

Director Narrative

Directorial approach to the film 'The Rails'

It is a film that wants to hit the viewer's emotions and show that mistakes and biases often pay off. The hero's house is an open house, clean, without hiding secrets, a simple family house, and the hero is a student who has no secrets, an innocent child. Thanasis is Kostas' friend and they have been together since they were children and they hang out all the time. The park is a huge place with dirt roads and lots of trees which takes the viewer out of the feeling of routine and being in a city. The point of the bridge has rails saving that the train will play an important outcome in the story of the film. The bridge scene will be right before the accident as we want to show the hero's reasoning, how carefree he is, that he is happy to have found a girl that he is starting his school again that he likes. The shots on the bridge will be shot with ultra-wide lenses for this purpose. The photos are on a mobile phone indicating the time the story takes place but also the usual and classic things that young people do, such as flirting through texting, lots of selfies and phone calls but also a new trend of young people wanting to live things outside of mobile (according to research we did). The shots in the house and in the forest and on the field will be shot with normal lenses. Kostas' cell phone is old, making the identification with the train network we have, that's why the cell phone malfunctions, one opens, one doesn't open, one shows the photos, one doesn't and all this you identify with the fact that the trains collided due to a problem that existed and they didn't fix it thus making the parallel that everything was a human error as the hero had an old cell phone and it broke down it turned itself off and his friends told him to get a new one safer faster but he never did and so did the trains, everyone wanted to get new ones to maintain and look after them but in the end they were all killed. This identification is not achieved by juxtaposing shots of the malfunctioning cellphone with shots of the train, the minister, and the disaster. The little boy who appears in the first scene as the lost child of an old railway tragedy, appears in the last scene and gives the letter to Kostas stating that the souls who have gone violently and unjustly are never forgotten or parted from this world, as they are imprisoned which and Kostas understands from the intense look that all his friends and his brother make at the end. Kostas is given a letter in an envelope stating the quiet that a place has after a tragedy, an accident, the fact that a soul has no voice. The hero himself does not speak. The final scene takes place in a forest stating that the hero has died and is in a world bright, beautiful and shining. Camera movements will be steady indicating calmness. Sound will be ambient for each scene. The sound at the time of the accident will be muted. The Music will be ambient using musical instruments playing dramatic pieces with violin, piano, clarinet and flute, indicating the drama of the situation you will develop in each scene. The dramatic notes will be played when we see an element that foreshadows what will happen in the future, such as Kostas looking into the dark tunnel that only trains use. The times when the film will be shot will be morning - afternoon - evening. The number 13 plays an important role as we have the 3+1 photos, the accident happens on the 13th of the month, in the first scene the time is 13:00 thus indicating the connection of the things, the events that will happen around the number 13.