**VC Dataset**

| Video Name | Your Description |
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| CW\_v\_3.mp4 | This scene from the movie *The Nines* opens with a closeup shot of Gary, a man in a plaid shirt with spiked blonde hair, looking pensive in a dimly lit room. His eyes dart around as though he is searching for something. The shot then cuts to a telephone with several keypad buttons sitting on a bed. Gary is still thinking in the background, and there is a sound of a phone ringing, followed by a knock at the door. The scene changes from black and white to color. Gary is now wearing a light-colored suit and is at a bar, drinking from a metal mug. He is handed the mug by a bartender. A woman is speaking to him about a “condition,” which is not identified. Gary says nobody’s perfect and tells the woman that the last thing he remembers is his wife. The scene cuts back to the black-and-white hotel room. Gary picks up a piece of paper that has been slid underneath his door. It reads “TAKE My Call” in English and “أحب إنيتك” in Arabic. Then the scene cuts back to the bar. Gary is speaking to the woman again and says his wife is dying. The woman seems shocked, and asks him to clarify. Gary looks down at his mug and sets it down, before responding that he “remembers” his wife dying. The scene cuts back to the black-and-white hotel room again. Gary answers the phone and places the Polaroid photo of the shirtless, smiling man underneath the phone, as if to show the person on the other line. The person asks Gary why he called and what he wants. Gary responds that he knows it was the person calling who sent the note under the door and asks her again, what she wants? Gary then says he doesn’t know what he wants. “Something bad, maybe,” he says. He cries and says he doesn’t know what he has done, and no one would believe him because of his “condition.” “Nobody believes Sammy. I didn’t even believe Sammy,” he says to the person on the phone, then he abruptly hangs up the phone. |
| CW\_v\_4.mp4 | This scene from *The Nines* opens in black-and-white, showing Gary, wearing a dark jacket and a plaid shirt, getting out of his black Ford pickup truck and telling an older man in a suit to make him a bag. Gary gets back into the truck and drives to an industrial building with several silos. After driving around the silos, Gary pulls up to a ramshackle building with a metal roof and several boarded-up windows. He exits the truck, holding a handgun. He walks into a dark hallway with tiled walls and a concrete floor. The end of the hallway has a white tarp in the doorway. He opens the door and the scene changes to color. A woman, who Gary identified as his wife earlier in the movie, is sitting at a table, staring out a window. The scene cuts back to the black-and-white industrial setting, where Gary and his black car are now parked across from his pickup truck. He is confronted by a man with a mustache, exiting the passenger side of the pickup. The man, wearing a suit, calls Gary “Jimmy.” He identifies himself as Jimmy and then he questions the mustached man on being there, and says he knows the man remembered him. The mustached man says he remembers Gary. Gary asks where Teddy is, and the mustached man tells Gary to strip. Gary pushes the man to the floor and orders him to take his clothes off. Gary pulls out his gun and demands the man take off his clothes again. The mustached man removes his suit jacket, and Gary says that the man is making a mistake. After the man removes his shirt and asks if he told Gary why he’s there, Gary tells the man he doesn’t care what Teddy told him, then orders him to take off his pants. The man tells Gary he has $200,000 hidden in his car. He tells Gary to take the money, and then he will walk away. Gary angrily asks if he thinks he can bargain with him, before repeating his demand that the man remove his pants. The man asks what Gary wants, and Gary says he wants his fucking life back. Gary strangles the man to death. The scene changes to color again, to the sunlit room where the woman was sitting. She asks him if there’s any point in asking. The scene then cuts back to the black-and-white setting, where Gary is standing over the man’s dead body. He is naked from the waist down. |
| CW\_v\_8.mp4 | This scene from *The Nines* begins with a mustached man wearing glasses talking to Gary, who is dressed in a light suit jacket. They are standing in an industrial setting near some stacked wooden crates. The mustached man tells Gary he was the cop assigned to Gary's wife's case. He says he believed Gary and thought he deserved a chance for revenge. The mustached man helped Gary find the other guy in his bathroom that night. The mustached man explains that he helped Gary find the other guy and gives him two polaroid photographs, one of him, and one of Gary shirtless. Gary asks him who the guy was. The mustached man tells Gary that it was just some guy, and it doesn’t matter who, adding that it was bad luck. Gary explains that he was so sure Gary would remember the event when he killed him, but it didn’t stick. He adds that for Gary, nothing ever sticks. The man shows Gary the polaroid photo of him shirtless and says that he took that picture right after he did it. Gary thanks the man sarcastically. The man says that Gary gave him a reason to live, so he was happy to help. Gary responds that he doesn’t want the truth, he makes his own truth, as his police file demonstrates. The man asks Gary who took out the twelve pages of his wife’s case file. Gary claims he did not do it. The man tells Gary that he did, because he wanted to create a puzzle Gary could never solve. Gary angrily asks how many people he had to go to, or how many John Gs or James Gs he had to go to, calling the man Teddy. The man tells Gary that his mother calls him Teddy, but his real name is John Edward Gammell. He tells Gary to cheer up because there are plenty more John Gs for them to find. |
| CW\_v\_9.mp4 | This scene from *Interstellar* opens on a man and a girl standing on a grassy hillside above a lake. In the background, there’s a line of wind turbines. The man, who is wearing a brown jacket and jeans, says that she did nicely. They laugh, and then walk down to the bottom of the hill where a small black jet lies on the ground. The man asks how long it’s been there. The girl tells him the Delhi Mission Control went down ten years ago. The man walks around the aircraft. He is holding a small laptop and places his hand on the side of the aircraft, and feels the surface. A young boy with dark hair joins the group. The man explains that he’s not sure how it came down so low and suggests that maybe the sun cooked its brain or it was looking for something. The girl, who appears to be very young, asks the man what he’s going to do with it. The man picks up a chainsaw and says he is going to give it something socially responsible to do. He lifts the chainsaw and the girl asks if they can just leave it because it isn’t hurting anyone. The man tells her that her son needs to learn to adapt. He places the small jet into the truck bed, which has a metal rack. The group enters the truck and drives away from the lake. The group pulls up to a building with a yellow school bus parked outside and the American flag flying. The man hands the girl a notebook and pencil and tells her that he has class. The scene shifts inside the building, to a small office where a man in a suit is sitting at a desk while a woman stands nearby. The first man and the girl enter the office and are greeted. The man is informed that they are late. He explains that they had a flat tire and adds that they had to stop off at the “Asian fighter plane store.” He points to the small jet in the truck bed. He tells the office workers that the small aircraft is a surveillance drone with outstanding solar cells. The man and girl sit down at the desk. They are handed some papers that appear to be Tom’s scores. The man in the suit explains that Tom is going to make an excellent farmer, and the woman agrees. The first man asks about college. The man in the suit explains that the university only accepts a handful of students, and that they don't have the resources. The man asks what the money goes toward if not to help the students. The man in the suit says that it doesn’t go to the university; Coop needs to be realistic. The man tells him that he pays his taxes. |
| CW\_v\_10.mp4 | This scene from *Interstellar* shows Cooper, Murph, and Tom driving along rows of corn in their truck. Cooper tells Tom to go faster, and is shown tightening the buckle on his seatbelt as the truck speeds up. Cooper asks Tom how long it’s been up there. Murph says, “The Delhi mission control went down the same as ours…ten years ago.” Tom asks how it could be there that long. Coop says he doesn't know and suggests that the sun may have cooked its brain, or it was looking for something. He opens a part of the plane with a wrench and places a small laptop computer into the opening. Murph asks what he plans to do with the aircraft now. He says he’s going to give it a socially responsible thing to do before climbing onto the plane’s wing, and Murph steps on the wing behind him. Tom approaches the wing and hands Coop a toolbox. Murph asks her father what he plans to do with it, and he says that it's going to help drive a combine. Murph asks if they can just leave it there because it's not hurting anybody. Cooper tells his daughter that Tom needs to learn how to adapt, just like the rest of them. He starts the truck, and they drive away with the drone strapped to the roof. Inside the truck, Murph asks him what it is they do and if it will make her mad. Cooper tells her to relax, and she asks him to try not to make her angry. Cooper pulls up to a small brick building where a school bus is parked out front and there’s a flag pole with the American flag on it. He tells Tom that this one needs to wait. Inside the building, Cooper enters an office. A Black man in a suit and a blonde woman are working inside. The man greets Cooper and tells him that they are late. Cooper explains that they had a flat tire, and jokes that they had to stop at the Asian fighter plane store. The man and woman tell Cooper that Tom got his scores back, and he will make an excellent farmer. Cooper asks them about college, and the man says that the university only accepts a handful of students because they don’t have the resources. Cooper asks him where the money goes if it's not for the university. The man explains that he's going to have to come to terms with the fact that not everyone goes to the university. Cooper, Tom, and Murph are again on the hillside next to their truck. Cooper is controlling the drone via laptop, while Murph and Tom watch it fly over the water. They all laugh as Cooper pilots the drone. |
| CW\_v\_11.mp4 | In this scene from Interstellar, Cooper and Murph are being shown around a secret NASA base by Professor Brand. Cooper was once a pilot for NASA before it was shut down when the government deemed it too costly to maintain, considering the dire need to feed the Earth's starving population. However, after several years of crop blights, NASA has resurfaced in secret to find a way to ensure the survival of the human race. Brand tells Cooper that the blight now primarily affects corn, which is the only remaining food source, after other crops like okra, potatoes, and wheat failed in earlier years. Not only is food scarce, but the blight is consuming oxygen, and eventually Earth's atmosphere will no longer be breathable. He explains that Cooper's daughter, Murph, along with others of her generation, will be the last to survive on Earth, if a solution is not found. The conversation becomes somber as Cooper considers what this dire situation means for his family. The scene ends with Amelia leading Murph to Brand's office so that she can take a nap, while Brand and Cooper continue their discussion. |
| CW\_v\_12.mp4 | This scene from *Interstellar* takes place on a spaceship. Cooper, sitting in a pilot seat in a burgundy t-shirt, discusses possible landing sites with his crew members. Romilly, a bald Black man in a beige shirt, is holding papers and looking at them with a furrowed brow. Doyle, a man with dark hair and a beard, sits across from Brand, a woman with short dark hair wearing a blue sweater. Cooper suggests going to Edmund’s planet because it is further away, but a crewmate tells him that although Miller hasn’t sent much, what she has sent is promising. He says there’s water and organic material on Miller’s planet, adding that you don’t find this every day. Cooper tells them that they don’t think about the resources, including time, that would be spent trying to get back. Cooper gets out of his chair and draws a diagram on a small whiteboard attached to the wall. He draws a circle for Gargantua, and a smaller circle for Miller’s planet. He says that instead of taking the Endurance into orbit around Miller’s planet, they should take a wider orbit around Gargantua, at a parallel with Miller’s planet to avoid a time shift. Then, they can take the Ranger down to Miller’s planet, collect her samples, return to the spaceship, analyze the samples, debrief, and leave quickly, so they lose fuel but save a lot of time. Brand tells Cooper this is good. Romilly, getting out of his chair, suggests that if they are talking about a couple of years, then he can use the time to research the gravitational observations from the wormhole, which he explains would be a goldmine to Professor Brand. Brand tells Cooper to factor the orbital curve in. Cooper draws a curved line on the whiteboard representing the course of the spacecraft. He tells the crew that if the TARS (robot) gets them through the curves, then they should be within range of Miller’s planet. Brand asks Cooper if he’s sure about this, and he tells her to tell him about it when they’re down there. He tells her to relax, and she asks him to just try not to make her mad. Cut to a shot of the spaceship in space. The Ranger then detaches from the Endurance. Cooper sits in the Ranger and checks with Case to make sure everything is ready. They joke about the fact that Case doesn’t speak much. The Ranger is released from the Endurance and hurtles toward the bright light of Gargantua. |