Progress Report

SOMETHING WONDERFUL
Director: Jane Dee

J. Doe, Script Supervisor
555-555-5555

DAY	
DAY	1
DATE	2/26/18
UNIT	1

TIMES	
CALL	7:00 AM
SHOT	8:27 AM
MEAL 1	1:00 PM 2:00 PM
SHOT	3:25 PM
MEAL 2	
SHOT	
CAM WRAP	6:11 PM

SCENES SCHEDULED
1, 2, 3

COMPLETED SCENES
1, 2, 3

PARTIAL SCENES

SCENES NOT SHOT

SOUND + CAMERA ROLLS
SND 182, 183
A 3, 4
B 2
C 1

	SCENES	PAGES	TIME	SCRIPT VERSION, DATE
Original	17	19 0/8		
Revisions Previous	0	0 0/8		
Revision Today	0	0 0/8		
Revision To Date	0	0 0/8		
TOTALS	**17**	**19 0/8**		
Shot Previous	0	0 0/8	00:00	
Shot Today	3	3 0/8	03:13	
Shot to Date	3	3 0/8	03:13	
TO BE SHOT	**14**	**16 0/8**		

SETUPS	WILD LINES
1	0
11	0
12	0

SCENE	PAGES	TIME	NOTES
3	2 6/8	02:36	
1	0 1/8	00:26	
2	0 1/8	00:11	
TODAY	**3 0/8**	**03:13**	

Facing Page 1

Something Wonderful.pdf
Something Wonderful 101
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Scene 1 — Day 1 2/26/18, 3:25 PM

	TAKE	TIME	NOTES	A	B	C	SND
A Extreme Wide Master Single Iggy Walks L-R	1	03:17		4			183

Scene 1A — Day 1 2/26/18, 4:33 PM

A Dolly L-R With Med Single Iggy	1	00:24		4	2		
B Steadicam - Lead CU Single Iggy	2	00:16					
	3	00:17					

Scene 2 — Day 1 2/26/18, 5:40 PM

A Wide Full Single Iggy Walks Down Steps	1	00:13		4			
	2	00:26					
	3	00:21					

Scene 2A — Day 1 2/26/18, 5:55 PM

A Tighter of above	1	00:13		4			
	2	00:12					

Scene 3 — Day 1 2/26/18, 8:27 AM

A Master Med 50/50 2-shot - Iggy L Arnold R B Med Over Arnold R Favor Iggy L C CU Over Arnold R Favor Iggy L	1	08:52	1 comp 2 comp - ng matching 3 inc - ng A thru L15 4 comp - preferred - Alt L14 LAP 01 = 02:38.1 C LAP 02 = 02:36.5 C LAP 03 = 00:50.6 C	3	2	1	182
	2	05:06	1 comp - alt L14 2 comp - preferred L17 and L18 LAP 01 = 02:35.5 C LAP 02 = 02:38.3 C B NG cam lose battery L2				

Scene 3A — Day 1 2/26/18, 9:01 AM

A Med Over Iggy L Favor Arnold R B CU Over Iggy L Favor Arnold R	1	05:14	1 comp - ng sound L3 2 comp - preferred performance LAP 01 = 02:35.7 C	3	2		

Scene V3B — Day 1 2/26/18, 9:11 AM

A Panning 3 Shots BG As Move Toward Platform	1	00:25		3			
	2	00:29					
	3	00:21	NG Action				
	4	00:22					
	5	00:19	Preferred				

Editors Log

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Scene 3

Day 1 2/26/18, 8:27 AM • Setups: 1-3

A Master Med 50/50 2-shot - Iggy L Arnold R
B Med Over Arnold R Favor Iggy L
C CU Over Arnold R Favor Iggy L

TAKE	TIME	NOTES	A	B	C	SND
1	08:52	1 comp 2 comp - ng matching 3 inc - ng A thru L15 4 comp - preferred - Alt L14 LAP 01 = 02:38.1 C LAP 02 = 02:36.5 C LAP 03 = 00:50.6 C	3	2	1	182
2	05:06	1 comp - alt L14 2 comp - preferred L17 and L18 LAP 01 = 02:35.5 C LAP 02 = 02:38.3 C B NG cam lose battery L2	↓	↓	↓	↓

Scene 3A

Day 1 2/26/18, 9:01 AM • Setups: 4-5

A Med Over Iggy L Favor Arnold R
B CU Over Iggy L Favor Arnold R

TAKE	TIME	NOTES	A	B	C	SND
1	05:14	1 comp - ng sound L3 2 comp - preferred performance LAP 01 = 02:35.7 C	3	2		182

Scene V3B

Day 1 2/26/18, 9:11 AM • Setup: 6

A Panning 3 Shots BG As Move Toward Platform

TAKE	TIME	NOTES	A	B	C	SND
1	00:25		3			182
2	00:29		↓			↓
3	00:21	NG Action				
4	00:22					
5	00:19	Preferred				

Scene 1

Day 1 2/26/18, 3:25 PM • Setup: 7

A Extreme Wide Master Single Iggy Walks L-R

TAKE	TIME	NOTES	A	B	C	SND
1	03:17		4			183

Scene 1A

Day 1 2/26/18, 4:33 PM • Setups: 8-9

A Dolly L-R With Med Single Iggy
B Steadicam - Lead CU Single Iggy

TAKE	TIME	NOTES	A	B	C	SND
1	00:24		4	2		183
2	00:16		↓	↓		↓
3	00:17					

Scene 2

Day 1 2/26/18, 5:40 PM • Setup: 10

A Wide Full Single Iggy Walks Down Steps

TAKE	TIME	NOTES	A	B	C	SND
1	00:13		4			183
2	00:26		↓			↓
3	00:21					

Scene 2A

Day 1 2/26/18, 5:55 PM • Setup: 11

A Tighter of above

TAKE	TIME	NOTES	A	B	C	SND
1	00:13		4			183
2	00:12		↓			↓

SOMETHING WONDERFUL

By

UNIDENTIFIED
OBJECT FILMS
(v0.2 FEB 2011)

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Facing Page 1

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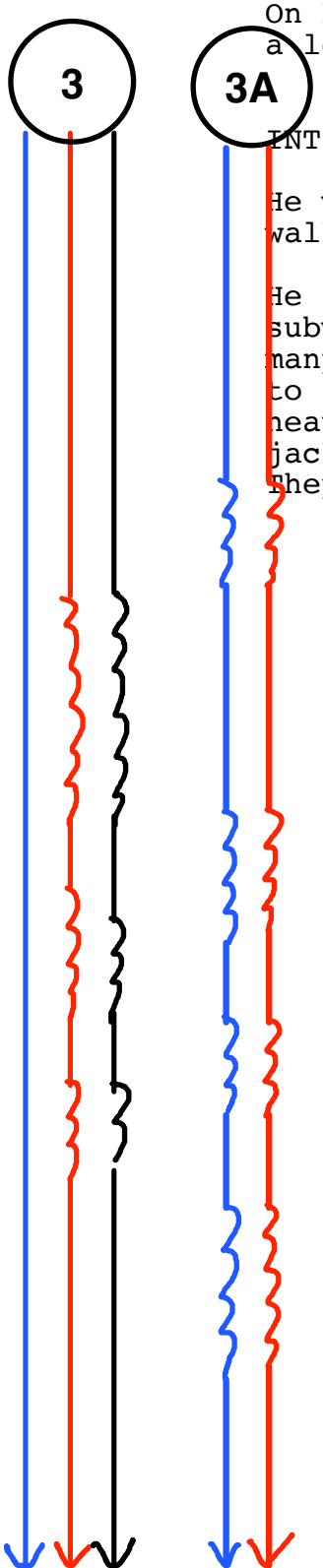
EXT. OFFICE BUILDING - DAY

IGNATIUS (IGGY), late 20s, walks out of his workplace, crosses the street and looks back at the old worn-out Federal building, and gives it the FINGER.

CUT TO:

EXT. SUBWAY ENTRANCE - DAY

On his way home, he walks into the subway entrance and down a long wide set of stairs.



INT. SUBWAY WALKWAYS - DAY

He walks through a seemingly endless set of corridors and walkways. Left, right. Up, down.

He finally gets to a set of escalators and goes down to the subway platform. It's a huge and 70s interior. There are many people waiting for a train. He looks around for a place to sit, and finds one beside a man about his age, but heavier, with a big toque on and a green warm looking army jacket. He's reading a paper. This is his friend ARNOLD. They meet every day and take the subway home.

IGGY 1
Hey.

ARNOLD 2
Hey.
(beat; not looking up from paper)
How was your day?

IGGY 3
Not good. I had to give the building the finger.

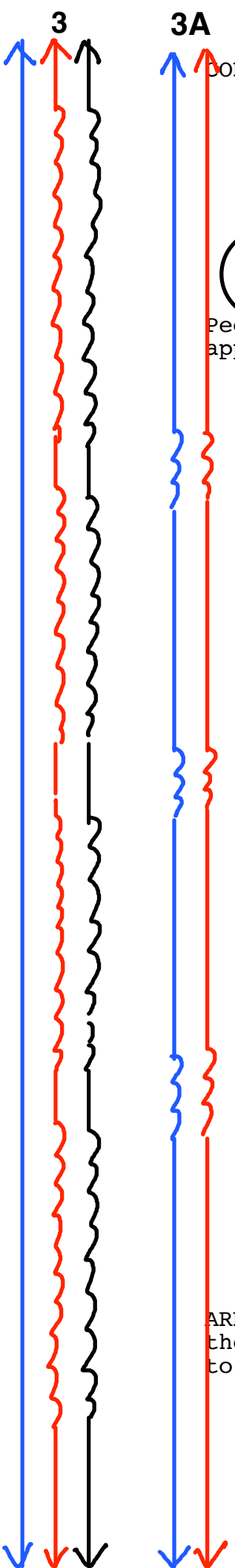
ARNOLD 4
That doesn't actually do anything.

IGGY 5
Feels good though.

ARNOLD 6
Kinda passive aggressive.

IGGY 7
I'm not sure you know what that means.

(CONTINUED)



ARNOLD 8
Well, all I know is that it's an inanimate object. Even if it *wanted* to help you it couldn't...because it's a *building*! And from like the 70s even. It's not even like...modern.

3B

People start moving around as they hear the train approaching.

ARNOLD 9
You know what I hate about this?

IGGY 10
Yes I do. Because you--

ARNOLD 11
(ignoring IGGY)
That people gather around the doors, like in a little semicircle, jostling for the best position to get in, but you know, they know they have to let people off first before they get in. I mean, they all know that.

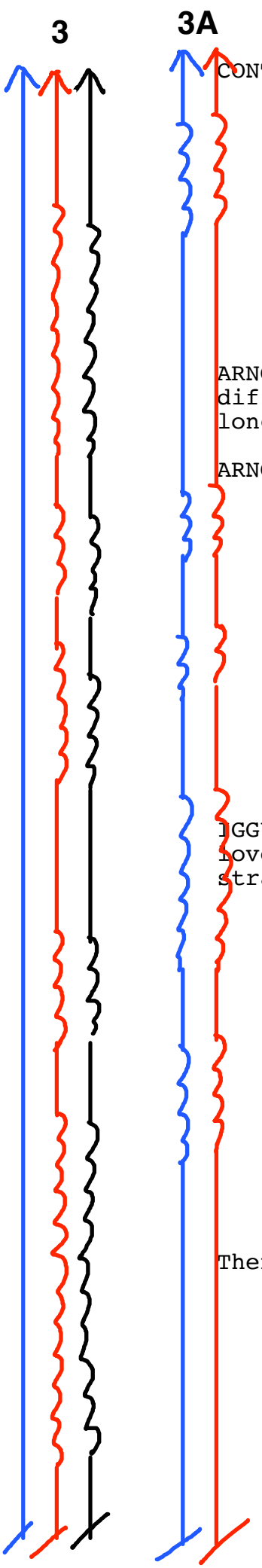
IGGY 12
Deep in their hearts--

ARNOLD 13
So they just stand there in this semicircle, and the people on the train come out when the doors open, but they're not sure where to go because they don't want to be rude, and it's kinda like this standoff, you know, of politeness and impoliteness on each side.

IGGY 14
Fascinating theory-- ALT-Interesting theory.

ARNOLD 15
But in reality, all we have to do is wait for them to get off, and then we get on. That's it. Everybody gotta make it so complicated.

ARNOLD stands up. IGGY stands up with him. And they get on the train and stand in the doorway because there's no place to sit.



IGGY 16
Just once I'd like to sit on the way home.

ARNOLD 17
It's not my fault. It's societies. Lookit these poeple. No manners whatsoever. Rudeness abounds.

ARNOLD surveys all the people on the train. All the different kinds of people. He settles his eye on this tall long haired brunette reading a paper back book.

ARNOLD elbows IGGY in the ribs.

IGGY 18
What?

ARNOLD 19
Lookit that.

IGGY 20
Lookit what?

ARNOLD 21
The brunette. Long hair. Reading the book.

IGGY looks at her. REALLY looks at her. He kinda falls in love right there, but doesn't admit it to himself. This strange look on his face...

IGGY 22
Yeah. She's good looking all right.

ARNOLD 23
No, dumbass, lookit the book she's reading.

IGGY 24
I can't...I can't see--

ARNOLD 25
Enders Game. She's reading Enders Game!

Then she looks up at the two of them.

ARNOLD 26
Oh fuck oh fuck. Look normal.
(beat)
She burned us. We're burned.

She completely ignores them and goes back to reading. She's quite absorbed.

ARNOLD 27
Dammit!

IGGY 28
Calm down man, take it down a notch. It's just a girl reading a book.

ARNOLD 29
It's not just a book. It's Ender's Game.

IGGY 30
So what. If she was a real sci-fi fan she'd have read it already.

ARNOLD 31
What if it's like, her favorite book, man. Looks pretty dog-eared to me.
(beat)
You have to go talk to her. I mean, like, right now.

ARNOLD starts pushing IGGY towards her.

IGGY 32
What? Why me? Why not you?

ARNOLD 33
Because I don't want kids. I'm a loner, Dotty.
(beat; quietly)
If she was reading Dune I'd be humping her leg right now.
(beat)
But Ender's Game, that's more your style.

ARNOLD is really pushing him now. People are starting to look.

ARNOLD 34
Go go go go go...

IGGY 35
Ok, ok, stop making a scene. "A loner dotty" Jesus Christ.

IGGY starts walking...as nonchalantly as he can...towards the girl with Ender's Game. He looks back. ARNOLD shoes him on. IGGY ends up standing in front of the girl, holding onto a strap, trying to look like he's not trying to be there. He looks at her book.

IGGY 36
Hey.

The girl looks up.

GIRL 37
Hey youself.

IGGY 38
I like your book.

GIRL 39
Good for you. Do you mind if I keep reading it?

IGGY 40
Oh, yeah, sorry.

Then he shuffles back to Arnold.

ARNOLD 41
I don't think that went well. I don't think that went well at all. Aren't you supposed to like, get her number or something? Or uh, invite her to dinner?

IGGY 42
I don't know. I'm not very good at this kinda thing.

ARNOLD 43
You ever done that before?

IGGY 44
Uh, no.

ARNOLD 45
Ah man!

IGGY looks back at the girl who doesn't look up from her book.

ARNOLD 46
Maybe she takes this train every day.

IGGY 47
We've never seen her before--

ARNOLD 48
Maybe she just moved here. This is her first day at work. She's nervous. She doesn't know anyone. She's from a small town where they're trained to think everyone in the big city is trying to murder them for their shoes.

The train stops. Doors open.

ARNOLD 49
OK, see you tomorrow buddy.

ARNOLD gives him a hug.

IGGY 50
What...are you doing?

ARNOLD 51
I'm showing her you have friends. People with friends are attractive to women. Shows you're socialized.

ARNOLD steps off the train.

ARNOLD 52
(yelling)
You're the best man I ever met! You're one of a kind man! One of a kind! The greatest! I love you man!

Everyone is looking at IGGY except the girl with the book. The doors close and the train starts again. At the next stop IGGY gets off. So does the girl with the book. He's behind her a ways on the escalator. She's still reading her book. They walk the same way out. The crowd thins out until it's basically just them in the hallway. Loud tapping of his shoes and she stops reading and looks around and sees him and walks faster.

IGGY 53
Dammit.

They walk up the stairs.

EXT. STREET - DAY

IGGY is walking as slow as possible. They come up at the street level and across the street is the bus stop that IGGY has been at every week day for 3 years. They stop at the crosswalk waiting for the light. Standing fairly near. She's conscious that he's here.

EXT. BUS STOP - DAY

They both wait at the bus stop but they don't have to wait long. The bus comes and it's CROWDED and they both get on and have to stand beside one another.

INT. BUS - DAY

IGGY tries to smile at her but he's not sure if she sees it or not. They are so close together. This goes on for a while, then she pulls the cord for the next stop, which of course is also IGGY's stop.

So they both get off.

EXT. RESIDENTIAL STREET - DAY

HANDHELD

They both walk down the sidewalk for a ways. IGGY is 20, 30 feet behind her. She's walking very quickly, and then suddenly stops and turns around.

GIRL 54
Look, buddy, just because a girl talks to you on the train doesn't mean you can fucking follow her home!

IGGY 55
What, I'm not--

GIRL 56
I mean, what the fuck!
(pulls out her cell phone)
Do I need to call the cops?

IGGY 57
No I just--

GIRL 58
Turn the fuck around and go back into whatever mushroom hole you grew from.

IGGY 59
Mushroom hole?

GIRL 60
That's it, I'm calling the police.

IGGY 61
NO, don't!

He says this kinda loud. She's a little scared now.

IGGY 62
I live. Right. There.

He points to a house a couple down.

GIRL 63
You live right there?

IGGY 64
Yeah I do.

GIRL 65
Oh.
(beat)
Can I see your drivers license?

IGGY 66
My drivers license...sure.

He pulls it out of his wallet and puts his hand out with it. She inches closer and grabs it out of his hand.

GIRL 67
Shit.

IGGY 68
Yeah.

GIRL 69
I'm so sorry...Ignateus. Is that like, biblical?

IGGY 70
Iggy. Yeah, it is. It's OK. I understand.

GIRL 71
I just moved here. Into that, uh, place over there.

She points to a little apartment building a couple spots down from IGGY's place.

IGGY 72
It's nice.

GIRL 73
I'm sorry...it's just that, you know, sometimes guys come up to me, and I don't really like it, you know. I'm kinda private.

IGGY 74
You get this a lot?

GIRL 75
Yeah. Surprisingly. I do.

IGGY 76
Well, I guess it's an occupational hazard.

GIRL 77
Of what...?

IGGY 78
Of...Being...good...looking?

GIRL 79
(groaning)
I'm gonna give you some points just for trying that one, but ah, I'm a go home now.

She turns to go.

IGGY 80
Wait, one thing.

GIRL 81
What?

IGGY 82
No, two things.
(beat)
I guess...I just wanted to say I have a mutual appreciation of the book you're reading.

GIRL 83
Ender's Game?

IGGY 84
Yeah. And two...what's your name?

GIRL 85
It's Ellen.
(beat)
Bye Iggy.

She turns and leaves. IGGY stands there for a second and then walks to his house and goes inside, taking one last look as he watches ELLEN go into her apartment building.

FADE OUT:

FADE IN:

EXT. BUS STOP - EARLY MORNING

IGGY is waiting for the bus. It's dark out. ELLEN comes out out her apartment building and walks up to him.

ELLEN 86
Morning...Iggy.

IGGY 87
Morning...Ellen.

ELLEN 88
(beat)
Look, I just want to apologize for yesterday.

IGGY 89
Don't worry about it. Don't say another word about it.

ELLEN 90
Ok, thanks.
(beat)
Look, I, uh, I don't know anyone here. I haven't talked to anyone outside of work for 3 days. Do you uh, want to get a coffee with me sometime? I'd kinda like to talk to someone about Ender's Game, you know, like friends talking over a good book.

IGGY 91
Cofee...

ELLEN 92
I'd understand if...because of yesterday.

IGGY 93
I'd like that.

ELLEN 94
Great. I found this little coffee place over there--

IGGY 95
Yeah, I know it.

ELLEN 96
How about 7ish, we meet there?

IGGY 97
Yeah, that's fine.

ELLEN 98
Ok then.

IGGY 99
Ok then.

And they wait for the bus, which is along shortly.

INT. BUS - DAY

They get on the bus. They sit far apart. They share a couple of glances though. Why don't they sit closer and talk?

FADE OUT:

FADE IN:

EXT. OFFICE BUILDING - DAY

IGGY walks out of his building, goes across the street and gives it the finger.

INT. SUBWAY - DAY

He flows along with the rush of bodies for the subway.

INT. SUBWAY PLATFORM - DAY

He sits down beside ARNOLD.

IGGY 100
Hey.

ARNOLD 101
Hey.

IGGY 102
What's goin' on.

ARNOLD 103
I'm pissed at you.

IGGY 104
Why?

ARNOLD 105
Because you messed up probably your one and only chance to have babies and shit.

IGGY 106
You mean that girl?

ARNOLD 107
Yeah, *that* girl, man. You will never see another girl like that reading Ender's Game on this subway again. You are fucked. The universe chose to show you some love and you...you did nothing. Man I am disgusted!

IGGY 108
Them're some pretty strong feelings.

ARNOLD 109
Damn right.

IGGY 110
I think you're being a little hard on me.

ARNOLD 111
I disagree.
(beat)
Anyways, what're you doing tonight? Metropolis is playing at the Metro at 7.

IGGY 112
I've seen it.

ARNOLD 113
Of course you've seen it. We have to see it again. That's what guys like us do.

IGGY 114
I'm busy.

ARNOLD 115
Whatever!

IGGY 116
I'm having coffee with Ellen.

ARNOLD 117
Who's Ellen, your Grandmama? Can't you just call her Granny like everyone else.

IGGY 118
It's not my Grandma.

It's ARNOLD's stop. He gets up.

ARNOLD 119
Who's Ellen?

IGGY 120
You know who.

ARNOLD 121
You're joshin' me.

IGGY 122
no, I'm not...joshing you.

The crowd pushes ARNOLD out on the subway station. He just stands there with his mouth agape as the train leaves. IGGY is smiling.

MONTAGE

- he's smiling on the train

- he's smiling walking to the bus stop

- he's smiling on the bus

- and old lady smiles back at him

- he's smiling when he's walking to his house

- he's smiling opening the door

- he looks over at her appt building and smiles

CUT TO:

08:10:27:06
1A/1

INT. COFFEE SHOP - EVENING

08:12:03:28
1A/2

08:13:26:01
1A/2

16:40:29:17
1A/3

IGGY is waiting in the coffee shop. His coffee is empty. He looks at his watch.

INSERT WATCH: 7:45

She didn't show.

08:10:35:18
1A/1

INT. HOUSE - EVENING

IGGY comes into his house. It's all dark. He doesn't turn on any lights. He just goes into his room and falls on the bed and goes to sleep.

FADE OUT:

The phone rings.

FADE IN:

IGGY 123
Hello?

ARNOLD 124
So what happened?

IGGY 125
Oh...she didn't show.

ARNOLD 126
Fuck! Dammit! Shit! Goddmann fucking shit!

IGGY 127
Look, Arnold, I got a big day tomorrow, I just wanna go to sleep.

16:42:18:08
1A/3

(CONTINUED)

08:11:32:18 1A/1
08:12:43:12 1A/2
08:12:56:19 1A/2
08:14:05:10 1A/2
08:14:17:04 1A/2
16:41:29:29 1A/3
16:42:34:12 1A/3

ARNOLD 128
You don't wanna talk about it?

IGGY 129
not right now. I just want to go to sleep. G'bye Arnold.

ARNOLD 130
Goodb--

IGGY hangs up and goes back to sleep.

CAMERA PANS UP OUT THE WINDOW LOOKING UP INTO THE STAR FILLED NIGHT SKY. PERHAPS A FALLING STAR FALLS.

FADE OUT:

someone is BANGING on IGGY's Door.

FADE IN:

IGGY wakes up. He's groggy. More BANGING! He gets up and goes to the door. He looks out the little window in the door and sees that it's ELLEN. He opens the door.

IGGY 131
Ellen--

ELLEN 132
Igs, put your shoes on. Come with me.

IGGY 133
It's the middle of the night--

ELLEN 134
I need your help.

IGGY 135
For what?

ELLEN 136
Something wonderful.

The way she says it IGGY believes her. He starts putting his shoes on.

ELLEN 137
C'mon, c'mon, c'mon.

IGGY 138
All right all right, just let me grab my jacket.

She's pulling him as he grabs his jacket and he just manages to close the door behind him.

EXT. STREET - NIGHT

She pulls him down his front steps and he almost falls but she pays not attention and keeps going. She's running in front of him. She runs across the street and a car screeches to a stop nearly hitting her.

IGGY 139
Ellen!

IGGY runs across the street.

IGGY 140
Sorry! Sorry!

ELLEN is far in front of IGGY now, running down the sidewalk. IGGY has to really run to try to catch up to her. She runs into a small wooded area behind a school. IGGY stops at the edge. There is a STRANGE BLUE LIGHT that is sort of shooting out from the trees.

EXT. SMALL FORREST - NIGHT

IGGY keeps running and is almost at her, and he makes a grab for her arm, but he trips and falls, and hits his head.

IGGY 141
Ellen.

He falls unconscious.

FADE OUT:

There is a strange humming sound. IGGY starts to wake up.

FADE IN:

He gets up, stumbling a bit. He feels his head and there's blood. But he keeps going. He comes into a little grove and ELLEN is standing there, with her hand out towards a brilliant ball of blue light. It's very WINDY and he can hardly stand up.

IGGY 142
(yelling)
Ellen! Ellen what are you doing!?

ELLEN 143
(yelling)
Look at a it! Isn't it amazing!

IGGY is trying to get nearer, but the wind is too strong.

IGGY 144
(yelling)
What is it!?

ELLEN 145
Something wonderful!

The wind blows IGGY down. He's starts crawling towards her though the leaves an the much. But the blue ball expands and envelopes her.

IGGY 146
Ellen!

And then she's gone, and the blue ball shrinks again, no sight of her, and then blasts away out into the night sky. And there is no wind. Just IGGY lying there.

IGGY 147
Ellen.

CUT TO:

TITLE CARD: TWO WEEKS LATER

INT. SUBWAY PLATFORM - DAY

IGGY is walking like a zombie through the crowd. He sits down beside ARNOLD.

SPLIT SCREEN: OF IGGY WALKING THROUGH SUBWAY CROWD AND GOING OUT FROM HIS HOUSE IN THE NIGHT OUT TO THE FOREST WHERE HE SITS DOWN BESIDE A TREE, HUDDLED WITH A BLANKET AND A FLASHLIGHT.

IGGY 148
Hey.

ARNOLD 149
Hey.
(beat)
Jesus man you look awful. Where have you been?

IGGY 150
I took a couple weeks off.

ARNOLD 151
To do what?

IGGY 152
To wait for her.

ARNOLD 153
Who? oh, right. She never showed up?

IGGY 154
Not yet.

The train comes. They get on.

INT. SUBWAY - DAY

They’re quiet for a while.

ARNOLD 155
Look man, you gotta let it go. I"m sorry I got so bent out of shape on it. I don’t know...I just felt like she was someone...you know...meant for you.

IGGY 156
So did I.

A beat.

ARNOLD 157
Hey...uh Akira is playing at the METRO at 9. You wanna go? I’ll buy. C’mon! I know you love body horror!

IGGY 158
(thinks about it for a second)
Yeah. Ok.

ARNOLD 159
Ok, uh, I’ll be on the 6:45 train.

IGGY nods yes.

ARNOLD gets of the train. IGGY just sits there staring out the trains window at the advertisements. Then outside the WINDOW becomes like the night sky lit up with stars.

FADE OUT.