

INTRO TO FILM+CAMERAforDUMBERS

PROJECT OBJECTIVE

Using this scene from Dumb + Dumber, recreate your own version in groups of no more than 6. The only thing you cannot change is the dialogue. The camera shots, movements, film style, settings, costumes, props, and characters can all be changed. Be creative. You must include the camera shots and technique instructions that are given. The camera shots do not have to be in any particular order.

You will create a storyboard before doing any filming. Your storyboard must have all sections filled in. The drawings need to be the best that you can do. You need to hand it in to the teacher when you are done for safekeeping.

1st step: Storyboard due _____ . No filming will begin if a storyboard is not handed in.

2nd step: Gather props and choose locations _____

3rd step: Begin filming _____

4th step: Upload and begin editing _____

FILMING INSTRUCTIONS

1. Rewind your tape to the beginning of it
2. Record 30 secs of black at the beginning of the tape.
3. Record an opening shot that establishes the context of the video. You will hold the establishing shot for 5+ seconds. Use VWS (very wide shot)

Checklist Camera shots can be in any order:

	1. film a WS (wideshot) and include more than one person in the shot
	2. CA (cutaway) shot of something other than the current action.
	3. CI (cut in) shot of a character other than their face
	4. Shoot an OSS (over the shoulder shot) of a conversation. Use both sides of the characters.
	5. Frame up a person walking in the shot. Use PAN SHOT
	6. Use DOLLY camera movement
	7. Frame up a person in CU (closeup shot) . (5+ seconds)
	8. Frame up a person in ECU (extreme closeup shot) . (5+ seconds)
	9. Frame up a person in MS (mid shot) . (5+ seconds)
	10. Frame up a person in MCU (medium closeup shot) . (5+ seconds)
	11. Use a P.O.V. (point of view shot) . (5+ seconds)
	12. Use a TILT SHOT . Move in only one direction (up or down).

DUMB and DUMBER: movie script scene

CUT TO:

INT. APARTMENT BUILDING STAIRWELL - NIGHT

A thoroughly beleaguered Lloyd is trudging empty-handed up the steps to his apartment.

INT. LLOYD & HARRY'S APARTMENT

The door opens and Lloyd ENTERS. Harry is sitting on the couch, looking almost comatose.

HARRY

Where's the booze?

LLOYD

It's gone. I got robbed by a sweet old lady on a motorized cart.
I didn't even see it coming.

Harry drops his head and lets out a MOAN.

LLOYD (CONT'D)

Harry...Harry... Come on, man, cheer up.

HARRY

It gets worse, Lloyd. My parakeet
Petey he's... he's dead.

Lloyd looks touched by this.

LLOYD

Oh man, I'm sorry, Harry. What happened?

HARRY

His head fell off.

LLOYD

His head fell off?

HARRY

Yeah, he was pretty old.

Lloyd puts his hand on Harry's shoulder compassionately.

LLOYD

(hopeful)

Ahhhhh!...I don't suppose he had a warranty...?

HARRY

Nah, I bought him used.

As Lloyd thinks about the unfairness of life, he grows upset.

LLOYD

That's it! I've had it with this dump! We
don't have food, we don't have jobs, our
pets' heads are falling off.

HARRY

Okay, calm down.

LLOYD

No I won't calm down.

Lloyd flops down in a chair.

LLOYD (CONT'D)

What the hell are we doing here anyway, Harry?
We've got to get out of this town.

HARRY

Yeah, and go where?

LLOYD

I'll tell you where: someplace warm, a place
where the beer flows like wine, where beautiful women
instinctively flock like the salmon of Capistrano.

(dramatic PAUSE)

I'm talking about a little place called Aspen.

HARRY

Aspen?

LLOYD

That's right, Aspen.

HARRY

I don't know, Lloyd, the French are weird.

HARRY

(upset)

Wait a second, I know what you're up to mister. You just wanna go to Aspen and find that girl who lost her briefcase and you need me to drive you there. RIGHT? Am I right?

LLOYD

Yeah?! So?

HARRY

Am I right?

LLOYD

Yeah?! So?

HARRY

Am I right?

LLOYD

SO?! So I want to go someplace where I know somebody who can plug us into the social pipeline?

HARRY

(torn)

No, no, no, no, Lloyd. I think we should stay here, hunt for jobs, and keep saving money for the worm store. I'm getting a little sick and tired of always running from creditors.

Lloyd moves to the window and looks out at the gray, wintry cityscape.

LLOYD

You know what I'm sick and tired of, Harry? I'm sick and tired of having to eek my way through life. I'm sick and tired of being a nobody.

But most of all, I'm sick and tired of having nobody.

There's a deadly SILENCE as they both think about this. Then Harry tries to lighten the mood. He opens his arms wide.

HARRY

Okay Lloyd. Aspen it is.

Harry has his arms wide open, waiting for Lloyd to give him a hug.

LLOYD

You better not be fooling me.

HARRY

Ah, okay. Yes, let it out have a good cry.

Lloyd is hugging Harry and crying into his shoulder. Lloyd stands and approaches Petey's cage. His eyes fill with tears.

HARRY

(emotional)

Petey, I made a promise to you once, man...

(thinking hard)

...and I'll be damned if I can remember what it was.