

GLORY BOYZ ENTERTAINMENT PRESENT...

SMITH & JONES

PRODUCTION BOOK

VMA 263-1 | FALL 2022





CAST AND CREW

EXECUTIVE PRODUCER HOWARD PHILLIPS

XAVIER...as THE SUPERINTENDENT

DAN...as SMITH

DAMIAN...as JONES

DIRECTED BY...**THE GLORY BOYZ**

ASSISTANT DIRECTOR...JOE

FIRST CAMERA...KEVIN

SOUND ENGINEER...XAVIER

COSTUME...DAMIAN

CHARACTERS

The Superintendent- had no direct contact with either person

Agent Jones- mid level, not too bright, a bit over stressed

Agent Smith- quite brainy, a bit unstable

CONFLICT

Agent Jones is always on top of Agent Smith. Having these weird, creepy conversations.

Agent Smith takes things into his own hands- it's the only thing he can do. Now he's just hoping to keep his skin intact.



cinematic references

Jack Torrance

The Shining, 1980

Jack Torrance

The Shining, 1980

Lieutenant Castillo

Miami Vice, 1984

Cigarette Smoking Man

The X Files, 1993

SCENE 1 THE SUPER

SHOT LIST

Superintendent Medium CU

Superintendent Tight CU

Clean Single Jones NOT TALKNG

Superintendent CU

Wide Smith & Jones

Superintendent CU

Superintendent OTS Jones

Attack Lock Off

Superintendent Tight Close Up

Superintendent Medium Close Up



SCRIPT

The situation with Smith and Jones was really just a minor incident at the Agency. As Chief Superintendent, I had no direct contact with either person. I do know that both individuals were a bit of a concern to their superiors.

Agent Jones was mid-level, not too bright, a bit over-stressed. The last review hinted at being close to “burn out”. So they took Jones off active duty to work with trainees. The incident with Smith was Jones’ last official duty. Smith on the other hand, seems to have been quite brainy. but a bit unstable. Somehow Smith got paranoid, or some such nonsense.

SCENE 2

JONES

SHOT LIST

Jones Medium CU

Jones Tight CU

Jones Enters Master

Jones Dirty Single

Smith OTS Jones

Closer Master

Push in to Jones

Dolly Back on Jones

Jones Medium CU

Jones Tight CU



SCRIPT

For years, I was a top field agent, reporting directly to the chief superintendent. My involvement started when this flaky math whiz, that's Smith, started bugging out. The agency needed someone clever to make sure Smith stayed with the program. Smith knew too much already.

I actually took a liking to Smith and I got the feeling Smith really looked up to me, and wanted my guidance. We had good talks, not like work, more like family. But I could sense Smith was starting to freak out. I just didn't realize how far it would go.

You see, in this business, danger is a very real companion. I should have known Smith would try to get the drop on me. Well, I took a few stitches but I've had worse. Smith'll get it. But not from me. I'm retired and I'm loving it.

SCENE 3

SMITH

SHOT LIST

Smith Medium CU

Smith Tight CU

Jones Enters Master

Jones OTS Single

Smith dirty Single

Jones OTS Single

Smith CU

Cross Cutting Coverage

Smith Med CU



SCRIPT

I got out of Caltech before I was 19. The Agency heavily recruited me, taking me out, treating me like royalty. Superintendent personally told me I'd be tops in code work, after that raining period. They neglected to tell me that once I was in, I couldn't leave. Heard some bad stories of trainees having nasty "accidents" if they tried.

They had this idiot, Agent Jones, always on top of me. We had these weird, creepy conversations. These nut-cases take their games pretty seriously. So I started thinking it was time to clear out, any way possible. I admit it, I was scared, really scared. So I took things into my own hands. Only thing I could do. Now I'm just hoping to keep my skin intact. As for the Agency, well, I hope they burn the joint down.

SCENE 4 ATTACK

SHOT LIST

SHOT 1: STATIC FRAME (LOCK OFF)

SHIFTING BALANCE

PICTORAL SPACE

SUBJECT MOVEMENT

OMNISCENT VIEW

SHOT 2: MOVING FRAME

INTENTIONALLY UNBALANCED

PHYSICALLIZED SPACE

CAMERA MOVEMENT

PARTIALLY CONSTRAINED VIEW

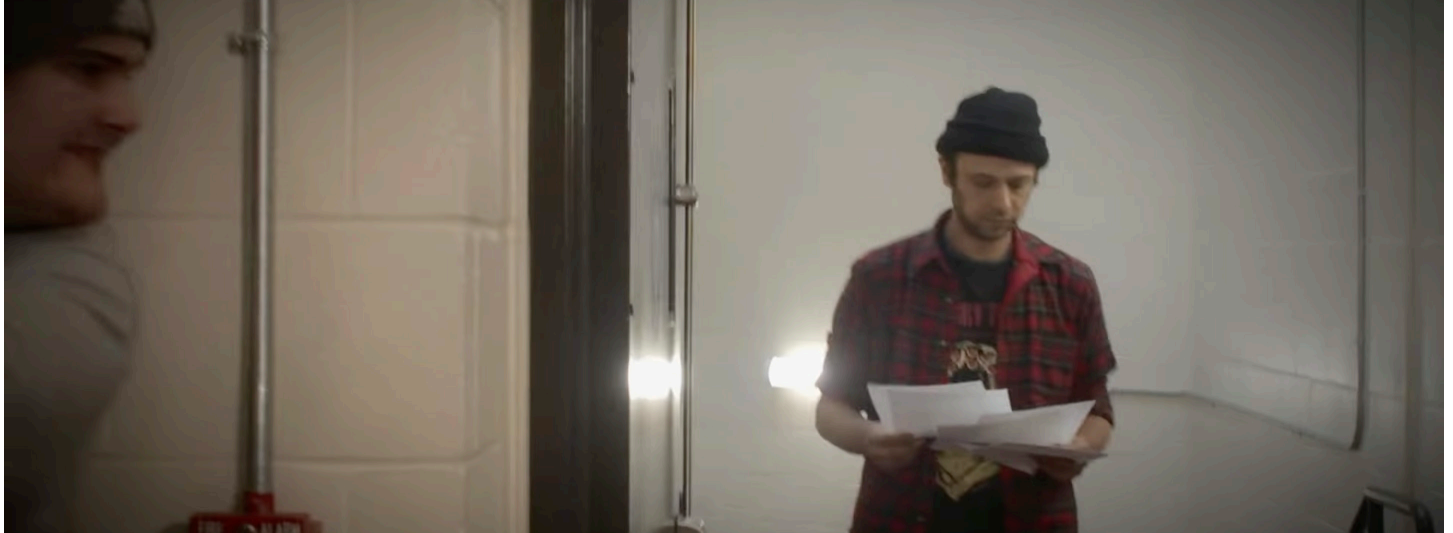
COMPLEX MOVING FRAMES

CONTINUOUS RE BALANCING

AMBIGUOUS SPACE AND TIME

MOVES AND COUNTER MOVES

CONSTRAINED VIEWS



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V M A

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