



AMAZON EXPLORERS
GB8657



CALL SHEET – SHOOT DAY: 3 OF 4 AMSTERDAM

CALL LOCATION:
Amazon DNL1
Mactanweg 3, 1437 ER
Rozenburg, Netherlands

05/08/2025

TUESDAY

07:30 - 15:45

Security: 0730
Setup: 0745
Filming: 0930
Lunch: 1230
Wrap: 1450
Out by: 1545

MUST WEAR STEEL CAPPED SHOES

Please be reminded that this is a closed set and as result no information or photography regarding the programme is to be disclosed or circulated either in physical form or by way of any social networking media, including, for example, Facebook, Twitter, YouTube, WhatsApp, Vimeo, LinkedIn, Flickr, BeReal, Instagram and Tiktok. All material is subject to strict embargo and copyright protection, where appropriate.

CONTACTS

Name	Role	Mobile Number	Email Address	CALL	WRAP
Cortney Stowers	Producer	0751 848 9529	cortney@casualfilms.com	07:30	15:45
John Ford	DOP	0794 449 2434	hello@johnforddp.com	07:30	15:45
Lars Postma	AC	(+31) 6 12167136	Postma.lars@hotmail.com	07:30	15:45
Sjoerd	Sound Recordist	(+31) 6 26077390	TBC	07:30	15:45

CAST

Hadir	Interviewee	NA	//	09:30 13:30	11:30 14:50
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CLIENT CONTACTS

Jennifer Dunkerley	Amazon OIC Representative	//	08:15	17:15
Francesca Waite	Amazon OIC Representative	//		

LOCATION

ADDRESS	Amazon DNL1 Mactanweg 3, 1437 ER Rozenburg, Netherlands	Sunrise	06:03	Sunset	21:31
NEAREST STATION	Hoofddorp, Van Heuven Goedhartlaan, 2132 LR Hoofddorp, Netherlands	Temperature	TBC	Wind	TBC
PARKING	Parking available on Site	Weather	Cloudy with chance of rain		
CONTACT ON SITE	Cortney Stowers - +44751 848 9529				

SCHEDULE

START	FINISH	WHAT	LOCATION	CAMERAS
07:30		CALL TIME ON SET – CREW ARRIVE	- NA	
07:30	07:45	Security Check through	- NA	
07:45	09:30	Greenroom (Meeting room) – Setup all equipment for shoot day	Greenroom	
09:30		FILMING WITH HADIR		
09:30	10:00	BRoll: Shots Setup Sequence Hadir	Office Space	FX3 On Gimbal
10:00	10:30	Shot 5C: Hadir talking excitedly at her desk on a call Shot 4A: WS Crane up of Hadir at work station	Office Space	FX3 On Gimbal
10:30	11:30	Shot 3A: Hadir with a colleague near delivery pickup for bags (at desk preferably) & Shot 6.1A / B		FX3 On Gimbal
11:30		HADIR BREAK		

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11:30	12:20	Shot 1B, 5B & BRoll around site	FX3 On Gimbal — (No FX6)
12:30	SOUND RECORDIST ARRIVE TO SET		
12:30	13:30	LUNCH BREAK CREW	
13:30	HADIR ON SET FOR IV		
13:30	13:50	Setup for IV with Hadir	X2 Camera Setup IV
13:50	14:50	Interview: Record IV with Hadir	
14:50	HADIR WRAPPED FOR DAY		
14:50	15:35	Crew packdown equipment & wrap for day	- NA
15:35	15:40	Load into Cars	- NA
15:45	Crew Wrapped and out of location		

NOTES

- 1) Camera movement should always be Camera left to Camera right (Unless impossible due to site/location restrictions OR FOR FINAL SEQUENCE which is Detailed below)
- 2) For all our sequences, we have the main shots below, however for each, grab a close up moment of it (and definitely) a close up moment on the main contributor. Follow the general movement of the main shot (track direction, arc direction, crane direction etc). These will be used in the edit to cut in if we need to

STORYBOARDED SHOTS

Shot	Shot	Contributor Action	Who
1A	Camera tracks forward on an Amazon conveyor belt, with the Amazon logo animated over the top. Camera is on a tilt and rotates as it pushes forward. As a box comes into frame the camera moves to side (right or left) to wipe past a pole.	-	-
1B	Camera wipes into shot and we are now at a delivery station. In front of a series metal cages with Amazon bags just as they are being moved out into vans to be picked up. The camera continues tracking and wipes past another metal cage	-	-
1C	Camera wipes door frame (L1 MXP) to reveal the back of Manuele in a WS as he walks forward into the Locker rooms to get ready for the day. Start low, camera arcs around him to the front, camera cranes up from low to MS. <i>Transition into SETUP Sequence</i>	Manuele walks forward with bag as camera gets to front he takes his back off, swing it in front to wipe screen.	Manuele
2B	Same as above – So that we can cut between the three people in Post	Contributors arriving and “stepping” into frame. We do not want to show they are on a film set, but rather have them physically step into the focus of the shot (so they start blurred but come into focus).	Greg
2C	Same as above – So that we can the three people in Post		Manuele
3A	Delivery Station: Camera tracks backwards pulling out from an Amazon smile on a Bag in a Metal Cage, the camera arc's around as the metal cage is pushed forward to reveal Hadir at a desk talking with a colleague of hers. The camera pushes forward into her as they continue to talk before turning just off to the side and tilting down to the floor pushing into it (<i>Transition</i>)	Hadir talking to a colleague	Hadir
3B	FC Site: Camera tracks forward and the floor (low to ground for <i>Transition</i>) before tilting up to reveal Greg walking forward (On L2 MXP Site) with blurred Associates packing in the background. Camera holds on them for a moment before panning right to push into the wall (<i>transition</i>)	Greg talks with an Area Manager (or another colleague) on L2 MXP walking forward	Greg
3C	FC Site: Camera tracks forward on facing down on the conveyor belt before tilting up, to show reveal the conveyor belt running. The Camera pans / tracks to the right (or left depending on site) to reveal Manuele working at the flow desk. The camera tracks into him positioning itself behind the computer screen (for transition)	Manuele working at Flow Station on computer desk	Manuele

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4A	WS Camera crane up. Film on gimbal, crane up keeping the person centred. Start below a desk or another object in the foreground to crane up from, have a C-Stand with black flag or something to crane past OR someone walk past frame. SHOOT WITH EACH CONTRIBUTOR	At their work "desk" or "station", a moment of collaboration where the contributor is speaking with or working with a colleague.	Hadir
4B	Same shot as above but in a MS – <i>alternatively shoot a few times in WS 4K and punch in to a different take in post.</i> SHOOT WITH EACH CONTRIBUTOR	Hadir: <i>(Depending on how she is feeling)</i> On the floor at the Flow Section desks on the delivery floor OR in the Office at a desk. Greg: Talks with an Associate, they stand next to the "Red scanner" that Amazon has at FC sites.	Greg
4C	ONLY FOR MANUELE: Start the same as the other shots (4A & 4B) but then arc around to the right.	Manuele: At the "Receive" desk talking to a colleague and pointing at the computer as they discuss. They agree on what they needs to be done and he walks off to the side (camera at this point should be positioned to push into his vest).	Manuele
5A	Camera stationary on vest (will start blurred) and then walk forward into sharps. Camera tracks forward following at this point. It's an associate (or other Amazonian) walking forward in the FC, as they turn down an aisle the camera continues forward onto Greg who is walking towards with an Area Manager talking to him. The camera moves into a MS on Greg tracking back with them for a moment before arcing to the right (keeping focus on Greg) and then allowing them to wipe past frame.	Greg walking forward and talking to an Area manager on FC Floor	Greg
5B	Camera pushes forward in a low angle close to the ground, craning up from Service Floor (Delivery Station) as a team member walks forward to a door to the office. As they open the door and step in the camera pushes into their top right shoulder (orange vest) – Transition.	Team member steps into shot as camera nears the door frame and walks through door	-
5C	The camera continues over the shoulder of the person to reveal we are now in the office environment. The camera floats through turning to the left (or right depending on office space) to reveal Hadir working at her computer, talking to someone in a meeting with her headphones on. The camera arcs around to behind her in a high angle (craning up) holding for a moment whilst she works before craning up again using the top of the computer screen to wipe frame (transition)	Hadir talks vividly and excitedly at her desk on a call.	Hadir
6.1A	Camera tilts up into a MCU on the contributor who looks around content. The camera arcs FROM Camera left to Camera right	Manuele looks around the site with a sense of contentness, happy about their journey in Amazon so far. – Do it on L1 of the FC Site. In an open space (Likely flow or Dock)	Manuele
6.2A	"Same action as above"	"Same action as above" - Do it on the DS floor, as everyone is moving out.	Hadir
6.3A	"Same action as above"	Manuele looks around the site with a sense of contentness, happy about their journey in Amazon so far. – Do it on L1 of the FC Site. In an open space (Likely flow or Dock)	Greg
6B	Same action as Shot 6.1A - 6.3A except without the tilt in the beginning. For epic feel this should be a WIDE shot. Start off profile on the contributor but arc around behind them to reveal what they are seeing. We hold here for a moment before they are approached, with the rush of everything being kicked off into action the camera pushes in fast before swooshing past the contributor and wiping off a surface or person, pole etc. (For transition - Wipe from Camera right to Camera left to Break flow and symbolise we are getting back into action)	"Same action as above" until ending. There is a moment of serenity of them enjoying where they have gotten to and what they have achieved before someone walks up to them and starts talking.	ALL

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6+	Sequence of Broll Shots on site where we are wiping in from right to left, and then pushing forward. The camera rotates around as this happens, going off tilt. Before "flying" out the entrance and looking up to the sky for the end Amazon logo.	-	-
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SETUP SEQUENCE — Film with Each Contributor

7	WS: Arc around as Contributor getting ready for day at Lockers	Contributor gets ready	Milan
8	CU: Shoe being put into frame, and contributor tying it	"Action as per description in Shot"	Milan
9	CU: Shallow depth of field (85mm), tilt up with action — zip being lifted up. FX6 sticks	"Action as per description in Shot" — To get the following angle of this, will need to lie the contributor down	Milan
10	CU: Crane up (FX3 Gimbal) following zipper as it is lifted up	"Action as per description in Shot"	Milan
11	MCU Tight: Vest being put on, shot from back and profile angle.	"Action as per description in Shot"	All
12	WS: Arc around as Contributor puts on Hi Vis vest ready to be prepped. She steps away from her desk and camera pushes in and cranes up high to match IV sequence 2A - 2C	"Action as per description in Shot"	Hadir

GENERAL B-ROLL SHOTS

1. All B-Roll shots should move from left of frame to right of frame. We want a constant sense of movement.
2. IF NO movement in shot, then the B-Roll shot should have some off framing, that gives it an interesting look – think framing Mr. Robot
3. General B-Roll Shots should be captured to edit together into an intro sequence for locations, these should either focus on Reflections, texture or shadows of the location.

Shot	Shot
1	For every Interview Location (Shots 2A – 2C): CU detail shots (Point A & C above) and X2 off angle wide shots (Stationary, Point B above)
2	For each site, we want a sequence (X3 shots) that work for 6+. So we need to wipe in from Camera left to right, and then track forward and rotate. Key to making this work will be: — Having the shots wipe from a flat surface, to one with depth that we can track forward on. Shot 1: Starts off level, before pushing forward and rotating. Shot 2 and 3 do not need to wipe (necessarily, more flexibility in edit if they do). They just need to track forward and rotate, this will be cut in the edit with to the beat of the music. All Shots: To make this work we will want to have the feeling that things are whizzing past camera, so a lens with shallow depth of field and either a tight space or objects close to one side so we can see things going in and out of focus.
3	Our X3 Combo for General B-Roll Think: Shot 1: Texture Shot 2: Shadow / Reflection of Object Shot 3: Context (wider shot revealing what it is)
4	Tracking forward shot, no person needed, WS (or EWS) on the exterior of the FC/DS Site pushing starting at a low angle then tracking forward and craning up to the Amazon logo. 4K so we can add movement in post
5+	Other general shots think movement and the feeling of Craning up constantly, we want B-Roll to have the feeling of floating through the space as if we are on a digital tour (each shot we are looking for about X3 Seconds)

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