

There is a LOT of Info in this Shot List

If any of it is unclear, PLEASE ASK!
I'm here for you!

You can ALWAYS contact Mr. Josh here:
lajoshevans@yahoo.com
Text/Call me at (818) 749-0103
(TEXTING is the fastest way to reach me)

(*PLEASE refer to the “**AOTC Filming Guide**” on Mr. Josh's Documents Page for a clear definition of Medium Close Up, Close Up, Medium Long Shot, etc.)

HAVE FUN!!!

FILMING NOTES & REMINDERS

FILM EVERYTHING IN LANDSCAPE / HORIZONTALLY

-No vertical shots!!!!!!

AVOID BACKLIGHT:

-Remember to make sure that there's no sun or strong light directly behind you!

ALL SCENES ARE FIXED CAMERA SHOTS:

-No handheld stuff. Use a tripod, or set up your camera on a steady surface.

-DO NOT do any selfie filming!!!!! Don't do it!!!!!!!!!!

CAMERA:

-Please DO NOT use your laptop or desktop's built-in camera. Usually, their filming capabilities are pretty terrible. A newer phone works great!

SOUND:

-Pay attention to the room that you're filming in – the larger the room, the more chance there will be for all your dialogue to have an echo. Try to find a place that is “cozy”, with normal ceilings, carpet/rugs, lots of stuff in it to soak up extra sound (including any echo).

-Think about DISTANCE to camera. The further you are away from the camera, the further you are away from the microphone, so the LOUDER you'll have to talk!

-Make sure there's nothing else in the sound background when you're filming (i.e. traffic, leaf blower, music, airplane, pets, other family members)

-If you want to use a separate microphone (GREAT!), but just make sure that we don't see it in the shot.

EYELINE:

-Please pay attention to your individual character's notes regarding eyeline! It can often change repeatedly in the middle of a scene. (*EYELINE is where your character is looking while saying your lines*)

-NO PROFILE!! If I need you to look Camera Right or Camera Left, please have them look just SLIGHTLY in those directions... NO PROFILES!!

NO OVERLAPPING DIALOGUE:

-Whoever you get to read the other characters' lines in your scene, make sure that you never overlap on each other's dialogue. I need **clean audio** of ALL of your lines!

HOLD! HOLD! HOLD! HOLD! HOLD!!!! HOLD!!!!!!! HOLD!!!!!!!!!!!!!!!

-Wait one second AFTER you press Record, and BEFORE you start your scene.

-HOLD whatever moment you are in when you come to the end of any cut before you actually stop Recording. There's nothing more frustrating than to try to edit your brilliant acting, but you didn't actually record the last syllable of your last word... and I can't use it :(Additionally, if the take was brilliant, but you start cracking up immediately after... often times I can't use it!

LABELING

-Please label all of your files before sending to me! Even if it's just “Sofia01”, “Sofia02”, “Sofia03”, it will help me sort things out!

SETTING:

We want to try to make your background look as appropriate to the scene as possible. I've listed your individual scenes below. Take time to really think about WHERE would be a good place to film. It needs three main components:

1. Good Lighting
2. Ability to give you great sound
3. Match the story (i.e. make sense for the script!)

This Shot List is intended to be used WITH the script, and not on its own

SHOT LIST

*PLEASE refer to the “**AOTC Filming Guide**” on Mr. Josh’s Documents Page for a clear definition of Medium Close Up, Close Up, Medium Long Shot, etc.

BELLHOP:

BELLHOP LOCATION #1, INTERIOR HOTEL LOBBY, BEHIND THE FRONT DESK:

1. Voice-over

-Go ahead and set up for Shot #2. Then take a few steps away, and record your VO lines. Don’t worry what’s *visually* recorded, as I’ll just be using the audio: “I’m coming! I’m coming! Please don’t hang up! Please don’t hang up!” And feel free to improvise these lines and make them sound realistic. (pg 1)

2. Big Close Up / Extreme Close Up

-Split Camera Center with the phone and your face on the counter/table next to the phone, as if you had just ran in and *dove* for the table with the phone on it.

“Hello? ...Hello?” (pg 1)

-Widen your shot just a tad, get a good shot of the phone by itself, and film 2 Insert Shots:

1. Your hand picking up and hanging up the phone (It’s preferable if your body was in the shot as well)
2. The duster dusting the phone (Still have your body in the shot, but someone else should be doing the dusting. Please don’t film their hand) (pg 2)

3. Medium Long Shot / Medium Shot, Camera Center

-Standing up into frame (Camera Center), still holding phone, “Ugh!! They hung up.” Then hanging up the phone below you, outside of the frame. (pg 1)

4. Medium Shot / Medium Close Up, Standing SLIGHTLY Camera RIGHT

***Eyeline*: Mrs. Lutz is Camera LEFT

-NO PROFILE when talking to Mrs. Lutz!

“I’m the only one here...” to “I’m running around like crazy...” (pg 1)

5. Same Set-Up as Shot #4 - #7

***Change Eyeline*: Mrs. Lutz is now Camera CENTER (straight at the camera)

-Position yourself more Camera CENTER as well.

“Obviously you’re new here...” to “You’re no help at all!” (pgs 1-2)

-When phone rings on pg 2, your Eyeline for the phone should put the phone on the counter/table right in front of you, but we don’t see the phone itself.

-Make sure you film an Exit Camera RIGHT (pg 3)

6. Same Set-Up as Shot #4 - #7

***Change Eyeline*: Mrs. Lutz is now Camera RIGHT and sitting until “Be my guest” (pg 8)

-Enter from Camera LEFT, and land slightly Camera LEFT for this scene

“Can you please turn that down.” to “Thanks” (pgs 7-8)

-Be sure to pay attention to the stage directions on page 8

-Have someone off-screen use their hands on screen to fix your bow tie. This might mean that you have to shift Camera RIGHT a bit, and that’s ok! Just so long as we don’t see much more than the hands and a little bit of forearm for whoever is fixing the bow tie.

-Exit Camera LEFT (pg 8)

(BELLHOP CONTINUED)

(BELLHOP CONTINUED)

7. Same Set-Up as Shot #4 - #7

- ***Eyeline*: Mrs. Lutz is Camera RIGHT and standing
- Remember: NO bow tie
- Enter from Camera LEFT, and land slightly Camera LEFT for this scene
- “What a night!” to “Mr. Shakespeare, you say that you need...” (pgs 13-15)
- Have someone off-screen toss your bow tie at your chest (pg 14)
- ***Eyeline*: Ms. Shakespeare's VO/Entrance is Camera CENTER (pg 14)
- Once Ms. Shakespeare enters the scene, shift Camera RIGHT (pg 14)
 - Maybe on “Ms. Shakespeare!” (your last line on pg 14)
 - Ms. Shakespeare will be Camera LEFT for this scene, so change your Eyeline
- After your final line, be sure to hold for five seconds, so I have something to fade out on

BELLHOP LOCATION #2, INTERIOR SOOTHSAYER'S HOTEL ROOM DOORWAY:

8. Medium Shot, Standing Camera CENTER in the Hotel Room Doorway

- ***Eyeline*: Straight at Camera. Dead King Hamlet is standing, and Soothsayer is sitting
- “Here are the oranges...” to Bellhop's Exit (pg 3)
- Please film your knocking from the other side, so I can use the audio!
- Make sure we see the bag/bowl of oranges
- You're the only shot of the canoli we see, so make sure we see you *take* one from off-screen

BELLHOP LOCATION #3, INTERIOR STEVE'S HOTEL ROOM DOORWAY:

9. Medium Shot, Standing Camera CENTER in the Hotel Room Doorway

- ***Eyeline*: Straight at Camera. All the villains are standing.
- Remember: NO Bow Tie
- Start with a shot of you politely opening the door and knocking at the same time
 - None of the villains notice you at first
- “Excuse me?...” to Bellhop's Exit (pg 12)

MRS. LUTZ:

MRS. LUTZ LOCATION #1, INTERIOR HOTEL LOBBY, BEHIND THE FRONT DESK:

1. Medium Shot / Medium Close Up, Standing SLIGHTLY Camera LEFT

- ***Eye Line*: Bellhop is Camera RIGHT
- NO PROFILE when talking to Bellhop!
- Enter the frame from Camera LEFT as you're saying your first line
- “Maybe if you would've...” to “It's just a hotel, Kid.” (pg 1)

2. Same Set-Up as Shot #1

- ***Change Eyeline*: Bellhop is now Camera CENTER (straight at the camera)
- Position yourself more Camera CENTER as well
- “That was a wonderful history...” to “...Oh I love this movie” (pgs 1-2)
- When phone rings on pg 2, your Eyeline for the phone should put the phone on the counter/table right in front of you, but we don't see the phone itself.
- Bellhop will Exit Camera RIGHT, so your Eyeline will shift SLIGHTLY Camera RIGHT as he leaves and you say your line “Have fun, kid.” (pg 3)
- Start to move and look around a little bit for the remote, heading towards Camera RIGHT as you say your line “Now where's that remote?” (pg 3)

(MRS. LUTZ CONTINUED)

(MRS. LUTZ CONTINUED)

3. Medium Close Up, Sitting Behind the Front Desk, Camera RIGHT

- This should be a different ANGLE than Shots 1 & 2
- Enter into frame by sitting down, grab the remote, and turn on the TV (pg 3)
- Make sure that we see the remote before you turn on the TV! (pg 3)
- “Oh, I love this movie” (pg 3)
 - Eyeline for the TV will be Camera LEFT
 - But different than where you'll talk to Bellhop in the remaining scenes
- Give me 10 seconds of you watching the TV, so I can fade out on you (pg 3)

4. Same Set-Up as Shot #3 - #5

- ***Change Eyeline:* Bellhop is now Camera LEFT, and standing
 - You're still watching TV at the beginning of the scene
 - Lazily leaning on the counter, maybe chin in your hand(s)
- “It's okay, it's kind of predictable” to “Can I fix it?” (pgs 7-8)
- Stand and cross to Camera LEFT to fix the bow tie.
 - Reach your hands out (Camera LEFT) so that they are off-screen
 - Be sure to pay attention to the stage directions on page 8
- “Ha. That's funny, cuz...” to “Lots of yelling” (pg 8)
- Cross back to your chair and sit back down for your last few lines.
 - Feel free to Walk & Talk
- “And the elevator is on the fritz” to “Good luck” (pg 8)
- FYI, Bellhop is exiting Camera LEFT
 - Make sure we see the remote in your hand when you turn the TV back on (pg 8)
 - Should already be sitting for your last line, “Oh, I love this show!” (pg 8)
 - Give me 10 seconds of watching your TV show so I can fade out on you

5. Same Set-Up as Shot #3 - #5

- ***Eyeline:* Bellhop is Camera LEFT, and standing
 - You're still watching TV at the beginning of the scene
 - Lazily leaning on the counter, maybe chin in your hand(s)
- “I found your bow tie” to “Fiiiiine” (pgs 13-14)
 - Make sure we see the bow tie once you first offer it (pg 13)
 - Keep it up and in frame until you toss it to the Bellhop (pg 14)
 - Toss the bow tie Camera LEFT, at a level that would hit Bellhop in the chest (pg 14)
 - Be sure that it leaves the frame completely
 - When pointing at the fallen tie, point at a spot that would be in between you two
 - Be sure to go down to get the tie at the spot you're pointing at
 - Be sure to leave the frame completely when getting the bow tie

SOOTHSAYER:

SOOTHSAYER LOCATION #1, INTERIOR SOOTHSAYER'S HOTEL ROOM:

1. Medium Shot / Medium Close Up, Sitting Slightly Camera RIGHT

- ***Eyeline:* All other characters will be to Camera LEFT of you
 - Dead King Hamlet will be slightly closer & taller to you than the other characters because he's standing
- NO PROFILE when talking to other characters!
- “Get the door. And turn...” to “Man... who could've seen that coming?” (pgs 3-7)
 - Make sure you give me a reaction shot to the two ghosts fighting again (pg 5)
 - Don't forget the finger snap for the newspaper (pg 6)
 - Give me a good, slow turn to the ghosts once you realize what's going on (pg 6)
 - Watch the ghosts exit Camera LEFT (pg 7)

DEAD KING HAMLET:

DEAD KING HAMLET LOCATION #1, INTERIOR SOOTHSAYER'S HOTEL ROOM:

1. Medium Shot / Medium Close Up, Standing Slightly Camera RIGHT

***Eyelines*: Soothsayer is SITTING Camera RIGHT of you, the Weird Sisters are SITTING Camera LEFT of you, and Banquo's Ghost is STANDING Camera LEFT of you

-NO PROFILE when talking to the other characters!

-Get a shot of you turning down the TV with the remote (pg 3)

-Get a shot of you exiting the frame, Camera LEFT, to go get the door for the Bellhop (pg 3)

-Re-enter this shot as you're walking & talking for "Still a big dumb ghost I see." (pg 4)

-This line should be said over your shoulder towards Banquo's Ghost (who is Camera LEFT of you), as you slowly walk from Camera LEFT to Camera RIGHT

-Spin to face Banquo's Ghost on "You're a ghost." (pg 4)

-Edging closer to Camera LEFT on "No, you're a ghost" (pg 4)

-Retreating back to Camera RIGHT when the Weird Sisters enter; not out of fear, but to be by your boss' side and look tough (pg 4)

"Your bosses better start being nicer." to "Oh yeah?!" (pg 4)

-Run/Cross from Camera RIGHT to Camera LEFT and out of frame to slap fight (pg 4)

"There's so much tension right now!" (pg 5)

-Run/Cross from Camera RIGHT to Camera LEFT and out of frame to slap fight (pg 5)

-Make sure to get a shot of you grabbing a newspaper to hand to Soothsayer (pg 6)

"Boom! How you like that?!" to "Ghosts: Out!" (pgs 6-7)

-Feel free to move around and take up the entire frame, talking to the whole room

-Just remember where your boss is (Camera RIGHT)

-Exit Camera LEFT (pg 7)

2. Medium Shot / Medium Close Up, Standing Camera Center

***Eyeline*: Straight at the camera; Banquo's Ghost is directly in front of you

-Slap fight straight towards the camera (pg 4)

-Make sure we can see your hands, so we know what you're doing

-Also get a shot of you stopping, and walking out of frame, back towards your boss (pg 5)

-Slap fight straight towards the camera (pg 5)

-Get exhausted and finally run out of energy (pg 5)

"Feel better?" (pg 5)

-Exit back to bosses after Banquo says, "Much. Thank You." (pg 5)

DEAD KING HAMLET LOCATION #2, INTERIOR SOOTHSAYER'S HOTEL ROOM DOORWAY:

3. Medium Shot / Medium Close Up, Standing Camera CENTER

***Eyeline*: Bellhop is standing straight ahead of you, and Soothsayer is behind you

-Set up the camera in the room/hallway outside the door, so you can record yourself opening the door for the Bellhop (pg 3)

"Whadya want?" to "Well, well, well... Banquo's Ghost." (pg 3)

"Sorry, Boss" can be said over your shoulder, as you close the door (pg 3)

-Get a second shot of you opening the door for Banquo's Ghost

-Get a shot of you walking away, towards Soothsayer, after this last line

BANQUO'S GHOST:

BANQUO'S GHOST LOCATION #1, INTERIOR SOOTHSAYER'S HOTEL ROOM DOORWAY:

1. Medium Shot, Standing Camera CENTER in the Hotel Room Doorway

***Eyeline:* Straight at Camera. Dead King Hamlet is standing

-Please film your knocking from the other side, so I can use the audio! (pg 3)

“Hello yourself, Dead King Hamlet.” said in the doorway (pg 4)

“Still a dead king's ghost, huh?” said as you enter the room, clearing the doorway (pg 4)

BANQUO'S GHOST LOCATION #2, INTERIOR SOOTHSAYER'S HOTEL ROOM:

2. Medium Shot / Medium Close Up, Standing Slightly Camera LEFT

***Eyelines:* Soothsayer is SITTING Camera RIGHT of you, the Weird Sisters are SITTING Camera LEFT of you, and Dead King Hamlet is STANDING Camera RIGHT of you

-NO Profiles when speaking to other characters!

“No, you're a ghost.” (pg 4)

-Edging closer to Camera RIGHT on your second “No, you're a ghost” (pg 4)

-Retreating back to Camera LEFT when the Weird Sisters enter; not out of fear, but to be by your bosses' side and look tough (pg 4)

“Your boss better start being nicer!” to “Yeah!” (pg 4)

-Run/Cross from Camera RIGHT to Camera LEFT and out of frame to slap fight (pg 4)

“I can't handle it!” (pg 5)

-Run/Cross from Camera LEFT to Camera RIGHT and out of frame to slap fight (pg 5)

-Make sure to get a shot of you pouring out all of the fortune cookies (pg 6)

“In yo face!” to “We may be ghosts... but you're dead to us” (pgs 6-7)

-Feel free to move around and take up the entire frame, talking to the whole room

-Just remember where your bosses are (Camera LEFT)

-Exit Camera LEFT (pg 7)

3. Medium Shot / Medium Close Up, Standing Camera Center

***Eyeline:* Straight at the camera; Dead King Hamlet is directly in front of you

-Slap fight straight towards the camera (pg 4)

-Make sure we can see your hands, so we know what you're doing

-Also get a shot of you stopping, and walking out of frame, back towards your bosses (pg 5)

-Slap fight straight towards the camera (pg 5)

-Get exhausted and finally run out of energy (pg 5)

“Much. Thank you.” (pg 5)

-Exit back to bosses after “Much. Thank You.” (pg 5)

JUDY:

JUDY LOCATION #1, INTERIOR SOOTHSAYER'S HOTEL ROOM DOORWAY:

1. Medium Shot, Doorway is Camera CENTER

***Eyeline*: Straight at Camera. The ghosts are standing.

-Enter the room, and exit frame to Camera LEFT

“Oh my gosh, we get it! Congratulations...” (pg 4)

-Walk & Talk for this line. You don't need to be in frame for the entire line.

JUDY LOCATION #2, INTERIOR SOOTHSAYER'S HOTEL ROOM:

2. Medium Shot / Medium Close Up, Sitting Slightly Camera LEFT

***Eyeline*: The ghosts and Soothsayer will be to Camera RIGHT of you

-Banquo's Ghost will be slightly closer & taller to you than the other characters because he's standing

-NO PROFILE when talking to other characters!

“It's been a long time, Soothsayer.” to “Huh.” (pgs 4-7)

-Make sure you give me a reaction shot to the two ghosts fighting again (pg 5)

-Give me a good, slow turn to the ghosts once you realize what's going on (pg 6)

-Watch the ghosts exit Camera LEFT (pg 7)

JANET:

JANET LOCATION #1, INTERIOR SOOTHSAYER'S HOTEL ROOM:

1. Medium Shot / Medium Close Up, Sitting Slightly Camera LEFT

***Eyeline*: The ghosts and Soothsayer will be to Camera RIGHT of you

-Banquo's Ghost will be slightly closer & taller to you than the other characters because he's standing

-NO PROFILE when talking to other characters!

-Start your shot with the action of you sitting into your seat as you're saying your first line

“You two are arguing over the stupidest thing” to “Huh.” (pgs 4-7)

-Make sure you give me a reaction shot to the two ghosts fighting again (pg 5)

-Give me a good, slow turn to the ghosts once you realize what's going on (pg 6)

-Watch the ghosts exit Camera LEFT (pg 7)

JILL:

JILL LOCATION #1, INTERIOR SOOTHSAYER'S HOTEL ROOM:

1. Medium Shot / Medium Close Up, Sitting Slightly Camera LEFT

***Eyeline*: The ghosts and Soothsayer will be to Camera RIGHT of you

-Banquo's Ghost will be slightly closer & taller to you than the other characters because he's standing

-NO PROFILE when talking to other characters!

-Start your shot with the action of you sitting into your seat as you're saying your first line

“All ghost, no brains” to “Huh.” (pgs 4-7)

-Make sure you give me a reaction shot to the two ghosts fighting again (pg 5)

-Don't forget the finger snap for the fortune cookies (pg 6)

-Give me a good, slow turn to the ghosts once you realize what's going on (pg 6)

-Watch the ghosts exit Camera LEFT (pg 7)

STEVE:

STEVE LOCATION #1, INTERIOR STEVE'S HOTEL ROOM:

1. Medium Shot / Medium Close Up, Camera CENTER (Sitting)

- ***Eyelines*: You and the other villains are sitting in a circle
- Start the scene **sitting**, looking around at the other villains who are talking to others. (pg 8)
- Clear your throat, and wait a moment for them to quiet down. (pg 8)
- Then stand up, pretty much out of frame (pg 8)
- “Death to Iago” to “Excellent” (pgs 9-11)
 - Don't stand for the final golf clap for Titus on page 11
- While still sitting**, grab the teddy bear from behind your seat, and set it in your lap (pg 11)
 - Don't stand up yet, as it says to do so in the script.
- Stand up after your line “It just wants to give you a hug.” (pg 11)

2. Medium Close Up / Close Up, Camera CENTER (Standing)

- ***Eyelines*: The same as Shot #1, but now you're standing and they're sitting
- Start the shot out of frame, then stand straight up in to frame (pg 8)
- “Hello villains, and welcome to the...” to “...with our Personal Accomplishments.” (pgs 8-9)
 - After this last line (right before Iago introduces herself), sit back down (pg 9)
- Again, stand up into frame after “It just wants to give you a hug.” (pg 11)
- Walk a step or two towards the camera and place the bear on the ground.
 - You and the bear should dip out of frame to do this
- Pop back up, walk backwards to your seat then finish your line, “Destroy it with...” (pg 11)
 - Stay standing
- “Very evil, Titus...” to “Call me when you guys are serious...” (pgs 11-13)
 - ***Eyelines*: Everyone is standing for all of these lines
 - Bellhop will be Camera LEFT of you (pg 12)
 - Make sure we see that you're holding a cell phone when you pull it out (pg 13)
 - Arm fully extended, hold up the screen of the phone straight to the camera (pg 13)
 - It doesn't matter what's on the screen
 - I'll cut away before we fully see the screen
 - Just make sure that it has some sort of picture on it, and that it's not off, or is a screen full of a bunch of apps.
 - Be putting the phone back in your pocket for your last line, “Call me when...”
- Be sure to film your exit, Camera LEFT
 - Leave the bear

3. Big Close Up of the Teddy Bear, Camera CENTER

- This is a special close up, just for the teddy bear (pg 11)
- Camera should be from up high (eye level of someone standing)
- Start with the bear out of frame, then place it into the shot
- Make sure we don't see anything except for the bear once it's placed (no shoes, hands, etc.)
- Give me 10 seconds or so of just the bear sitting there

LAGO:

LAGO LOCATION #1, INTERIOR STEVE'S HOTEL ROOM:

1. Medium Shot / Medium Close Up, Camera CENTER (Sitting)

- ***Eyelines*: You and the other villains are sitting in a circle
- Start the scene **sitting**, chit-chatting with the other villains near you. (pg 8)
“Thank you, Steve” to “...in the elevator. I am a villain.” (pgs 8-9)
- Then stand up, pretty much out of frame (pg 9)
- Film yourself sitting back down after “Then he stabbed himself” (pg 10)
- Film all of your “Death to Tybalt/Claudius/Macbeth etc” sitting
- Film all of your golf claps sitting
- Cut out the part where you **stand up** to golf clap after Titus speaks (pg 11)
 - Instead, replace it by **remaining seated, and clapping extremely enthusiastically**
- Stand up after Steve says “Destroy it with your words” (pg 11)

2. Medium Close Up / Close Up, Camera CENTER (Standing)

- ***Eyelines*: The same as Shot #1, but now you're standing and they're sitting
- Start the shot out of frame, then stand straight up in to frame (pg 9)
“Villains, it is I, Iago” to “Then he stabbed himself” (pgs 9-10)
 - After this last line sit back down (pg 9)
- Stand up into frame after Steve says “Destroy it with your words” (pg 11)
- Start stretching/warming-up and getting physically ready for a fight (pg 11)
“I got this! I got this! I will...” to “Your family will die...” (pg 12)
 - This is said to the teddy bear, which is on the ground in front of you
- Give me five seconds of you laughing before the Bellhop enters (pg 12)
- Turn to see Bellhop Camera LEFT (pg 12)
- Apologize to the Bellhop (pg 12)
- Slowly turn back to Steve (pg 12)
- “It's hard to be Evil all the time...” to “William Shakes-bear!” (pgs 12-13)
 - Steve will hold the cell phone up to your eye level, Camera CENTER
 - Lean in a little bit to see what's on the phone
 - Watch Steve as he Exits Camera LEFT
- Give me five seconds of you laughing at the very end

TYBALT:

TYBALT LOCATION #1, INTERIOR STEVE'S HOTEL ROOM:

1. Medium Shot / Medium Close Up, Camera CENTER (Sitting)

- ***Eyelines*: You and the other villains are sitting in a circle
- Start the scene **sitting**, chit-chatting with the other villains near you. (pg 8)
“Thank you, Steve” to “Well...” (pgs 8-10)
- Film all of your golf claps sitting
- Then stand up, pretty much out of frame (pg 10)
- Film yourself sitting back down after “Montagues... (*He snaps the pencil*)” (pg 10)
- Film all of your “Death to Iago/Claudius/Macbeth etc” sitting
- Cut out the part where you **stand up** to golf clap after Titus speaks (pg 11)
 - Instead, replace it by **remaining seated, and clapping extremely enthusiastically**
- Stand up after Steve says “Destroy it with your words” (pg 11)

(TYBALT CONTINUED)

(TYBALT CONTINUED)

2. Medium Close Up / Close Up, Camera CENTER (Standing)

- ***Eyelines*: The same as Shot #1, but now you're standing and they're sitting
- Start the shot out of frame, then stand straight up in to frame (pg 10)
- "Fellow villains, I am Tybalt" to "Montagues... (*He snaps the pencil*)" (pg 10)
 - After this last line sit back down (pg 9)
- Stand up into frame after Steve says "Destroy it with your words" (pg 11)
- Start stretching/warming-up and getting physically ready for a fight (pg 11)
- "You're so disgustingly cute..." (pg 12)
 - This is said to the teddy bear, which is on the ground in front of you
- Give me five seconds of you laughing before the Bellhop enters (pg 12)
- Turn to see Bellhop Camera LEFT (pg 12)
- Apologize to the Bellhop (pg 12)
- Slowly turn back to Steve (pg 12)
- "Hey, is this our favorite TV show..." to "Iago, that was beautiful..." (pg 13)
 - Steve will hold the cell phone up to your eye level, Camera CENTER
 - Lean in a little bit to see what's on the phone
 - Watch Steve as he Exits Camera LEFT
- Give me five seconds of you laughing at the very end

CLAUDIUS:

CLADIUS LOCATION #1, INTERIOR STEVE'S HOTEL ROOM:

1. Medium Shot / Medium Close Up, Camera CENTER (Sitting)

- ***Eyelines*: You and the other villains are sitting in a circle
- Start the scene **sitting**, chit-chatting with the other villains near you. (pg 8)
- "Thank you, Steve" to "Death to Tybalt" (pgs 8-10)
- Film all of your golf claps sitting
- Then stand up, pretty much out of frame (pg 10)
- Film yourself sitting back down after "I've been busy..." (pg 10)
- Film all of your "Death to Tybalt/Iago/Macbeth etc" sitting
- Cut out the part where you **stand up** to golf clap after Titus speaks (pg 11)
 - Instead, replace it by **remaining seated, and clapping extremely enthusiastically**
- Stand up after Steve says "Destroy it with your words" (pg 11)

2. Medium Close Up / Close Up, Camera CENTER (Standing)

- ***Eyelines*: The same as Shot #1, but now you're standing and they're sitting
- Start the shot out of frame, then stand straight up in to frame (pg 9)
- "Fear me, swine, for I..." to "I've been busy..." (pg 10)
 - After this last line sit back down (pg 10)
- Stand up into frame after Steve says "Destroy it with your words" (pg 11)
- Start stretching/warming-up and getting physically ready for a fight (pg 11)
- "You're so full of yourself..." (pg 12)
 - This is said to the teddy bear, which is on the ground in front of you
- Give me five seconds of you laughing before the Bellhop enters (pg 12)
- Turn to see Bellhop Camera LEFT (pg 12)
- Apologize to the Bellhop (pg 12)
- Slowly turn back to Steve (pg 12)
- "Wait a minute..." (pg 13)
 - Steve will hold the cell phone up to your eye level, Camera CENTER
 - Lean in a little bit to see what's on the phone
 - Watch Steve as he Exits Camera LEFT
- Give me five seconds of you laughing at the very end

MACBETH:

MACBETH LOCATION #1, INTERIOR STEVE'S HOTEL ROOM:

1. Medium Shot / Medium Close Up, Camera CENTER (Sitting)

- ***Eyelines*: You and the other villains are sitting in a circle
- Start the scene **sitting**, chit-chatting with the other villains near you. (pg 8)
“Thank you, Steve” to “Death to Claudius” (pgs 8-10)
- Film all of your golf claps sitting
- Then stand up, pretty much out of frame (pg 10)
- Film yourself sitting back down after “Yes, yes I did.” (pg 10)
- Film all of your “Death to Tybalt/Iago/Cladius etc” sitting
- Cut out the part where you **stand up** to golf clap after Titus speaks (pg 11)
 - Instead, replace it by **remaining seated, and clapping extremely enthusiastically**
- Stand up after Steve says “Destroy it with your words” (pg 11)

2. Medium Close Up / Close Up, Camera CENTER (Standing)

- ***Eyelines*: The same as Shot #1, but now you're standing and they're sitting
- Start the shot out of frame, then stand straight up in to frame (pg 10)
“I am known. I am Macbeth” to “Yes, yes I did” (pg 10)
 - After this last line sit back down (pg 10)
- Stand up into frame after Steve says “Destroy it with your words” (pg 11)
- Start stretching/warming-up and getting physically ready for a fight (pg 11)
“Ha! You call yourself a teddy bear? Don't make me plush!” (pg 11)
 - This is said to the teddy bear, which is on the ground in front of you
- Give me five seconds of you laughing before the Bellhop enters (pg 12)
- Turn to see Bellhop Camera LEFT (pg 12)
- Apologize to the Bellhop (pg 12)
- Slowly turn back to Steve (pg 12)
“I can't look away! I can't... Steve...” (pg 13)
 - Steve will hold the cell phone up to your eye level, Camera CENTER
 - Lean in a little bit to see what's on the phone
 - Watch Steve as he Exits Camera LEFT
- Give me five seconds of you laughing at the very end

TITUS:

TITUS LOCATION #1, INTERIOR STEVE'S HOTEL ROOM:

1. Medium Shot / Medium Close Up, Camera CENTER (Sitting)

- ***Eyelines*: You and the other villains are sitting in a circle
- Start the scene **sitting**, chit-chatting with the other villains near you. (pg 8)
“Thank you, Steve” to “Death to Macbeth” (pgs 8-10)
- Film all of your golf claps sitting
- Then stand up, pretty much out of frame (pg 10)
- Film yourself sitting back down after “She licked the bowl” (pg 11)
- Film all of your “Death to Tybalt/Iago/Macbeth etc” sitting
- Stand up after Steve says “Destroy it with your words” (pg 11)

(TITUS CONTINUED)

(TITUS CONTINUED)

2. Medium Close Up / Close Up, Camera CENTER (Standing)

- ***Eyelines*: The same as Shot #1, but now you're standing and they're sitting
- Start the shot out of frame, then stand straight up in to frame (pg 11)
- "Simpletons, I am Titus" to "She licked the bowl" (pg 11)
 - After this last line sit back down (pg 11)
 - Remember that we're dropping the last name on your first line [Andronicus] (pg 11)
- Stand up into frame after Steve says "Destroy it with your words" (pg 11)
- Start stretching/warming-up and getting physically ready for a fight (pg 11)
- "Your father was so disappointed in..." (pg 11)
 - This is said to the teddy bear, which is on the ground in front of you
- Give me five seconds of you laughing before the Bellhop enters (pg 12)
- Turn to see Bellhop Camera LEFT (pg 12)
- Apologize to the Bellhop (pg 12)
- Slowly turn back to Steve (pg 12)
- "(...*Titus quietly begins to weep*)" to "You ruined it. You ruined..." (pg 13)
 - Steve will hold the cell phone up to your eye level, Camera CENTER
 - Lean in a little bit to see what's on the phone
 - Watch Steve as he Exits Camera LEFT
- Give me five seconds of you laughing at the very end

Ms. SHAKESPEARE:

MS. SHAKESPEARE LOCATION #1, INTERIOR HOTEL LOBBY, BEHIND THE FRONT DESK:

1. Medium Shot / Medium Close Up, Camera CENTER (Sitting)

- Record your two VO (Voice-over) Lines completely off-screen, and a little far away (pg 14)
 - Set up your shot first, then really get loud with these lines
 - "Why is the front door..." to "You don't get to ask the questions..." (pg 14)
- Enter Camera LEFT and land just slightly LEFT of Camera Center (pg 14)
- ***Eyeline*: Bellhop is standing Camera RIGHT of you
- NO Profile when speaking to Bellhop!
- "I say! Are you the..." to "That means that you've seen..." (pgs 14-15)
- For the hotel registry, reach down behind the front desk and pretend to pull it out (pg 15)
 - Mr. Josh will film a large empty book on his own for this shot
- Give me 5 seconds a the very very end, just eagerly looking at the Bellhop
 - This will give me something to fade out on



