

| Moment in film | Picture & Dialogue doing / Themes expressed | Music is doing | Thematic position |
|---|--|--|--|
| Opening in warehouse | | Nothing | |
| Opening credits, lilies fall down | | Overture, like a Broadway score in that it explores all elements of the piece. Feeling of vertigo / falling into the piece. Music should advertise itself as a classical music piece & not filmic | |
| Ryan's eyes open - typing on laptop | Introduce the scene in close-up. Fragments. Recognize that Ryan is lost | Introduce Ryan's mental state: numb but frenetic, spinning wheels, sliding a lot of nervous energy but no caffeine yet | |
| Ryan's eyes again | We've seen a bit about this character, now let's go into his head | guides up to the train tracks feeling (below) | |
| R fall on train tracks | | Terror, hopelessness | Fear of death (fully realized, ominously) + Hopelessness |
| Cut back into room | Train tracks projected on | Same as above, but not fully realized. In the background, as it often is in real life. | |
| Door opens | | Music transitions quickly, as if air rushes into a vacuum. Music mostly out of the way, engaging playfully with the dialogue. (Does not really respond to the doctor) | Waiting (listlessly) |
| "Maybe I'm dying" -> coffee pouring | Impermanence -- we are all dying. Also, reinforces this idea that thoughts and experiences from multiple times are interwoven and comment on each other. | | Fear of death (a light accent of it) which rises up through this segment |
| "I got this twitch in my eye" -> subway shot | | | Fear of death eases out |
| Fountain going backwards | A sense of beauty and majesty, which in the context of the film is oppressive. The world is so big, and that is very scary. Ryan is lost, but the being lost has more of a sense of grounding. He can see how lost he is, and in what way he is lost. | Majestic. The world is moving onward. (But perhaps the previous music continues? Perhaps this is just a flourish to indicate it?) | Might be a good time to introduce interconnectedness (and blend in a little fear of death) |
| Conversation in the kitchen, the two of them | Establish normalcy in their relationship. Establish the concrete reason Ryan is lost. | Not sure. Does the music step back quite a bit, or does it remind us that below the surface of these normal experiences is Ryan's deep existential tension. | Waiting (but this is a different kind of waiting, developed further). Narratively it's more concrete. It knows a tiny bit more about what it's waiting for.) |
| Cut to Nik screaming | | Music should reflect this (and make this cut work.) The fear that's bubbling below springs forth for a moment. | Mourning (in panic) |
| Cut to bicycle | Drifting, moving around. It's supposed to be Ryan. Closeup emphasizes the sensations of moving rather than situational awareness. | Music does nothing here, or almost nothing | |
| Ryan laughs -> "I need a job." | Awareness that this is no joke, this is serious. There's a sense of decay in that. | Not sure. I think it should track the note to the left a bit. | |
| Meditating | Tries to be free & meditate -- him under the bridge underscores, kind of like the shot of him at the fountain, that he is not. He's trapped, stiff, sitting in opposition to the flow of the world. | Point -> Counterpoint. Tries to be free and peaceful, but he can't be. | Trying to be free |
| Scene "sold a painting" | | Music stays out of the way. Not sure exactly how | Not sure. There's some waiting in here |
| Printer printing - low int | Ryan trying to get a job | Music does nothing, doesn't notice the cut. | |
| Lying in bed | | interconnectedness theme builds and then at "everything is connected like strings" it really comes to fruition | Interconnectedness. |
| "Oh, Jesus" | | Music does nothing, doesn't notice the cut. | |
| Cut to another angle of Bean/Ryan in bed | Faces are in the same place, it's meant to feel like the room has rotated and they've stayed in the same place | Music highlights this interconnection | Interconnectedness (an emphasis here) |
| "Maybe, is that depressing?" | choice = the place of fear and insecurity in Ryan's mind. A part of him is always in the warehouse, and sometimes thoughts come from it more than other parts of his mind. | | Interconnectedness + Fear + Waiting |
| Solitaire on train tracks | Train tracks = the path of life. He stands at a crossroads, not fully on any one path. Solitaire = "he will be alone forever" or "he is alone" but it also reflects an attitude towards being alone: resigned -- okay, well I guess I'll just sit here and play solitaire. Sitting in the womb of the train tracks | An aching, gnawing fear | Fear of death (and being alone) |
| Ryan in fetal position | The "real life" and not in-the-head representation of the solitaire on train tracks | Same as above, but more real-life. More anxiety. | |
| Really important to talk about - how's the job search | | Stays out of the way. Forms a counterpoint to what comes next | |
| Sunset + Couple about to kiss | Nik previously says there's no point in questioning things, and that Ryan should stay focused on specifics and details, not questioning or trying to understand the greater picture. This says "NO! TIME IS RUSHING BY AND THE WORLD IS BEAUTIFUL AND MYSTERIOUS! DO NOT SPEND ONE MOMENT WITHOUT APPRECIATING THE MAJESTY OF WHAT SURROUNDS YOU!" Core theme of the film -- juxtaposition between banal, everyday meaning (getting a job etc.) and core meaning (sex, human desires and drives). Jerking off is trivial, at the same time a connection to the deeper meaning in our life, then becomes trivial again. Visually shot like a sitcom to make it feel like it comes out of a completely different film. | Loud, jarring. This is the powerful, rushing river of interconnectedness. Plus, time is running out. | Interconnectedness + Death (with the prospect of integration) |
| Painful orgasm scene | | Very different music (feels like it comes out of a different film.) We can make a bold choice here. All of the meaning in this scene is conveyed through dialogue. Very light music -- it maybe should even feel like the music has stopped | Sitcom |
| Overhead shot - masturbation | goes back to 16:9 | And here we are, back with the story -- the music must reassert itself. | Waiting (anxious) |
| Masturbates | Perhaps I can switch out the shot of him from the back to a shot from the side. | Music is pensive, str-crazy. All is not right (not related to Bean's death, but to Ryan's anxious waiting not getting better) As he masturbates, is there a hint of meaning or interconnectedness? The music should open up into that so we experience his meaning increasing with him. | Waiting (anxious) + Interconnectedness (seeing it fully) |
| Phone buzzes, Ryan talks to Nik on phone | Phone rings. We see Ryan in a warehouse -- we're in his head (a little further forward in time) watching this happen to him Tix counts up to 30. Tix represents the trip to the hospital/morgue, but it's also a microcosm for a zoomed out perspective on life. It happens so quickly. Plus the juxtaposition between the cost of a cab (time measured in money) and a 30-year-old Bean (time measured in years) | Death is impending. We see it with our eyes and there's nothing we can do. | Death (fear / awareness of death) + hopelessness |
| Taxi | | Music takes over here. BEAN. IS. GOING. TO. DIE. | Death (awareness of death) - very strong |
| Nik on the street | "We find out Bean got hurt | Music shouldn't highlight this moment. It's striking how obvious a statement this is | |
| Ryan's reaction | Jump between warehouse (him watching this happen in dread), putting clothes on in his room, Nik screaming, him in the bed | Beginning of an arc of the mourning process: intensity begins to heighten | Death (awareness of death) + Mourning (in panic) - lots of panic |
| Lightbulb | Filament goes out analogy to Bean's life ending | Similar to the taxi shot -- this is the music's turn to be panicked and mourning | |
| "They didn't take him to a hospital" | Bean is dead | Continue arc. Moving from panic to realization | |
| Back to lightbulb | It's over | The climax / endpoint of this arc. We see the death for the loss that it truly is. | Death (awareness) + Mourning (in sorrow) |
| Ryan solitaire warehouse | Solitaire represents a resigned attitude towards being alone: "oh well I guess I'll just sit here and play." Ryan is sitting in the part of his mind that watches things happen from a place of fear, sadly looking at this game. It's full awareness of how alone he is. | Beginning of an arc of mourning | Mourning (in sorrow) + Death (hopelessness) (maybe with a hint of interconnectedness (seeing it fully)) |
| Ryan running | Can't escape, trying to escape, make life move faster, or slower -- essentially, trying to do anything to get away from this pain Night time. Dozens of people are gathered and singing Amazing Grace in the rain, in memory of Bean. It's a pause in the movie that should give that feeling where you snap back into the present, a moment you really notice that you will remember forever | Not sure | Waiting (in panic) + Fear of death (in panic) |
| Amazing Grace | | Music incredibly subtle. Perhaps harmonize, perhaps dissonance. | if anything, waiting (patiently) |
| After they finish the song | Quiet -- we look at Ryan | Keep this quiet? Probably. But you might want to fill it with music. | |
| Ryan buying Lilies | Getting flowers for the funeral. Lilies represent ephemeral life. A lily in the grinder represents something that is now dead, but will always remain alive in the past. | Probably an intro to the next setup. Might hit something when the flowers drip water. | |
| Bean in the stars | Focus on the empty flower pot emphasizes the loss "he's getting ready for his own funeral? On the one hand, it shows his blissful going through the motions in juxtaposition to the tragedy. On the other, it might indicate an awareness and preparation for what's coming ahead. Stars indicate a) the broader perspective, what he thought about life, and b) that he is global, universal now | Music swells. This is beautiful, but it also the beginning of something quite difficult. | Death (with the beautiful prospect of understanding and integration) + Interconnectedness |
| Fade to the funeral | It can make the previous thing happen for longer if you can use it a) the juxtaposition between the cerebral reality of ideas, and the concrete world in front of us ("he's not in the universe, he's buried in the ground you idiot" etc.) b) almost like a camera move from a grandiose perspective to something visceral | | Mourning (in sorrow) None of the interconnectedness (but music feels coherent, smooth) |
| Ryan + Nik in 2-shot | The first time we see them in the funeral. Now there are just two. Now here we are. | Music should make the audience wonder "what is Ryan thinking?" and induce a feeling of vertigo. I was thinking one held out note. | Mourning (in sorrow) Hint of interconnectedness (trying to see it) Hint of waiting (hopeless waiting) |
| Ryan crying | This is how he really feels inside right now. Ryan is so sad. | Opens up -- things we heard before pour out, just like the tears pour out of Ryan | Full on hopeless waiting + Mourning (in sorrow) |
| Buildings + tombstones podium | The podium is waiting for Ryan to speak. A challenge. The buildings + the tombstones, which look like one another, show the connection between achievement and death | Not sure. Making a challenge to Ryan? | Not sure. |
| Ryan gets up, gives speech | Ryan gets up, and we hear the speech that he had prepared to say, but when he tries to say it, he can't form the words Perhaps his failure to be able to say anything about Bean is related to the way the film is structured -- the really important things, you can't just talk about them. | Music rises to a crescendo and then breaks when Ryan can't say anything. | Not sure. |
| Yoga scene | Ryan and Nik are moving on. Life after Bean is the same as life before, but a little bit lonelier. Emphasized by the "everyday activity. We see in Ryan's face that he is struggling. Ryan talks about how nice people are at funerals and how much better the world would be if they were like that all the time. Relates to this idea that a broader perspective of how fleeting / important each life is would really be better for everyone. | Moving on. Peace. | Trying to be free |
| Funeral conversation | Ryan and Nik walk together alone down the road of life. They see Bean, going a different direction. Everything is visceral, everyone is here even if they are on different tracks. Ryan and Nik are alone. Life after Bean, it's hard to go on | Music stays out of the way | Waiting (with acceptance) |
| Train Tracks | | Music opens up | Waiting (with acceptance) Perhaps interconnectedness (seeing it fully)? |
| Sitting in the living room | | Soft, sad. Doesn't call attention to itself but it must not go away. | Mourning (in sorrow, with acceptance) |
| Nik rears up and cries | Just a hint of what's always below the surface -- the pain | Music should give this a bit of a whoosh so it feels natural in the film. Really doesn't need much at all | |
| Ryan sitting in Bean's room -> Ryan in bed | Punches the wall. Sits with Bean next to him Sits in bed trying to remember Bean | Begins sadly, slowly, in sorrow -- quite similar to previous scene. Rises in intensity, as if we begin in a visceral world and the spiritual/metaphysical world slowly opens up and then breaks through, unleashed | Mourning (in sorrow, with acceptance) Transitions to interconnectedness (seeing it fully) |
| Rewind through the film | This will be a deck of cards shuffling at the camera (and the length of the effect might still change.) "Where?" We shot back to earth. It was a momentary flash of insight, and now we are left asking basic questions | We are in a meta-existence where time has no meaning. The chaos of interconnectedness surrounds us. In this world there is no mourning, no awareness, even. Just light and flashes of still images. Probably no music | Interconnectedness (strongest version of this) -- perhaps it finally merges with "Trying to be free" |
| Closing titles + eyes + more closing titles | | Revisit some of the themes of the film? Your call. | |