

SCRIPT SUPERVISOR'S DAILY REPORT

TITLE: _____Destiny's Child_____

DATE: ___04/26/14_____

DIRECTOR: ___David Henry Gerson_____

SCRIPT SUPERVISOR: Roe Moore

CAMERA ROLL(S):

A1 & A2

Call: _9:00 AM__

1st Shot: _10:30 AM__

SOUND ROLL(S):

1

Lunch: ___3:00 PM__

1st PM Shot: _4:44 PM__

Wrap: __8:59 PM__

	SCENES	PAGES	OMITS/ADDED	RESHOOTS	TIMING	SET-UPS
TOTAL IN SCRIPT	22	12 6/8	 	 		
PREVIOUSLY SHOT	-	-	-	-	-	-
SHOT TODAY	7	4 6/8	-	-	10:14	32
TOTAL TO DATE	7	4 6/8	-	-	10:14	32
REMAINING	15	8 0/8	-	-	-	-

SCHEDULED SCENES SHOT:

2, 4, 5, A5, 14, 19, 26

UNSCHEDULED SCENES SHOT:

0

PARTIAL SCENES SHOT:

0

SCHEDULED SCENES **NOT** SHOT:

0

OMITS/ADDED SCENES:

0

NOTES:

EDITORIAL LOG

TITLE: DESTINY'S CHILD

DAY # 1 OF 3

DATE: 04/26/14

PAGE 1 OF 2

SETUP	SLATE	TAKE	TIME	SND	CAM	DESCRIPTION
CU	2	6	:20	1	A1	CU DAVID SMOKES
WIDE	2A	1	:16	1	A1	DAVID WALKS IN THROUGH GATE AND HOUSE
WIDE	4	1	:32	1	A1	MASTER DAVID AND MOISHE AT DOOR
CU	4A	1	:46	1	A1	CU MOISHE AT DOOR
CU	4B	1	:27	1	A1	DAVID TALKS TO MOISHE
WIDE	5	2	1:35	1	A1	MASTER MOISHE AND DAVID IN KITCHEN
WIDE	5A	3	1:49	1	A1	*NEW LENS* MASTER MOISHE & DAVID
CU	5B	5	1:23	1	A1	CU MOISHE
CU	5C	1	:55	1	A1	CU MOISHE - USE ONLY LINE: "WHAT ARE YOU BUILDING?"
CU	5D	2	1:36	1	A1	CU DAVID
INSERT	14	1	N/A	MOS	A1	BREAD FOR "EAT." USE LAST SHOT IN SERIES
2-SHOT	14A	3	1:10	1	A1	TWO SHOT FAVORING MOISHE
CU	14B	2	1:16	1	A1	CU MOISHE - ADLIB AT END OF TAKE
CU	14C	3	1:47	1	A1	CU DAVID - ADDITIONAL REACTIONS TO "EAT" AT END OF TAKE
CU	14C	4	1:52	1	A1	CU DAVID - ADDITIONAL REACTIONS TO "EAT" AT END OF TAKE
WIDE	A5	2	2:53	1	A1	MASTER MOISHE & DAVID - GOOD AT TOP
WIDE	A5	4	2:51	1	A1	MASTER MOISHE & DAVID - GOOD AT END
MED	A5A	3	:30	1	A1	MED DAVID'S CAM POV OF MOISHE; SERIES TAKES 2 & 3
CU	A5B	2	1:43	1	A1	CU MOISHE

MCU	A5C	2	1:50	1	A1	DAVID RECORDS MOISHE
CU	A5D	1	1:52	1	A1	CU DAVID RECORDS MOISHE
MCU	19	2	:31	1	A1	DAVID FILMS MOISHE - SERIES TAKE 2
ECU	19A	2	N/A	1	A1	DAVID'S CAMERA ZOOMS - MULTIPLE SERIES
CU	19B	6	2:00	1	A1	MOISHE POINTS AT PICTURES AND TALKS TO DAVID
CU	26	1	N/A	1	A1	DAVID FILMS AND LEAVES TO SIT NEXT TO MOISHE - MATCHES WITH SC 26 TAKE 1
CU	26	2	1:10	1	A1	CU DAVID FILMS - DOESN'T LEAVE. MATCHES WITH SC 26C TAKE 2
CU	23	1	:26	1	A1	CU MOISHE - DIRECTOR'S CHOICE
MCU 2-SHOT	26A	3	2:01	1	A2	MCU TWO-SHOT OF DAVID AND MOISHE
CU	26B	1	:44	1	A2	CU DAVID ON COUCH
WIDE	26C	2	:30	1	A2	MASTER OF TOP OF SCENE 26 - PANS CAMERA WITH DAVID
WIDE	26C	3	1:00	1	A2	MASTER OF TOP OF SCENE 26 - NO PAN OF CAMERA
INSERT	A5E	1	N/A	1	A2	INSERT OF MOISHE PUTTING RECORD ON RECORD PLAYER - SERIES 2
INSERT	19C	1	N/A	1	A2	INSERT OF GIRL IN PHOTO THAT MOISHE POINTS TO FIRST - VARIOUS TAKES **USE TOP OF CANE TO MATCH SC. 19B, TAKE 6***
INSERT	19C	2	N/A	1	A2	INSERT OF GENTLEMAN MOISHE POINTS TO SECOND - VARIOUS TAKES **USE TOP OF CANE TO MATCH SC. 19B, TAKE 6***
INSERT	19C	3	N/A	1	A2	INSERT OF FAMILY MOISHE POINTS TO LAST - ONLY CANE, NO ARM
RT	RT	1	N/A	1	A2	ROOM TONE - MOISHE'S HOUSE

1 BLACK SCREEN 1

"Survivor" by Destiny's Child blasts.

A montage of action scenes from WWII movie trailers: Grand Budapest Hotel, Inglorious Basterds, Schindler's List, The Pianist, Life Is Beautiful, Saving Private Ryan, The Longest Day and old News Reels plays.

TITLE: DESTINY'S CHILD

2 2 EXT. MOISHE'S HOUSE - DAY 2

DAVID, an early 20's young Jewish guy who probably wishes he was black, listens to head phones under his oversized hoodie.

He packs a small pipe of marijuana and smokes a hit.

DAVID WALKS INTO HOUSE.

3 OMITTED 2A 3

4 4 EXT. MOISHE'S HOUSE - DAY 4

David rings the buzzer to Moishe's house. He bounces his head to the music until MOISHE - David's 90 year old Holocaust survivor great uncle - appears behind the grate of the screen door and opens it. David takes off his headphones.

MOISHE

Allan!

DAVID

Hi Moishe, it's David, Allan's son.

MOISHE

Yes. Yes. Dovid. Come in. You make it out ok?

DAVID

Yeah. It was easy. You look great!

They shake hands. David notices Moishe's rough, tough, textured hands. They enter the house.

OMITTED

5 INT. MOISHE'S HOUSE - DAY 5

Morning light streams in from the windows on a somewhat disheveled, full of Judaica home. David clumsily puts down his tripod and camera bag, and takes in the room.

2

4

4A

4B

2A

5

5A

5D



Slate	Cam Roll	Snd Roll	Take	Time	SHOT DESCRIPTION	COMMENTS
2	A1	1	1	:18	CU DAVID SMOKES - WITH SUNGLASSES NO SUNGLASSES	LONG HOLD AT BEGINNING OF TAKE - COULDN'T LIGHT LIGHTER WATCH FOR REFLECTIONS LIGHTER ISSUES LIGHTER NOT GOOD GOOD!
			2	:21		
			3	:20		
			4	:29		
			5	:24		
			6	:20		
2A	A1	1	1	:16	WIDE ON DAVID WALKING INTO HOUSE	GOOD!
4	A1	1	1	:51	MASTER OF DAVID WITH MOISHE AT DOOR	GOOD!
			2	:35		
			3	:32		
4A	A1	1	1	:33	CU MOISHE	WATCH REFLECTION GOOD!
4B	A1	1	1	N/A	CU DAVID	FALSE ROLL GOOD!
			2	:28		
			3	:25		
			4	:25		
			5	:25		
5	A1	1	1	N/A	MASTER - WIDE ON DAVID AND MOISHE	FALSE TAKE GOOD!
5A	A1	1	1	1:48	**NEW LENS** MASTER - WIDE ON DAVID AND MOISHE	CELLPHONE RINGS IN AUDIO PLANE IN AUDIO
			2	1:35		
5D	A1	1	1	1:35	CU DAVID	GOOD!
			2	1:36		

2.

Moishe clears off some newspapers and grocery store savings books from the couch. He stares at David curiously.

5B

MOISHE
So, vat you are doing?

DAVID
Now?

MOISHE
Yes now. For work? Mit your life.

DAVID
I'm in school - studying film, and stuff.

5C

MOISHE
(Disdainfully)
Stuff? But what you are building?

DAVID
What am I building?

MOISHE
Yes. What are you building?

DAVID
Well, movies. I'm trying to make an action flick about you and the family after the war...Can I put this mic on you?

Moishe nods his head and David clumsily drops the wire down the front of his shirt. Moische looks at him suspiciously. He attaches the wireless mic as Moische speaks to him.

MOISHE
Flicks? On movies you can survive?

DAVID
Definitely. You've got such awesome stories!

MOISHE
Yoa, yoa, yoa. "Awesome stories." You want you should know about the war? Listen.

David quickly starts rolling the camera as Moische walks to the bedroom.

Slate	Cam Roll	Snd Roll	Take	Time	SHOT DESCRIPTION	COMMENTS
5B	A1	1	1 2 3 4 5	1:15 1:43 1:17 1:16 1:23	CU MOISHE	STATIC EYE LINE SOUND MAY NOT BE GOOD GOOD!
5C	A1	1	1	:55	CU MOISHE	USE ONLY FOR "BUT WHAT ARE YOU BUILDING?"

A5

A5B

A5C

A5D

A5E

A5

INT. MOISHE'S HOUSE - DAY

Moishe puts an old Yiddish Waltz by LEO FULD record on a record player.

MOISHE
(In Yiddish)
A whole world, gone, a whole world.
You understand? The mother, the father, the poetry, the language. The music! Oy the music. You understand?
A ganze welt, der stat loishn, a ganze welt. Du farshteist? Der mame, der tate, der literatur, der poetic, der musik. Oy der musik! Du farshteist?

David looks at him deadpan.

DAVID
No.

They listen silently to the music. Moishe sits on the edge of the bed next to the record player and pretends to drum to the music as he shakes his head. OMITTED

DAVID (CONT'D)
So what happened after the war? I mean, were you angry? Like, if you saw Germans did you want to get revenge?

MOISHE
Revenge?

DAVID ^{Right?}
You must have wanted to kill every German you saw...

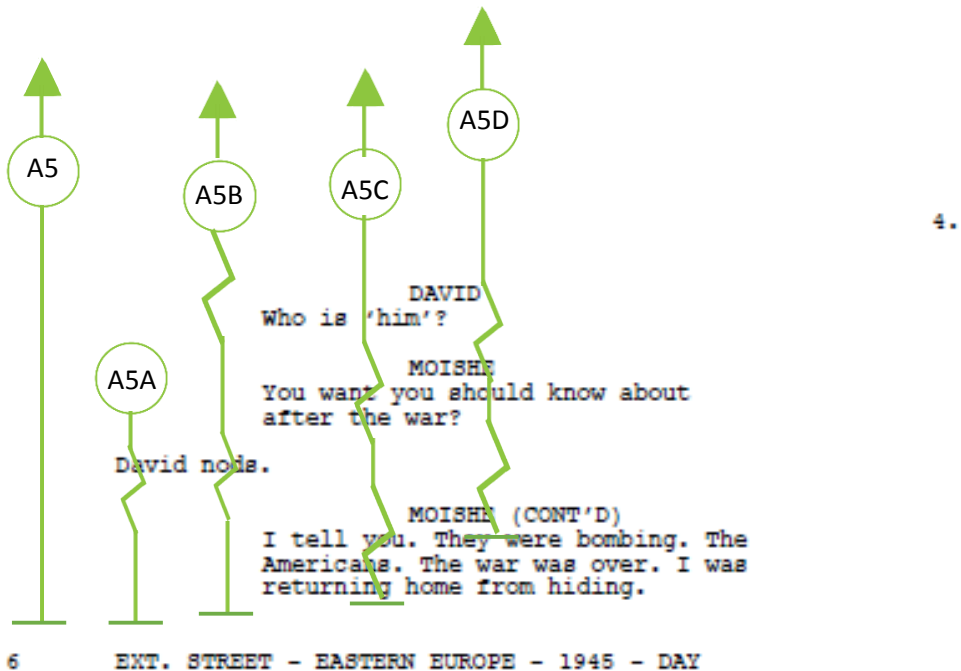
A long pause. Then he explodes.

MOISHE
I wanted mit mine bare hands to rip him apart! If he was a good man if he was a bad man, I wanted to rip him apart mit mine bare hands!

A tense pause - David is a little too excited by this animosity. Moishe stands up and walks over to the window where he prunes back sapling fruit trees in small orange buckets. Seed packets from Israel are taped to the buckets. OMITTED

David records as Moishe works.

Slate	Cam Roll	Snd Roll	Take	Time	SHOT DESCRIPTION	COMMENTS
A5	A1	1	1 2 3 4	2:24 2:52 N/A 2:51	WIDE MOISHE AND DAVID ENTERING LIVING SPACE	GOOD! SOUND MAY NOT BE GOOD. SERIES OF SHOTS: 1 ST - STUCK AT RECORD PLAYER 2 ND - OKAY GOOD!
A5B	A1	1	1 2	1:49 1:43	CU MOISHE	
A5C	A1	1	1 2	:36 1:50	MCU DAVID	NOT GOOD ADDED PAN MOTION
A5D	A1	1	1	1:51	CU DAVID	2 ND STICKS
A5E	A2	1	1	N/A	INSERT: RECORD TO RECORD PLAYER AND BEING PLAYED	SERIES OF SHOTS: 1 ST - 44 SECONDS 2ND - GOOD!



David, dressed in an elegant suit, is in his imagined version of Moishe's memory. Bombs explode. Smoke and running soldiers fill a European street. Nazi banners hang off of buildings. Flyers and dust fall from the sky. The upbeat Yiddish music from the record player plays in the background in the street.

David kisses PEARL, a young beautiful Polish woman, passionately in the middle of the street.

MOISHE (V.O.)
Hold on. I vasn't mit a woman.

DAVID
No women?

MOISHE (V.O.)
There were women, yes, but I vasn't mit a woman.

7 EXT. STREET - EASTERN EUROPE - 1945 - DAY 7

David, in the imagined world, reacts as the beautiful woman disappears. Instead now are three ugly looking beaten down men staring at him.

MOISHE (V.O.)
They didn't catch us earlier - und my band vas very popular - I vas the Bing Crosby of Bulgaria. We went back to our town, and it was like the Wild West, everyone running around, nobody supposed to be alive. Everything what you can make mit your hands...

Slate	Cam Roll	Snd Roll	Take	Time	SHOT DESCRIPTION	COMMENTS
A5A	A1	1	1	:55	MCU DAVID'S CAMERA ANGLED AT MOISHE	SOUND MAY NOT BE GOOD SERIES OF SHOTS: 1 ST - MISSED EYE LINE 2ND - GOOD! 3RD - GOOD!
			2	:41		
			3	:30		

David sneaks up, grabs the gun, then sneaks away down the street.

DAVID
What next!?

MOISHE (V.O.)
Listen. I tell you.
I found a, how do you say, a bike.

10 OMITTED 10

11 EXT. STREET - EASTERN EUROPE - 1945 - DAY 11

A silver motorcycle stands alone. Humming in the rising smoke of it's exhaust fumes. David runs over to it and jumps on.

MOISHE (V.O.)
No, a um a bicycle!

12 EXT. STREET - EASTERN EUROPE - 1945 - DAY 12

The motorcycle turns into a rickety old bicycle.
David rides out of the town square.

13 EXT. STREET - EASTERN EUROPE - 1945 - DAY - GREENSCREEN 13

Images from films fill the screen behind him as he bikes, biking through cinema history of WW2 - The Pianist, Patton, The Longest Day, To Be Or Not To Be...then just black and white 4:3 newsreel images of empty ruined streets.

14A

14B

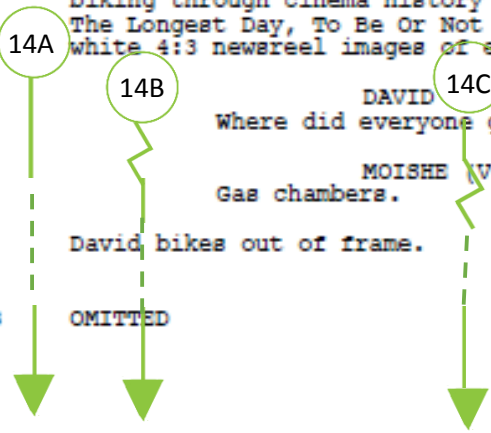
14C

DAVID
Where did everyone go?

MOISHE (V.O.)
Gas chambers.

David bikes out of frame.

A13 OMITTED A13



Slate	Cam Roll	Snd Roll	Take	Time	SHOT DESCRIPTION	COMMENTS
14A	A1	1	1 2 3	:52 :44 1:10	TWO SHOT FAVORING MOISHE	DAVID HAS NO BITE ON BREAD DAVID DID BITE BREAD GOOD!
14B	A1	1	1 2	1:22 1:16	CU MOISHE	ADLIB AT END ABOUT THE SOUP ADLIB AT END ABOUT SOUP - GOOD!
14C	A1	1	1 2 3 4	:47 1:41 1:47 :52	CU DAVID OTS OF MOISHE	AT END, SERIES OF REACTIONS ABOUT THE BREAD AT END, SERIES OF REACTIONS ABOUT THE BREAD

7.

14A 14B 14C

14 INT. MOISHE'S HOUSE - PRESENT - DAY OMIT????? 14

14

The record player ends. Moishe pushes a plate of rugelach, Jewish cookies, across the table. David is starting to grasp the reality of Moishe's story.

MOISHE
Eat.

DAVID
Nah, I'm cool.

MOISHE
Eat. We had nothing but soup mit rocks. So eat.

David, still filming, rolls his eyes, then grabs a couple of cookies, and eats.

MOISHE (CONT'D)
Wandering for two years, through hell to survive -

15 EXT. EASTERN EUROPEAN HOUSE - 1945 - DAY 15

David rides on his bike through some woods.
He sees a house, and approaches it.

MOISHE (V.O.)
I wanted finally I should go home - just outside of town - to see if mine mother and father are still alive -

David hops off the bike, and walks up to the house. He knocks on the front door. Empty. He goes inside.

16 INT. EASTERN EUROPEAN HOUSE - 1945 - DAY 16

He walks about silently. The space does not feel familiar to him. He sees a Nazi, towering, evil looking, an SS general's crisp uniform on, at the top of the stairs. David grabs the gun from his pocket.

NAZI
(GERMAN)
Get out.
Raus hier.

Slate	Cam Roll	Snd Roll	Take	Time	SHOT DESCRIPTION	COMMENTS
14	A1	MOS	1	N/A	INSERT: PLATE OF BREAD	SERIES OF SHOTS: 1 ST - BREAD GOES ALL OVER 2 ND - MOISHE POINTED 3 RD - NO GOOD 4 TH - GESTURE OUT OF FRAME 5 TH - 6TH - USED RIGHT HAND! GOOD!

A18 EXT. EASTERN EUROPEAN HOUSE - 1945 - DAY A18

David watches them go out onto the street where they stand alone, the children crying.

19 He is unsure of what to do.

19B DAVID (V.O.)
Come on Moishe! Why are you letting them go?

19 INT. MOISHE'S HOUSE - PRESENT - DAY 19

19A David films as Moishe walks with his cane over to a series of pre-war family photographs on the wall. He points with a thwack to each image. 19C

MOISHE
Auschwitz. Bergen-Belsen.
Treblinka.
I suppose you can not imagine...

An awkward pause.

DAVID
Yeah but why didn't you just kill them?

Moishe shakes his head.

20 INT. EASTERN EUROPEAN HOUSE - 1945 - DAY 20

David watches them go. He eats, as if for the first time, what is left of their meal.

The Nazi children can be heard crying outside. He looks about confused, dissatisfied.

MOISHE (V.O.)
I wanted I should tear them apart.
Yes. But even what they did to the parents, once I was back in mine home, and no one was there. It was not mine home anymore. Du farshsteist?

David looks at his old home. It is not the same. No trace of his family life there.

21 OMITTED 21

Slate	Cam Roll	Snd Roll	Take	Time	SHOT DESCRIPTION	COMMENTS
19	A1	1	1 2	:18 :31	MCU DAVID	SERIES OF SHOTS: 1 ST - 2 ND - STARTED AT "Why are you Letting them go?"
19A	A1	1	1 2	N/A	INSERT: CU CAMERA ZOOMING	NO SLATE (TAIL SLATE?) VARIOUS OPTIONS - WATCH FOR REFLECTIONS SLATED - VARIOUS OPTIONS - WATCH FOR REFLECTIONS
19B	A1	1	1 2 3 4 5 6	:55 1:16 1:18 1:01 N/A 2:09	CU MOISHE	AUDIO NOT GOOD NO LINE "WHY ARE YOU LETTING THEM GO?" RESET OCCURRED DURING TAKE GOOD!
19C	A2	1	1 2 3	N/A N/A N/A	INSERT OF PHOTOS: GIRL INSERT OF PHOTOS: OLDER GENTLEMAN INSERT OF PHOTOS: FAMILY PHOTO - POSS INSERT REPLACEMENT PHOTO IN POST	SERIES OF SHOTS: 1 - TOP OF CANE 2 & 3 - BOTTOM OF CANE 4 & 5 - TOP OF CANE SERIES OF SHOTS: 1 & 2 - TOP OF CANE 3 & 4 - BOTTOM OF CANE 5 & 6 - TOP OF CANE SERIES OF SHOTS: 1, 2, & 3 - TOP OF CANE 4, 5, & 6 - BOTTOM OF CANE

22 OMITTED 22

A22 INT. BASEMENT - EASTERN EUROPEAN HOUSE - 1945 - DAY A22

He walks down into the basement and out of a hidden nook, he pulls out wrapped golden candle sticks and a few family photographs.

He looks at the faces of his family, the same faces we saw on the wall of Moishe's apartment.

MOISHE (V.O.)
I had not for reason to stay in the house. I saw ghosts only.

David gathers the belongings in a bag, and leaves the house.

23 OMITTED 23

24 EXT. EASTERN EUROPEAN HOUSE - 1945 - DAY 24

David walks by the family, standing in the street, the children crying. He looks at them with some modicum of sympathy. He says nothing.

He takes his bicycle and bikes away.

MOISHE (V.O.)
I wanted I should build a new life.

25 OMITTED 25

26 26 INT. MOISHE'S HOUSE - PRESENT - DAY 26C 26

David films a close up of Moishe, sad, lost in the past. He looks up from his camera for a moment, taking in how he is affected.

19B

23

MOISHE

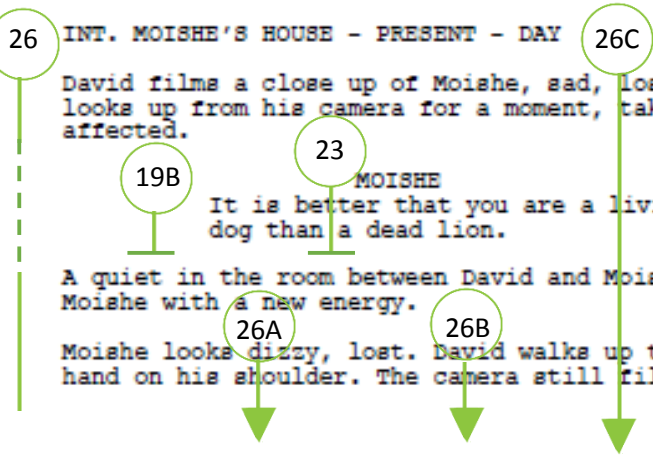
It is better that you are a living dog than a dead lion.

A quiet in the room between David and Moishe. David observes Moishe with a new energy.

26A

26B

Moishe looks dizzy, lost. David walks up to him and puts his hand on his shoulder. The camera still films from the tripod.



Slate	Cam Roll	Snd Roll	Take	Time	SHOT DESCRIPTION	COMMENTS
26	A1	1	1 2	:10 1:10	CU DAVID FILMING	SERIES OF SHOTS: 1 ST - DAVID WALKS OUT OF FRAME 2 ND - DAVID DOES NOT LEAVE FRAME
23	A1	1	1	:26	CU MOISHE	SLATED SCENE 23 FOR DAVID'S CHOICE. IS FOR SCENE 26. SERIES OF SHOTS: 1 ST - EYE LINE TO CAM 2 ND - EYE LINE TO DAVID 3 RD - CHANGED EYE LINE AGAIN.
26A	A1	1	1 2	1:55 2:04	MCU TWO SHOT OF DAVID AND MOISHE	SERIES OF SHOTS: 1 ST - OKAY 2 ND - OKAY SERIES: 1 & 2 - LINE ONLY 3 RD - AD LIB AT END
	A2	1	3	2:01	DAVID TAKES OFF HEADPHONES	GOOD!
26B	A2	1	1 2 3	:44 1:07 1:03	CU DAVID ON COUCH FOCUS STARTS ON MOISHE, THEN DAVID CU CLEAN ON DAVID	SERIES OF SHOTS: 1 ST - FALSE START 2 ND - STARTED FROM WRONG LINE SERIES OF SHOTS: 1 ST - 2 ND - OKAY RESET TO STAREK DURING TAKE SLATE SAYS CAM ROLL 1 - USE FOR DAVID'S LAST LOOK! GOOD!
26D	A2	1	1 2 3	N/A :30 1:00	WIDE MASTER OF TOP OF SCENE PANS WITH DAVID NO PAN WITH DAVID	
26B	A2	1	1 2	1:31 2:14	CU MOISHE	REFLECTION IN GLASSES MOISHE AND DAVID GO INTO SONG!

26A

26B

26C

12.

DAVID
It's okay.

Moishe nods, feels the strength of David who is holding him up.

MOISHE
(In Yiddish)
This is your responsibility. You are strong, Allen.
Es ist dayn akhrayes. Du bist starek Ellenu.

DAVID
David...What does that mean?

MOISHE
Strength. Starek.

DAVID
Starek? Starek!

They smile over David's poor pronunciation and his effort to speak Moishé's lost language.

Moishe stares up at David, and sees that he too is in a bit of a daze.

MOISHE
You look tired.

David looks at Moishé with a new tenderness, a pause as the two men really see each other.

DAVID
I guess I just don't really know how to deal with all of this.

END