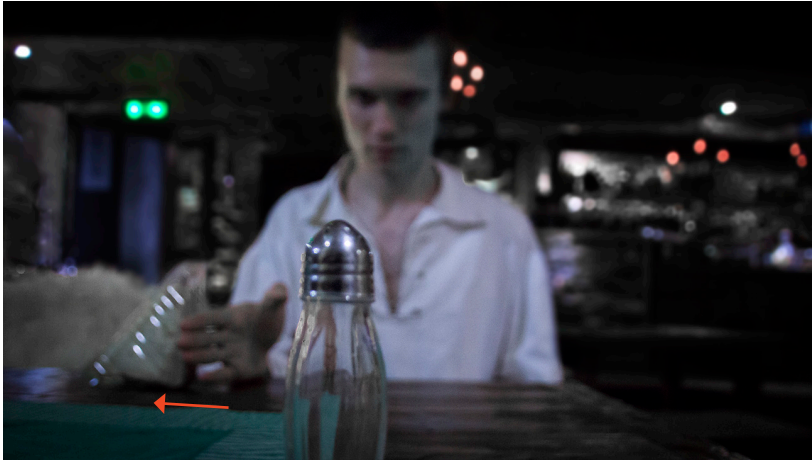
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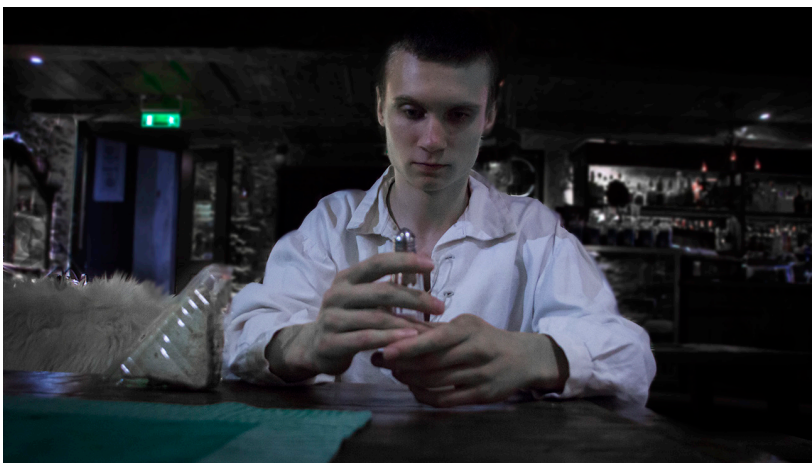




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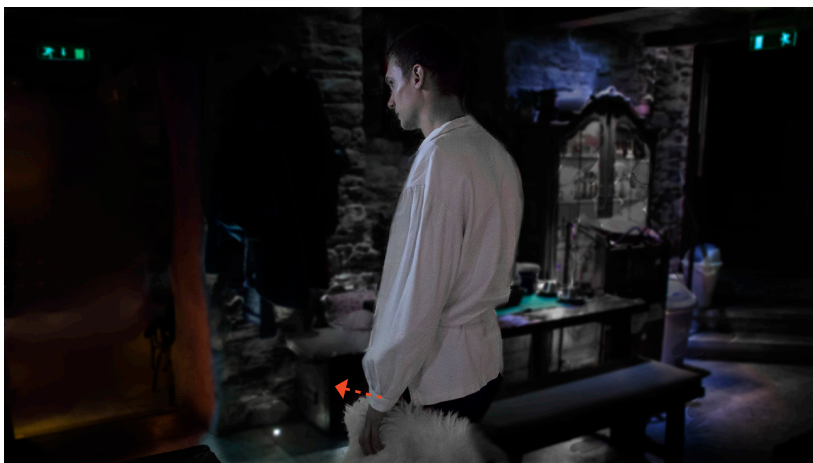
TOM stands up, camera follows, circles around to show him walking towards the doorway with the sailors.



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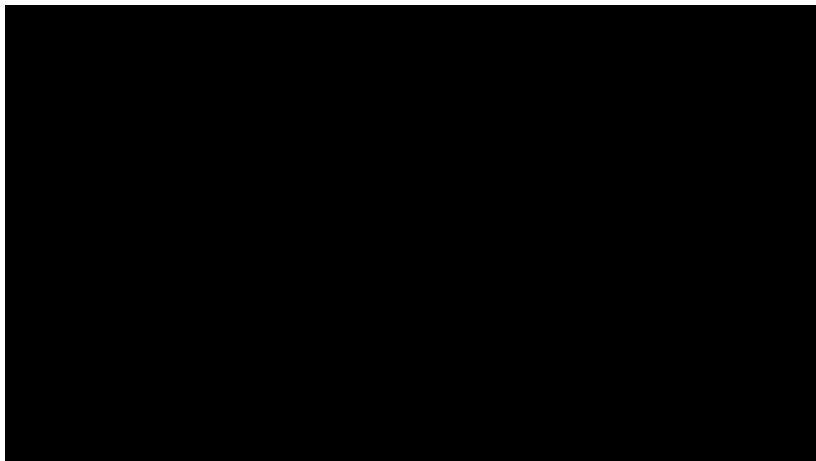
He takes a deep breath.  
Starts taking a step.



As his foot falls towards the ground, the camera quickly fades to black. The footstep is the only sound we hear; it echoes.  
All sounds and visuals are gone completely.







Silence. Blackness. Several seconds.

### Shot 11



Int.  
*Close-up. Zooms out into medium shot.*

Like a splash of cold water into the face of a person who had passed out, we are awoken to the vibrant colours and noises of the sailors' company.

TOM puts down salt, and we zoom out.



*Sailor:* Thanks man. (To the group:) As I was saying, he is a total cuty!

Is he picking on TOM? He is afraid. The sailors are rowdy as ever, laughing and talking. Their voices become muted as we only hear TOM's nervous breathing.

He is unsure.



He tries taking a step back.



Sailor (voices return to normal volume): No, you know what! You gotta see!



He grabs TOM's arm, draws him in, places hand on shoulder. TOM is scared, he meekly obides.

### Shot 12

Int.  
*Close-up.*



TOM sees where the sailor's hand is heading. He is shaking and sweating.

### Shot 13

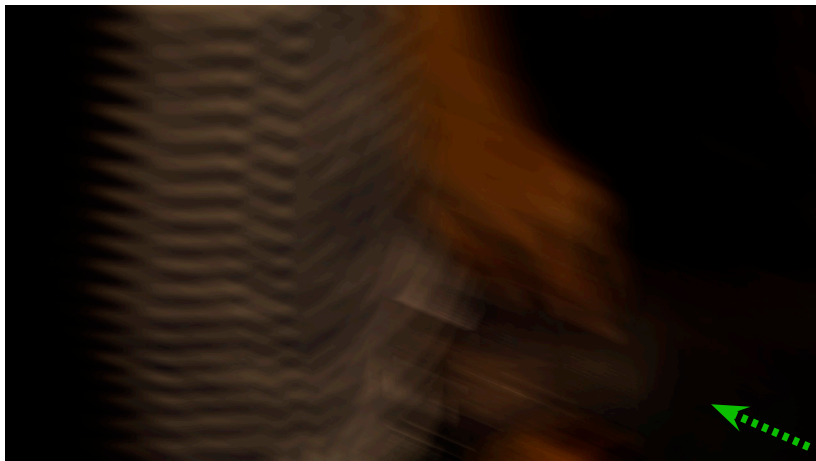
Int.  
*Close-up/POV. Sharp pan.*



The sailor brings his hand to the gun.

This is not literally a POV shot, but the camera moves to "illustrate" how TOM would look away.





We don't see him actually grab it. TOM looks away - jerks his eyes to the left.

Shot 14

Int.  
*Close-up. Then zoom.*

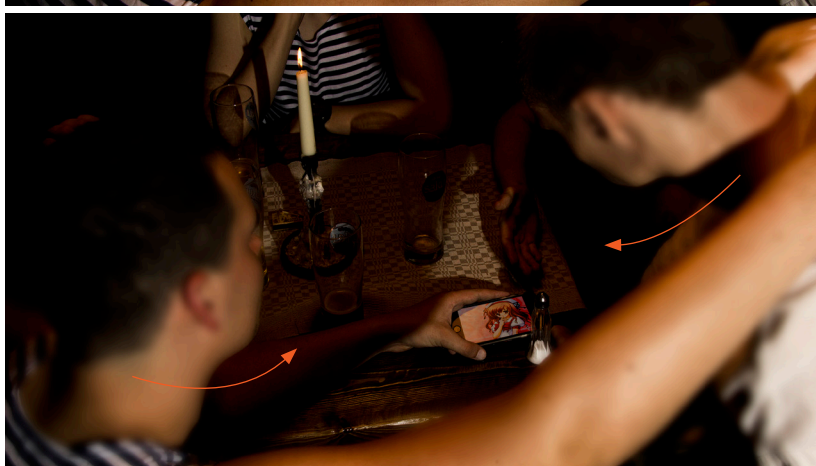


The sailor brings the gun onto the table; out of focus, we cannot see it.

He widely grins, audibly, looks at TOM.

TOM (laughing nervously, looks to the side): I am sure this is not necessary...

Sailor barks at him to look. TOM looks down--



--instead of a gun, there is a phone with a picture!

*Camera zooms in to phone as it came into focus.*



Sailor: That's him. My grandson I mean. Total cuty!

There is tenderness and care in his voice.

## Shot 15



Int.  
*Close-up.*

It takes a second for TOM to process the turn of events. This was totally unexpected.



But within moments a sweet wave of relief washes over him. He wipes his sweat and starts laughing.



He keeps laughing until he realises the sailors went quiet. Likely looking at him. He courteously, but awkwardly, smiles and takes a step back, going away.



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