

DON'T YOU FORGET: SOUND AND IMAGE IN HARMONY

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ABSTRACT

Iakovos Maimaris: “*Don’t You Forget*: Sound and Image in Harmony”

This dissertation explores the filmmaking process through the short film project *Don’t You Forget*, the author's first attempt with the medium. The study's objectives were to 1) examine the filmmaking process as a composing process and 2) research the relationship between sound and image in film.

Methodologically, the study employed a separate analysis of each step of the film production, from pre-production to post-production and presentation, as well as participant observation and content analysis of the short film. Results indicate the significant impact of each step and decision along the process upon the final product. Moreover, the audience's reception of the film showed that the relationship between sound and image is not unshakeable.

In conclusion, this dissertation highlights a mindful approach to the filmmaking process, which accents its organic and self-inventive nature.

“You don't have to know how to make a movie. If you truly love cinema with all your heart and with enough passion, you can't help but make a good movie.”

Quentin Tarantino

To my mentor and friend. This was only possible with your very first push.
Thank you for all of your support along the way.

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I

Vision

CHAPTER O: GENESIS MINUS ONE

0.1. Introduction

As an artist and based on my studies in music composition, my first step in creating a new work is to choose the material that will act as a source of inspiration. The second step, and perhaps the most critical for any project, is the choice of medium, which in turn can determine the course of development of the project. Although each medium may require different techniques and tools, the process of composition remains constant in each case. Hence, what will be described below as the filmmaking process is, in fact, a composition process¹; no different from that required for a music work.

Filmmaking has been my childhood dream. Deciding to try making an actual film was the first step towards realising that dream. As a first-time filmmaker, I was both inexperienced and eager. Even though relying on others' technical expertise and support was essential from the beginning, my pure interest in filmmaking stood out as the definitive key. Based on a clear vision and a step-by-step approach, the filmmaking process proved organic and self-inventive at every step. This dissertation's first aim is to provide a comprehensive exploration of each step of that film-realisation, from the idea's inception to presenting the final cut to a live audience.

Cinema could be regarded as an *event*², which therefore can be experienced mindfully³; placing emphasis not only on the visual but also on the auditory elements of a film⁴. Film has long been celebrated as a powerful medium for communicating with the audience through storytelling and evoking emotions using both sound and image since its beginning. Even though the first films were

¹ Cox, Carole. "Filmmaking as a Composing Process." *Language Arts* 62, no. 1 (January 1, 1985): 60–69. <https://doi.org/10.58680/la198525792>.

² Altman, Rick. "Cinema as Event." In *Sound Theory, Sound Practice*, 1–14. Psychology Press, 1992.

³ Kabat-Zinn, Jon. "What Is Mindfulness?" In *Wherever You Go, There You Are: Mindfulness Meditation in Everyday Life*. Hyperion, 1994.

⁴ Finck, Carolyn, Alba Avila, William Jiménez-Leal, Juan Pablo Botero, Daniel Shambo, Susana Hernandez, Felipe Reinoso-Carvalho, and Veneta Andonova. "A Multisensory Mindfulness Experience: Exploring the Promotion of Sensory Awareness as a Mindfulness Practice." *Frontiers in Psychology* 14 (November 9, 2023). <https://doi.org/10.3389/fpsyg.2023.1230832>.

silent films, they were not truly *silent*⁵: sound and image were both represented in some way. Their relationship's dynamic is what draws my attention; Cinema has been nurturing an *ocular-centricity* experience⁶, where the image leads the sound. *Sound and Image in Harmony*—the dissertation's second aim—emerged as an answer to this king-slave relationship.

“There never was a *silent* film.”

Irving Thalberg

0.2. Objectives and Scope

This dissertation asks us to reflect upon, first, each individual step of the filmmaking process, adding to the composing process and influencing the final result, and second, the attempt to bring sound and image in a mutual give-and-take relationship.

In order to achieve the first objective, the dissertation's construction follows the order of the various stages of the filmmaking process⁷, from pre-production to post-production and presentation, which wishes to focus on each individual step along the process. Starting from the idea's inception and its development into a cinematic idea it is explained why the art of cinema was chosen as the ideal medium. Next is a brief mention of the scriptwriting and budgeting process, which leads to the practical preparation: building the film crew and pre-visualising the shooting. Following, the shooting process is laid out in detail shot-by-shot. The post-production processes, editing, sound design, soundtrack and final refinement are then described at length. Finally, the test screening results for a live audience are presented through a questionnaire and a conversation between the audience and the director. I aim to meet the second objective through an extended reference to the soundtrack production stage (see **CHAPTER 5**) and then focusing on the audience's questions regarding the sound-image relationship.

⁵ Altman, Rick. “The Silence of the Silents.” *The Musical Quarterly* 80, no. 4 (January 1, 1996): 648–718.
<https://doi.org/10.1093/mq/80.4.648>.

⁶ Beck, Jay. “The Evolution of Sound in Cinema.” In *The Routledge Companion to Film History*, edited by William Guynn. Routledge, 2010.

⁷ Guynn, William. “The Stages of the Film Production Process.” In *The Routledge Companion to Film History*, 39–63. Routledge, 2010.

CHAPTER 1: GENESIS

1.1. Concept Development

1.1.a. Inception

This artwork demanded a precise, simple, but not simplistic *idea* to bring the connection with the audience on a deeper and more solid level. Yet, to nurture the seed of the idea to its total growth, a clear *mise-en-scène*, which effectively translates to a theme palette, is typically beneficial in creating fertile ground.

Deciding on the idea and theme palette was, in practice, a two-way process—each exists because of the other. Although a theoretical explanation is difficult to escape, one must think of this process outside the concept of time, as in this way, what happened first ceases to matter:

- a) Theme palette:
 - i) The experience of being in a long-distance relationship for several years, in which people can learn to cherish even the smallest moments, such as brushing their teeth in the morning or having a cup of tea together via Skype.
 - ii) The struggle to create a daily routine that provides stability without missing out on anything.
- b) Idea: *Don't You Forget*—which would also be the movie's title.

Experimenting, even when the subject is such a complex one as the perception of the artwork itself, often calls for themes to be both simple and intricate enough to provide such an environment where the receiver can skip the part of fussing over the plot and become immediately more engaged with the experience. The goal is to create a scenario combining both themes while exaggerating them for more transparency.

A solution: a hero with a strict but rounded routine, that includes a designated time for meeting with his partner. A vital question that arose was how such a hero can continue to enjoy every moment without his routine becoming redundant. The answer emerged by saying to himself and thus the audience: "*Don't You Forget* to stay aware and appreciate every moment in the present".

1.1.b. Shift to Cinema

After establishing the main idea and themes, the choice of art form was next. By definition, sound and image are combined in hybrid art forms, such as opera, sound film, theatre, etc.⁸.

Musical theatre was first approached because of my previous experience. This form can provide a live experience based on predetermined material developed through rehearsals. Keeping in mind that the purpose was to allow the audience to have a mindful experience of the play, the material was divided into sections regarding a triptych:

- a) *Thoughts* that would be expressed through the words of the performers, expressed in a minimalistic way to make space for interpretation.
- b) *Feelings* that would be communicated through original composed music, performed by instruments on stage.
- c) *Actions* that would be represented by a single silent actor on stage.

Despite the thorough process of organising the material, this plan was soon aborted for two reasons. Firstly, it initially seemed that it would complicate things and eventually make the receiver unable to achieve the plan's first step, which was to skip the part about understanding the plot. Secondly, but more importantly, a more spherical result in terms of research was necessary, and for that, an artwork that could have a wider audience was essential. Hence, the shift to cinema.

1.2. Stepping into the film-storm

From the beginning, it was critical to understand that transitioning from one art form to another does not necessarily mean changing the material—theme palette and idea. Thus, shifting to cinema meant only discovering another way to express the material through the tools and techniques of cinematic language.

Foremost, the live conditions are a great differentiator between cinema and music theatre. In cinema, the product is constructed by pre-recorded material organised in a specific way, allowing it to be presented repeatedly, each time to a different crowd. On the contrary, the product is unique and characterised by each performance when in live conditions, making it more challenging to use as a means of research⁹. Another serious matter that made the entire process difficult was my inexperience with cinematics. Therefore, although managing pre-organised material allowed control over the creative process in each step, being in the captain's position for the first time proved to be a blessing and curse.

⁸ Levinson, Jerrold. "Hybrid Art Forms." *Journal of Aesthetic Education* 18, no. 4 (1984): 5.
<https://doi.org/10.2307/3332623>.

⁹ Dogantan-Dack, Mine. "The Art Research in Live Music Performance." *Music Performance Research* 5 (2012): 34–48.

On the one hand, the *ignorance* of the rules by a first-timer can offer a sense of creative freedom; when individuals perceive themselves to have a choice in how to accomplish a task, suggests more creative work¹⁰. On the other hand, it was vital to prioritise the various stages of filmmaking in order to organise the filming process.:

- a) Pre-production: a planning and preparation period that includes scriptwriting, budgeting, crew building, pre-visualization, location scouting, production design, scheduling and rehearsing.
- b) Shooting: when the filming takes place
- c) Post-production: when picture and sound come together through editing, sound design, soundtrack composition, colour grading, final mixing and finishing, and production of the final cut.

After the final cut comes the presentation and distribution to the public, bringing the audience's reception.

¹⁰ Amabile, Teresa M., Regina Conti, Heather Coon, Jeffrey Lazenby, and Michael Herron. "Assessing the Work Environment for Creativity." *Academy of Management Journal* 39, no. 5 (October 1996): 1154–84. <https://doi.org/10.5465/256995>.

II

Craft

CHAPTER 2: PRE-PRODUCTION

2.1. First Things First

2.1.a. Scriptwriting

The first challenge was adapting a theatre play to a screenplay without sacrificing the initial idea and main themes (see 1.1.a.). These defined the aim of the story: a single hero-driven plot that follows the character through a single day, which he spends doing his daily chores and trying to connect with his partner. It was vital for the story to provide evidence of a routine that had already been established years before the film began and his attempt to spend time in companionship. Details like brushing his teeth in the morning and night or using the same list of chores daily helped to support the repetitiveness. In addition, trying to call a number would be a returning point throughout his day, remarking his search for time together with his partner. Fulfilling the idea of *Don't You Forget*, the hero needed to act as if he was constantly reminding himself to live fully every single moment. In this manner, a moment of caressing his plants would be as significant as the moment of preparing tea or brushing his teeth. The script was originally written in Greek but was translated into English for the purposes of the dissertation (see Script for more). The second challenge was to avoid limiting these ideas to keep the budget low. Budgeting would come next.

2.1.b. Budgeting

Bringing a script to reality demands a budget secured by contacting two production companies: M.A.M.A. Contemporary, based in Paphos, Cyprus, and Liminal, based in Athens, Greece. The first budget breakdown, which included the primary roles of film production, amounted to €9150 (see Table 2.1.b.). Minor changes or differences in the amounts and payments were expected to occur during the film's production.

Table 2.1.b.: Budget Breakdown

<u>Credit Title</u>	<u>Payment</u>
Director	€500
Director of Photography	€800
Editing	€600
Set/Costume Designer	€500
Mixing – Sound engineer	€800
Production Organization	250*2=€500
Makeup	€300
Actors/Supporting Actors Leading Actor (2 days) 9 Supporting Actors 2 Children 3 Extras	50 each for each day 50*11=€550
Assistant Director	€300
Camera Operator + Assistant operator	250*2=€500
Film Equipment	€800
Props	€300
Soundtrack Performer	€500
Soundtrack Recording	€600
Settings Rent	€500
Food	€1200
Unspecified – Extra	€200
Total	€9150

2.2. We Have a Script and Budget

2.2.a. Building a Family

Obtaining financial support allowed proceeding with finding a crew of the right people to help realise the film. Michalis Kapetanidis was first contacted to take over the Direction of Photography. Michalis is a skilled Greek cinematographer with previous experience in filmmaking¹¹, whose impact and insight proved vital during the entire process, from consulting on the script to editing the final cut. Since the author/director of the film was a student during the film's production, it was easier to build a team of colleagues studying film studies, such as photography, sound designing and camera operation. In addition to the crew, the leading and supporting actors were found from DI.PE.THE. (Municipal and Regional Theatre of Corfu). The creation of such a group (see [Table 2.2.a.](#)) concealed dangers due to the inexperience of its members, and having an experienced member who could lead this team, like Michalis, was more than essential. Apart from risks, a semi-amateur film crew also contains pleasant factors based on the appetite and freshness with which its members can approach such a filmmaking opportunity.

Table 2.2.a.: Film Crew

<u>Credit Title</u>	<u>Full Name</u>
Writer & Director & Music Composer	Iakovos Maimaris
Producer	Iakovos Maimaris, M.A.M.A. Contemporary
Executive Producer	Liminal
Director of Photography & Editor	Michalis Kapetanidis
Set Designer & Costume Designer	Penelope Mamalou
Location Sound & Sound Design	Fotios Pagkalos
Production Manager	Serafim Parsaloglou Marathias
Makeup	Konstantina Nikoloudi, Vivian Katsantoni
Leading Actor	Nikos Karalis
Supporting Actors (in order of appearance)	Antonis Tourzas, Michael Tantis, Nikolas Anastasopoulos, Nikolas Katsaros, Peter Papageorgiou, Vaggelis Simponis, Stelios

¹¹ Cinematographer in: Petros Kioses, *Grudge* (Greece, 2015); Panagiotis Kravvas, *O thanatos pou onireftika* (Greece, Yvonne Roman Films, 2010); *10i Entoli* (Greece, 2004-2006);

	Tsiloglou, Vez, Eleni Zagoura, Lefki Siati, Eugenia Zagoura, Mirsini Kardami, Gerasimos Livitsanos, Grizelda
Assistant Director	Stratis Alvanos
Camera Assistants	Orfeas Daktylas, Anna Antampoufi Doumou
Mix 5.1 Surround	Mitsos Matsoukas
Production Assistant	Vrochidis Vasilis
VFX Composing	Maria Eracleous
Double Bass Performer	Nicolas Crosse
Sound Recording Engineer	Julién Aleonard
Poster Designer	Matheos Kyrnis

“Σε κάθε παραγωγή χτίζεται μια οικογένεια που στο τέλος μπορεί να νιώθεις ότι χάνεται, μόνο που σε μια άχρονη πραγματικότητα υπάρχει ακόμα. Άλλωστε, μπορείς πάντα να μεγαλώσεις αυτή την οικογένεια ξεκινώντας μια καινούργια παραγωγή.”

(In each production, a *family* is built that, in the end, seems to have been lost, but in a timeless reality, it still exists. After all, you can always grow this family by starting a new production.)

Michalis Kapetanidis

2.2.b. Pre-visualization, Location Scouting and Production Design

After having a complete script and knowing the human and technical resources, the first step was pre-visualising the movie, cutting it into parts of locations and scenes, and heading to location scouting while considering the production design options. Because of budget limitations, it was important to be open to changes in types of shots or location designs (this is why Pre-visualization, Location Scouting and Production Design are considered a simultaneous process and are presented together). A first classification divided the script into Interior and Exterior locations.

2.2.b.i. Interior

Interior scenes demanded a small apartment house containing the basic rooms: a bathroom, one or two bedrooms, a living room, a kitchen, and a balcony. Each room would also influence the shooting order. For example, starting with the bathroom scenes meant shooting every scene placed in the bathroom regardless of the script's progress. This way, equipment and actors would not require extra time (=money) for re-calibration and re-preparation (a more detailed shooting schedule is presented in [Scheduling](#)).

Production Design involves recreating a place or a room into something brand new based on a script¹². This meant that the house to be used had to be remodelled and redecorated according to the scenario's needs. Details of the production design should remark, among others:

- a) a single resident—for example, only one toothbrush,
- b) not rejecting the presence of a partner—for which a woman's perfume was left seen to indicate a female partner,
- c) the seniority of the resident—for this, old furniture and decoration were used,
- d) a communicatively active person—a pet cat was employed,
- e) an extreme affection towards cacti—achieved by filling the house with cacti plants,
- f) an attachment to repetitiveness—an example that achieved this was using a daily marked-off calendar.

(see **Script** for more)

2.2.b.ii. Exterior

Exterior scenes demanded: a quiet pedestrian road, a grocery shop, a barber shop, and a flower shop. In exteriors, considering that the film equipment should be transported from one location to another, the locations needed to be as close to each other as possible. Other factors that determined the choice of exterior location, regarding mainly the production design, were, among others:

- a) limited crew members for controlling random pedestrians outside production—which meant less busy places,
- b) limited budget—this implied shops that are available without renting the place and maybe using the actual workers for supporting actors,
- c) the main character would prefer personalised relationships rather than impersonal encounters—small shops were needed, where a more intimate relationship between customer and supplier can be formed.

(see **Script** for more)

2.3. Before Shooting

2.3.a. Scheduling

The shooting schedule was organised based on Interior/Exterior filming, which was one day each.

¹² Barnwell, Jane. "From Concept to Construct." In *Production Design: Architects of the Screen*, 45–79. Wallflower Press, 2004.

2.3.a.i. Day 1

To organise Day 1—interiors—a shot schedule was made based on the *room* and *time period*—which determined the lighting conditions—each scene takes place (see **Script**):

- a) Scene 8 Balcony Shot: Living Room in sunrise lighting—one shot.
- b) Scenes 1a, 9: Bathroom in morning lighting—one shot.
- c) Scene 7a: Bathroom in night lighting—one shot
- d) Scenes 7b, 7c: Bedroom, Hallway and Living Room in night lighting—tracking shot.
- e) Scene 8 (rest of it): Living Room in sunrise lighting—two shots.
- f) Scene 1b: Hallway in morning lighting—one shot.
- g) Scene 1c: Kitchen in morning lighting—one shot.
- h) Scene 6a: Hallway in evening lighting—one shot.
- i) Scenes 6b, 6d: Kitchen in evening lighting—four shots.
- j) Scene 6c: Living Room in evening lighting—one shot.

2.3.a.ii. Day 2

For Day 2—exteriors—the order was based on the actual locations. Accordingly, locations close to each other were filmed sequentially:

- a) Scene 2: Road in morning lighting—multiple shots, including tracking shot.
- b) Scene 3: Grocery Shop in morning lighting—three shots.
- c) Scene 4: Barbershop in noon lighting—three shots.
- d) Scene 5a: Flower shop inside in afternoon lighting—three shots.
- e) Scene 5b: Flower shop outside in afternoon lighting—one shot.

For details on Camera Placement, see **CHAPTER 3: SHOOTING**.

In need of a clear day, the weather forecasts greatly affected shooting dates: Saturday 11—Day 1—and Sunday 12—Day 2—of November, 2023.

Working hours for both days: 8 – 12 hours (including lunch breaks and other work-related pauses).

2.3.b. Rehearsals – Actors Working

The last step before shooting was rehearsing, which proved helpful for several crew members. During rehearsing, actors familiarised themselves with their roles and dialogue, and the director and cinematographer had the opportunity to plan the framing and camera movements. Also, this was the time for the costume designer to try different ideas to support the script better.

A special mention goes to rehearsing two particulate scenes:

- a) Scene 1a: In this scene, the main character brushes his teeth (see **Script**), an activity he revisits in the film more than once. *Regulating the brushing rhythm* was foundational for unlocking the character; it worked as the *tempo* on which the actor led the rest of the film.
- b) Scene 4: In this scene, a young character gets irritated by the main character skipping the line at the barbershop (see **Script**). As the young actor was puzzled about expressing his annoyance nonverbally, a precisely orchestrated body movement was the key. It was charming to watch this inexperienced actor repeat his movements with the same rhythmic precision even after multiple rehearsals.

CHAPTER 3: SHOOTING

3.1. Days of Shooting

Maybe the most exhilarating part of the entire process was the shooting. Every crew member had their share to do (see [Table 2.2.a.](#))—each equally important, from the production designer transforming the place into a home of cacti to the production assistant bringing in the water bottles and food.

The movie was shot entirely with an aspect ratio of 2.35:1.

3.1.a. Day 1

Day 1 started with the crew arriving at the shooting location—House—at 9 a.m.

3.1.a.i. Scene 8 Balcony Shot

At the end of Scene 8, the camera moved on a slider from the kitchen to the living room to slowly reveal the characters outside on the balcony early in the morning (see [Figure 3.1.a.i.](#)). This particular shot was shot before everything else to take advantage of the natural morning light as much as possible.

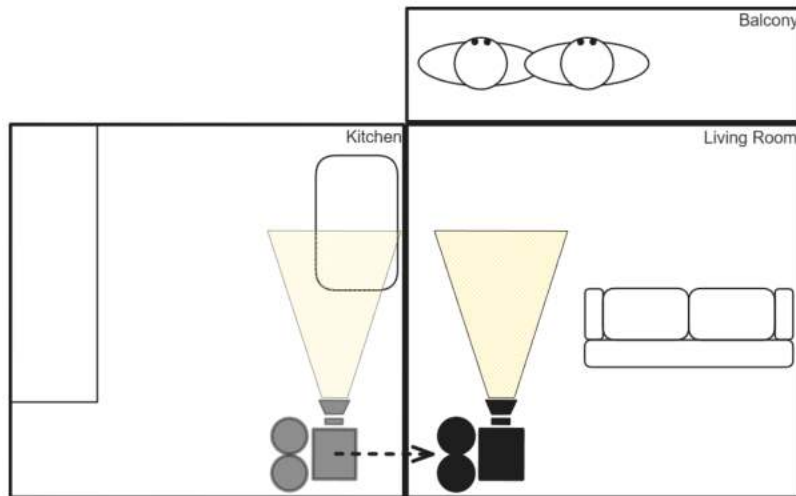


Figure 3.1.a.i.: Scene 8 Balcony Shot

This shot was filmed in three takes.

3.1.a.ii. Scenes 1a, 9

In both scenes—in morning lighting—the protagonist is in the bathroom in front of the mirror, brushing his teeth and calling a phone number. The camera is placed at the same angle for both to accent the repetitiveness. (see [Figure 3.1.a.ii.](#))

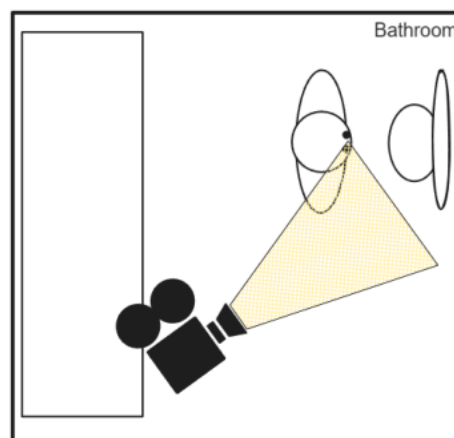


Figure 3.1.a.ii.: Scenes 1a, 9

Scene 1a was filmed in seven takes, and Scene 9 in eight.

3.1.a.iii. Scene 7a

Scene 7a finds the protagonist revisiting his morning routine before the mirror—brushing his teeth and calling a phone number, only it answers this time. It was shot at the same angle and for the same reason as Scenes 1a and 9 (see [Figure 3.1.a.ii.](#)), except in night lighting conditions. This shot was filmed in eight takes.

3.1.a.iv. Scenes 7b, 7c

For combining Scenes 7b and 7c—in night lighting—a tracking shot starts inside the bedroom and leads towards the living room while constantly facing the first one. Meanwhile, the protagonist lies on the bed, and when he is out of the shot, a couple of kids appear, chasing each other inside the house until they reach a meeting point where they are finally separated by their mothers (see [Figure 3.1.a.iv.](#)). Budget constraints led to using a Steadicam instead of a camera dolly for this shot, which proved helpful in giving the impression of a more naturally flowing movement.

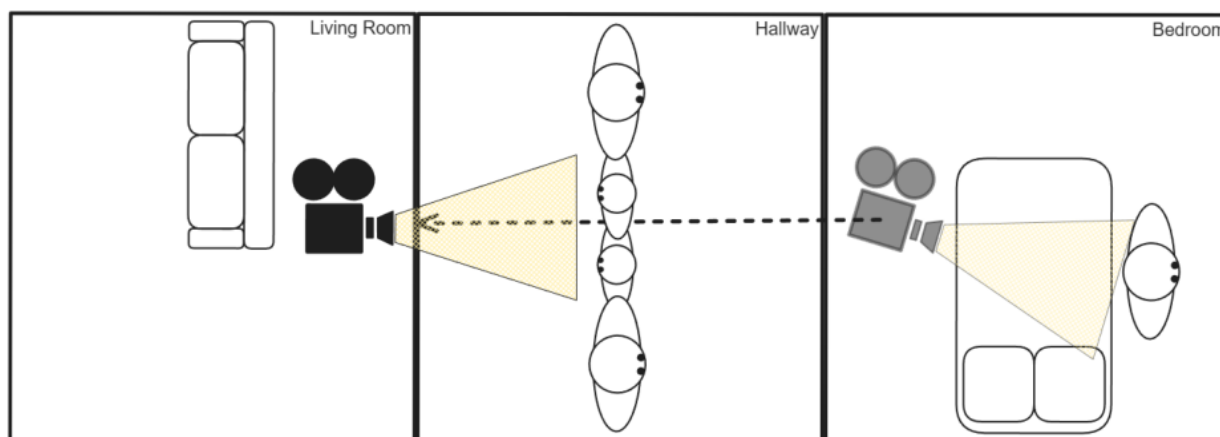


Figure 3.1.a.iv.: Scene 7b, 7c

This shot was filmed in eight takes.

3.1.a.v. Scene 8 (rest of it)

Night lighting conditions were also required for the rest of Scene 8 (having shot its latter part first, see [3.1.a.i.](#)). In Scene 8, the protagonist is awakened by strange sounds and searches the house to find their source. Although two shots were scheduled for this action, an extra shot was taken inside the Bedroom to watch the protagonist wake up. The next shot was in the Living Room, watching the protagonist searching the house. For the last shot of this Scene, the camera is placed inside the Kitchen, watching the protagonist arrive at the Living Room. (see [Figure 3.1.a.v.](#))

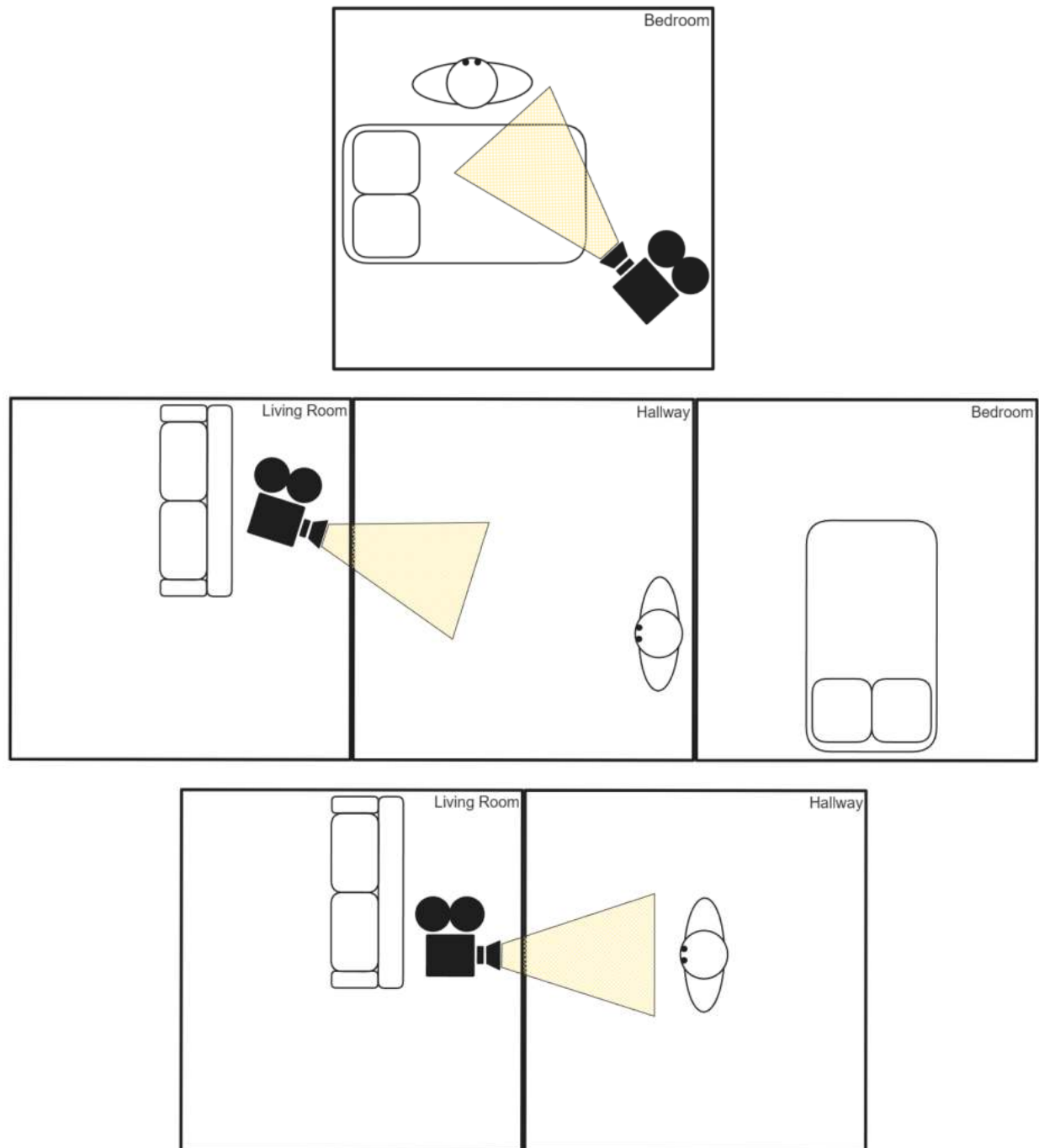


Figure 3.1.a.v.: Scene 8 (rest of it)

Extra Bedroom Shot was filmed in five takes (1st row), Living Room First Shot in eight takes (2nd row), and Living Room Second Shot in three takes (3rd row).

At this point, the crew took a lunch break, which the production manager and assistant handled.

3.1.a.vi. Scene 1b

In Scene 1b—in morning lighting—the protagonist arrives at the Living Room and caresses his cacti plants (there is a slight change to the **Script**, where he is in the hallway). The camera is placed in the Kitchen, watching the action. (see **Figure 3.1.a.vi.**)

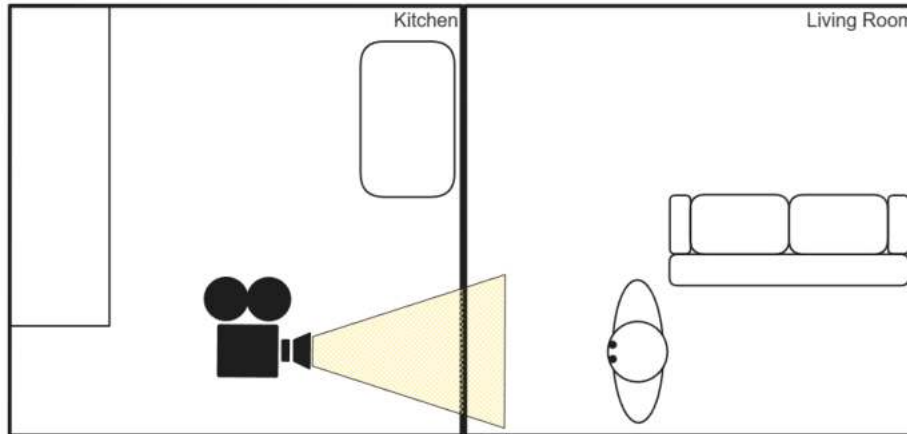


Figure 3.1.a.vi.: Scene 1b

This shot was filmed in three takes.

3.1.a.vii. Scene 1c

In Scene 1c—in morning lighting—the protagonist is in the Kitchen collecting his things, a list, and a bag before leaving the house. (see **Figure 3.1.a.vii.**)

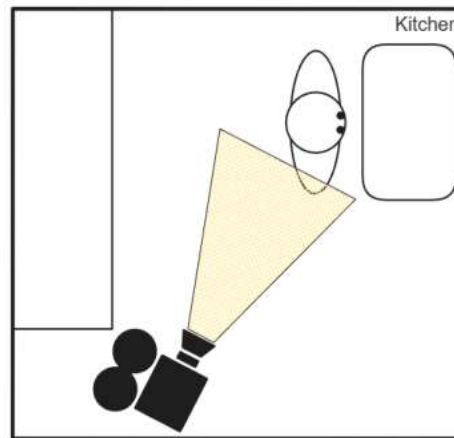


Figure 3.1.a.vii.: Scene 1c

This shot was filmed in three takes.

3.1.a.viii. Scene 6a

In Scene 6a—evening lighting—the protagonist arrives at the Living Room and places his new cactus in the place already saved for it. The camera is placed at the same angle as in Scene 1c to

highlight the repetitiveness (see 3.1.a.vii.). This shot was filmed in six takes.

3.1.a.ix. Scenes 6b, 6d

Scenes 6b and 6d—both in evening lighting—were shot consecutively. Scene 6b took three shots. In the First Shot, the protagonist arrives at the Kitchen, where he places his orange in a fruit bowl and returns his list to its place on the fridge. In the Second Shot of Scene 6b, the protagonist makes tea at his kitchen counter. A Close-Up Shot was taken while watching the tea preparation. In Scene 6d, the protagonist returns to the Kitchen to mark his record board at the Kitchen. (see Figure 3.1.a.ix.)

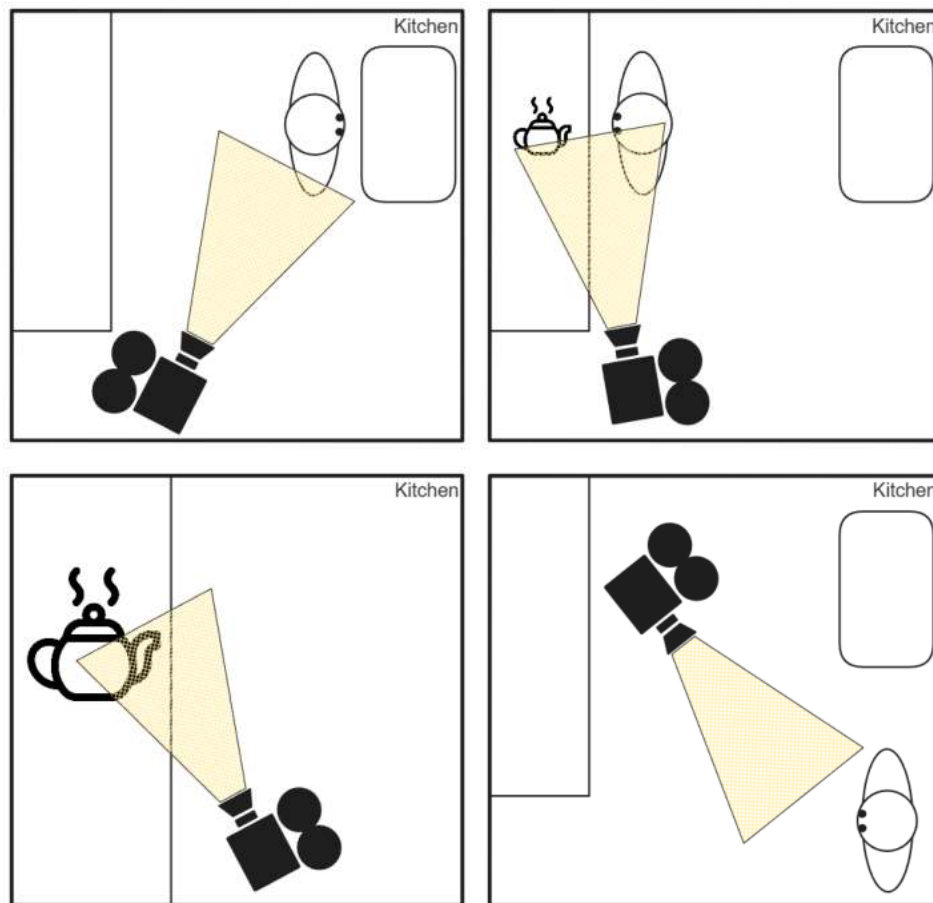


Figure 3.1.a.ix.: Scenes 6b, 6d

First Shot was filmed in two takes (1st row, left), Second Shot in two takes (1st row, right), Close-Up Shot in three takes (2nd row, left), and Scene 6d in six takes (2nd row, right).

3.1.a.x. Scene 6c

In Scene 6b—in evening lighting—the protagonist arrives at his couch in the Living Room, surprised by his cat having torn apart a photo album. This action was filmed in two different shots, one closer to the action than the other. (see Figure 3.1.a.x.)

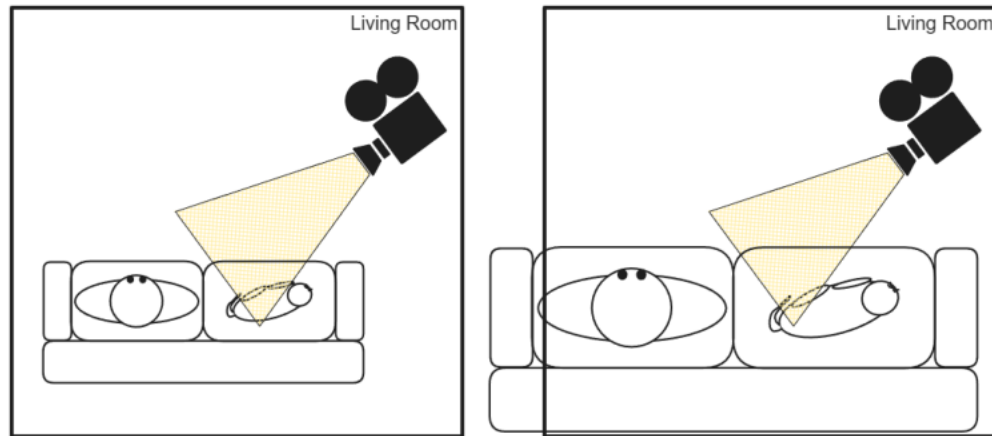


Figure 3.1.a.x.: Scene 6c

First Shot was filmed in two takes (left), and Second Shot in one take (right).

Day 1, held from 9 a.m. until 9 p.m., ended with this shot.

3.1.b. Day 2

Day 2 started with the crew arriving at the first shooting location—Road—at 9 a.m.

3.1.b.i. Scene 2

Scene 2—in morning lighting—called for several shots of the same action because of its animate (=lively) nature: the protagonist chasing his list as it flies off his hands. In the First Short, the cinematographer used a Steadicam while walking backwards, to watch the protagonist chase his list. In the Second Short, the camera was stable, watching the chase. A Close-Up of the list, finally stepped on by the protagonist, was filmed. (see [Figure 3.1.b.i.](#))

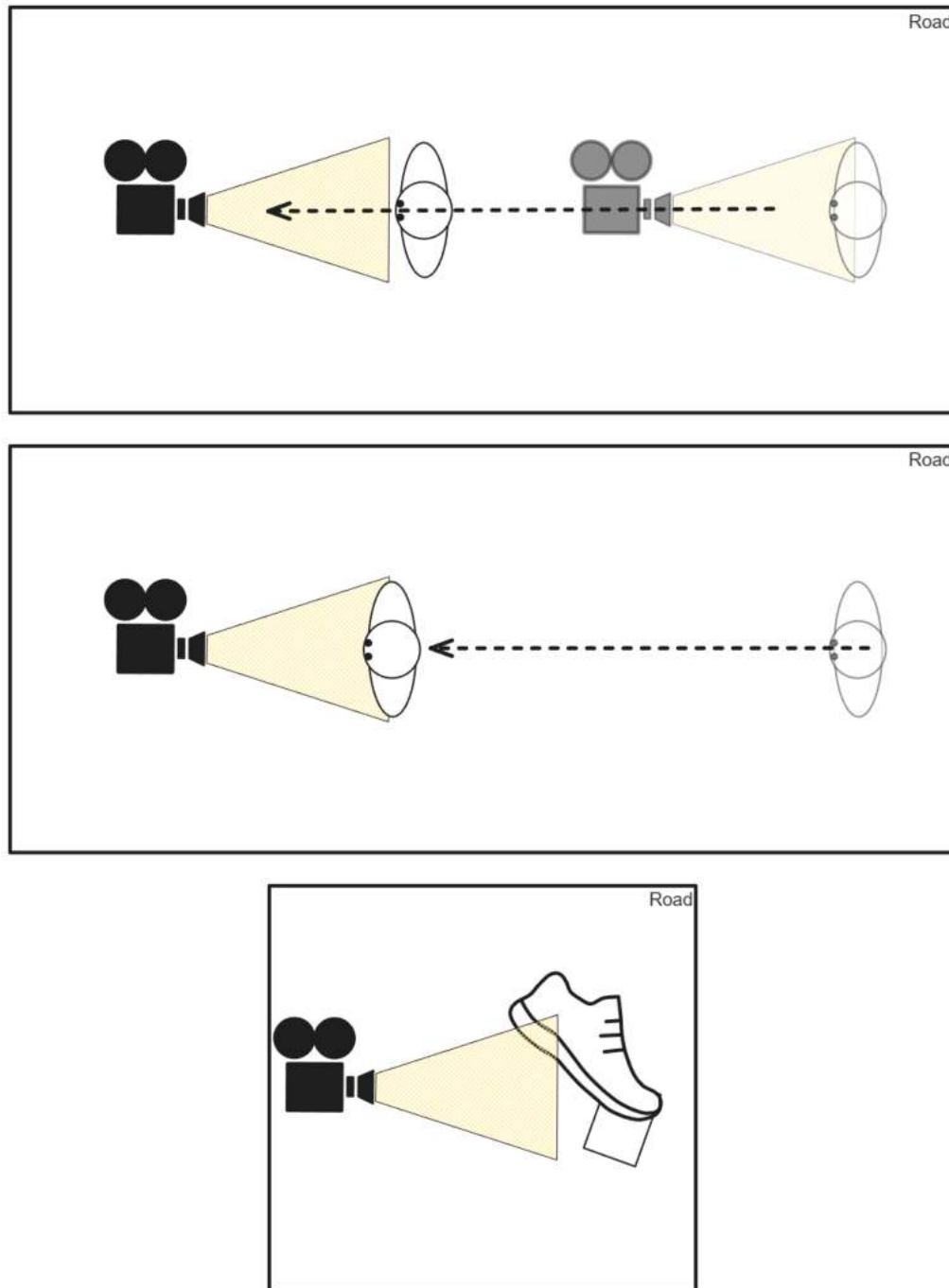


Figure 3.1.b.i.: Scene 2

First Shot was filmed in seven takes (1st row), Second Shot in two takes (2nd row), and Close-Up Shot in two takes (3rd row).

3.1.b.ii. Scene 3

Scene 3: The protagonist arrives at the Grocery Shop and buys an orange. Three shots—in morning lighting—of the same action were filmed. In the First Shot, the camera is placed away from

the action. In the Second Shot, the camera is placed closer to the action. In the Close-Up Shot, the camera watches the action close to the groceries. (see [Figure 3.1.b.ii.](#))

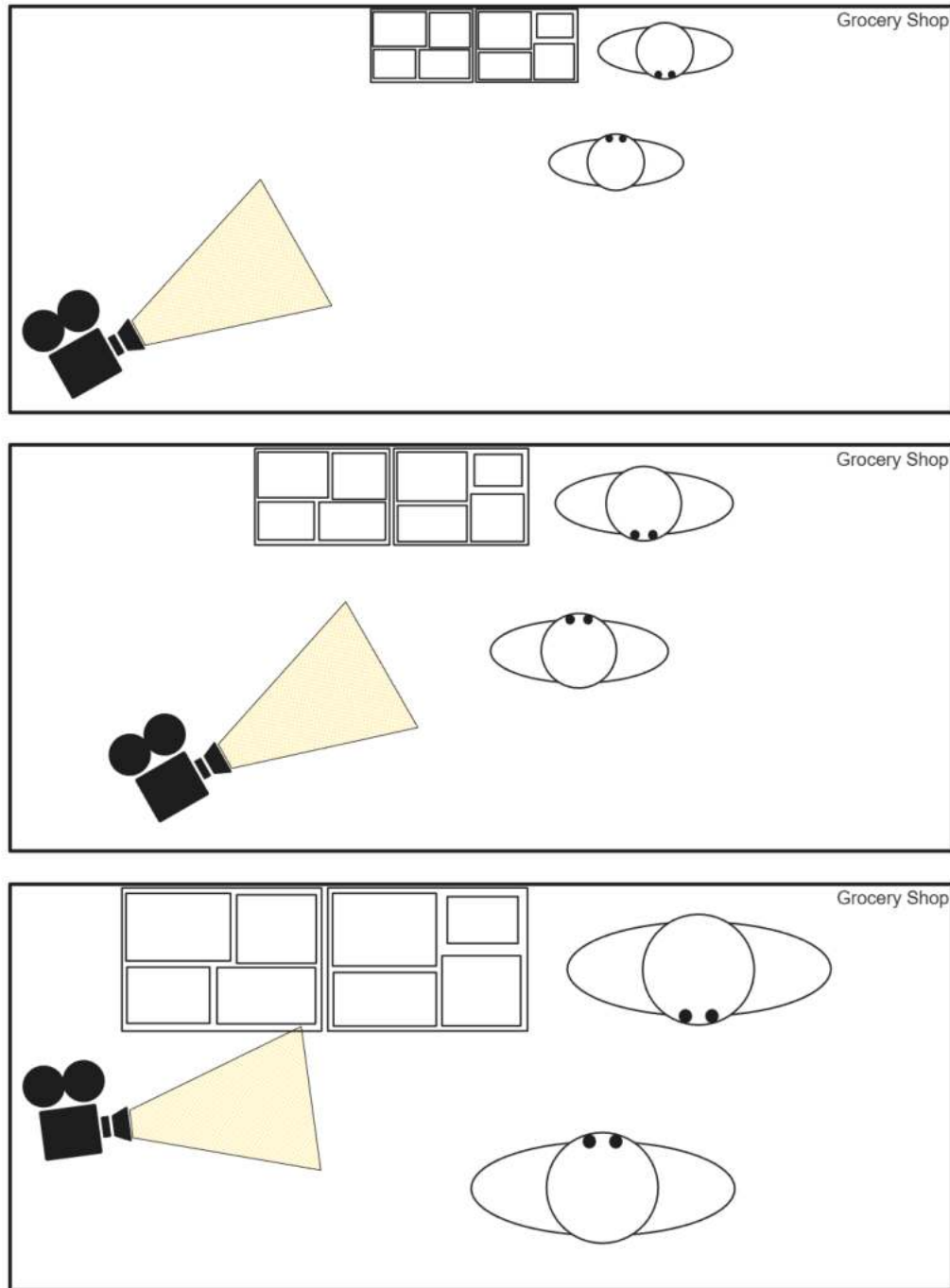


Figure 3.1.b.ii.: Scene 3

First Shot was filmed in five takes (1st row), Second Shot in four takes (2nd Row), and Third Shot one take (3rd row).

3.1.b.iii. Scene 4

Scene 4: The protagonist arrives at the Barbershop for a shave, and a young customer is irritated by him skipping the line. Four shots—in noon lighting—of the same action were filmed. In the First Shot, the camera was placed away to watch over the entire place. In the Second Shot, the camera is placed between the two barber chairs and looks into the mirror. In the Third Shot, the camera is closer to the mirror than in the last shot. In the Fourth Shot, the camera is again placed between the two barber chairs but now watches straight at the waiting customers. (see [Figure 3.1.b.iii.](#))

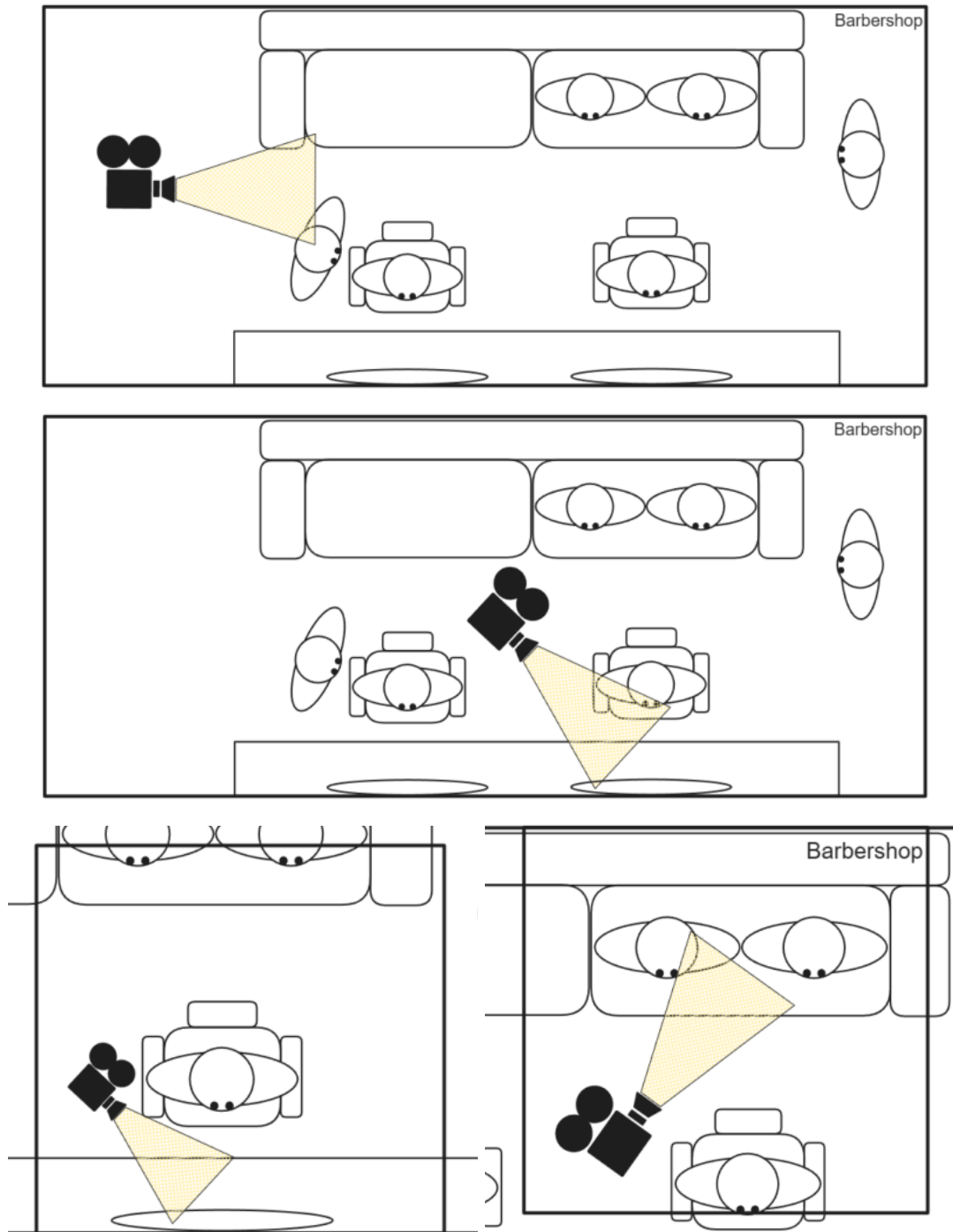


Figure 3.1.b.iii.: Scene 4

First Shot was filmed in five takes (1st row), Second Shot in five takes (2nd row), Third Shot in three takes (3rd row, left), and Fourth Shot in five takes (3rd row, right).

3.1.b.iv. Scene 5a

Scene 5a: The protagonist arrives at the Flower Shop, and the florist brings him a mini cactus. Three shots—in evening lighting—of the same action were filmed. In the First Shot, the camera was

placed away to watch over the entire place. In the Second Shot, the camera was placed close to the florist, facing towards the customers. In the Third Shot, the camera was placed on the customer's side, facing towards the florist. (see [Figure 3.1.b.iv.](#))

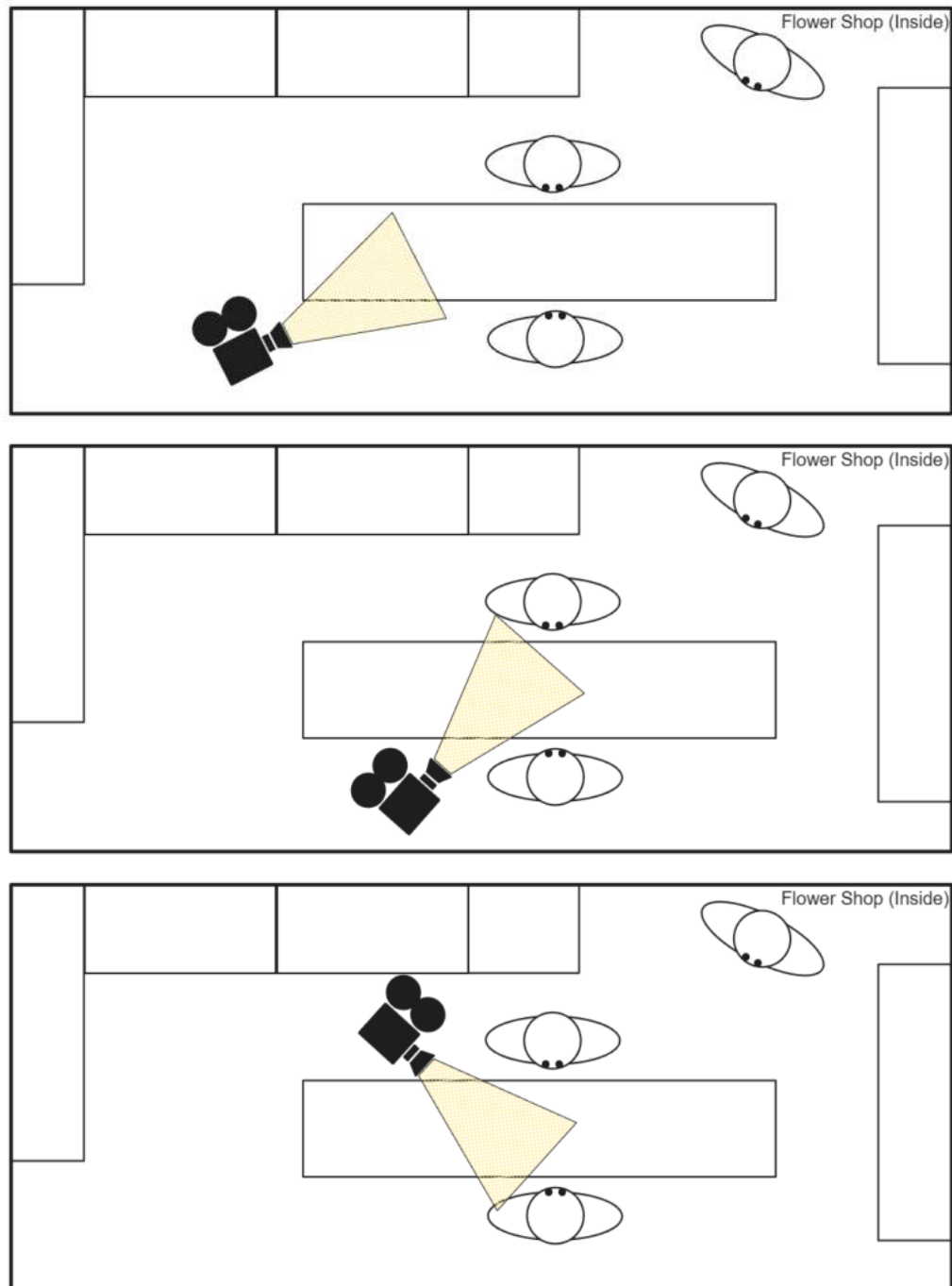


Figure 3.1.b.iv.: Scene 5a

First Shot was filmed in three takes (1st row), Second Shot in four takes (2nd row), and Third Shot in six takes (3rd row).

3.1.b.v. Scene 5b

In Scene 5b—in evening lighting—the protagonist is outside the Flower Shop calling a number before heading home. (see [Figure 3.1.b.v.](#))

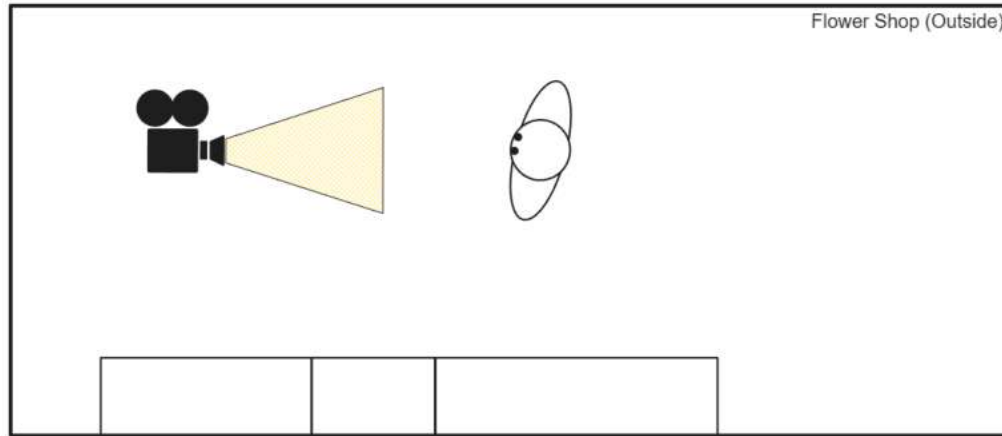


Figure 3.1.b.v.: Scene 5b
This shot was filmed in two takes.

Day 2, held from 9 a.m. until 5 p.m., ended with this shot.

That's a wrap.

3.1.c. Day 2.5

During post-production, unexpected continuity errors were noticed in the takes of Scene 9 that could not be solved with *editing* or *composing* (see [CHAPTER 4](#) for more). This led to another day of shooting two months later, on January 27th, 2024. On Day 3, the crew consisted of fewer people: the director, director of photography, set and costume designer, location sound engineer, makeup artist, assistant director, and camera assistant.

The same camera angle was used to re-shoot the scene as on Day 1. The shot was filmed in nine takes and held from 9 a.m. until 12 p.m.

Now that's a wrap!

CHAPTER 4: POST-PRODUCTION – ROUGH CUT

4.1. Editing

Once the shooting is complete, the next step is editing. The director of photography was in charge of editing, working alongside the director. Shooting multiple takes of a shot has proven beneficial for editing; it allows the editor to pick out the best shots among the footage and thus avoid forced choices due to a lack of alternatives.

4.1.a. Film Rhythm

Editing affects the pacing and gives rhythm to the film¹³. Though a script is a guide to the editor, leaving a scene play out for more or less time can influence the overall result. In this manner, finding the right *cut moments* between shots is more than essential¹⁴. (further explained in 4.1.c.)

4.1.b. Continuity or Forced Errors

Several *continuity errors* might appear that must be avoided through cutting scenes for pacing. Nevertheless, as mentioned in 4.1., the lack of alternatives might force errors. An example is at 08:59. In the scene that started at 08:44, a cut in a close-up shot was needed to emphasise the protagonist's facial reaction. Unfortunately, the close-up shot had a couple of continuity errors: a) the page on the photo album was different, and b) the cat's position was different. Ultimately, the director and editor sacrificed the second to save the first. (see Figure 4.1.b.)

¹³ Pearlman, Karen. "Timing, Pacing, and Trajectory Phrasing." In *Cutting Rhythms: Intuitive Film Editing*, 50–67. CRC Press, 2015.

¹⁴ Cutting, James E. "The Evolution of Pace in Popular Movies." *Cognitive Research: Principles and Implications* 1, no. 1 (December 2016). <https://doi.org/10.1186/s41235-016-0029-0>.



Figure 4.1.b.: Comparison of the two consecutive stills at 08:59 (first at left, second at right).

4.1.c. Case Studies

Different case studies will be presented here, analysing the editing approach based on the aim of each particular scene. Timestamps—e.g. 01:15 means 1 minute and 15 seconds—will direct to specific points in the movie for further examination.

4.1.c.i. When Alone

The first editing classification was based on whether the protagonist is alone or among others. Scenes where the protagonist is alone called for a minimalistic editing approach, establishing his character's regularity and routine. The editor felt that cutting to single moments of the character's routine might have forced the viewer to distinguish them as the "most important". Instead, one-shots would allow the viewer to observe the entire routine. In addition, the static nature of the shots could influence an uninterrupted flow of action. (watch at a) 02:00–03:35 or b) 09:14–10:05)

4.1.c.ii. When Among Others

On the other hand, in scenes where the protagonist is among others, a more traditional *Shot/Reverse Shot* approach was used¹⁵. These scenes follow the "prologue" of the movie—right after the title shot—where it was crucial to keep the viewer's interest and curiosity high; that is why the editor wanted to keep the film's editing simple using a more classical approach. (watch at 04:41–06:11)

4.1.c.iii. Same but Different

While dealing with routine, which means revisiting the same actions—scenes—multiple times, the hero needed to act as if he was constantly reminding himself to live fully every moment (see also 2.1.a.). A regularity in the editing that presented scenes in a seemingly identical way would, first, reinforce the regularity of the protagonist's actions and, second, emphasise the slight differences

¹⁵ Bordwell, David. "Intensified Continuity Visual Style in Contemporary American Film." *Film Quarterly* 55, no. 3 (2002): 16–28. <https://doi.org/10.1525/fq.2002.55.3.16>.

between them. For this reason, the editor kept the same editing approach for similar scenes. (watch in comparison: a) 02:00–03:36, b) 10:28–12:03 and c) 14:25–16:26)

4.1.c.iv. A Moment of Disorientation

The protagonist is generally in control of his routine throughout the movie, but there is a scene where he gets disoriented against the fear of losing his list: Scene 2. The editor wanted to express that bewilderment through the editing as well. To achieve that, *fast cutting* was used¹⁶—16 cuts in 10 seconds. In this sequence, what mattered more was showing the character's anxiety and focusing on rapid editing, even if that meant letting continuity errors happen. (watch at 4:22–4:34)

4.1.c.v. Tea Ritual

The director wanted to prove that despite the repetitiveness, the protagonist still lives in every moment fully. The editor suggested presenting each routine as a perfectly orchestrated ritual to accomplish that; one example of that is the tea preparation in Scene 6c. As in 4.1.c.i., a minimalistic approach was helpful, which meant using one-shots without unjustified cutting. The only cutting that happens is to bring the viewer closer to the ritual itself—using a close-up shot. (watch at 06:59–08:43)

4.1.c.vi. Dream or Not

A sequence that had been already visioned before shooting and editing was in **Scenes 7b, 7c**. The director envisioned creating a space where dreaming and reality could hardly be separated. In this manner, a tracking shot would act as the bridge between the two. The editor decided not to cut—*separate*—the shot until it was fully played out. (watch at 12:05–12:54)

¹⁶ See Footnote 13

4.1.c.vii. Espionage

Another sequence's shooting which helped a lot in editing was Scene 8 (explained in detail in 3.1.a.i and 3.1.a.v.). In this sequence, the director wanted to give a feeling of *espionage*. In these shots, one can notice a “spatial” frame within the shooting frame created by the space itself, which would act as if spying on the protagonist (see Figure 4.1.c.vii.). The director of photography—also the editor—had made sure that each of these individual shots had the needed framing so that later in the editing process, he could create the feeling he wanted by putting them in sequence. (watch at 13:17–14:24)



Figure 4.1.c.vii.: Shooting frame (left) and spatial frame (right) in pairs
Still at 13:20 (1st row), Still at 13:35 (2nd row), Still at 13:39 (3rd row), and Still at 14:03 (4th Row).

4.2. Sound Design Vol.1

After the first editing, producing a version of just the scenes in the correct order and duration, the sound designer takes over. During this process, the sound designer worked closely with the director to ensure that sound would efficiently support the movie's image, character development, and narrative. This subchapter discusses the work of the sound designer needed only for the rough cut. Extended details for the soundtrack and refining until the final cut are provided in [Sound Design Vol.2 – Foley vs. Soundtrack](#).

4.2.a. Ambient Sounds

Where editing provides the film's pacing, sound can provide the atmosphere. A sound designer can create the atmosphere of a scene with ambient sounds. Whereas actors themselves speaking off-action can set up a sound background (watch at 05:47–06:11), often the sound designer has to create it from scratch; for that, a separate recording was made in each shooting room, while empty of people, specifically to record that “room's sound”. A sound atmosphere can also be provided with very minimalistic approaches. For example, in Scene 4, at 05:02–05:47, the occasional sound of scissors was enough to support being in a barbershop. Nevertheless, a particular scene demanded a more complicated method of sound design: Scene 8 at 12:55–14:24. Here, sounds of a rain storm, opening/closing windows and someone running in the house were used to create the ambience. (listen in comparison: a) 05:47–06:11, b) 05:02–05:47 and c) 12:55–14:24)

4.2.b. Dialogue

In this particular film, dialogue does not take much of the sound percentage; where it exists, it is usually a background sound. That contributed to the importance of the dialogue when it was adding to the film's narrative. The dialogue was handled differently to differentiate its role in each scene. In Scenes 3 and 4, at 04:40–05:47, the dialogue was not recorded separately to give a background effect (see [4.2.a.](#)), unlike Scenes 5a and 9, at 05:47–06:11 and 14:24–16:25, respectively, where each character was recorded separated. Furthermore, the ability to edit each character's dialogue individually gave the sound designer more options for supporting the image. In Scene 5a, each character—customer, florist and protagonist—was similarly edited to suggest that they all exist at the same time and place. In contrast, in Scene 9, editing each character's—protagonist's and woman's—dialogue differently—different EQ and Compression edits for each character—the sound designer wished to elevate each character at its own level; this was to strengthen a vision of the director: It would not be clear if these two characters exist at the same time and place, but what will be clear is

that they are still able to communicate. (listen in comparison: a) 04:40–05:47, b) 05:47–06:11 and c) 14:24–16:25)

4.2.c. Sound Narrative

Sound Design can influence a movie's narrative by both *reinforcing* and *undermining* the image. For example, in scenes like in [4.1.c.iii.](#), sound collaborates with the image to suggest regularity in the protagonist's routine. As a result, in recurrent scenes, one can recognise the same kind of sounds, such as the sound's characteristics, volume, texture, clarity, etc. On the contrary, sequences where sound works against the image unveil a second narrative level. For example, in Scene 8 at 13:56–14:24, while heavy rain is heard, there is no such evidence in the image. (listen in comparison: a) Sound Reinforcing the Image at 02:00–03:36, 10:28–12:03 and 14:25–16:26, and b) Sound Undermining the Image at 13:56–14:24)

Another serious sound design aspect is the Foley Effects, which are discussed further in detail in [6.1.a.](#) compared with the Soundtrack.

Everything discussed in this chapter explains the reasoning behind the editor's and sound designer's choices, which were made in close collaboration with the director. It should be noted that these solutions are only some of the ones available.

These practices finally produced the Rough Cut.

CHAPTER 5: SOUNDTRACK

5.1. Realising Film's Main Idea

The general idea—evident from the pre-production period—was that the soundtrack would act as another character in the film, usually independent of what was happening in the image. This would aim to bring the sound and image to an equivalent level, which turned out to be the film's main idea in terms of how the script would be technically supported: The title *Don't You Forget* would speak not only to the protagonist, reminding him to live each moment mindfully, but also to the audience, reminding them to experience films mindfully: fully engaged in what is happening in a movie's surroundings—sound and image—without judgement. Hence, Sound and Image in Harmony.

5.2. Why Now?

The film's music composer—also the director—although working on the soundtrack's general idea since pre-production, wanted the actual composing not to start before having a rough cut. The reasoning behind this decision was to have a complete picture of the movie without the music. This would give the composer a clear image of the soundtrack's technical needs: a) duration, b) form, c) rhythm, d) texture, etc. For example, the soundtrack's duration is, by definition, influenced by the movie's duration, and its form is heavily dependent on the movie's pacing. (explained in detail in [5.3.a.](#))

5.3. Pre-Composing – Building a Safe Place

Composing based on a pre-determined duration or form might initially seem time-saving. Still, it can become restrictive, an obstacle the composer can use to his advantage.

5.3.a. Instrumentation and Form Shaping

Directly corresponding to the protagonist-driven plot of the movie, the composer decided the soundtrack would also be a *solo* piece, particularly a Double-bass solo piece. The composer

considered the 5-string double bass the best solution because of its wide pitch and texture range without implying that another instrument would not also be suitable. Instrumentation and searching for a player occurred during scriptwriting: Nicolas Crosse was then conducted and agreed to take that role.

Starting the composition process, the composer wanted to construct a music form to support the film's pacing and narrative. Music had to follow a couple of basic rules that the image had already followed:

- a) A point of return throughout the piece—symbolising the repetitiveness.
- b) A list of chores to do—musically translated.
- c) A circular form—Scenes 1a and 9. A form that starts and ends at the same point.

These rules laid down the macroscopic form of the piece: Starting and ending in a similar state of sound, and in between, after presenting the *list of musical chores*, gradually dealing with each one until there is nothing left to deal with until the starting state of sound is reached.

With the rough cut ready, the actual composing could finally start, and the first thing decided was that music would appear before and after the image on Black Screen (observe at a) 00:00–01:59 and b) 16:26–19:09). Next was which scenes would have the soundtrack reappear, which was based on whether the protagonist was among others—except the cat—or alone; the soundtrack would reappear on the latter ones. This divided the soundtrack into five sections:

- i) Introduction at 00:00–01:59 (see bars 1–12 in [Figure 5.4.b.](#)), first Black Screen.
- ii) A at 03:36–04:36 (see bars 13–27 in [Figure 5.4.b.](#)), presenting the *list of chores*.
- iii) B at 06:12–10:28 (see bars 28–64 in [Figure 5.4.b.](#)), dealing with each chore listed in A.
- iv) C at 11:37–12:54 (see bars 65–75 in [Figure 5.4.b.](#)), dealing with a last, unlisted chore.
- v) Coda at 16:26–19:09 (see bars 76–92 in [Figure 5.4.b.](#)), last Black Screen.

5.3.b. From Theory to Practice or Vice Versa

Both composer and player wished to meet in person to discuss and explore the concept explained in [5.3.a.](#), before putting notes on the paper. This happened on the 8th of December, 2023. At this meeting, the composer and the player watched the film's rough cut together, and then the composer explained the film's main themes and how the music should work. Through experimentation with the instrument, the double bassist demonstrated its potential in terms of range, dynamics, texture, etc., as it has evolved to date, and although, already having in mind what the composition would sound like, at this point, the composer finally decided on the musical material for the composition.

5.4. Composing – Within the Safety

This subchapter will discuss the compositional process in detail, starting with the musical approach of following each basic rule (see 5.3.a.), and then presenting some case studies regarding particular parts of the score.

5.4.a. The Rules

A translation into musical terms was fundamental for the rules (see 5.3.a.) to work in a musical context.

5.4.a.i. Point of Return

The concept of Point of Return had to be assigned to a specific sound texture that could be revisited occasionally within the piece. This sound texture would be the basis for every sound in the whole piece to make that concept more straightforward and create a sense of completeness. This way, every sound in the piece could be a variation constructed from or deconstructed to that specific sound texture—a kind of *theme and variations* (see Figure 5.4.a.). The *theme* was *pitch-less sound*.

5.4.a.ii. List of Chores

Consequently, the List of Chores would be a list of the *variations* (see Figure 5.4.a.):

- Variation 1) White Noise (= *White Sound* in Figure 5.4.b.): This is performed with the bow or hands rubbing the various parts of the instrument.
- Variation 2) White Noise with Escaping Pitches (= *8-cycle Diagonal* in Figure 5.4.b.): This is performed with the bow while moving diagonally, making an 8-like shape.
- Variation 3) White Resulting Pitch (= *Pitch-Shadow* in Figure 5.4.b.): This is performed on two parts of the instrument, tailpiece and strings, with a bow while applying a pre-specified level of bow pressure.
- Variation 4) Scratching (= *Bow Pressure* in Figure 5.4.b.): This is performed with the bow moving vertically or horizontally while applying the maximum possible bow pressure on the instrument's parts.
- Variation 5) Loose C-String (= *Scordatura* in Figure 5.4.b.): This is performed on the C-string while lowering the string's pitch.
- Variation 6) *Pitch-Shadow on Highest Note* in Figure 5.4.b.: This is similar to Variation 2, except it is performed while playing on the highest possible note. When performed, a clear pitch is heard; that is why it is considered an extra variation, and it is outside the circle in Figure 5.4.a.

5.4.a.iii. Circular Form

In order to keep the piece in a circular form, it would not be divided into phases, as is traditionally done in a musical form of theme and variations. Instead, here, there will be a continuous transformation of the theme into variations and vice versa (see [Figure 5.4.a.](#)).

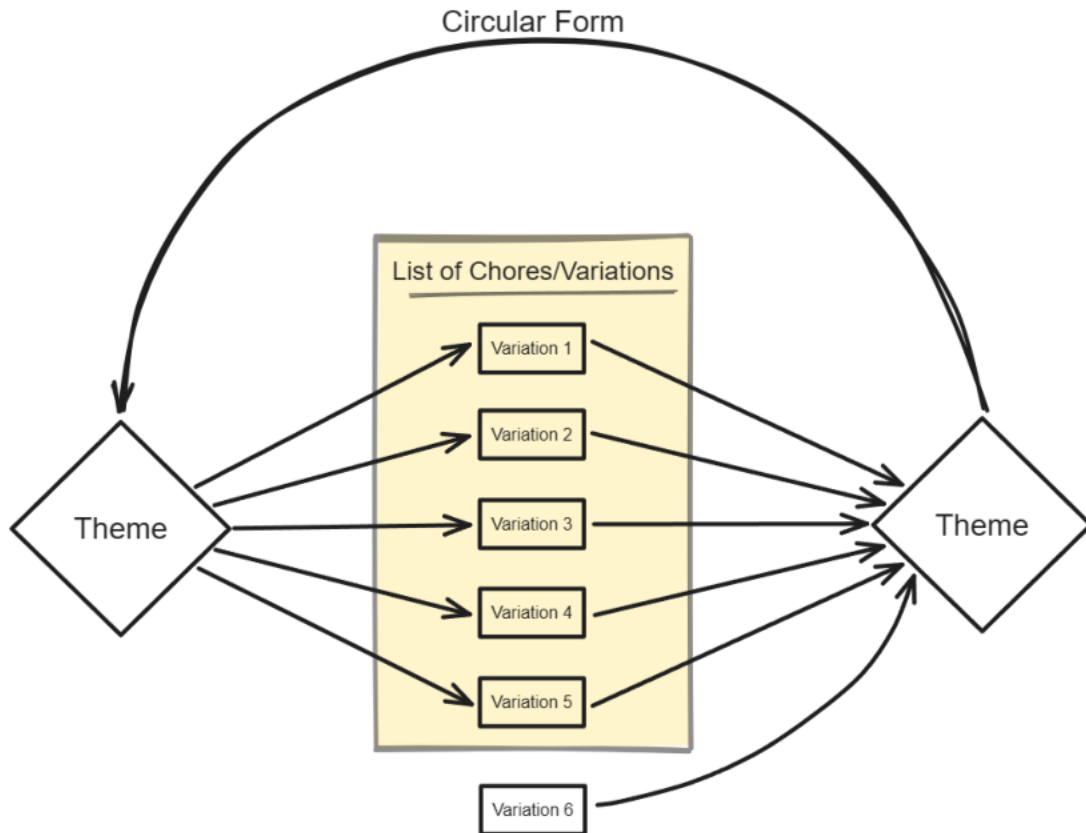


Figure 5.4.a.: Soundtrack's Theme and Variations

Variation 6 stands as the only "unlisted" because of its *pitch-full* nature.

5.4.b. The Sections

Different case studies will be presented here—in order of composition—analysing each section's relationship to the image and the compositional approach based on each section's objective (see [5.3.a.](#)).

5.4.b.i. 03:36–04:36

The first section composed was A for Scenes 1b, 1c and 2 (see [3.1.a.vi.](#), [3.1.a.vii.](#), and [3.1.b.i.](#) respectively). This section was divided into two smaller parts:

- a) The morning preparation of the protagonist before heading outside (see bars 13–23 in [Figure 5.4.b.](#))
- b) The chasing of the list (see bars 24–27 in [Figure 5.4.b.](#)).

Although the parts are divisible, the composer wished to make their bridging as fluid as possible. To achieve that, a gradual transformation of a Scratching sound into White Noise happens in bars 13–23. This is then aggressively interrupted by Scratching to begin in bars 24–27, a presentation of the variations in several single hints. In the last pages of [Figure 5.4.b.](#), one can find the *Alternatives in Counterpoint for Bars 24–27*, which serve as a guide for the player of different playable hints (more details in [5.5.b.vi.](#)).

5.4.b.ii. 00:00–01:59 and 16:26–19:09

The next sections composed were the Introduction and Coda, which were to be on Black Screen before the first scene and after the last one (see bars 1–12 and bars 76–92 in [Figure 5.4.b.](#), respectively). The composer decided these sections would follow the notions of Same but Different (see [4.1.c.iii.](#)). In this manner, they were both to present the *theme*, but each with interpolated hints of nuanced variations. Also, both sections would give the player freedom regarding rhythmic values and phrasing (more details in [5.5.b.](#)).

5.4.b.iii. 06:12—10:28 – A Fibonacci *Miracle*

B was the following section composed, which was to sound throughout Scenes 5b to 6d (see [3.1.b.v.](#), [3.1.a.viii.](#), [3.1.a.ix.](#) and [3.1.a.x.](#)). In this section, the composer wished to deal with each variation previously hinted in section A (see [5.4.b.i.](#)) while maintaining a natural progression from one to another. As this would be the most extended section of continuous music, the composer used a mathematical approach to splitting it into six more minor parts, as shown in [Figure 5.4.b.iii.](#):

$$8+13+21+34+55+89=220$$

$$256/220=1.1636$$

$$\Rightarrow (8+13+21+34+55+89)*1.1636=220*1.1636$$

$$\Rightarrow 9.3+15.1+24.4+39.6+64+103.6=256$$

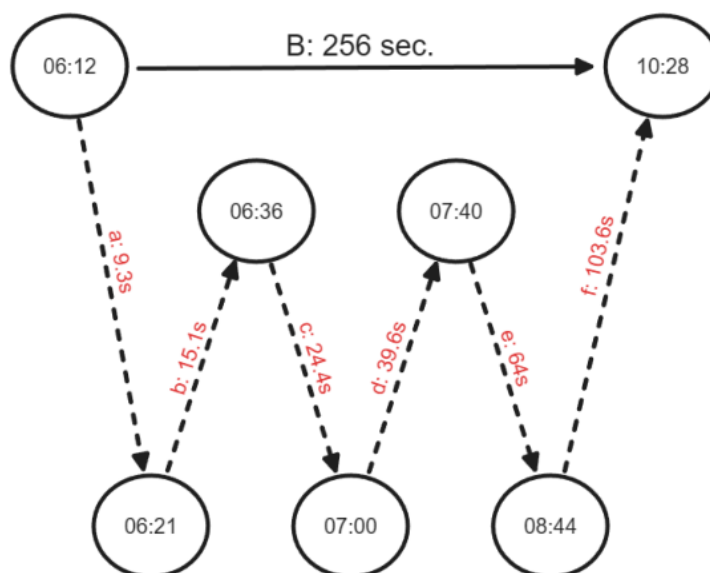


Figure 5.4.b.iii.: Soundtrack's Fibonacci

The composer used the Fibonacci series to split the 256-second section B into six more minor parts.

The Fibonacci series was chosen because it can provide a natural progression from one part to the next. What was unexpectedly discovered at that moment was that the time boundaries of each of these individual parts were placed at turning points in the scenario. Therefore, there was no need to cue these parts musically; the image had already cued them. This allowed the soundtrack to develop independently and more fluently. (see bars 28–64 in [Figure 5.4.b.](#))

5.4.b.iv. 11:37—12:54

The last section composed was C for Scenes 7b, 7c (see [3.1.a.iv.](#)). To support the Dream or Not nature of these scenes (see [4.1.c.vi.](#)), the composer used the *unlisted* Variation 6—as mentioned in [5.4.a.ii.](#), the *pitch-full* nature of this variation sets it apart from the other variations as *unlisted*—since a dream by its very nature is something that cannot be predicted or *listed*. (see bars 65–75 in [Figure 5.4.b.](#))

The Soundtrack's Full Score (see [Figure 5.4.b.](#)) was finished and sent to the player in January 2024, and it was estimated to last approximately 11m30s

Iakovos Maimaris

For Nicolas Crosse

Μην Ξεχάσεις
(Don't You Forget)

for 5-String Double-bass Solo

PERFORMANCE NOTES

Special Staves:

<i>Body</i>	<i>B</i>	
<i>Bridge</i>	<i>Br</i>	: 3-line stave, each line represents a wooden part of the instrument
<i>Tailpiece</i>	<i>T</i>	(1 st : <i>Body(B)</i> , 2 nd : <i>Bridge(Br)</i> , 3 rd : <i>Tailpiece(T)</i>).

Bow Placement:

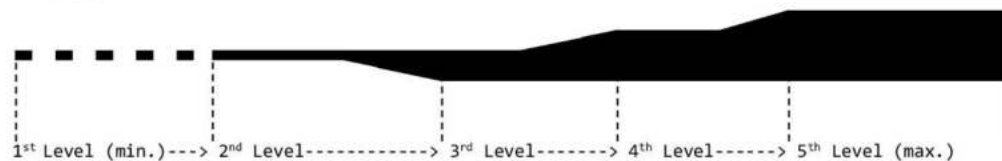
Horizontal: *ord.* (ordinario), *SP* (sul ponticello), *ST* (sul tasto), *m.SP* (molto sul ponticello), *m.ST* (molto sul tasto).

Vertical: *a punta d' arco* (at the tip of the bow), *al tallone* (at the frog of the bow), *nor.* (normal position).

8-cycle Diagonal: move diagonally, making an eight-like shape (e.g. bar 43).

Bow Pressure:

5 Levels:

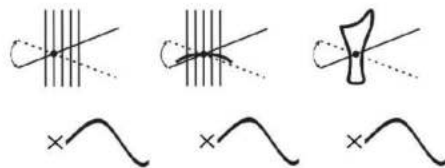


Specific Level:



Pre-Specified level of bow pressure in order to produce *Pitch-Shadow* sound (see *Pitch-Shadow sound* below).

One-Point Pressure:



Apply pressure on a singular point on:

- strings (e.g. bar 13),
- bridge (e.g. bar 36),
- tailpiece (e.g. bar 34).

Special Noteheads/Stems:

-  : *White sound*, when on *normal stave*, muting the strings with the left hand is expected (e.g. bar 20). When on *3-line stave*, no extra technique is needed (e.g. bar 1).
-  : *Pitch-Shadow*, play with a *pre-specified* level of bow pressure for a *pitch shadow* to appear. Applicable for: a) *tailpiece* (e.g. bar 8), b) *strings when m.SP* (e.g. bar 44).
-  : *Pitch-Shadow on Highest Note*, same as in *Pitch-Shadow* except while playing at the highest possible note on the string indicated below (A here) (e.g. bar 69).
-  : *Palm-tap/rub*, use the palm of the hand to: a) *tap* for short values (e.g. bar 22) and b) *rub* for longer values (e.g. bar 30).
-  : *Finger-tap*, randomly hitting on any of the strings (use more than one) with the tips of the fingers, extremely light sound (e.g. bar 22).
-  : *Bridge-white*, play behind the bridge (e.g. bar 26).

Special Symbols:

-  : *Wave-Like line*, indicates, not strictly, either the movement of the bow (e.g. bar 13) or the intensity of vibrato (e.g. bar 69).
-  : *Upwards/Downwards*, move upwards or downwards either with the bow (e.g. bar 24) or with the hand (e.g. bar 30).
- > : *Gradual transition*, gradually transition from one to another (e.g. bar 13).

Rest Symbols:

-  : *Long Fermata* (e.g. bar 1).
-  : *Normal Fermata* (e.g. bar 8).
-  : *Short Fermata* (e.g. bar 26).

- In every time signature change: .
- For bars 44-47: A *pre-specified pressure level* is needed in order to produce *Pitch-Shadow* sound. Continue the *8-cycle diagonal* movement until indicated otherwise (=infinity symbol), varying the dynamic between *ff* and *fff*.
- For *Alternatives in Counterpoint* for bars 24-27: In this score, the composer proposes some alternatives for the specified bars, which are to be recorded separately and then composed like in counterpoint in the final mixing of the soundtrack. In addition, there could be several other recordings of improvisation based on these *alternatives*, which could also be used for the final mixing.

Duration: circa 11'30.

COMMENTARY

This work is the Original Soundtrack of the short film *Μην Ξεχάσεις* (Don't you forget , 2024), written and directed by the composer himself.

It is important to highlight that every film directly arouses two senses of the viewer-listener : sight and hearing. Image and sound are equally important in conveying the director's vision – despite our habit of using the term "viewer" to refer to moviegoers. They work together in a two-way relationship, not a one-sided one. As partners, they need to be able to compromise and make room for each other to grow. And though they can function independently, their entirety is only realized when they coexist.

Το παρόν έργο αποτελεί τη μουσική επένδυση της μικρού μήκους ταινίας *Μην Ξεχάσεις* (2024) σε σενάριο και σκηνοθεσία του ίδιου του συνθέτη.

Είναι απαραίτητο να τονιστεί ότι κάθε ταινία διεγείρει άμεσα *δύο* αισθήσεις του *θεατή-ακροατή*: την *όραση* και την *ακοή*. Εικόνα και ήχος είναι εξίσου σημαντικοί για τη μετάδοση του οράματος του σκηνοθέτη – παρά τη συνήθειά μας να χρησιμοποιούμε τον όρο «θεατής» για να αναφερθούμε στους δέκτες του σινεμά. Συνεργάζονται σε μια αμφίδρομη σχέση κι όχι σε μια μονόπλευρη. Ως σύντροφοι λοιπόν, χρειάζεται να είναι ικανοί να συμβιβάζονται και να αφήνουν περιθώρια ο ένας στον άλλο να αναπτύσσεται όπως και όσο χρειάζεται κάθε φορά. Κι ακόμα κι αν μπορούν να λειτουργήσουν ξεχωριστά, η ολότητα και των δύο πραγματώνεται μόνο όταν συνυπάρχουν.

For Nicolas Crouse

Μην Ξεχάσεις

(Don't You Forget)

for 5-String Doublebass Solo

Iakovos Maimaris
2024

Contrabass

Body
Bridge
Tailpiece

$\text{♩} = 60$

$\frac{4}{2}$

pppp

sim.

7

$\frac{4}{4}$

p

pppp

A

13

$\frac{4}{4}$

gradually faster

al tallone

horizontal tremolando

ppp

(mf)

pp

21

gradually increasing horizontal distance

a punta d' arco

horizontal tremolando (m.ST-m.SP)

ord. al tallone

random finger tapping as fast as possible

sfffz

fff

sfz

pppp

sfz

sfz

sfffz

$\frac{3}{4}$

c.l.b.

sfffz

sfz

3

mf

ff

B

26

$\frac{3}{4}$

nor.

sfffz

mf

$\frac{4}{4}$

a punta d' arco horizontal tremolando

sfffz

ppp

$\frac{4}{4}$

mf

p

sfz

sfffz

mp

31 (random finger tapping as fast as possible)

pp *sfz* *fff* *sfz* *fff* *pp*

ffz *mf*

c.l.b. 3 nor.

33

mf

4 2

random finger tapping as fast as possible

pp *mf* *ff* *fff*

arco V sim. 3

move towards bridge without decreasing pressure

37

move towards normal position without decreasing pressure

fff

gradually faster

steady

43

gradually change to arco diagonal

8-cycle diagonal

∞

gradually change to horizontal tremolando

$(ff < fff > ff)$

48

gradually lowering pitch (until pitchless)

a punta d' arco

horizontal tremolando (m.ST-m.SP)

C-String Scordatura

gradually decreasing horizontal distance

mf *p*

54

pitchless

al tallone ord.

V

bowing ad lib.

pp poco a poco

6

59 $\frac{4}{2}$

cre - - - - - sce - - - - - ndo

C $\frac{4}{2}$ m.SP
bowing ad lib.

65

ppp

69 $\frac{4}{2}$

vib. ad lib.
bowing ad lib.

pp

Body
Bridge
Tailpiece

Coda

76 $\frac{4}{2}$

pppp *p*

81 $\frac{4}{4}$

pppp

86 $\frac{4}{2}$ bowing ad lib.

pppp

circa 11'30 min
1.2024

Alternatives in Counterpoint for bars 24-27

4/4 3/4

24

Contrabass 1

sfz *sfz* *mp* *mf*

sfz *pp* *mp* *mf* *ff*

c.l.b. *c.l.t.*

Contrabass 2

sfz *fff* *ppp* *mf*

p < mf *nor.*

Contrabass 3

sfz *sfz* *mp* *mf* *sfz*

mf

Contrabass 4

sfz *sfz* *p* *3* *p* *mf* *pp*

random finger tapping *a punta d' arco horizontal tremolando (m.ST-m.SP)*

mp *pp*

Contrabass Original

sfz *fff* *sfz* *pppp* *sfz* *sfz* *sfz*

nor. al tallone *random finger tapping as fast as possible*

c.l.b. *c.l.b.* *c.l.b.* *nor.*

sfz *3* *mf* *ff*

2

3/4 **4/4**

random finger tapping
as fast as possible

ppp

ff

Cb. 1

Cb. 2

sfff

Cb. 3

ff

Cb. 4

random finger tapping

pppp

Cb. Or.

sfff

mf

a punta d' arco
horizontal tremolando

ppp

The musical score is written for five cellos (Cb. 1, Cb. 2, Cb. 3, Cb. 4) and a double bass (Cb. Or.). The time signature changes from 3/4 to 4/4. The score includes various musical notations such as random finger tapping, dynamic markings (ppp, ff, sfff, mf), and specific performance instructions like 'a punta d' arco horizontal tremolando'. The parts are arranged in a system with five staves, each with a grand staff (treble and bass clef). The double bass part (Cb. Or.) is written in a single staff with a bass clef. The score is marked with measure numbers 26, 27, 28, 29, and 30. The first measure (26) is in 3/4 time, and the subsequent measures (27-30) are in 4/4 time. The score includes various musical notations such as random finger tapping, dynamic markings (ppp, ff, sfff, mf), and specific performance instructions like 'a punta d' arco horizontal tremolando'. The parts are arranged in a system with five staves, each with a grand staff (treble and bass clef). The double bass part (Cb. Or.) is written in a single staff with a bass clef. The score is marked with measure numbers 26, 27, 28, 29, and 30. The first measure (26) is in 3/4 time, and the subsequent measures (27-30) are in 4/4 time.

Figure 5.4.b.: The Score

5.5. Recording – Braking Safety Boundaries

The Recording was scheduled for the evening of February 21st in Paris. Earlier that day, the composer and player met for rehearsals before meeting with Julien Aléonard, the sound engineer in charge of the recording.

5.5.a. The Score as a Script

During the rehearsals, the composer and player started experimenting with the piece section by section. Making it clear that each section should sound to grow naturally into the next one, the most vital challenge was to create that bridging while creating separate recording tracks. A fresh approach came to be realised through rehearsing the various sections as individual *scenes*: Approaching the score as a *script*. This meant that the player did not have to follow the score strictly but only use it as a guide to the sound's characteristics, such as rhythm, texture, pitch, etc., which should be used within the duration and phrasing of each section.

5.5.b. The Recording Session

Several takes of different parts of the score were recorded. They are listed below in order of recording.

5.5.b.i. Alternatives in Counterpoint for bars 24–27

The first part recorded was bars 24–27, where scattered hints of the variations are heard (see 5.4.b.i.). For this part, the sound engineer decided to record each hint separately, as this would allow further experimentation in the sound design process. This resulted in recording 44 takes, each containing a hint played repeatedly (see more in 5.6.a.).

5.5.b.ii. Bars 28–33

The next part recorded was bars 28–33 (see 5.4.b.iii.). Each stave was recorded separately. Five takes were recorded, two for the first stave and three for the second. An additional sixth take was recorded only for the gesture in bar 33 in the second stave.

5.5.b.iii. Bars 13–23

Bars 13–23 were recorded next (see 5.4.b.i.) in three takes.

5.5.b.iv. Bars 33–64

The next part recorded was bars 33–64 (see 5.4.b.iii.), which was also the longest counting down to 04:16. It was recorded in three takes: as this was the most tiring part for the player because of its duration and the physical effort it required, the third take was recorded individually after finishing recording every other part, at the end of the entire session.

5.5.b.v. Bars 65–75

Following the most challenging part of the piece, a more comfortable and less physically demanding part was recorded: bars 65–75 (see 5.4.b.iv.). This part was recorded in two takes.

5.5.b.vi. Bars 1–12 and Bars 76–93

Last parts recorded were the Introduction and Coda, bars 1–12 and 76–93, respectively. These parts were recorded in a row because of their similarity (see 5.4.b.ii.). Introduction was recorded in two takes and Coda in one.

The film was not screened during the recording to avoid influencing the player in any way. It was used only after recording every part to confirm that the section's durations worked with the corresponding scenes.

5.6. Never-Stop Inventing – Going Even Further

The last stage of the soundtrack production was editing the recordings done by the sound designer in collaboration with the composer/director. The Introduction and Coda, recorded in individual takes, were dealt with immediately, as there was no need for further editing, only a decision as to which of these takes would work best with the image. On the other hand, sections A and B (see 5.5.b.i. through 5.5.b.iv.), which were recorded in several takes and parts, gave the sound designer and composer/director the opportunity for even further invention through composing with Digital Audio Workstations (DAW)—ProTools was used. For Section C, see 5.6.c.

5.6.a. Section A – Bars 13–27

The takes used for Section A were 1–44 and 51–53 (see 5.5.b.i. and 5.5.b.iii.). For bars 13–23, one of the 51–53 takes was chosen. Then, for bars 24–27, a mixture of the takes 1–44 was composed in DAW, allowing more precision in rhythmic values. This made it possible to produce what was initially composed in the score in *Alternatives in Counterpoint* for bars 24–27. The use of the

DAW also allowed experimentation with the position of the sound source; each hint of a variation was approached individually to create an environment where sounds reach the listener from all directions, particularly when mixing for 5.1. Surround.

5.6.b. Section B – Bars 28–64

Section B required takes 45–50 and 54,55, and 61 (see 5.5.b.ii. and 5.5.b.iv., respectively). For bars 28–33, a montage of the takes 45–50 was composed in DAW, following the Score. Then, for bars 34–64, one of the takes 54,55, and 61 was chosen based on its relation to the image.

5.6.c. Section C – Bars 65–75

Section C was recorded in takes 56 and 57 (see 5.5.b.v.). Although initially, it was planned to use only one of the two, their relation to the image gave another idea: using them like in a *duet*. This was inspired by the couple of kids in the house in Scenes 7b and 7c, where this section was planned to be used, as a musical translation of what was depicted on the image.

5.7. Reflecting Upon – Establishing New Boundaries

Producing the Soundtrack was one of the most beneficial processes during the film's production, and what was kept as a conclusion is that one should never stop researching, discovering and inventing. From finding the seed of an idea to its implementation, the process must be experienced mindfully at each step.

To paraphrase Lao Tzu: each single step could start a journey of a thousand miles.

CHAPTER 6: POST-PRODUCTION – FINAL CUT

6.1. Sound Design Vol.2 – Foley vs. Soundtrack

With the rough cut and soundtrack ready, the next step was to finalise the sound design. In this process, the sound designer and director worked closely to resolve a significant dilemma: Foley vs. Soundtrack.

Considering what was discussed in 5.1., and aiming to bring sound and image to an equivalent level, the first dilemma that needed to be handled was the relationship between Foley sounds and the Soundtrack. Following an approach where Sound and Image have a King-Slave relationship—where the Foley sounds and the Soundtrack serve only as "translation" and "accompaniment" of the image, respectively—was not the solution. Although the role of Foley sounds had to stay as a translation of the image, the Soundtrack needed an independent role. Scenes 5b through 6d will be analysed into the image and sound narrative to explain this concept further.

6.1.a. What We *Hear*

Foley sounds that support the image are "hidden" by the Soundtrack in this sequence, which begins presenting White Noise (=Variation 1) while Scratching (=Variation 4) starts from the background and gets in the foreground. After some time, when Scratching has reached its loudest and most *disturbing*, White Noise with Escaping Pitches (=Variation 2) starts to arise in the foreground. Then, the latter's gradual diminuendo leads to Loose C-String (=Variation 5), which also gradually transforms into Variation 1 in its softest and most undetectable form.

6.1.b. What We *See*

This sequence begins outside the Flower Shop, where the protagonist, having just finished everything on his list of chores, calls a number before finally heading home. Arriving home, he finds a spot for his new cactus and then goes into the kitchen to make his tea. After the tea is ready, he takes it to the living room, where he finds that his cat has torn up a photo album. He then takes an orange from the kitchen and cuts himself as he peels it.

6.1.c. What We *Observe*

Combining a *sound* that has an unconventional approach with an *image* that may seem trivial and indifferent or even boring, a cinematic sequence is created that wishes to bring the relationship between *sound and image in harmony*: what we *see* and what we *hear* are not a translation of one into the other, but are equal parts of another existence; the *film* we *observe*.
(observe at 06:12—10:28)

6.2. Visual Refinement – VFX Clean-Up

The final refinement step was the VFX Cleanup, which corrected specific details on the image. [Figure 6.2.](#) presents a couple of examples.

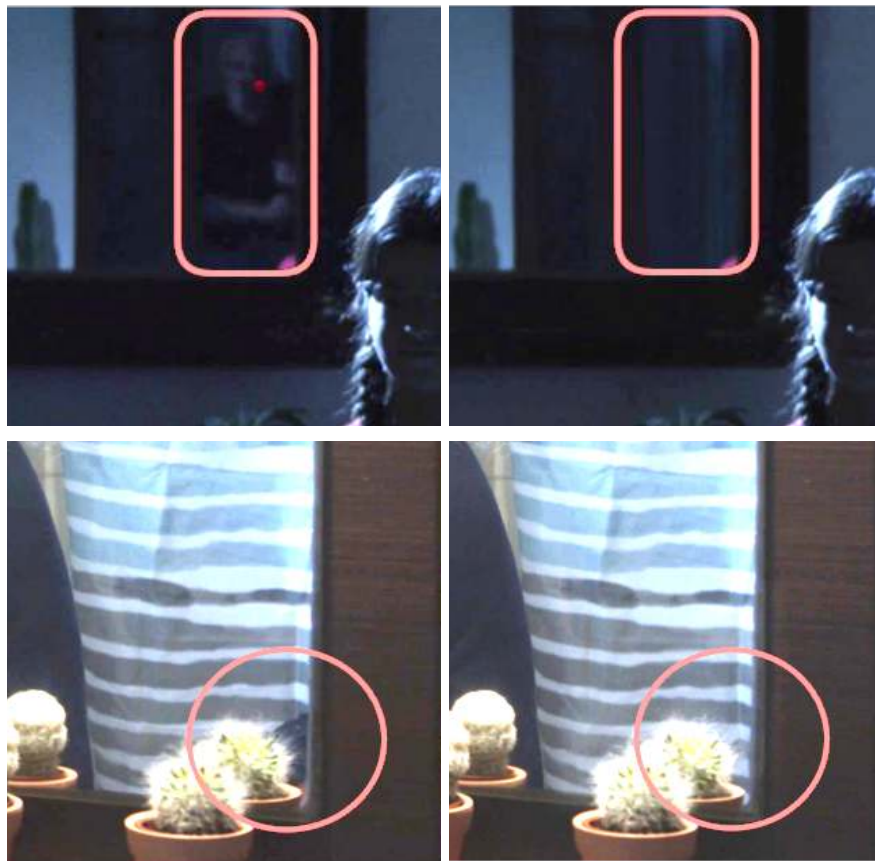


Figure 6.2.: VFX Cleanup

Stills at 12:43 (1st row) and 16:15 (2nd Row): Before (left) and After (right) the Cleanup.
(Brightness is exaggerated here to make the differences more distinct)

The Final Cut—duration 19:09—was finished in 4k and 5.1. Surround, on April 19th, 2024.

III

Reflection

CHAPTER 7: PRESENTATION

7.1. Test Screening

Don't You Forget was test-screened in Corfu, Greece, on March 29, 2024, before the crew and other close collaborators who contributed during the film's production. As shown in Figure 7.1., a poster was created for this and every possible subsequent screening event,



Figure 7.1.: Poster by Matheos Kyrnis

On the left: The poster created for the test screening held at Polytechno in Corfu, Greece, on March 29, 2024.

On the right: The poster for any subsequent screening event.

At the test screening, a stereo version of the film was used.

After the screening, the director conducted a conversation and a questionnaire for the audience to complete. This subchapter presents the questionnaire results (see 7.1.a.) and discusses the most recurrent conversation themes (see 7.1.b.). The conversation and questionnaire were conducted in Greek and have been translated into English for the purposes of the dissertation.

7.1.a. Questionnaire

The **Questionnaire** was conducted through Google Forms; the English translation is available in the Appendix (see **Questionnaire**). The results of the multiple-choice questions are presented here: 1, 2, 5, 6, and 10.

7.1.a.i. What Was Your Reaction to the Movie Overall?

Possible answers in order: a) Excellent, b) Very Good, c) Good, d) Satisfactory, e) Unsatisfactory, f) Other: "...".

See chart in **Figure 7.1.a.i.**

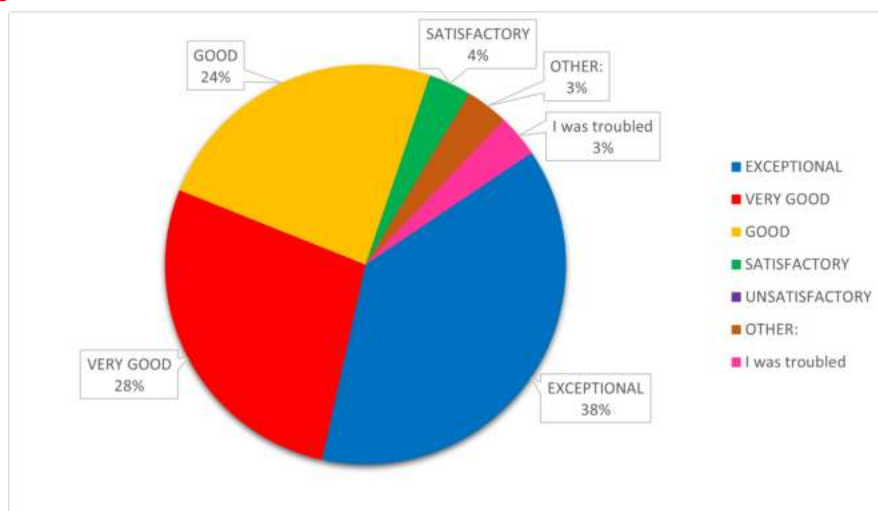


Figure 7.1.a.i.: What Was Your Reaction to the Movie Overall?

7.1.a.ii. Would You Recommend the Movie to a Friend?

Possible answers in order: a) Yes, Absolutely, b) Yes, Probably, c) No, probably, d) No, definitely, e) Other: "...".

See chart in **Figure 7.1.a.ii.**

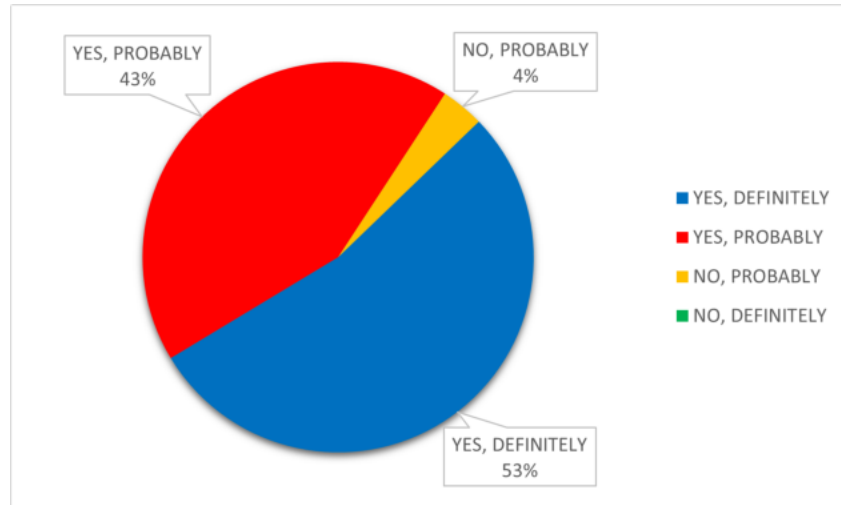


Figure 7.1.a.ii.: Would You Recommend the Film to a Friend?

7.1.a.iii. How Would You Rate Each of the Following Elements of the Film?

The elements of the film are in order: a) Leading Actor, b) Script, c) Action Flow, d) Film's Pace, e) Editing, f) Sound Design, g) Soundtrack, h) Production Design, i) Finale.

Possible answers for each of the elements are in order: a) Excellent, b) Very Good, c) Good, d) Satisfactory, and e) Unsatisfactory.

See chart in [Figure 7.1.a.iii.](#)

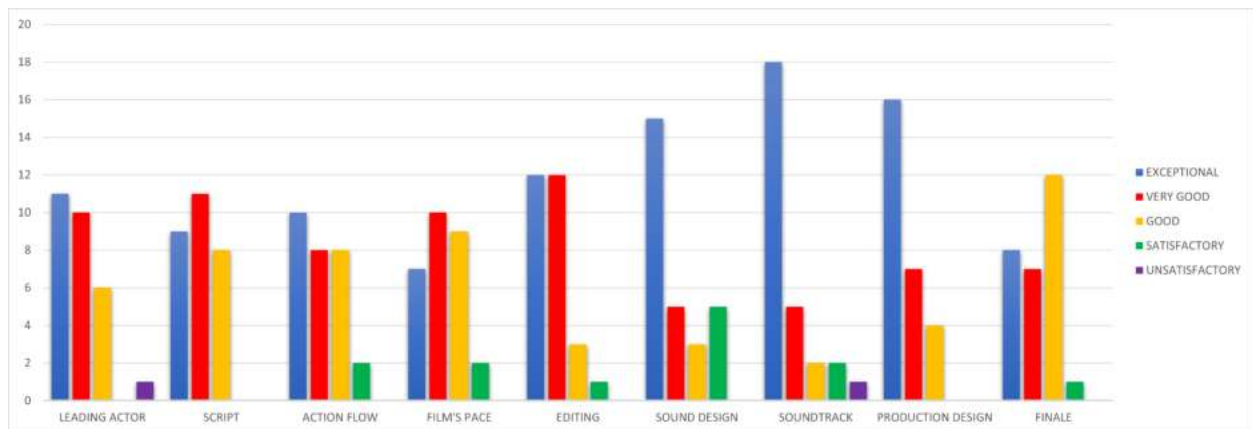


Figure 7.1.a.iii.: How Would You Rate Each of the Following Elements of the Film?

7.1.a.iv. Which of the Following Words or Phrases Best Describe the Film?

Different words or phrases were given as a description for the film to choose as many as applicable.

See chart in [Figure 7.1.a.iv.](#)

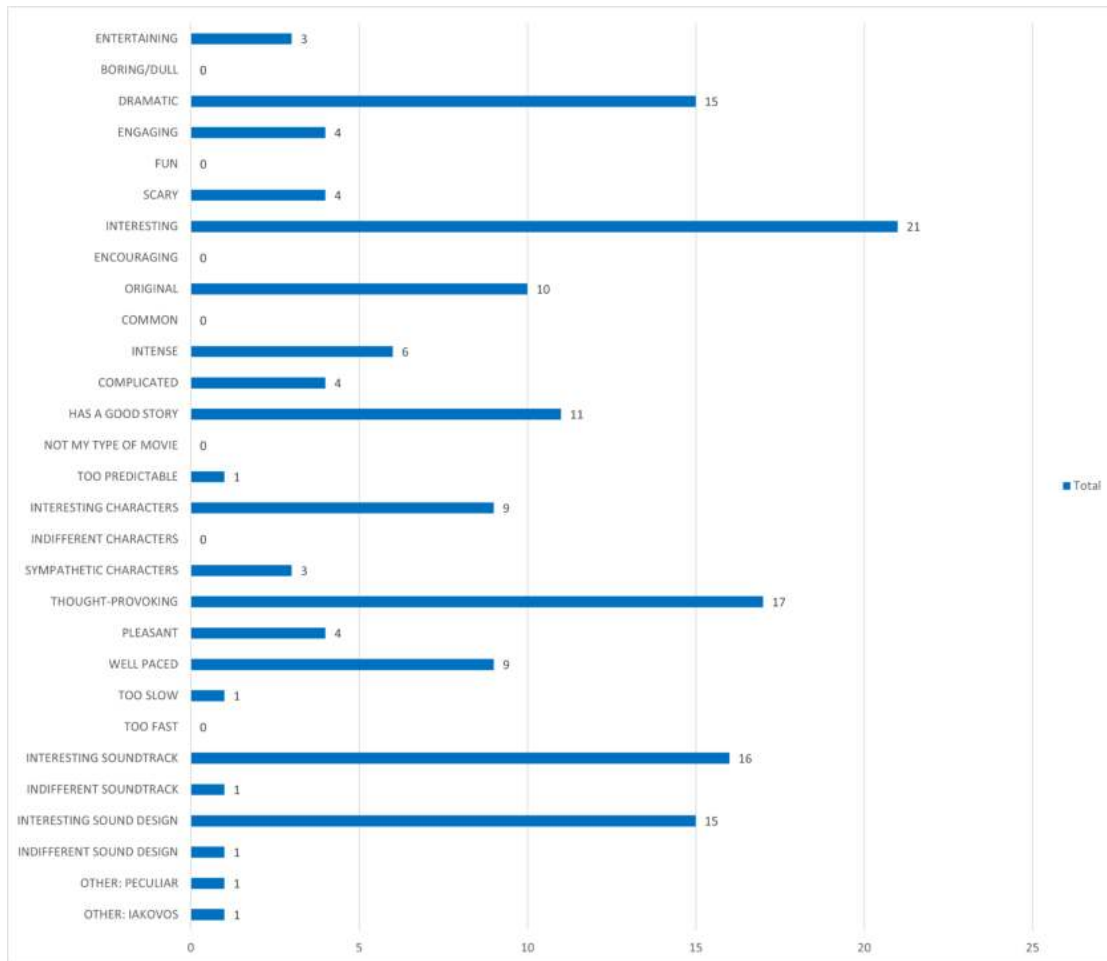


Figure 7.1.a.iv.: Which of the Following Words or Phrases Best Describe the Film?

7.1.a.v. Please Select Your Age Group

Possible answers in order: a) 10–18, b) 18–25, c) 25–35, d) 35–45, e) 45–55, f) 55–65, g) 65–75, h) 75–..., i) Other: “...”.

See chart in [Figure 7.1.a.v.](#)

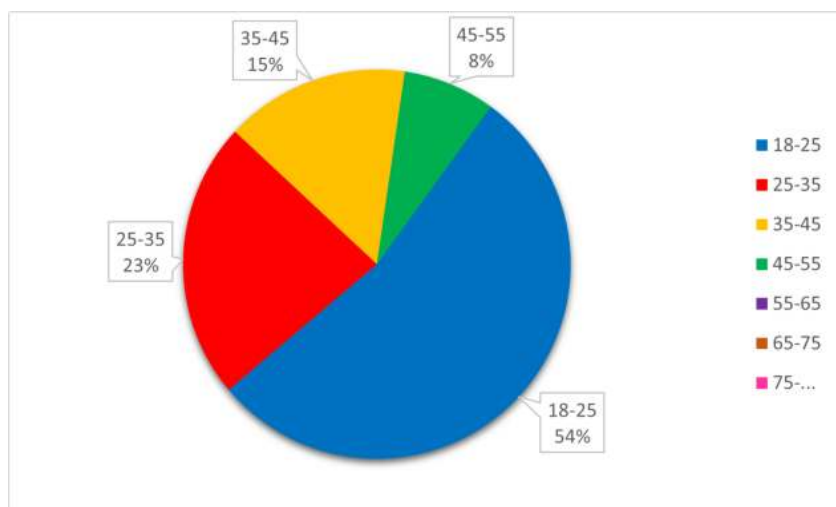


Figure 7.1.a.v.: Please Select Your Age Group

The open-ended questions were answered during the conversation held after the screening. Therefore, they are not presented individually but included in the discussion points discussed below.

7.1.b. Audience Reception

Here are some of the main points of the discussion. The director's answers were made in the spirit of open questions. This was done to avoid any dogmatic approach to answering them.

7.1.b.i. When Does the Movie Start?

...

Audience: When does the movie really start? Is the Black Screen part of the movie's narrative, or does the movie really start when the first scene appears, at 02:00?

Director: The movie starts when you hit play.

Audience: Would you consider another kind of static image instead of a Black Screen a solution? For example, a Close-up of the sink? Essentially, one that implies the image's *presence*.

Director: I don't know whether that shot would be a better solution; maybe. But who says that a Black Screen is an *absence* of image?

...

This conversation called into question the role of the Black Screen at the beginning of the film's narrative. The claim was that a Black Screen implies that the movie has not started, and the audience observes a sound prologue before the main narrative begins. The director answered that a movie starts

when you hit play, thus at 00:00; whatever follows is, by definition, a part of the movie. Hence, a Black Screen at the beginning *is* a part of the movie's narrative, not less important than any following part.

7.1.b.ii. What is Realistic and What is Not?

...

Audience: What is realistic and what is not?

Director: That is up to the audience's interpretation. I don't want to give any absolute answer to that.

Audience: How can we understand the movie's narrative if there is no clear path to follow?

Director: Each audience member, even myself, creates an individual path; the movie was made in such a way to support that.

Audience: And what is your path?

Director: I will not answer that.

...

This conversation questioned the importance of a mindful experience of films instead of a passive one. The director suggested that every audience member should be open to creating their own path and, therefore, experience the film in their own way.

7.1.b.iii. Sound *Volume*

...

Audience: The Sound was a bit too much to bear and did not always follow the image. It was even disturbing at times. Was that an intention?

Director: That was kind of the point of making this film: the *marriage* of Sound and image in harmony. My objective was to create a give-and-take relationship between the two instead of a king-slave, where one always follows the other. In a give-and-take relationship, one can often act contradictory to the other.

...

The most noteworthy moment in the discussion occurred when examining the role of sound. The audience remarked on the sound's volume—figuratively and literally—that felt, at times, disturbing and maybe not in sync with the image. The director clarified that this was one of the movie's main aims: to raise the question of sound's role in film.

“Everybody asks me what things mean in my films. This is terrible! An artist doesn't have to answer for his meanings. I don't think so deeply about my work - I don't know what my symbols may represent.

What matters to me is that they arouse feelings, any feelings you like, based on whatever your inner response might be. If you look for a meaning, you'll miss everything that happens. Thinking during a film interferes with your experience of it. Take a watch into pieces, it doesn't work. Similarly, with a work of art, there's no way it can be analysed without destroying it.”

Andrei Tarkovsky

7.2. Film Festival Distribution

The film is planned to be distributed at film festivals. As of the date of this dissertation, the film has yet to be screened or is not scheduled to be screened at any film festivals.

CHAPTER 8: CONCLUSION

Reflecting upon the first objective of this dissertation has proved that every step of the filmmaking process, excluding none, is as valuable as the one before and the one after. Such a cooperative process implies a series of decisions each crew member makes. One can realise each decision's value when viewing each step from the perspective of each crew position. For the scriptwriter, searching for an idea or a theme that can be developed into a script is as important as choosing the point of cutting in a montage or sound editing for the editor or sound designer. For the soundtrack musician, choosing how to place his bow on the strings to produce a sound is as important as the environment's layout for the set designer. Each decision along the process impacted the final product, and even though at times that impact seemed insignificant, by the end, it was realised that this was not the case.

Regarding the second objective, whether sound and image have successfully come to a mutual give-and-take relationship, an absolute answer might not be possible. However, a safe conclusion is that their relationship was shaken. Sound is not only able to get more attention but it is also entitled to. The audience's response proves this, and the least that can be done is further research through several screenings to multiple audiences that differentiate through age, culture, race, etc. Still, I wish that *Don't You Forget* would give at least an idea of what Sound and Image could be like in harmony.

Speaking about the future, I may step down from the author's role and discuss it more subjectively. Reflecting on my first attempt at filmmaking, from the initial concept inception to the final presentation to an audience, has been a revelation: learning firsthand that Filmmaking can be a realistic expectation. During this past year, valuable insight was gained into filmmaking's complexities and beauties, which has only ignited the spark for future projects and filled me with excitement and overwhelm. If nothing else, I am eager to explore the fascinating filmmaking world.

“I equate films with sand castles. You get a bunch of mates and you go down and you say, I'm going to build this great sand castle and you build it. Then, the tide comes in and twenty minutes it's just smooth sand. And that structure you made is in everybody's memory and that's it.”

Robert Altman

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APPENDIX

Script

1a INT. BATHROOM - (07:00) MORNING

(Shower Sounds)

CAMERA ON BATHROOM'S MIRROR

The shower is on. The curtains are closed. ANDREAS (man in his 70s) is also in the bathroom. He puts some toothpaste (aloe vera, cactus symbol) on his toothbrush and starts brushing his teeth. While brushing, he gets out of the bathroom and returns with his cell phone. He calls a number. The phone is ringing. He spits. He hangs up his phone. He wipes himself on a towel and then gets out. The shower is still on.

CUT TO:

1b INT. HALLWAY - IMMEDIATELY AFTER

CAMERA IN THE HALLWAY

ANDREAS gets out of the bathroom. We can see that the house is full of little near-dying cactuses here and there. He goes to the kitchen, and on his way there, he caresses his cactuses as if they are his children. They prick him; he doesn't care. They are really his children.

CUT TO:

1c INT. KITCHEN - IMMEDIATELY AFTER

CAMERA IN KITCHEN FOLLOWING ACTION

He marks off the date (the 15th of October) on a calendar on the fridge, and he grabs the shopping list off the fridge. He takes a shopping bag and gets out of the House.

JUMP CUT TO:

2 EXT. ROAD - (08:30) MOMENTS LATER

CAMERA FOLLOWING ACTION

ANDREAS is walking with the list in his hand. At some point, the list flies off his hand. The list is flying away. ANDREAS gets anxious and starts hunting down the list. As soon as the list is

within reach on the ground, he tries to pick it up, but it immediately flies away again. He struggles while running. He is old, but you can say that hunting down lists on the road is kind of like his morning routine. He finally traps the list, stepping on it.

CUT TO:

EXTREME CLOSE-UP ON THE LIST

The list entitled "ΜΗΝ ΞΕΧΑΣΕΙΣ" ("DON'T YOU FORGET") is at last, after a long run, captured by ANDREAS.

JUMP CUT TO:

3 EXT. GROCERY SHOP - (09:00) MOMENTS LATER

CAMERA OUTSIDE THE GROCERY SHOP FOLLOWING ACTION

ANDREAS arrives at a grocery shop that has just opened its doors. The greengrocer has still not started to arrange the different fruits and vegetables. ANDREAS is feeling every piece of fruit one by one until he chooses an orange. He pays a 50c at the counter and leaves. We can see that the greengrocer has chosen to put oranges in front.

JUMP CUT TO:

4 EXT. BARBERSHOP - (12:00) NOON

CAMERA INSIDE THE BARBERSHOP

In a barbershop, there are two chairs, two barbers and three customers, but only one is getting a haircut. The other two are waiting. The old barber sits at the back reading his book. The doorbell rings as ANDREAS gets in. The old barber shuts his book and stands up to greet ANDREAS. ANDREAS heads straight to his chair. All the customers except one (the youngest) welcome ANDREAS cheerfully. The young customer stands up, ready to complain, but another of the seated customers waiting, tries to calm him down.

CUSTOMER

Αυτή η καρέκλα είναι... η καρέκλα
του.
(This is his chair. He comes here
every day at this hour.)

The young customer sits down, a bit irritated.

JUMP CUT TO:

5a EXT. FLOWER SHOP - (15:00) AFTERNOON

CAMERA INSIDE THE FLOWER SHOP

In the counter of a flower shop, there is a customer and a florist is preparing their bouquet. The doorbell rings and as soon as ANDREAS gets in, the florist runs at the back.

FLORIST

Με συγχωρείτε μια στιγμή.
(Excuse me a moment.)

After a moment, he appears again with a near-dying cactus in his hands. He gives it to ANDREAS with a strange grin on his face.

ΑΝΘΟΠΩΛΗΣ

Ε... Το χθεςινό σας έμοιαζε
περισσότερο, αλλά εντάξει,
αύριο πάλι άλλο.
(The one from yesterday looked
more like you, but, that's okay,
let's see tomorrow.)

ANDREAS shrugs calmly, undisturbed by the comment for this day's look. He gets the cactus and gets out of the flower shop. The doorbell rings again.

CUT TO:

5b EXT. FLOWER SHOP - IMMEDIATELY AFTER

CAMERA OUTSIDE THE FLOWER SHOP

ANDREAS stands for a bit. He takes his cell phone out. He makes a phone call. He waits. No one answers, and he hangs up.

JUMP CUT TO:

6a INT. HOUSE - (19:00) EVENING

CAMERA IN THE HALLWAY

ANDREAS opens the door and gets in the house. In his right hand holds his shopping bag full of just an orange, and in his

left hand, another addition to his cactus family. He lets off the bag on the table and finds a spot for the newcomer cactus.

CUT TO:

6b INT. KITCHEN - IMMEDIATELY AFTER

CAMERA IN THE KITCHEN

He puts his orange in an empty fruit basket. He then puts some water in a pot on the stove. He puts some loose tea in a tea ball strainer and places it in a cup.

(BOILING WATER SOUNDS)

JUMP CUT TO:

ANDREAS is standing behind the kitchen counter. His cell phone is nearby, calling the same number as before. He has been waiting for the water to boil. When it finally boils, he dunks his fingers slowly in the water. He doesn't want to try the water. He wants to burn himself. He burns himself silently.

After some moments, he removes his hand from the pot and dries his fingers with a towel. Nobody still answers. He hangs up. He takes the pot and pours the hot water into a cup. ANDREAS holding the cup of tea, the strainer still inside, walks towards the couch, annoyingly cautious not to spill the tea.

CUT TO:

6c INT. LIVING ROOM - IMMEDIATELY AFTER

CAMERA FOLLOWS ACTION UNTIL IT REACHES ITS PLACE BEHIND THE COUCH

Despite his cautiousness, he spills the tea the moment he gets to the couch, surprised by ELIOT (cat) scratching off pages of an old photo album.

ANTPEAS

Έλα βρε Έλιωτ, τί έκανες;
(Elliot, what did you do?)

He leaves the tea on the side table. He gets the photo album cleaning out ELIOT's shreds. He starts leafing through the album. ELIOT jumps in his lap, and ANDREAS caresses him instead of saying sorry for cursing him. ANDREAS takes the strainer out.

CAMERA WATCHES ELLIOT

ANDREAS goes to the kitchen to get an orange and a knife. He gets back on the couch and starts peeling off the orange in a circular motion. He cuts himself.

6d INT. KITCHEN - IMMEDIATELY AFTER

CAMERA FOLLOWS ACTION

He gets up to take a napkin. While pushing his finger on the napkin, he gets a marker and goes to the fridge. On the fridge, next to the calendar, is a board, on which there is a column entitled "Κοψίματα του μήνα" ("MONTH'S KNIFE CUTS") with the number 6 below, next to another column entitled "Ρεκόρ" ("RECORD") with the number 10 below. He erases the number 6 and writes 7.

ANTPEAS
Ευτυχώς, έχω χρόνο.
(There's still time.)

JUMP CUT TO:

7a INT. BATHROOM - (21:00) NIGHT

CAMERA ON BATHROOM'S MIRROR

Nobody is in the shower this time. The curtains are opened. ANDREAS is there starting brushing his teeth, and this time, he has remembered to bring his cell phone. He calls again. After some moments, someone answers. The toothbrush falls out of his hand and mouth. He clumsily takes the phone near his ear and freezes. We can hear two people breathing. After a while, he hangs up. He spits, wipes himself and leaves the bathroom.

7b INT. BEDROOM - IMMEDIATELY AFTER

CAMERA INITIALLY AT THE BEDROOM'S DOOR UNTIL ANDREAS LAYS DOWN. THEN IT STARTS MOVING TOWARDS HIM.

He gets ready for bed. He lies on the bed. He is on the wall side of the bed. He gets goosebumps.

AT THIS MOMENT, CAMERA IS AT CLOSEST AND STARTS MOVING AWAY SLOWLY (TRACK PAN SHOT AT KID'S EYE LEVEL)

He then moves to the other side and covers himself with a blanket.

7c INT. HALLWAY - IMMEDIATELY AFTER

TRACK PAN SHOT IS MOVING AWAY FROM ANDREAS AND STARTS
FOLLOWING THE KIDS' ACTION

A couple of elementary-school children are chasing each other in the house (they will be in love in a few seconds). First, we see the boy chasing the girl, and suddenly, the roles are reversed. The camera (moving no faster than an old man) tries to follow them, but they are faster.

CAMERA SLOWS DOWN UNTIL IT REACHES ITS PLACE BELOW A TABLE IN THE LIVING ROOM FACING THE BED IN THE BEDROOM

The children walk together in the hallway outside the bedroom, holding hands. Their mothers appear behind them, and they break them apart, taking them by the hand and walking in opposite directions. The girl and her mother first appear to be moving towards the camera and then left, exiting the screen, and the boy appears to be moving towards the bedroom.

(we hear windows shutters
opening and closing and
someone running in their
sleepers - RAINING SOUND
fading in)

JUMP CUT TO:

8 INT. LIVING ROOM - (05:30) SUNRISE

CAMERA BELOW A TABLE IN THE LIVING ROOM (LOW ANGLE) FACING
THE BED IN THE BEDROOM

The house is primarily dark-ish. It's dawn. No lights are on except only some outside.

(ALARM SOUNDS)

The alarm scares the living out of both ELIOT and ANDREAS. They jump off the bed. ANDREAS puts on his slippers too. He clumsily runs in and out of the rooms as if searching-hunting down someone.

(there are no other
windows and shutters
opening and closing and
there is no one running in
their slippers anymore -
RAINING SOUND
exponentially fading in)

He comes into the living room. He first freezes looking outside but then, rest assured, walks confidently towards the patio outside. He momentarily gets out of the screen.

(slight crescendo
in RAINING SOUND)

ANDREAS and MAGA (woman in her 70s) are on the screen outside on their patio. The patio door is closed. Curtains are also closed, hiding the outside. We can only see a single indefinite figure (we can see that it's not raining). The figure is subtly moving and transforming.

FADE TO WHITE.

WHITE SCREEN

(HARD RAINING SOUND)

...

(after a few seconds,
HARD RAINING SOUND
overlaps with SHOWER
SOUND, SHOWER SOUND
prevails)

FADE IN:

9 INT. BATHROOM - (07:00) NEXT MORNING

(ΗΧΟΣ ΝΕΡΟΥ ΣΤΗ ΝΤΟΥΖΙΕΡΑ)

CAMERA ON BATHROOM'S MIRROR

The shower is on. The curtains are closed. ANDREAS is also in the bathroom. He puts some toothpaste (aloe vera, cactus symbol) on his toothbrush and starts brushing his teeth. While brushing, he gets out of the bathroom and returns with his cell phone. He calls a number. ANDREAS speaks while brushing his teeth.

ANDREAS

Δε θα συνηθίσω ποτέ: πώς, ενώ
κοιμόμαστε πλάι πλάι κάθε βράδυ,
ονειρευόμαστε χωριστά, ο καθένας το
δικό του όνειρο. Το μόνο που με
παρηγορεί είναι που μπορούμε να
αγκαλιαζόμαστε στον ξύπνιο μας.
(I will never get used to the fact
that even though we sleep side by

side every night, we dream apart,
each their own dream. The only
thing that comforts me is that we
can hug each other when we're
awake.)

MAGA (O.S.)
Θα μπεις στο μπάνιο μαζί μου,
επιτέλους;
(Will you finally get in the
shower with me?)

He spits.

ANDREAS
Όχι!
(No!)

MAGA (O.S.)
Καλά μη φτύνεις• έχεις πάντως
την ευκαιρία.
(Fine, don't spit. Anyway,
you still have the chance.)

ANDREAS
Όχι, τώρα.
(No, not now.)

MAGA (O.S.)
Όπως θες.
(As you wish.)

Nobody answers on the phone. He hangs up. ANDREAS
wipes himself on a towel and then gets out.

(after a few seconds,
SHOWER SOUND overlaps
with HARD RAINING SOUND,
HARD RAINING SOUND
prevails)

FADE TO BLACK.

BLACK SCREEN

Questionnaire

Don't You Forget: Test Screening **Questionnaire**

Please take a few minutes to tell us how you feel about the film.
Thank you in advance!

1. What was your reaction to the movie overall?

Mark only one oval.

- ☐ EXCEPTIONAL
- ☐ VERY GOOD
- ☐ GOOD
- ☐ SATISFACTORY
- ☐ UNSATISFACTORY
- ☐ Other: _____

2. Would you recommend the movie to a friend?

Mark only one oval.

- ☐ YES, DEFINITELY
- ☐ YES, PROBABLY
- ☐ NO, PROBABLY
- ☐ NO, DEFINITELY
- ☐ Other: _____

3. **How would you describe the film to a friend?**

(Please be as concise as possible.)

4. **Please indicate which scenes you liked the most and which the least, if any.**

(Please be as specific as possible in describing the scenes.)

5. How would you rate each of the following elements of the movie?

Mark only one oval per row.

	EXCEPTIONAL	VERY GOOD	GOOD	SATISFACTORY	UNSATISFACTORY
LEADING ACTOR	☐	☐	☐	☐	☐
SCRIPT	☐	☐	☐	☐	☐
ACTION FLOW	☐	☐	☐	☐	☐
FILM'S PACE	☐	☐	☐	☐	☐
EDITING	☐	☐	☐	☐	☐
SOUND DESIGN	☐	☐	☐	☐	☐
SOUNDTRACK	☐	☐	☐	☐	☐
PRODUCTION DESIGN	☐	☐	☐	☐	☐
FINALE	☐	☐	☐	☐	☐

6. Which of the following words or phrases best describe the film?

Check all that apply.

- ☐ ENTERTAINING
- ☐ BORING/DULL
- ☐ DRAMATIC
- ☐ ENGAGING
- ☐ FUN
- ☐ SCARY
- ☐ INTERESTING
- ☐ ENCOURAGING
- ☐ ORIGINAL
- ☐ COMMON
- ☐ INTENSE
- ☐ COMPLICATED
- ☐ HAS A GOOD STORY
- ☐ NOT MY TYPE OF MOVIE
- ☐ TOO PREDICTABLE
- ☐ INTERESTING CHARACTERS
- ☐ INDIFFERENT CHARACTERS
- ☐ SYMPATHETIC CHARACTERS
- ☐ THOUGHT-PROVOKING
- ☐ PLEASANT
- ☐ WELL PACED
- ☐ TOO SLOW
- ☐ TOO FAST
- ☐ INTERESTING SOUNDTRACK
- ☐ INDIFFERENT SOUNDTRACK
- ☐ INTERESTING SOUND DESIGN
- ☐ INDIFFERENT SOUND DESIGN
- ☐ Other: _____

7. **How did you feel the sound-image relationship?**

(Please be as clear as possible.)

8. **If something confused you, what was it? Was it cleared up by the end?**

(Please be as clear as possible.)

9. **Please indicate your gender.**

10. **Please indicate your age group.**

Mark only one oval.

☐ 10-18

☐ 18-25

☐ 25-35

☐ 35-45

☐ 45-55

☐ 55-65

☐ 65-75

☐ 75-...

☐ Other: _____

