

Rewatch

- Relationships introduced in this episode
 - Kate and Jack
 - Shannon and Boone
 - Michael and Walt
 - Jin and Sun
- Mysteries introduced:
 - Monster in the jungle
 - There's a certain gargantuan quality to this thing
 - Where are we?
 - Polar bear
 - Dangerous. Who put out the French signal?
- Opening shot is man vs island
- Whole opening scene poses crazy questions and then answers them in a way that brings more questions
 - Noise, it's a dog wait what?
 - Vodka in the pocket, suit, and shoe because of plane crash, wait what caused the crash?
- Little pieces without ever giving the whole picture, partially enabled by the vastness of the set and mystery
- This first scene is about 7:30, during which there are no breaks. The action and drama continue to ramp up from plane crash to man trapped to woman dying to pregnant woman about to be crushed. While this doesn't tell us what kind of show this is going to be, it does tell us how we are going to experience it. It'll be fast paced, putting out one fire after another that won't always make sense right away and will have underlying mystery. It's also going to focus more on the people and how they experience things than what is actually happening
 - The show rightly identifies what part of the experience of the story is going to hook and what part is going to keep
- Find out the percentage of shots that are close, medium, wide?
- Maybe one shot that's shown even a large section of the wreckage
- We see Jack as a leader in two or three ways
 - Leaping into danger
 - Encouraging Kate to do what she didn't think she could
 - How he handles fear
 - How he loves the danger, describes fear as "real"
- From Kate and Jack's first interaction we get so much
 - Jack is a leader
 - Jack fights fear
 - Kate prefers to run
 - Jack sees something in Kate she doesn't see in herself

- Fate knuckles
- Sayid “you’d think they would have come by now, anyone”
 - He’s thinking of the big picture
 - He set the bonfire
 - He is also a leader
- Shannon painting her toenails, as if I’m going to start eating chocolate
- Boone’s first scene was trying to lead but being ineffectual
- Hurley helped and showed his comic relief, kind, helpful
- Michael caring for Walt
- Jin being super protective of Sun
- The tail was gone, we see these things through their eyes and their stories
- Sound in the jungle 20 minute mark, earring trees down, always focused on the people
- Plane flashback centered on Jack
 - What purpose the flashbacks are going to serve
 - Explain motivations
 - I’ll keep you company until he comes back
 - Giving answers to mysteries of characters
 - We see how he gets the booze
 - We watch the crash start to happen (always staying close)
 - Tying them together
 - He’s seated across from Rose
 - Charlie runs by
- Defining central relationship is a priority
 - Jack tries to keep Kate safe by telling her to stay back and do it by himself she’s having none of it
- We know that there’s something off about Locke
- Cockpit search party is Jack, Charlie, and Kate
 - Charlie introduces his backstory
- Vincent red herring, but introduces the idea that they’re being watched
- Takes the time to remind us of Locke, who is apart from the group, he feels a part of nature, the island
 - Is this normal? Day turning into night end of the world type of weather?
- Flushing out premise
 - They’re looking for us in the wrong place
- Are Jack and Kate the most interesting characters? No. Do they drive the story the most? Yes.
- Jack always tries to save
- Strange weather again
- Charlie is pretty self centered
- One flashback in part 1
- Second flashback focused on Charlie doing heroin in the bathroom
 - Although this style doesn’t follow a singular character, it does emphasize the interconnectedness of this flashbacks

- Disconnect of language
- Walt finds handcuffs, combined with the heroin reveal we know that we are going to learn some dark secrets on this island
- Sawyer introduced by fighting sayid, a southerner beating up an Iraqi who has been nothing but an asset to the group so far
- People from different backgrounds having to work together
- This is a premise that's still present enough to get a parody show
- Gonna be a lot of sex appeal, topless jack, Kate in her underwear
- Sayid is probably the third most important character in this episode
- The island is its own character
- Clear that Michael doesn't know a ton about his son
- Hints of things beneath the surface of many characters
 - Sawyers letter
 - Charlie's heroin
 - Michael/Walt relationship
 - Jin/Sun relationship
 - Boone/Shannon relationship
 - Locke's secret he tells Walt
 - Claire's baby
 - Kate prisoner
- "I'm a complex guy sweetheart"
- Locke playing backgammon, introduction to the big idea of light and dark
- "You're having a bad month"
- Sawyers gun
- Suspicion
 - Sawyer suspicious of sayid and Kate
 - Kate suspicious of Charlie and sawyer
 - Sayid suspicious of sawyer
- Third flashback is Kate
 - Her decision to help the Marshall is telling
 - Now we see the tail come off
- It's going to end on cliffhangers

Opener Stats

- 169 shots
- 7:17:13 without opening titles
- 2.6 seconds (62 frames) per shot on average
- 43 seconds 22 frames (1054 frames) in long take
- 73 shots are wider than a MCU (medium close up). 78 are closer than that.
- 18 are shots with a person not being the principal subject

Writing the Pilot

- “Saying you have a great idea for a Pilot is like announcing you’ve come up with a brilliant notion for a chapter of a novel”
- “A Pilot isn’t about the story. It’s about the conflicts. A tv series doesn’t exist to tell one long story. It isn’t a serialized novel. There has never been a long-running series that started with an outline for a beginning, middle, and end to play out over a set of seasons”
 - J note: now there has, Mr Robot and Crazy Ex Girlfriend are just that
- Franchise
 - Characters
 - Setting
 - Types of stories told
 - Style of dialogue
 - Way people interact
 - The storytelling style
 - CONFLICT
- Surface conflict and deeper conflict
 - The Closer
 - Surface: Cop show
 - Conflict between Brenda’s professional life (perfect) and her personal life (a mess)
 - Buffy
 - Choosing between being normal and saving the world
- “A conflict needs nothing more than the necessity of a choice between two equal but irreconcilable ideas. What’s important in a central conflict is not that it be complicated, but that it is impossible to resolve, and that it can manifest itself in myriad ways. Ideally it will also become richer and more complex as time goes on.”

<http://www.vulture.com/2017/01/the-pilot-script-checklist.html>

- **3. Pilot episode specifics**
 - Not always needed, but do we have an audience surrogate? Do we enter the script through the right person? Who is our audience surrogate?
 - Yes, Jack
 - Is the pace compelling? Were there any boring parts, or any that went too quickly?
 - Yes, although it’s 1.5 hours, it *moves*
 - Is the episode idea (logline) established cleanly and clearly, and early enough on?
 - Yes, in the first 7.5 (out of 90) minutes
 - Does this episode idea make use of all of the series regulars, amongst A and B stories (maybe a C)?

- Almost all yes, not really out of Locke although he's there and mysterious
- Do at least an A and B story exist, and are they well organized? Do they best showcase the characters' interactions? Can we get them together in a more organic, interesting way?
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- Is this particular episode the right time/place to start this series? Try not to start on day one of anything. You'll hear the note over and over "Start with episode 2, midstream."
 - While you shouldn't start on Day 1, they move on from day 1 quickly (after the first 20 minutes or so)
- Is most of the story/conflict couched in dialogue (show vs. tell)? are all the interesting visuals *described* instead of shown?
 - Definitely visual
- If the above problem exists, and it reads like a play, which conversation-heavy areas should be inspected? What is the information each scene is trying to get across, and what would be a better way to *show* it?
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- If the script feels overstuffed, what is getting lost in the noise? What could be pruned back, to expose the essentials?
- Does this pilot story make us want to watch the next episode?
- Do we feel this episode lays foundation for a series – does it hint at a season/series arc for each character, and big-picture, plot wise?

LFTS: Breaking Bad - Crafting a TV Pilot

- A TV pilot must:
 - Introduce main characters
 - Set up the world of the show
 - Tell a satisfying enough story that an audience is entertained and wants to come back
- Breaking Bad does:
 - Introduces the premise of the show
 - Establishes Walt's character in a deep and clear way
 - And tell a satisfying, self-contained story
- Teaser
 - Grab the attention of the viewer and get them hooked
 - Should be exciting and puzzling, intense and humorous
 - Makes us want to know more
- Story arc of the pilot
 - Walt is powerless and purposeless, but wants power and purpose

- Cancer turns his life upside down so he decides to cook meth to make money for his family
- His desires overpower his fears, feels power from his absence of fear
 - Shows that this show is going to be about watching Walt's character change
- Act 4 shows us what there will be in the show
 - Lots of cooking meth
 - Lots of dangerous drug dealers threatening them
 - Lots of narrowly escaping death and capture
 - Taste of the fun and games the show promises
 - "I wonder what's going to happen to them in the next episode"
- Single story of a man who escapes his monotonous life
 - Ends with him having sex with Skylar

Mr. Robot Pilot Script Analysis

- "Got to get to 100 eps"
 - This is no longer true. It just isn't. Syndication doesn't matter, seasons of dramas are only ~10-13 episodes now, it would take 10 seasons to get that far, which almost no serial drama could sustain at this point

LOST - The Making of the Pilot

- On the plane
 - Soundstage, star trek style (extras move one, way camera moves the other)
 - Steadicam, gentle movement like an airplane
- Dominic Monaghan (13:50)
 - "I wanted to truly invest in this idea of this weird island of Dr. Moreau, this kind of foreboding sense that the island itself is a character in the show. You know, and it's always looming over your shoulder. I feel like the rules don't apply on this island that in some way the island is able to emotionally tap into people and just draw emotions out that other times they might try and hold in"
- JJ Abrams (20:50)
 - "Although the plane had crashed, it was sort of a dying monster, it was very much alive"
 - J note: Again, from this opening teaser, we understand that the setting is very much a character that looms over everything, it's not the island yet, but the show is prepping you for that idea
- 26:00 Michael Giacchino explaining the score

- Use conventional instruments in unconventional ways, gives very weird feeling to everything
- 28:50 JJ
 - The reason we end the first act with the monster is to be upfront about what kind of show this is going to be

Stray Notes

Things a pilot episode needs to do:

- Hook the audience
 - Premise
- Set up the series
 - Franchise
 - Conflict
 - Group vs island
 - Overcoming differences to work together
 - Light vs dark
- Teach the audience how to watch the show

Outline

- I. Introduction
- II. Thesis: lost uses writing, direction, and editing to hook the audience, set up the series, and teach us how to watch
- III. Why lost?
 - A. Sits between binging and syndication
 - B. Might be the earliest relevant tv show to understanding tv today
- IV. Hook
 - A. 7.5 minute opening
 1. Ever escalating
 2. The novel breeds interest, the teaser is disorienting on purpose
 3. Compare to BB and GOT series teasers
 - B. Mysteries
 1. This is unfortunately the main thing people took away from the series, but probably not it's greatest strength. Transition to franchise
- V. Set up series (franchise)
 - A. Characters
 - B. Setting
- VI. Teach the audience
 - A. Focus mysteries through the lens of character
 1. Flashbacks
 - a) Characters finding themselves through each other

2. Framing

B. Cliffhangers

bridge between binging and syndication so it hooks an audience more like a binging show. it doesn't tell a self-contained story that gets us to want to come back for more like breaking bad but it places two hooks, one at the beginning of the episode and one at the end that gets us to sit through this episode and click on the next one

introduces the motif of the flashback and how its used to weave together stories in the present from the ones in the past. In the pilot it will be how Jack, Charlie, and Kate have crossed paths already, but once the show transitions to single character episodes, it will show us how each characters path from the past crosses their present one. Basically, flashbacks are all about crossing paths, which is what the show is all about

end scene tells us how we're going to solve mysteries, through working together, overcoming differences, and finding an answer that brings more questions