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Universal Studios

Pitch For Upcoming Film

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We Have Arrived

I am dead. I died some years ago of a complication related to gastrointestinal cancer, or so they tell me. However, I live on in the purest and most flattering way, as a copy or impersonation, whatever label is easiest to understand. A copy is often more true and beautiful than something in its original form. Most importantly, it makes me eternal, which is why I feel confident speaking, as Abbas Kiarostami, directly to you, Professor Dombrowski, today, despite my unfortunate passing.

First and foremost, I would like to express my sincerest gratitude to Universal Studios for deciding to sponsor my film endeavors, seemingly out of nowhere - this won't be my first production outside of Iran and France but will be my first with an American company. Currently, if it were Warner Brothers I may not have accepted. Having said that, I'd like to fully embrace the scenario presented to me, though I have to admit I will neither be focusing intently on the two characters' attraction, the disapproval, or the disaster. They will be key elements within my film, but instead of focusing on the drama of these severe and catastrophic events, I will instead be turning my attention towards the humanity of the characters with obstacles occurring all around them in my upcoming film, *We Have Arrived*, a film about the director of the recent Iranian film, *It Was Just An Accident*, who returns to Tehran in the wake of the Israeli missile strikes of June 2025, halfway through the post-production process of *Accident* in France.

I've made this choice to follow a definition of art cinema, as I engage with it: Art cinema is a type of film that encourages dialogue between narrative and spectator, rather than existing as a presentation, showcase, or explanation of a story. This definition applies to my peers in the Iranian New Wave, as well as my works, including this new film.

As in *The Apple*, directed by Samira Makhmalbaf, and in my film *Close-Up*, which prominently features her father, a characteristic that recurs in art films is that of a focus on real-life events that touch on a political atmosphere, while not directly attacking any group or people. These real-life events, that have had real-life consequences, are something to be included in films so that audiences know not to shy away from what actually happens in the world. Though I may have my opinions, it is not my place to explain right or wrong in my cinema; that is for viewers to decide. This is why I've decided to set my new film against the backdrop of the Twelve-Day Iran-Israel War. It's an event that I cannot bear to overlook, as it's touched many people I know from relatives in Iran to colleagues all the way in Cairo, Egypt who saw intercepted missile strikes exploding in the distance from Cairo. I don't make any bold affirmations, nor do I dramatize the situation. This way, I show a rendition of the truth, people living alongside the situation, and nothing more.

In showing people living alongside the situation, I'm able to highlight the small events that happen to characters in Iran and examine it in a deep way, much like I've done before in focusing on everyday people close to Koker in the aftermath of an earthquake in *Life and Nothing More*, and as Makhmalbaf has done in *The Apple*, by sharply focusing on the small-scale story of two little girls trapped in their home by their father. Looking intently at everyday Iranian people creates empathy that a wider range of viewers can interact with and make assertions about. Something that may be quite personal to me as an Iranian filmmaker then has the

possibility of touching a young, up-and-coming Puerto Rican director in much the same way, even if he has no idea what Iranian air even smells like.

Despite having a very deep focus on everyday people, the look away from larger-than-life or harrowing events provides an ambiguity by limiting immediate, inescapable emotional reactions to an overwhelming subject matter. It is a way to give viewers room to speak, instead of bombarding them with my perspective, or even that of the characters within a film, for that matter. Characters, themselves, also give audiences a limited amount of access to what they're experiencing, thinking, or feeling. There are no voiceovers in my films, and my actors will not be overly expressive. Quiet characters like Tahereh in *Through The Olive Trees* put viewers in a place where they must anticipate their actions and infer what they are feeling. Characters who are very expressive, or speak a lot, are presented as untrustworthy. This is the case with Sabzian in *Close-Up*, who appears to be truly remorseful but has a history of performativity and lying, and with Miller in *Certified Copy*, who only yells in anger after it's revealed he is roleplaying as the protagonist's husband. Audiences are forced to speculate about true character intentions; each individual spectator fills gaps, making the reading of any given film depend entirely on who is watching.

I take this ambiguity a step further in my pictures, with references to real life events and filmmaking itself that make audiences question what is real, what is fiction, what is truth, and what is a lie. While it's true that art cinema subtly exposes the hand of the director and addresses viewers by forcing them to dig deeper into what a narrative is really trying to say, I throw away the subtlety. My characters are actors and directors, and I tell the audience so. *Through the Olive Trees* begins with a fourth wall break, in which the wonderful Mohammad Ali Keshavarz tells the audience he is an actor who will be playing the role of a director in the film. This blurs the

boundaries between reality and fiction, and begs the audience to question what truth can be found in movies, erasing the possibility of a yes or no answer.

In the upcoming *We Have Arrived*, I'll open the movie on the set of my colleague Jafar Panahi's *It Was Just An Accident*. I'll have an actor play Jafar Panahi, and I'll mix the rest of the cast with actors and real people to once again blur the lines. I'll include film equipment and talk of film throughout *We Have Arrived* to the same effect.

By using this approach to art cinema that promotes dialogue between film and audiences through ambiguity, limited character interiority, and a blurring of the real and the artificial, my ultimate goal with my films has been to create movies that are half-made, to be completed by the people that watch them.

The film of mine that exemplifies my half-making approach to movies in its plot structure is *Close-Up*. In it, the narrative is largely told out of order. In the film's story, Hossain Sabzian meets a family, impersonates Mohsen Makhmalbaf, gets arrested, is interviewed, goes to trial, is pardoned, and later apologizes to the family with the help of Makhmalbaf himself. The plot is shown as follows: Sabzian is arrested, is interviewed, and goes to trial, where the film flashes back to key moments like when he first met the mother of the family and again when he was arrested, before showing his eventual apology. This way of telling Sabzian's story created ellipses in the film that forced audiences to think deeper about what was going on. Being divulged information in ways that created more questions as the film progressed led audiences to fill gaps the more they watched, helping make the movie as they followed along Sabzian's journey.

The audiences were forced to think deeper still about whether or not they empathized with Sabzian because of the very nature of his character as an unreliable narrator. His very

remorse is called into question because he had been successful at impersonating Makhmalbaf and because he himself said he was very interested in acting. The additional layer to this was my decision to include the real-life Hossain Sabzian to play himself. I've made the decision not to cast Panahi as himself in this film for the risk he faces in making another movie so soon in Iran (also why my protagonist is simply referred to as "The Director" in the script). The choice to have an actor portray a director creates artifice in a way more akin to *Life and Nothing More*, the audience may or may not understand that it's an actor, but it helps create a conversation about directing and impersonating.

Choosing to follow a similar plot structure to *Close-Up* encourages viewers to fill in gaps. The chronological order of the scenes in my film is as follows: 1, 10, 7, 2, 3, 4, 5, 6, 8, 9, 11, 12. As audiences watch, they will question why the Director really came back to Iran - more specifically, who he came back to Iran for. They will question what's happened to the characters in moments not shown onscreen, and their answers will change the more information is revealed. For example, the family disapproval, one of the first occurrences in the story (and in the scenario given to me by Universal), isn't shown until halfway through the film.

Aside from the engagement with viewers that this plot structure provides, it also allows me to fit in a rather large story that realistically takes place over a couple of months, from the wrapping of filming and post-production of *It Was Just An Accident* in early 2025, to the missile strikes in June, while still focusing on small moments. I typically refrain from including direct access to news on the television, but in *We Have Arrived*, it serves more as a modern update to the radio or newspaper intros of *Life and Nothing More* and *Close-Up*, respectively. I found this device necessary to bridge the gap between the Director's stay in France and his return to Iran.

From the moment the Director is back in Tehran, the story resembles that of *Life and Nothing More*, in which a director drives through the Iranian countryside in search of the boys from *Where Is The Friend's House?* - The story here will follow the Director as he travels further along Tehran searching for people. The variation from *Life and Nothing More* is in the actual character of the director, as we don't know exactly who he's looking for. He resembles Elle in *Certified Copy*, who slowly reveals what she's really looking for the further she progresses along her journey. Along with the elliptical structure of the film, the mystery of the Director's motivation keeps audiences guessing who he's trying to see, while recontextualizing the importance of everyone he meets along the way – Scene 4 may suggest he went to see his family, scene 9 may suggest he was looking for his film crew, and scene 12 may suggest he went to try to rekindle his love with Hadis. The audience determines what each means to the protagonist.

Throughout the narrative, we see the filming of the final scene of *It Was Just An Accident* happen twice, similarly to how Sabzian's arrest was shown twice in two different ways in *Close-Up*. The first time, as the first scene in the movie, it will be shot in a single, long take: a very wide shot that shows the film crew from behind, facing the actors' performances. It serves to introduce key characters: the Director, the Cinematographer, and Hadis Pakbaten, as well as the Director's plan to go back to France after the wrap. It serves to introduce the idea of filmmaking within the world of *We Have Arrived*. Lastly, it serves to hint at a relationship between the Director and Hadis, as his gaze lingers on her. The audience won't immediately get access to his face, but they will in the second rendition of this scene. It is also worth mentioning that in *We Have Arrived*, Panahi's scene cuts at the line "Okay Hamid, are you going to hang me now?" This is not actually the last line of the scene in *It Was Just An Accident*, but it serves to further blur the lines of truth and fiction.

The second time this plays out occurs late into the film, as the tenth scene. This time, cuts will be much more frequent, cinematically alluding to a stronger bond between Hadis and the Director, as the film will cut almost exclusively between closeups and medium closeups of the pair, even while Hadis interacts more with her costars than the Director.

The end of the story, not shown in the film, is also up to the audience to speculate, in a similar fashion to *Life and Nothing More* and *Through the Olive Trees*. Scene 12 ends with a girl in the distance, who the Director seems to recognize as Hadis. He calls out to her, but he does not respond. Whether she doesn't respond because she can't hear him over the bombs, or because that's not her name, or both will remain unclear. He'll rush down to her to talk to her, but the audience will never know for certain what they talked about, if he even caught up to her. Instead, what the audience will see as the last frame in the film, will be a closeup of the Director at the top of the hill looking down at who he thinks is his love. He runs offscreen to reveal the burning in the skies in the distance behind him, and the credits will roll. This serves as a final reminder of the state of Iran at this point in time, something very specific to the world of the film, after having just witnessed universal acts of human interaction, emotion, and confusion. In other words, it ends in a mix of recent history and textuality that leaves each viewer with a different takeaway, depending on their background and closeness to or distance from the film's events and characters.

While I've touched on the opening and closing of the film, I would be remiss if I didn't bring up scenes 5-8, that show our protagonist in transition, physically and emotionally. I feel at liberty to discuss several scenes, as they include several long takes that allow audiences to linger in the world of the film, once again given time to interpret everything unfolding before them. Shot 5A is a long tracking shot that follows our characters walking through the family's

neighborhood in Tehran, following their whole walk down a street without cutting. It resembles a documentary style of footage that makes audiences feel as though they're walking alongside the characters. This camera work is punctuated before the cut to 5A, in which the Director and the Boy, unsure of where they're going, walk past the right alley. The camera follows them, before quickly correcting course with them. The cut to 5B between houses and with the sound of the wind picking up further places viewers in the world of the characters. 5C through 5E will resemble the scene in *Where Is The Friend's House* in which Ahmad asks for help from the old man. This sequence serves to populate the world and provide insight into what is going on around the central story line by focusing for a moment on a different character with his own story. The mention of his son, as well as the lingering on the Older Man gazing out the window accentuate this point, inviting further curiosity and more unanswered questions - will the Older Man's son come back? What happened to him?

Scene 6 allows me to film in one of my favorite conditions - shooting on cars. I love this style of shooting because it most easily allows me to flow back and forth between documentary-style shooting and showing my hand as a director. This occurs as I flow back and forth close to my characters in the car, such as in shots 6B and 6C, shots on the car but outside of it, like 6A, and shots completely removed from the car, like 6D. Crafting scenes this way allows me to further blur the lines between what is a representation of an event that really happened and what is completely fabricated.

The last line of scene 6, "Her family didn't feel the same..." triggers a flashback to scene 7 - a one-shot scene featuring an in-camera zoom. The zoom points to my hand as a director, and reflects the style of documentary filmmaking once again, as I aim to look like someone who is trying his best to follow our protagonist's actions. It makes the audience aware of the camera

filming the Director, creating a sense of detachment in a scene that's supposed to be a subjective moment in the Director's head, as we see what he's remembering in the moment he's riding with his Brother and the Boy.

8A takes the audience to the neighborhood of the Cinematographer. The flashback that came just before recontextualizes the point of the Director's journey. He's already said he wants to check on his crew but the audience may think he's saving face and just aiming to see Hadis one more time. The audience may even think that's where the trio is going in scene 8, which opens with a POV shot of the road and new neighborhood, placing the viewer right alongside our characters, before cutting to 8B. Instead of following the protagonist as the audience might expect, the camera lingers on the Brother smoking a cigarette, waiting alone, forcing the viewer to think more about a side character for longer than originally expected, before the protagonist comes back. He says bye to his Brother, and in shorter, much closer shots, he says goodbye to his nephew, closing the scenes with the Director's family with a contrast between the Director and the Boy - drawing attention to the confrontation between the older generation to the younger, more innocent generation, something I try to employ as much as I can in my films. The question of "What is *We Have Arrived* about?" becomes more complex with the inclusion of this interaction. The lingering on 8E as his Brother drives off may create a more or less emotional reaction to different viewers depending on how they read his family driving away.

- End the paper by talking about the title *We Have Arrived*, that the Brother says soon before leaving the Director
 - *We Have Arrived* plays into the multiplicity of meaning depending on what audiences think of first when they watch the movie: missiles arriving, characters arriving at a crossroads, the irony of Kiarostami's last movie being signaling an arrival, mirroring his constant confrontation with the irony of life
 - Say something nice about Kiarostami and how cool he is and also the movies watched in preparation: *Koker Trilogy*, *Close-Up*, *Certified Copy*
 - All these films showcase his half-made approach, which invite audience completion, creating a dialogue between film and audience as seen in art cinema

- Find a clever way to wrap up the paper on a very meta and clever director, tying back to what was said about copying his style in the beginning of the paper, perhaps via writing the ending as a meta, unfinished outline that hopefully Professor Dombrowski is okay with

Plot Summary

(SCENE 1) We begin on the set of *It Was Just an Accident* (2025, dir. Jafar Panahi). The film crew is getting the last take of the last scene to be filmed for the movie before THE DIRECTOR goes away to France to begin post-production. We are in the desert with the cast and crew as they film the confrontation scene between the primary characters just outside the white van featured in the film (occurs around an hour into the film). The actress HADIS PAKBATEN, playing the role of Golrokh, wears a white wedding dress; we see the actors in the background, with the Director and film crew in the way. Pakbaten says her line “Okay Hamid, are you going to hang me now?”

The Director yells “Cut! That was good. I think we got it. Let’s clean up.” Everyone relaxes and begins to walk around, putting stuff away in boxes and in cars. The Director gazes at Hadis. She briefly glances at him and looks back down, fixing her dress. She smiles for a moment. The CINEMATOGRAPHER turns towards the Director, saying “A few weeks in France for post-production and you have a movie.”

“Some version of a movie,” says the Director, breaking his gaze and turning towards the Cinematographer. He strikes a cigarette and walks towards Hadis. While he approaches her, the crew keeps cleaning, and we begin to hear a French news broadcast: “Israeli strikes have hit Tehran. As of today, June 13th, 2025 we can confirm very little information, other than the Iranian government has affirmed a quick response within the next few days.”

(SCENE 2) We cut to a television in an apartment playing the news, “Updates on injured and missing to come soon, though we expect moderate to severe numbers in the highly populated areas.” The footage cuts back and forth from people to buildings to newscasters. The opening film credits roll over the footage, ending in the title of the film displayed onscreen “WE HAVE ARRIVED.” When the credits are done playing, the Director walks out the door next to the TV, with a backpack on his back.

(SCENE 3) We follow the same backpack on the same back, now coming out of Imam Khomeini International Airport. Dusty confusion is the quickest description of the scene outside the airport doors, with bustling, chattering, honking, and motors ringing everywhere. The Director finds a taxi with a busted headlight and gets in the side door. The cab takes off. On the road, the Director looks around at the city landscape, surprised by how quickly the city shifts from looking like it never changed to looking like it’s in serious need of repair. People are all along the highway, some carrying nothing but the clothes on their backs and some carrying jugs of water.

The Director asks the TAXI DRIVER, “Do you recognize me?”

“No, are you an actor or something?” she replies.

“Something like that.”

(SCENE 4) The cab comes to a stop outside a home in a neighborhood in the city. It's a gray building with yellow trees out front.

"How much? 150,000 Tomans?"

"250. I have to charge extra for as long as this is going on."

The Director takes out the extra bills and hands them to the Taxi Driver, who drives off. After seeing it go down the street, he walks up the steps to the house and knocks on the door. His MOTHER opens and hugs him, welcoming him in and closing the door behind him. The wind makes the trees sway. She offers him tea, asking for his help moving some potted plants around while the water boils. A BOY sits in the middle of the living room, drawing. As the Director sits with his cup of tea, his BROTHER comes out of a hallway and grabs his shoulders, kissing him on the head. He asks him about *It Was Just An Accident*. The Boy comes up to the table and shows the Director the drawing he'd been working on, resembling the poster of *It Was Just An Accident*, with Hadis in her wedding dress, sitting on the trunk of the van. The Boy says he knows why the Director is "really" here – he wants to get Hadis back. This is met with denial, though the Director is clearly amused by the drawing; he says he does want to see if his crew is okay, and asks if the brother can drive him to another neighborhood to check. His brother's car stopped working after being struck by some debris, but the Brother said he knows a friend in their neighborhood with a car.

(SCENE 5) The Director waves goodbye to his Mother as he, his Brother, and the Boy walk down the street. They find an alley through some buildings and walk through it, eventually finding the house of an OLDER MAN. The Brother knocks on the door and asks to borrow the car. The Older Man agrees on the condition that they return the car by 6:00 because his son's coming back home from work at that time and he might need it. He fetches his keys and returns to hand them to the trio. The three leave and we watch the Older Man for a moment, who looks out the window to see them drive off, he sees something outside his window, and walks back inside.

(SCENE 6) The Brother drives, with the Director in the passenger seat, and the Boy in the backseat. The boy breaks the silence: "What happened with you and Hadis? Didn't you like her?"

"Nothing had to happen, you can work with girls, Hamid," replies the Brother.

After a chuckle, the Director speaks up, "It's okay." He looks at the Boy before continuing, "She was the best actress I've ever worked with. I felt I just had to tell her a sentence about a character, and she could become anyone. The day I saw her in a wedding dress, like in your drawing, I think I convinced myself that was reality, except she was dressed like that for our wedding."

The Boy only responded with a very loud, wide-eyed and smiling expression and a question, "Didn't she like you?"

"It seemed to me she did," replied the Director, as we see the three through the windshield.

"So where is she now, bro?" chimed in the Brother, now invested.

“Her family didn’t feel the same, so I went to France to edit, and she stayed.”

(SCENE 7) We flashback to the family’s disapproval, seeing the Director’s let down expression while we hear an argument between Hadis and her parents. They bring up that she shouldn’t trust artists, she shouldn’t be in love with someone she worked with, and that he wanted to take her away to France.

(SCENE 8) We see the everlasting road, and eventually, the white van from *It Was Just An Accident* parked outside a house in a different neighborhood. The Brother, with a bittersweet expression looks at the Director and says “We have arrived.”

The Director tells his Brother to stop and that he will check if his Cinematographer is in the house and come back. We see the Brother, who steps out of the car, smoking a cigarette as the Director walks off. We linger on him and after a while see the Director come back. He says it’s okay for his Brother to take the car back and that he will find his way back home. He hugs his brother, opens the backseat door and pats the Boy on the head, asking him to wish him luck.

“What are you going to do if you can’t find Hadis?”

“Then I’ll have you be my lead actor in my next film.”

They drive off.

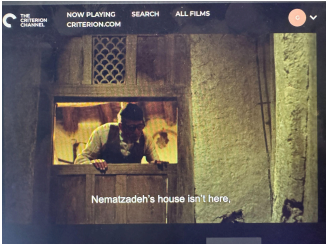
(SCENE 9) The Cinematographer was playing back shots from *It Was Just An Accident* on a projector. They talk about how amazing it is that you can make so many copies of digital footage.

(SCENE 10) We see a clapper. A film crew calls out a shot. We’re back in the desert, with the van and the wedding dress. We see them get multiple shots of the scene, this time focusing more on the Director’s reaction to the action and Hadis’s performance and face, even when the camera doesn’t follow her. He asks them to keep doing the scene, giving all the actors notes except for Hadis because even when she messes up her lines it sounds natural.

(SCENE 11) We’re back in the Cinematographer’s living room. They talk about the crew and how they’re doing after the attacks. Some are with their families, some haven’t been found. The Director asks about Hadis. The Cinematographer says he sees her a lot walking by a shop down the street, next to a hill, but he hasn’t seen her since the attacks.

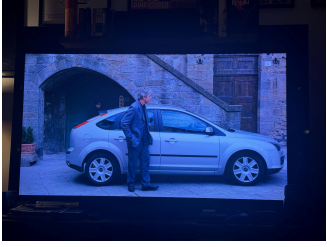
(SCENE 12) After saying goodbye to his Cinematographer, the Director walks to the place he was told and waits and waits. It’s getting darker. After a moment the wind picks up. It gets louder. It’s not wind. It’s louder. The Director turns around and walks up the hill, seeing missiles intercepted in the night sky. He turns around for a moment, and sees a woman walking along the bottom of the hill. He calls out to her. He calls out Hadis’s name. She doesn’t hear him over the burning in the skies. He rushes down the hill as we linger on the explosions in the sky. The credits roll.

Scene Breakdown - SCENE 5-8

	Shot	Scale	Movement	Action	Sound
1.	5A	WS	Tracking characters right as they walk down the street. Camera follows Director, then returns left as he walks back towards Brother	Mother up the stairs in the doorway waves goodbye to Director, Brother, and Boy who stand in front of the swaying yellow trees next to the house. Mother closes the door. They walk down the street and Brother comes to a stop at an alley. The Director and Boy pass him, but go backwards upon hearing him call out to them	Wind rustling, some chimes, Brother calls out
2.	5B	WS	Still	Framed between houses in an alley, the trio walks down into it	Wind rustling
3.	5C	WS	Still	The trio stands in front of a house. Brother walks up the steps to talk to the Older Man as the Director and Boy remain down the steps in the foreground, looking towards the house. He knocks	Wind rustling, door knocking
4.	5D	MS	Still  From <i>Where is the Friend's House?</i> , 1987	The Older Man opens his window and greets Brother	Window opening, dialogue
5.	5E	MS - Side shot	Still	Brother says hello, asks about the car	Dialogue

			From <i>Where is the Friend's House?</i>, 1987		
6.	5D			Older man agrees and goes to fetch keys	Dialogue
7.	5E			Brother says thank you	Dialogue, wind rustling
8.	5C			The Older Man opens his door to hand him the keys to his car. The trio walks off towards the car parked elsewhere and we linger on the Older Man staring out the window for a few more seconds	Door opening, wind rustling, door closing
9.	6A	M2S	Still camera, car driving forward	The trio is shot through the windshield, trees reflect on the car, the Brother drives, the Director is in the passenger seat, the Boy is in the rear middle seat	Car driving, motor, bumps
10.	6B	MCU	Still, inside car	Boy “What happened with you and Hadis?”	Dialogue, car
11.	6A			Brother “Nothing had to happen, you can work with girls, Hamid”. Director chuckles	Dialogue, car
12.	6C	MS - side shot	Still, inside car 	Director looks back at Boy, “It’s okay”, talks about Hadis	Dialogue, car

			From <i>Life and Nothing More</i> , 1992		
13.	6D	WS	Still, outside car	Car drives on the road across the frame	Car, wind
14.	6B			Boy reacts, “Didn’t she like you?”. Keeps looking forward as we hear Director reply “It seemed to me she did”	Dialogue, car
15.	6A			Brother asks Director “So where is she now, bro?” Silence for a moment “Her family didn’t feel the same..”	Dialogue, car
16.	7A	MWS → MCU	Zoom in to Director halfway through shot	Director sits with tea on a table in the foreground, while Hadis argues with her parents in the background, expressing their disapproval. Director turns to look at them, and when he looks back at the tea we zoom in closer to it	Dialogue, tea stirring
17.	8A	POV Road shot	Camera mounted on car hood looking towards the road  From <i>Close-Up</i> , 1990	Car driving forward, van from <i>It Was Just An Accident</i> comes into frame, parked at the side of the road, director asks to stop	Wind rustling, car, dialogue
18.	8B	WS	Still	Planar shot of the side of the car, brothers walk out in front of it. The Brother “We have arrived” Director tells Brother to wait, he’s going to check if	Car doors, dialogue, cigarette

			 From <i>Certified Copy</i>, 2010	his cinematographer's home. Director walks offscreen and the Brother smokes a cigarette. Director comes back and says he'll stay there. He hugs his brother	
19.	8C	MS	Still	Shot of the boy as Director asks for luck, The Boy "What are you going to do if you can't find Hadis?"	Dialogue
20.	8D	MS	Still	Reverse of 8C, Director "Then I'll have you be my lead actor in my next film"	Dialogue
21.	8C			Boy "I can't act"	Dialogue
22.	8D			Director "I'll teach you"	Dialogue
23.	8E	WS	Still	Wider of 8A, Director waves goodbye and walks offscreen as car drives down road	Car, wind, leaves