

Shot List

Production: Lucky Two Times
D.O.P. Greg Benoit

Executive Producer: John P. Marsh

Director: Mark Dalzell
Date: 11.05.08

SCENE 2/ EXT. DESERTED STREET-NIGHT / SHOT LIST CAMERA MAP

VEHICLE SHOTS

Scene	Shot	Kind	Angle	Movement	Int/Ext.	Night	Notes:
2	1	W	Level	Static	Ext.	Night	Establishing shot from a distance, no headlights. Interior light would be good.
2	2	M	Level	Static	Ext.	Night	Car comes into frame. Driver's side, car passes slowly with drivers left arm on the open window, silhouette of a cigarette dangling from his mouth. Back light driver from inside (if possible).
2	3	ECU	Level	Static	Ext.	Night	Back of drivers left hand showing the tattoo. ECU again, then zoom back out or let the car exit the frame.

B ROLL SHOTS SCENE 2

Scene	Shot #	Kind	Angle	Movement	INT/EXT	Day/Night	Notes:
2	1	W	Level	Static	Ext.	Night	Shot of the skyline if available.
2	2	W	Low	Static	Ext.	Night	Shot of the sky with the moon if available.
2	3	M	Low	Static	Ext.	Night	Almost to the ground level of the car's tires as they come towards the camera.

SCENE 3 / SHOT LIST / CAMERA MAP Pt. 1

3 Camera Setups / 10.22.2008

Scene	Shot #	Kind	Angle	Movement	INT/EXT	Day/Night	Notes:
3	1	W	High	Crane	Ext.	Night	Crane shot: As the car enters the alley, slowly pan down, stopping level as the car comes to a stop. A & B Cameras
3	2	M	Low or Dutch	H.H.	Ext.	Night	2 shot of the thugs as they turn & walk back towards the car. Get in, close the door and back out of the alley slowly. A & B Cameras
3	3	W	Low	H.H.	Ext.	Night	POV #3 Bum watches from a distance as the vehicle enters the alley. Slight jockeying for a better view.

Camera A:

Dolly/Crane Setup. Positioned in front of the dock on the ground. I want to get some of the dumpster in the shot as the car enters the alley.

Camera B:

Sticks on top of the stairs. Birdseye shot of the car entering the alley & leaving the alley.

Note:

Make sure and shot POV #3 before this setup is broken down.

SCENE 3,5,5A / SHOT LIST /CAMERA MAP-Pt. 2

CAMERA A: DOLLY/CRANE-CAMERA B: STICKS & HAND HELD

12 Camera Setups

Scene	Shot #	Kind	Angle	Movement	INT/EXT	Day/Night	Notes:
3	1	CU	Level	Static	Ext.	Night	Tight shot of both brake lights as they go out.
3	2	ECU	Level	Static	Ext.	Night	Very tight shot of just one brake light going out. I want to see the "wicked logo" very close.
3	3	M 2 Shot	Level	Static	Ext.	Night	Back of car: I want to see both doors open together, both thugs exit simultaneously. Continue until they turn towards each other and the trunk.
3	4	CU	Level	Static	Ext.	Night	Thug 2 (passenger) hands. He will be squeezing them like clenched fist. Then he will be cracking his knuckles. Tight shot of Thug Two's belt buckle. If possible, see if we can get it to reflect some light
5	5	M 2 Shot	Birdseye	Crane Possibly	Ext.	Night	High angle shot as the two thugs open the trunk. They then reach inside and grab the victim and pull him out.
5	6	M	Level	Static	Ext.	Night	Shot from behind the two thugs back. As they open the trunk, we see the victim's bloodied face. They drag him out of the trunk. B CAMERA
5	7	ECU	Low	Static	Ext.	Night	Victim's hand hitting the ground and a Bosun's whistle pops out of his hand.
5	8	M 3 Shot	Level	Dolly	Ext.	Night	Dolly shot following the two thugs dragging the victim towards the dumpster. Their backs will be towards the camera so get a full frame of the two thugs and the victim.
5	9	CU	Low	Dolly	Ext.	Night	Same dolly shot as 5.5 except focus on the victim's face/shirt. B CAMERA
5a	10	M	Level	Static	Ext.	Night	Actors will walk into frame. Set up the shot to show the dumpster where they intend to dump the victim.
5a	11	ECU	Low/ Ground	H.H.	Ext.	Night	Framed to catch the victim's head hitting the ground. He will turn towards the camera, blood will be dripping... B CAMERA
5a	12	W	Low	Static or H.H.	Ext.	Night	Passenger door will be open (as if he just opened it). Shot is the door closing, car drives off & we see in the background the dumpster & victim lying beside it. Car drives off.

SCENE 4,5 /POV / BUM SHOTS / SHOT LIST /SETUP 2

5 Camera Setups

Scene	Shot #	Kind	Angle	Movement	INT/EXT	Day/Night	Notes:
4	13	M	Level	H.H.	Ext.	Night	POV -Camera moves a bit closer to get a better look as the car enters the alley.
5	14	W/M	Level Or Low	H.H.	Ext.	Night	POV -from the Bum's perspective. Have the camera move in opposite direction the thugs are moving, struggling to keep them in sight. Note: <i>Possibly peering in/out or from behind a car, trash can, brush or whatever is available.</i>
5a	15	M	Level Or Low	H.H.	Ext.	Night	POV -Bum moves slightly closer again to get a better view of the thugs leaving. He sees them enter the car, closing the door.
5a	16	M	Level As if Standing	H.H.	Ext.	Night	POV -Bum cautiously steps around towards the dumpster. He gets close then stops when he hears the victim's voice.
5a	17	M / CU ECU	Above	H.H.	Ext.	Night	POV -Bum is standing over the victim as he speaks. After the line "come closer". POV - move down as to be kneeling over the victim. As he's talking to him, push in closer to the victim's face. Pull back a little when he says, "my heel, right foot". The Bum's right arm/hand come into frame (shaking nervously). The arm moves down towards the right boot. His hand fumbles around for a second, then, the hand comes into view with a closed fist. ECU of the clenched dirty hand and nails. It opens very slowly revealing a match book. He opens it and inside there is something scribbled.

B ROLL SHOTS / SCENES 3, 5 & 5A

4 Camera Setups

Scene	Shot #	Kind	Angle	Movement	INT/EXT	Day/Night	Notes:
5	18	ECU	Low	H.H.	Ext.	Night	Victim's head flopping forward with blood dripping down his shirt. This will be when he's by the dumpster.
5	19	ECU	Low	High	Ext.	Night	Bosuns whistle, bloodied up.
5a	20	CU	Low Or Dutch	H.H.	Ext.	Night	Dumpster with the "wicked logo" placed somewhere visible.
5a	21	CU	Low	H.H.	Ext.	Night	Tires moving as the car exits the alley.

SCENE 6. / **B ROLL / SMOKEY ROOM**
SHOT LIST /SETUP 1 / 11.05.2008

3 Camera Setups

6	1	M / CU / ECU	Level Low	Static H.H.	Int.	Day	FM: Clip put in gun, cocking the gun, putting the silencer on, ands cracking knuckles, ECU of the eyes and monocle, left eye twitching, fanning bundles of cash, throwing the wrapped cash into the open black briefcase.
6	2	M	Level Or slightly Angled	Pan	Int.	Day	Pan the room showing crumpled up clothes in the corner. Empty take out cartons strewn throughout, empty coffee cups, newspapers on the floor. General disarray.
6	3	CU	Static	Level	Int.	Day	Various CU of the following: “Wicked Logo”, take out containers, coffee cups, ashtray with butts, pen, pad, newspaper on the table, pizza box w/wicked logo and blood on it etc.
6	4	ECU	High	Static	Int.	Day	ECU of the newspaper’s day and date: 12.12.2008 / 12.12.2035

Suggest to shoot the B Roll footage first.

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Date: 11.05 Script-Pg.3-4

SCENE 6. / SHOT LIST /CAMERA MAP SETUP 1

8 Camera Setups

FEDORA MAN SHOTS

Scene	Shot #	Kind	Angle	Movement	INT/EXT	Day/Night	Notes:
6	1	M	Level	Dolly / Crane	Int.	Day	Fedora Man is at his desk. Dolly in slowly. As we get almost on top on him we crane up for an OTS of him writing on the pad. Push in towards his right hand (which has the tattoo) as he cont. to write on it.
6	2	CU	Level	Static	Int.	Day	Camera is on the right side of FM. Framed for a shoulder up shot. When we hear the knock at the door, push in closer as he turns his head to the left.
6	3	M	Level	Static / Crane	Int.	Day	From behind FM. Framed to get most of him as he is seated at the table. Pick up the action as he is on the phone & writing on the pad. He turns his head to the left and says, "who is it". As he rises up, crane up with him. Frame it from below his butt on up. I want to see him adjust the gun in his belt. He turns and walks past the camera out of frame.
6	4	M	OTS	Static	Int.	Day	OTS of the PK as the door opens and he has dialog with FM. Master Shot.
6	5	CU	Level	Static	Int.	Day	FM's dialog
6	6	ECU	Haircut	Static	Int.	Day	FM. Catch eye's twitching.
6	7	CU	M	Static	Int.	Day	Framed in front of FM. Catch arm/hand as it swings around from the back to front.
6	8	M	Level	Static	Int.	Day	FM turns around and walks back towards the chair/table and sits.
6	9	M	Level To his Chair	Static	Int.	Day	FM picks up the dead butt in the ashtray, takes a drag and coughs. He then reaches along the side of the desk/table for the black briefcase.

SCENE 6. / SHOT LIST /CAMERA MAP SETUP 2 / Reversed

PIZZA KID SHOTS / 5 Camera Setups

6	1	M	OTS	Static	Int.	Day	OTS of FM as he opens the door and has dialog with PK. Master Shot.
6	2	M	Level	Static	Int.	Day	From behind FM as he reaches around his back, whips out the gun and shoots the kid.
6	3	CU	Level	Static	Int.	Day	PK dialog. Master Shot.
6	4	ECU	Level	Static Or H.H.	Int.	Day	PK eyes/reaction when he see's the gun pointed at him.
6	5	M	Level	Static	Int.	Day	PK is shot in the head. He falls off to his side, out of frame.

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SCENE 7. / INT. BOUDOIR / SHOT LIST / CAMERA MAP

5 Camera Setups

DAME SHOTS

Scene	Shot #	Kind	Angle	Movement	INT/EXT	Day/Night	Notes:
7	1	CU	Level	Static	Int.	Night	Various CU of the following: Applying mascara to her eyes. Painting her lips w/bright red lipstick. Rouge on the cheek. Painting the mole on her cheek. Eyebrow liner? Primping her hair. Putting big hoop earrings on. Applying perfume. MIRROR SHOTS
7	2	M	Level	Static	Int.	Night	Medium shot from the side as the Dame applies her makeup and dresses.
7	3	CU	High	Static	Int.	Night	Frame her from her neck down to her waist adjusting her cleavage.
7	4	CU	Low	Static	Int.	Night	Frame her from the waist down as she unravels her fishnets stockings.
7	5	CU	Low	Static	Int.	Night	Frame her from the knees down as she slips on her high heels.

SCENE 7. DAME / B ROLL SHOTS

2 Camera Setups

7	6	M	Level	Static	Int.	Night	Panning shot of her boudoir revealing the "wicked logo" somewhere on the wall, her bedroom furniture (if available), clothes laid out...
7	7	CU	Level Or High	Static	Int.	Night	Open lipstick on the vanity/table, mascara, eye liner, eyebrow liner, vanity mirror, assorted jewelry on the table, record player w/record on it spinning.

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SCENE 8 / EXT. RUSSELL'S – NIGHT / SHOT LIST CAMERA MAP / Pt. 1

5 Camera Setups

FEDORA MAN / DAME SHOTS

Scene	Shot #	Kind	Angle	Movement	INT/EXT	Day/Night	Notes:
8	1	Crane	Low	Dolly	Ext.	Night	Shot of the Dames high heels walking towards FM. Crane up slowly as she gets closer bringing FM into view.
8	2	CU / M	Level	Static	Ext.	Night	FM as he's walking towards the meet/Dame. <i>Shoot the boots first, then the briefcase, then pan up to a M shot of FM.</i> B CAMERA
8	3	M	OTS	Static	Ext.	Night	OTS from the Dame's perspective for the dialog sequence.
8	4	CU	OTS	Static	Ext.	Night	OTS from the Dame's perspective for the dialog sequence. B CAMERA
8	5	M	Level	Static	Ext.	Night	Facial expressions for the Dame watching the deal go down. B CAMERA

SCENE 8 / EXT. RUSSELL'S – NIGHT / SHOT LIST CAMERA MAP / Pt. 1 / REVERSED ANGLE

2 Camera Setups

FEDORA MAN / DAME SHOTS

Scene	Shot #	Kind	Angle	Movement	INT/EXT	Day/Night	Notes:
8	1	M	OTS	Static	Ext.	Night	OTS from FM's perspective. Slighter higher angled down as he has dialog with the Dame. Shoot entire dialog / MASTER SCENE.
8	2	CU	OTS	Static	Ext.	Night	OTS from FM. Shoot entire dialog / MASTER SCENE. B CAMERA

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SCENE 8 / EXT. RUSSELL'S – NIGHT / SHOT LIST CAMERA MAP Pt. 2

11 Camera Setups

GOON 2 SHOTS

Scene	Shot #	Kind	Angle	Movement	INT/EXT	Day/Night	Notes:
8	1	MCU	Level Or even Dutch	Static	Ext.	Night	Goon 2 is leaning against the wall. His face is partially hidden. We see him pull back his jacket sleeve to look at his watch. . His head nods up and down approving FM's punctuality.
8	2	ECU	High	Static	Ext.	Night	ECU of the watch & time that reads 12:00 a.m.
8	3	M / 2 Shot	Level	Static & Pan	Ext.	Night	FM & Goon 2 meet. Shot this as the MASTER SCENE.
8	4	OTS	Level	Static	Ext.	Night	OTS from Goon 2. Frame him on the left, FM on the right. Shoot entire dialog sequence.
8	5	CU	Level	Static	Ext.	Night	CU of FM for the entire dialog sequence. B CAMERA
8	6	ECU	Level Or Low	Static	Ext.	Night	ECU of FM's eyes twitching, licking his lips, tilting his neck to the left, fingers tapping on his left leg, monocle falling from his widening eye etc.
8	7	ECU	Low	Static	Ext.	Night	ECU FM reaching for his gun. B CAMERA
8	8	CU	High	Static	Ext.	Night	ECU of the briefcase falling to the ground B CAMERA
8	9	M	Level	Dolly / Crane	Ext.	Night	Dolly around the final sequence as Goon 2 & FM draw their guns, shoot, drop the bag of stones & the briefcase, then fall to the ground.
8	10	CU	High	Crane	Ext.	Night	Crane down over first Goon 2 laying dead then slow pan over to FM's body.
8	11	ECU	High	Static	Ext.	Night	ECU of the bag of stones falling to the ground, spilling some stones.

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SCENE 8. /EXT. RUSSELL'S – NIGHT / SHOT LIST CAMERA MAP Pt. 2

5 Camera Setups

FEDORA MAN SHOTS

Scene	Shot #	Kind	Angle	Movement	INT/EXT	Day/Night	Notes:
8	12	M / OTS	Level	Static	Ext.	Night	OTS from FM. Frame him on the left, Goon 2 on the right. Shoot entire dialog sequence. MASTER SEQUENCE
8	13	CU	OTS	Static	Ext.	Night	OTS from FM. Shoot entire dialog sequence. MASTER SEQUENCE B CAMERA
8	14	ECU	Level Or Low	Static	Ext.	Night	ECU of Goon 2's scare, then bad teeth, eyes, lips clenching etc.
8	15	ECU	Level	Static	Ext.	Night	ECU of Goon 2 reaching for his gun

SCENE 8 / B ROLL SHOTS

5 Camera Setups

8	16	CU	Level	Static	Ext.	Night	Neon Sign w/ Wicked Logo either on it or somewhere around it.
8	17	CU/ ECU	Level Or High	Static	Ext.	Night	Match book opened with Russell's 12.12.2008 inside.
8	18	ECU	High	Static	Ext.	Night	Bag of stones (few spilled out) on the ground
8	19	ECU	High	Static	Ext.	Night	Briefcase on the ground.
8	20	W	Level	Pan	Ext.	Night	Panoramic view of the night scene from a distance showing Russell's sign.

Shot List

SCENE 8. /EXT. RUSSELL'S – NIGHT / SHOT LIST

CAMERA MAP

9 Camera Setups

POV-BUM'S PERSPECTIVE

Scene	Shot #	Kind	Angle	Movement	INT/EXT	Day/Night	Notes:
8	22	W	Level	H.H. Pan	Ext.	Night	POV-Bum. Establishing shot for this scene. First a static shot, then pan R to L.
8	23	W	Level	Static Or H.H.	Ext.	Night	POV-Bum. He views FM & the Dame. Some movement as to get a better view.
8	24	M	Level Or Low	H.H.	Ext.	Night	POV-Bum as he watches the meet going down. Some movement as he jockeys for a better angle.
8	25	M	Low	H.H.	Ext.	Night	POV-Bum move in closer as Goon 2 and FM are having dialog.
8	26	M	Level or Low	H.H.	Ext.	Night	POV-Bum. (Gun's just blazed and both are on the ground). Camera looks left, right and then moves quickly towards the two men lying dead on the ground.
8	27	MCU	High	H.H.	Ext.	Night	POV-Bum stands looking down over the two dead bodies (slight pan getting both bodies).
8	28	ECU	Low	H.H.	Ext.	Night	POV-Bum as he squats over Goon 2 & reaches out & grabs the bag of stones. Then moves over to FM and grabs the briefcase. Rises up and starts to walk off. Note: I want to see the Bum's hands/arms when he grabs the bag and briefcase.
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8	29	M	Level	Static	Ext.	Night	Dames enters the camera's view. She has dialog with the bum. They turn & walk off. Note: When the bum replies "yes" give me an up/down camera move.
8	30	M	High Birdseye	Crane	Ext.	Night	Birdseye shot with the bum lying prostrate on the ground. His left hand on the bag of stones & right on the briefcase. The Dame is knelt down over him. She reaches for the bag, then the briefcase, rises up & walks out of frame. Camera cranes down towards the bum. Fade.
