*Film: Close Encounters of the Third Kind Name: Evan Wilcox Segment running time: 3 minutes 2 seconds (24:29-27:31) Page: 1*

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| --- | --- | --- | --- | --- | --- | --- |
|  | **Slug Line** | **Characters** | **Camera** | **Action & Speech** | **Other sounds** | **Music** |
|  | (int/ext: place, time) |  | (lens, scale, angle,  composition, movement) |  | From where? | Diegetic/Non; tone, change |
| Shot number: 1 | Ext, mountain road, night | Barry | Normal, long shot, slight low angle, static camera | Barry runs up the road then stops | Whistling, Barry’s footsteps, crickets | Nondiegetic low brassy repeated hum |
| Duration (sec): 10 |
| Transition: |
| Cut |
| Shot number: 2 | Ext, mountain roadside, night | Farmer | Normal, medium shot, eyelevel, static camera | Farmer sits on rock whistling | Whistling, crickets | Nondiegetic low brassy repeated hum |
| Duration (sec): 9 |
| Transition: |
| Cut |
| Shot number: 3 | ‘’ | Farmer’s three children | Normal, long shot, low angle, static camera | Three children sit in the back of a pickup smiling at Barry | ‘’ | Nondiegetic tense string music, low brassy repeated hum |
| Duration (sec): 2 |
| Transition: |
| Cut |
| Shot number: 4 | Ext, mountain road, night | Barry | Same as Shot 1 | Barry waves to the man and the children in the pickup | ‘’ | ‘’ |
| Duration (sec): 1 |
| Transition: |
| Cut |
| Shot number: 5 | ‘’ | ‘’ | Normal, extreme long shot, high angle looking down on Barry and the pickup, static camera | Barry turns and faces the direction of oncoming traffic | ‘’ | ‘’ |
| Duration (sec): 8 |
| Transition: |
| Cut |
| Shot number: 6 | Ext, mountain roadside, night | Jillian | Normal, long shot, slight low angle, static camera | Jillian climbing up the side of the road, calls out “Barry” | Whistling, crickets, Jillian’s breathing and footsteps, incoming car | ‘’ |
| Duration (sec): 6 |
| Transition: |
| Cut |

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|  | **Slug Line** | **Characters** | **Camera** | **Action & Speech** | **Other sounds** | **Music** |
|  | (int/ext: place, time) |  | (lens, scale, angle,  composition, movement) |  | From where? | Diegetic/Non; tone, change |
| Shot number: 7 | Ext, mountain road, night | Barry | Normal, long shot, low angle, static camera | Barry stands in the middle of the road as a pickup comes flying around the corner | Whistling, crickets, car sounds | Nondiegetic faster paced tense string music |
| Duration (sec): <1 |
| Transition: |
| Cut |
| Shot number: 8 | Ext, mountain roadside, night | Jillian | Normal, medium closeup, slight low angle, static camera | Jillian exclaims “No” and lurches forward towards Barry | Car sounds, foot steps |  |
| Duration (sec): <1 |
| Transition: |
| Cut |
| Shot number: 9 | Ext, mountain road, night | Jillian, Barry | Same as Shot 7 | Jillian runs and grabs Barry and pulls him off the road | ‘’ |  |
| Duration (sec): <1 |
| Transition: |
| Cut |
| Shot number: 10 | Int, pickup, night | Roy | Normal, closeup on Roy, eye level, camera shake from car | Roy yells “Watch Out” and swerves out of the way of Barry | Tires screeching, car sounds |  |
| Duration (sec): <1 |
| Transition: |
| Cut |
| Shot number: 11 | Ext, mountain roadside, night | Jillian, Barry | Normal, medium closeup, high angle, static camera | Jillian crashes to the ground holding Barry | Impact of Jillian hitting the ground |  |
| Duration (sec): 1 |
| Transition: |
| Cut |
| Shot number: 12 | ‘’ | Roy | Normal, medium shot, eye level, static camera | Roy crashes his pickup in to a set of mailboxes | Tires screeching, impact with mailboxes |  |
| Duration (sec): 3 |
| Transition: |
| Cut |
| Shot number: 13 | ‘’ | Roy, Barry, Jillian, Farmer, Children | Normal, long shot, slight high angle, static camera, Roy’s pickup is in foreground with everyone else in background | Roy gets out of pickup and runs to Jillian and Barry | Mailboxes falling, radio chatter, truck door open/close, foot steps |  |
| Duration (sec): 6 |
| Transition: |
| Cut |

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|  | **Slug Line** | **Characters** | **Camera** | **Action & Speech** | **Other sounds** | **Music** |
|  | (int/ext: place, time) |  | (lens, scale, angle,  composition, movement) |  | From where? | Diegetic/Non; tone, change |
| Shot number: 14 | ‘’ | Roy, Jillian | Normal, closeup on Roy, eye level, static camera | Roy ask Jillian,“Are you okay?” | Crickets |  |
| Duration (sec): 1 |
| Transition: |
| Cut |
| Shot number: 15 | ‘’ | ‘’ | Reverse shot of Shot 14 | Roy says “I didn’t see him he was just standing in the middle of the road” | ‘’ |  |
| Duration (sec): 3 |
| Transition: |
| Cut |
| Shot number: 16 | ‘’ | Roy, Jillian, Barry, Farmer | Normal, long shot with Farmer in foreground, high angle, static camera | Barry runs down the road calling out “Hello”, Jillian and Roy chase after | Crickets, foot steps |  |
| Duration (sec): 8 |
| Transition: |
| Cut |
| Shot number: 17 | Ext, mountain road, night | Jillian, Barry | Normal, long shot, slight low angle, static camera | Jillian chases after Barry running down the road | ‘’ | Quiet dramatic string music |
| Duration (sec): 4 |
| Transition: |
| Cut |
| Shot number: 18 | Ext, mountain roadside, night | Roy, Children | Normal, medium shot, slight low angle, static camera | Roy stands in front with the children in the truck behind him | Crickets | ‘’ |
| Duration (sec): 2 |
| Transition: |
| Cut |
| Shot number: 19 | ‘’ | Roy, Jillian, Barry | Telephoto, medium shot on Roy in foreground, extreme long shot on Jillian and Barry in background, slight low angle, static camera | Roy turns around to look at the Farmer | ‘’ | ‘’ |
| Duration (sec): 2 |
| Transition: |
| Cut |
| Shot number: 20 | ‘’ | Farmer | Normal, medium shot, low angle, static camera | Farmer stands up and looks out along the horizon | Crickets, wind | ‘’ |
| Duration (sec): 6 |
| Transition: |
| Cut |

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|  | **Slug Line** | **Characters** | **Camera** | **Action & Speech** | **Other sounds** | **Music** |
|  | (int/ext: place, time) |  | (lens, scale, angle,  composition, movement) |  | From where? | Diegetic/Non; tone, change |
| Shot number: 21 | ‘’ | Children | Normal, long shot, low angle, pan up that follows them as they stand up | The children stand up in the back of the pickup | Wind, footsteps, low rumbling | ‘’ |
| Duration (sec): 5 |
| Transition: |
| Cut |
| Shot number: 22 | ‘’ | Roy | Normal, close up on Roy, eye level, static camera | Roy turns back around | Low rumbling |  |
| Duration (sec): 3 |
| Transition: |
| Cut |
| Shot number: 23 | ‘’ | Jillian, Barry | Normal, long shot, slight low angle, static camera | A spaceship comes flying around the corner of the mountain, Jillian and Barry duck out of the way | Low rumbling from spaceship increases in volume |  |
| Duration (sec): 2 |
| Transition: |
| Cut |
| Shot number: 24 | ‘’ | Farmer, children, Roy, Barry, Jillian | Normal, long shot, eye level, static camera | Four spaceships fly overhead as everyone watches | Low rumbling from spaceship still increasing in volume |  |
| Duration (sec): 6 |
| Transition: |
| Cut |
| Shot number: 25 | ‘’ | Roy | Normal, medium closeup, slight low angle, static camera | Roy follows the spaceships with his head | ‘’ |  |
| Duration (sec): 2 |
| Transition: |
| Cut |
| Shot number: 26 | ‘’ | Jillian, Barry | Telephoto, medium closeup, eye level, static camera | Jillian and Barry watch the spaceships fly by | ‘’ |  |
| Duration (sec): 1 |
| Transition: |
| Cut |
| Shot number: 27 | ‘’ |  | Normal, long shot, high angle, static camera | The spacecraft fly down the road | Low rumbling decreasing in volume |  |
| Duration (sec): 7 |
| Transition: |
| Cut |

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|  | **Slug Line** | **Characters** | **Camera** | **Action & Speech** | **Other sounds** | **Music** |
|  | (int/ext: place, time) |  | (lens, scale, angle,  composition, movement) |  | From where? | Diegetic/Non; tone, change |
| Shot number: 28 | ‘’ | Farmer, children, Roy, Barry, Jillian | Normal, long shot, eye level, static camera | Everyone watches as a red glowing orb trails behind the spaceships | Wind from the orb travelling through the air |  |
| Duration (sec): 1 |
| Transition: |
| Cut |
| Shot number: 29 | ‘’ | Roy | Same as Shot 25 | Roy follows the orb of light with his head | ‘’ |  |
| Duration (sec): <1 |
| Transition: |
| Cut |
| Shot number: 30 | ‘’ |  | Same as Shot 27 | The orb of light follows the spaceships down the road | Wind from the orb, cop car sirens |  |
| Duration (sec): 3 |
| Transition: |
| Cut |
| Shot number: 31 | ‘’ | Farmer, children, Roy, Barry, Jillian | Same as Shot 28 | Roy runs across the road as three police cars come around the corner | Cop car sirens, footsteps, tires screeching |  |
| Duration (sec): 7 |
| Transition: |
| Cut |
| Shot number: 32 | ‘’ | Roy | Telephoto, closeup on Roy, eye level, camera pans to follow Roy as he gets in his pickup | Roy says, “This is nuts” and runs to get in his pickup | Police car sirens, tires, truck door opening, whistling |  |
| Duration (sec): 5 |
| Transition: |
| Cut |
| Shot number: 33 | ‘’ | Jillian, Barry | Normal, medium shot on Jillian holding Barry, eye level, camera tracks to a closeup on Jillian and Barry | Jillian stands in disbelief holding an excited Barry | Whistling police sirens, truck starting |  |
| Duration (sec): 6 |
| Transition: |
| Cut |
| Shot number: 34 | Ext, highway toll booth, night |  | Normal, long shot, eye level, static camera | Static shot of a set of highway toll booths |  | Diegetic radio coming from one of the toll booths |
| Duration (sec): 4 |
| Transition: |
| Cut |

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|  | **Slug Line** | **Characters** | **Camera** | **Action & Speech** | **Other sounds** | **Music** |
|  | (int/ext: place, time) |  | (lens, scale, angle,  composition, movement) |  | From where? | Diegetic/Non; tone, change |
| Shot number: 35 | ‘’ | Toll booth attendant | Telephoto, closeup on toll gate sign with attendant in background, slight low angle, static camera | The gate begins to slowly raise, the attendant is asleep in the background | Gate raising | ‘’ |
| Duration (sec): 7 |
| Transition: |
| Cut |
| Shot number: 36 | ‘’ | ‘’ | Normal, long shot, high angle over multiple toll gates, static camera | The remaining toll gates begin to raise | Multiple gates raising | ‘’ |
| Duration (sec): 6 |
| Transition: |
| Cut |
| Shot number: 37 | ‘’ | ‘’ | Normal, medium shot on attendant, slight low angle, static camera | Attendant wakes up | ‘’ | ‘’ |
| Duration (sec): 2 |
| Transition: |
| Cut |
| Shot number: 38 | ‘’ | ‘’ | Same as Shot 34 | The three spaceships fly through the toll gates, followed by the red orb of light | Spaceship sounds, alarms and bells after spaceships go through |  |
| Duration (sec): 10 |
| Transition: |
| Cut |
| Shot number: 39 | ‘’ | ‘’ | Normal, medium closeup shot, eye level, camera tilts up to follow attendant as he stands up | Attendant stands up to look at the spaceships | Alarms and bells, police sirens |  |
| Duration (sec): 3 |
| Transition: |
| Cut |
| Shot number: 40 | ‘’ | Toll both attendant, policemen | Normal, long shot, high angle shot looking down on multiple toll gates | One police car fly’s through the toll gate while two more pull up and stop | Alarms and bells, police sirens, tires screeching | Dramatic brassy orchestra music |
| Duration (sec): 4 |
| Transition: |
| Cut |
| Shot number: 41 | ‘’ | ‘’ | Normal, medium shot, eye level, camera pans to the right to follow the police car | Attendant approaches one of the cop cars then yells at Roy as he fly’s by in his pickup | Alarms and bells, police sirens, tires screeching, engine sounds | ‘’ |
| Duration (sec): 3 |
| Transition: |
| Cut |

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|  | **Slug Line** | **Characters** | **Camera** | **Action & Speech** | **Other sounds** | **Music** |
|  | (int/ext: place, time) |  | (lens, scale, angle,  composition, movement) |  | From where? | Diegetic/Non; tone, change |
| Shot number: 42 | ‘’ | Roy | Normal, long shot, eye level shot, static camera | Roy drives through the toll gate in his pickup | Alarms bells, engine sounds, tire screeching | ‘’ |
| Duration (sec): 1 |
| Transition: |
| Cut |
| Shot number: 43 | ‘’ | Attendant, policeman | Normal, closeup of police car’s back bumper, low angle shot, static camera | The police car speeds away | ‘’ | ‘’ |
| Duration (sec): 3 |
| Transition: |
| Cut |
| Shot number: 44 | Int, Roy’s pickup, night | Roy | Normal, closeup on Roy, eye level, static camera | Roy drives his truck after the spaceships | Engine sounds | ‘’ |
| Duration (sec): 2 |
| Transition: |
| Cut |
| Shot number: 45 | Int, police car, night | Policeman | Normal, closeup on policeman, eye level, static camera | Policeman follows after the spaceships and talks in to his radio | Police sirens, road noises | ‘’ |
| Duration (sec): 3 |
| Transition: |
| Cut |
| Shot number: 46 | Ext, highway, night | Policeman | Normal, long shot, high angle shot, static camera | Spaceships veer off the road and a police car follows them off a cliff | Police sirens, police car hitting a fence, engine sounds | ‘’ |
| Duration (sec): 4 |
| Transition: |
| Cut |
| Shot number: |  |  |  |  |  |  |
| Duration (sec): |
| Transition: |
|  |
| Shot number: |  |  |  |  |  |  |
| Duration (sec): |
| Transition: |
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