

**STAR SEARCH**  
B. N. Saxton  
(Example Shooting Script)

**FADE IN:**

**1. EXT. – COUNTRY ROAD — NIGHT**

POV — HIGH ANGLE / EX LONG We see a rather narrow road which runs very straight through expansive fields. There is a sense of loneliness about the scene. The headlights of an aging blue pick-up can be seen approaching the camera slowly. As the truck draws closer, the CAMERA begins a SLOW DROP DOWN toward the road (keeping the truck centered). The CAMERA reaches ROAD LEVEL just as the whitish grill of the truck fills the view, then obscures it in blackness as we CUT TO BLACK

**FADE IN:**

**2. EXT. – FRONT OF FARM HOUSE – NEAR DAWN**

POV – HIGH ANGLE / LONG We see the truck arriving at a neat, two-story yellow farm house. The property is obviously owned by someone who takes great care to keep things in order. Absent are the usual piles of clutter that inhabit the yards of most farmhouses in the middle-west. The dirt drive is free from dead leaves, mud-holes, and deserted farm implements. Instead, it is lined with well-maintained flower beds and a few toys that indicate the presence of a young child. There is a freshly painted Barn at the rear of the house and some sort of out-building farther up the lane. There are three large trees (the only ones for miles) in the front yard (one of which supports a tire swing). The only sense we get of the reality of a working farm are the soft animal noises coming from somewhere beyond the barn. The last thing we notice, as the truck turns off its lights and rolls quietly to a stop, is that there doesn't seem to be another farm within sight of this one. CUT TO POV FLAT ANGLE CLOSE UP as the lower half of the driver's side door swings open silently and a pair of very old tennis shoes swing out followed by two masculine, jean-clad legs. The legs have the movement of someone young and strong. The CAMERA FOLLOWS as the legs move out of the way and the door closes with only the faintest sound. The legs are still for a moment as the CAMERA RISES TO WAIST LEVEL slowly to reveal a large, tan hand wrapped nervously around the hub-cap end of a blue-painted steel tire-iron. The iron is held with the lug wrench socket angling up from its extended end. The blue paint is chipped noticeably as if the iron has been clanging around unused with other tools in a chest. The CAMERA FOLLOWS the tire iron and hand around to the back of the truck. We see the other hand rise and disappear for a moment, then return with a red plastic gasoline can from the bed. We notice that it is beginning to get light; everything has taken on a pale blue-gray morning tint. The tire iron and can pause for a moment and then begin to walk up the drive to the house as we CUT TO

**3. INT. – FARM HOUSE MASTER BEDROOM (LOWER LEVEL) — EARLY**

POV — OUT WINDOW Through transparent curtains we can see the front end of the pick-up. The rear of the truck is out of view around the corner of the house. We can see that this window is obviously on the right side of the house. The CAMERA PANS DOWN AND LEFT to reveal the interior of the room. The room is still quite dark, but we can see that it has been decorated nicely in the style of a married woman. There are many photographs on the walls and on the top of a large dresser near the bed. As the pan continues the CAMERA PAUSES momentarily on the glowing red numbers of an alarm clock on a night stand which read 4:53. The CAMERA CONTINUES its pan passing close above the face of a lovely sleeping WOMAN of about 31, then across the bed to the face of her HUSBAND. He is a rugged, yet sensitive-looking man of about 36. He is clean-shaven and short-haired. The CAMERA CENTERS on his face and we see him sleepily open his eyes — then become suddenly alert. The CAMERA PULLS BACK to a MEDIUM SHOT as he sits up quietly, gets to his feet, and moves quickly to the window. He is wearing gray sweat-pants and a white undershirt. As he moves to the window, he pulls a flannel robe from the bed post. Pulling the robe into place he reaches the window and sees the truck parked out front. His face pulls tight and he is about to rush from the room. As the CAMERA FOLLOWS him, we see the WOMAN sitting up in bed groggily.

WOMAN  
(yawning)  
Honey? Somethin' wrong?

CUT TO CLOSE-UP OF HUSBAND

HUSBAND  
(a little surprised and a little too reassuring)  
No. Everything's fine. It's okay . . . go back to sleep.

CUT TO MEDIUM FLAT OF WOMAN

WOMAN  
(still a bit confused)  
Where're you going? What time is it?

CUT TO CLOSE-UP OF HUSBAND

HUSBAND  
I'm just going to the kitchen for a drink, and then I'm gonna  
Check on Lizzie. It's still early yet. Go back to sleep.

CUT TO TWO-SHOT TOWARD DOOR

WOMAN  
(lying back down, and not enthusiastically)  
Do you want me to make . . . some milk or . . . muffin . . .  
(she trails off with a sigh)

The man hurries from the room and we CUT TO

#### **4. INT. – FARM HOUSE DEN — EARLY**

POV — FROM INSIDE DEN TOWARD DOOR (FLAT ANGLE) In a rush but trying to be quiet, the HUSBAND enters the den, nearly trips on a chair, and switches on a small lamp. The den is also well furnished and contains several hunting trophies and a large wood-and-glass gun cabinet. The CAMERA FOLLOWS HUSBAND to a large desk. He pulls open the top drawer rapidly, nearly spilling its contents on the floor. We CUT TO CLOSE-UP of the contents of the drawer. It contains several things but the CAMERA CENTERS on a ring with two small keys attached. We CUT TO a MEDIUM SHOT / HIGH ANGLE of the HUSBAND snatching up the keys, moving to the gun cabinet, and fiddling with the lock. CUT TO

#### **5. EXT. – FRONT DOOR OF FARM HOUSE — DAWN**

The door pulls open and the HUSBAND comes out cautiously. He is carrying a long pump-action shotgun tightly in his hands at waist level. His eyes are fixed on the pick-up. There are large bushes at either side of the porch. The CAMERA ZOOMS QUICKLY to CLOSE-UP of HUSBAND's face as he says in a near whisper,

HUSBAND  
(trying to call without waking anyone)  
David? . . . David, I've got a gun. . . . Go home, David.

To which there is no reply except the murmuring of some cattle in the distance. The CAMERA CONTINUES to HOLD CLOSE-UP as the HUSBAND takes several steps out toward the truck.

HUSBAND  
(eyes shifting back and forth in a search — we see fear in them)  
David?

CUT TO POV HUSBAND as he PANS the quiet yard right to left. He sees nothing but the empty truck. We hear the clicks of the truck's engine cooling. CUT TO CLOSE-UP of the HUSBAND'S confused face. The CAMERA TRACKS LEFT SLIGHTLY to reveal the front door behind the HUSBAND. Over his shoulder, we see the door to the house being pushed slowly shut from the inside. FAST FADE TO WHITE

#### **OPENING CREDITS**

#### **SLOW FADE IN:**

#### **6. EXT. – BURNED FARMHOUSE – LATE AFTERNOON**