**Power Hour Shot List**   
  
**Director:** Aamir Ghani

**Camera Operator/s:** Adam Malvern, John-Michael

**Sound Recordist:** John Irvine

**Photographer:** Osman Nasir

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|  | SBOARD SHOT NO. | LOC | CAMERA MOVE/  ANGLE | NOTES |
| 1 | 1 | Welcome Motherwell Sign | Established shot. | Location: Airbles Road/Hamilton Road, Motherwell. Established shot of Motherwell Sign in either low light or night. |
| 2 | 1 | Block of flats | Wide Shot | Location: Stevenston Court, Merry Street of flats to create environment perspective for audience. Where about in Motherwell the scene will take place. |
| 3 | 1 | Inside Flat, Bedroom | Close shot | Inside Fahad’s room, with cuts/edits of different objects ending with a phone call on a Motorola Razr. |
| 4 | 1 | Inside Flat, Bedroom | Mid Shot | Fahad picks up phone call after waking up from the buzzing of the call. Camera positioned from the side of the bed |
| 5 | 1 | Inside Flat, Bedroom | Established Shot | Fahad wakes up and gets ready, camera positioned facing behind him as he gets ready to leave his room. |
| 6 | 2 | Inside Flat, Hallway | Mid Shot | Seeing Fahad leaving the room with spouse entering the hallway with her arms crossed. |
| 7 | 2 | Inside Flat, Hallway | Mid-shot. | Camera showing us her perspective, making camera angles show that they are not on the same page, and he proceeds to walk out. |
| 8 | 2 | Inside Flat, Hallway | Mid Shot | Pointing camera back at Spouse as she rolls her eyes and heads back into the living room. |
| 9 | 3 | Carpark | Medium Long Sot | Fahad leaving flats and into burial of cars. |
| 10 | 3 | Carpark | Close Up | Alloy wheels, certain details of body work of vehicle but not revealing exactly what type of car he is driving until later |
| 11 | 4 | Driving | Established Shot | View from windscreen |
| 12 | 4 | Driving | Close Up | Facing towards Fahad, rapid changes of certain moments of driving. |
| 13 | 4 | Driving | Cut-In | Eventually receiving text message, Fahad stops to check his phone and with pop up bubble with text written “Meet me at The Ball Room.” |
| 14 | 4 | Driving | Close In | Dials of the interior of vehicle (steering wheel turning, headunit etc. |
| 15 | 5 | The Ball Room, Car Park (Outside) | Far Wide-shot./Close ups | Introducing The Ball Room, waiting for Fahad to roll in. |
| 16 | 5 | The Ball Room, Car Park (Outside) | Mid-shot. | Fahad approaches in his car, with The Ball Room on the background, Fahad looks to his left to see the sign. |
| 17 | 5 | The Ball Room, Car Park (Outside) | Close-up. | Fahad rolls down passenger window and looks directly at entrance of venue. |
| 18 | 5 | The Ball Room, Car Park (Outside) | Long shot | Camera facing towards entrance of venue, Fahad walks in. |
| 19 | 6 | The Ball Room (lobby entrance) | Dolly Zoom | We see Fahad entering the premises looking around |
| 20 | 6 | The Ball Room (lobby entrance) | Mid-shot. | Placing camera behind Fahad, potentially slow motion at this point following our actor. |
| 21 | 6 | The Ball Room (Pool Area) | Close-up. | Fahad looking for Fez, camera facing sideways from his face |
| 22 | 6 | The Ball Room (Seating) | Long Shot | Camera pointing towards Fez, creating perspective of Fahad. Fez signals him to come over. |
| 23 | 6 | The Ball Room (Seating) | Mid shot | Fahad shakes Fez’s hand and they proceed to grab a drink and sit down to discuss the mission. Camera showing both actors in same shot to indicate close relationship. |
| 24 | 6 | The Ball Room (Seating) | Mid-shot/Cut ins | Fez pulls out documents to pass along to Fahad, with information regarding a man name Massood who had stolen goods from Fez. Documentation shows prices of the gadgets that he pleas Fahad to retrieve. Fez shows no mercy and indicates a healthy amount of money for his troubles. |
| 25 | 7 | The Ball Room (Car Park, Outside) | Close-Up | With documentation in hand of Fahad, he proceeds to walk out the premises and back into his car. |
| 26 | 8 | Driving | Close shot/Wide Shots | Fahad looking for location. Street shots of environment of Motherwell on A271 |
| 27 | 8 | Driving | Wide-shot. | Fahad pulls up to answer phone call from spouse, he begins to change body language to show disappointment and hurt. Split screen shot of Spouse on the other side, both on the same screen. |
| 28 | 8 | Empty street | Wide-shot | Shot of petrol station in distance in well-lit area to show how quiet the streets were. |
| 29 | 8 | Driving | Close Up | Set of alloys pull up and we are then presented with the car. Camera switches over to Fahad opening the door and walking towards entrance of house. |
| 30 | 9 | House Scene (Outside) | Over shoulder | Fahad opens gate, and walks in |
| 31 | 9 | House scene (outside) | Mid-shot. | Fahad observing environment making sure he is not being looked upon by anyone and proceeds to back door of house. |
| 32 | 9 | House Scene (Inside, Kitchen) | Mid-shot. | Fahad quietly opens door and trespasses premises. Walking with bent knees and holds tight his fists. |
| 33 | 9 | House Scene (Hallway) | Mid-Shot | Fahad proceeded until we see someone walking down the stairs. Fahad quickly finds a spot to hide, and waits for the person to enter into the kitchen. |
| 34 | 9 | House Scene (Hallway) | Long Shot | With the camera pointed across the shoulder of bypasser walking into the kitchen, we see Fahad quickly leaving his hiding spot and presumes on his missing up the stairs. |
| 35 | 9 | House Scene (Stairs) | Long Shot | Fahad walking up the stairs with the camera pointing down towards him approaching |
| 36 | 9 | House Scene (Hallway) | Close Up | Fahad looking around, checking to see which room he should enter, and proceeds to enter the first room in his sight. |
| 37 | 9 | House Scene (Bedroom) | Mid-shot. | With the camera already placed inside the room, we see Fahad entering. With the camera having the door on the left corner of the scene, we see Fahad staring down at the cupboard door. |
| 38 | 9 | House scene (Bedroom) | Close-up | We see Fahad placing his hand on the door handle. And proceeds to open the door. |
| 39 | 9 | House Scene (Bedroom) | Established Shot | Camera placed inside cupboard, Fahad is seen staring down directly at camera. |
| 40 | 9 | House Scene (Bedroom) | Close Up | We see a black bag with Fahad pulling out the bag with his hands on the strap and opens up the content. He finds a job lot of laptops, phones and tablets. He proceeds to type in a password on one of the laptops that was mentioned in the documentations and chcks to see if this is what he looking for. Password was correct and he quickly packs everything away and makes a run out to the door with the bag. |
| 41 | 9 | House Scene (Stairs) | Close Up | Fahad rushes out from the room, but is then confronted by one of the guardians of the house. The person we seen from earlier on in the kitchen. |
| 42 | 9 | House Scene (Stairs) | Mid shot | Fahad is confronted by this women who is screaming and trying to fight Fahad, but he quickly barges through knocking her onto the ground and he makes a run for it down the stairs. |
| 43 | 9 | House Scene (Hallway) | Mid Shot | Seeing Fahad rapidly running down the stairs and is then confronted by Massood, who is holding a baseball bat and threatens him. |
| 44 | 9 | House Scene (Hallway) | Established Shot | Fahad throws the bag at Massood and then kicks him till he falls to the ground. Massood then drops the bat and Fahad picks up the bat, and with the bottom end of the bat, he hits Massood in the head, with the camera representing Massood’s perspective. Massood is then lying on the ground, Fahad picks up the bag and runs out the door. |
| 45 | 9 | House Scene (Outside) | Long Shot | Fahad rapidly runs out the door into the back garden, jumps over a fence and runs towards his car. Massood soon follows. |
| 46 | 9 | House Scene (Outside) | Close up | Fahad jumps into the cars and quickly locks his door, and speeds off while Massood chases him while car speeds of. |
| 47 | 9 | House Scene (Outside) | Mid-shot. | Massood Raging as car speeds off into the night with Massood stamping his feat etc. |
| 48 | 10 | Driving | Close Up | Fahad laughing hysterically knowing that he has got the product, calls Fez and returns back to The Ball Room |
| 49 | 10 | Driving | Close Up | Different cuts and edits of Fahad turning steering wheel, driving back to the location. |
| 50 | 10 | The Ball Room (Car Park) | Mid-shot | Car approaches entrance and Fahad rapidly runs back into the venue with bag in hand. |
| 51 | 11 | The Ball Room (Pool Area) | Long Shot | Fez is seen talking to one of his allies, Fahad approaches him and Fez stands up to take the bag from Fahad’s hand and congratulates him. |
| 52 | 11 | The Ball Room (Pool Area) | Close up | Fez being blurred out into the background, pulls out the world’s smallest phone with the name “MR. Nice Guy’ on the screen. Phone call. |
| 53 | 11 | The Ball Room (Pool Area) | Mid Shot | Fahad absolutely confused about what he is witnessing, takes the call and listens to what is being said. Narration subtitles saying “You’re job is complete, You’re no longer needed…” Camera facing back to Fez and his allies. Then Fahad, replying with “Who is this?” And call ends. Fahad slowly removes phone from his ear and stares Fez right in the eye. |
| 54 | 11 | The Ball Room (Pool Area) | Mid-shot. | Fez with such evil look, stares directly back at him, indicating something is not right. Fez allies approach Fahad. |
| 55 | 11 | The Ball Room (Pool Area) | Close-up. | Lower seeded team player. Hoping to capture the concentration on his face. (Gun-Mic, XLR, Tripod, Panasonic Fahad knows this is a trap and is then confronted by Saj, who takes a shot at him, Fahad encounters this and headbutts hims. |
| 56 | 11 | The Ball Room (Pool Area) | Long Shot | Camera placed above ground, shows Fahad is in trouble when rest of the allies attack him to the ground then eventually kicking him with close ups of Fahad covering his face. They chuck Fahad out the back door and is left to fight for his life outside |
| 57 | 11 | The Ball Room (Back) | Established Shot | Point of view camera showing blurry eye sight, in and out on conscience. Bypasser witnesses this and approaches him, making sure he is okay. |
| 58 | 11 | The Ball Room (Back) | Established Shot | Fahad lying on the ground, blood coming from nose and mouth. |
| 59 | 11 | The Ball Room (Back) | Established Shot | Point of view from Fahad, eventually fading to white. |
| 60 | 12 | Block of flats | Wide Shot | It’s the day after, morning, traffic of cars driving by. Busy. |
| 61 | 12 | Inside Flat (Living Room) | Mid-shot | We see the feet of his spouse, as she sits on the sofa. We do not see her face. |
| 62 | 12 | Inside Flat (Hallway) | Long Shot | Fahad walks in with bruises and cuts on his face |
| 63 | 12 | Inside Flat (Hallway) | Close Shot | Fahad walks towards living room |
| 64 | 12 | Inside Flat (Living Room) | Mid Shot | Fahad enters the door of the living room and pauses. Sees his spouse sitting on the couch |
| 65 | 12 | Inside Flat (Living Room) | Mid-shot. | The spouse with tears streaming down her eyes, stands up and shows Fahad a pregnancy tester and weeps as she doesn’t know the current situation between herself and Fahad. |
| 66 | 12 | Inside Flat (Living Room) | Mid-shot. | Fahad showing guilt and shame across his face, as he knew the situations he was being involved with we’re affecting his marriage. He proceeds to enter his bedroom where the music video ends. |