

CURIOUS LOCATION LIST PART 2 (DRAFT 9/5/20)

SC# PP# TITLE	INDOOR OUTDOOR RECORD	DIALOG RECORDING VOCAL EVENTS	NOTES—FOR DESIGNERS NOTES FOR BLOCKING ENSEMBLE MOVEMENTS
28. SCHOOL ROOM & DOORFRAME PP 38 - 39	OUTDOOR	DIALOG	STUDENTS IN CHAIRS, REV PETERS AND MRS. GASCOYNE AT DOORFRAME. COMPANY DEVISES A HIDING PLACE FOR C+. ONE ENSEMBLE MEMBERS PICK-POCKETS ED'S CREDIT CARD FROM HIS SHIRT POCKET.
29. STREET P. 39	OUTDOOR	DIALOG	SCHOOL DOOR FRAME CAN BE REUSED. ENSEMBLE CAN SET THE DOORSTEP ETC FOR MRS ALEXANDER. NO OTHER DOORFRAMES NECESSARY. TOBY IS W/ C+
30. HOME P. 40	OUTDOOR	RECORDING	WITH THE REPETITION OF 3558 (ED'S CC PIN #) C+ WALKS TO HIS DOOR FRAME GRABS HIS BACKPACK WITH SLEEPING BAG AND STANDS IN FRONT OF THE FRAME. ONE OR TWO ENSEMBLES DELIVER THE PURLOINED CREDIT CARD.
31.SWINDON PP 40 - 41	OUTDOOR	DIALOG W/ LADY IN STR RECORD C+ "I KNEW THAT THE TRAIN STA..."	WHILE C+'S UNDERSCORE IS PLAYING (P. 41) HIS GAZE SHOULD BE MAKING DIRECT ADDRESS TO THE CAMERA.
32. SWINDON TRAIN STA PP 41 - 44	OUTDOOR	RECORD ENSEM- BLE CHORUS; DIALOG RECORD SIO P44	ENSEM MOVEMENT CREATES MOVING PATH OF SPIRAL, RIGHT TURNS, NEXT LEFT, MORE RIGHT TURNS. TRAIN STATION. STATION POLICEWOMAN. CASH MACHINE (TRANSFORMATION) WOMAN BEHIND COUNTER
33.ON THE TRAIN P 45	OUTDOOR	DIALOG	ENSEMBLE FORMS TRAIN STATION POLICEWOMAN TRIES TO TOUCH C+/SCREAM
34A. DREAM PP 45 & 46	INDOOR	RECORD ENSEMBLE & C+	VISUAL OF TRAIN AND PASSENGERS. WE CAN TREAT THE TRAIN ONE WAY FOR OUTDOOR SHOT AND GO FOR MORE CLOSE-UP THEATRICAL TREATMENT FOR THE DREAM OF WHAT C+ SEES ON THE TRAIN WHEN ARE SHOOTING IN-DOORS. COLIN IS WORKING ON DRAWINGS FROM C+ JOURNAL TO BE EITHER HELD UP BY PASSENGERS WHEN THE LINE IS VOCALIZED OR PROJECTED. UP FOR DISCUSSION. CLASSROOM CHAIRS CAN CREATE A DOWNSTAGE AISLE.
34B. BACK TO REALITY 47 -48		RECORD ENTIRE SCENE.	ENSEMBLE DEVISING THE TRAIN TOILET ENSEM + CHAIRS WILL CREATE THE LUGGAGE RACK.
35. PLATFORM PP 49-51	INDOOR OUTDOOR	RECORD ENS ALL OF P 49 AND ½ OF 50. 2 ND 50% OF P 50 IS DIALOG DIALOG W/DAD	SIO GHOSTS IN WITH C+. ENSEMBLE HAWKING WARES. TOWARD THE END, C+ COULD MOVE THRU THE LOBBY TO OUTSIDE WHERE THE STATION GUARD FINDS C+ CONTRACTED AGAINST A CUBE OR TWO STACKED. SCENE NOW OUTSIDE VARNER. ED SHADOWS C+

36. PLATFORM (THE YELLOW LINE) PP 52-53	INDOOR *WITH MASKS ON	RECORD ED AND C+ UP TO THE POINT WHEN C+ DISCOVERS TOBY'S ESCAPE.	THE YELLOW TUBE LINE APPEARS. LETS TRY SHOOTING THE SCENE WITH MASKS ON – THIS SCENE BEGS FOR THEATRICALITY SO WE NEED LIGHTS, SOUND AND ACTION IN A FOCUSED ENVIRONMENT. JEREMY – YOU ONCE MENTIONED A PLATFORM TO CREATE THE SUBMERGED SPACE FOR THE SUBWAY TRAIN. POSSIBLE? WE WOULD ONLY NEED ONE PLATFORM IF WE SHOT THE SCENE STRAIGHT ON AS IF THE CAMERA WERE ON THE OPPOSITE SIDE OF THE WELL.
37. TUBE TRAIN P 54	INDOOR	RECORD ALL	SOUND AND LIGHTS – SOME LINES ARE VOCALIZING IN YOUR FACE ADS. SOME ARE VOICED INSTRUCTIONS INSIDE THE TUBE. TOWARD THE END THE ARRIVAL AT EACH COMMUNITY IS ANNOUNCED. BRIEF SOUND OF TRAIN MOVING BETWEEN EACH COMMUNITY?
38. WILLSEDEN JUNCTION PP 54-55	OUTDOOR	DIALOG	THIS SEQUENCE COULD SHOOT AT SUNSET. SHOPKEEPER SELLS C+ AN A - Z MAP. AT END OF SC WHEN C+ HUDDLES INTO A BALL, HE HAS COME TO THE DOOR FRAME FOR JUDY'S HOUSE. CAN THE "LEFT RIGHT" SEQUENCE TAKE PLACE ON A SIDEWALK?
39. OUTSIDE JUDY'S HOUSE PP 55-56	OUTDOOR	DIALOG	CAN WE FILM SHOOTING JUDY AND ROGER WALKING DOWN THE SIDEWALK TOWARD THEIR HOUSE? ROGER GOES THROUGH THE FRAME BUT C+ AND JUDY DON'T MOVE.
40.C+ BEDROOM AT JUDY'S PP 56- 57	OUTDOOR	DIALOG	THE BEDROOM FORMS AROUND THEM, INCLUDING THE BEDROOM DOORFRAME. JUDY HELPS C+ CHANGE CLOTHES FOR BEDTIME. JUDY IS DEVASTATED TO LEARN ED TOLD C+ SHE WAS DEAD.
41. C+'S BEDROOM 57 - 58	OUTDOOR	DIALOG	LONDON POLICEMAN INVESTIGATES A POSSIBLE KIDNAPPING.
42. MID OF NITE, HALL OUTSIDE C+'S BEDROOM	OUTDOORS	DIALOG	ED ARRIVES AND JUDY TRIES TO PREVENT HIM FROM SEEING C+.C+ OVERHEARS AND LOOKS FOR SWISS ARMY KNIFE. ED ENTERS AND C+ PULLS THE KNIFE ON ED. LONDON POLICEMAN ARRIVES AND TAKES ED AWAY.
43. JUDY'S KITCHEN PP 60-61	OUTDOORS	DIALOG	MODERN KITCHEN TABLE. 2 SCHOOL CHAIRS. ENSEMBLE DOES TRANSFORMATIONAL WORK FOR ANY KITCHEN GIZMO NEEDS. THERE IS A "DECONSTRUCTION" MOMENT WHEN C+ CORRECTS THE BLOCKING.
44. LONDON STREET AT NIGHT PP 61 - 62	OUTDOORS CAN WE SHOOT AT NIGHT	DIALOG	IF WE CAN SHOOT THIS AT NIGHT, COULD ONE OR TWO ENSEMBLE MEMBERS OR CREW DRESSED SIM TO ENSEMBLE HOLD LIGHT ON THE ACTORS? SIO AND C+ ON LADDER. JUDY ENTERS FROM HER DRFRAME.ENSEMBLE TRANSFORMS TO BECOME THE CARS AND ITEMS NAMED.

45. HAMSTEAD HEATH PP 62 -63	OUTDOORS ON A HILL NEAR VARNER?	DIALOG	COLIN, CAN THE CRITICAL WOMAN WHO WITNESSES C+ TANTRUM ALSO HAVE BINOCULARS AND A CELL PHONE SO SHE CAN VIDEO THE "SCENE" C+ IS MAKING? COLIN, CAN JUDY ENTER THE SCENE CARRYING A RED POPSICLE FOR C+ AND ANOTHER FLAVOR OF MARIAH'S CHOICE WHEN WE SHOOT THIS SCENE? WE CAN REHEARSE WITH PAPERTOWEL TAPED TO STICKS. WOMAN WHO WITNESSES TANTRUM IS VIEWING SCENERY AND THEN RESPONDING BY VIDEO RECORDING THE TANTRUM.
46. JUDY'S HOME (KITCHEN) P 63	OUTDOORS	DIALOG	ROGER GIVES PRESENTS C+ REJECTS.
47. JUDY'S KITCHEN P 64	OUTDOORS	DIALOG	JUDY GIVES C+ A DRINK WITH A "REWARD". ROGER SCOFFS.
48. JUDY'S HOME 64	OUTDOORS J'S KITCHEN C'S BDRM	DIALOG	C+ TAKES RADIO TO HIS ROOM AND SETS STATIC. TURNS IT TO HIGH. ROGER LISTENS, DRINKS 4 BEERS. ENTERS C+'S ROOM, ROGER GRABS AT C+. C+ CONTRACTS TO BALL. JUDY GETS C+ AWAY FROM ROGER. C CONTINUES TO MOAN.
49 JUDY'S HOME C'S BDRM 64-65	OUTDOOR	DIALOG	JUDY PACKS UP C+ FOR TRIP HOME.
50. HOME P. 65	OUTDOOR	DIALOG	ED'S KITCHEN. C+ DRUMS ON THE TABLE WHILE JUDY AND ED WHISPER AT THE DOOR. ED LEAVES.
51. STREET P 66	OUTDOOR	DIALOG	C+ AND JUDY WALK BY EILEEN SHEARS HOUSE. UNPLEASANT EXCHANGE.
52. SCHOOL P 67-68	OUTDOOR	DIALOG	SIO & JUDY MEET. MRS. GASCOYNE POPS IN AT ENTRY TO SCHOOL ROOM TO SAY HER LINE.
53. EXAM ROOM P 68 -69	OUTDOOR	DIALOG	REV PETERS ADMINISTER'S TEST TO C+ WHO IS SITTING AT THE LITTLE SCHOOL ROOM TABLE. THERE IS A DOOR FRAME. SIO WATCHES AND REV P SIGNALS HER IN. SIO COACHES C+
54. HOME P 69-70	OUTDOOR ED'S KITCHEN	DIALOG	ED IS FATHERLY. C+ RECEIVES PRAISE (A BIT) HEALING BEGINS
55. SCHOOL P70	OUTDOOR	DIALOG	C= ASKS TO LIVE WITH SIO. "I AM NOT YOUR MOTHER"
56. HOME 71-72	OUTDOOR	DIALOG	ED GIVES C+ A PUPPY. (HEALING IS STRONGER.
57. SCHOOL P.72 - 73	OUTDOR	DIALOG	C+ PASSES HIS MATH TESTS WITH AN A=STAR. THE FINAL QUESTION IS ASKED "DOES THAT MEAN I CAN DO ANYTHING?"
P. MATHS APPENDIX P 74-75	INDOOR	RECORD ALL	BIG CELEBRATION OF C+'S ACCOMPLISHMENT. HE MAKES A HERO'S ENTRANCE INTO THE STUDIO THR AND ENSEMBLE WITH ROLLING BLACKBOARD AND SLATES HELP HIM SHOW HIS PROOFS.