

TAQ Animation

General: Everything is informed by shadows of the past in the present that are with us today. Can those shadows live in the winter and thaw by the end of the film?

Intros for Each City

- Go from map into a postcard intros for each city — steel, trade, cars — can they be lighter in visual tone

03:08: Israel to United States Plane / Map Animation

03:40: World Map of Competing Ancient Hyperpowers

03:44: Zoom to Mongol Empire from world map, individual nomadic peoples begin to grow into tribes of people banding together, conquering cities, war evolves into peace and harmony that “glues” the society together

04:20: Internal feuding and rebellions begins to dissolve that “glue.” As the glue melts the empire away, remnants of the glue and the shadows of the past reconfigure to form the modern world — the past still with us in the present. We land in the United States and the “glue” / bonds of empiric unity similarly dissolving, melting into the TAQ title.

06:13: National Electoral College Map, stacked against decades of time, like a flip sheet — showing the stability of the democratic coalition in the rustbelt until 2016. We come into Pennsylvania and Michigan, visualizing the slim margins of the popular vote. Showing that divide in rural / urban terms, we move from Philadelphia into the suburbs.

07:10: The keys to a happy life, physical security, hope/upward mobility, Economic security, freedom to practice religion — it could be a pyramid like Maslow’s Hierarchy, something in the actualization realm?

09:41: Map of Pennsylvania, identifying its cultural similarities to other parts of the country — this is a microcosm within the microcosm in our tale of three cities

10:09: Split Pennsylvania in half, the northern community minded, the south independent/self reliant minded.

As a general note, all of these maps are misdirections to guide the viewer from our conception of Rural v. Urban into something broader — regional and sectional settlements that comes towards the end of Reel 1.

16:44: Social Media Bubble, a loud multiverse of insults without informed discourse.

16:58: Expounding on the social media multiverse, headlines from both far left liberal and far right conservative outlets that are patently false — run up to 2016 election stuff that we can look back at now and laugh at, making an observation about the present day.

This concludes with the person reading the headline feeling bad about everything, could be displayed in a variety of ways, perhaps something less literal, like a chain of media poisoning phones — like Jim Jones and that Kool Aid, or like Venom the Symbiote in Spider-Man and his host.

17:52: A suburban, liberal street where blue houses display “Hate Has No Home Here,” popping up in front of nearly every house. In between, there are isolated red houses, disaffected neighbors who feel slighted.

This could carry on with the shadows theme by casting these homes into darkness, shut off from the street at large.

20:54: Identities that comprise an individual, perhaps like snow in some form? We mix American with Minnesota, Massachusetts and Mississippi to create a human.

22:59: The big map. Colin Woodard’s American Nations Map. Here, we are blowing up the idea of urban vs. rural, supplanted with colonial settlement cultures against each other.

We have to showcase the literal text of his dialogue. In doing so, the shadows of the past cast into the present.

It is essential to communicate that we live with the fragments of cultures that set societies and regions in motion — they are still here. The “glue” and shadows that we have carried through from the beginning form these tectonic plates.

25:22: Coming back to the snow of identity that comprises an individual, the flakes come together and then melt into glue that comprises the backbone of a society.

26:09: Map of Pennsylvania moving into Hazelton, PA, the decline of coal and its population. Infographics on demographic changes.

28:52: Sleepy, dying Hazelton comes to life. Ghost houses become reanimated from the shadows, something like an old abandoned building in classic versions of SimCity becoming colorful and vibrant with Dominican culture — using prominent

colors from Dominican design elements that contrast with the design of the Irish and Italian from the early 1990s.

People and children explode out of the new buildings.

34:33: We return to the American Nations map. The tectonic plates that hold the "glue" together are being dissolved by the shadows of the past. This showcases a retreat into tribalism, more us versus them, imagining regions to be islands instead of a cohesive country.

We return to our street in Philadelphia, where each house sees the opposing house as evil enemies in lieu of neighbors, eluding to a modern version of the civil war.

36:05: We're at a grocery store checkout where Garrett, the high school student, watches someone indiscriminate with an EBT card check out things that he feels he can't afford.

Outside of the store, he sees people in the parking lot with signs on their trucks looking for work — perhaps labor jobs, like you see at some Home Depot's in LA?

36:54: We see a timeline of presidents, with perceived contribution to society declining with NAFTA, jobs going away.

The timeline turns into a road, where all of these things crash into each other like a car accident. The accident starts to melt up into a pot boiling over, but the pot is the shadows of the past that we have called to throughout the film. They melt up to create Pennsylvania and Michigan

39:10: We see the 2008 / 2012 / 2016 rural map where Barack Obama won previously flip into Donald Trump territory in 2016.

40:30: We don't have to pick on Yale exclusively, but we should emulate different Ivy League institutions in ways that won't cause a lawsuit, coming out like a conveyor belt — an educational factory — with the same ideas.

The conveyor belt moves into institutions, like government, big business, etc., rewrapped and repackaged as an "outsider."

41:15: Said outsider is now an insider, disagreeing with their colleagues.

45:30: to showcase the concentration of wealth in our cities, we start to see the SimCity abandoned buildings decaying across the countryside, as the buildings become more vivid in the cities.

Perhaps we come back to the glue splitting the regions apart, and there's a layer underneath of termites that are revealed to be the shadows of the past — dissolving the foundation of the nation.

46:43: the shadows of the past/termites come to attack the moderated middle, coming from both the left and the right sides of the spectrum.

They dissolve friendships, reds and blues, until the middle melts away into nothing at all, leaving only the most polarized sides of the spectrum.

48:15-51:52: This 2016-2020 sequence will need something to spice it up, there are still temp pulled elements from 2018 and 2019 recap videos. We are still going to be working to source material and clarify the points.

For this element, I would like Motion Graphics to manipulate every element — it's different than the archival b roll on top of interview.

I'm very open to suggestions, but I think we can play with a slowly accelerating, ticking timeline. Rushing pieces of information as we go, emphasizing the feeling of overwhelmed information — there's just so much going on, we forget about things or can't process them.

This can be a mix of integrated headlines and visuals, collaborating with sound for news audio underneath disparate elements. They don't all have to be literal talking heads.

52:00: We will call back to the animation elements, the shadows of the ancient empires, spilling out into the big, modern world. This is global cosmopolitan wealth that is cloistered in big cities around the world, drawing a line between what is happening in the United States to other parts of the world.

Just like the termite glue dissolving American regions, so are the cities of the world, Rio, Johannesburg, etc.

54:39: We're back to the Social Media Multiverse, but this time, the toxicity in the United States spilling out to the rest of the world — exporting vitriol.

54:54: Map of Afghanistan, zoom into compassionate people on the streets mingling with a version of Kyle.

55:20: Lack of access to 24/7 news, newspapers, etc., in Afghanistan

57:35: Vitriol within an individual leaks out onto social media, perhaps calling back

to the Symbiote concept at 16:58.

57:56: We display fighting back against this vitriol by stop making the hurtful comment, pressing the retweet button, putting the phone down, and engaging with someone face to face

1:04:14: Trust infographics following the dialogue

1:04:57: The architecture of society, we can call back to the row houses in Philadelphia to communicate who is left out — perhaps people that are cited outside on the lawn?

1:08:20: Infographics on cities who weathered the 2008 recession better with civic engagement

1:11:55: Religious organizations, political parties, newspapers, and unions could be a nice infographic. He describes them as the pillars of the 20th century that had a business model, maybe they are the four columns that prop up the house? Then, the house collapses and Social Media rises in its wake.

1:11:44: We return to the Mongol animation from the opening to expound on what they did before they fell to hold together.

1:13:44: We start to type something ugly about someone on Social Media. Then, we delete what we are writing and find a better way of communicating the idea in clearer terms.

Eg: "Stupid Demoncrats all want to take my money to socialists," to "I'm not sure about the new tax bill Senate Democrats are putting together, what do you think about that?"

1:15:45: This whole sequence about particularism vs universalism is one of those new interviews that hasn't been finessed. This could be an interesting infographic sequence, a tug of war between the left and right that can find synthesis in the center.

1:27:33: This bit on social media validation could be really interesting visualized, showing how the echo chambers and bad sources create a feedback loop that generates mistrust of leadership and institutions.

1:29:00: This whole section will be updated to bring us up to date with COVID, now that we have seen how the repercussions have impacted society. Calling back to the middle 2016-2020 section, perhaps we have a much briefer sort of timeline effect?

1:31:24: This could be nicely visualized in the city versus the country, calling back to rural versus urban, cities versus countries, as an economic and empathy visualization?

1:35:40: At the top of the end titles, we will have a step by step things you can do to change your community and make the world a better place. This will summarize themes from the film and be worked throughout the titles.

It's very literal, but I like the idea of stitching the disparate, separated regions back together with each step. By the time we get to the end of the sequence, the country is back together again.