



Filmmaker Experience

What IS a script supervisor?

If you are coming here to learn why you need a script supervisor for your production, you're probably wondering, *'how much trouble can a 100 or so pages get into?'*

The presence of a script supervisor is required on a movie set in order to assure the continuous flow of a film, the script supervisor has to make sure that scenes follow each other in an understandable and smooth way especially since almost every film is shot out of sequence. A script supervisor is there to cover the director's, producer's and editor's arses.

Incongruities in detail, movement, dialogue, jarring jump cuts, changes in lighting intensity or sound levels need to be avoided. The purpose is to make the audience unaware of the cutting of the film from shot to shot and of the techniques used to move the story along. A scene must follow another without any sudden breaks so that the viewer gets into a more realistic contact with the narrative and its characters. Good continuity and uninterrupted action come from careful planning and focus.

Mother Hen

Most consider the role of the script supervisor as the worst on the set because a major aspect of the job is to make sure that everybody else does theirs. In general, people don't like to be watched or told how to perform their tasks. For example, on a breakdown chart, the supervisor describes, scene-by-scene, all the props that are needed during filming and makes sure they are all placed and applied correctly. But on the set, there is also a property master whose only duty is to be in charge of the objects and of their use. Why should anyone interfere with his/her department?



Connecting the Dots

Since a film is not shot in sequence, a scene where the two main actors drive to a bar could be shot on the first day of production, while the following scene of them getting out of the car can be completed three weeks later. It is the continuity clerk's duty to see that the hair, makeup, costumes and even the lighting all match in those two actions. The supervisor is going to give directions to the hairdresser or the costume designer to have each detail appear the same. The best way to remember how everything was the first time around is to take pictures, either instant or digital photos. The ideal time to have the stills taken is after the first take. Set particulars are often changed up until the very moment of filming. Before a director allows the cameras to run, he or she may require a rehearsal of the action to allow the technicians to check their angles, the quality of light and the actors blocking. Any change must be noted. And if you are an independent filmmaker of the mindset that you will remember and save a few bucks, trust me... those 100 or so pages have a mind of their own - even if you are a hyphenate writer.

The photos go along with written notes and forms. Most 'scripties' as they are called create their own forms, I find each production requires a bit of customization. They can be digital, but unless you're on a soundstage with a locked down seat, or a really awesome cart to call your own, the reality is handwritten is still the most practical way to go for the actual script and shooting notes, the daily summaries can be digital to be transmitted easily. The goal is to extract all the relevant information from the final script that is wanted on the production breakdown board. Although it may vary with each film, some basic data is always required: the scene number, the location, a brief description of the action, time of day, estimated shooting hours, number of script pages, cast, extras, props, costumes and any other information that will affect scheduling.

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Whether a scene is shot in an interior or exterior location is important to know to determine what type of lighting is required and even what kind of 'film' must be used. This logging process can be completed during pre-production, and the supervisor can start it as late as the day before principal photography begins. Regardless of whether the scripty is brought on to do the script breakdown in conjunction with the director (the way the big boys play) they will need at least one day of pre-pro, and one day of wrap-up after shooting to do their job.

Ideally, if you want to play with the big boys, a scripty worth anything will come in in pre-pro and help break down the script with the DP and Director into a shooting script. Then the scripty supplies the producers with accurate page, scene and set-up counts, so when the daily reports come in - the producer can see how many pages, set-ups and scenes were shot and if we are on time and budget, which makes everyone more comfortable (true story).

The Devil Is in the Details

On the set, the scripty will also fill in continuity sheets. These are additional forms that will assist the editor in matching cuts and assembling the film. They ask for specific technical information, such as the take number of each scene, the magazine/camera roll or data card, the lens, the f/stop and the filter that are being employed. There is also the need to keep track of the sound and the action running times, so a stopwatch is a fundamental prop for the script supervisor. Actions can be described by a simple catchword or by a brief sentence, such as "red plane flies by tower." Camera directions and shot sizes have to be recorded, too. In order to do that, it is important to know common abbreviations used most frequently in continuity scripts. For example, WA means "wide angle," MCU "medium close-up," and CRBG stands for "camera right background." Although many other abbreviations for the same terms are possible, these are the most popular and can be found in any film production textbook. Personally, I like to provide a thumbnail sketch with the slate #'s and descriptions.

The completed continuity sheets are given to the editor during post-production. Each filmed sequence is arranged in order to achieve a sense of wholeness and logic. All the notes taken by the supervisor are crucial to achieving this goal, and the director relies heavily on them. During actual filming, the entire project is in her hands, but in post-production, the director has to work with what has already been shot, and it should be error-free. It's too late to make any corrections when filming is over.

Bad continuity jobs can be seen in films every day. Some are more obvious than others. A cigarette can be half smoked in one take but just lit in another. Smoking, drinking and eating are actions that require particular attention because they are continuous and difficult to cut and match.

To summarize, the script supervisor is responsible for keeping a record of the particulars of each completed shot, and her notes are fundamental to the editing process. If you are not extremely detail-oriented or if you don't work well under pressure, script supervising is not for you. If you think you can do it, grab your stopwatch and prepare your forms. Also be prepared to work very long hours, on-set the script supervisor doesn't usually get a break while a scene is being lit or dressed or rehearsed. They are catching up on paperwork or informing the crew of mismatched lighting, props, helping the actors with their lines or letting the office know if we are on schedule or if there is a problem.

All in all it is a fantastic way to learn every aspect of film production - because on-set, you're responsible for it! Or as I like to say, 'I can't make a mistake, because if I do, it's etched in Ektachrome.'

PRE-PRODUCTION

- Script Breakdown
- Scene Count
- Page Count
- Continuity report
- Wardrobe and Prop summary
- Report delivery
- DP shot list
- Reading notes

PRODUCTION

- Shot List
- DP cameras
- 2nd unit
- Set shots
- Line reading
- Rehearsals
- Slate
- Stopwatch
- Video village
- Shot Notes
- Daily reports

POST PRODUCTION

- Turn in book:
- Original Marked up script.
- Chronological scene report list.
- Production totals

31 CONTINUED:

31

CARTER

Hello, darlin'.

Edward and Carter, dressed in racing suits, stand beside the Mustang and a souped-up Dodge Challenger.

Carter continues to stroke the hood.

EDWARD

You gonna cop a feel or drive it?

CARTER

We're just getting to know each other.

Carter slips into his car, Edward into his.

If scene keeps rolling it is an running pick up or RPU

Pages/Scenes are counted in 1/8 page increments

*
*
*

32

INT. MUSTANG - DAY

32

CARTER ADJUSTS THE HELMET-MIC IN FRONT OF HIS MOUTH. WITH THE KEY ON HIS SHELBY KEYCHAIN, HE STARTS IGNITION ON THE MUSTANG.

CARTER

You sure we're cleared for this?

The CHALLENGER comes to life, WHINING like an aircraft engine.

EDWARD (V.O.)

TK2 Of course we're cleared for it. And what if we weren't?

CARTER

Just checking.

Both cars pull onto the track.

33

OMITTED

33

&

34

&

34

35

INT. MUSTANG - DAY

35

IN THE MUSTANG, Carter is in seventh heaven behind the wheel.

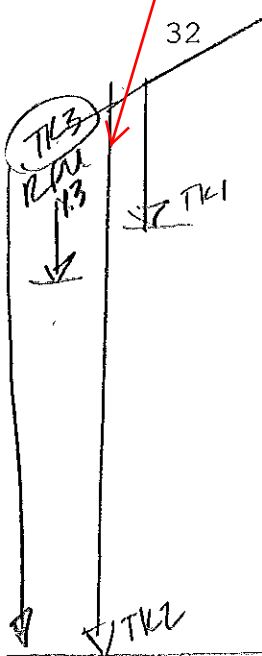
36

EXT./INT. CHALLENGER/MUSTANG - DAY

36

The Challenger quickly pulls even with the Mustang.

(CONTINUED)



3/8

1/8

36

CONTINUED:

36

EDWARD
C'mon, tap it, baby. Let's see
what she's got.

*

CARTER
Oh, we're doing just fine.

*

EDWARD
You sound like a guy going to the
junior prom.

*

*

*

CARTER
You sound like someone looking for
an ass whuppin'.

EDWARD
Ass whuppin'? You got nothing.

CARTER
I got enough for you, sonny Jim
dangling.

5/8

Inserts are
separate scenes
and noted as 1/8
and insert on
scene breakdown
sheet

INSERT - CARTER'S FOOT

*

Hitting the GAS.

* 1/8

37

OMITTED

37

38

EXT. RACE TRACK - DAY

38

*

MUSTANG ZOOMING ahead of Challenger.

*

38A

INT. CHALLENGER - DAY

38A

*

Edward -- reacting to the challenge.

*

INSERT - EDWARD

*

Hitting the GAS.

*

38B

EXT. RACE TRACK - DAY

38B

*

The Challenger pulling even with the Mustang.

*

38C

INT. CHALLENGER - DAY

38C

*

Edward -- looking over to Carter.

*

(CONTINUED)

49

TK1 - N/G

~~TK2~~ - CAM.

TK3

48 CONTINUED: (2)

48

CARTER

Edward, you're strong, but you're not that strong.

(beat)

When Rachel left for college there was a hole. There was no more homework, no more Little League games, recitals, school plays, kids crying, fights, skinned knees. For the first time in forty years, I looked at Virginia without all the noise, without all the distractions, and I couldn't remember how it felt when I couldn't walk down the sidewalk without holding her hand. She was the same girl I fell in love with. She hadn't changed, but somehow everything was different. We lost something along the way...

Edward nods slowly, affected by Carter's clarity.

CUT TO:

AW
MOS

49
thru
49C

EXT. SERENGETI (SERIES OF SHOTS) - DAY

49
thru *
49C *

EDWARD AND CARTER SCREAMING INTO THE WIND.

Their heads protrude through the sunroof of a Land Rover as they make their way past animals and beautiful vistas.

4 SCENES
C →
2/8 Pgs

OVER THE SHOTS (49, 49A, 49B, 49C) of these vistas, we HEAR:

*
*
*
*
*
*
*
*

CARTER (V.O.)

I was very pleased when Edward conceded in our argument over item #9 on his list: 'Hunt the Big Cat.' Of course he did insist on discharging a few rounds from the big gun.

50 EXT. SERENGETI - DAY

50 *

Carter leans casually against the Land Rover. In the f.g., Edward pointing his rifle in the air, FIRES off a SHOT. The recoil sends him sprawling to the ground.

*
*
*

CARTER (V.O.)

One proved to be enough.

*
*

51 OMITTED

51 *

52 EXT. AFRICA - SUNSET

52

The sun is setting on this beautiful spot on the plains.
Tents have been set up near a grove of trees.

CARTER (V.O.)
Chamblerlain or Russell?

EDWARD (V.O.)
Chamberlain.

CARTER (V.O.)
Please.

2/8

52A INT. TENT - CONTINUOUS ACTION

52A

Edward and Carter are playing gin.

EDWARD
Wilt Chamberlain scored one
hundred points in one game and
averaged over fifty points for an
entire season.

CARTER
Bill Russell won eleven NBA
championships.

(CONTINUED)

Script software will do page counts - but it is always more accurate to break it down by hand. Especially in revisions where entire pages will be added for small scenes

52A CONTINUED:

52A

EDWARD

Chamberlain got 55 rebounds in one game. Against Russell.

CARTER

Eleven championships.

EDWARD

Chamberlain led the league in scoring seven years in a row. He led the league in rebounding eleven times. He even led the league in assists one year. Just 'cause he wanted to.

CARTER

Watch my lips... Eleven championships.

EDWARD

Wilt Chamberlain slept with twenty thousand women. And he did it without Bob Cousy, K.C. Jones, or John Havlicek.

CARTER

(lays down his cards)

Two.

Edward throws his cards down on the table in disgust.

DISSOLVE TO:

53 EXT. THE GREAT PYRAMID OF KHUFU - DUSK

53

Bathed in the glow of the evening sun, Edward and Carter arrive at the top of the pyramid and sit down on a stone. They take in the endless expanse of desert below.

CARTER

Did you know the only dog ever to be struck by lightning was here in Egypt?

EDWARD

I wish I had met you before we were dead.

Edward takes the list out. He crosses off "SEE THE PYRAMIDS."

(CONTINUED)

WARDROBE OUTLINE

TITLE: _____ TIME BRKDN: _____

DIRECTOR: _____ DATE: _____

Scene #'s	Sets	Date Shot

CHARACTERS

_____	_____
_____	_____
_____	_____
_____	_____

DAILY PROGRESS TOTALS

TITLE: _____

PROD. # _____

DIRECTOR: _____

DATE: _____

SHOOT / CALL	WORK DAY
1 ST SHOT	SC'S COVERED
LUNCH	WILD TRACKS
1 ST SHOT	RETAKES
DINNER	REMARKS
1 ST SHOT	
CAM. WRAP	
SND. WRAP	

Completed Scenes				Partial Scenes			
Scene	PG. Count	Timing	Setups	Scene	PG. Count	Timing	Setups

Total Pages:

Total Time:

Total Setups:

	Scenes	Pages	Minutes	Setups
Total Script				
Added				
Deleted				
New Total				
Shot Prior				
Shot Today				
To Date				
To Do				

SCRIPT SUPER DAILY EDITOR LOG

PAGE _____ OF _____

TITLE: _____ TLATE: _____
DAY OF FILMING: _____ OF _____ CREW CALL: _____
DAY OF WEEK: _____ FIRST SHOT: _____
PRODUCTION CO: _____ LUNCH: _____
DIRECTOR: _____ FIRST SHOT: _____
CAMERA: _____ DINNER: _____
SET(S) _____ FIRST SHOT: _____
WEATHER: _____ WRAP: _____

SetUp Description	CR	SR	Print	Slate/Notes	Time code/Lens
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SCENE

SCENE

SCENE

SCENE

OTHER NOTES:

Time Code	Roll	Scene	Take P	Snd	Time	Lens	Shot Desc	Comments
-	32	11a	5/10	11	22.77		m/sh R&R	At darts see notes
		11ab	-		-		mos	Series no details cu on bullseye
		11da	2/3		14.20		Ryan m/sh	Before he leaves see notes
		11b	2		26.16		M 2 sh	foosball
		11ba	3		25.19		Cu ryan	Foosball see notes
		11bb	1/2		29.03		roz	Foosball see notes
		11bc	2		35.40		score	Foosball (series) x4
		11d	7		1.24.13		2 shot	At table see notes
	12	12	1/4	5	24.69		Jen @ door	fantasy
	26	13	1	10	-		Cu door	No details MOS
	35	14	1	14	34.86		e/w/s	Series (no dial) x3
		14a	1		2.13.34		3 shot	Series (x6)
		14b	1		1.28.17		Cu hand	Series (x6)
	26	15	3	5	12.11		Ots to Jen	See notes
	16	16	4	7	8.73		m/cu jen	w/ roz
	12	17	5	5	21.33		2 shot	See notes
		17a	1		-		insert	Micro MOS no details
	16	18	2	7	1.53.57		2 sh	Roz jenny
		18a	2		2.03.90		2 sh	Diff action of series as tk 3 see notes
		18b	3		1.48.96		Cu jen	See notes
		18c	1		51.13		insert	Ashtray mos
		18d	1		1.06.07		insert	Phone mos
	16	19/20	4	7	43.21		w/s pan	
		19a	2/5		25.43		m/sh	See notes
		19b	4		22.20		2 sh	Roz and jen
	29	21	5	9	24.96		m/sh	Brice cut around hat logo
		21a	1		-		cu	Series on drawer no details
	15	22	4	6	34.08		m/sh	brice
		22a	1		2.15.23		e/cu	Series on smoke/jen
		23	3		42.37		w/s	Follows action see notes
		23a	2		41.09		cu	Roz h/h
		23b	3		46.81		Rev. on	Brice h/h

Time Code	Roll	Scene	Take P	Snd	Time	Lens	Shot Desc	Comments
	16	24	6/7	7	16.91		W to M	Roz enters (prop not great)
	15	25	3	6	23.22		w/s	Roz upstairs (none great)
		25a	2		43.60		cu	Roz series (x2)
		25b	1		1.14.16		m/cu	Bag toss insert (x8 series)
		25c	3		19.75		m/sh	On mike
	22	26	4	8	18.00		2 sh	Jen / brice
	25	27	7	9	28.37		m/cu	Roz cries
	22	28a	3/4	8	26.78		wide	Jenny's leg in door see notes
	25	28	3	9	34.03		wide	Brice enters
		28a	2		29.90		Up/sh	On brice
		28b	2		26.97		Cu/ots	Move off roz to mike
		28c	2		26.47		Cu mike	For last line of dial
	2	29b	2	2	40.53		wide	On couch/floor
		29e	2		2.35.11		rpu	Cu on phone use #4 in series
		29f	2		25.69		texting	Couch guy
		29a	-		26.16		inserts	On table- mos
		29c	3		21.13		cu	Floor to chair
		29d	-		40.46		series	Mos cu phone text message
	7	30	6	3	23.51		m/sh	
	16	31	3	7	38.82		m/sh	See notes covers surrounding sc's
		31a	1		58.76		cu	Series x3 covers 33
	24	32	2	9	28.40		m/profile	
		32a	1		-		Cu prof.	Series no time
		32b	1		-		u/sh brice	Series no time
	7	34	4	3	19.87		m/sh	
	12	35	3	5	1.11.66		m/cu	Retake misslate
	7	36	2	3	38.93			
		36a	2		38.31		m/oversh	
		36b	3		19.41		¾ cu	See notes
	2	37b	4	2	16.11		wide	
		37c	1		10.00.00		series	Insert # 5 best
		37a	2		54.93		Insert cu	Phone no slate
	5	38		3	33.72		w/sh	See notes
		38a	1		58.58		Series cu	Shoes See notes

Time Code	Roll	Scene	Take P	Snd	Time	Lens	Shot Desc	Comments
	5	38b	-	3	31.74		Clock cu	Mos series
	3	43a	4	2	20.45		w/ mike	See notes
		43b	2		20.74		Cu mike	From above
	2	44a	2	2	16.37		wide	
		44b	3				Rev cu	See notes
		44c	-		3.23.86		inserts	Series mos x5
		44d	2		10.44		m/cu	
	3	45	4	2	1.40.77		w/sh	Guy on floor ** see last page
		45a	1		1.25.28		m/cu	Sound not great
		45c	2		1.00.30		m/sh	
		45b	3		14.67		Up/sh	mike
		45e	3		32.36		w/sh	To brice door
		45f	2		19.30		cu	couch
		45g	1		57.72		w/sh	cleaning
		45h	-		27.59		cu	Inserts cleaning rpu see notes
		45j	1		9.15		cu	ashtray
		45k	1		10.65		cu	Insert pot
		45L	2		10.30		cu	bong
		45M	4		11.10		2 sh	Cut around boom
		45N	3		9.03		2 sh	
		46	3		12.20		w/sh	entry
		47a	7		40.83		3 sh	
		48a	4		43.50		m/w/s	
		48b	-		-		insert	Fridge series #7 best
		48c	4		37.18		2 sh	
	7	49	5	3	14.70		Angle dn	From stairs 2 shot
		50	4		22.47		m/cu	
		51	3		14.89		¾ cu	See notes goes into 53
		53	2		9.95		m/cu	See notes on coverage of scenes
	5	54	1	3	12.50		m/ 2 sh	
		54a	1		11.03		On bed	
		54b/56	2		22.36		M 2 sh	
		54c/58	2		43.68		cu	Rpu as marked #2 best
	7	55	2	3	18.95			

Time Code	Roll	Scene	Take P	Snd	Time	Lens	Shot Desc	Comments
	7	57	8/10	3	16.44		M 2 sh	blindfold
		59	2		15.34		m/cu roz	
	5	60	4	3	39.71		m/cu	
	7	61	3	3	13.87		m/cu	
	5	62	4	3	15.15		m/cu	
	7	63	1	3	43.41		cu	Series later better
	6	64	3	3	21.86		m/cu	
	7	65	2	3	7.33		m/cu	Tighter shot
		66	3		5.03		m/2 sh	Cut around her shorts
	14	67	2	6	12.45		2 sh	
	7	68	1	3	1.15.17		h/sh	Series static x6 last best
		69	3		21.05		2 sh	Wild sound at tail
		70	1		57.69		2 sh	Series last best (x6)
	14	71	3	6	1.01.36		M 2 sh	
		71a	3/4		46.95		Cu 3/4	See notes
	4	72	2	2	31.15		3 sh	
		72a	4		49.63		Rev. m/cu	
	25	73a	3	9	15.93		Roz pov	
		73	1		1.12.67		m/s	Series x5
	4	80	2	2	2.19.52		3 sh	Covers 82
		80a	1		2.20.69		tighter	Same angle as 80
		80b	1		2.05.23		cu	roz
		80c	2		2.37.16		Rev Ots to lauren	
	24	81	4	9	10.40		pan	See notes
	5	83	4	3	1.49.40		m/w/s	See notes rpu
		83a	6		29.61		2 sh	
		83b	4/5		37.09		u/sh	Brice see notes
		84	7		34.81		w/s	
	6	83c	2/3		2.00.17		2 s.ups	See notes
		84a	3/4		44.16		m/upsh	See notes
		84b	1/2/3		-		3 series	Inserts of each lead w/ coke
	8	86/88	4	4	3.29.78		w/sh	See notes
		86a	4		2.58.17		w/sh	Next hand
		86b	4/5		1.27.23		m/sh	See notes

Time Code	Roll	Scene	Take P	Snd	Time	Lens	Shot Desc	Comments
	9	86c	3	4	8.19.02		h/sh	Brice rpu as marked
		86d	1		10.36.21		Rev h/sh	Mike rpu as marked
		86e	2		18.72		chips	Brice dial series
		86f	1		7.19		All in	More cu of brice action series
		86g	1		-		cu	Table- mos see notes
		86h	1		-		cu	More table spread MOS
		86j	1				Series	X3 mos
		86k	1				series	X3 mos (3 good)
								Series of inserts on pocket cam follow none slated (4 shots – mos)
		86L	1				series	'aces' mos
		86m	1		1.13.90		series	1- pan 2- static see notes
	12	87	1	5	42+		series	Sweep across kitch. MOS
	13	89	1	5			2 sh	Night series 3x
	9	90	6	4	1.19.31		w/4 sh	See notes covers 92 more of 90
		90a	2		-		On mike	Roz dial no time rpu as marked
		90b	3		1.20.07		Rev brice	rpu as marked
		90c	2		56.67		3 sh	
		90d	1		44.47		series	Mos insert on hands/cards
	17	91	2	7	37.28		h/sh	Series x2
	12	93	5	5	55.47		m/cu down sh	Rpu as marked
	10	94	5	4	54.32		wide	tracking
		94a						See notes for cuts and cu inserts
	13	95	1	5	38.92		2 sh	Series x3
	10	96	3	4	49.85		wide	
	9	97	3/4		1.46.95		w/sh	At table see notes
		97a	4		2.20.30		3 sh	
		97b	2/3		50.64		Ots to mike	See notes
		97c	2		19.17		master	Mos of cards series
		97d	?				m/sh	Mike stands see notes
	13	98	1	5	1.22.79		m/cu	Series x4 – 4 best
	10	99	6	4	33.97		m/wide	Reaction from table
		99a	1		1.17.37		cu	For dial series
		99b	1		1.41.01		Pan cu	series

Time Code	Roll	Scene	Take P	Snd	Time	Lens	Shot Desc	Comments
	13	100	2	5	49.03		Ext night	2 sh series x3
	14	101a	1/2	6	11.41		2 sh	Plus wild sound
	17	101b	4	7	54.89		2 sh	
		101ba	3		44.20		Ots to roz	Dial on guy not great
		101bb	3		38.37		Ots to guy	Rpu cut around tail + head
	14	102	3	6	27.01		wide	Wild sound on brice at tail
		102a	4		18.80		m/cu	Ann drops in
		102b	1		58.17		cu	Insert controller series x3 (train horns)
		102c	-		-		On dog	Mos no slate or time
		102d	3		31.49		3/4 to roz	
		102e	3		24.63		Rev ang	cu
	7	103	3/4	3	41.27		tracking	W roz see notes
	18	104	1/3	7	31.63		M 2/sh	See notes
	14	106a	3	6	1.47.86		m/2 sh	Over couch see notes
		106aa	2		1.59.55		Cu jen	Rpu as marked
		106ab	2		1.46.31		Cu roz	Rpu/BOOM as marked
		106b	1/3		2.04.07		w/s	
		106ba	1/2		2.01.47		2 sh	
		106bb	2		1.37.76		On jen	
		106bc	1/5		1.17.84		Rev on jen	Mower noise thruout
		106bd	2		1.26.31		Cu roz	reaction
	5	107	2	3	6.77		m/sh	On purse
	6	107a	2		25.20		m/sh jen	
	16	108	2	7	24.49		w/s	
		108a	1		24.67		Cu kiss	
	35	109		13			e/w/s	No dial series x6
		109a	2		1.13.76		W to Mcu	covers 113 series as they get closer
		112	1		1.27.16		m/sh	Series x5
		112a	1		1.53.18		Wide/up	Series x3
		112b	2		1.11.48		Cu kiss	Series x2 #2 good
		112c	1		1.29.94		wide	On curb series no dial
	14	114	6	6	1.38.35		w/3sh	
		114c	1		1.34.77		m/sh	See notes
		114d	2		1.59.01		cu	Parker rpu as marked

Time Code	Roll	Scene	Take P	Snd	Time	Lens	Shot Desc	Comments
	12	114e	1	5	15.90		M @ stairs	
		114b	2		11.87		2 sh	Parker/lee
		114ba	1		31.86		m/split	Screen effect series x2
		114bb					cu	Lee series x3
		114bc					m/cu	Parker series x3
	5	114aa	1		9.99		2 sh	Split screen
		114ab	4		14.93		2 sh	Split screen
		114ac	2		7.39		m/sh	
		114ad	2		11.84		m/cu mike	
	12	115	1+	5	40.61		m/wide	See notes on takes
	16	116	3	7	24.28		m/w/sh	Covers 118
	12	117	4	5	41.13		m/3 sh	
		120	2		50.12		wide	Ext by. Series x3
		121	5		46.95		m/wide	See notes covers thru 1125
		121a	3		16.18		Cu roz	
	29	124		9				Use 21/21a
	17	127d	2/4	7	34.50		m/w/s	See notes parker
		127	4		1.12.59		2 sh	On couch
		127a	1		1.08.86		Cu mike	
		127b	2		1.01		Cu roz	
		127c	1		18.32		cu	controller
		127e	1		6.63		cu	football
	23	128	6	9	18.69		Side shot	
		129	3/5		28.93		M 3 sh	Covers 130a
		129a	1		18.29		Cu finger	Series x3
		129b	2		42.30		3/4	Mike roz
		129c	3		29.05		Rev cu	W cat
	17	130b	2/3	7	16.89		wide	Parker action
		130ba	3		17.66		cu	
	23	131	1	9	1.55.69		m/cu	Series girls move into frame
		131a	4		1.14.57		Ots to	girls
	18	132	1	7	16.16		m/2 sh	Roz mike cat
		132a	2		22.70		Cu roz	
		132b	1				Cu mike	Cat series x2

Time Code	Roll	Scene	Take P	Snd	Time	Lens	Shot Desc	Comments
	23	133	2	9	52.67		m/2sh	
		133a	2		17.13		cu	series
		133b	4		54.53		m/cu	brice
		133c	2		1.01.41			New angle on brice
		133d					cu	Girl at door series x12
		134	2		52.12		wide	Roz and mike on couch 4 girls
		134a	1		28.77		Rev. cu	
		135					Ots brice	series
		135a					Cu gun	series
		135b	4				m/sh	Series brice w gun exits off
		135c	2				upsh	To head series x2 rpu
	17	136	4	7	35.45		Master w	3 sh
		136a	2		28.93		Move w	Brice cu
		136b	2		53.59		Cu mike	cat
		136c	2		20.56		Roz prof	
	13	137	3		20.17		m/sh	Brice enters
	18	138	5	7	24.32		m/cu	
		139	3/4				wide	See notes (takes broken up)
	31	146	6	11	18.07		wide	Wild sound for dial
	33	147	1/2/4	12	28.10		master	See notes shot thru 150 MOS
		147a	1		18.89		m/2	MOS parker bit
		147b	3/4				med	Cell guy to cell girl series (ins 150)
		149					cu	MOS ins on jello shots
		150	1/2				cu	Girl and guy text inserts
		151a	4		24.13		Cu mike	MOS
		151	2		19.13		master	Wide see notes
		151b	1		48.71		Pan w	Party crown by.
		151d					insert	Cu PP ass no time
		151c	3		15.03		2 sh	Tilt up
	30	152a	3	11	3.14.62		master	Shot thru 153 see notes
		152ab	2		26.69		Med 2sh	
		152ac	4		2.47.15		m/cu	Near perfect dial rpu as marked
		152ad	1		3.51.89		cu	See notes
		152ae	2		3.44.48		2 sh	extras

Time Code	Roll	Scene	Take P	Snd	Time	Lens	Shot Desc	Comments
	30	152af	2/4	11	3.10.57		react	See notes
		152ag	1/2				react	See notes tighter
	34	153		12			Series w	MOS Mike going up/down
		153b	1		20.16		M 2sh	Roz Jen MOS
	19	154d		8			Series mos	Over brice cups (in order of game)
		154e					2 cups	Brice side MOS
		154f					Front an	Full rack MOS
		154g					m/cu	Over mikes cups in order MOS see notes
		154h					2 cups	Mikes side
		154k					ecu	Shot in over
		154L					ecu	Side ang bounce ins (diff. Speeds)
		154	3		1.24.81		master	Wild lines after
		154a	3		1.32.95		mcu	
		154b	2		1.38.20		Rev on	brice
		154aa	3		4.06.04		wide	2 nd half of sc
	20	154ab					roz	See notes (shot beat x beat)
		154ac					m/sh	See notes shot beat x beat roz mike
		154ad	2		1.38.03		tighter	Same as previous
		154ae	2		3.03.21		rev	Brice's side
		154af	1		8.46.10		tighter	See notes
		154ag	2		2.57.50		cu	Brices side
		154ah					Jenny m	Series as marked
		154aj					Jen cu	Series as marked
	21	155	2		1.17.50		master	2 nd half of game
		155a					Brice side	See notes
		155b					ecu	See notes
		155c	2-4				m/cu	Splash see notes
		155d	1		1.11.91		Rev on	mike
		155e	2		1.33.01		wider	See notes
	22	155f	1		1.11.47		Cu mike	
		155g	1		1.17.82		Cu jen	
		155h	1		7.39		Cu chair	reaction
	34	156	2	12	1.07.34		Cu mike	See notes
		156a	1		1.01.14		wide	On band



Camera Line



(Optional) Click point in script where line action occurs

The sun beats down on a vast ocean of sand that could be the Sahara. The only sound is the POUNDING of the two distant riders on HORSEBACK as they approach from the horizon.

Clear All

Clear From Here Down

On Camera

Off Camera

Dirty

End Line

Eyeline Camera Left

Eyeline Camera Right

Don't Use Starting Here

Don't Use Ending Here

Take Starts Here

Take Cuts Here

Cross Axis

Cancel Line Drawing