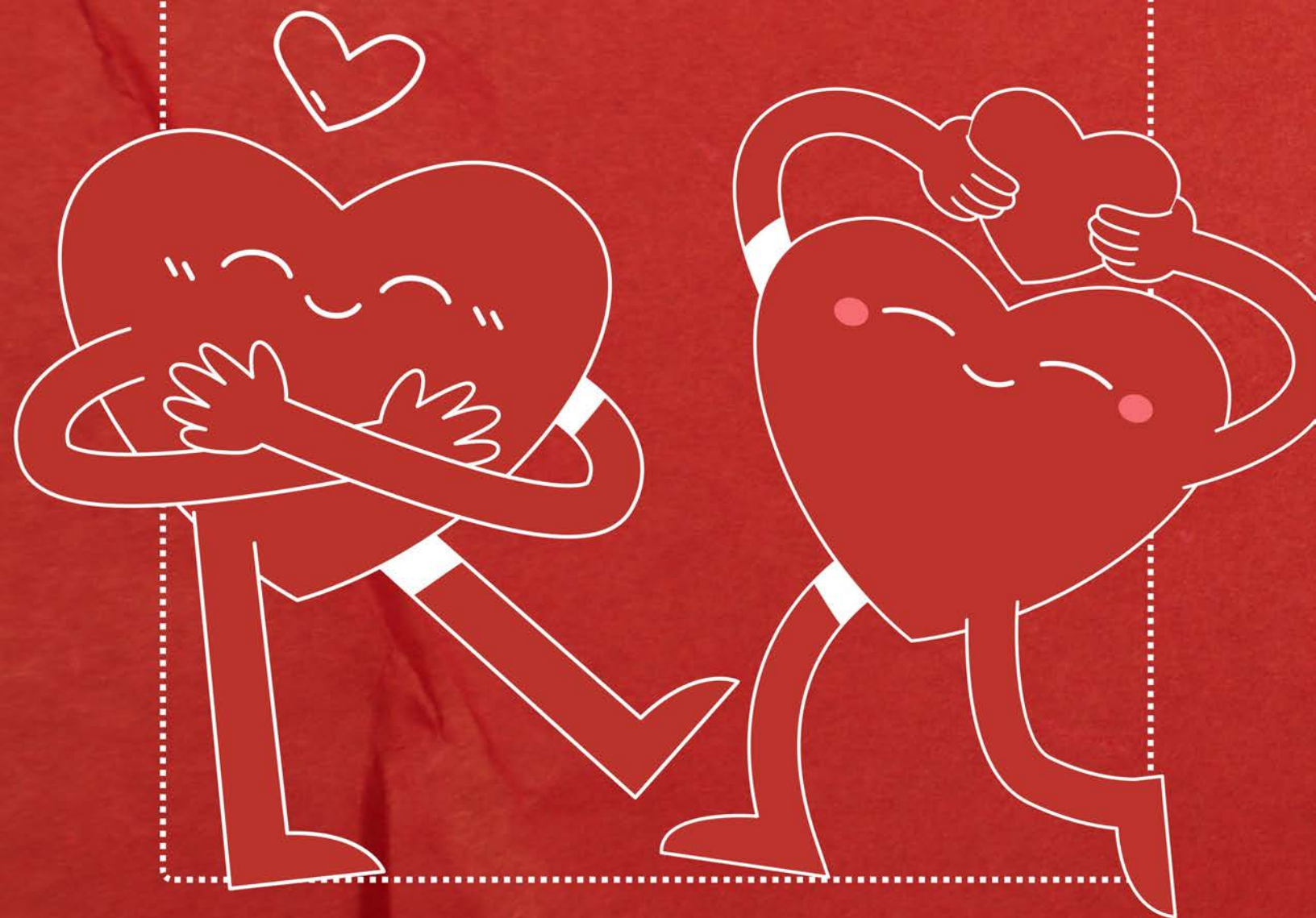


# Scenes FROM A Love Story

DIRECTOR'S NOTEBOOK



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## Introduction

Thank you so much for taking the time to look through my director's notebook for my upcoming film *Scenes from a Love Story*. This notebook contains all the pre-production work that helps prepare me for filming, including beat breakdowns, storyboards, ATL documents, and more. Having this information readily available for me on set ensures I am as efficient and informed as possible not only for my actors' sake, but for the sake of the rest of my crew. As helpful as this information is, this notebook serves another purpose – it is acting as my BA Theatre Honors Thesis.

My intent with this Honors Thesis is to demonstrate how my theatrical training has informed my directing experiences behind the camera. I initially thought film directing would be nothing like its theatrical counterpart, having directed for the stage a few times before but never for the camera. Fortunately for me, I've come to find out they're surprisingly alike. For starters, we all know that when reading a script, it is imperative to understand the character motivations, obstacles, and subtext within the writing. For years, I was taught how to do this from an actor's perspective in ways that help develop your character. Now, I apply this to my film directing. I break down all my scripts into beats dictated by a shift in objective so that on set I can assist my actors in discovering the most authentic version of the character possible.

Film and theatre also intersect through storyboards. Storyboarding is the process of drawing out each shot of your film from start to finish, and this process aids in the blocking of the actors. Unlike stage blocking, film actors' movements must always stay within the confines of the camera frame. Drawing out each shot of the film allows me to plan where I want my actors to be relative to the camera, how they move from one mark to another, and how they interact with other actors. Storyboarding also allows me, my designers, and my production team to collaborate on our shared vision for the film, ensuring we are all on the same page and know what to anticipate when we finally shoot.

The last component of this book is the ATL documents – shot list, production design list, and scheduling. ATL, which stands for above the line, are the five filmmakers that oversee all components of the film - director, producer, cinematographer, production designer, and editor. The shot list is created by the cinematographer and includes all camera placements, lens choices, types of shots, and more. The shot list, among other things, helps designers determine how lights will be set up to best illuminate the scene and how to inconspicuously mic up actors. The production design list comprises all necessary costumes, set, and props that are needed for the film, as well as where they are sourced and how much they cost (if anything). Actor schedules are self-explanatory but incredibly necessary to have an organized set. All three of these documents are vital to the success of a film, and mirror the necessary documentation of a theatrical show.

In all, this book is the culmination of my years of theatrical training when intersected with filmmaking. It represents the best of my capabilities in both fields, and demonstrates how I plan to use both of my degrees to advance my career and inform my future decisions.

Thanks for reading!

**Cast:**

**June - Madeline Franklin**  
**Oliver - Connor Matthews**  
**Gene E. - Sammy Courtney**  
**Mason / Noah - Cooper LaMontagne**  
**Jackson / Lloyd - Seth Greenberg**  
**Scott / Patrick - Ian Rich**

**Crew:**

**Director – Jaden Koller**  
**Producer – Andrea Acevedo**  
**DP – Tabi Higgins & Anna**  
**McFarland**  
**Production Designer – Ben Gancarz-**  
**Davies**  
**Editor – Connor Matthews**



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## Scenes from a Love Story Beat Breakdown

### Example:

*Character POV: Subtext*

*Character feels: One word emotion*

*Character objective: action verb / receiver / desired response*

*AUD: What do you want the audience to know?*

### **Beat #1:**

June POV: I need to get out of this date asap.

June feels: Disturbed

June objective: June wants Oliver to help her get away from this weirdo

AUD: How bad can the date be?

Oliver POV: Is June okay??

Oliver feels: Panicked

Oliver objective: Oliver wants to get ahold of June to ensure she is okay

AUD: What a good friend

### **Beat #2:**

J POV: Oliver please come help!

J feels: Desperate

J objective: June wants Oliver to understand why the date is so awful so he will come save her

AUD: Oh, the date really is *that* bad

O POV: It doesn't sound so bad.

O feels: Relieved

O objective: Oliver wants to understand what is so off about June's date to gauge if her disgust is justified

AUD: He must be somebody she trusts and is close with

### **Beat #3:**

J POV: No...it's not what you think...

J feels: Mortified

J objective: June wants Oliver to arrive as soon as possible so she can escape both the date and now her own embarrassment

AUD: That is HUMILIATING

### **Beat #4:**

J POV: Thank GOD he's here...he's really going all out right now.

J feels: Grateful

INT. DATE VENUE - NIGHT

**Beat #1**

In a dimly lit restaurant with smooth jazz playing, we see JUNE (20s) sitting at a table with MASON (20s). Others are seen in the background, including GENE E. (20s).

Mason sighs as he takes a bite of his food. June looks down at her phone and sends an SOS text. Immediately, a call comes in and she steps away from the table.

OLIVER (O.S.)  
June? Is everything okay?

---

JUNE  
(hushed)  
This guy I'm out with is a freak.

OLIVER (O.S.)  
Niiiiice.

**Beat #2**

JUNE  
Not the good kind of freak. He  
won't stop making innuendos about  
his fettuccine.

OLIVER (O.S.)  
(laughing)  
Like what?

June walks into the bathroom, still on the phone.

JUNE  
"Mmmh its so warm. Its never been  
this creamy before. I could eat it  
for hours."

---

Other girls in the bathroom with June stop and stare at her with disgust. GIRL #1 walks out of a stall, pantomimes a phone at her ear and mouths "call me" with a wink.

June's eyes widen and she gets flustered. She quietly turns back to the phone.

**Beat #3**

JUNE (CONT'D)  
Please get here as soon as  
possible.

---

INT. DATE VENUE - CONTINUOUS

June and Mason are quietly talking when OLIVER (20s) storms to the table.

**Beat #4**

J objective: June wants to play into Oliver's act as convincingly as possible so that she will never have to see Mason again

AUD: Ohhhh, they're good

O POV: Only for June would I do something this over-the-top.

O feels: Conspiratorial

O objective: Oliver wants to drive Mason away so that June can relax and never see him again

AUD: He is **committing** to this bit

Mason POV: What is going on??

Mason feels: Confused

Mason objective: Mason wants to understand the relationship between Oliver and June so he can decide what to do next

AUD: I hope he believes the act

### **Beat #5:**

M POV: This poor man.

M feels: Betrayed / disgusted

M objective: Mason wants to get away from June before she does any more damage or ropes him in any further

AUD: He totally bought it!

### **Beat #6:**

J POV: Thank GOD he is finally gone.

J feels: Relieved

J objective: June wants to leave the restaurant with Oliver so she can unwind from her awful date

AUD: They are such great friends

O POV: I'm glad to see her in a happier mood.

O feels: Triumphant

O objective: Oliver wants to cheer June up so that she forgets all about the date

AUD: He must care for her very much...interesting

### **Beat #7:**

J POV: How do I have the worst luck with men?

J feels: Hopeless

J objective: June wants to drown out her sadness with ice cream and wallow in her loneliness

AUD: She's a hopeless romantic

O POV: Her date really has had a negative effect on her.

O feels: Optimistic

O objective: Oliver wants to reassure June so that she doesn't lose all hope of finding love

AUD: He is the optimist to her pessimist



OLIVER  
I KNEW IT! I KNEW YOU WERE CHEATING  
ON ME!

JUNE  
Oliver?! What are you doing here?

MASON  
June? Who is this guy?

OLIVER  
I'm her HUSBAND! What about our  
kids? Our dreams? Did you consider  
them when you came here tonight?  
Our children need their mother,  
June!

JUNE  
Oliver-

OLIVER  
And what about me? I only have a  
few months left to live due to my  
very rare incurable disease and  
this is how you treat me?

MASON  
(to Oliver)  
I'm so sorry, man. I had no idea.

**Beat #5**      Mason stands up, shaking his head at June.

MASON (CONT'D)  
You're despicable.

Mason leaves the restaurant. June looks at Oliver and they  
both break out in laughter. He looks down at Mason's plate of  
half-eaten fettuccine.

**Beat #6**      OLIVER  
It *does* look really creamy.

JUNE  
Ew, shut up.

Oliver laughs again. He grabs her purse, she stands up, and  
they leave.

INT. JUNE'S LIVING ROOM - LATER

**Beat #7**      June and Oliver sit on the couch, eating ice cream (different  
flavors). A movie is playing silently on the tv in the  
background.

### **Beat #8:**

J POV: Oh really? Try me.

J feels: Feisty

J objective: June wants to dare Oliver to continue down this road so she can prove him wrong

AUD: She must've been on some pretty bad dates

O POV: There has to be a silver lining here.

O feels: Encouraging

O objective: Oliver wants to help June out of her romantic rut so she can be content again

AUD: He's playing with fire

### **Beat #9:**

Jackson POV: She is so easy to talk to, I might really like her.

Jackson feels: At ease

Jackson objective: Jackson wants to continue getting to know June so they can potentially have a second date

AUD: He seems normal...what was so bad?

### **Beat #10:**

Ja POV: I told mom not to interrupt my date! She always does this!

Ja feels: Annoyed

Ja objective: Jackson wants to insist that his mom stop calling him so he can focus on his date

AUD: Mommy...? Gross.

JUNE  
I'm telling you, movie love exists,  
I just can't find it.

OLIVER  
Movie love is fiction for a reason.  
Real love is different. Maybe  
you're just not looking in the  
right places.

JUNE  
This is the fourth first date I've  
had in the past two months. I'm  
convinced there are no normal men  
in the tristate area.

---

OLIVER  
C'mon, I'm sure they weren't all  
awful.

June looks at Oliver with raised eyebrows, daring him to  
continue.

**Beat #8**

OLIVER (CONT'D)  
What about Jackson?

JUNE  
He spent the first ten minutes of  
the date on the phone with his mom.

OLIVER  
How'd you know it was his mom?

---

CUT TO:

INT. DATE VENUE - FLASHBACK

JUNE sits at a table and talks with JACKSON (20s). Gene E. is  
at the table as a waiter, taking their orders.

**Beat #9**

JACKSON  
I'll have the ribeye, please.  
Thanks.  
(To June)  
Anyways, I do agree that the-

Jackson's phone rings and he holds up a finger to ask for a  
moment.

---

JACKSON (CONT'D)  
Mommy, I already told you, I'm out  
with a girl right now...  
(MORE)

**Beat #10**

### **Beat #11:**

Ja POV: Hmmm, I do want kids at some point.

Ja feels: Curious

Ja objective: Jackson wants to confirm June is a suitable partner so both him and his mom are reassured in his choice of dates

AUD: HE CAN'T BE SERIOUS???

### **Beat #12:**

J POV: I told you so.

J feels: Smug

J objective: June wants to prove her theory so Oliver will understand why she is so glum

AUD: Nothing could possibly be worse than that date.

O POV: Please let there be ONE good experience.

O feels: Desperate

O objective: Oliver wants to disprove June's theory so she has a bit of hope to hold onto

AUD: He just doesn't know when to stop

### **Beat #13:**

Scott POV: This is going way better than I expected.

Scott feels: Pleased

Scott objective: Scott wants to connect with June so that what he says next is received well

AUD: Where is he going with this...

### **Beat #14:**

S POV: It's go time...

S feels: Confident

S objective: Scott wants to convince June to join his MLM pyramid scheme

AUD: What a selfish d-bag

J POV: Seriously?? I thought we had chemistry?!

J feels: Deceived

J objective: June wants to confront Scott so he will not waste her time.

AUD: Good on her for calling him on his bs

### **Beat #15:**

S POV: I can't believe she would think I'm that obnoxious...pyramid schemes are for losers.

S feels: Hurt

S objective: Scott wants June to understand there *is* a difference between MLM opportunities and pyramid schemes so she doesn't think poorly of him.

AUD: This guy is a freak



---

JACKSON (CONT'D)  
(quieter, looking June up  
and down slowly)  
**Beat #11** Yeah... I'd say they're child-  
bearing.

CUT BACK TO:

---

INT. JUNE'S LIVING ROOM - CONTINUOUS

Oliver grimaces, conceding. June shakes her head, laughing.

OLIVER  
Okay, what about the other guy?  
Uh...

**Beat #12** JUNE  
Scott?

OLIVER  
Scott! Yes! He was fine, right?

JUNE  
That depends on your definition of  
fine.

---

CUT TO;

INT. DATE VENUE - FLASHBACK

June sits at a table next to SCOTT (20s). They are laughing  
and joking, having a stupendous time.

**Beat #13** SCOTT  
I've got a really good feeling  
about you.

Scott leans toward June, who reciprocates the action.

---

SCOTT (CONT'D)  
What if I told you there was a way  
you could get rich...quickly...in  
just a few steps.

**Beat #14** June leans back, brows furrowed.

JUNE  
Are you recruiting me for a pyramid  
scheme right now??

---

SCOTT  
What? I would never do that!  
(Beat)  
**Beat #15** (MORE)

### **Beat #16:**

J POV: These men are exactly what I am looking for, especially Noah Calhoun.

J feels: Ardent

J objective: June wants to delineate exactly what she thinks is important in love so Oliver understands

AUD: That's fair, those men are dreamy

O POV: Oh jeez, here she goes again with The Notebook

O feels: Amused

O objective: Oliver wants to playfully tease June for her crush on Noah Calhoun to remind her that he's familiar with her crush

AUD: She must talk about this a lot with him

### **Beat #17:**

J POV: What if I never find someone who loves me the way I want?

J feels: Scared

J objective: June wants to open up with Oliver so he comprehends why she is so caught up on these dates

AUD: Her upset is deeper than just wanting a boyfriend

O POV: Oh, she's seriously affected by these dates.

O feels: Tender

O objective: Oliver wants to empathize with June so she doesn't feel alone or hopeless

AUD: He knows when to be serious with her

### **Beat #18:**

J POV: That's enough of that.

J feels: Exposed

J objective: June wants to redirect the conversation to something a bit less vulnerable so she can ignore her current issue

AUD: She's deflecting

O POV: She's uncomfortable with the conversation.

O feels: Patient

O objective: Oliver wants to distract June from her discomfort so she will feel a little bit better

AUD: Oliver knows her so well

SCOTT (CONT'D)  
I like to think of it as a multi-  
level marketing investment  
opportunity.

CUT BACK TO:

INT. JUNE'S LIVING ROOM - CONTINUOUS

June finishes her bite, then puts the lid back on her tub of  
ice cream. Oliver shakes his head.

**Beat #16**

JUNE  
I just wish romance was like the  
movies, you know? Back when men  
like Hugh Grant or Patrick Swayze  
would gladly woo you with a grand  
gesture or two. OR, OR-

JUNE (CONT'D)  
RYAN GOSLING!

OLIVER  
(Unenthused)  
Ryan Gosling...

JUNE (CONT'D)  
(Turning around)  
GOD, YES! I LOVE The Notebook.

OLIVER  
(Unenthusiastic)  
Trust me, I know. You've only  
talked about it every single day  
since we were 14.

JUNE  
Noah Calhoun is the perfect man. He  
is passionate and understanding and  
kind. He built a whole house for  
Allie.

(quietly)  
I'm really worried I won't ever  
find that.

**Beat #17**

OLIVER  
You will, June. It might not be  
movie love, but it'll be yours.

June gives Oliver a sad smile before exhaling and plastering  
a bigger smile on her face.

**Beat #18**

JUNE  
Speaking of, its your turn to pick  
the movie for tomorrow night.

Oliver gets up, heading toward the door.

### **Beat #19:**

J POV: Just my luck...they look so in love.

J feels: Lonely

J objective: June wants to hurry up and get her DVDs so she can leave the store.

AUD: It's like the universe is rubbing her loneliness in her face

Gene E. POV: I have to time this just right...

Gene E. feels: Curious

Gene E. objective: Gene E. wants to wait for the right moment to approach June to ensure his plan falls into place perfectly

AUD: Why is he staring at her?

### **Beat #20:**

J POV: Jeez, he appeared out of nowhere

J feels: Startled

J objective: June wants to reassure Gene E. that she doesn't need assistance so he can continue on his way

AUD: Oh he's just a worker...I guess?

G POV: It's go time.

G feels: Prepared

G objective: Gene E. wants to introduce himself to June in an innocuous way so she is more willing to talk to him

AUD: Have I seen him somewhere before?

### **Beat #21:**

J POV: ...How did he know that??

J feels: Apprehensive

J objective: June wants to figure out how Gene E. knew something so intimate about her life

AUD: Is she that obvious.

G POV: Haha got you! The look on your face was priceless.

G feels: Sneaky

G objective: Gene E. wants to hint at June's current predicament in a roundabout way to playfully tease her

AUD: This guy is a little creepy...

### **Beat #22:**

J POV: I'm game for a good romance movie recommendation

J feels: Open

J objective: June wants to receive Gene E.'s recommendation so she can watch a good movie

AUD: Where did that disc come from?



OLIVER

Right! There's one I had in mind...I don't remember the name but my MOMMY recommended it-

JUNE

EW, forget it. Goodnight, freak.

June pushes Oliver toward the door, laughing. Oliver laughs too.

OLIVER

Goodnight, June.

INT. STORE - DAY

**Beat #19**

June searches the shelves packed with DVDs, holding a disc. She looks up and notices a couple walking hand in hand. She sighs and looks back down.

Gene E. lingers nearby, eyes wandering to June periodically. He wears a store clerk outfit with a name tag that reads Gene E. Finally, he approaches June.

GENE E.

Looking for something in particular?

**Beat #20**

June startles.

JUNE

Oh... no. I'm just browsing.

GENE E.

Browsing for romance?

**Beat #21**

JUNE

Yeah... how'd you know?

GENE E.

You're holding *Sleepless in Seattle*. Want a recommendation?

June nods her head. He hands her a DVD that we haven't seen in his hand until now. The case and the disk are blank.

GENE E. (CONT'D)

**Beat #22**

This one is my absolute favorite. It really immerses you in the world of the film. Let me know how you enjoy it.

G POV: This is the pivotal moment...it all comes down to this.

G feels: Auspicious

G objective: Gene E. wants to convince June to watch the movie so his plan can move forward

AUD: The recommendation seems genuine enough

### **Beat #23:**

J POV: This movie cover and disc are blank. What film is it?

J feels: Puzzled

J objective: June wants to figure out what disc Gene E. recommended so she can discern whether she is interested in watching the film

AUD: HOW DOES HE MOVE SO FAST?

### **Beat #24:**

J POV: I don't really want popcorn right now...maybe later

J feels: Content

J objective: June wants to stress to Oliver that she doesn't want popcorn so he doesn't go out of his way

AUD: She'd probably prefer ice cream but she's out

O POV: Who is she kidding

O feels: Assured

O objective: Oliver wants to anticipate June's needs so they don't stop the movie halfway through

AUD: He knows her so well

### **Beat #25:**

J POV: I wonder what this movie is

J feels: Inquisitive

J objective: June wants to discover what the store attendant recommended to satisfy her curiosity

AUD: WHAT THE HECK JUST HAPPENED?

O POV: I hope she doesn't mind buttered popcorn

O feels: Ready (for the movie)

O objective: Oliver wants to get settled so he and June can start the movie night

AUD: She just looks asleep to him

### **Beat #26:**

O POV: How did she fall asleep so fast? Is she okay??

O feels: Nervous

O objective: Oliver wants to find out why June fell asleep so he can determine if she is okay

AUD: He has no idea what's happened...

June smiles at Gene E. and looks down at the DVD in her hand.  
Confused, she glances back up but Gene E. is gone.

---

**Beat #23**

JUNE  
Woah... weird.

---

INT. JUNE'S LIVING ROOM - LATER

June brings her blanket to the couch, along with the DVDs, a pint of ice cream, and a spoon. She cracks open the ice cream just to discover its empty. Disappointed, she puts it down on the table. Oliver walks out from the kitchen.

**Beat #24**

OLIVER  
You want popcorn?

JUNE  
No, I'm okay.

Oliver turns around and heads back to the kitchen, chuckling.

JUNE (CONT'D)  
I said I was okay!

OLIVER  
You always say that, and then  
halfway through you wish you had  
popcorn. Give me a second.

---

Oliver leaves the room. June inspects the mystery dvd. She gets up, walks to the DVD player, and pops the disk in, grabbing the remote on her walk back to the sofa. Once seated, she turns the TV on.

**Beat #25**

At first its static, but then the title card appears: *Scenes from a Love Story*. The TV makes odd sounds. Suddenly, June's essence gets sucked into the TV, leaving her body slumped over on the couch, appearing asleep. The TV cuts to black.

Oliver enters the living room with a popcorn bowl in his hand.

OLIVER (CONT'D)  
You didn't have kettle corn so  
I-... June?

---

**Beat #26**

---

INT. A RANDOM BEDROOM - NIGHT

**Beat #27**

June stumbles into an unfamiliar bedroom wearing pjs. A bright light shines through the door before it closes. Gene E. is in the room wearing a comical PJ gown and floppy hat. June backs up against the door to leave, but it won't budge.

### **Beat #27:**

J POV: What the hell just happened?! Where am I? Why is he here??!!

J feels: Scared

J objective: June wants to discover what just happened and where she is so she can figure out how to get home

AUD: What is going on? And why did her clothes change?

G POV: She took the bait, as I knew she would.

G feels: Satisfied

G objective: Gene E. wants to accustom June to her new reality so she is willing to continue his plan

AUD: What did he do? And what is he wearing?

### **Beat #28:**

J POV: This can't be real...

J feels: Awestruck

J objective: June wants to glean information about her current circumstances so she can respond appropriately

AUD: Is she in a romance movie?

G POV: It's actually a *really* big deal

G feels: Nonchalant

G objective: Gene E. wants to entice June with her favorite romcom men so she is convinced to stay

AUD: He has an ulterior motive...but I'm not sure what it is.

### **Beat #29:**

O POV: What if there's something seriously wrong with her?

O feels: Alarmed

O objective: Oliver wants to research June's sudden sleep so he can respond and help appropriately

AUD: Its endearing how much he cares for her / HAHA narcolepsy is so far off



JUNE  
You?

GENE E.  
Me.

JUNE  
What the hell is going on?? Where  
am I?

GENE E.  
You, my friend, are living out your  
wildest fantasies.

JUNE  
My what?!

June hears music playing from the cracked window in the room. Gene E. waves her toward the window. She hurries over and peers out. We see LLOYD DOBLER (20s) standing in the yard, wearing a trench coat, with a boombox above his head.

TITLE: **LLOYD DOBLER** / Played by John Cusack / *Say Anything*

June whips around, her eyes wide as she looks to Gene E.

JUNE (CONT'D)  
Is that-

GENE E.  
Yep. John Cusack. It's no big deal.

**Beat #28**

JUNE  
From *Say Anything*? Am I dreaming?

GENE E.  
Of course not. Your *essence* is  
here.

JUNE  
What do you mean my *essence*?

CUT TO:

INT. JUNE'S LIVING ROOM - DAY

June lays unconscious on the couch, seemingly asleep. Oliver, now sitting next to her, looks at her worried before he drapes a blanket over her and opens his phone. We see over his shoulder he types "symptoms of narcolepsy."

CUT BACK TO:

**Beat #29**

### **Beat #30:**

J POV: I'm just asking questions, no need for the sass

J feels: Defensive

J objective: June wants to comprehend the rules of her new reality so she knows what she's gotten involved in

AUD: He should cut her some slack

G POV: She seriously hasn't picked up on this already?

G feels: Exasperated

G objective: Gene E. wants June to stop asking questions and start observing

AUD: OOOOHHHH like a genie...like Aladdin...I get it now

### **Beat #31:**

J POV: Shouldn't the song playing from the bombox be *In Your Eyes* by Peter Gabriel?

J feels: Confused

J objective: June wants to know why she can't understand the song playing

AUD: It sounds so muffled...

G POV: This is what is important to her right now?

G feels: Baffled

G objective: Gene E. wants to steer June back onto the path so he can take his leave from this scene

AUD: So copyright laws exist in this movie world...I guess that makes sense

### **Beat #32:**

J POV: How does he know about my conversation with Oliver?

J feels: Mystified

J objective: June wants to investigate how Gene E. knew of her conversation with Oliver

AUD: She said that in the privacy of her living room- of course he's gone

G POV: You're getting exactly what you asked for

G feels: Cheery

G objective: Gene E wants to leave June so she figures out how to move forward on her own

AUD: He disappears a lot, huh?

---

INT. A RANDOM BEDROOM - CONTINUOUS

June shakes her head, exhaling.

JUNE  
So I'm what...? In a film?

**Beat #30**

GENE E.  
You asked for movie love, so you  
got movie love.

JUNE  
How is this even possible?

GENE E.  
Helloooo?

Gene E. points to his name tag. June rolls her eyes and looks back out the window. Lloyd is still down there, going strong. Maybe he gives a thumbs up.

---

**Beat #31**

JUNE  
Why does the song sound weird?

GENE E.  
(duh)  
Copyright laws.

---

June nods her head, still confused.

JUNE  
And I'm just supposed to...what?

**Beat #32**

GENE E.  
Bask in his love and adoration. If  
I recall correctly, you asked for a  
passionate man. Now you have one.  
You're welcome.

June smiles to herself, then realizes what Gene E. says and turns back around.

JUNE  
How did you know-

Gene E. is gone. She looks around, confused.

---

**Beat #33**

EXT. ON THE LAWN - DAY

June exits the house and walks toward Lloyd. She is excited and bouncing with anticipation, he is frantic.

### **Beat #33:**

J POV: I can't believe this is happening...

J feels: Thrilled

J objective: June wants to introduce herself to Lloyd so she can live out her dreams

AUD: Everyone in their right mind would've come down

Lloyd POV: I have so much to say...this is my chance

Lloyd feels: Shocked

Lloyd objective: Lloyd wants to take advantage of this encounter with June so he can say everything he needs to say

AUD: Well I suppose Diane didn't come down in the actual movie so...

### **Beat #34:**

J POV: This is more romantic than anything I've ever experienced

J feels: Speechless

J objective: June wants to soak up all the romance and consideration that she's yearned for

AUD: She's over the moon

L POV: I love her more than life itself...I must tell her how I feel

L feels: Smitten

L objective: Lloyd wants to communicate his feelings to June so she'll agree to get back together with him

AUD: He is so sweet

### **Beat #35:**

J POV: He went 0 to 100 very quickly

J feels: Overwhelmed

J objective: June wants to dial Lloyd back a bit so they can have a calm conversation without talks of death or marriage

AUD: She seems a bit apprehensive

L POV: My life means nothing without her

L feels: Hysterical

L objective: Lloyd wants to stress to June that he cannot move forward with his life without her so she'll agree to be with him

AUD: Woah...he needs to calm down

LLOYD

June! I didn't think you would come down.

JUNE

Of course I came down. Who in their right mind wouldn't after seeing that boombox thing?

---

LLOYD

I knew you'd love it. I wanted to tell you that I need you back.

JUNE

Really?

LLOYD

Yes, I'm completely enamored with you. I think you're the sweetest, most intelligent woman I've ever met.

**Beat #34**

JUNE

Lloyd...

Lloyd gets on his knees in front of June, holding her hands.

LLOYD

And I need you to know that I will do *anything* to make you happy. Even if it physically pains me. I will do it for you.

---

JUNE

(half-laughing)

I wouldn't expect you-

LLOYD

I would walk barefoot across a bed of nails, I would fight a bear, several, even, for you!

JUNE

Really, Lloyd I get it.

**Beat #35**

LLOYD

You are my life's purpose. Nothing else matters more than you. I'd rather die an excruciating death over and over than live another day away from you. In fact, we should get married. Then we could be together forever.

### **Beat #36:**

J POV: I...don't think this is going to work out

J feels: Shaken up

J objective: June wants to get the hell away from Lloyd before he does something drastic

AUD: I'd run away too

### **Beat #37:**

J POV: I'm sure Lloyd was just a fluke

J feels: Stubborn

J objective: June wants to avoid Gene E.'s question so she doesn't have to admit she was wrong

AUD: Heartfelt? That's what you call obsessed?

G POV: Sure..." heartfelt." Whatever helps you sleep at night.

G feels: Impish

G objective: Gene E. wants to use June's stubbornness against her so she'll be forced to move into the next scene

AUD: He totally knows she's lying

### **Beat #38:**

J POV: Hooooo moly I am NOT ready for this!

J feels: Frantic

J objective: June wants to make herself as presentable as possible to make a good impression on Patrick

AUD: She doesn't know what to do with a soccer ball?

G POV: Let's see how she fares with Patrick, haha.

G feels: Mischievous

G objective: Gene E. wants to push June into this scene with Patrick quickly so she doesn't have time to back out

AUD: He wants her to act like Kat Stratford??

---

June stands in front of Lloyd, mouth agape, unsure of what to say. She drops his hands and wipes hers on her pants.

**Beat #36**                      JUNE  
                                   Wow. Um...that's very romantic.  
                                   Could you just give me a second?

June turns and heads toward the front door, slowly at first then quicker. She hurries inside and we transition...

---

EXT. SOCCER FIELD - DAY

June runs out from behind a tree. She wears a soccer uniform and holds a soccer ball. Gene E. walks up beside her, now wearing a referee shirt and a hat, with a clipboard and whistle. She turns to him.

**Beat #37**                      GENE E.  
                                   Trouble in paradise?

June tries to play it off.

                                  JUNE  
                                   No, no, He was very... heartfelt. I  
                                   just think I need someone more  
                                   laidback, you know?

                                  GENE E.  
                                   (sarcastic)  
                                   Right, right. I was hoping you'd  
                                   say that.

Gene E. refers to his clipboard.

                                  GENE E. (CONT'D)  
                                   Your next requirement in a man was  
                                   understanding. I think I've found  
                                   the perfect candidate for you

Gene E. points behind June to PATRICK VERONA (20s) walking toward her with a microphone. He wears a navy blue overshirt, a white undershirt, and black pants.

**TITLE: Patrick Verona** / Played by Heath Ledger / *10 Things I Hate About You*

---

June turns back to Gene E., panicked, trying to fix her appearance.

**Beat #38**                      JUNE  
                                   Oh my god he's SO much better  
                                   looking in real life. Do I look  
                                   okay?  
                                   (MORE)

### **Beat #39**

J POV: I take back what I said before, *this* is the most romantic thing I've ever experienced

J feels: Captivated

J objective: June wants to remain entranced in this moment forever and forget about everything else

AUD: Me too, June

Patrick POV: This dance is way harder than I thought it would be

Patrick feels: Confident

Patrick objective: Patrick wants to impress June so she is more willing to go out with him

AUD: This is so exciting

### **Beat #40:**

J POV: Dang copyright ruining a perfectly good performance

J feels: Disappointed

J objective: June wants to condemn the rulers of the film world for allowing copyright to ruin her very own grand romantic gesture

AUD: I agree

### **Beat #41:**

J POV: I can't believe this is my life right now

J feels: Elated

J objective: June wants to commend Patrick on his performance so he knows how much she appreciates it

AUD: Soccer practice can wait, this is way more fun

P POV: Did she just...compliment me?

P feels: Uncertain

P objective: Patrick wants to gauge whether or not June is more open to a date after his performance

AUD: Why is he in disbelief?

### **Beat #42:**

J POV: Shoot, why did I say that? Stupid, stupid stupid.

J feels: Embarrassed

J objective: June wants to glaze over what she just said to avoid more humiliation

AUD: Ohhh, that was not smooth.

P POV: There's the crass June I know

P feels: Flirty

P objective: Patrick wants to encourage June to be more playful like she usually is so they can banter back and forth



JUNE (CONT'D)  
 (Referring to the soccer  
 ball)  
 What do you even do with this, I  
 don't play soccer?

GENE E.  
 You don't, but Kat Stratford does.  
 Lets see how great those acting  
 skills are, huh?!

PATRICK  
 (Into the microphone)  
 June.

**Beat #39** June turns around, nervous. Gene E. gives her a gentle push  
 and steps out of frame. June points to herself, eyes wide and  
 eyebrows raised. Patrick smiles and nods.

PATRICK (CONT'D)  
 This one is dedicated to you.

Patrick begins to perform the iconic *Can't Take My Eyes Off  
 You* dance from *10 Things I Hate About You*. The choreography  
 should be as close as possible. The singing is edited so that  
 the song is indistinguishable.

**Beat #40** JUNE  
 (tsking)  
 Copyright.

As the song comes to a close, Patrick makes his way back over  
 to June, more than slightly out of breath.

PATRICK  
 So... what'd you think?

**Beat #41** JUNE  
 That was incredible!

PATRICK  
 (disbelief)  
 You think so?  
 (gesturing to the ball)  
 I apologize for interrupting your  
 practice, how's it going?

**Beat #42** JUNE  
 (overly enthusiastic)  
 Oh, great. You know me, always  
 playing with balls... um... I  
 mean...

AUD: He has a dirty mind haha

### **Beat #43:**

J POV: I think he's onto me...I have to be better at playing Kat Stratford

J feels: Nervous

J objective: June wants to deflect attention away from her so that Patrick doesn't notice she is not Kat Stratford

AUD: She seems really stressed trying to keep up the facade

P POV: She's acting very off

P feels: Perturbed

P objective: Patrick wants to pry further with June so he can decide for sure if she is acting off

AUD: He is totally onto her

### **Beat #44:**

J POV: What more does he want from me? I'm doing the best I can.

J feels: Conflicted

J objective: June wants to express herself honestly to Patrick so she doesn't have to lie as Kat Stratford

AUD: Patrick is into Kat, not June.

P POV: I feel like I don't know who she is right now

P feels: Unsettled

P objective: Patrick wants June to be honest with him about why she is acting totally different

AUD: They clearly aren't going to work out

PATRICK  
Don't worry, I'm picking up what  
you're putting down.

Patrick winks at June, who grimaces and quickly looks away.  
Patrick's smile fades a bit and his brow furrows.

---

PATRICK (CONT'D)  
No sarcastic response? Are you  
feeling alright?

JUNE  
Yeah, yeah, no, I am a-okay.

PATRICK  
(still weary)  
Okay. Are we still on for tonight?

### Beat #43

JUNE  
Tonight! Yes, of course. Tonight  
is...

PATRICK  
The concert...

JUNE  
Right-the concert. How could I  
forget. I am so looking forward to  
going with you.

Patrick looks at June like she's grown a second head.

JUNE (CONT'D)  
Who was it again... the the Smi-

---

PATRICK  
June, it's Letters to Cleo. Your  
FAVORITE band? Are you concussed, I  
feel like you're acting like a  
completely different person right  
now.

JUNE  
(aside)  
That's ironic.

### Beat #44

PATRICK  
The June I know is cynical and  
rebellious. I don't think I've ever  
heard you say you're "looking  
forward" to going out with me.

JUNE  
People change.

### **Beat #45:**

J POV: Dang...I guess that's 0/2. This sucks.

J feels: Defeated

J objective: June wants to end things with Patrick so she doesn't have to exhaust herself pretending to be someone she is not

AUD: Good for you

### **Beat #46:**

J POV: I don't have much of this left in me

J feels: Tired (emotionally, not physically)

J objective: June wants to complete whatever it is Gene E. has in store for her so she can return home

AUD: Don't give up yet, June!

G POV: I think she's almost there...just oneeee more to go

G feels: Triumphant

G objective: Gene E. wants to introduce June to the final romcom man to ensure June learns a valuable lesson

AUD: I think I have a feeling who this might be...

### **Beat #47:**

J POV: YES! THIS IS EVERYTHING I'VE EVER WANTED!!

J feels: Exhilarated

J objective: June wants Noah to kiss her so she can have everything she's ever wanted

AUD: Finally! This is her moment!

Noah POV: I've waited years for this

Noah feels: Euphoric

Noah objective: Noah wants to convey his love and adoration for June as soon as possible so they don't waste any more time apart

AUD: He really is a dream man

PATRICK  
This...this is bit much, even for  
you June.

June looks at Patrick with her mouth open and her brow  
furrowed. Finally, she takes a breath and steps back.

**Beat #45** JUNE  
You're right. If you'll excuse me.

June walks away from Patrick, dropping the soccer ball. As  
she walks past a lamp post (or a tree, or a soccer goal, or  
any other structure), we transition...

EXT. OUTSIDE SOMEWHERE - DUSK

June walks into a new scene wearing a blue dress and pearls  
around her neck. Gene E. is already standing in front of her.

GENE E.  
Still not satisfied?

June averts her eyes and crosses her arms over her chest.

**Beat #46** GENE E. (CONT'D)  
I thought so. I guess it's kind of  
hard when you can't be honest with  
the person you're seeing. Don't  
fret, I think you'll really like  
the next guy. He's as perfect as  
they get. Just don't forget why you  
came here.

Gene E. walks away. June looks to her left and sees NOAH  
CALHOUN (20s) standing a few paces away, looking at her. He's  
wearing a white button up and baggy dark pants. It starts to  
rain hard. Her breath catches as he steps forward.

TITLE: **Noah Calhoun** / Played by Ryan Gosling / *The Notebook*

JUNE  
Oh my God.

**Beat #47** NOAH  
I wrote you 365 letters. I wrote to  
you every day for a year.

June looks at Noah, smiling and nodding. Noah steps closer  
and cups June's face.

NOAH (CONT'D)  
It wasn't over. It still isn't.

### **Beat #48:**

J POV: I can't do this. I know better.

J feels: Disillusioned

J objective: June wants to cease any intimacy between her and Noah before she becomes too attached

AUD: No, what?

N POV: I thought we both wanted this...

N feels: Nonplussed

N objective: Noah wants to return to where they were moments before so he doesn't have to wait any longer for June

AUD: He doesn't know who Allie is

### **Beat #49:**

J POV: If this is meant to be...he would know me for me...not as a stand in for Allie

J feels: Self-assured

J objective: June wants to confirm for Noah and herself that he doesn't love her for her so she can justify leaving her dream behind

AUD: Wow...she's right

N POV: I don't see what this has to do with me loving her

N feels: Lost

N objective: Noah wants to convince June that he loves her no matter what so that she doesn't get stuck on this "knowing her" thing.

AUD: It's not his fault, he only knows what's inside his own little world

### **Beat #50:**

J POV: I think I'm starting to understand what love really is

J feels: Passionate

J objective: June wants to shine a light on what love truly is so Noah (and herself) understand why she is leaving

AUD: Her speech...is so beautiful

---

Noah leans in for a kiss, and June does the same. At the last moment, June pauses and looks down, shaking her head.

---

JUNE  
You didn't write me. You wrote  
Allie.

**Beat #48**

NOAH  
Who's Allie?

JUNE  
This isn't real.

---

Noah grabs June's hands.

NOAH  
What are you talking about?

JUNE  
You don't even know me, Noah.

NOAH  
June, baby, of course I do.

**Beat #49**

JUNE  
Yeah? What's my favorite color?

NOAH  
(scoffing)  
Is this really important right now?

JUNE  
Yes! Answer the question.

NOAH  
Umm... pink.

June laughs to herself.

JUNE  
It's green.

NOAH  
Okay, I'm sorry I didn't know your  
favorite color. That doesn't mean I  
don't know you. I *LOVE* you, June.

---

JUNE  
No you don't. Love is about so much  
more this.

**Beat #50** June gestures between the two of them, and then all around.  
Noah shakes his head, confused.

### **Beat #51:**

J POV: This is really it...I'm turning down my dream man.

J feels: Satisfied

J objective: June wants to return home so she can resume her normal life with her newfound perspective

AUD: She's come so far

N POV: This is really it...I'm losing my dream girl

N feels: Dejected

N objective: Noah wants to understand where he went wrong so he can fix it and be with June

AUD: You'll be okay Noah...you have Allie

G POV: This is really it...she's learned so much

G feels: Proud

G objective: Gene E. wants to shepherd June home so she can resume her normal life with her newfound perspective

AUD: HAHA there he goes appearing and disappearing on a whim

### **Beat #52:**

J POV: Oh thank GOD I am home...where's Oliver??

J feels: Frantic

J objective: June wants to seek out Oliver so she can tell him all about what just happened to her

AUD: He was just there...where'd he go?

### **Beat #53:**

J POV: I should've known better than to expect him to hang around waiting for me

J feels: Disappointed

J objective: June wants to decompress after such an eventful day

AUD: It's almost like she was hoping Oliver would be there...interesting...

### **Beat #54:**

J POV: Oh he's here...what does he have in his hands?

J feels: Puzzled

J objective: June wants to discern what Oliver is carrying to figure out where he was just now

AUD: She seems relieved to see him

O POV: Oh, thank God she is awake

O feels: Relieved

O objective: Oliver wants to clarify why he came in with a bunch of groceries so June understands why he was gone when she woke up

AUD: He is so sweet and thoughtful



JUNE (CONT'D)

True connection, true love relies on compatibility, and honesty, and really, truly knowing the person you're with. *YOUR PERSON*. Love is knowing how someone likes their eggs cooked without having to ask. And knowing exactly what the other person is thinking just by looking at them. Love is listening to somebody tell a story you've already heard, simply because you adore hearing them talk. I thought this was the pinnacle of love...these grand romantic gestures. But they're empty. They're not for me. You're not for me.

---

**Beat #51**

NOAH

June-?

JUNE

What I'm saying is...I don't want this anymore. I want to go home...  
GENE!! GENE E.

Noah stares at June, confused. After a beat, the camera backs out to reveal Gene E. standing right behind June. He is also soaking wet, but he wears goggles and an umbrella hat.

GENE E.

I thought you'd never come to your senses. C'mon.

Gene E. reaches his hand out to June, who takes one last look at Noah before grabbing it.

FADE TO WHITE

---

INT. JUNE'S LIVING ROOM - DAY

June wakes up with a gasp, sitting up on the couch. A blanket is draped over her. Static comes from the TV.

**Beat #52**

JUNE

(frantic)

Oliver?

---

**Beat #53**

Realizing she's alone, she smiles sadly to herself. She grabs the remote and shuts the tv off. Then, the apartment door opens and Oliver bustles in carrying a bunch of grocery bags.

### **Beat #55:**

J POV: Oh...so this is what it feels like...why haven't I noticed this before?

J feels: Bashful

J objective: June wants Oliver to understand how thankful she is for him always looking out for her

AUD: Girl, it only took you like 8 years

O POV: Is she...blushing?

O feels: Light-hearted

O objective: Oliver wants to focus on something other than how June was just looking at him so he doesn't make a fool of himself

AUD: AWE THIS IS SO CUTE

### **Beat #56:**

J POV: I can't believe it took me so long to realize it was always him

J feels: Elated / shy

J objective: June wants to bask in this moment with Oliver forever because this is what she wanted all along

AUD: The popcorn is her own version of a romance gesture

O POV: I can't believe this is really happening

O feels: Overjoyed / shy

O objective: Oliver wants to bask in this moment with June forever because this is what he wanted all along

AUD: He deserves his happy ending too

### **Beat #57:**

J POV: NO WAY

J feels: Stunned

J objective: June wants to confirm that what she is seeing on the tv is, in fact, Gene E.

AUD: IS THAT GENE E.?

G POV: This is where you were meant to be...you're welcome

G feels: Victorious

G objective: Gene E. wants to reveal to June that this is where his plan was taking her all along

AUD: He's always been so sneaky

**Beat #54**

OLIVER

Hey, June! It's so good to see you awake, you had me worried for a second there.

June looks at the grocery bags inquisitively.

OLIVER (CONT'D)

Oh, I ran to the store. I thought you might be sick, so I got some soup and crackers. I also noticed you were out of ice cream, so I grabbed that too.

June looks at Oliver, smiling as if seeing him for the first time. He puts the grocery bags down in the kitchen.

JUNE

Thank you, Oliver. Really.

OLIVER

**Beat #55**

Don't even worry about it. You'd do the same for me. You still want to watch the movie?

JUNE

Yeah, I'd love to.

Oliver turns the lights off and makes his way over to the couch with the soup, ice cream and a spoon, and sets it down in front of June.

He ejects the DVD and inserts the other disc. Once on the sofa, he grabs the popcorn and the remote, turns the TV on, and clicks play on the movie.

In the darkness, the light from the TV reflects on their faces, illuminating June's smile and Oliver's curious glances in her direction. Unknowingly, they both reach for the popcorn and their hands touch in the bowl. They lock eyes and laugh, recognizing the cliché of the moment.

**Beat #56**

Facing the tv again, the intro credits start to roll. Gene E. walks into the tv frame as one of the actors in the movie. He winks at the camera. June's jaw drops.

**Beat #57**

FADE TO BLACK.

# Shot List

SHOT #	SCENE	SETUP	MOUNT	LENS	CAMERA	SHOT	ANGLE	FULL COVERAGE?	SUBJECT	DESCRIPTION	SCENE LOCATION	LOCATION
1	1	1A	Floating	35	c200 Dana dolly	EWS	eye level	yes-ish	June/Mason	June/Mason on date, other couples seen around (including GeneE), push in	date table	Baby Js
2		1B	Floating	50	c200	MCU	eye level	yes	June	June covg. excusing herself, straight on	date table	Baby Js
3		1C	Floating	50	c200	MCU	eye level	yes	Mason	Mason covg., straight on	date table	Baby Js
4		1D	Static	50	c200	Insert	high angle	no	June's phone	SOS insert (also get ambience insert like candle on table here)	date table	Baby Js
5		1E	Leading	35	ANNA RONIN	MS	eye level	no	June	leading June (in front of her) walking to bathroom OTP w oliver	date main area	Baby Js
6		1F	Following	35	ANNA RONIN	MS	eye level	no	June	June enters bathroom	date bathroom	Baby Js
7		1G	Following	35	ANNA RONIN	LS	eye level	no	girls	girls in the bathroom eyeing June in BG, June in foreground	date bathroom	Baby Js
8		1H	Handheld	50	ANNA RONIN	CU	eye level	no	lesbian	call meeeeee	date bathroom	Baby Js
9		1J	Static	35	c200 dana	MS	eye level	no	June, Mason, Oliver	oliver walks up to table, shot from profile	date table	Baby Js
10		1K	Handheld	50	c200	MCU	low angle	no	Oliver	oliver close covg	date table	Baby Js
11		1L	Handheld	50	c200	Insert	high angle	no	pasta	pasta insert	date table	Baby Js
12		1M	Handheld	50	c200	MS	eye level	no	June/Oliver	June and Oliver 2-shot after mason leaves	date table	Baby Js
13	2	2A	Floating	35	c200	ES	eye level	yes	June/Oliver	June and oliver on couch - wide	living room	living room
14		2B	Floating	35	c200	MS	slight low angle	yes	June/Oliver	June and oliver on couch - 2-shot	living room	living room
15		2C	Floating	50	c200	OTS CU	slight low angle	yes	June	June covg - ots	living room	living room
16		2D	Floating	50	c200	OTS CU	slight low angle	yes	Oliver	oliver covg - ots	living room	living room
17		2E	Floating	85	c200	ECU	ice cream level	no	June	June biting into ice cream before first line	living room	living room
18	3	3A	Floating	35	c200	LS	eye level	yes	June/GeneE/Jackson	establishing date #2, shot from profile	date table	Baby Js
19		3B	Handheld	50	c200	CU POV	eye level	yes	Jackson	jackson's covg. he looks into camera, June's POV	date table	Baby Js
20		3C	Handheld	50	c200	CU	eye level	yes	June	clean June covg, reaction to jackson	date table	Baby Js
21		3D	Floating	50	c200	Insert	bird's eye	no	menu	June closing menu to begin scene	date table	Baby Js
22	4	4A	Floating	50	c200	OTS CU	slight low angle	no	June	continuation of scene 2, but June scoops ice cream into her mouth	living room	living room
23	5	5A	Static	35	c200	LS	eye level profile	yes	June/Scott	2-shot of date	date table	Baby Js
24		5B	Floating	35	c200	MCU	eye level	yes	June	clean June covg	date table	Baby Js
25		5C	Floating	35	c200	MCU POV	eye level	yes	Scott	clean scott covg, June's POV	date table	Baby Js
26		5D	Floating	50	c200	ECU Inserts Ser.	various	no	June/Scott	series of inserts - hand slapping table, hand on shoulder, eyes, mouth, laughing	date table	Baby Js
27	6	6A	Floating	50	c200	OTS CU	slight low angle	yes	June	June covg - ots - cont.	living room	living room
28		6B	Floating	50	c200	OTS CU	slight low angle	yes	Oliver	oliver covg - ots - cont.	living room	living room
29		6C	Floating	50	c200	Insert	slight high angle	no	ice cream	June puts lid on ice cream	living room	living room
30		6D	Following	35	c200	MS	eye level	no	June/Oliver	June pushes oliver toward door	living room	living room
31	7	7A	Static	24	c200	ES	low angle	no	June	June perusing aisle	DVD store	Goodwill
32		7B	Leading	35	c200 shoulder?	MCU	eye level	yes	June	full June covg	DVD store	Goodwill
33		7C	Floating	35	c200	MS POV	POV	no	couple	happy couple POV, from faces to hands or vice versa	DVD store	Goodwill
34		7D	Floating	35	c200 shoulder?	MS	slight high angle	no	June/Gene E	Gene E peaks around at June, June's face is dirtied, approaches (tracking him)	DVD store	Goodwill
35		7E	Floating	35	c200	MCU	eye level	yes	Gene E	Gene E covg	DVD store	Goodwill
36		7F	Floating	35	c200	CU	eye level	no	June	June closer covg for end of scene	DVD store	Goodwill
37		7G	Handheld	24	c200 shoulder?	LS	POV	no	aisle	June looking for Gene E; aisles are empty	DVD store	Goodwill
38		7H	Floating	35	c200	Insert Series	POV	no	DVDS	rom-com DVD, blank DVD, exchange of DVD from Gene to June	DVD store	Goodwill
39	8	8A	Leading	35	c200 shoulder?	MS	eye level	yes	June	leading June to couch, tracking her movement, full scene	living room	living room
40		8B	Handheld	35	c200	MCU	eye level	yes	Oliver	Oliver peaks around corner asking abt popcorn	living room	living room
41		8C	Floating	35	c200	MCU	eye level	yes	June	June closer face covg, first facing oliver then toward TV	living room	living room
42		8D	Static	35	c200	Insert	eye level	yes	TV	TV coverage - off, static, June inside TV, off again	living room	living room
43		8E	Static	24	c200 sticks	WS	lower to ground	yes	full room	June pops DVD in, returns to couch, walks toward TV to inspect it after static	living room	living room
44		8F	Static	24	c200 sticks	WS	lower to ground	yes	full room	empty room for special effects later	living room	living room
45		8G	Floating	35	c200 shoulder?	OTS LS	slight high angle	no	Oliver/June	June "asleep" over Oliver's shoulder	living room	living room
46		8H	Floating	50	c200	Insert	POV	no	DVD	insert DVD into player	living room	living room
47		8J	Handheld	35	c200	Insert	high angle	no	ice cream tub	empty ice cream	living room	living room
48	9	9A	Floating	24	c200 shoulder?	ES	eye level	no	June/Gene E	June getting shoved into Say Anything room, Gene waiting	say anything bedroom	jaden's room
49		9B	Floating	35	c200 shoulder?	MCU	eye level	yes	Gene E	Gene E coverage, walk with him, full scene (push in from waiting pose)	say anything bedroom	jaden's room
50		9C	Leading	35	c200 shoulder?	MCU	eye level	no	June	June pressed against the door, then convo with Gene	say anything bedroom	jaden's room
51		9D	Floating	35	c200 shoulder?	MLS OTS	eye level	no	June/Gene E	June rushes to window, over Gene's shoulder	say anything bedroom	jaden's room
52		9E	Handheld	50	c200	MCU	high angle	no	John Cusack	June's POV of John Cusack	say anything bedroom	jaden's room
53		9F	Floating	35	c200	MCU	eye level	no	June	June once she is at the window, shocked	say anything bedroom	jaden's room
54	10	10A	Floating	35	c200	MS	eye level	yes	June/Oliver	2-shot Oliver and June, drapes blanket	living room	living room
55		10B	Floating	50	c200	Insert	high angle	no	Oliver phone	narcoplexy	living room	living room
56	11	11A	Floating	35	c200 shoulder?	MCU	eye level	yes	Gene E	Gene E coverage, continuation of 9B	say anything bedroom	jaden's room
57		11B	Handheld	50	c200	MCU	high angle	no	John Cusack	June's POV of John Cusack, continuation of 9E	say anything bedroom	jaden's room
58		11C	Floating	35	c200 shoulder?	MCU	eye level	yes	June	June once she is at the window, continuation of 9F	say anything bedroom	jaden's room
59		11D	Floating	35	c200 shoulder?	MS	eye level	yes	June	Additional June covg, over Gene's shoulder with John Cusack visible	say anything bedroom	jaden's room
60		11E	Floating	24	c200 shoulder?	LS	eye level	no	June	June in room all alone, clean exits frame	say anything bedroom	jaden's room
61		11F	Static	35	c200 sticks	MCU Insert	eye level	no	Gene E	Gene E winking at camera for later TV insert	say anything bedroom	jaden's room
62		11G	Handheld	50	c200	Insert	slight high angle	no	Gene E	Gene E's name tag	say anything bedroom	jaden's room
63	12	12A	Floating	35	ANNA RONIN	MS	eye level	yes	June/John	slow push in on John, whip pan left, June is running up to him, then close 2-shot	lawn	outside jaden's apt
64		12B	Floating	35	c200	LS	high angle	yes	June/John	wider shot of John on his knees to June	lawn	outside jaden's apt
65		12C	Floating	50	c200	OTS CU	slight high angle	yes	June	June convo covg	lawn	outside jaden's apt
66		12D	Floating	50	c200	OTS CU	slight low angle	yes	John	John convo covg	lawn	outside jaden's apt
67		12E	Tracking	24	c200 dana dolly	Tracking MS	eye level	no	June	Tracking June away, moving left to right, she disappears behind pillar	lawn	outside jaden's apt
68	13	13A	Tracking	24	c200 dana dolly	Tracking MS	eye level	no	June	Tracking June forward, moving left to right, she appears from tree	soccer field	soccer field
69		13B	Floating	35	c200 dana dolly	LS->MCU	eye level	yes	June -> June/Gene	LS June taking in her surroundings, push in to 2-shot as Gene walks up	soccer field	soccer field
70		13C	Floating	50	c200 shoulder?	LS POV	eye level	yes	Field/Patrick	June's POV of field, looking around, then POV of Patrick performing	soccer field	soccer field
71		13D	Floating	50	c200 shoulder?	CU	eye level	no	June	June covg talking to Gene, Gene is dirtied	soccer field	soccer field
72		13E	Floating	50	c200 shoulder?	CU	eye level	no	Gene	Gene covg talking to June, June is dirtied	soccer field	soccer field
73		13F	Floating	50	c200 shoulder?	MCU	eye level	yes	June	June coverage during performance and then convo	soccer field	soccer field
74		13G	Tracking	35	c200 shoulder?	LS POV	eye level	yes	Patrick	Patrick performance coverage	soccer field	soccer field
75		13H	Tracking	50	c200 shoulder?	MCU/CU	eye level	no	Patrick	Patrick performance closer coverage, tracking his movement/singing	soccer field	soccer field
76		13I	Floating	50	c200 shoulder?	MCU	eye level	no	Patrick	Patrick conversation coverage	soccer field	soccer field
77		13K	Floating	35	c200 shoulder?	MLS	eye level	yes?	June/Patrick	June drops soccer ball and leaves	soccer field	soccer field
78		13L	Tracking	24	c200 shoulder?	Tracking MS	eye level	no	June	June either passes through something or some1 walks past camera to transition	could be combined with 13K hopes	
79	14	14A	Tracking	24	c200 shoulder?	Tracking MS	eye level	no	June	Someone walks thru camera, June is now in Notebook	notebook location	lake or lawn
80		14B	Floating	35	c200 shoulder?	MS	eye level	yes	Gene E	Gene intro-ing June before exiting frame	notebook location	lake or lawn
81		14C	Floating	50	c200 shoulder?	MS-> CU	eye level	yes	June	June talking to Gene before seeing Ryan	notebook location	lake or lawn
82		14D	Floating	50	c200 shoulder?	CU	eye level	yes	June	Closer June covg for full scene, push out to reveal Gene E later	notebook location	lake or lawn
83		14E	Floating	50	c200 shoulder?	POV CU	eye level	no	Ryan	June's POV of Ryan for title card	notebook location	lake or lawn
84		14F	Floating	35	c200 shoulder?	MLS	eye level	yes	June/Ryan	June and Ryan approach each other	notebook location	lake or lawn
85		14G	Floating	35	c200 shoulder?	CU	eye level	yes	June/Ryan	2-shot about to kiss, convo after	notebook location	lake or lawn
86		14H	Floating	50	c200 shoulder?	CU	eye level	yes	Ryan	Ryan talking to June	notebook location	lake or lawn
87		14J	Floating	50	c200	Insert	slight high angle	no	June/Gene	close up of hand grab	notebook location	lake or lawn
88	15	15A	Floating	35	c200	LS	slight low angle	yes	June -> June/Oli	June sits up on couch, alone, then full scene	living room	jaden's apartment
89		15B	Tracking	50	c200 shoulder?	CU	eye level	no	June	Match cut: June's eyes are closed, opens, gasp, sit up, track the whole time	living room	jaden's apartment
90		15C	Floating	35	c200 shoulder?	OTS	slight high angle	no	June/TV/Oliver	OTS, June turns off TV. Same shot/setup: Oliver putting new DVD in	living room	jaden's apartment
91		15D	Leading	35	c200 shoulder?	MLS	eye level	no	Oliver	Oliver barging in with groceries	living room	jaden's apartment
92		15E	Floating	35	c200 dana dolly	LS	eye level	no	June/Oliver	2-shot as Oliver enters with groceries	living room	jaden's apartment
93		15F	Floating	35	c200 dana dolly	MLS->MCU	eye level	yes-ish	June/Oliver	Oliver returns to couch, slow push in as the rest of the scene progresses	living room	jaden's apartment
94		15G	Floating	50	c200	CU	eye level	no	Oliver	Oliver coverage, June is slightly dirtied	living room	jaden's apartment
95		15H	Floating	50	c200	CU	eye level	no	June	June coverage, Oliver is slightly dirtied	living room	jaden's apartment
96		15J	Floating	50	c200 dana dolly	Push In	eye level	no	Gene E	push in on TV, Gene E reveal	living room	jaden's apartment
97		15K	Tracking	50	c200	Insert	slight high angle	no	June/Oliver hands	aww popcorn hand insert	living room	jaden's apartment

\*note: the scene transitions are still very undecided, Anna and I have been racking our brains on how to do it seamlessly and will continue to do so until we find a good solution; especially one powerful enough for full film changes

\*another note: do we want opening image to be June on date and then closing image to be June w heard on oliver's shoulder? like yayyy love found her type bait

underlined = could be cut

# Production Design List

Scene Breakdown	Props	Costumes	Set Dressing
Scene 1 - Date Venue, Night	June Phone	June 1	
	June Purse	Cooper (Mason 1)	
	Fettucine Alfredo	Gene 1	
	Table Setting	Oliver 1	
	June Food	Girls in Bathroom	
Scene 2 - June's Living Room, Night	ice cream	June 2	
	ice cream 2	Oliver 1	
	movie on TV		
Scene 3 - Date Venue, Night	Jackson phone	June 3	
		Seth (Jackson) 1	
		Gene 1.5	
Scene 4 - June's Living Room, Night	ice cream	June 2	
	ice cream 2	Oliver 1	
	movie on TV		
Scene 5 - Date Venue		June 4	
		Ian (Scott) 1	
Scene 6 - June's Living Room, Night	ice cream	June 2	
	ice cream 2	Oliver 1	
	movie on TV		
Scene 7 - Movie Store, Day	DVD disk	June 5	
	"You've Got Mail" DVD	Gene 2	
	mystery DVD/case		
Scene 8 - June's Living Room	blanket	June 5	
	selection of DVDs	Oliver 2	
	empty ice cream		
	spoon		
	popcorn		
	popcorn bowl		
	mystery DVD/case		
	DVD player		
	TV remote		
<del>Scene 9 - Cathedral</del>			
Scene 10 - Random Bedroom	boombox	June 6	
	cracked window	Gene 3	
	Gene name tag		
Scene 11 - On the Lawn	boombox	June 6	
		Seth (Lloyd ) 2	
Scene 12 - Soccer Field	soccer ball	June 7	
	microphone/megaphone	Gene 4	
	clipboard	Ian (Patrick) 2	
	whistle		
Scene 13 - Outside Somewhere	rain hose	June 8	
	rain sprinkler	Gene E 5/5.5	
		Cooper (Noah) 2	
Scene 14 - June's Living Room, Day	blanket	June 5	
	remote	Oliver 2 (3?)	
	BUNCH of grocery bags		
	soup		
	crackers		
	popcorn		
	popcorn bowl		
	DVD player		
	mystery DVD		
	new DVD		

### Tentative Schedule

DATE	SCENES	TIME	LOCATION	CHARACTERS	CAST	NOTES
April 5th	Scenes 2, 4, 6, 8, 13	All day 9am-7pm	Apartment/bedroom	Oliver, June	Madeline, Connor	
April 11th	Scenes 11, 12, 7	3:30pm-12am	soccer field, outside house with hose, store	June, Gene E, Patrick, Noah	Madeline, Sammy, Ian, Cooper	Need to revisit Goodwill because they haven't confirmed.
April 13th	Scenes 10, 1, 3, 5, 9	All day 12:30pm-10pm	On the lawn, date venue, apartment	June, Lloyd, Oliver, Mason, Gene E, Jackson, Scott	Madeline, Seth, Sammy, Connor, Ian, Cooper	Baby Js just needs to confirm for the day.

### Actor Availability

ACTOR	AVAILABLE	UNAVAILABLE
Madeline		Sundays 8:30-12 Evening April 12th
Connor	April 3rd before 6 April 5th	28th-31st April 6th 12:30-5:30 April 13th
Cooper	28th-30th March 31-April 3rd after 3:30 (Wednesdays 6:30) April 7-8,10 same times April 11-13	April 4-6 April 9
Ian	Week days after 5	April 4-6
Seth	April 11-13	April 4-6
Sammy	No response yet	April 12th

**Scene Breakdown:**

Scene 1: Oliver, June, Mason, Gene E (date venue)

Connor, Madeline, Sammy, Cooper

Scene 2: Oliver, June (apartment)

Connor, Madeline

Scene 3: Jackson, June, Gene E (date venue)

Madeline, Sammy, Seth

Scene 4: June, Oliver (apartment)

Madeline, Connor

Scene 5: June, Scott (date venue)

Madeline, Ian

Scene 6: June, Oliver (apartment)

Madeline, Connor

Scene 7: June, Gene E (store)

Madeline, Sammy

Scene 8: June, Oliver (apartment)

Madeline, Connor

Scene 9: June, Gene E (bedroom 2)

Madeline, Sammy

Scene 10: June, Lloyd (on the lawn)

Madeline, Seth

Scene 11: Gene E, June, Patrick (Soccer Field)

Sammy, Madeline, Ian

Scene 12: June, Gene E, Noah (outside the house)

Madeline, Sammy, Cooper

Scene 13: June, Oliver (living room)

Madeline, Connor

**Shot together:**

Scenes 2, 4, 6, 8, 13 Apartment/bedroom scenes

Scenes 10, 1, 3, 5, 9 (outside house, date venue, apartment)

Scenes 11, 12, 7 (soccer field, outside house, store)

**Locations:**

Apartment: Jaden's Apartment (all of the rooms, living room)

Date Venue: Baby Js

Backup: Satchels, Germaines, New Deal Cafe, Pomodoro Cafe, The Traveler Bar,

Opus, Curio on the Drag, Chopstix

Soccer Field: Citizens field or UF field

Front lawn: Friends house

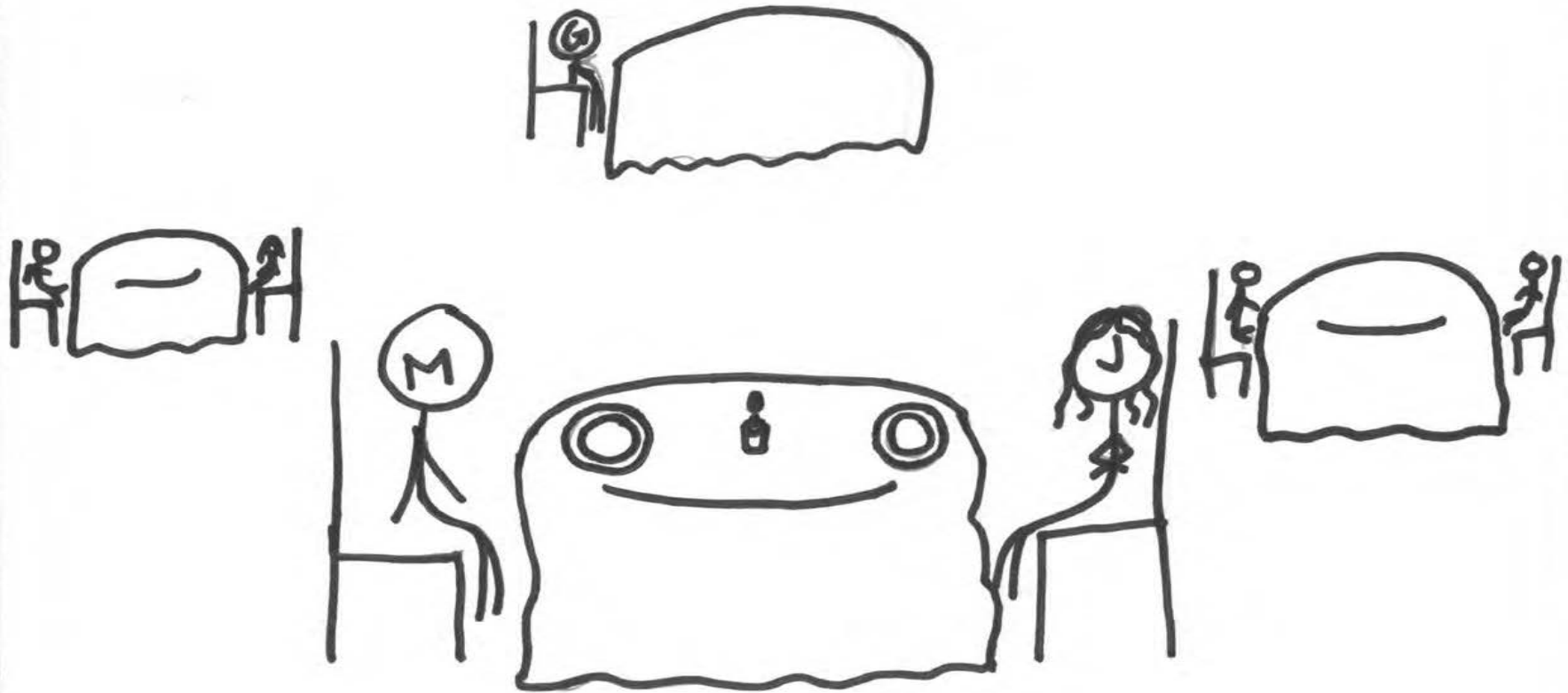
Backup: The duck pond

Store: Goodwill (but need backup plan)

Backup: 2nd & Charles, Waldo flea market

title: Scenes from a Love Story

Director: Jaden Koller  
DP: Tabi Higgins



1

W.S. - June and Mason sitting at their table with their food. Other couples are seen.

storyboard #

description



title:

Director:

DP:



2

M.S - June sitting at the table then  
walking away (ots too for coverage)

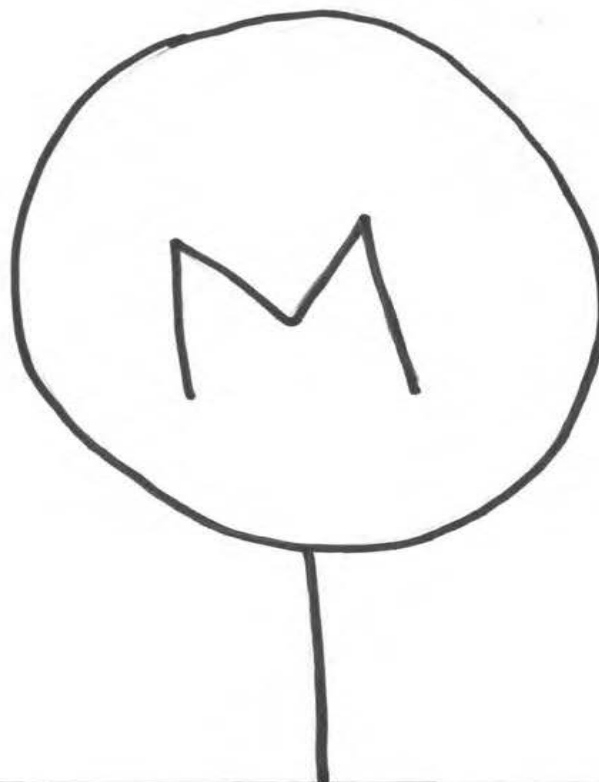
storyboard #

description

title:

Director:

DP:



3

M. J. - Mason sitting at table with  
Gene E. in background (ots too)

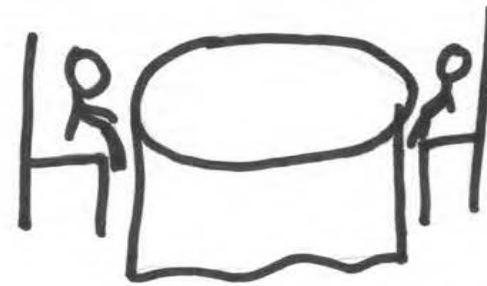
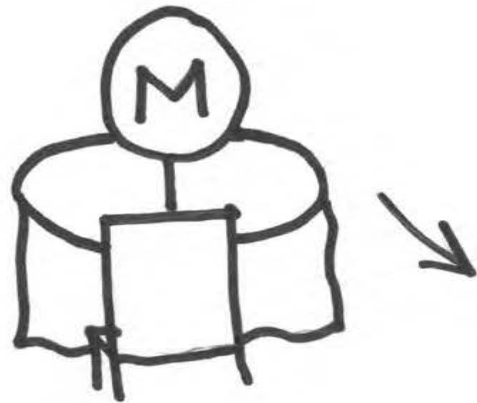
storyboard #

description

title:

Director:

DP:



4

L.S - june walking to the bathroom

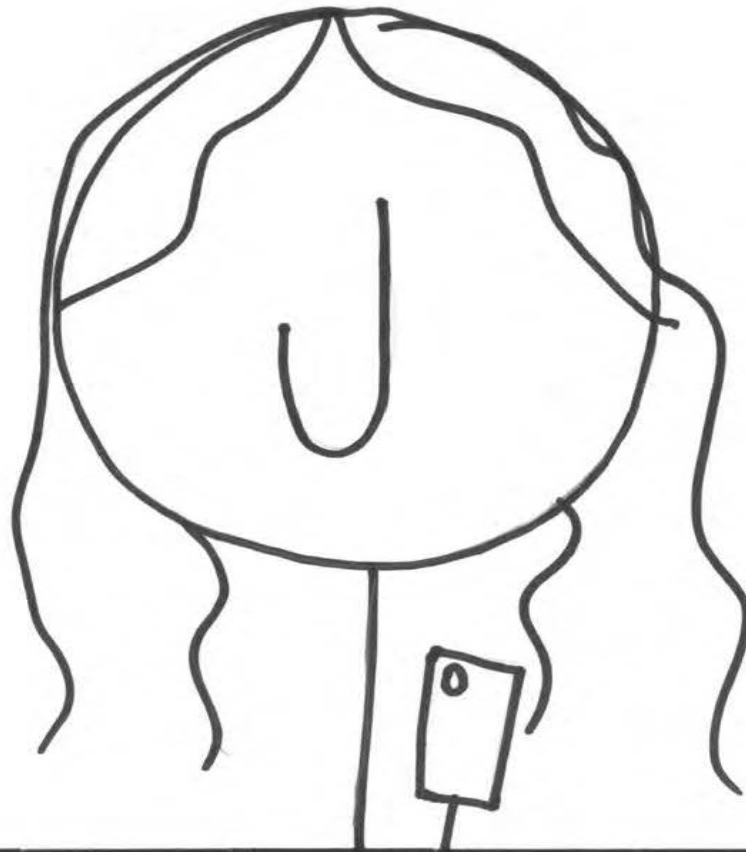
storyboard #

description

title:

Director:

DP:



5

M.C.U. - Jane on her phone

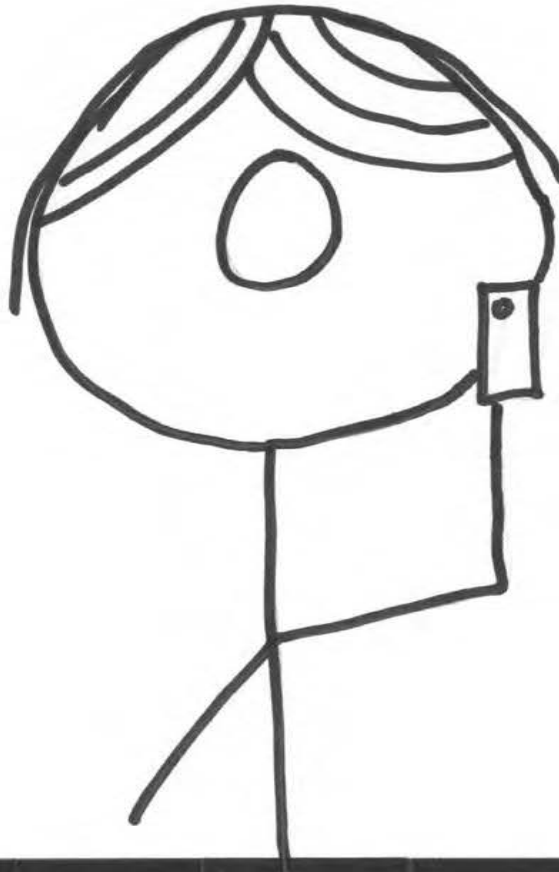
storyboard #

description

title:

Director:

DP:



6

m.c.u - oliver answering june's phone  
call

storyboard #

description

title:

Director:

DP:



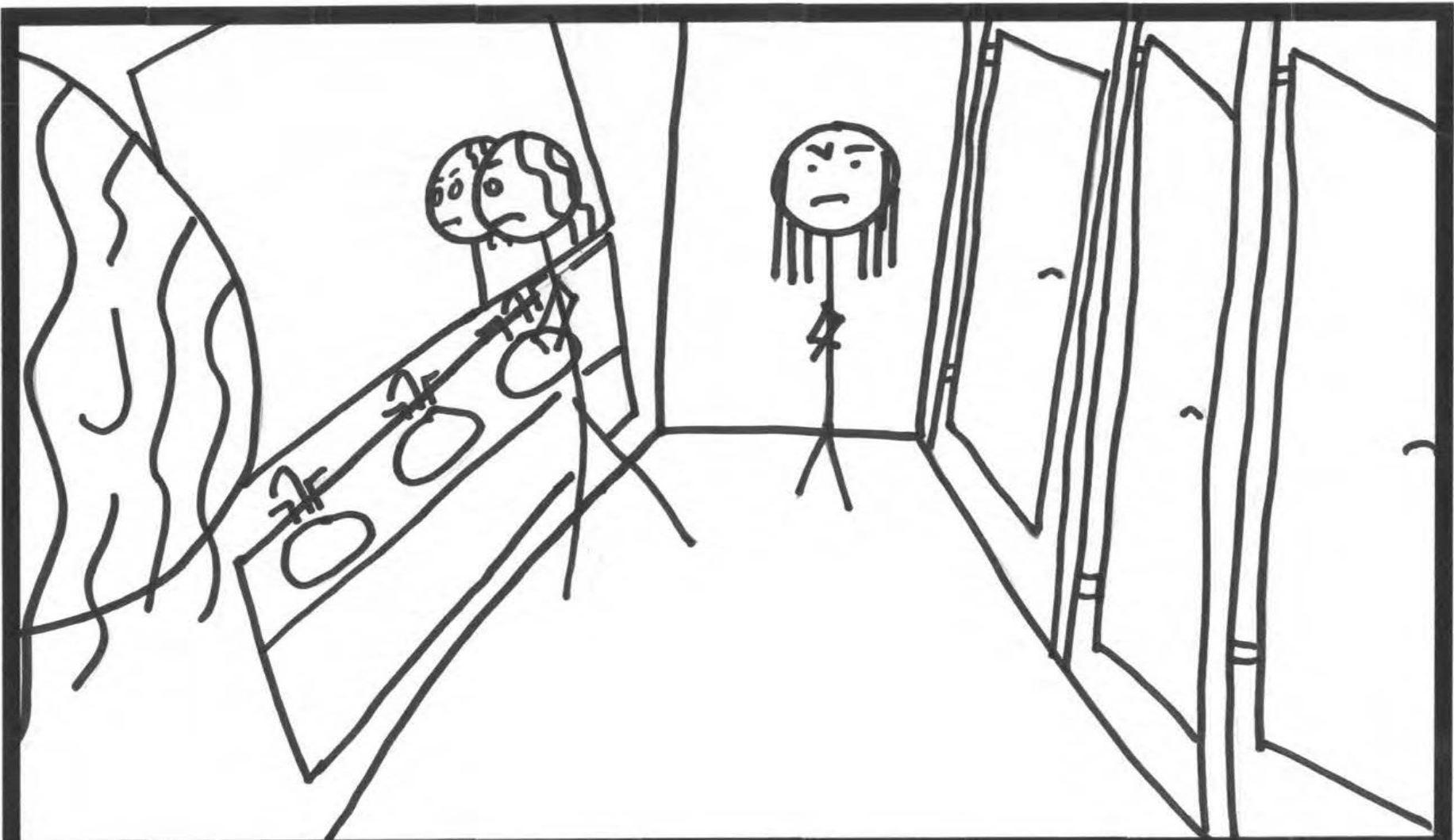
storyboard #

description

title:

Director:

DP:



8

O.T. 8 - The other girls in the bathroom looking at June

storyboard #

description

title:

Director:

DP:



9

m. - Girl #1 mouths call me as she  
exits a stall

storyboard #

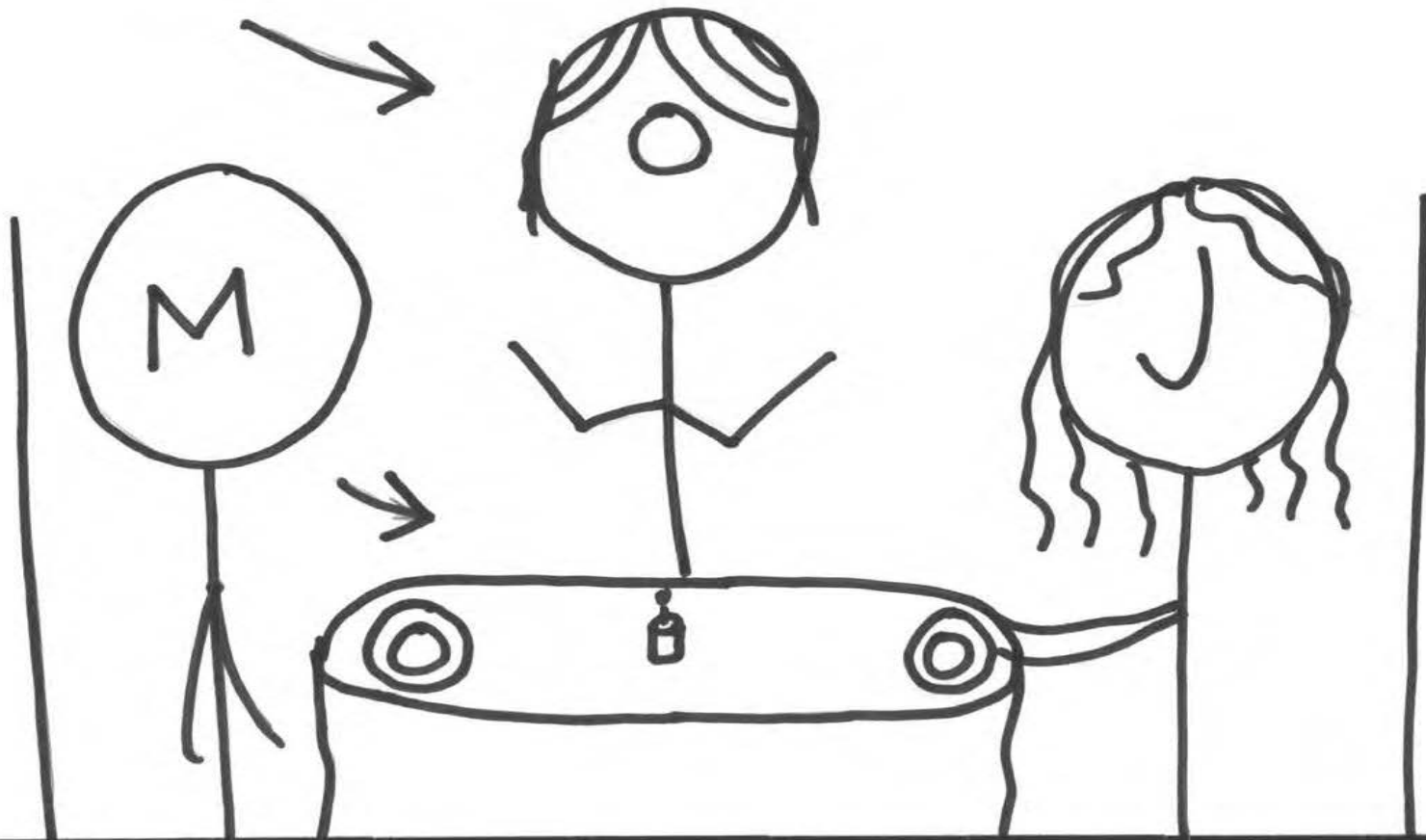
description



title:

Director:

DP:



10

M.I.8 - Mason + June speaking as Oliver  
storming up to the table

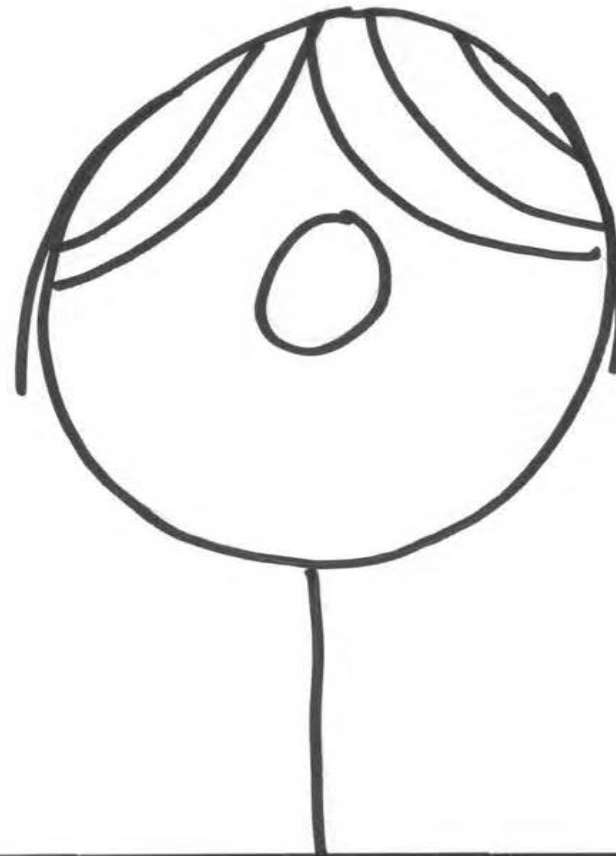
storyboard #

description

title:

Director:

DP:



11

m.c.u. - oliver yelling at june

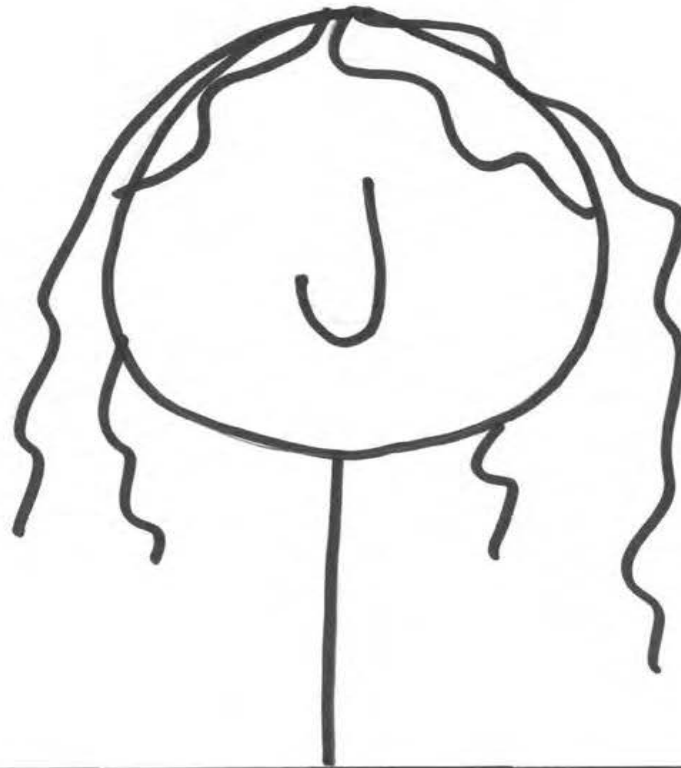
storyboard #

description

title:

Director:

DP:



12

m.c.m. - june getting yelled at by  
oliver

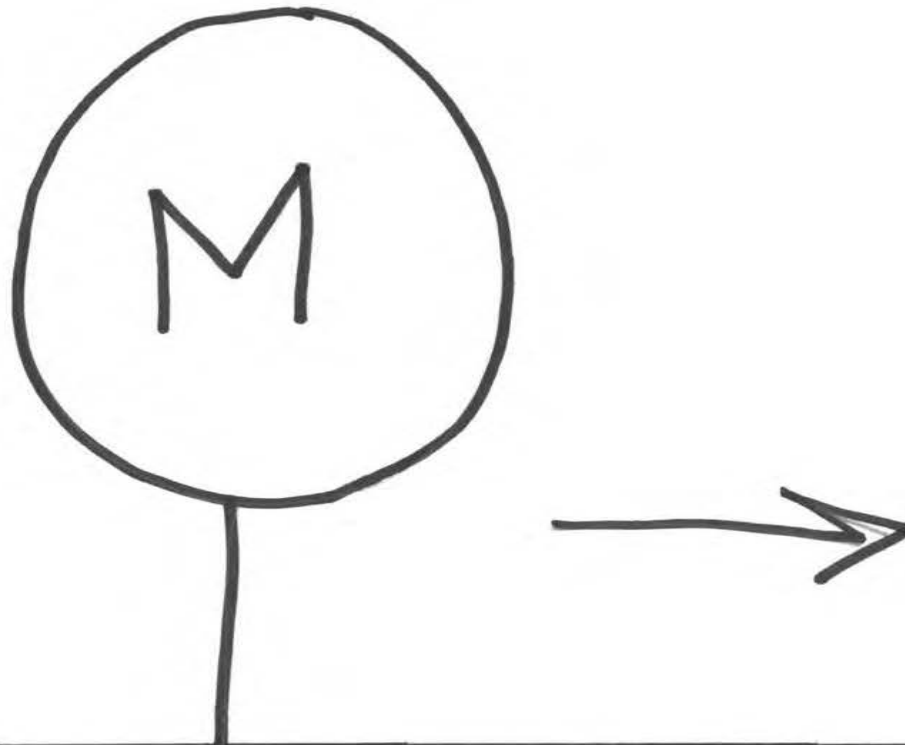
storyboard #

description

title:

Director:

DP:



13

m.c.u - Mason watching june and  
oliver before getting up and leaving

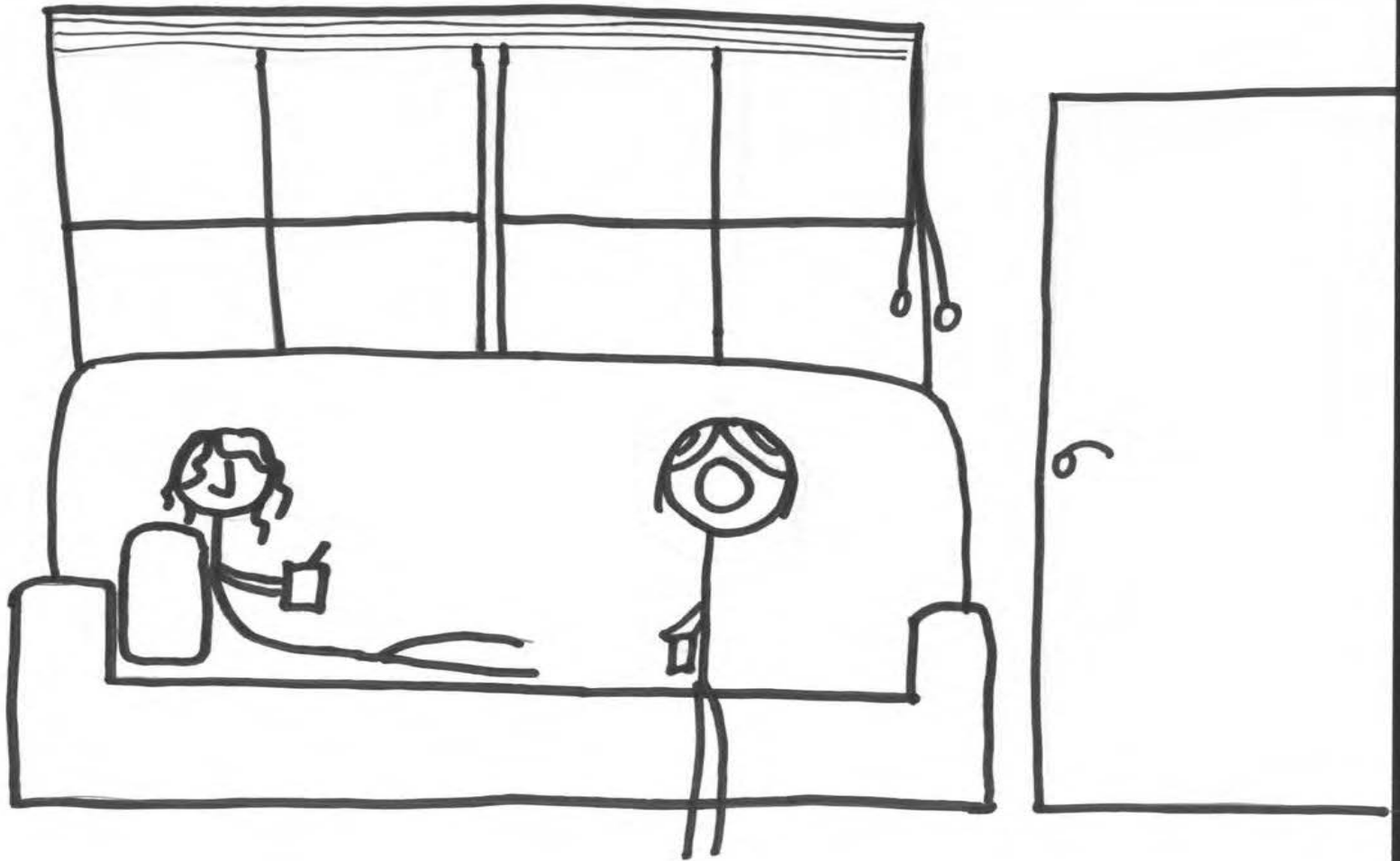
storyboard #

description

title:

Director:

DP:



14

E.S. - June and Oliver on the couch eating  
icecream

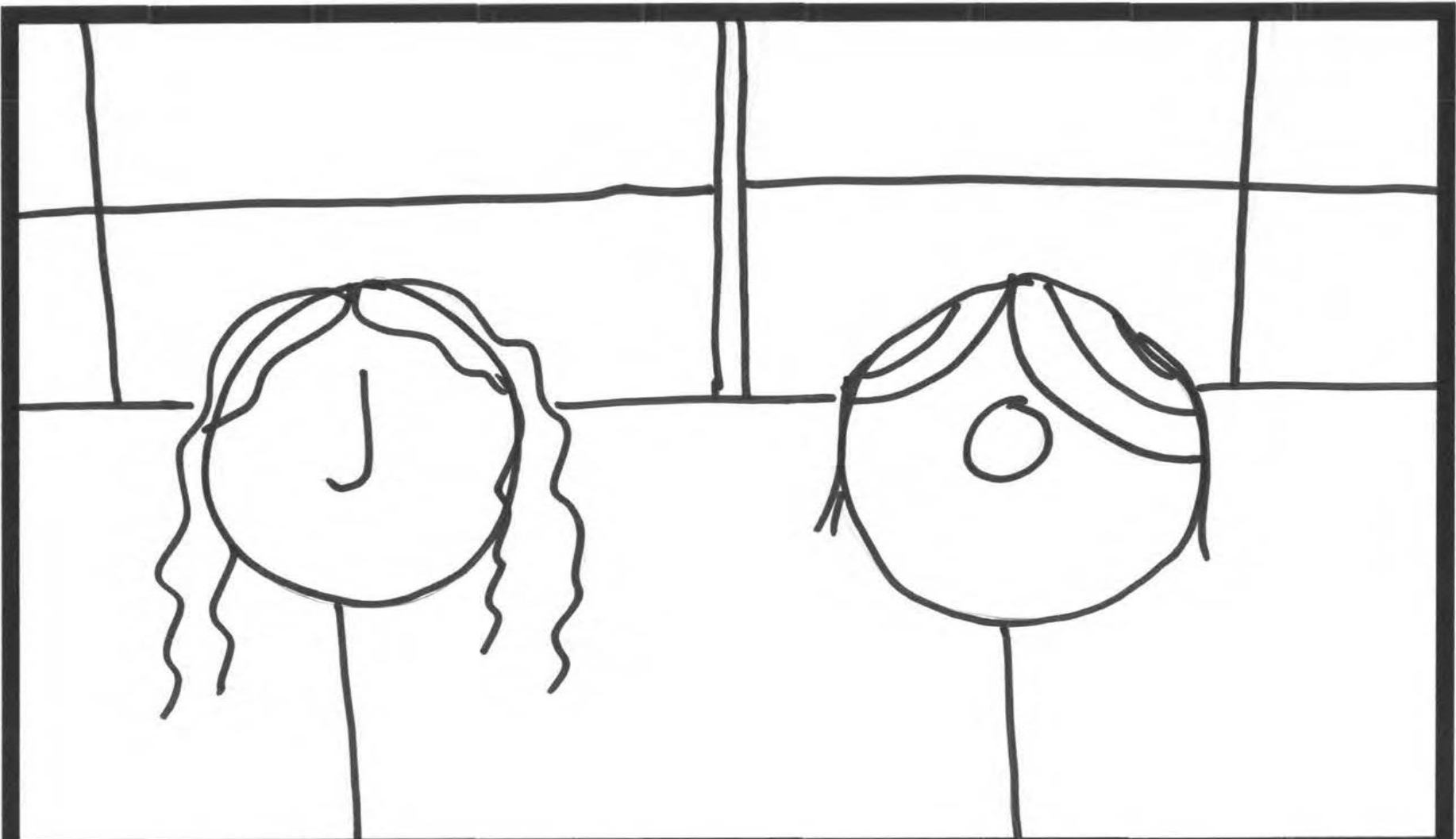
storyboard #

description

title:

Director:

DP:



15

M.8- 2 shot of June and Oliver on the couch

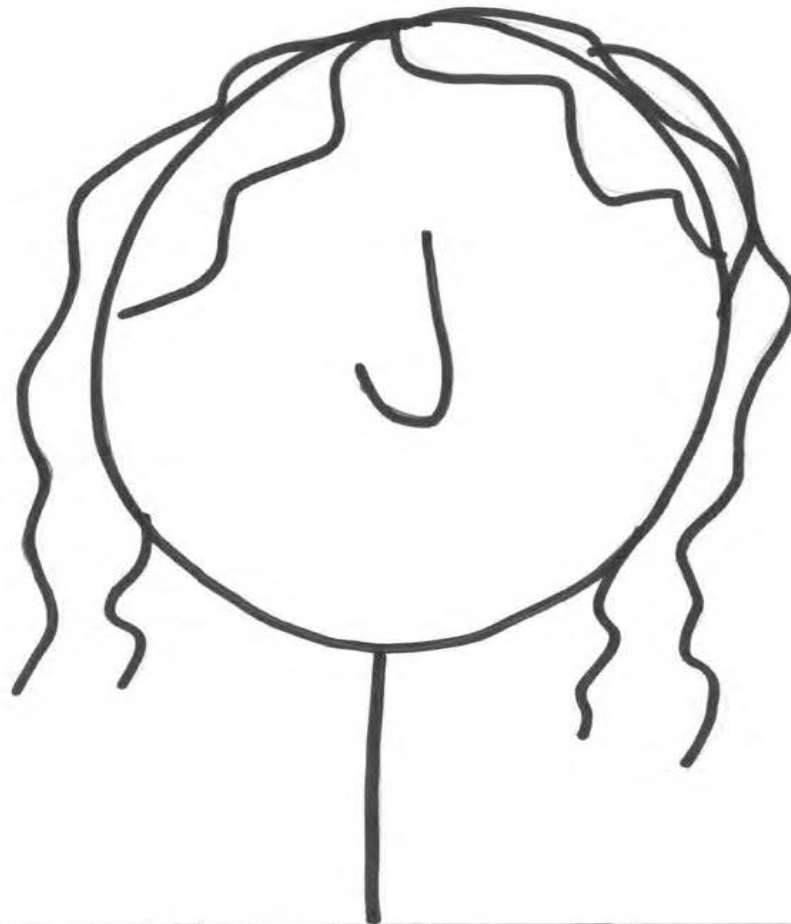
storyboard #

description

title:

Director:

DP:



16

O.T. 8 - cu. - june sitting on the couch

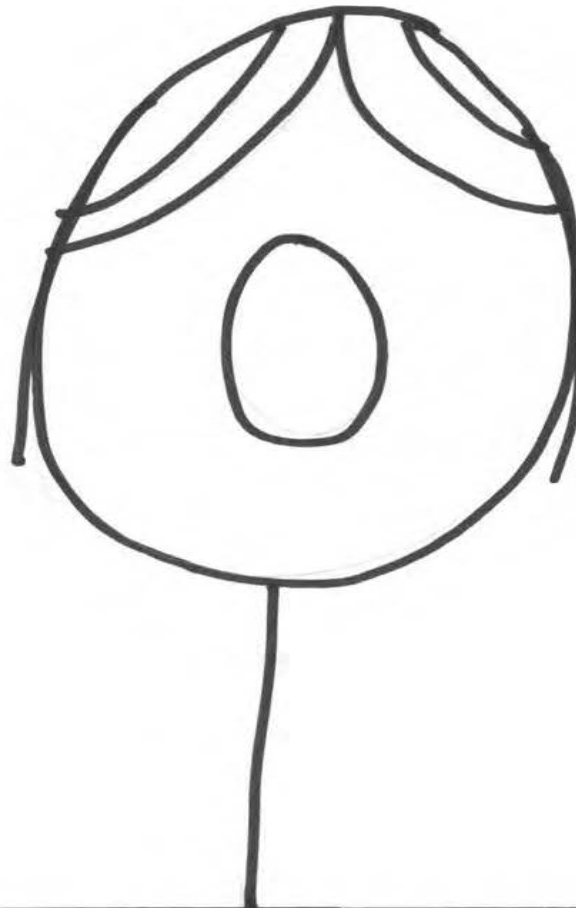
storyboard #

description

title:

Director:

DP:



17

O.T. 8 - cu. - Oliver on the couch

storyboard #

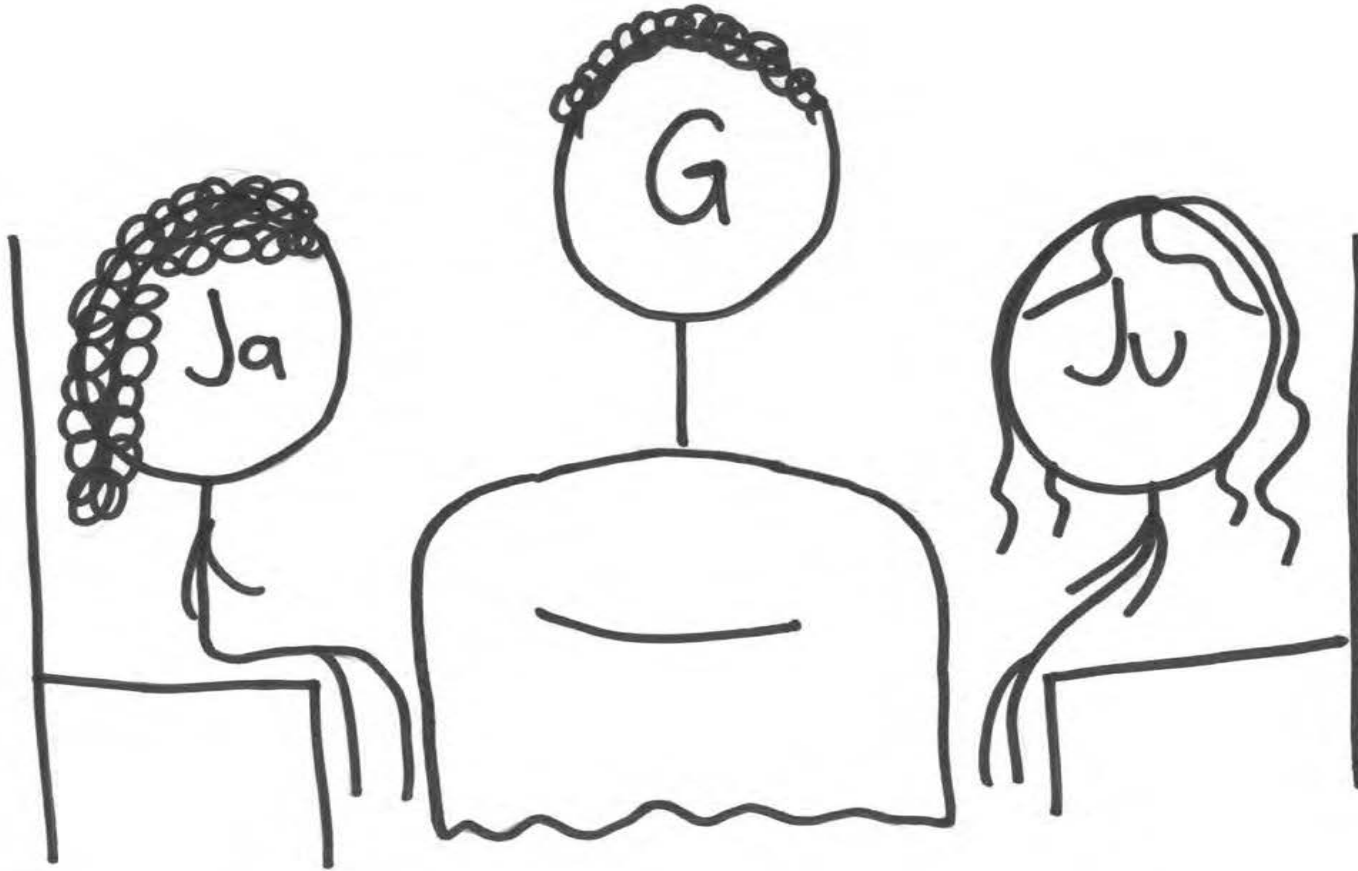
description



title:

Director:

DP:



18

L.S. - Jackson, June, and Gene E. at the  
date venue

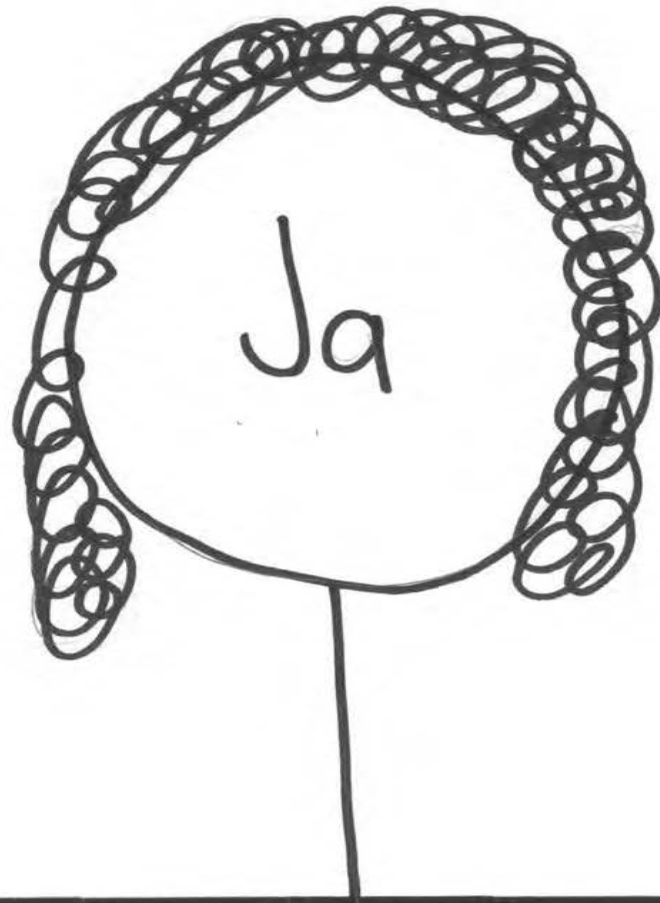
storyboard #

description

title:

Director:

DP:



19

m.c.u. - jackson at the date (ots as well)

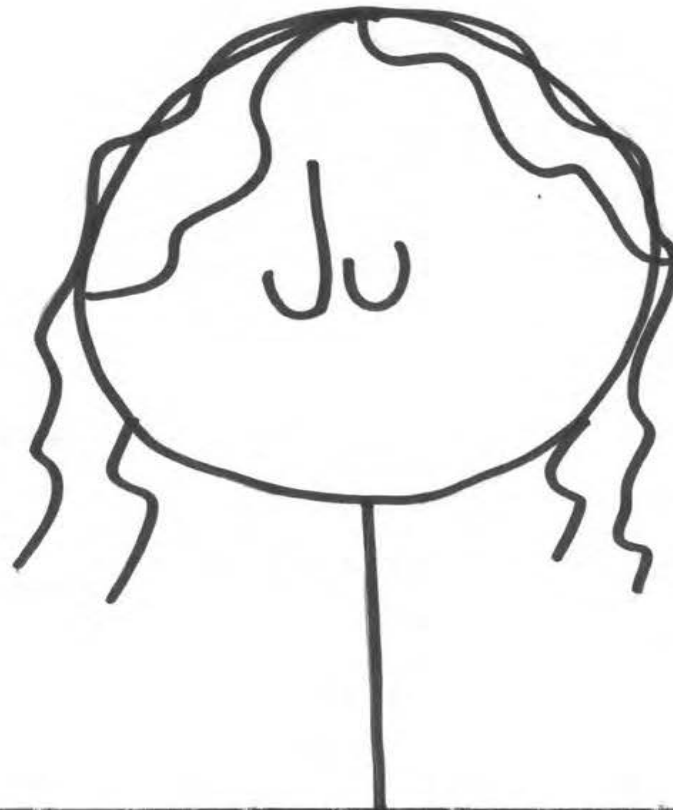
storyboard #

description

title:

Director:

DP:



20

m.c.u. - june out on the date  
(ots as well)

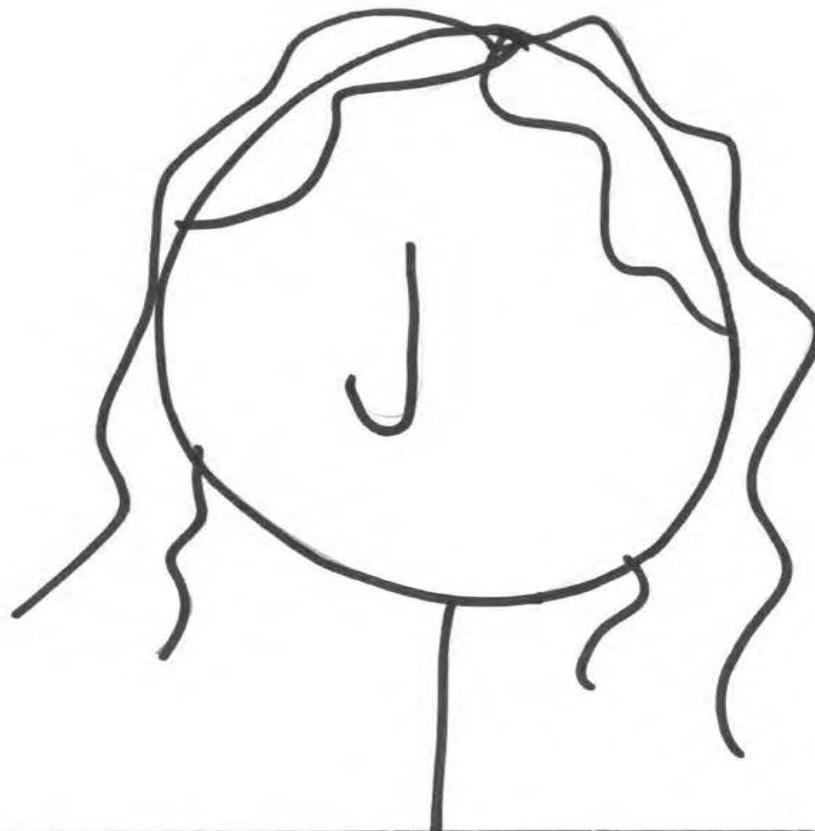
storyboard #

description

title:

Director:

DP:



21

June on the date with Scott - Gene E. is  
on the stage in the background  
(MC.U)

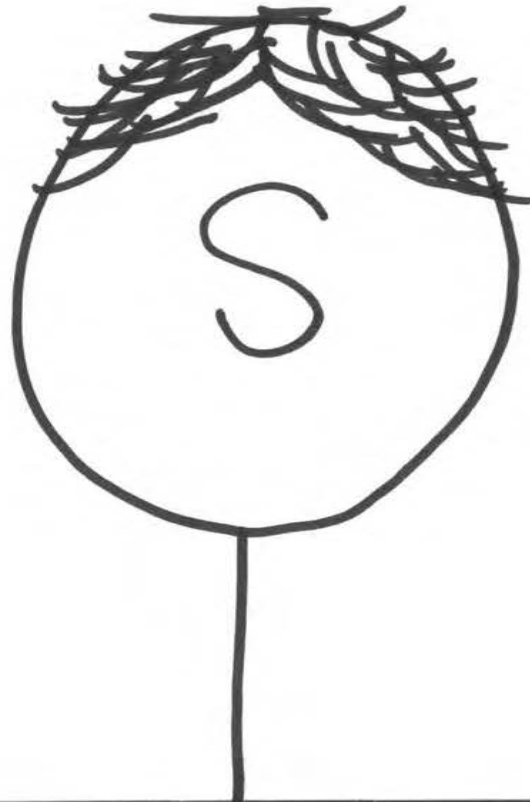
storyboard #

description

title:

Director:

DP:



22

M.C.U - Scott out on the date  
with June

storyboard #

description

title:

Director:

DP:



23

M. & June walking with Oliver to the door  
as he leaves

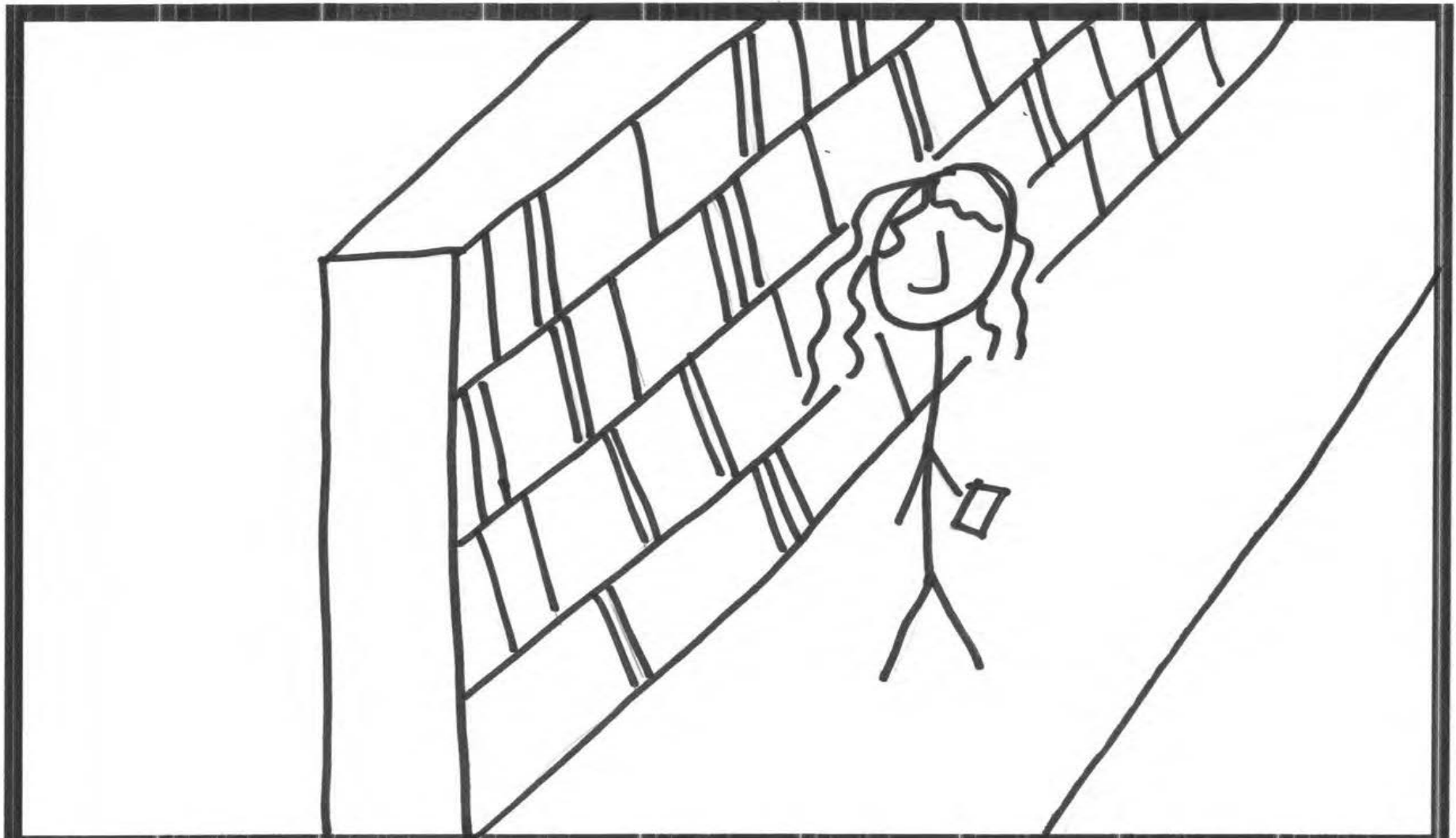
storyboard #

description

title:

Director:

DP:



24

E. & June browsing the shelves for a dvd

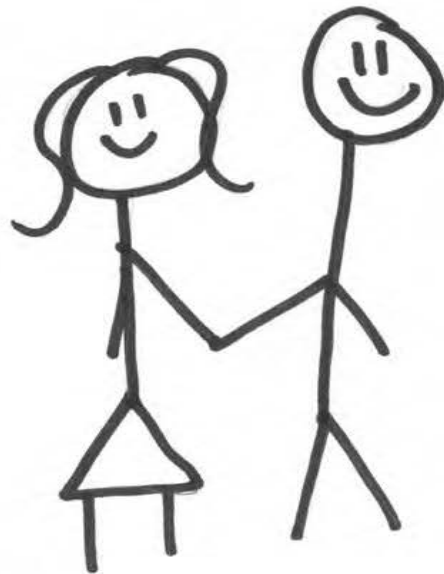
storyboard #

description

title:

Director:

DP:



25

L.S. - (maybe o.s.) June looking at the happy couple

storyboard #

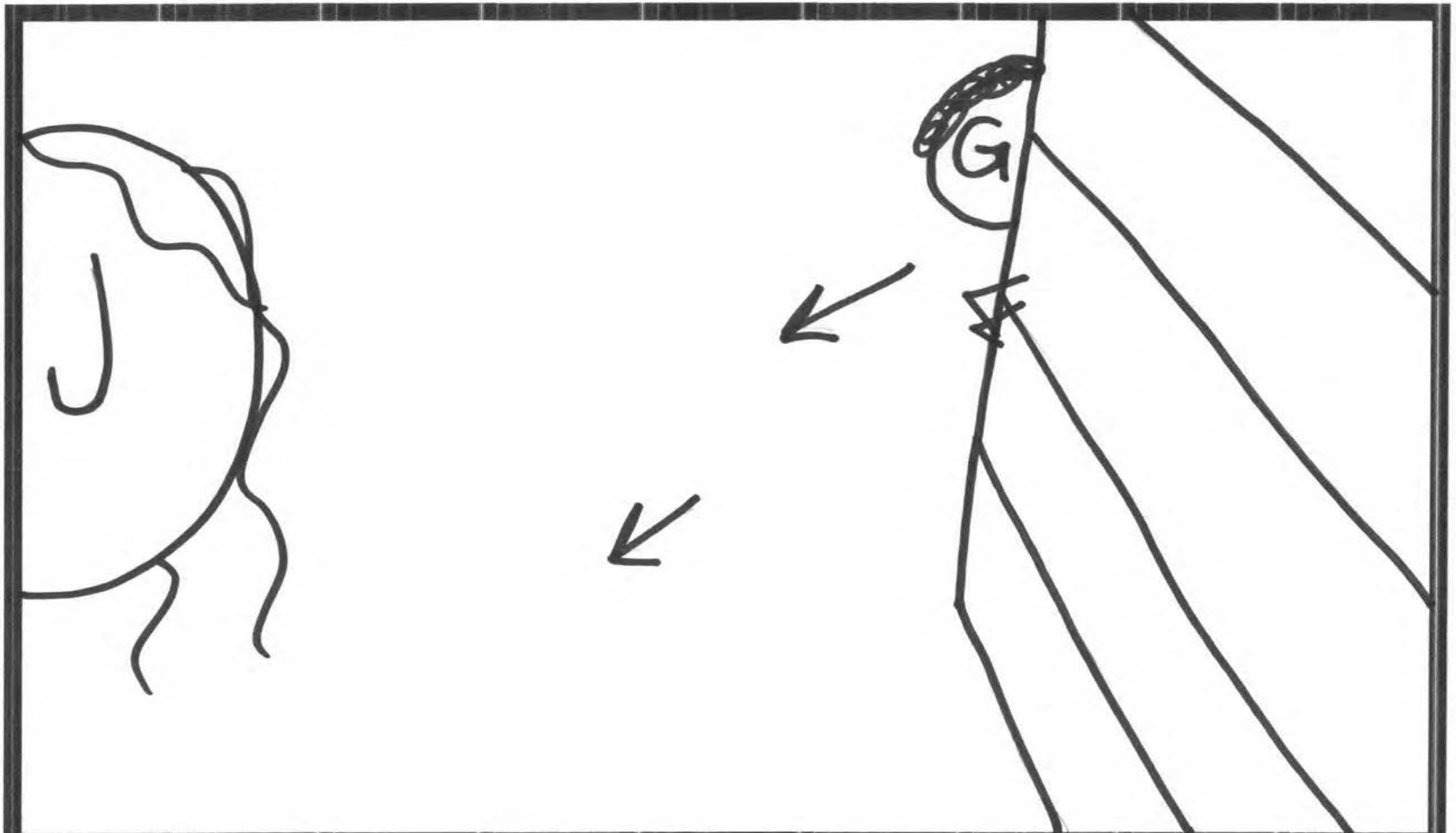
description



title:

Director:

DP:



26

pts of Gene E. staring at June in  
the store (clean shot too)

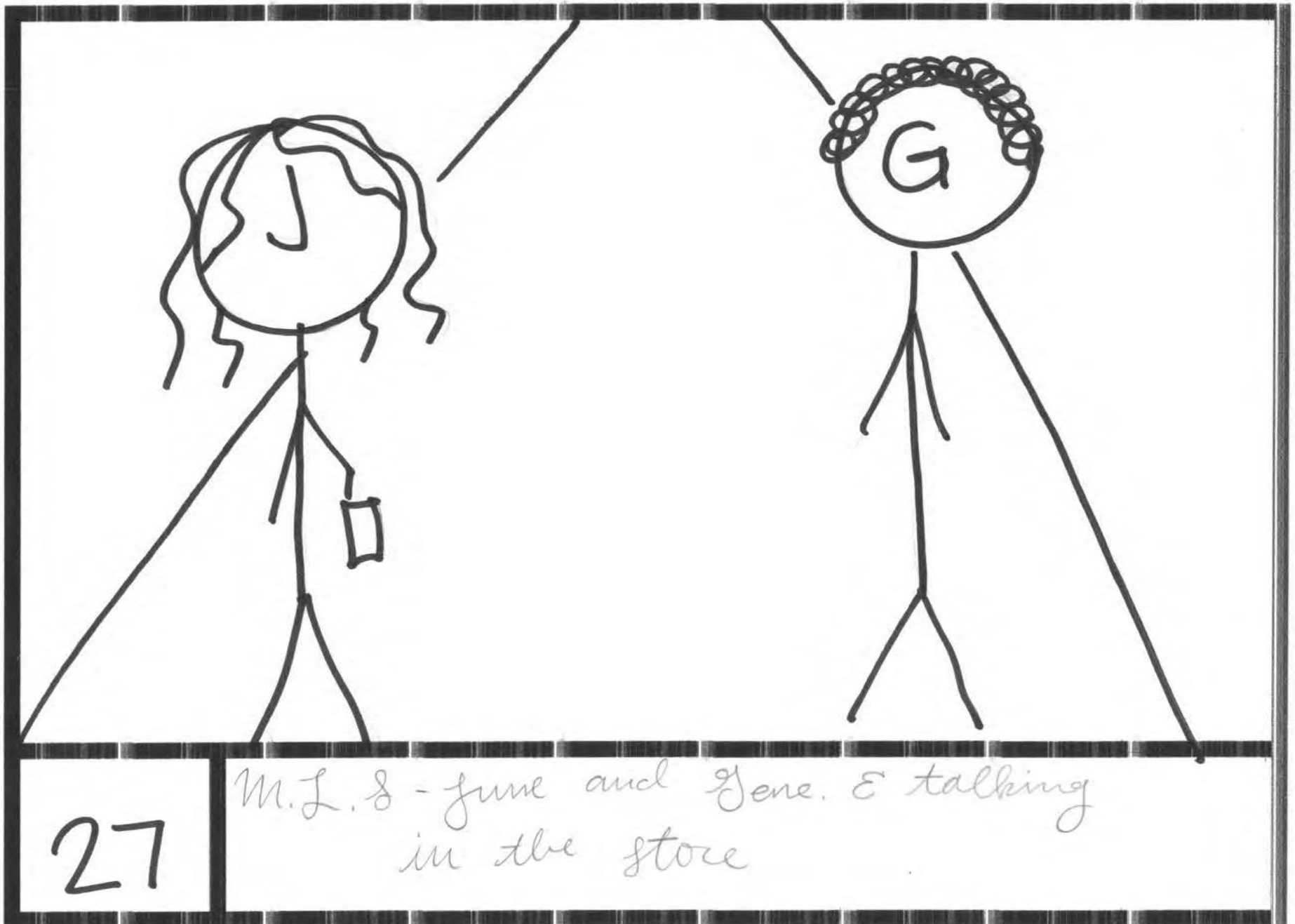
storyboard #

description

title:

Director:

DP:



storyboard #

description

title:

Director:

DP:

YOU'VE  
GOT  
MAIL

28

insert of june holding a romance  
dvd.

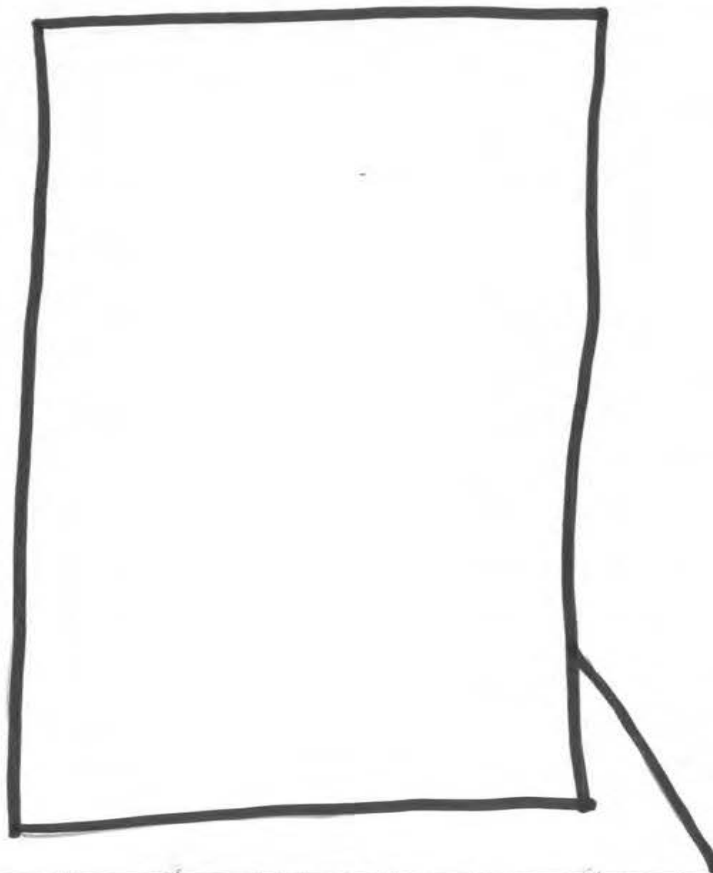
storyboard #

description

title:

Director:

DP:



29

insert of the blank dvd Gene E.  
hands june

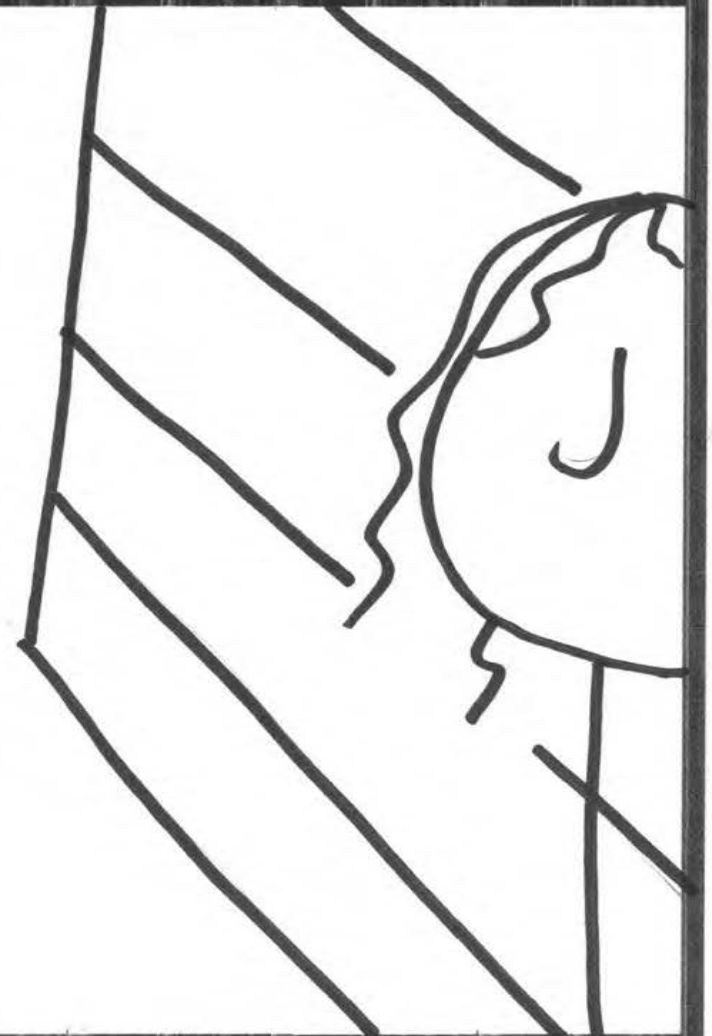
storyboard #

description

title:

Director:

DP:



30

pts of june looking down one side of the  
aisle looking for Gene E.

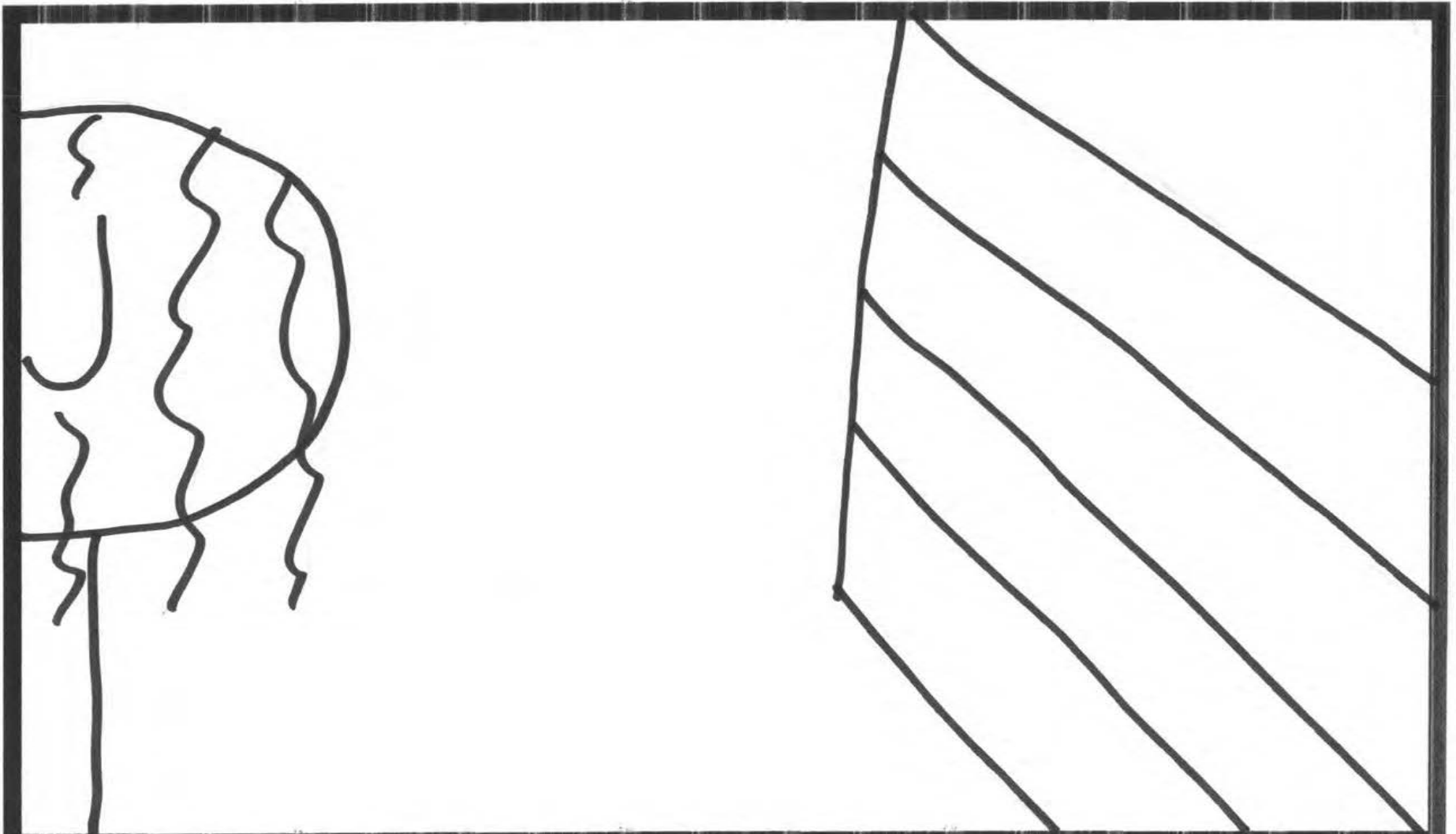
storyboard #

description

title:

Director:

DP:



31

o.t.s of june looking down the other side  
of the aisle looking for gene E.

storyboard #

description

title:

Director:

DP:



32

E.8 - June walking to the sofa with her blanket, the dvds, icecream, and a spoon (olive will walk out in this frame too)

storyboard #

description

title:

Director:

DP:



33

ots - june from behind opening the empty  
icecream container

storyboard #

description



title:

Director:

DP:



storyboard #

description

title:

Director:

DP:



35

m.c.u. - june inspecting the mystery dvd  
before getting up + exiting frame

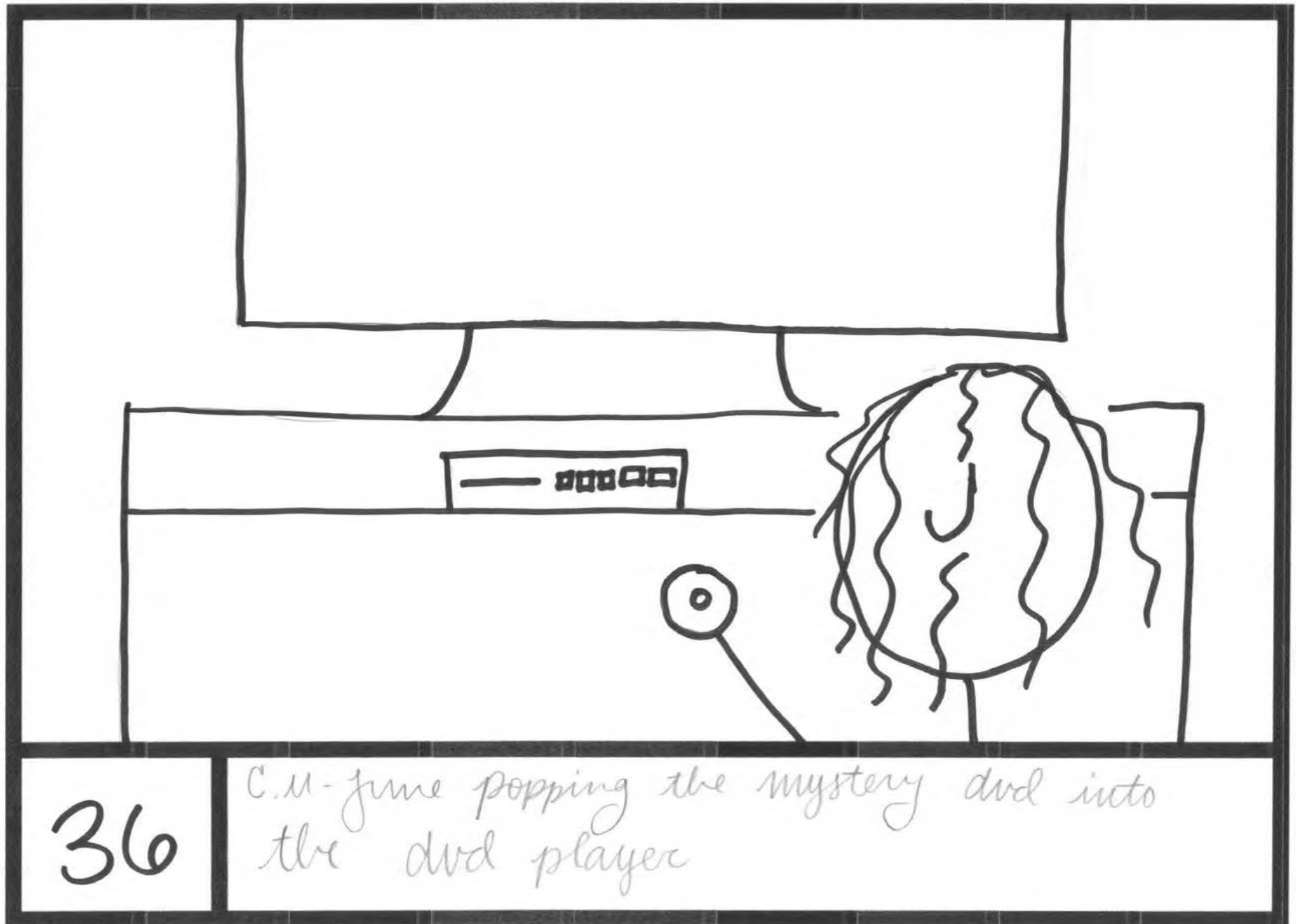
storyboard #

description

title:

Director:

DP:



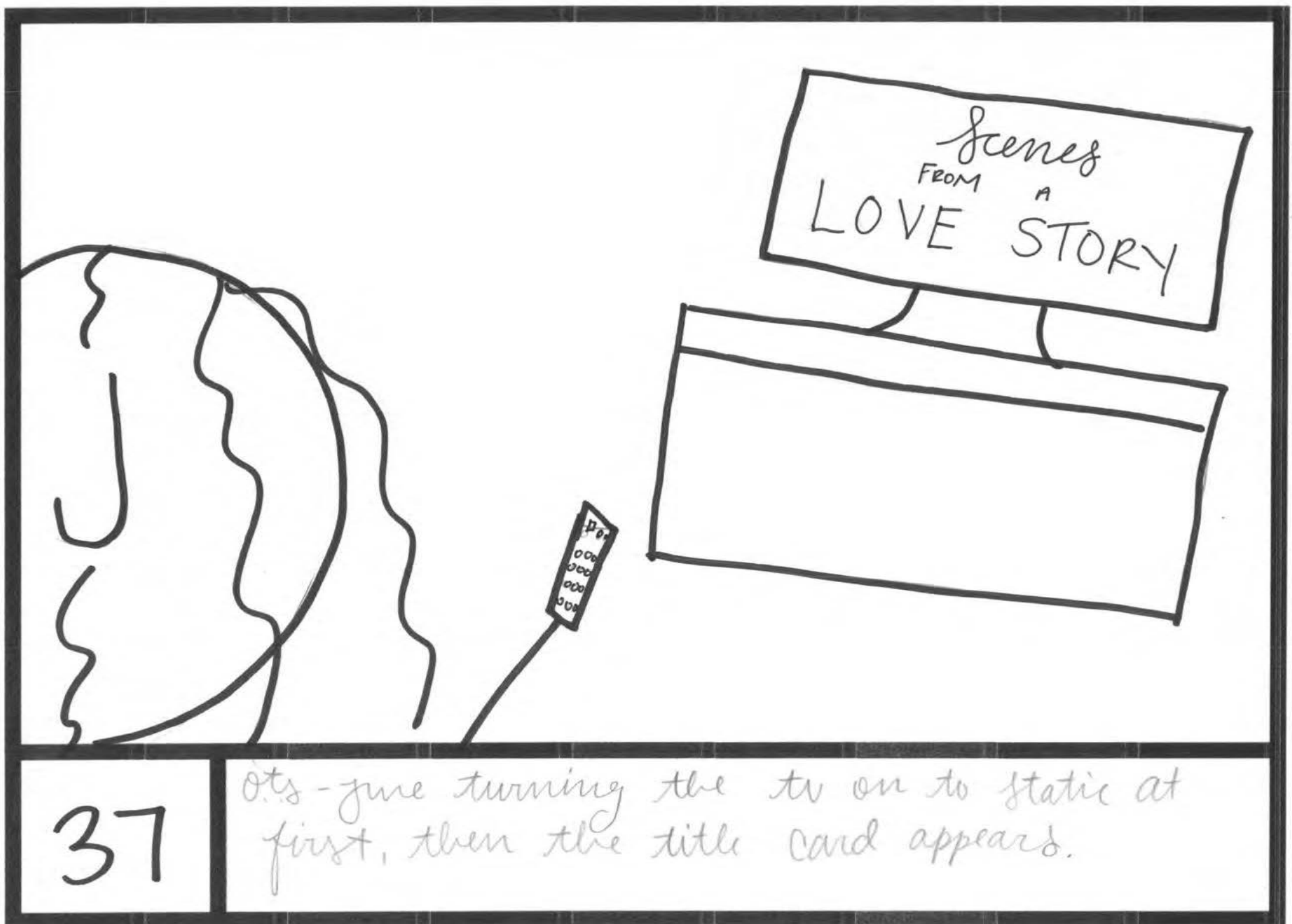
storyboard #

description

title:

Director:

DP:



37

ots - june turning the tv on to static at first, then the title card appears.

storyboard #

description

title:

Director:

DP:



38

L.S. - june getting sucked into the  
tv

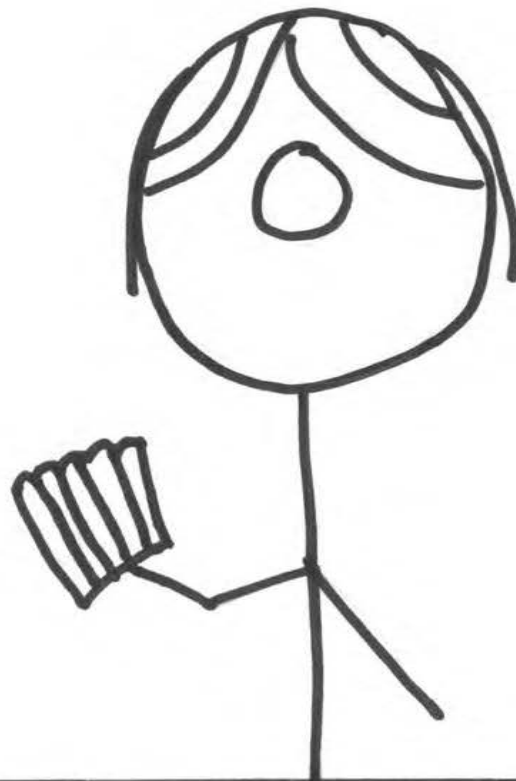
storyboard #

description

title:

Director:

DP:



39

M.L.S - Oliver walking back into the  
living room with popcorn

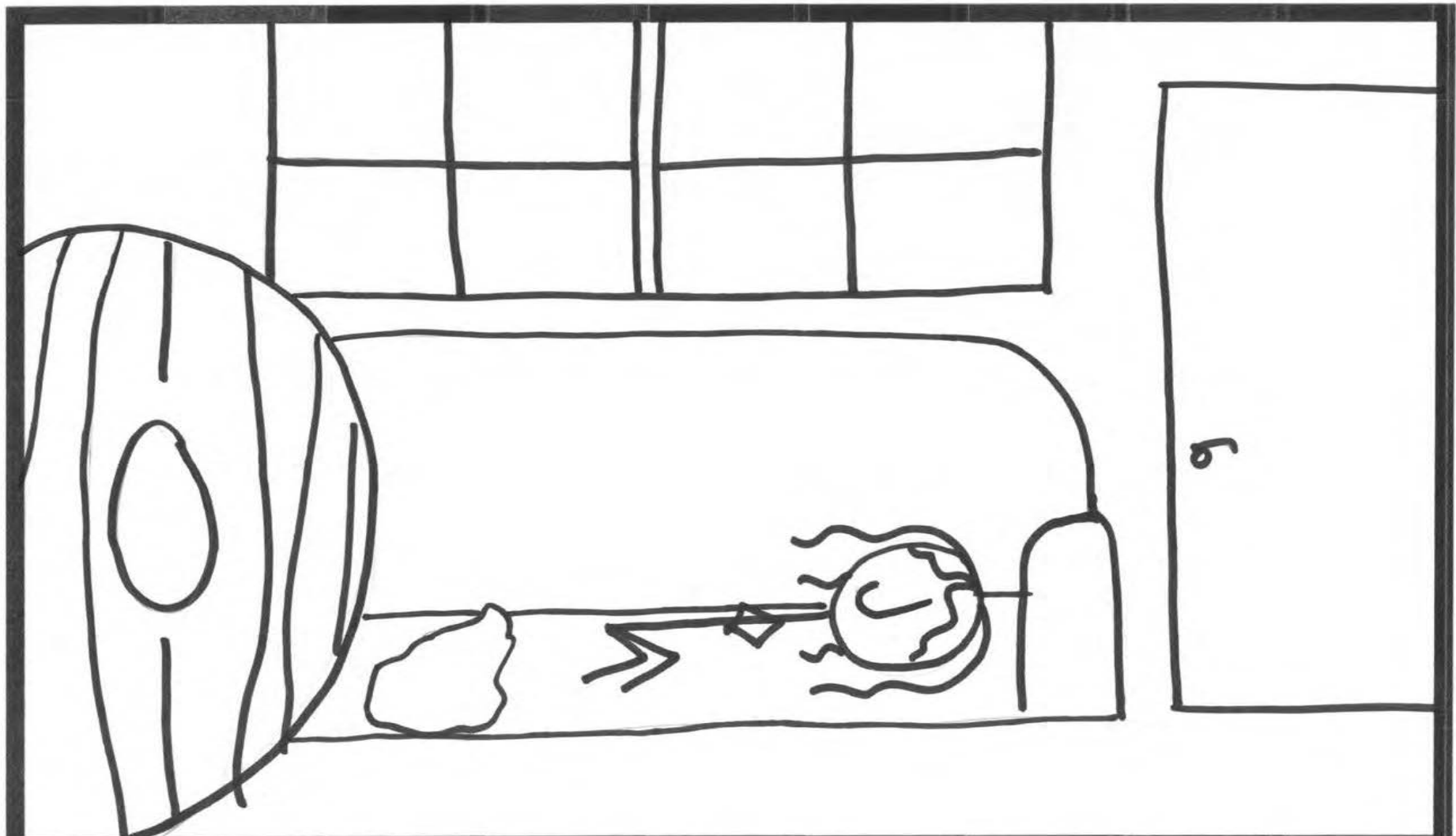
storyboard #

description

title:

Director:

DP:



40

ots-june curled up on the couch "asleep"  
from over olive's shoulder

storyboard #

description

title:

Director:

DP:



41

E.s-june getting shoved into the  
say anything bedroom

storyboard #

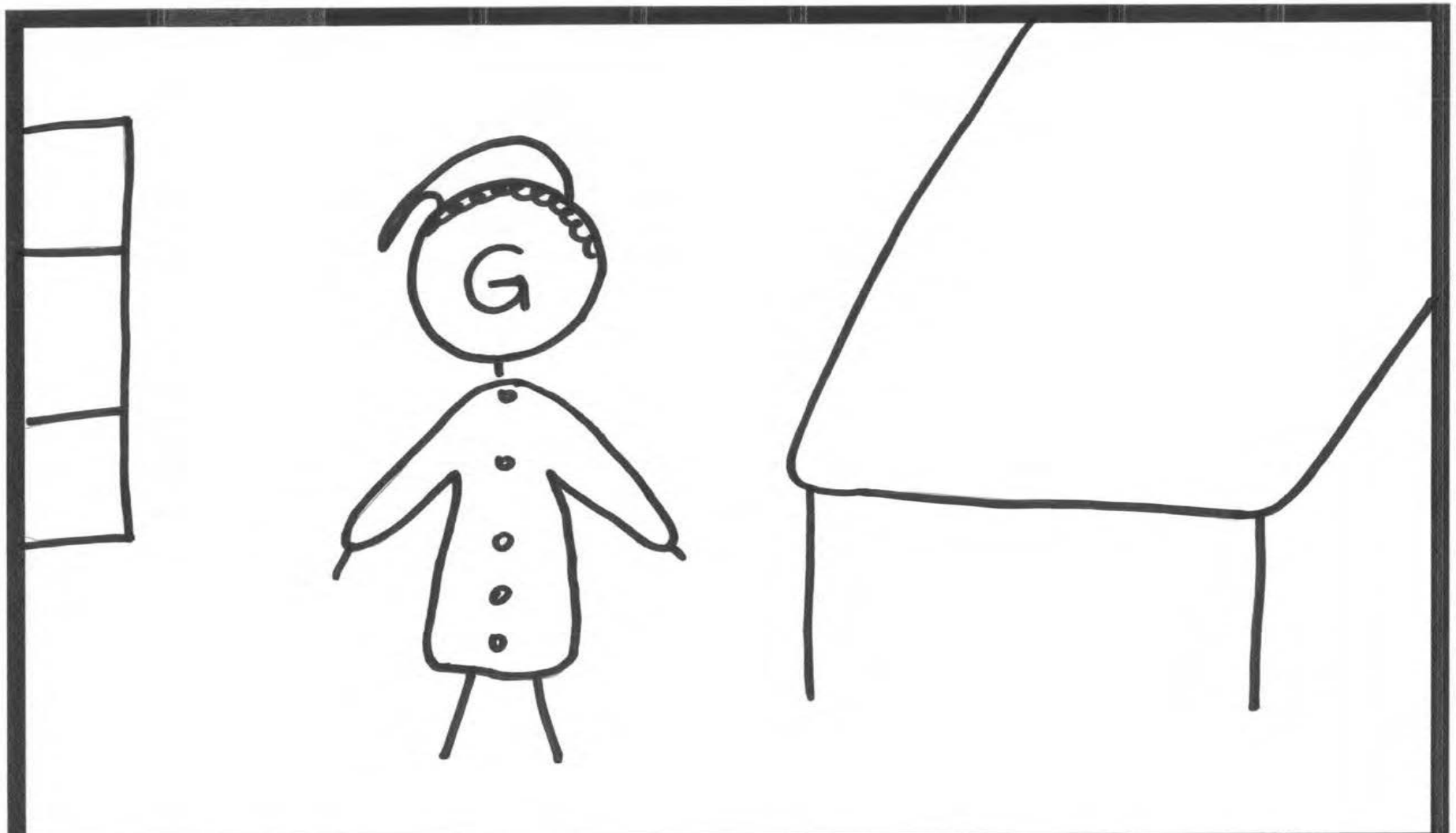
description



title:

Director:

DP:



42

M. & S. Gene E. in the bedroom wearing  
comical P.J.s

storyboard #

description

title:

Director:

DP:



43

M.C.U. - June pressed flat against the door

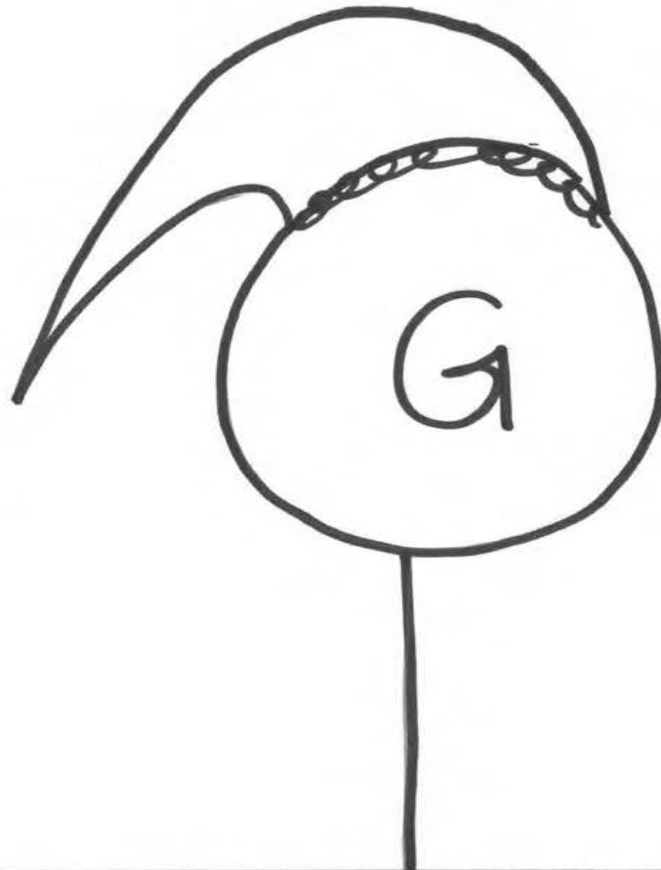
storyboard #

description

title:

Director:

DP:



44

M.C.M. - Gene E. in his conversation  
with June

storyboard #

description

title:

Director:

DP:



45

M.L. & (ots) - June rushing to the window  
to see Lloyd Dobler outside

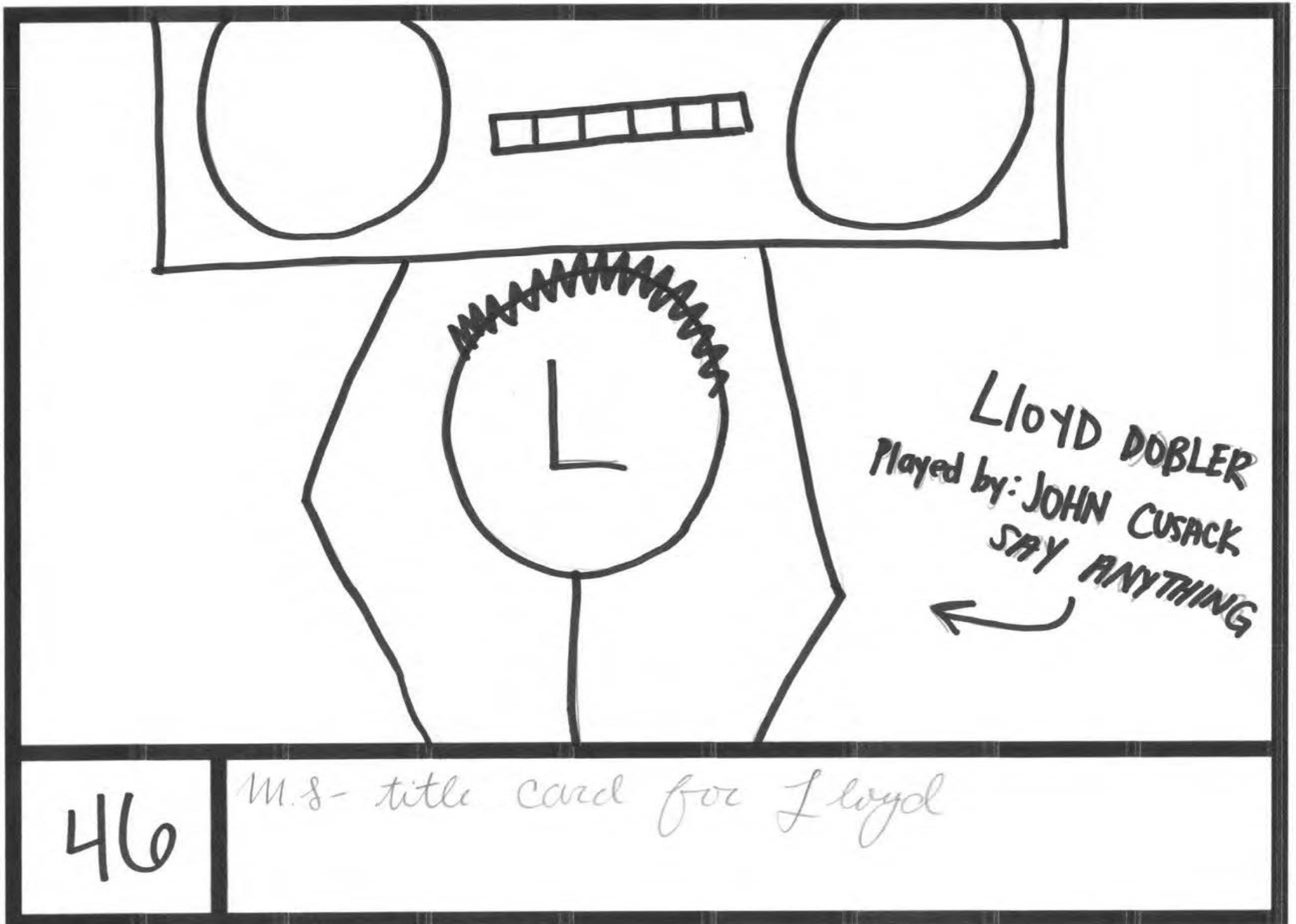
storyboard #

description

title:

Director:

DP:



storyboard #

description

title:

Director:

DP:



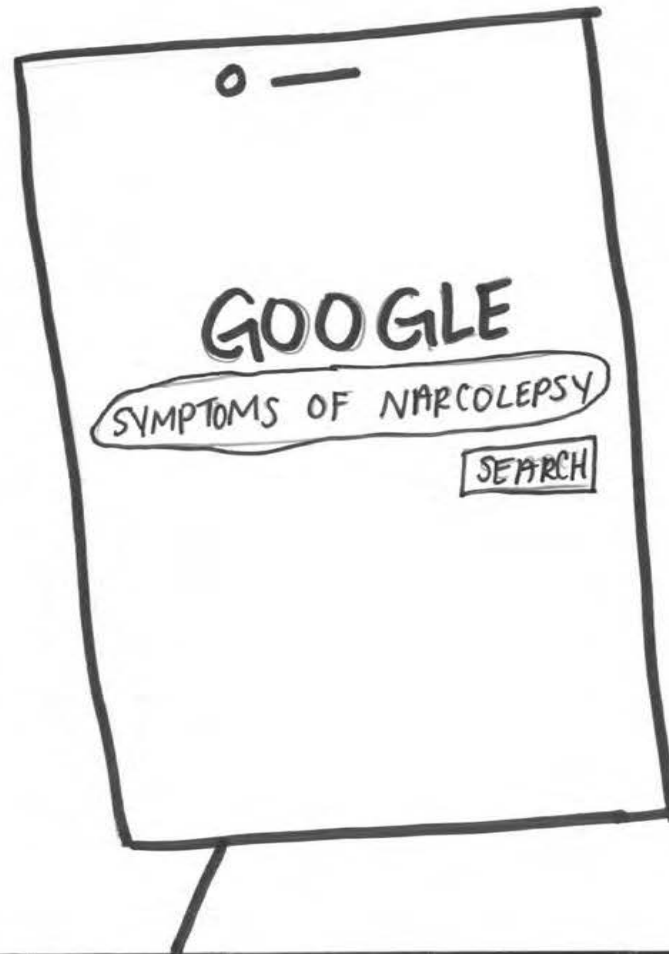
storyboard #

description

title:

Director:

DP:



48

cu. - insert of Oliver's phone

storyboard #

description

title:

Director:

DP:



A hand-drawn diagram within a storyboard panel. It features a rectangular sign with the word "GENEE." written inside. A vertical line extends upwards from the top of the sign, and another vertical line extends downwards from the bottom of the sign. Two diagonal lines branch out from the bottom of the vertical line, pointing towards the bottom corners of the panel, suggesting a path or a camera movement.

GENEE.

49.5

cu. insert of Gene E pointing  
to his name tag

storyboard #

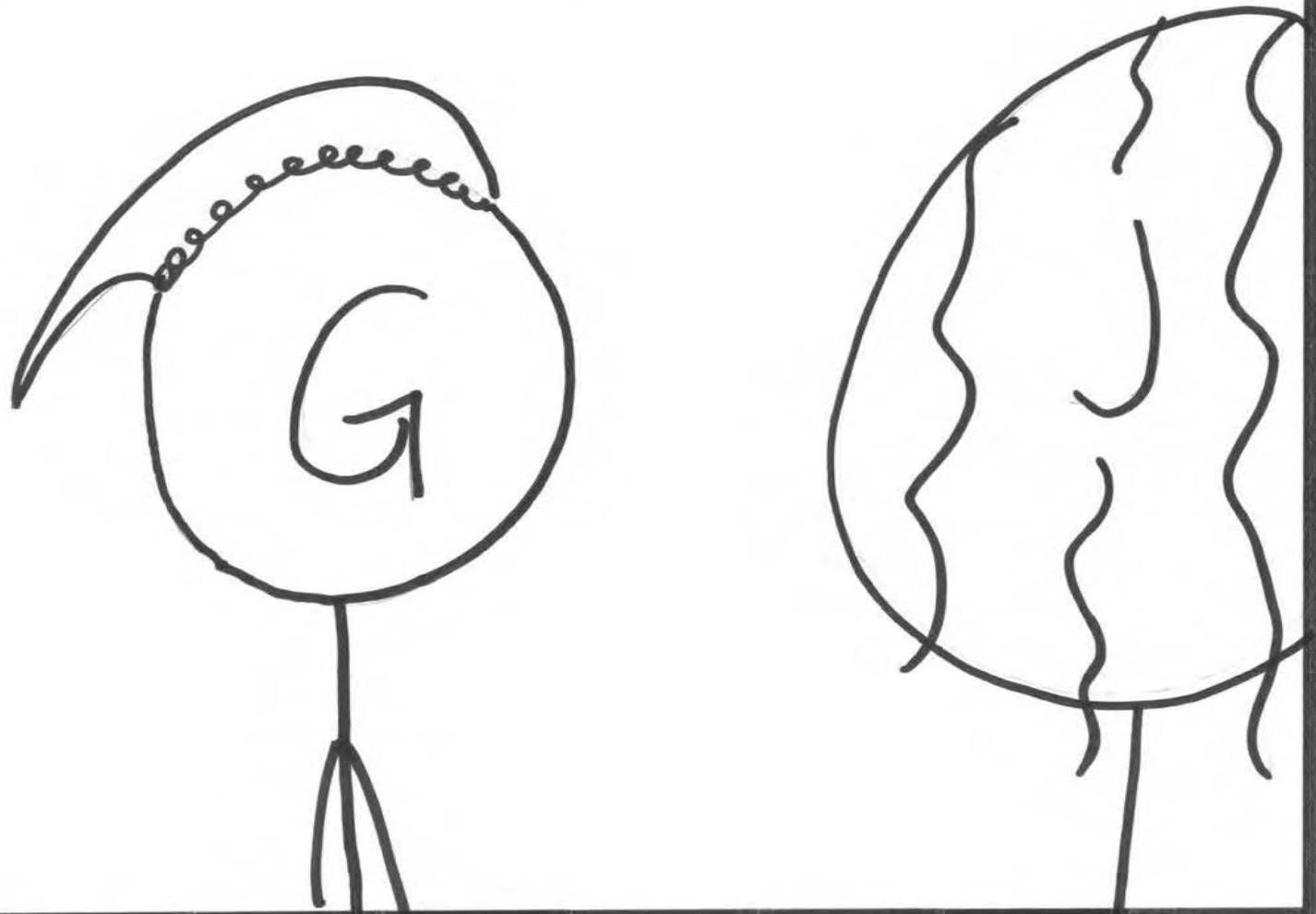
description



title:

Director:

DP:



49

O.T.s - Gene E. speaking to June who is  
now at the window

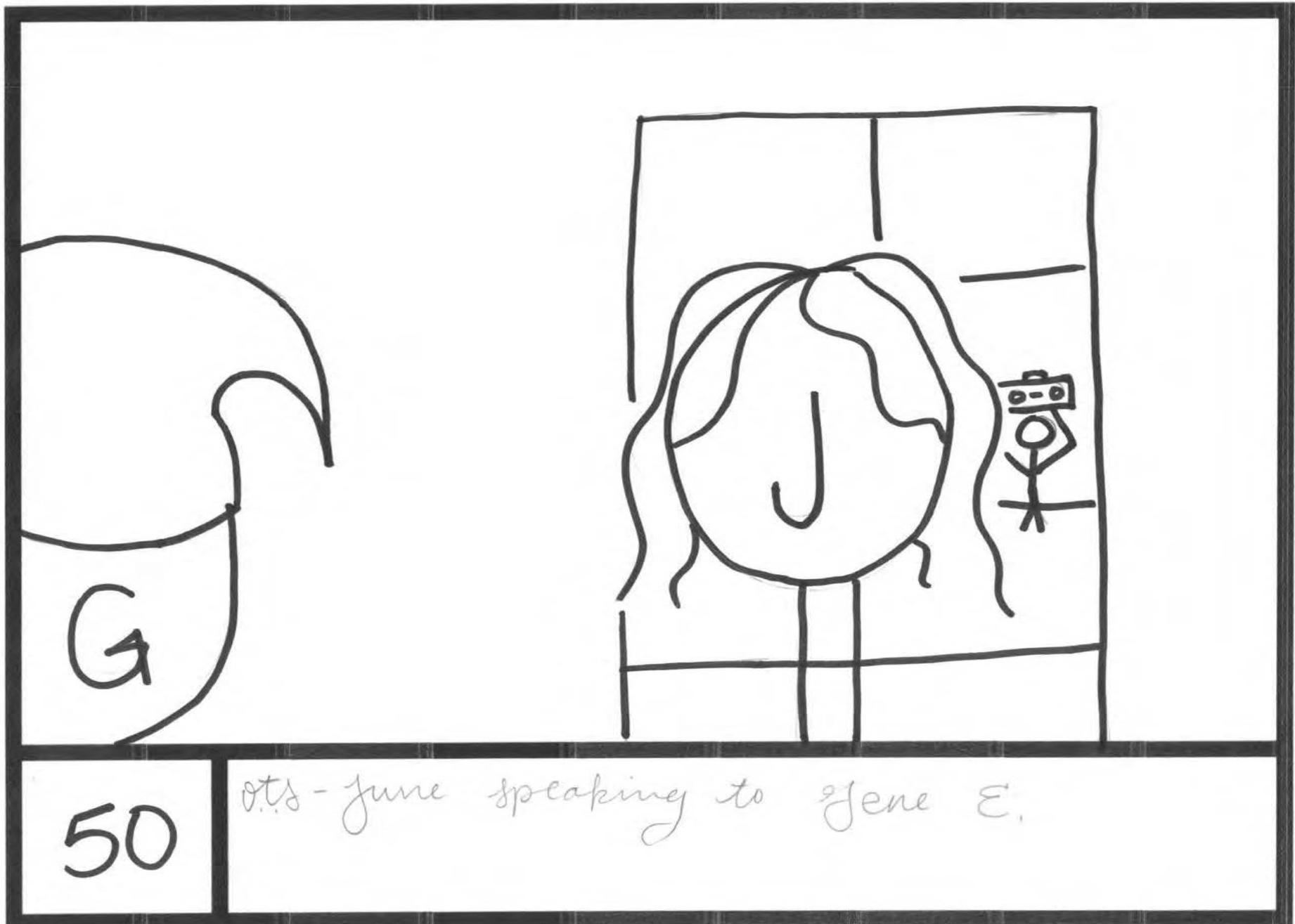
storyboard #

description

title:

Director:

DP:



ots - june speaking to gene E.

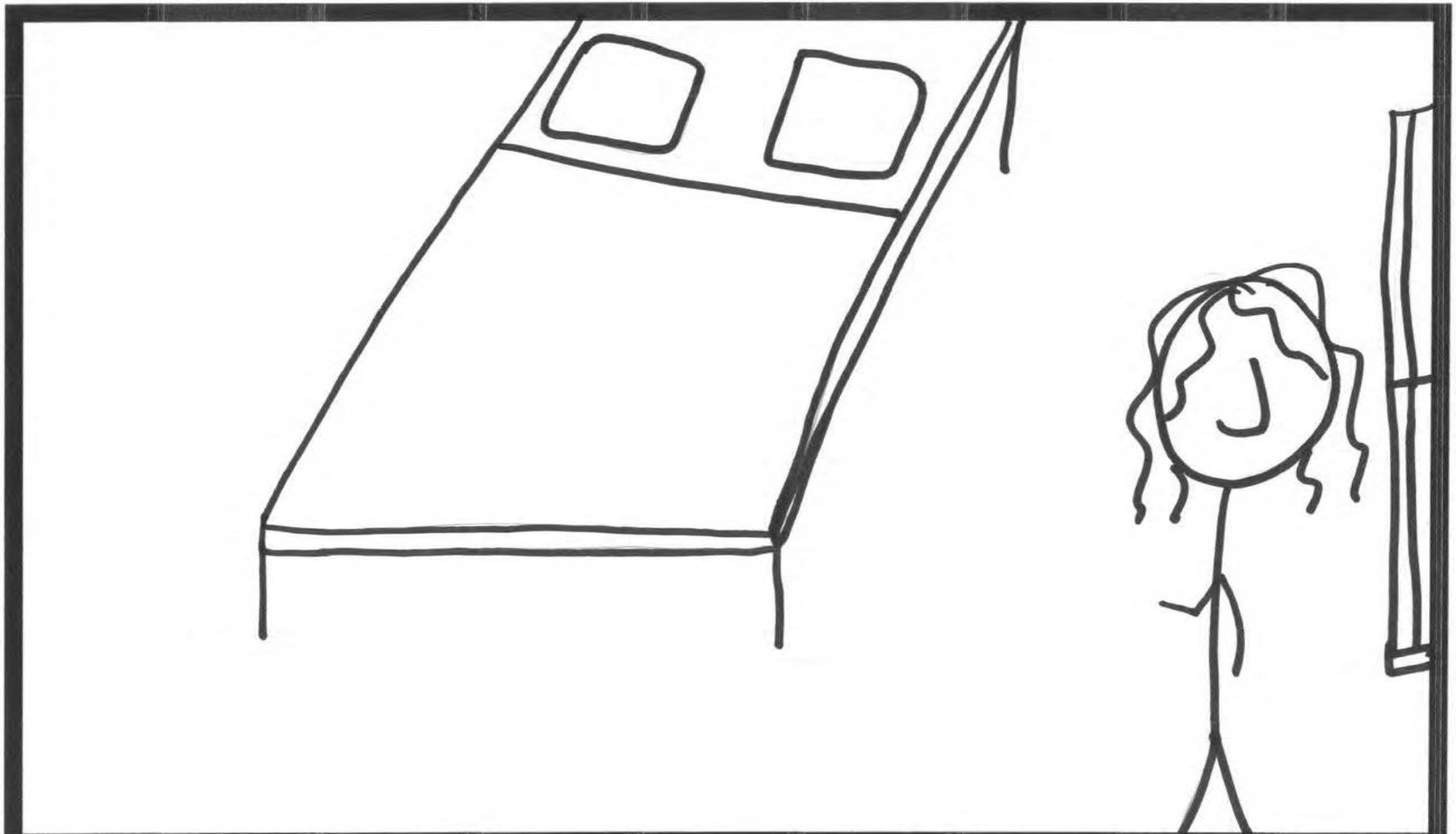
storyboard #

description

title:

Director:

DP:



51

L.S.-gune standing alone in the  
empty bedroom

storyboard #

description

title:

Director:

DP:



52

E. & June walking outside to meet  
Lloyd

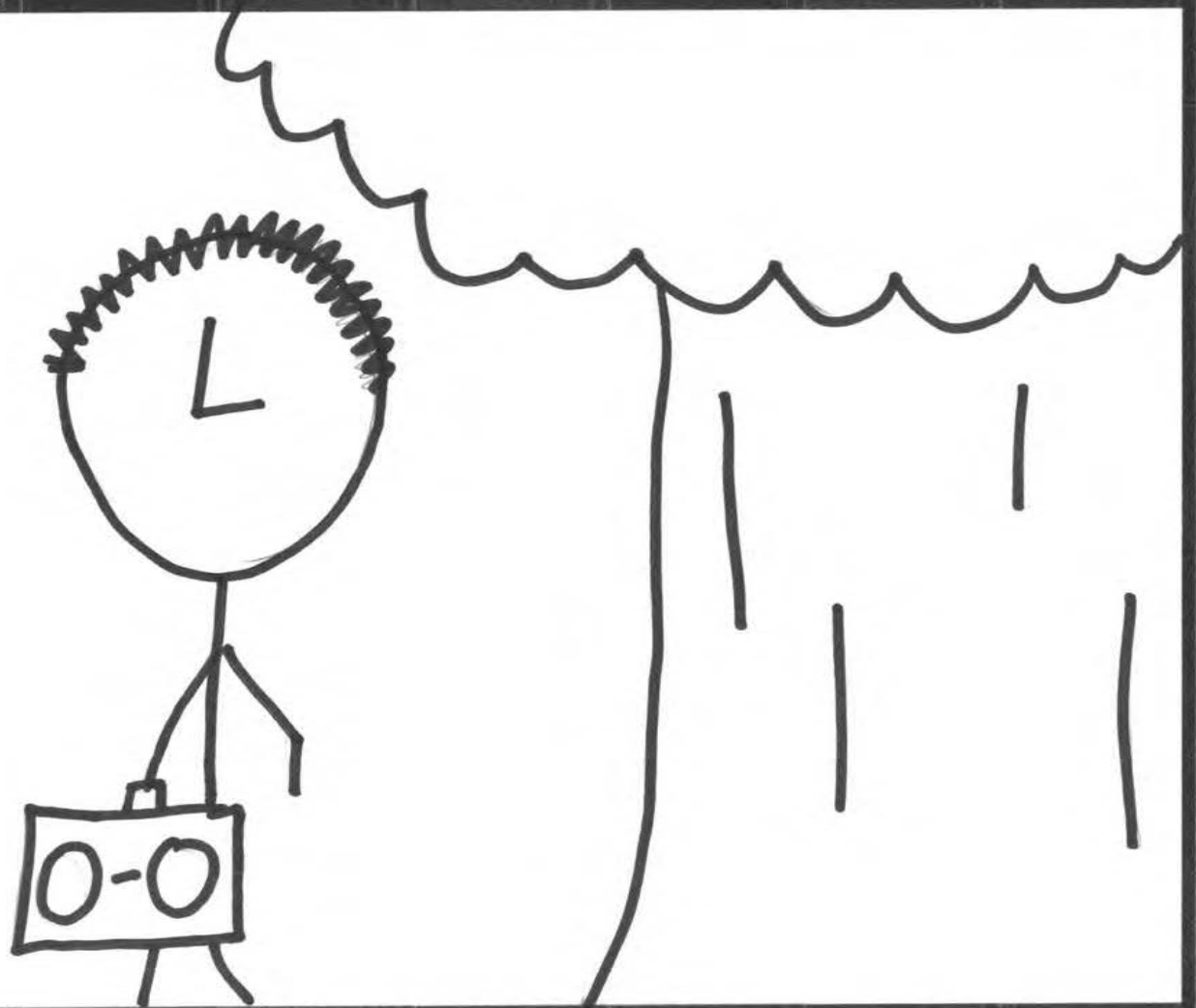
storyboard #

description

title:

Director:

DP:



53

M.L. & Lloyd putting down the boom box  
to greet June

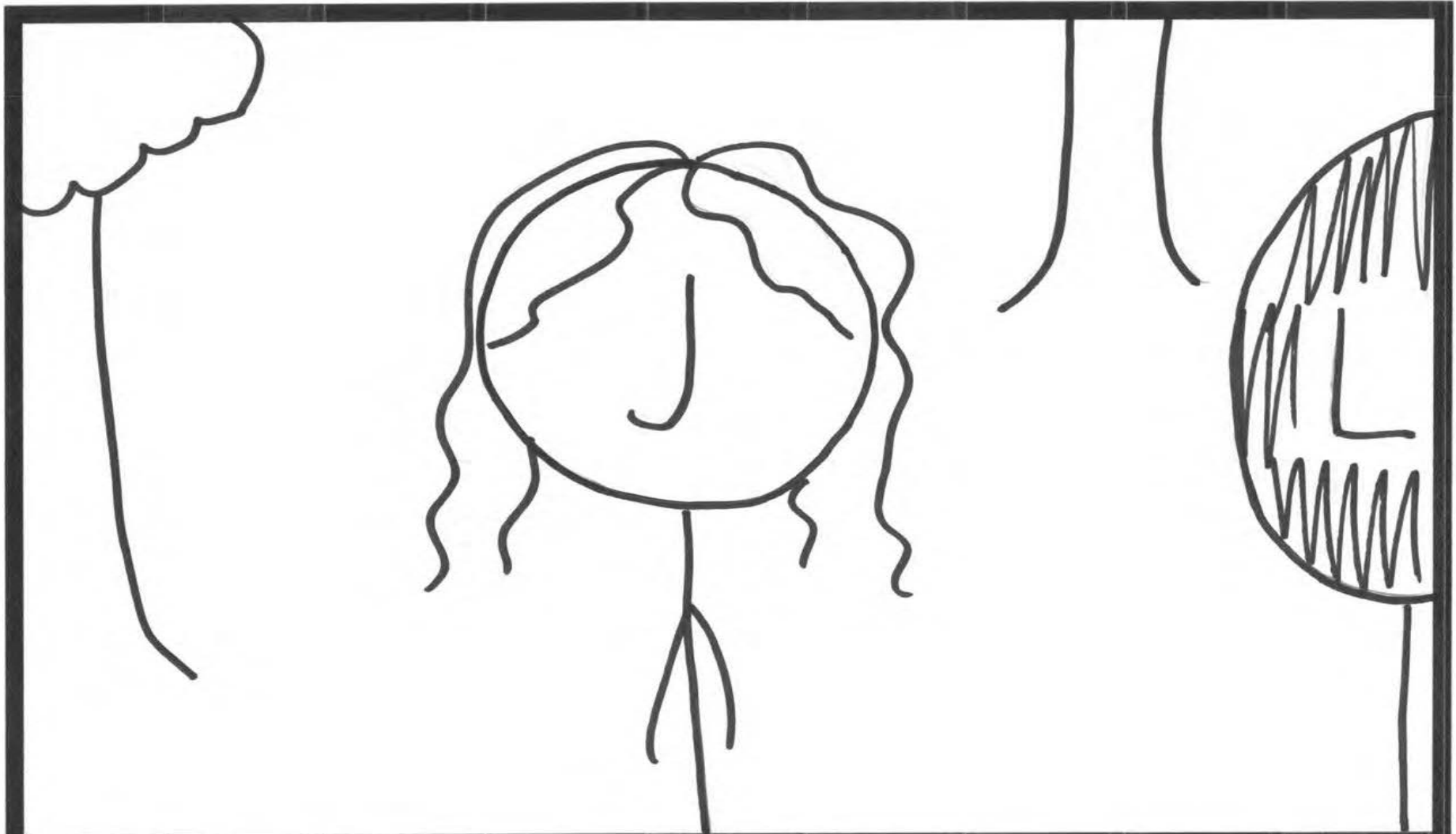
storyboard #

description

title:

Director:

DP:



54

ots-june talking to Lloyd

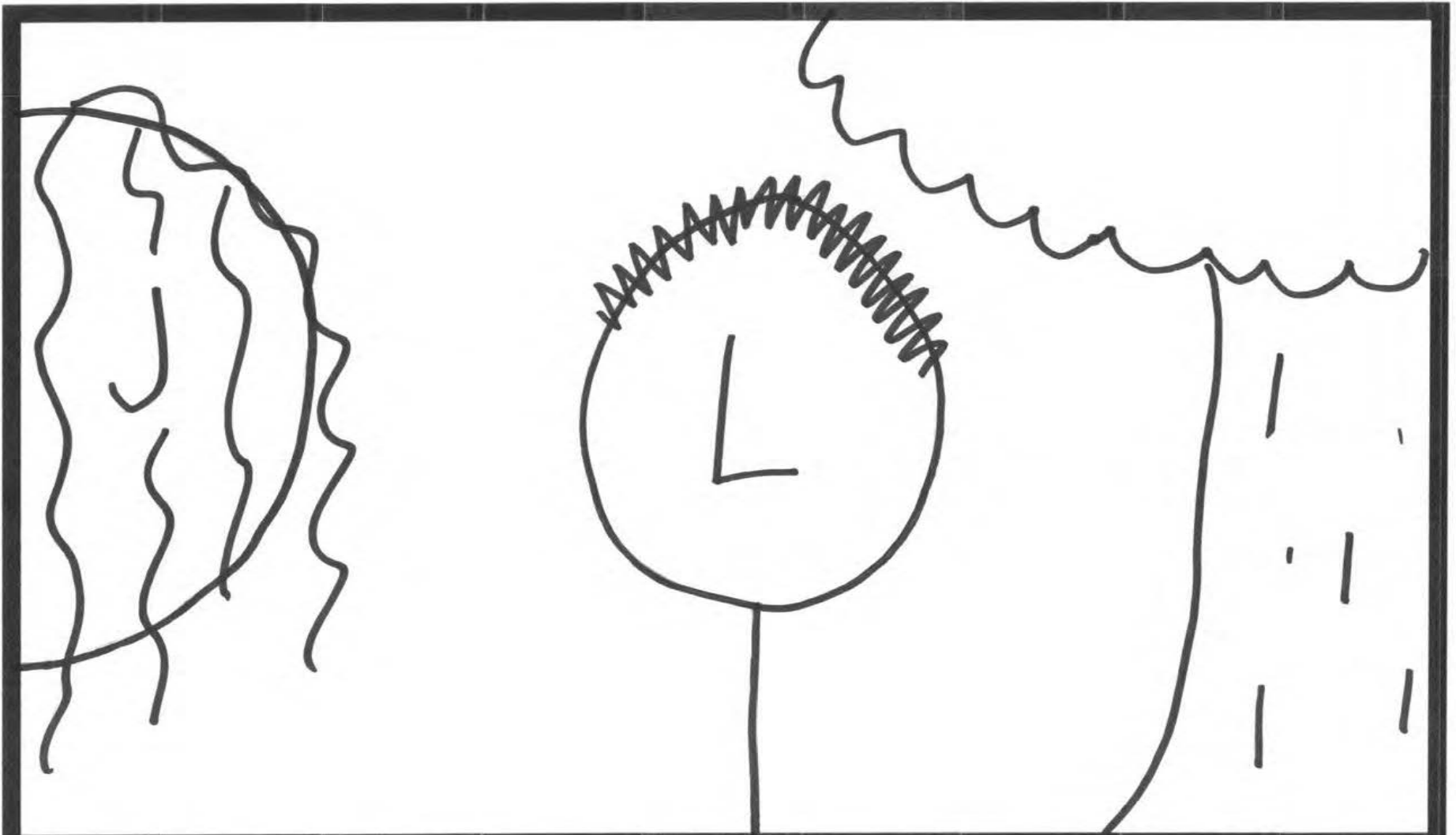
storyboard #

description

title:

Director:

DP:



55

o.t.s - Lloyd talking to June

storyboard #

description

title:

Director:

DP:



56

L.S - 2 shot of june and Lloyd talking  
and Lloyd getting on his knees

storyboard #

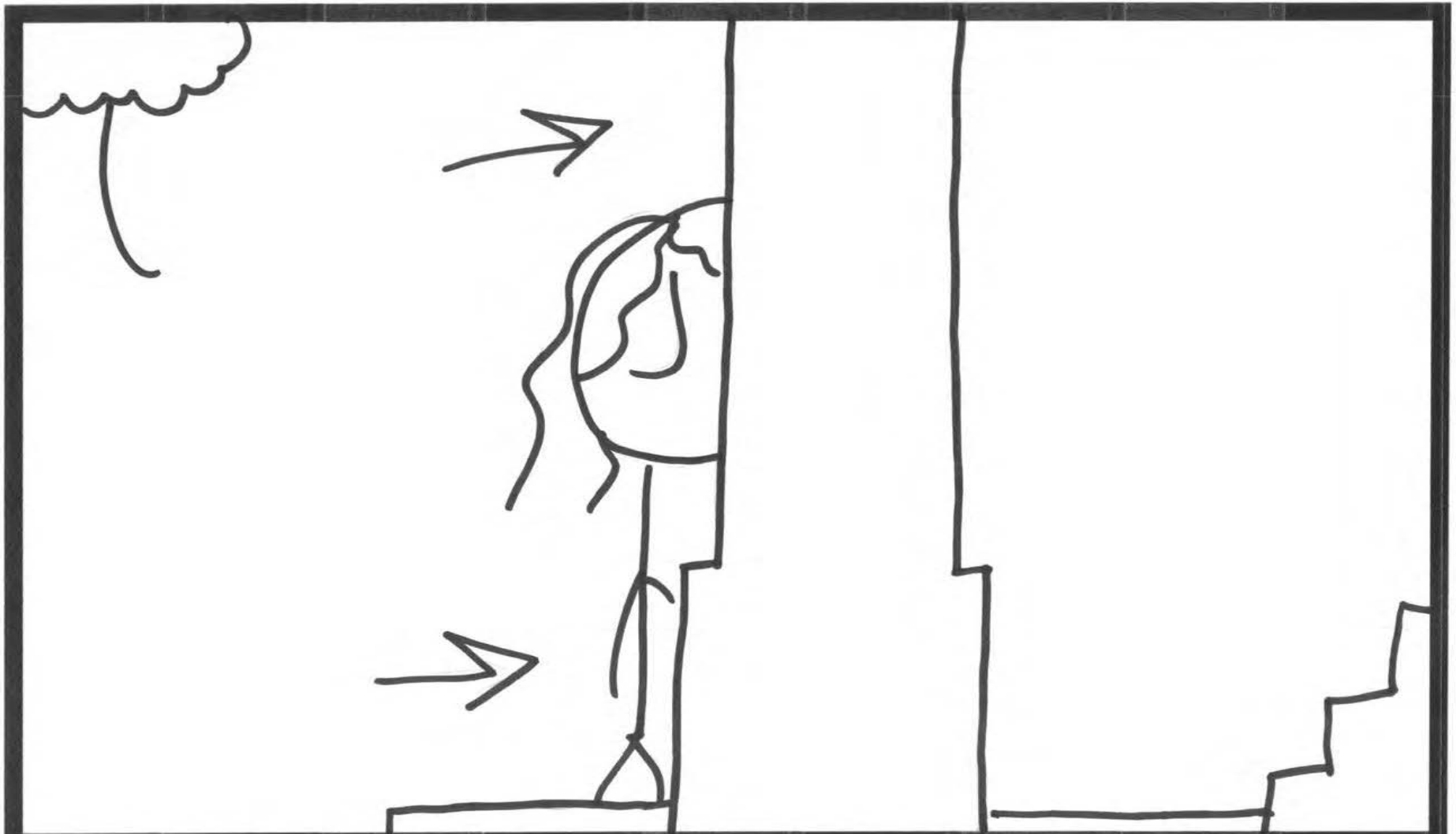
description



title:

Director:

DP:



57

L. 8 - june walking back from where she came out + disappears behind a pillar

storyboard #

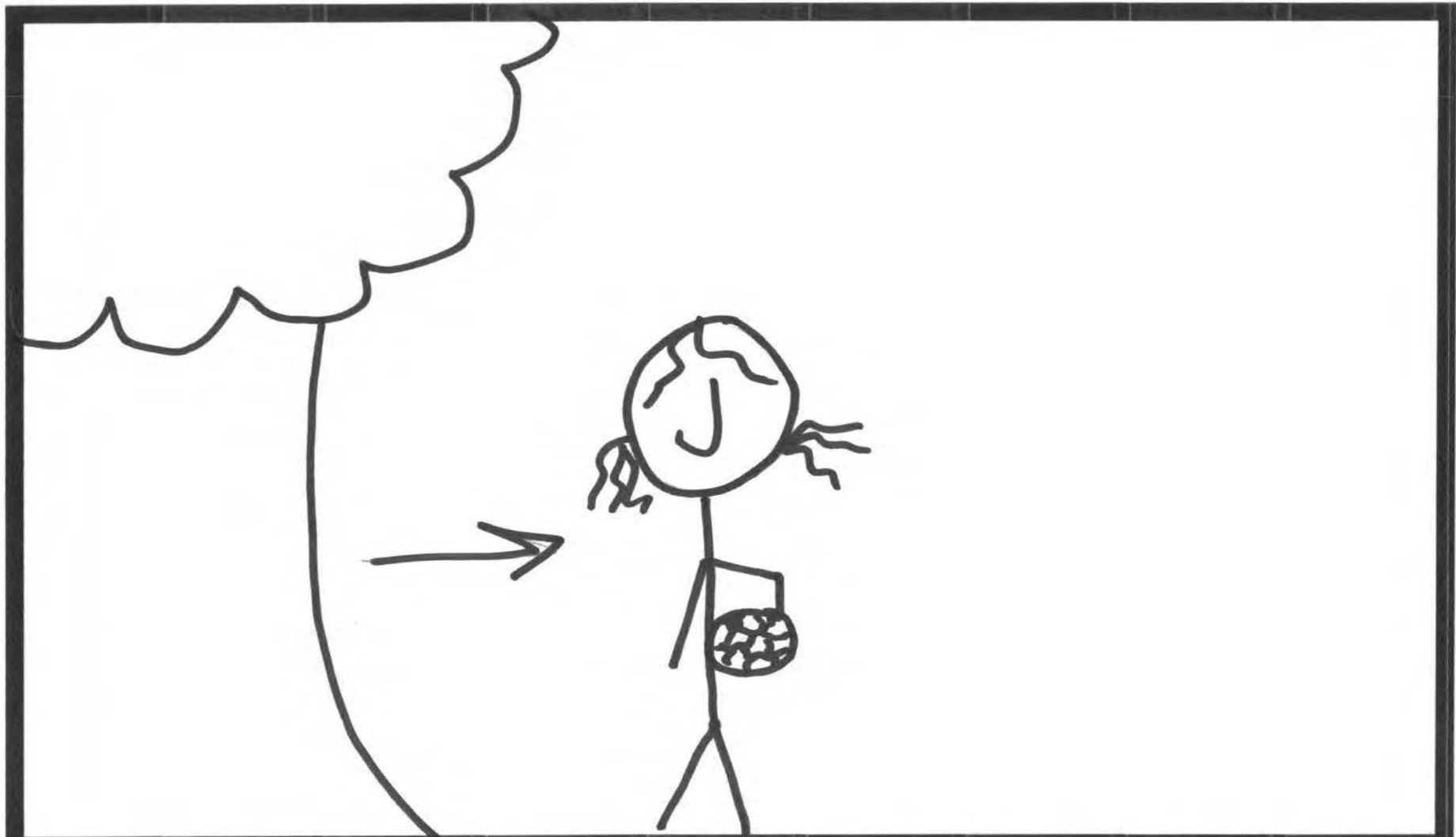
description

(this is a transition so the camera should be moving too)

title:

Director:

DP:



58

L.S. - June walking out from behind a tree  
now in the 10 Things I Hate About You

storyboard #

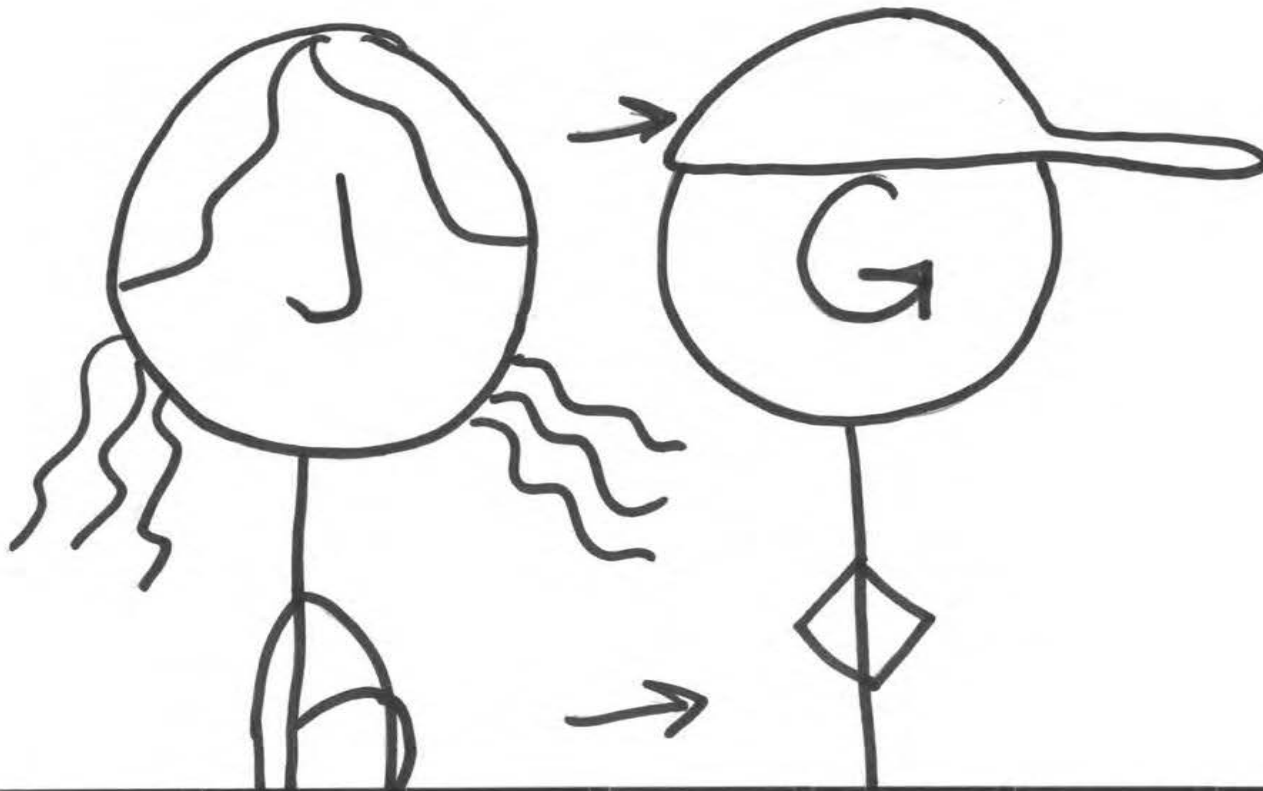
description

scene (camera movement)

title:

Director:

DP:



59

M.S. → (2 shot) Gene E. walks out right  
next to June

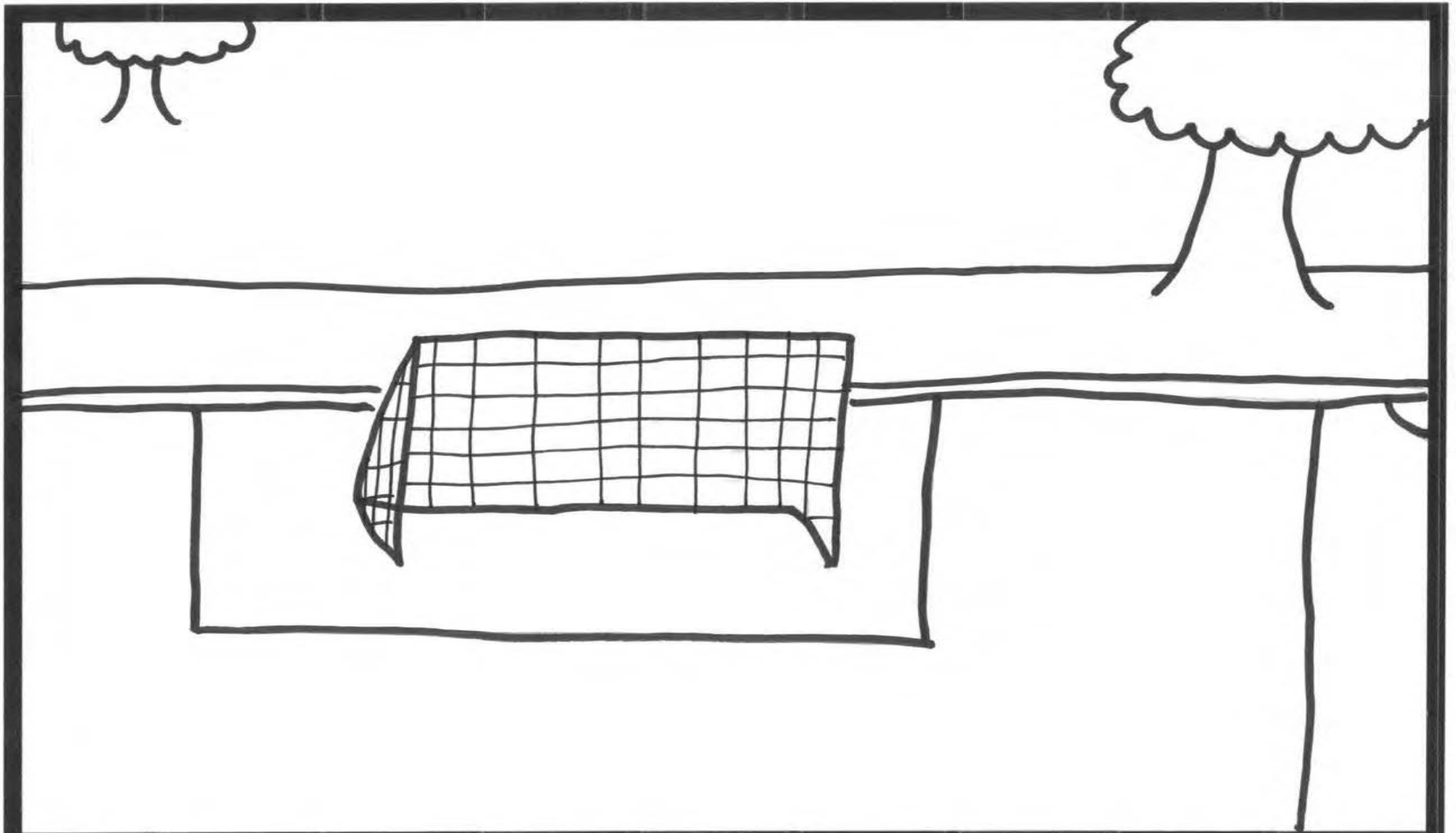
storyboard #

description

title:

Director:

DP:



60

P.O.V - the new location is a soccer field

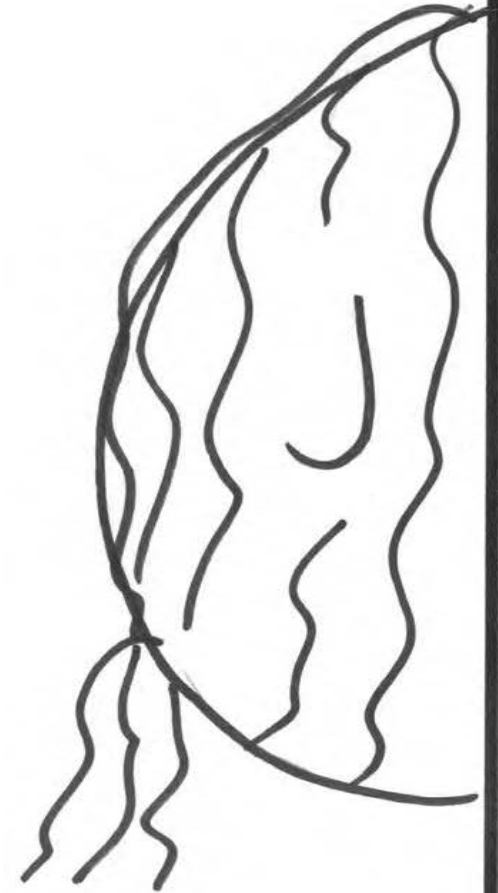
storyboard #

description

title:

Director:

DP:



61

O.T.s - Gene E. talking to June

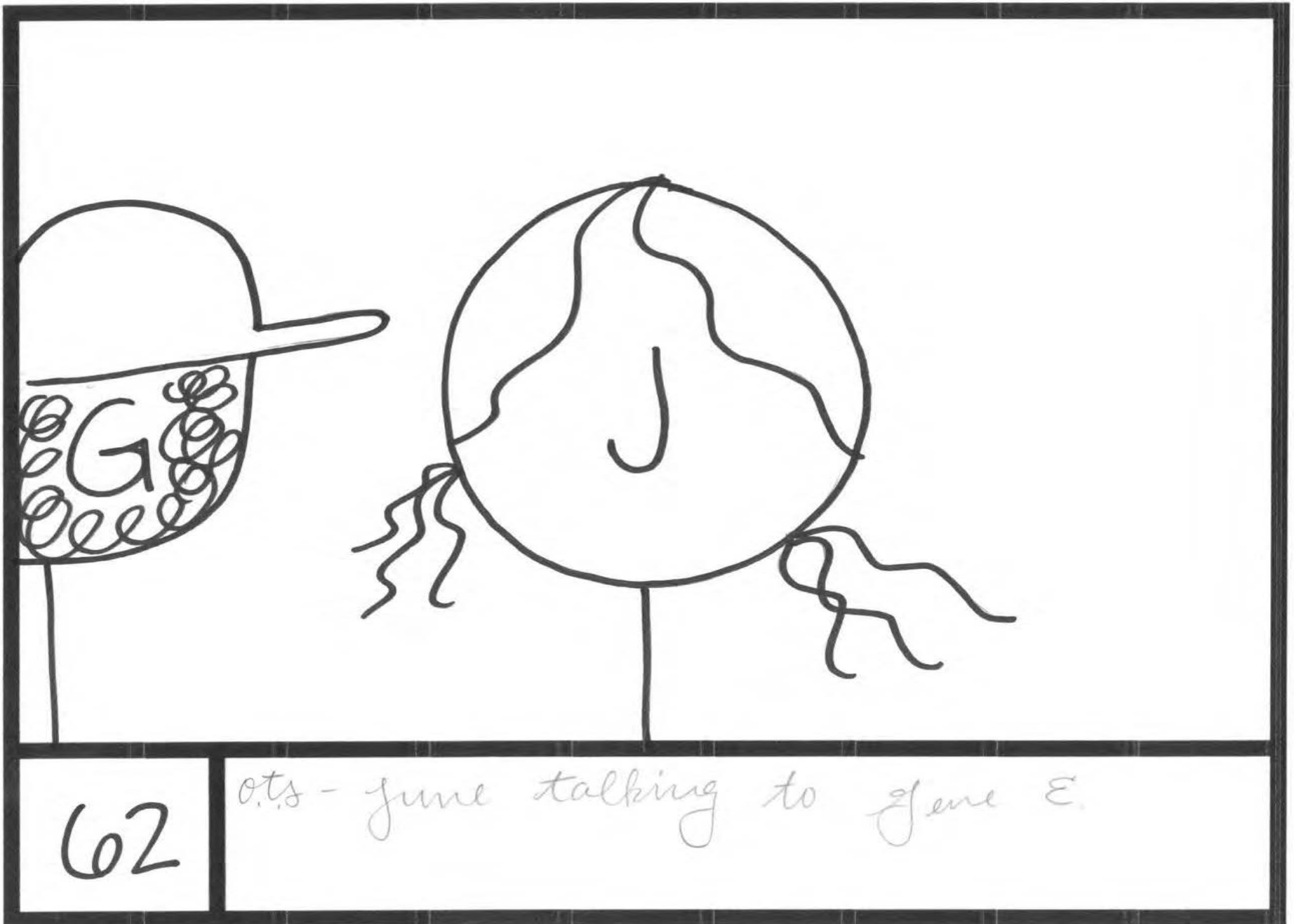
storyboard #

description

title:

Director:

DP:



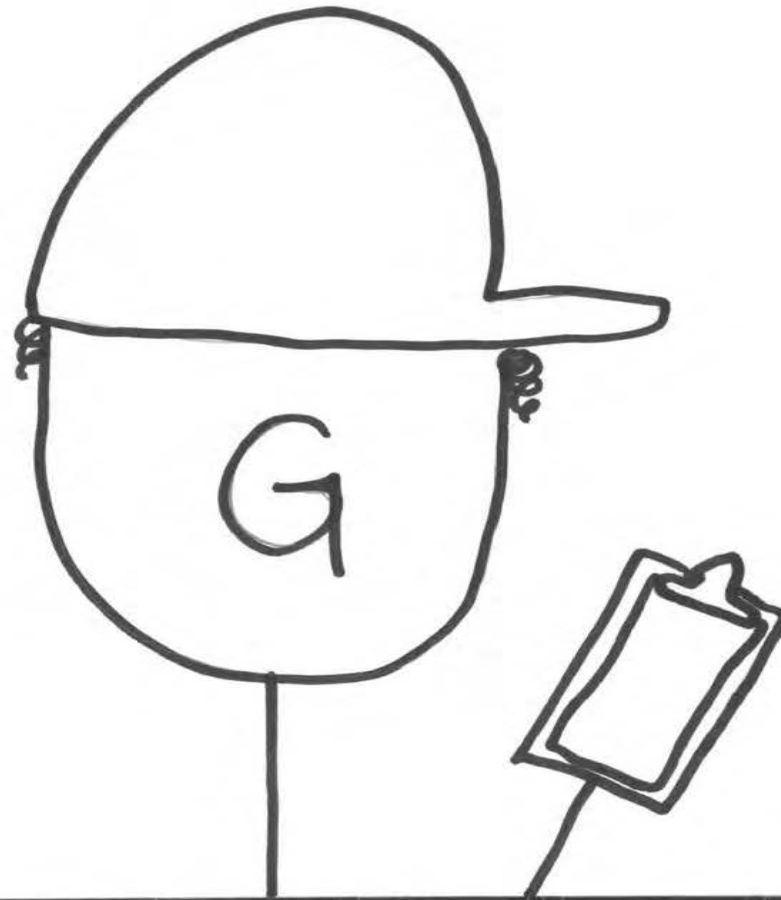
storyboard #

description

title:

Director:

DP:



63

M.S - Gene E. checking his clip board  
and pointing to Patrick Verona

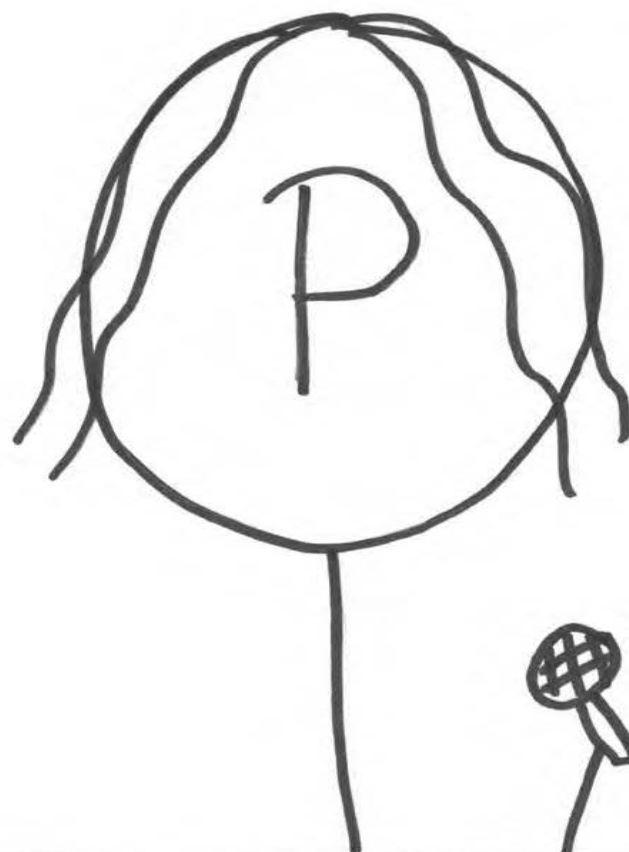
storyboard #

description

title:

Director:

DP:



**PATRICK VERONA**  
Played by: HEATH LEDGER  
10 THINGS I HATE ABOUT  
YOU



64

m.8 - title card for Patrick

storyboard #

description



title:

Director:

DP:



65

m.c.u. - june watching Patrick's  
performance

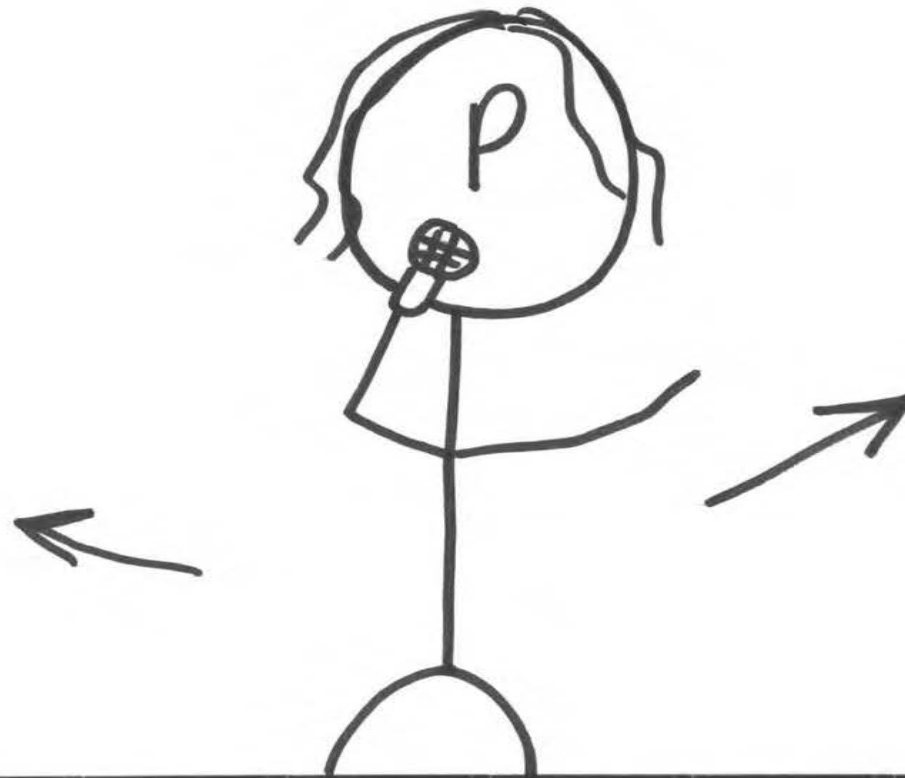
storyboard #

description

title:

Director:

DP:



606

L.S - Patrick dancing around doing  
his performance

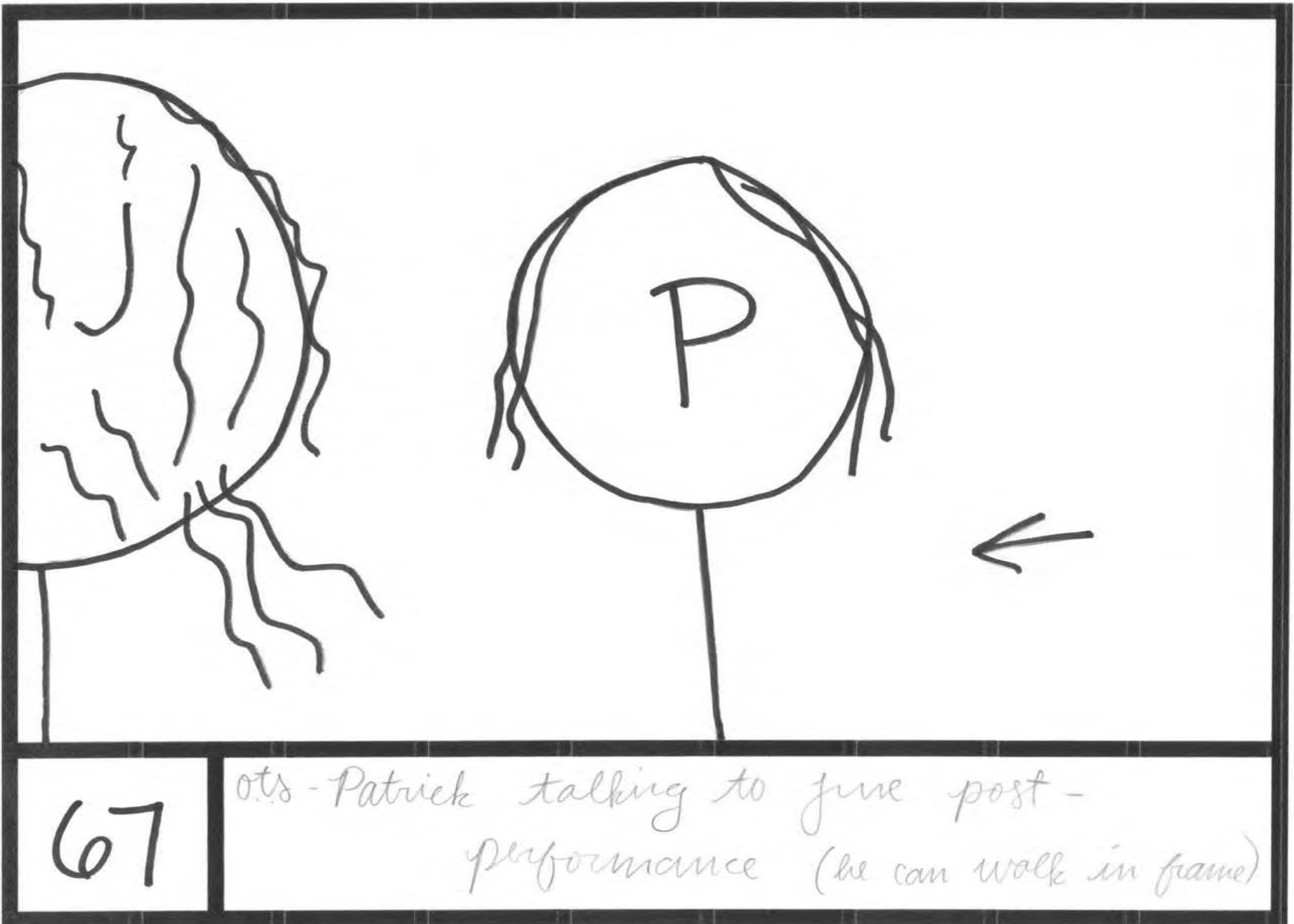
storyboard #

description

title:

Director:

DP:



67

ots - Patrick talking to june post -  
performance (he can walk in frame)

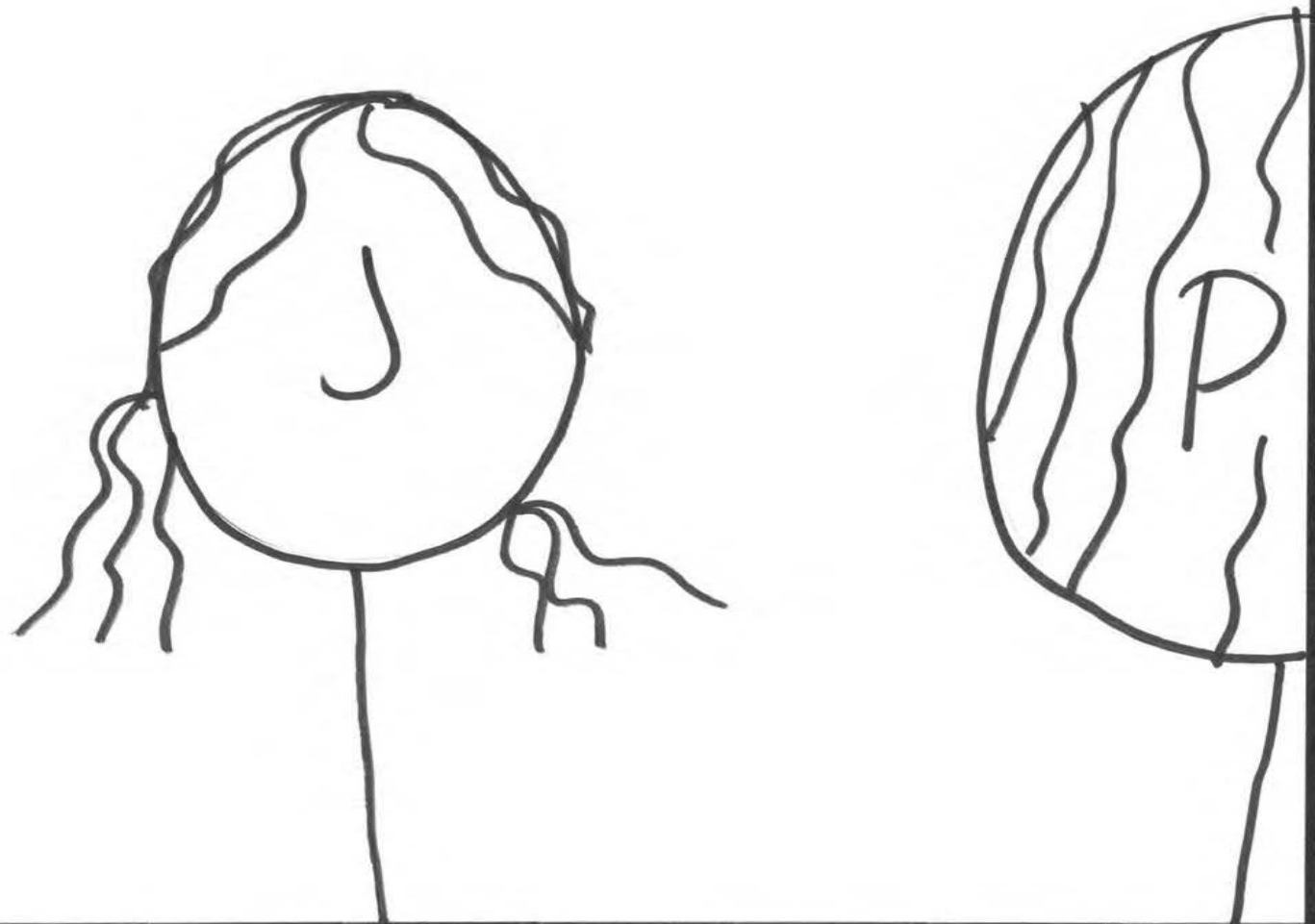
storyboard #

description

title:

Director:

DP:



68

ots - june talking to Patrick

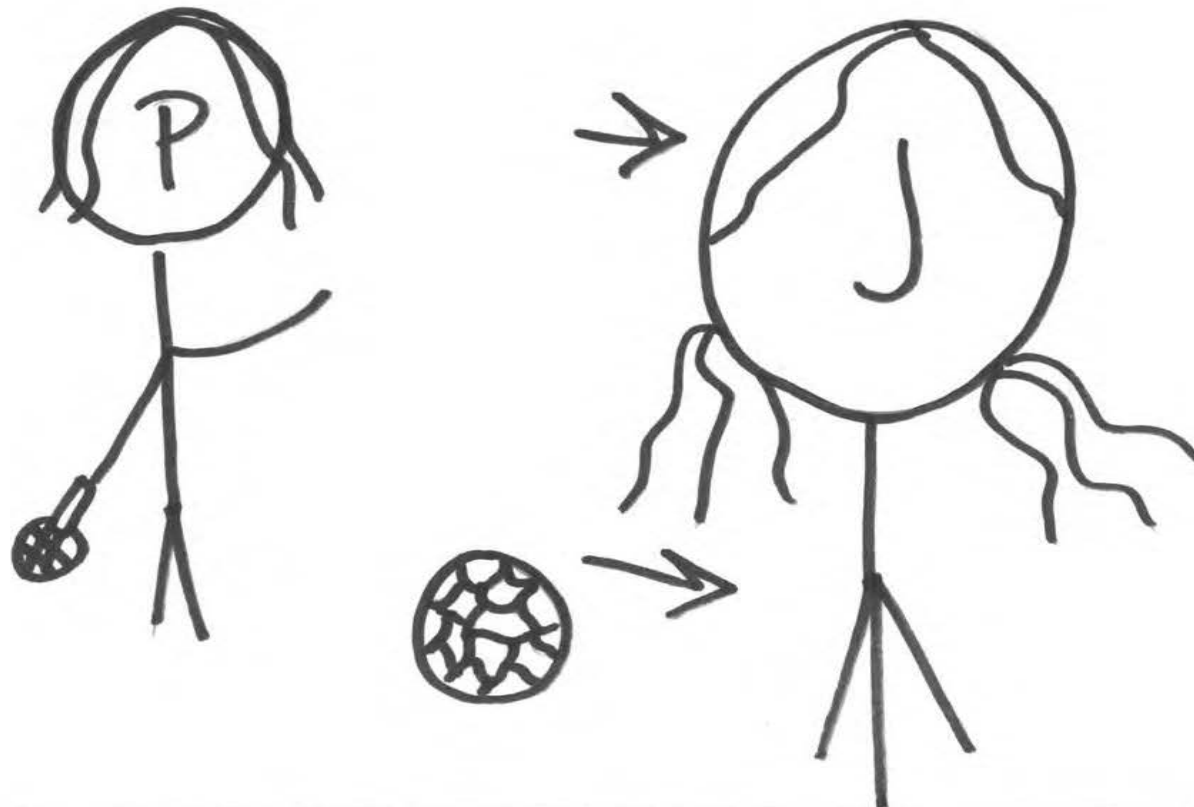
storyboard #

description

title:

Director:

DP:



69

M.L.S - june dropping the soccer ball and walking away from Patrick

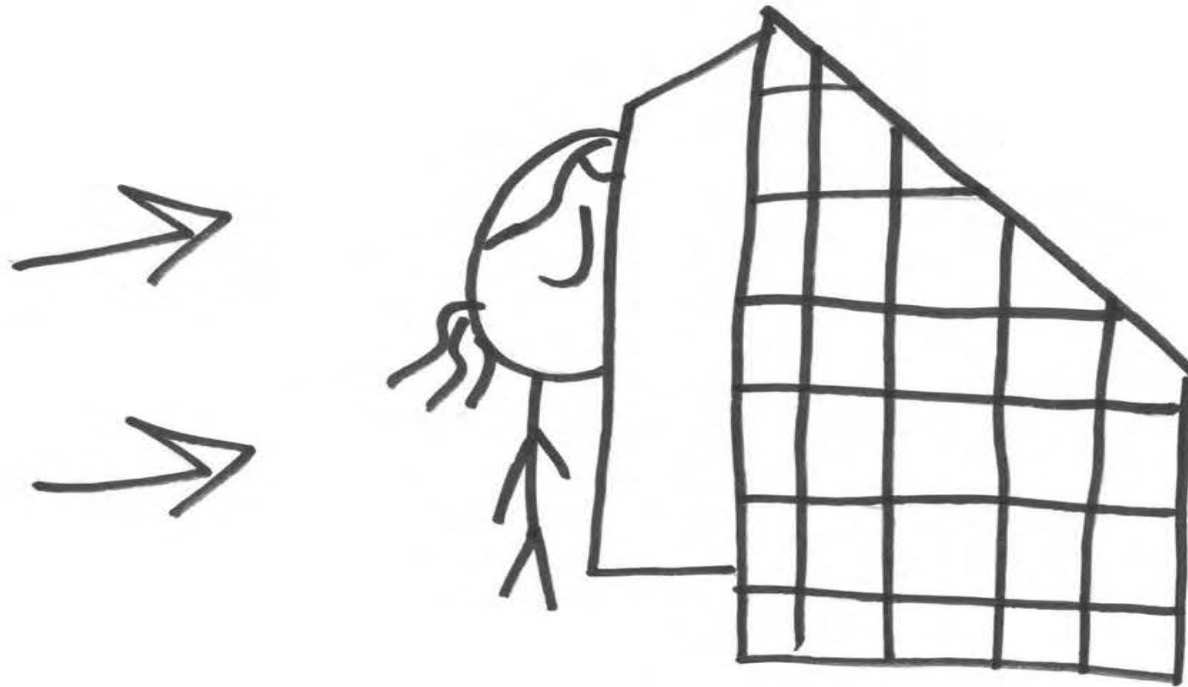
storyboard #

description

title:

Director:

DP:



70

L.S - June walking behind the soccer goal (transition = camera follows)

storyboard #

description

title:

Director:

DP:



71

L.S. - june transitions out a front door  
into a front yard for the Notebook  
scene (camera movement)

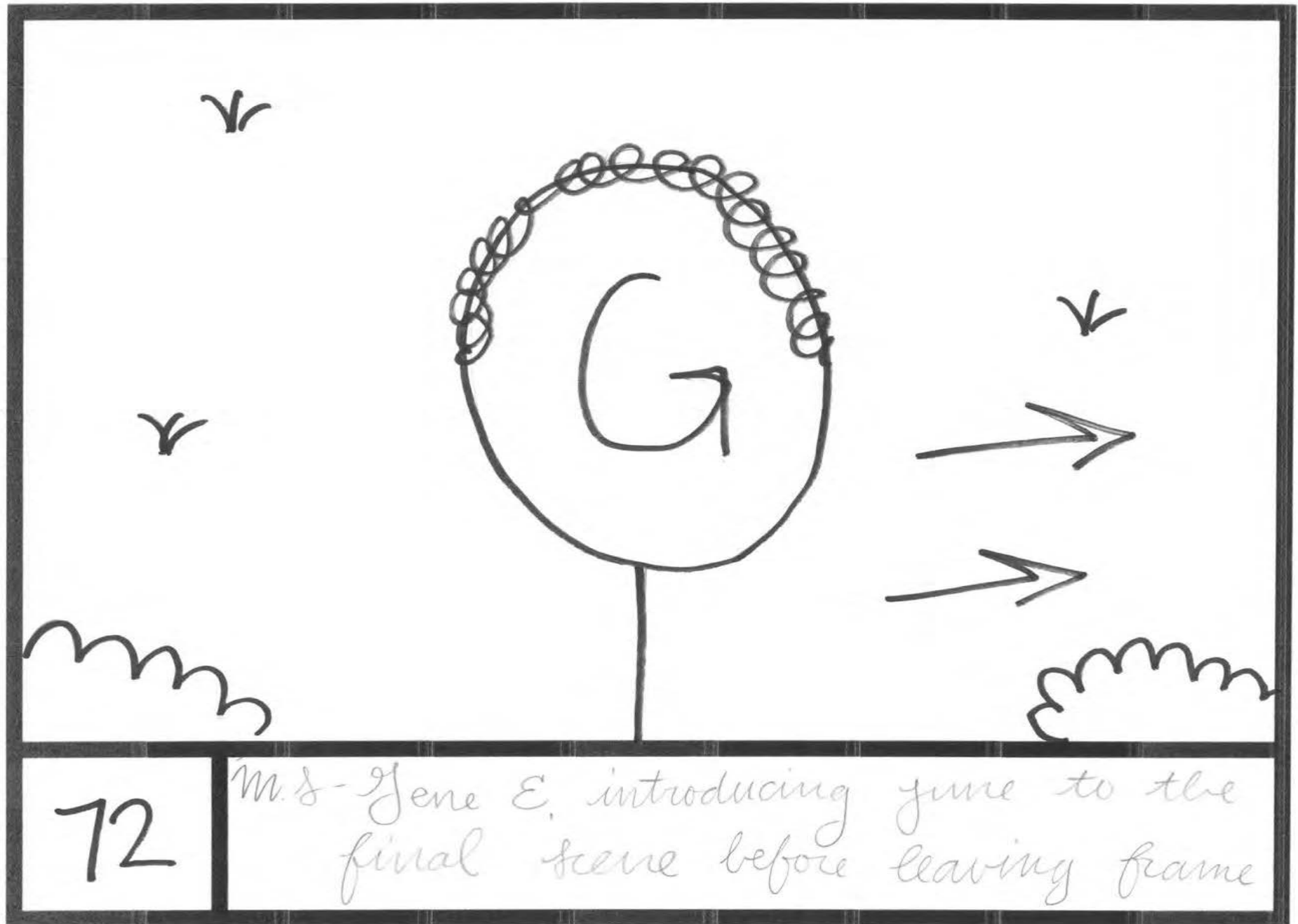
storyboard #

description

title:

Director:

DP:



storyboard #

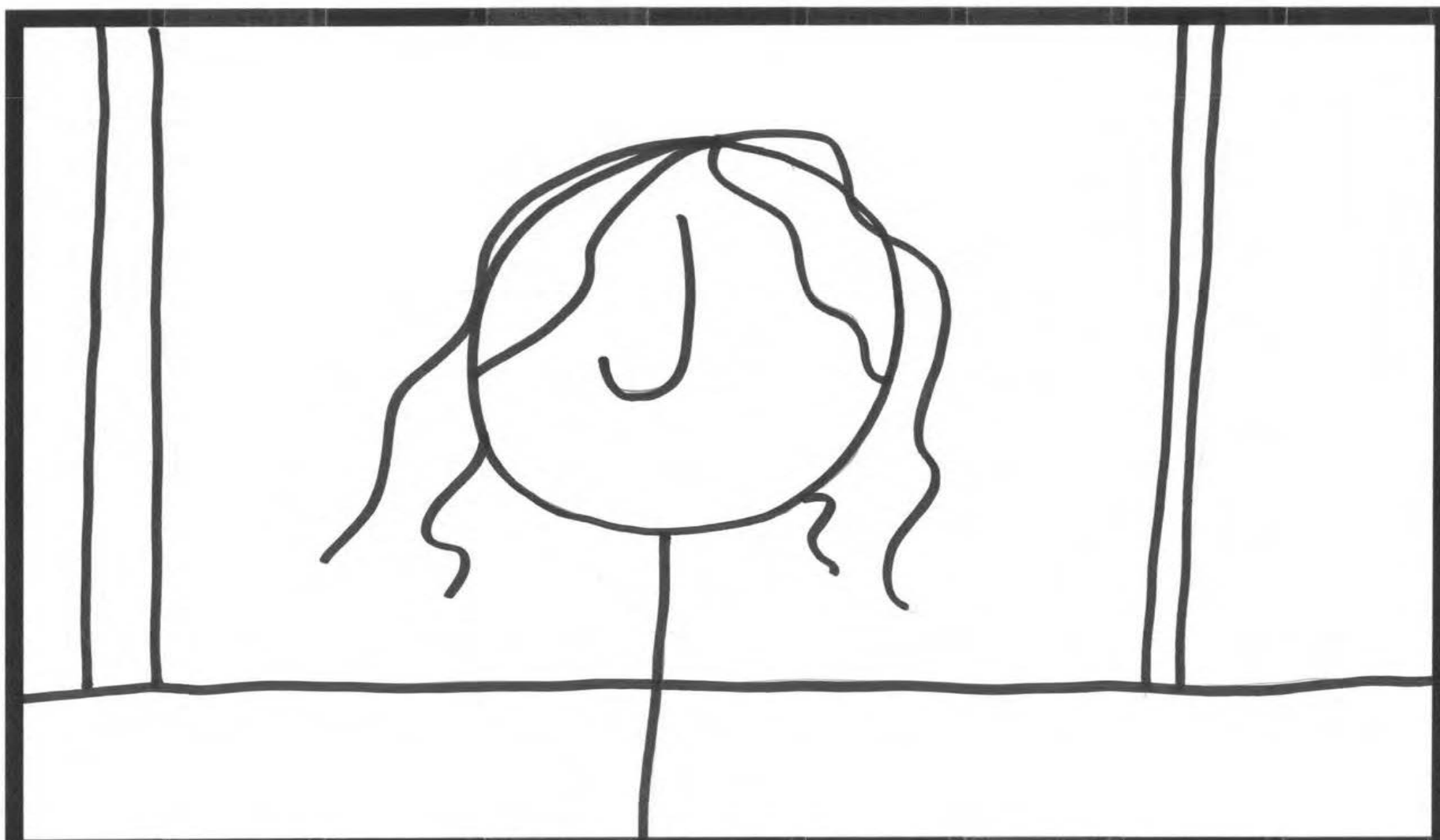
description



title:

Director:

DP:



73

M. S. - June talking to Gene E. before  
seeing Noah Calhoun

storyboard #

description

title:

Director:

DP:



storyboard #

description

title:

Director:

DP:



75

m. 8 - (2 shot) June and Noah about  
to kiss and the conversation that follows

storyboard #

description

title:

Director:  
DP:



76

o.t.s - june and Noah talking  
(get clean coverage too)

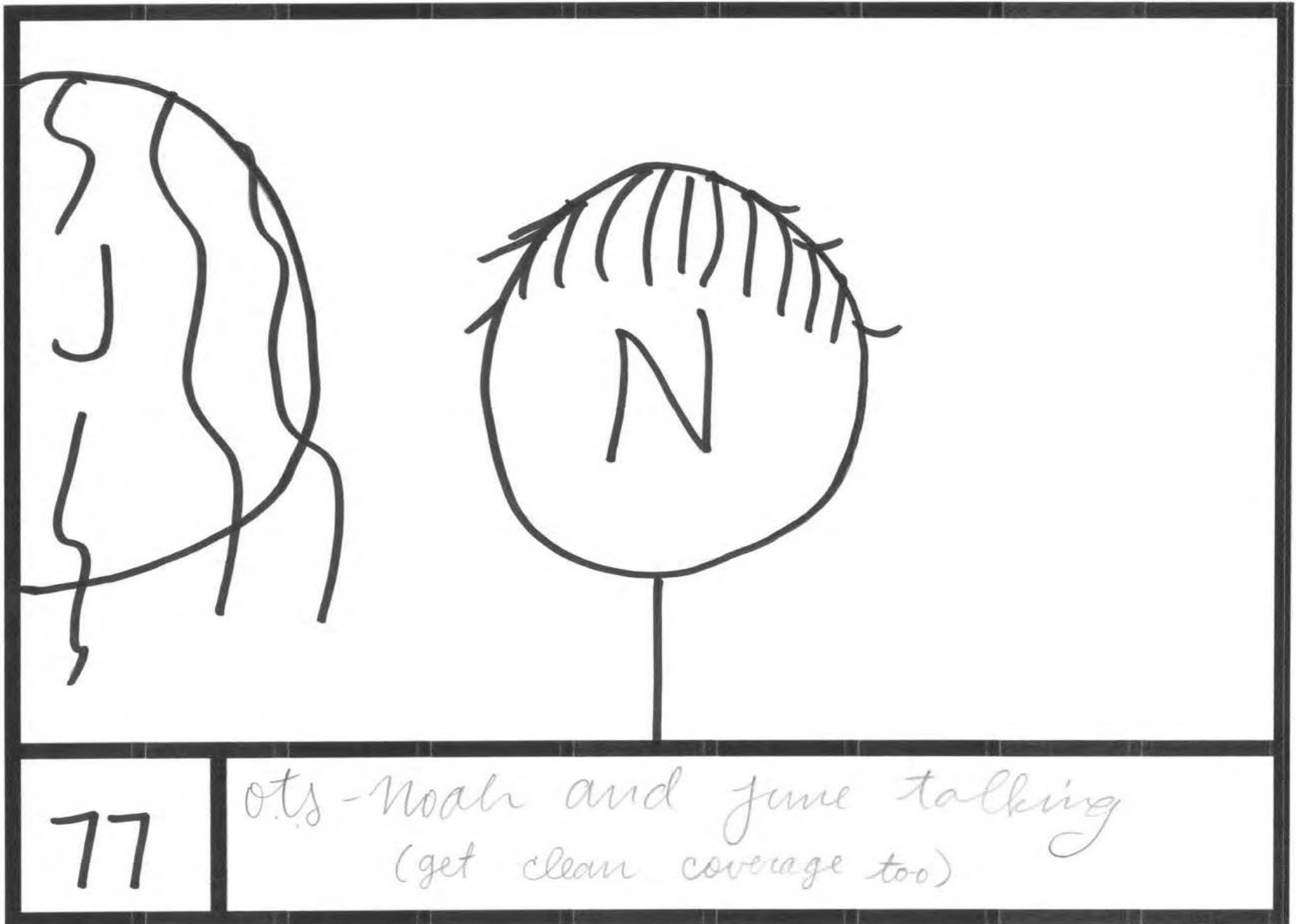
storyboard #

description

title:

Director:

DP:



77

ots - Noah and June talking  
(get clean coverage too)

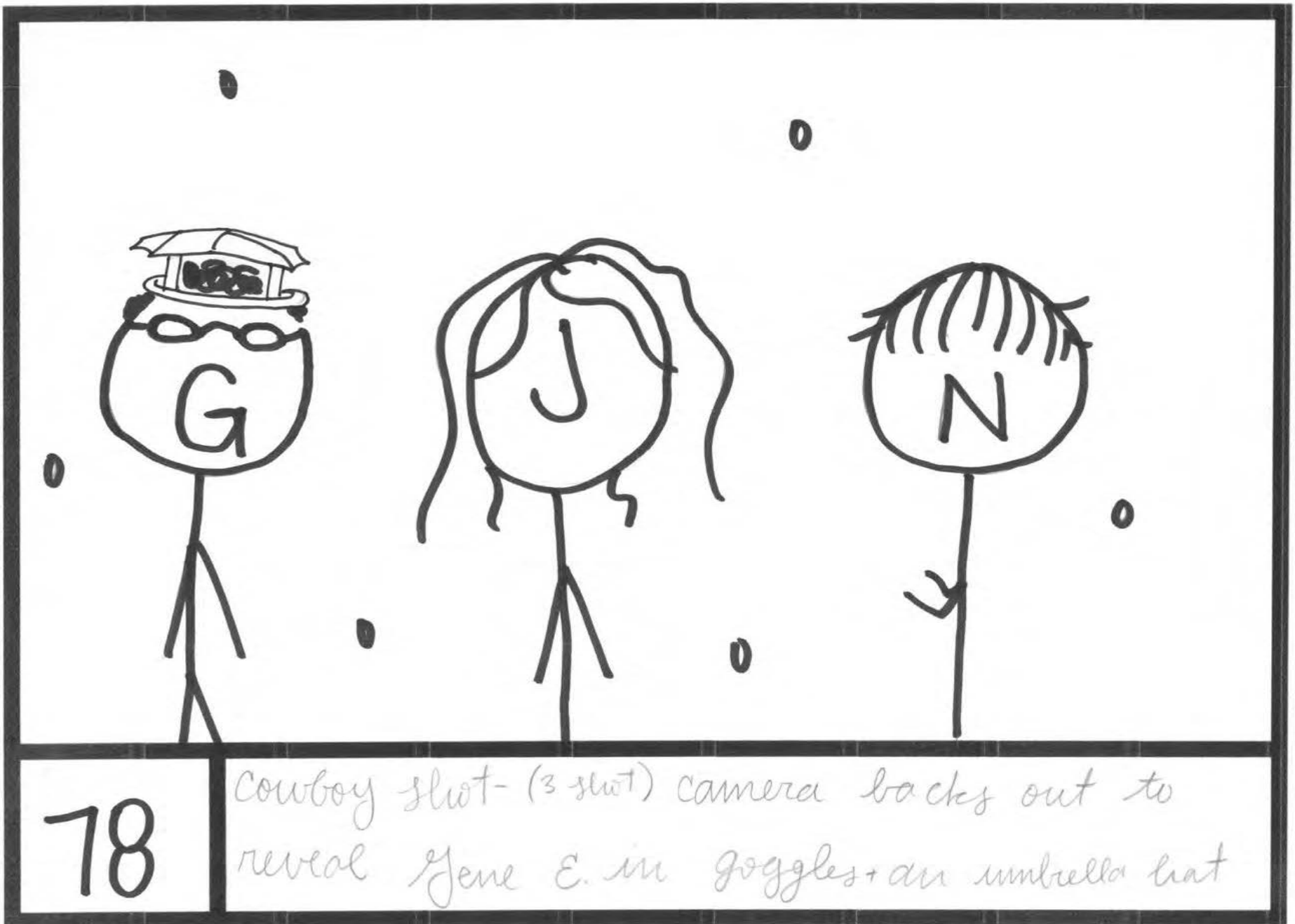
storyboard #

description

title:

Director:

DP:



78

cowboy shot- (3 shot) camera backs out to  
reveal Gene E. in goggles+an umbrella hat

storyboard #

description

title:

Director:

DP:



79

L.S. - June sitting up on the couch,  
blanket draped over her (alone)

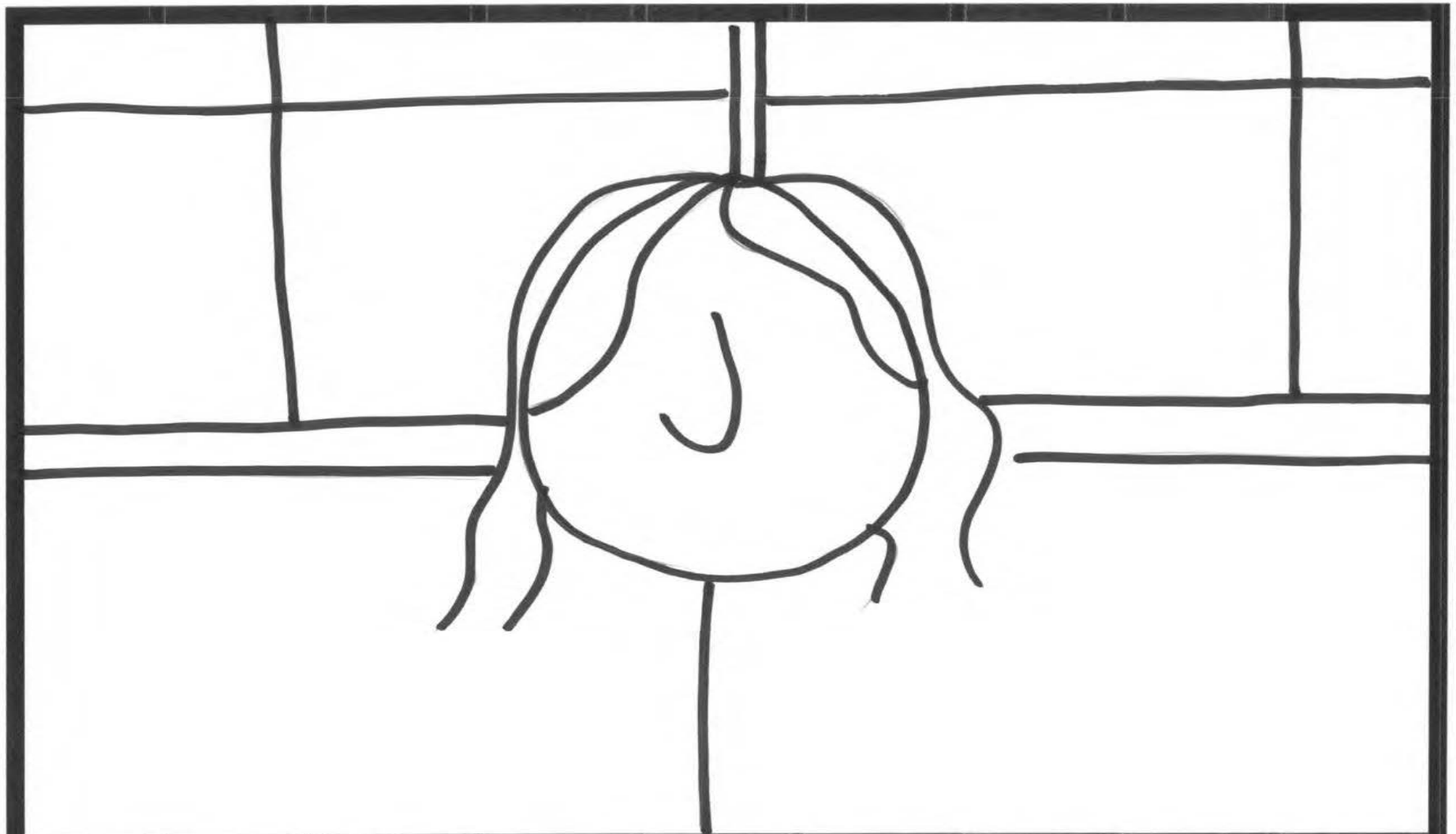
storyboard #

description

title:

Director:

DP:



80

m.c.u.-june looking around the  
apartment

storyboard #

description



title:

Director:

DP:



81

ots - june looking at the static coming  
from the tv + turning it off

storyboard #

description

(the table should be visible)

title:

Director:

DP:



82

M.L.S - oliver entering the apartment  
with groceries

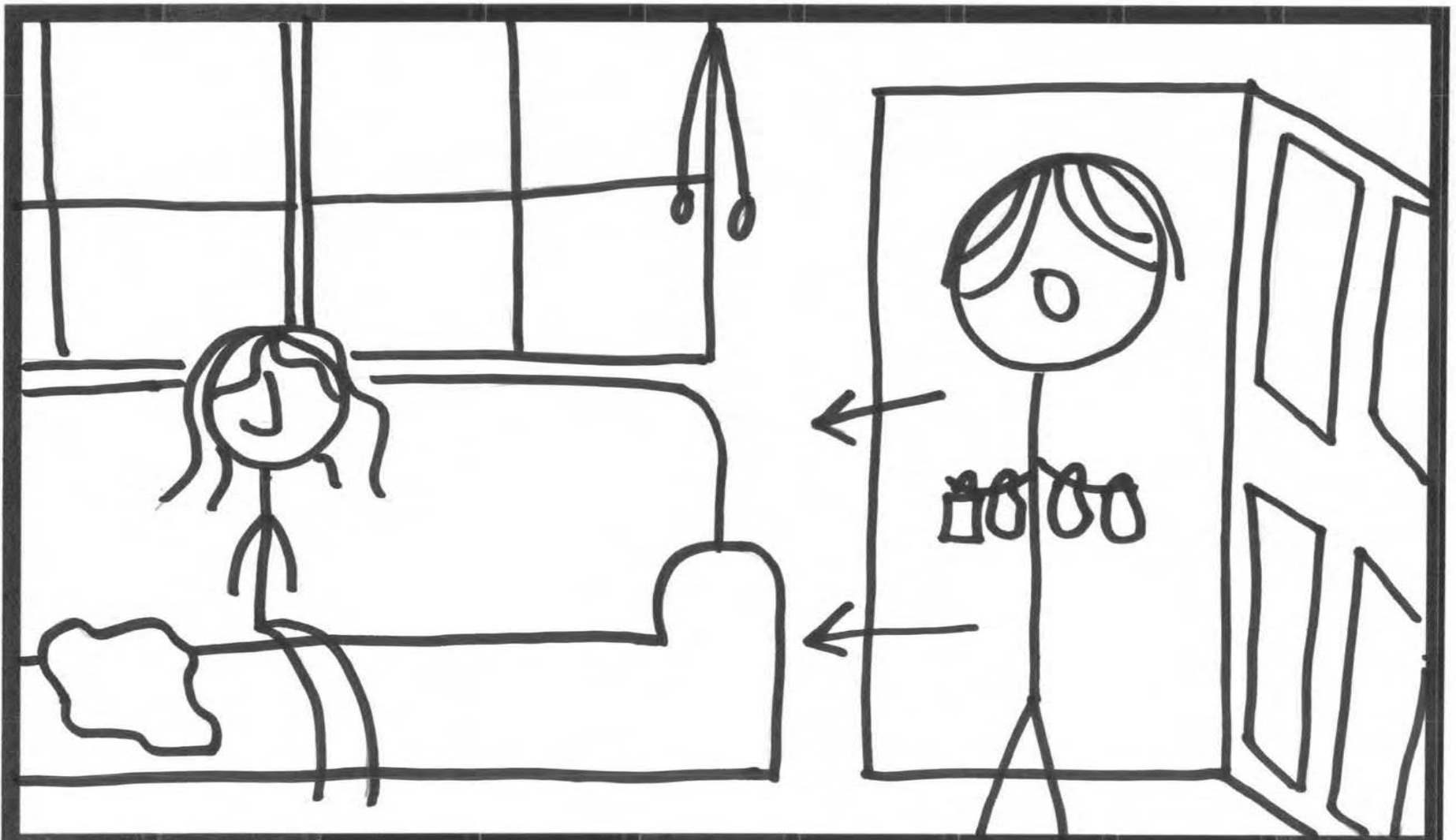
storyboard #

description

title:

Director:

DP:



83

L.S. (2 shot) Oliver entering the apartment + sitting on the couch

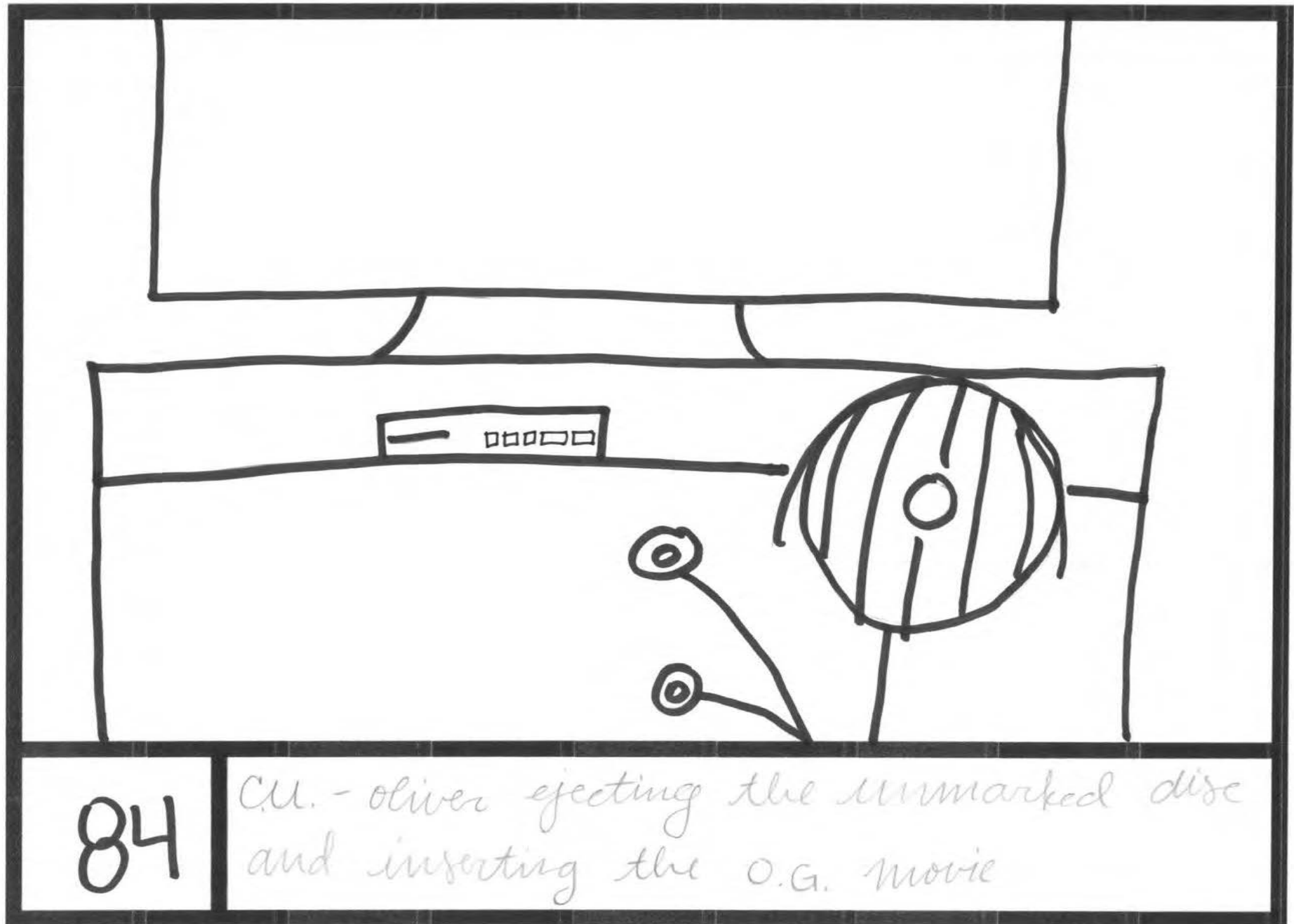
storyboard #

description

title:

Director:

DP:



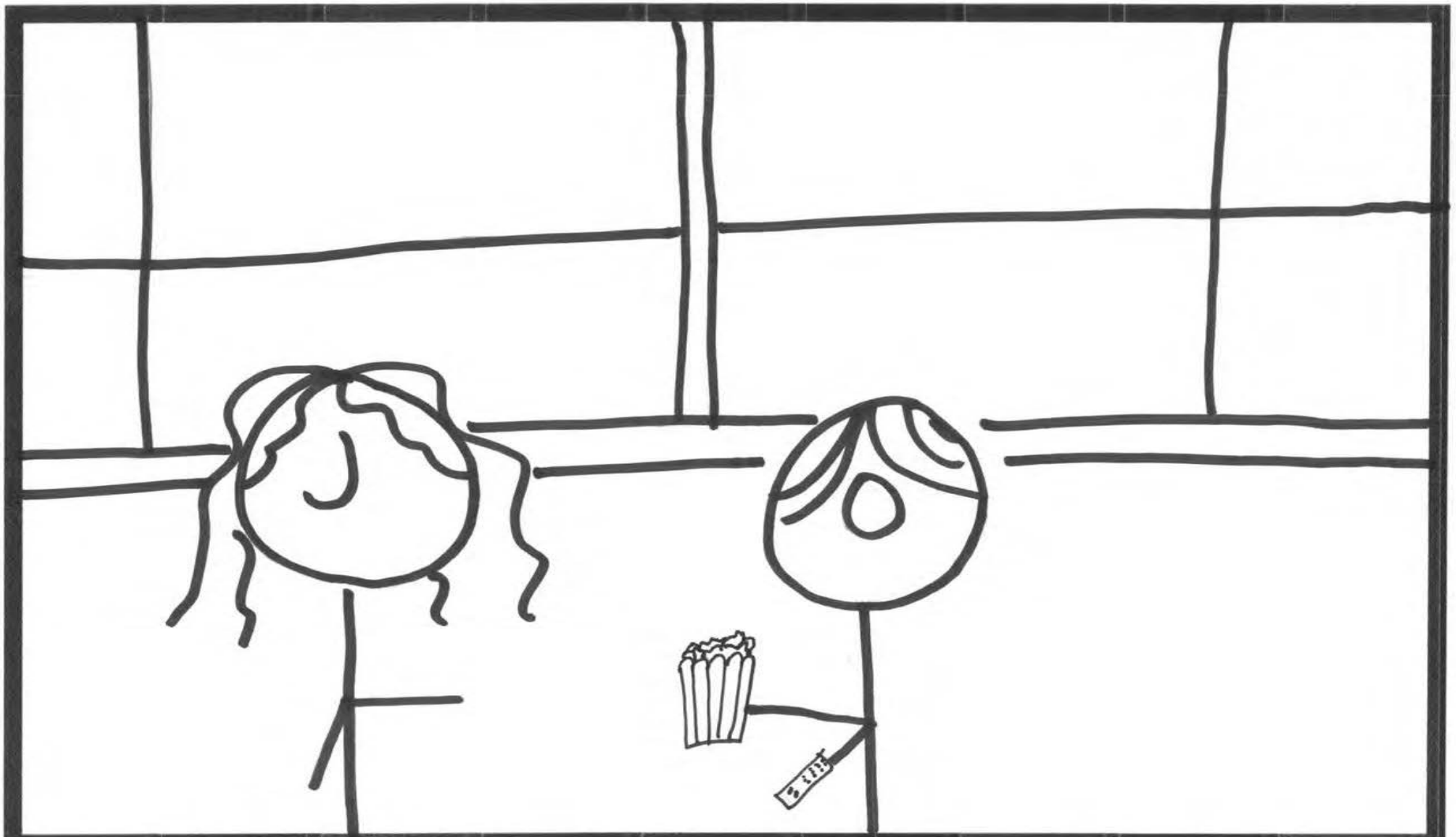
storyboard #

description

title:

Director:

DP:



85

M.S. Oliver returning to the couch with  
the popcorn bowl + remote

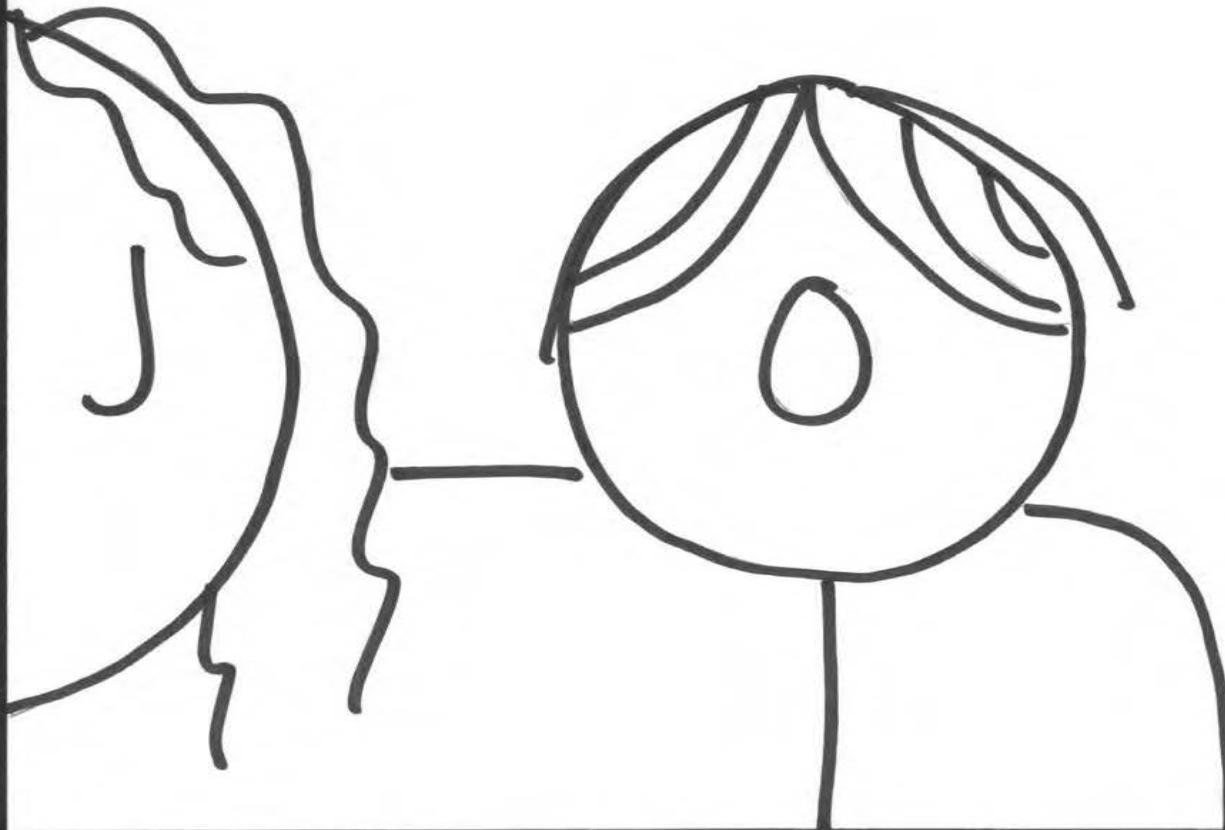
storyboard #

description

title:

Director:

DP:



86

C.U. - June looking forward while Oliver  
steals glances at her (not an over the  
shoulder, just June dirtying)

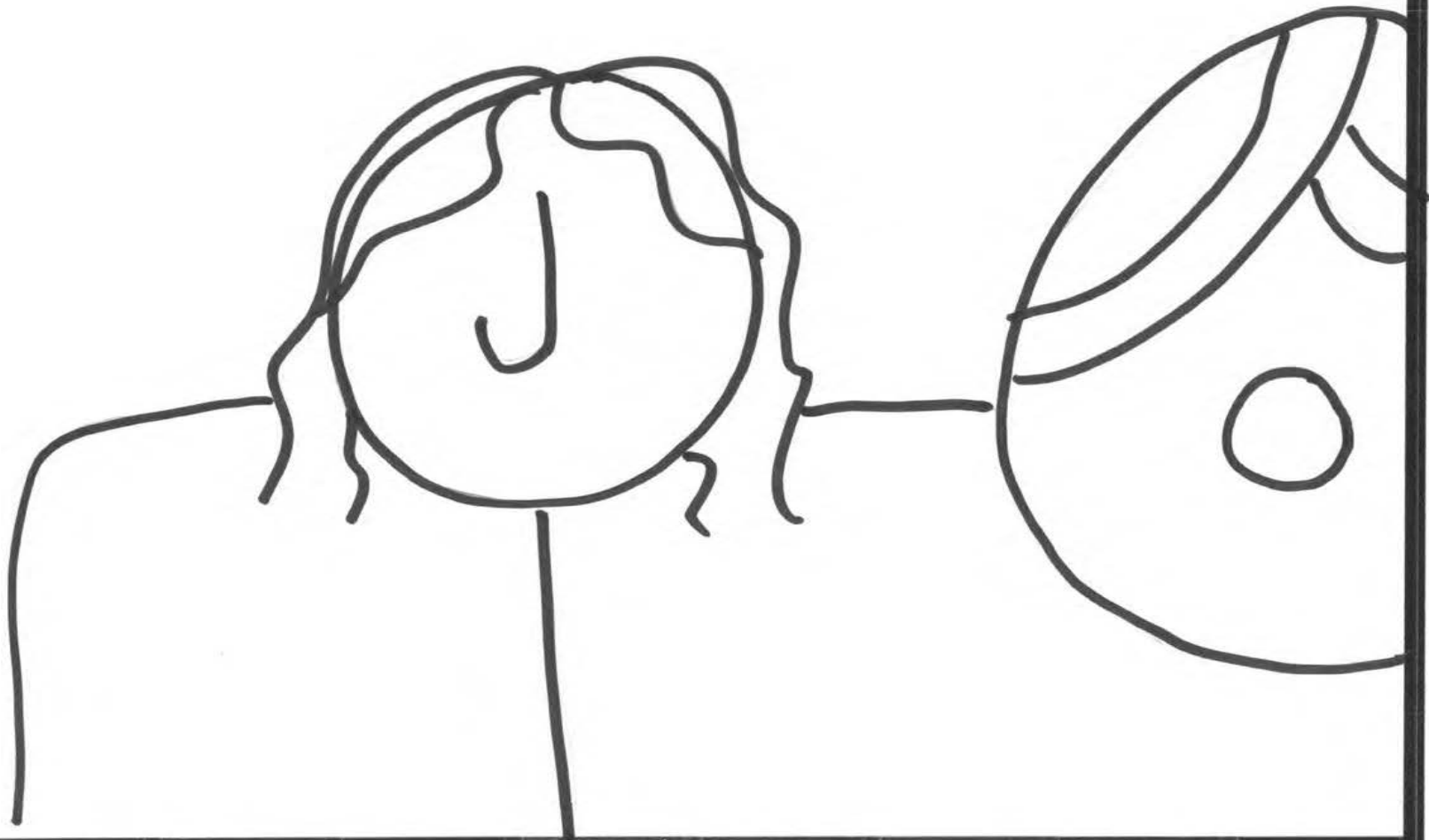
storyboard #

description

title:

Director:

DP:



87

CU. - oliver looking at the tv while  
june looks at him (not o.t.s)

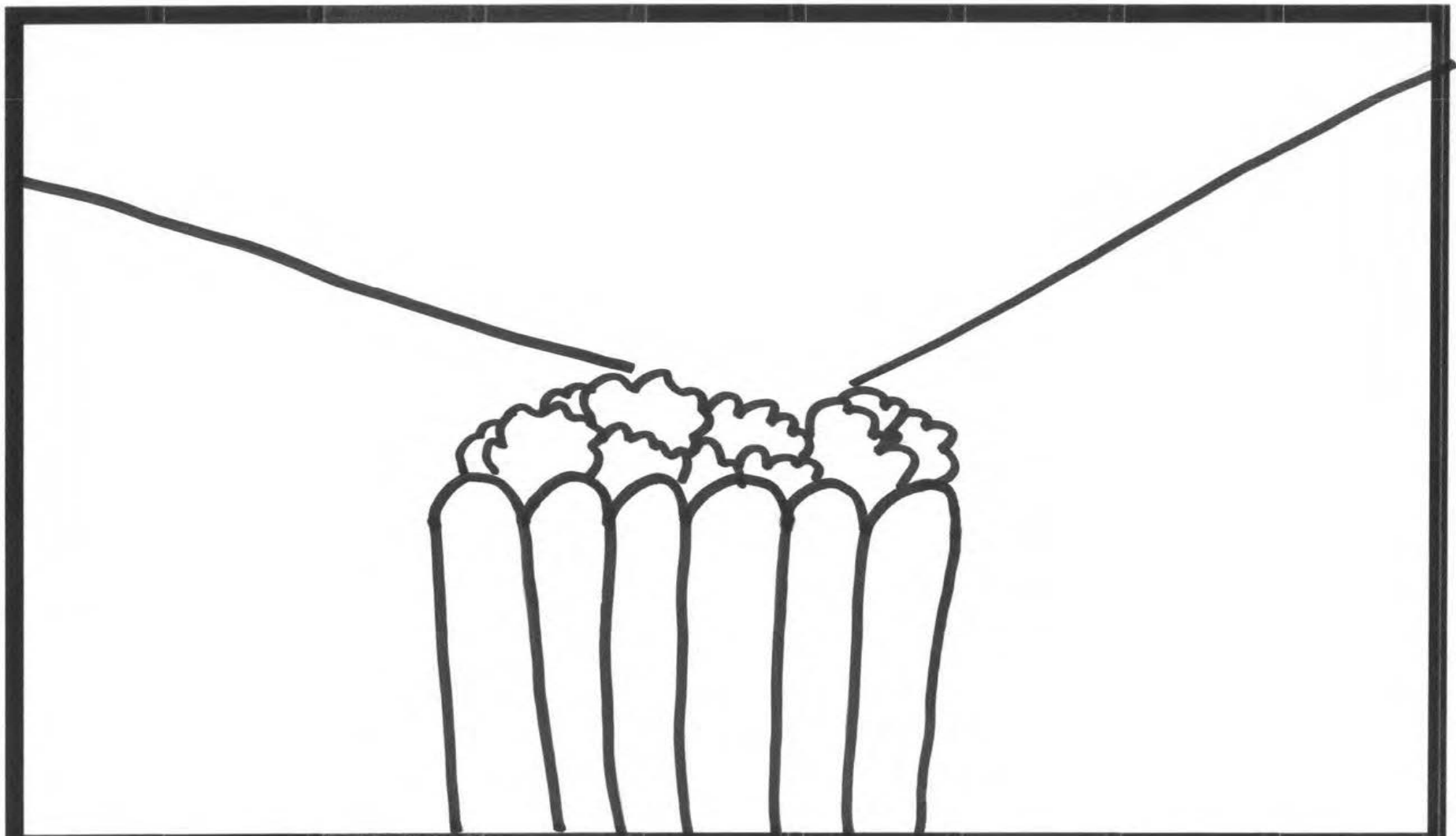
storyboard #

description

title:

Director:

DP:



88

cu. insert-june and oliver's hands  
touching in the popcorn

storyboard #

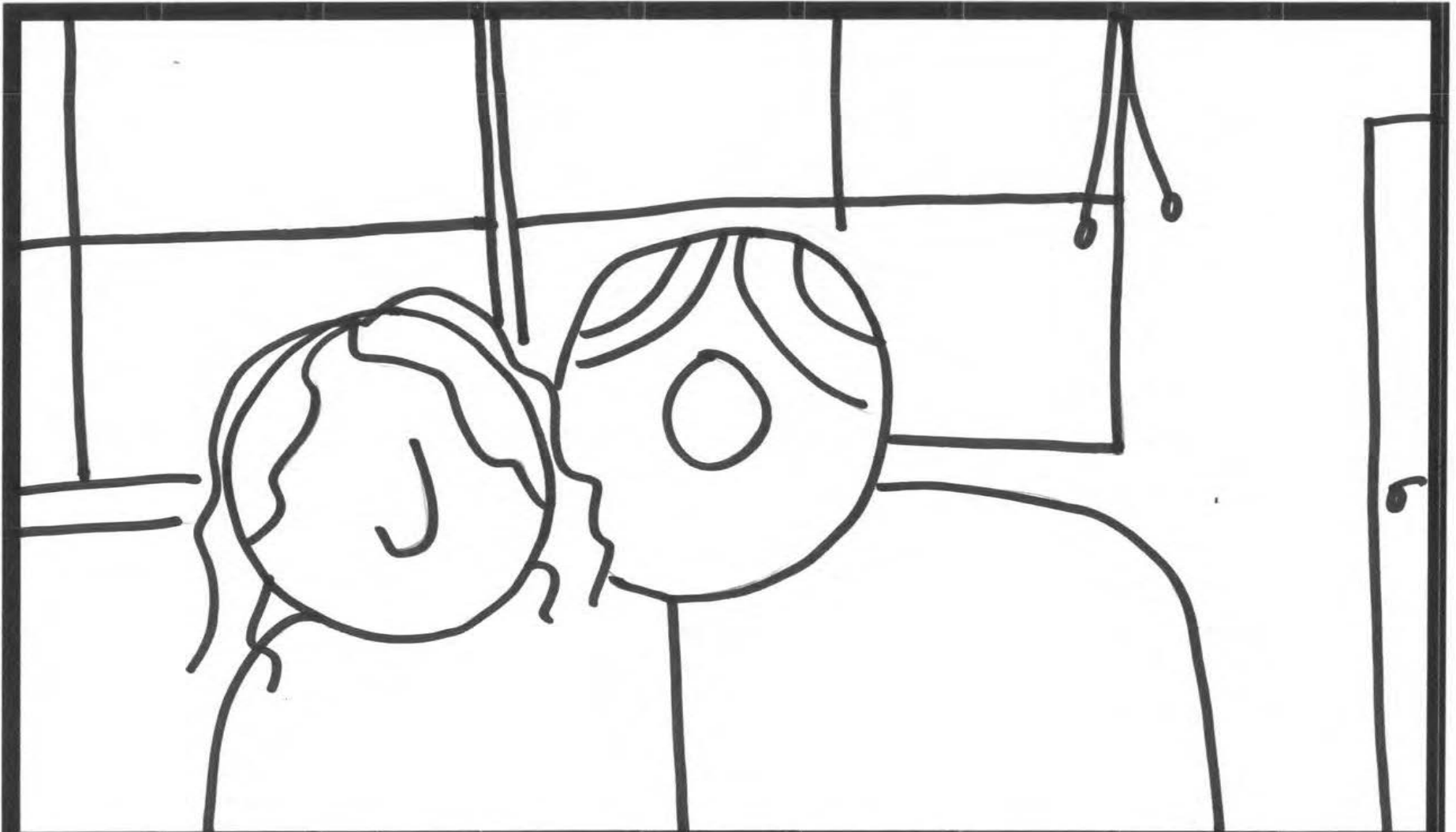
description



title:

Director:

DP:



89

m.c.u. - june resting her head on  
oliver's shoulders

storyboard #

description

title:

Director:

DP:



90

slow zoom into a close up of the tv. to  
reveal Gene E., who winks into the camera

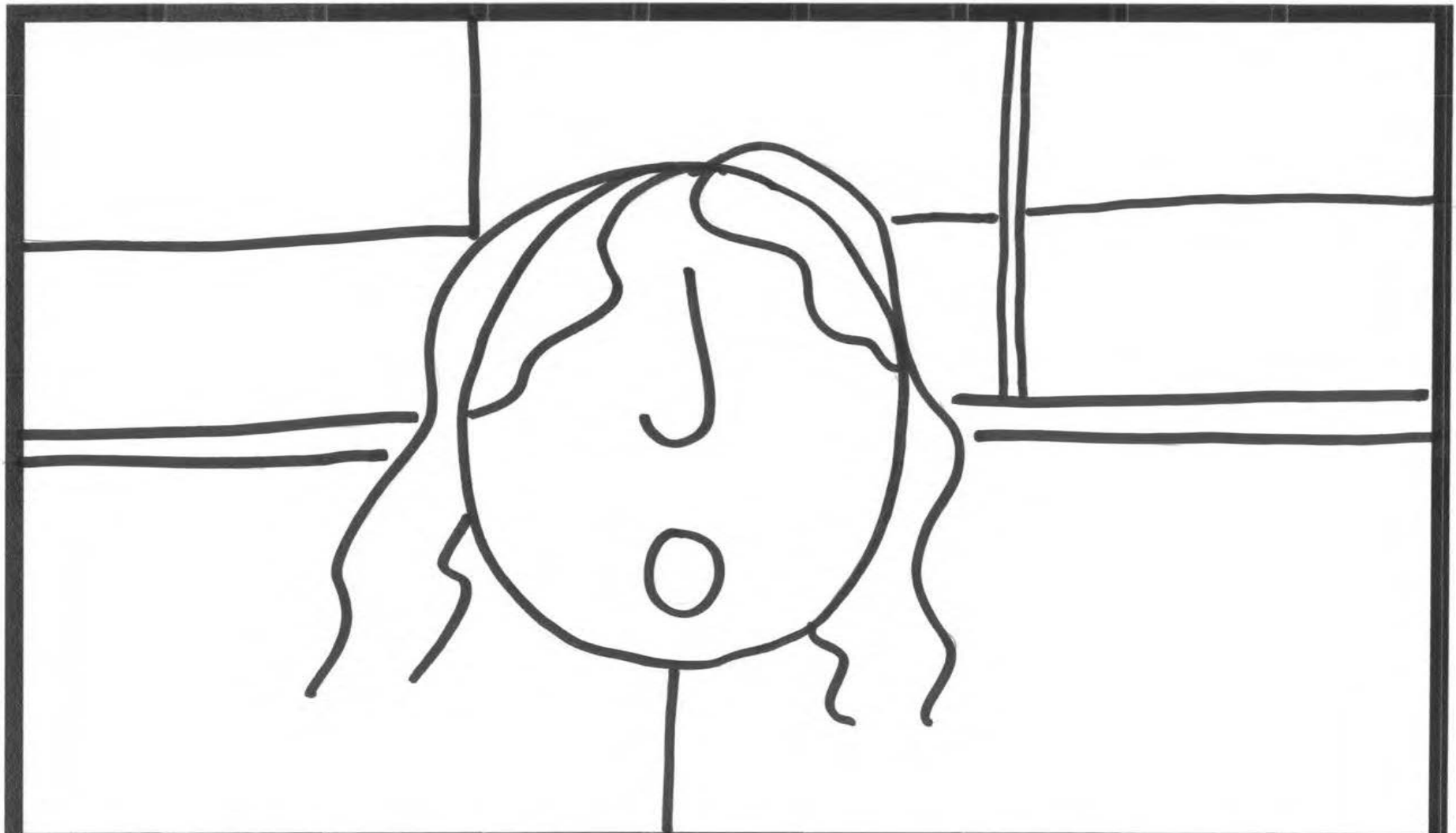
storyboard #

description

title:

Director:

DP:

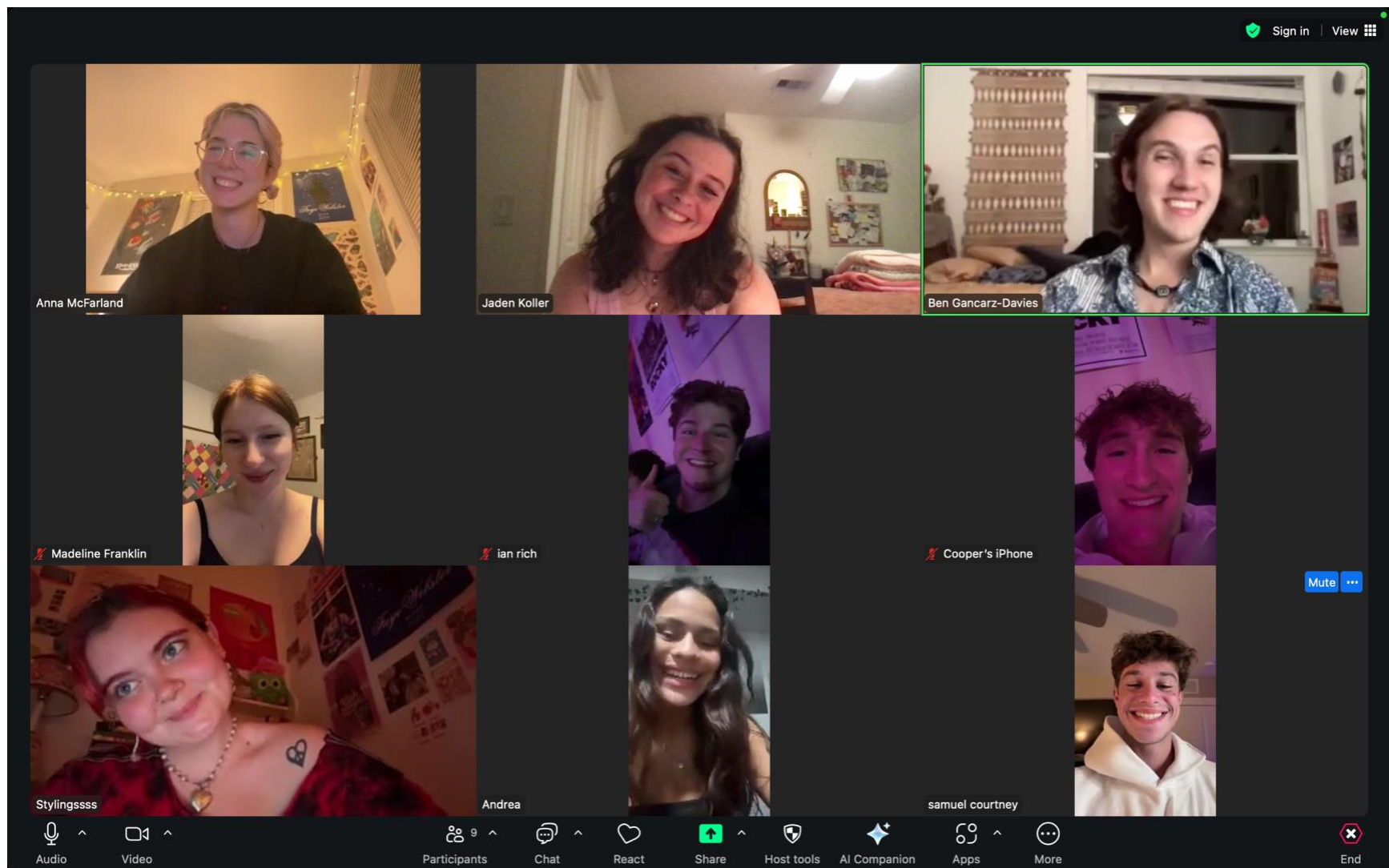


91

cu. - june gasping at the tv.

storyboard #

description



Quick meeting between cast + crew (missing Seth and Connor). Table read was earlier in the week (3/31) but is not pictured.



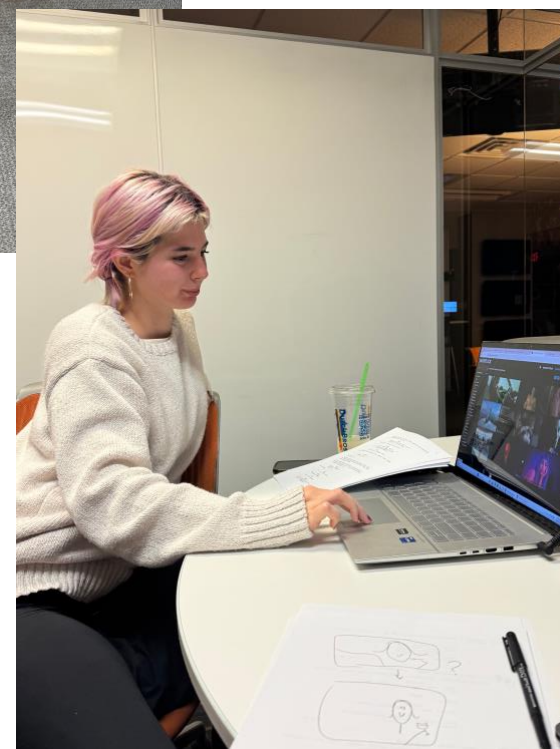
Left – Connor and Jaden  
cross checking the  
storyboards and the  
script



Bottom – Anna creating  
an inspiration board for  
lighting set ups

Top – Cooper and Ian  
reading through the  
script together

Right – Tabi working on  
the shotlist and looking  
at the script







# The GATOR

**UF SENIOR THESIS  
FILM PREMIERE  
SAT, APRIL 26 - NOON MATINEE**



1  
2  
3  
6