

Michael Fisher

Trash Day

Credits with “This Must Be The Place (Naive Melody)” by the Talking Heads (on Speaking In Tongues)

Shot without sound except when specified and shot in available light so that it looks yellow everywhere similar to a home movie of poor quality.

Sequence One/Day One

Shot one: a panning shot (screen right to left) starting with a shot of the house then moving to take in the pickup truck traveling screen right (making a graphic conflict between the truck’s movement and the camera’s). The camera stops when the trash bag appears in the lower left corner of the frame.

(Sound: truck bouncing on a bump and the splat of the trash bag)

Shot two: Cut to a long shot of the house centered on the big picture window (static). Trash bag is thrown into the frame. (Sound: Splat)

Shot three: The man comes to the window, sees the bag, stops, wondering, then leaves the window. Shot from the inside behind the man with the camera facing the window. Trash bag appears in the frame.

Sequence Two/Day One

Shot four: A long shot of the window, shot outside. The man comes to the window and stops.

Shot five: Jump cut to medium shot of the man standing in the window. He stays a few seconds and then leaves.

Sequence Three/Day Two (change of clothes)

Shot six: A close medium shot of the man reading a novel. The man looks up a few times while trying to read. (30 second shot)

Shot seven: Over the shoulder shot to the man reading. Book print is out of focus but the bag is in

the frame and in focus. The man puts the book down.

Shot eight: Side shot of man. The man leans into the frame and looks at the bag for a few seconds. (20 seconds)

Sequence Four/Day Two

Shot nine: Long shot of the man shutting the front door. He walks out to his car and gets in. The car backs out of the frame.

Shot ten: Jump cut to same shot. The car comes into the frame. Dollies and then tracks in to follow the man walking towards the house. He pauses twice to look at the bag and the camera is close enough to his face so that when he looks at the bag, he looks directly into the camera.

Sequence Five/Day Three (change of clothes)

Shot eleven: The man drinking a beer in medium shot, seen through the window.

Shot twelve: Point of view shot of the man looking at the bag.

Shot thirteen: Medium shot of the man drinking the beer is shown.

Shot fourteen: Intertitle- "Honey, your lunch is ready." (10 seconds)

Shot fifteen: The man speaks the next title.

Shot sixteen: Intertitle- "Thanks dear." (7 seconds)

Shot seventeen: The man sits for a few seconds, takes a drink and sits for a few more seconds.

Then he gets up and leaves the frame.

Sequence Six/Day Four (change of clothes)

Shot eighteen: Medium shot of the man sitting in the chair in the house, looking at the bag.

Shot nineteen: Long shot of the bag in the usual spot.

Shot twenty: Medium shot of the man sitting but leaning forward with interest.

Shot twenty-one: Long shot of the bag but it's closer.

Shot twenty-two: Medium shot of the man leaning forward but tense, anxious, not interested.

Shot twenty-three: Point of view shot of the bag on the porch.

Shot twenty-four: Medium shot of man in the chair but turned away from the camera and the bag (not shown).

Shot twenty-five: The man jerks awake in a chair on the porch.

Shot twenty-six: A bottle of beer falling into the frame and stopping with beer leaking out.

Shoot as a series of static shots for the dream.

Sequence Seven/Day Five (change of clothes)

Shots twenty-seven through thirty-two: A series of jump cuts show the man from an over the shoulder shot of the bag as the man approaches it. Each shot at a lower angle so that in the final shot the bag dominates the frame. (Sound: Flies that get louder as he approaches it.)

Shot thirty-two: (see above description; this is the last shot in that description) The man bends near the bag and jumps back as it growls. (Sound: Flies buzzing and the bag growling like a dog.)

Shot thirty-three: A reverse angle of the previous shot. A long shot of the man returning to the porch. The man stops a few times and turns to look at the bag. The last time is when he nears the porch. (Sound: Flies buzzing that stays at the same level or decreases? as he leaves the bag.)

Shot thirty-four: Point of view shot from the bag watching the man enter the house.

Sequence Eight/Day Six (change of clothes)

Shot thirty-five: static shot of the man sitting in the chair staring at the bag, shot through the window which also reflects the outside including the bag. The man slowly smokes a cigarette. The shot lasts for five minutes with only that movement. (like in Jeanne Deahlman)

Sequence Nine/Day Seven (change of clothes)

Shot thirty-six: Shot starts inside the house showing the man sleeping. He gets up and the camera

follows him, tracking backwards, until he reaches the window. The camera swings around the man to come behind him in an over the shoulder shot. The trash bag is not in the yard anymore. The man leaves the frame to open the door and the shot lingers for a few more seconds.

Shot thirty-seven: Long shot of the front door. It opens and the man walks out to the camera in an extreme close up, looking directly at the camera. The camera holds the shot for a few seconds.

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