

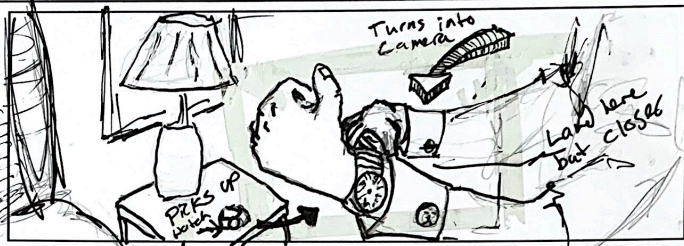
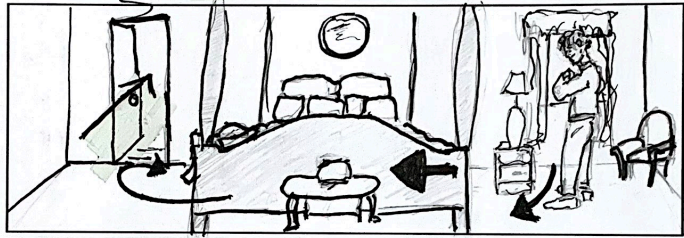
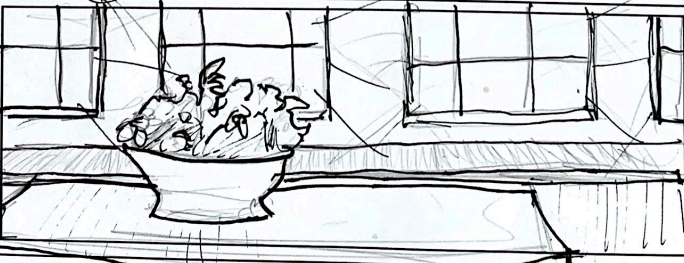
These shots say time has gone essentially down the drain, now we're here aged.

Sixes & Sevens

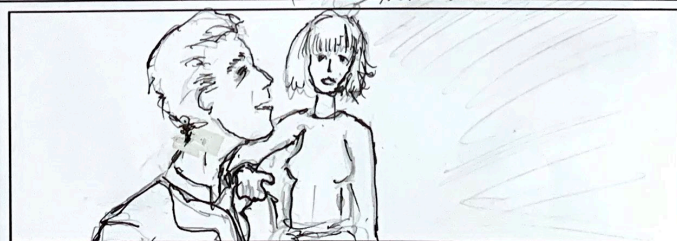
TITLE Sixes & Sevens					DIRECTOR Ryan Hammaker		Cinematographer Adam Smith	PAGE 1/10
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Alexa LF Arri Signature Primes - 18mm		DIALOGUE	NOTES
1	1	1	INT	D			<u>Note:</u> Set dressing having items in the distance out of focus & hit w/ light & shadows can really make the shot dynamic.	For an ECU, really focus on the seconds hand ticking. Image drawn not 100% of what shot is.
DESCRIPTION		CU/ECU: A static watch with slices of light touching the items. Two notes: the camera can move slightly because time never stops. <u>Note 2:</u> camera can also be static because we want to stop time						
1	2	1	INT	D	CAMERA Alexa LF Arri Signature - 18mm		DIALOGUE	NOTES
DESCRIPTION		CU: Camera placed directly above drain. water swirls until no more water is left. - Static shot.						<u>Prop Note:</u> maybe take a clothing steamer to pump a little extra steam in the CU's/ECU's.
PAGE	SCENE	SHOT	INT/EXT	D/N				
1	2	2	INT	D	CAMERA Alexa LF Arri Signature prime		DIALOGUE	NOTES
DESCRIPTION		MS/CU: Camera low to the ground. We see the edge of the floor touching the tub. A foot enters frame.					<u>Note:</u> using a clothing steamer pump in a little steam around his foot as it lands.	One wet foot can step into frame then the other foot - he can walk off frame/out of frame.
PAGE	SCENE	SHOT	INT/EXT	D/N				
1	3	1	INT	D	CAMERA Alexa LF Arri Signature prime		DIALOGUE	NOTES
DESCRIPTION		MS/WS: From behind Conway, Mirror foggy as to not see any facial features. We see the towel around his waist as he combs his hair back.						<u>We DO NOT</u> see Conway's face in this shot. Camera can be closer than drawn.

TITLE Sixes & Sevens					DIRECTOR Ryan Hammarley		Cinematographer Adam Smith		PAGE 2/10
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA	Notes	DIALOGUE	NOTES	
1	3	2	INT	D	Alexa LF	Arris Cognitive Primes - 18mm		Fog slowly moves from the mirror to reveal some of his face looking back from the mirror.	
DESCRIPTION					CU: Conway combing his hair, mildly angled to see some facial features but not all still mysterious as to his whole face.				
1	3	3	INT	D	Alexa LF	18mm			
DESCRIPTION					MS/CU: the stomach chest area of Conway, static for a moment.				
1	3	4	INT	D	Alexa LF	18mm			
DESCRIPTION					CU: Conway's face but not his whole face just a portion. + Shoot the top of his head his hairline + Shoot his eyes & top of nose. + Shoot his cheek bones and mouth / jaw.				
1	3	5	INT	D	Alexa LF				
DESCRIPTION					MS: CONWAYS POV Higher up looking down of Conway's fingers cleaning off his comb, under running water.				

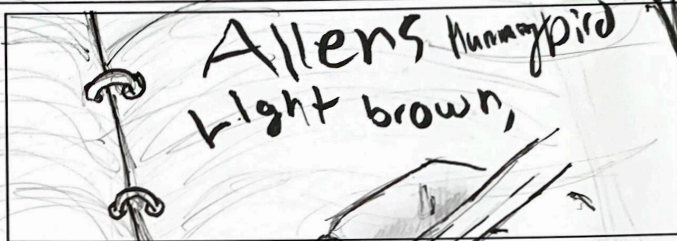
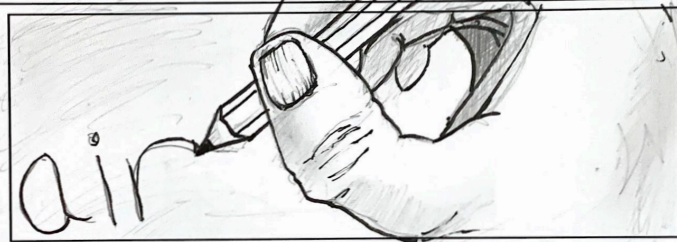
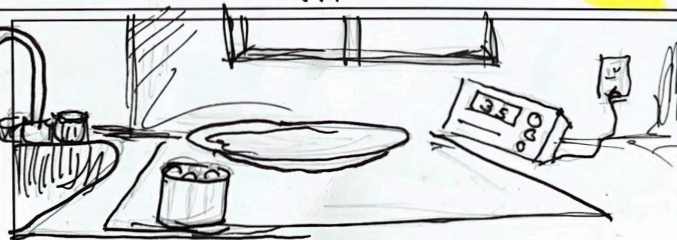
3 shots to set in cu.

TITLE Sixes & Sevens					DIRECTOR Ryan Hamaker		Cinematographer Adam Smith	PAGE 3/10
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Alexa LF 18mm		DIALOGUE	NOTES
1	4	1	INT	D			Set note: windows would be to his front, side, back. Shot note: Handheld/Shoulder rig, Follow the action.	After sliding on the watch he adjusts his Gold Lion Cufflinks. He puts watch on LEFT WRIST
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Arri Alexa LF 18mm		DIALOGUE	NOTES
1	4	2	INT	D			Note: ACTION Conway walks from one side of the bed to the other, grabs his jacket. - shoot Conway walking out - shoot put on jacket & walk out.	CONWAYS brown suit jacket is laying on the bed near the door. Conway grabs his jacket & exits
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Arri LF 18mm		DIALOGUE	NOTES
1	5	1	INT	D			Note: Get closer then in drawing.	Move the camera a little right or left upon the table, we need to catch a few windows.
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Arri LF 18/25mm		DIALOGUE	NOTES
1	5	2	INT	D				The shot will be a little more looking left, or whatever to match Conways eyeline.
DESCRIPTION								
MS to MCU: Camera follows the action of Conway picking up the watch off his right bedroom table. in a MS (the watch) Conway favors close to camera into a MCU slide on his watch.								
DESCRIPTION								
WS: Static have camera center of bed (where fireplace is) symmetrically line up the bed posts, hopefully can see the door. CAMERA HEIGHT at about waist level.								
DESCRIPTION								
MS: Camera at the table looking to Conway as he glances towards the windows to his right. He zones out completely. Run through all action from here - all of scene 5								
DESCRIPTION								
P.O.V: Conways View looking out the window. Can move the camera to find the in a bit to frame up what he's seeing								

Try and see if this shot works.

TITLE Sixes & Sevens					DIRECTOR Ryan Hamaker		Cinematographer Adam Smith		PAGE 4/10
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Mini LF		DIALOGUE		NOTES
1	5	3A	INT	D					See how it looks getting shadows on Conway's face.
DESCRIPTION		MCU into a MWS:							
Camera starts w/ Conway in a MCU, - PLATE HITS the table, camera track back to reveal Chloe and Conway									
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Mini LF		DIALOGUE		NOTES
1	5	3B	INT	D			CONWAY Holy Ghost! Chlo... I was living in my own world.		Run through all dialogue
DESCRIPTION		MS/MWS							
back after plate hits. Conway is startled, chloe stands behind him her hands on his shoulders									
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Mini LF		DIALOGUE		NOTES
1	5	4	INT	D			CHLOE Childhood or adulthood Saw the beautiful air, what awaits you today Con?		RUN THROUGH All Dialogue From Chloe onward.
DESCRIPTION		CU/ODD 2 shot: Mild reverse							
Camera up to get Chloe in a CU w/ Conway also in shot camera looking downward - it from Chloe's perspective not pov.									
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Mini LF		DIALOGUE		NOTES
1	5	5	INT	D			CHLOE Childhood or adulthood ... run all dialogue here from her going to stand a little behind/off to side of him.		This is showing were starting to get off kilter. Camera a little lower and separate Chloe & Con more to each side of the frame.
DESCRIPTION		CU: Conway w/ Chloe standing behind him. Shoot the reverse but low looking at Con in a CU and up to Chloe in a MCU.							

TITLE					DIRECTOR Ryan Hammaker		Cinematographer Adam Smith	PAGE 5/10	
PAGE	SCENE	SHOT	INT/EXT	D / N	CAMERA		DIALOGUE	NOTES	
2	5	6	INT	D	MINI LF	see how the light shifts from CU to full 75 28		CONWAY Bird-watch, write my findings, settle into a cowboy film	
DESCRIPTION					CU: Straight on Conway, enough to see Chloe's hand on his shoulder, then she moves right behind him, hands on both shoulders				
2	6	1	EXT	D	MINI LF	18		Have the book <u>FOLDED OPEN</u>	
DESCRIPTION					MS: Conway's hand holding a leather notebook w pencil, AS he leans into a spotting scope (unseen in shot).				
2	6	2	EXT	D	MINI LF	18		Run through all action here.	
DESCRIPTION					MWS: Camera looking directly at Conway peering through his spotting scope.				
2	6	3	EXT	D	MINI LF	18		It using a tripod can't follow the action well use a shoulder rig.	
DESCRIPTION					CU: ON STIX to follow the action of Conway looking from the spotting scope to his notes to draw, and write a note, then after 20 seconds or so back to the scope. Also when looking back after a moment look to the sky.				
					RUN THROUGH! This shot till end of scene			Follow The Action!	

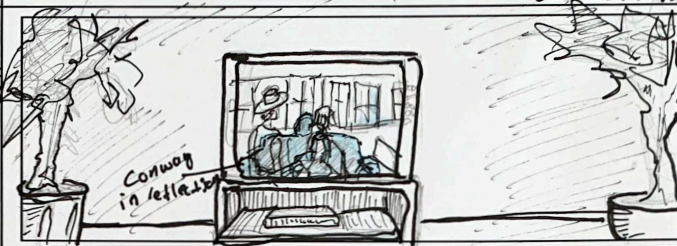
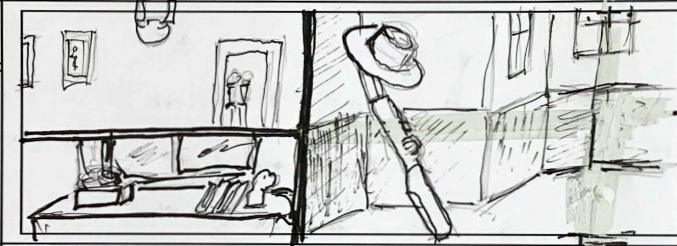
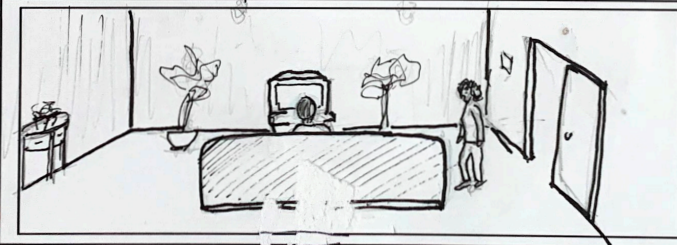
TITLE Sixes & Sevens					DIRECTOR Ryem Hammaker		Cinematographer Adam Smith		PAGE 6/10		
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA			DIALOGUE	NOTES		
2	6	4	Ext	D	Mini LF	35 or 47mm		<u>Inscription</u> Allen's hummingbird, light brown, teal blue layers upon the back & crest of skull.			
DESCRIPTION					<u>ECU</u> : Move over the words in the notebook as if he were reading it, Closer than a POV.						
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA	Mini LF	35 or 47mm	DIALOGUE	NOTES		
2	6	5	Ext	D							
DESCRIPTION					<u>ECU</u> : Camera follows the pencil as it writes "fore to never be seen again!"						
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA	Mini LF	18mm / 25mm	DIALOGUE	NOTES		
2	6	6	Ext	D							
DESCRIPTION					<u>WS</u> : Cemetery border slot overlooking his land.						
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA	18mm		DIALOGUE	NOTES		
2	7	3	Int	D				<u>Note</u> : a bit of an odd shot. A little off because the audience is learning	static shot, Walter runs, Chloe places items on the towel.		
DESCRIPTION					<u>MS</u> : Chloe washes dishes as lays them on a cloth to dry LARGE KITCHEN					Shot Chloes finger delatary the messages	

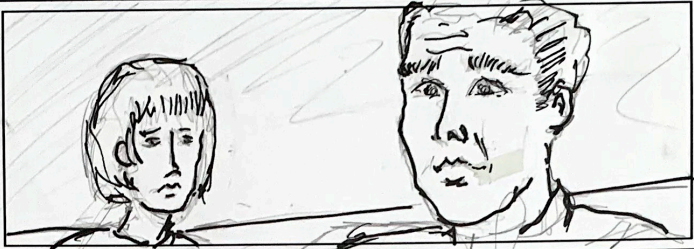
TITLE Sixes & Sevens					DIRECTOR Ryan Nammaker		Cinematographer Adam Smith		PAGE 7/10
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Mini LF		DIALOGUE		NOTES
2	7	5	INT/EXT	D			NOTE: Chloe walks up to the window then we cut out to #6.		Shoot in smaller Dining room
DESCRIPTION		MS: Camera on the other side of the window looking in, as she rings dishes.							
SMALL DINNING ROOM									
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Mini LF		DIALOGUE		NOTES
2	7	4	INT	D					LARGE KITCHEN
DESCRIPTION		CU: Chloe's finger pressing the delete button.							
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Mini LF Split Diopter / 35mm		DIALOGUE		NOTES
2	7	6	INT	D			Note: what if the split diopter was held by hand, and in doing so gives a pulse of life.		SMALLER DINNING ROOM.
DESCRIPTION		SPLIT DIOPTER SHOT - Get both Chloe & Conway in focus in the Small Dining Room. Use whatever lens works to achieve look.							DO ANYWAY!
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA Mini LF 25mm or 35mm		DIALOGUE		NOTES
3	14	1A	INT	D					Visual Effect Shot.
DESCRIPTION		ECU to MFS: Visual effects shot: Track back from an ECU to see the TV edges then most of the room							

Visual effect

Room def. needs good set dressing

Dana Dolly

TITLE <i>Sires & Sirens</i>					DIRECTOR <i>Ryan Hambraker</i>		Cinematography <i>Alan Smith</i>		PAGE <i>8/10</i>
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA <i>Mini LF</i>		DIALOGUE		NOTES
4	14	1B	INT	D			<u>CONWAY</u> Oooo, they'll get you "H", there's a good Sheriff is down.		SHOULD ALSO SHOOT a Reverse shot of Conway on the couch, if needed to overlay in post, on TV.
DESCRIPTION		MFS: or a little further. Main goal is to feature the shot to see Conway on the couch in reflection of the glass. MUST SHOOT THE TV'S POV!							
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA <i>Mini LF</i>		DIALOGUE		NOTES
4	15	1	INT	D					- Shotgun w/ a cowboy hat in the corner. - Photos. - Window w/ table of things Conway!
DESCRIPTION		MS/MCU: shots of items in the room, a few static a few with slow movement. - MS-photos without too much detail, shot maybe on more of an angle...							
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA <i>Mini LF</i>		DIALOGUE		NOTES
4	15	2	INT	D			<u>NOTE</u> : Chloe enters sits. Slow push in.		Can run line - "I love this film" but likely this shot will only be no dialogue in the edit.
DESCRIPTION		WS: Camera back behind the couch. Conway is sitting. Chloe joins. - He sits for a moment. THIS WAS THE MOTIVATION FOR A SLOW PUSH							
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA <i>Mini LF</i>		DIALOGUE		NOTES
4	15	3	INT	D			<u>CONWAY</u> I love this film.. <u>CHLOE</u> I know.		Run through the rest of the scene from here.
DESCRIPTION		MS TWO SHOT: Reverse. Chloe & Con are backlit by the windows behind. They watch for a moment then Conway delivers his line							

TITLE <u>Sixes & Sevens</u>					DIRECTOR <u>Ryan Hammaker</u>		Cinematographer <u>Adam Smith</u>		PAGE <u>9/10</u>
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA		DIALOGUE	NOTES	
4	15	4	INT	D	Mini LF	18/25mm	<u>CONWAY</u> I love this film <u>CHLOE</u> I know she watches his expression <u>SHERIFF (O.S.)</u> Miss are you alright?	clo. on  cam Try at eye level first to see how it looks.	
DESCRIPTION <u>CU</u> : Conway and Chloe aside him, he is fixed to the TV - she after her line turns to watch him. Owen looks down, a tear develops.									
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA		DIALOGUE	NOTES	
4	15	5	INT	D	Mini LF	18mm/25mm	<u>CONWAY</u> I love this film <u>CHLOE</u> I know -start <u>CHLOE</u> I'll prep supper.	Run through all the dialogue here, as well as her exiting frame.	
DESCRIPTION <u>CU/MS</u> : Chloe has a tear that produces to disappear, she wipes it dry.									
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA		DIALOGUE	NOTES	
4/5	15	6	INT	D	Mini LF		<u>CONWAY</u> It gets better, they catch up with "H" <u>CHLOE</u> I know.	After I'll prep Supper she exits. she conceals her fears.	
DESCRIPTION <u>WS</u> : Chloe stands and exits the room.									
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA		DIALOGUE	NOTES	
4	15	7	INT	D	Mini LF	25mm	<u>YOUNG WOMAN</u> She on stealth, you entered at the right time.	The TV. Shot can also be mildly angled - but could make visual effect more	
DESCRIPTION <u>MS/CU</u> : Television with the young woman's line.									

CHLOE could open
 Run all action from this shot
 click off a table light.

TITLE Sixes & Sevens					DIRECTOR Ryan Hammer		Cinematographer Adam Smith	PAGE 10/10
PAGE	SCENE	SHOT	INT/EXT	D/N	CAMERA		DIALOGUE	NOTES
5	16	1	INT	N	Mini LF	18mm/25		
DESCRIPTION		Medium 2 shot: Camera at level w/ Conway in the bed, looking up slightly to see Chloe as well. Chloe kisses Con's forehead - they say their lines pan camera w/ Chloe as she exits.						
5	17	1	INT	N	Mini LF	18mm	CHLOE See you in the morning Con. CONWAY Rest well my love,	The shot is a mix on M2 shot w/ CU 2 shot to a FS of Chloe exiting room.
DESCRIPTION		MS: High looking down to Chloe looking up in bed. When she rolls over we in edit cut to the next. However, Run Through ALL ACTION HERE						
5	17	2	INT	N	Mini LF	25mm		
DESCRIPTION		CU: Chloe rolls into a CU to face the camera - then a LOUD THUMP SOUNDS w/ she tries to grasp the sound.						
5	17	3	INT	N	Mini LF	18/25mm	Note: low noise in the hallway - reaction moment-	She rolls into face the camera.
DESCRIPTION		MS/MWS: Chloe sits up into frame w/ her reflection in the distant mirror hanging on the wall. She springs from the bed & sits frame.						
DESCRIPTION		Note: Chloe sits up, listens then exits frame.						
DESCRIPTION		The shot should be a little closer than Drawn.						

