

Robot Tarantino: shot list

1. INT. QUENTIN'S LIVING ROOM - DAY 31 shots · 9 setups · ~8 h 00 min

Lawrence is never seen, so the room is built on three setups around one man: a ****wide master (A)**** that holds the stillness and the pacing, a ****frontal MCU (B)**** for listening, and a ****profile CU (C)**** saved for every "Wait! Wait!" and the final decision, each one a push-in. The two Narrator passages and Lawrence's bed line are covered with short ****V.O. cutaways**** that show the story (park, the family's window, their living room, the boy's bedroom, the Sony lobby, Tony's office); the robot's nudity is implied with hedges, door frames and shoulders-up framing. The scene ends on the tightest shot in the film so far. The V.O. cutaways at the family's house (1H-1O, 1R, 1U, 1V) are shot on the scene 10/12 nights at the same house and the same boy's bedroom, so the window, the couch and the bed match.

Shot	Camera	What we see	Covers	Setup
1A	WS · Eye level · Static	Quentin's living room, quiet. The phone rings on the side table. Quentin crosses into frame and picks it up.	"The phone rings. Quentin picks up the phone." / "Hello."	A
1B	MCU · Eye level, frontal · Static	Quentin, warm and chatty, phone to his ear.	"Quentin." / "Oh hi Lawrence. It's good to hear from you... value of social relationships."	B
1C	WS · Eye level · Static	Back to the wide for the rhythm. One man alone in a big room repeating two words into a phone. Nobody else in frame is the joke.	"Quentin. I'll cut to the shit. Robot Tarantino." → "Robot Tarantino. Heard of him?"	A
1D	MCU · Eye level, frontal · Static	Quentin intrigued, then sold. He sinks into the armchair, eyebrows up.	"No, but it sounds kinda cool. (pauses) You know I love it already. Tell me more."	B
1E	MS · Eye level, frontal · Slow push-in	Quentin settles in to listen as the Narrator takes over.	"First Lawrence cautioned Quentin... the genesis of Robot Tarantino."	B

Shot	Camera	What we see	Covers	Setup
1F	WS · Eye level, low to the grass · Static	Night. An empty suburban park under one lamp post. Robot Tarantino sits up in the grass behind a low hedge, seen from the shoulders up. V.O. cutaway	<i>"Robot Tarantino awoke at Charlie Wilson park in Torrance California butt naked. No clothes."</i>	D
1G	MCU · Eye level · Static	Shoulders up. The robot crosses his arms over his chest and glances left and right, embarrassed. V.O. cutaway	<i>"Apparently he felt embarrassed being naked... down to the hair on his balls."</i>	D
1H	WS · Eye level, behind a hedge line · Pan	The robot walks out of the park and along a suburban street, only his head and shoulders above the hedges. He stops at a lit window. V.O. cutaway	<i>"Anywho, back to the story. He wanders out of the park into the suburbs and sees a home with a family inside watching the tv."</i>	E
1I	MS · Over the robot's shoulder, through the window · Static	The back of the robot's head in the dark foreground. Through the glass, a Guatemalan family of five on a couch, lit blue by the TV. V.O. cutaway	<i>"Robot Tarantino gets closer to the window and sees that they are watching Four Rooms."</i>	E
1J	INSERT · Eye level · Static	The TV screen: a hotel corridor and a bellhop. Stand-in image, not the real film. V.O. cutaway. Use a generic hotel-corridor image unless the clip is cleared.	<i>"...watching Four Rooms." (overlaps 1I)</i>	F
1K	MCU · Profile, outside the window · Static	Shoulders up. The robot thinks it through, nods to himself and turns toward the front door. V.O. cutaway	<i>"Robot Tarantino figures if they are watching... knocking on the door."</i>	E

Shot	Camera	What we see	Covers	Setup
1L	WS · Eye level, from behind the couch · Static	The father opens the front door. The robot stands in the doorway, chest up, the father's shoulder hiding the rest. The family turns, freezes, then leaps up cheering. V.O. cutaway	<i>"To his surprise, not only was this nice Guatemalan family not shocked... at their home."</i>	F
1M	MCU · Eye level, from inside the room · Static	The robot in the doorway, chest up, one hand on his chest, explaining himself very politely. V.O. cutaway	<i>"Robot Tarantino began to explain that he isn't the Real Tarantino, but a Robot Tarantino."</i>	F
1N	MS · Reverse, from the doorway · Static	The family, even louder. The mother hugs the father. The boy grins. V.O. cutaway	<i>"This made the Guatemalan family even more ecstatic."</i>	F
1O	MS · Eye level · Static	The mother hands over a folded oversized T-shirt and sweatpants. Then the robot, dressed now, sits squeezed on the couch between the family. V.O. cutaway	<i>"They clothed Robot Tarantino and offered him to stay at their home as long as he would like."</i>	F
1P	CU · Profile · Snap push-in on "Wait! Wait!", then hold	Back in the living room. Quentin jolts forward in the armchair. Snap push-in, then hold the long pause. This exact frame and move repeat at 1S and 1AD: the runner is the same picture three times.	<i>"Wait! Wait! (long pause) Who the fuck created this robot?"</i>	C
1Q	MCU · Eye level, frontal · Static	Quentin listens, sits back, waves a hand: fine.	<i>"Hold on. I'm telling you the story exactly the way I heard it." / "Okay okay. Go on."</i>	B
1R	MS · High, from the bedroom door · Static	A small boy's bedroom at night. The robot lies in the narrow kid's bed; the boy sleeps on a sleeping bag on the floor. V.O. cutaway (Lawrence)	<i>"Robot Tarantino takes the family on their offer... The son sleeps on the floor giving the Robot his bed."</i>	G

Shot	Camera	What we see	Covers	Setup
1S	CU · Profile · Snap push-in on "Wait! Wait!", then hold	Same frame and snap push-in as 1P. Hold the long pause, then let the rant run in one take.	<i>"Wait! Wait! (long pause) This fucking robot sleeps on the fucking bed... Its a fucking robot."</i>	C
1T	WS · Eye level · Static	Quentin is up and pacing with the phone. He stops dead as Lawrence scolds him, and slowly sits down again.	<i>"Quentin, just hear me out. There is more to the story... no effect on the story."</i>	A
1U	MS · Eye level, from the foot of the bed · Static	The same bedroom, lit by one desk lamp. The robot sits up wide awake in the kid's bed, writing longhand on a yellow legal pad. The boy sleeps on the floor. V.O. cutaway	<i>"Lawrence tells Quentin that the Robot doesn't sleep much as he has written a screenplay, long hand with a pen and paper just like the Real Quentin,"</i>	G
1V	INSERT · High · Static	A thick stack of handwritten yellow pages squared on the blanket, a pen laid on top. Daylight now. V.O. cutaway	<i>"in 5 days while staying at the Guatemalans' family home."</i>	G
1W	WS · Eye level · Static	A corporate studio lobby. The robot, in the borrowed T-shirt, walks in hugging the handwritten script. Tony, crossing the lobby, stops dead. V.O. cutaway	<i>"Robot Tarantino takes his script and goes to the Sony offices... thinks it's the real Tarantino."</i>	H
1X	TWO-SHOT · Eye level, profile · Static	The robot explains and holds out the pages. Tony laughs, then the laugh fades as he studies the face. V.O. cutaway	<i>"Robot Tarantino tells Tony that he isn't the Real Tarantino... retired from directing movies."</i>	H
1Y	MS · Eye level · Static	Tony's office. Tony reads the handwritten pages behind his desk, glasses on his nose. The robot waits in a chair, perfectly still. V.O. cutaway	<i>"Tony invites Robot Tarantino to his office while he reads the script."</i>	I

Shot	Camera	What we see	Covers	Setup
1Z	WS · Eye level · Static	Same office, the light has moved. Tony stands and shakes the robot's hand across the desk. V.O. cutaway	<i>"2 hours later, Sony buys the script for 2 million... production starting in 6 months."</i>	I
1AA	WS · Eye level · Static	Quentin shoots up out of the armchair and yells at the ceiling.	<i>"What the fuck? He wrote a script in 5 days... Fuck Tony! Fuck Sony!"</i>	A
1AB	MCU · Eye level, frontal · Static	Quentin, stung by the comparison, then curious; one take that runs on as he goes very still while Lawrence talks.	<i>"Yah. It's moving very fast... your Reservoir Dogs script." / "So what is the script about? Have you read it?" / "I haven't read it. He is exactly like you... like the Real Tarantino wrote the script."</i>	B
1AD	CU · Profile · Snap push-in on "Wait! Wait!", then hold	The turn. Same frame and snap push-in as 1P and 1S, so the audience knows the beat; this time the dread sets in. Play both long pauses in full.	<i>"Wait! Wait! (long pause) Best script he ever read? What the fuck? (long pause) I'm fucked. If this movie is shit..."</i>	C
1AE	WS · Eye level · Static	Quentin paces the room, phone cord stretched, arguing himself into a corner.	<i>"But if it's great, then that's even worse... I'm so fucked!" → "And if it's so-so... to keep directing movies."</i>	A
1AF	ECU · Profile, slightly low · Slow push-in	Quentin stops pacing. Calm now. The long pause, then the decision, quietly.	<i>"(long pause) I know what I gotta do. I'm going to kill Robot Tarantino."</i>	C

2. EXT. LEO'S GATE - DAY 5 shots · 3 setups · ~2 h 30 min

Three quick setups: a ****wide on the gate (A)**** for the arrival and the drive-through, a ****driver-window position (B)**** for the buzzer and the intercom, and the ****security camera's own view (C)****, high and wide-lens, so we see Quentin the way Leo does. Leo stays a voice.

Shot	Camera	What we see	Covers	Setup
2A	WS · Eye level, from across the drive · Static	A tall private gate, a hedge wall, an intercom post. Quentin's car rolls up and stops at the post.	<i>"Quentin pulls up his car to the intercom right outside the gate."</i>	A
2B	INSERT · Over the driver's door · Static	Quentin's finger presses the buzzer.	<i>"Quentin pushes the buzzer"</i>	B
2C	MS · High, the security camera's view · Static	Grainy, wide-lens, looking down from the top of the gate. Quentin leans out of the window and gives the lens a big smile.	<i>"and smiles at the camera located at the top of the gate."</i>	C
2D	MCU · Over the driver's door · Static	The intercom speaker crackles. Quentin, pleased with himself, sits back.	<i>"(through the intercom) Mr. Quentin Tarantino!"</i>	B
2E	WS · Eye level, from across the drive · Static	The gate swings open and the car rolls through, up the long drive.	<i>"The gate opens and Quentin drives his car through the gate."</i>	A

3. EXT. LEO'S FRONT DOOR – DAY4 shots · 3 setups · ~2 h 30 min

Three small setups: a ****wide on the entrance (A)****, an ****over-Quentin's-shoulder on the doorway (B)**** that carries Leo's line, and a ****reverse on Quentin (C)**** for the "from Israel" reaction. Keep Leo framed ****waist up**** throughout so the boxers stay hidden until "you're not wearing any pants" in scene 5.

Shot	Camera	What we see	Covers	Setup
3A	WS · Eye level · Static	The front of a modern house, a tall front door. Quentin walks up and knocks.	<i>"Quentin knocks on the door."</i>	A
3B	MS · Over Quentin's shoulder · Static	The door swings open. Leo, waist up in his salmon shirt, beams.	<i>"Leo opens the door." / "My main man from Israel. Quentin, man."</i>	B
3C	MCU · Over Leo's shoulder · Static	Quentin, briefly puzzled by "from Israel", then warmed by the welcome.	<i>"I love it that you just stopped by. No phone call, no text."</i>	C

Shot	Camera	What we see	Covers	Setup
3D	MS · Over Quentin's shoulder · Static	Leo steps aside and sweeps an arm. Quentin crosses through frame into the house.	<i>"Hell, come on in."</i>	B

4. INT. LEO'S HOME - BAR - DAY 34 shots · 6 setups · ~6 h 00 min

One camera, so the scene sits on a ****profile three-shot master (A)**** along the bar that plays the deadpan rhythm ("With a bartender?", "Drinks start at 6am", "Another Tarantino?"), with matched singles across the bar: ****Quentin over Tommy's shoulder (B)****, ****Tommy over Quentin's shoulder (C)**** and a clean ****Leo single (D)****. The margarita and green-juice builds are a run of ****overhead bar-top inserts (E)**** shot as one block after the dialogue. The scene opens on a ****pan reveal (F)**** of the bar; the turns get push-ins: Tommy's local-news story, "He calls you sir?" and "the secret ingredient". Continuity: Leo is already in his salmon shirt and boxers. Keep him framed waist up, behind furniture or the end of the bar, until the reveal in scene 5. The master is framed from counter height up.

Shot	Camera	What we see	Covers	Setup
4A	WS · Eye level · Pan right	Leo and Quentin walk into the living room past a long sofa that masks them below the waist (Leo's boxers stay hidden until scene 5). Leo offers a drink and motions right; the pan follows his hand to a long, fully stocked bar and Tommy behind it.	<i>"Do you want a drink? Tommy can make you a drink." / "Leo motions over to his right and Tommy standing behind the full stocked bar."</i>	F
4B	MS · Eye level, profile along the bar, framed from counter height up · Static	The master. Quentin takes it in, flatly, one fact at a time. Hold each pause.	<i>"You have a bar. (pause) With a bartender? (pause)"</i>	A
4C	INSERT · High · Static	Quentin's wristwatch: 10:00.	<i>"Quentin looks at his watch." / "And it's 10am?"</i>	E
4D	MS · Eye level, profile along the bar, framed from counter height up · Static	Back in the master for the rhythm. Tommy keeps polishing.	<i>"Tommy's been serving since 6am." / "Of course. (pause) You're Leo Fucking Dicaprio. Drinks start at 6am."</i>	A

Shot	Camera	What we see	Covers	Setup
4E	MCU · Eye level · Static	Leo, the generous host.	<i>"Go ahead. Have a drink or two or three.. Tommy can make just about anything."</i>	D
4F	MCU · Over Tommy's shoulder · Static	Quentin leans on the bar and orders.	<i>"I will take you up on your offer. Tommy, I would like a margarita."</i>	B
4G	MCU · Over Quentin's shoulder · Static	Tommy, proud.	<i>"I can make The Tarantino. Your margarita recipe at the Casa Vega."</i>	C
4H	MCU · Over Tommy's shoulder · Static	Quentin, surprised.	<i>"You know the recipe?"</i>	B
4I	MCU · Over Quentin's shoulder · Static	Tommy, matter-of-fact.	<i>"Yah I was watching the local news on channel 5"</i>	C
4J	MCU · Eye level · Static	Leo, dry, he has heard all this before.	<i>"You sure love your local news."</i>	D
4K	MCU · Over Quentin's shoulder · Slow push-in	Tommy's local-news story, one take. He leans on the bar and lights up at Lucy the turtle.	<i>"I love it, especially the second half of the newscast... I love that fucking movie."</i>	C
4L	MCU · Over Tommy's shoulder · Static	Quentin, touched despite himself.	<i>"Well, thank you Tommy."</i>	B
4M	MCU · Over Quentin's shoulder · Static	Tommy, and the word that stops the room.	<i>"The owner gave your margarita recipe... Sir likes to have The Tarantino from time to time."</i>	C
4N	MCU · Over Tommy's shoulder · Push-in	The turn. Quentin holds up a hand, then turns his head slowly toward Leo.	<i>"Wait, wait. (pause) He calls you sir?"</i>	B

Shot	Camera	What we see	Covers	Setup
4O	MCU · Over Quentin's shoulder · Static	Tommy, earnest.	<i>"Let me explain. My father told me to never call your employer by his first name..."</i>	C
4P	MCU · Eye level · Static	Leo shrugs, at peace with it.	<i>"I prefer Leo, but if those are the options. Then I'll go with 'sir'."</i>	D
4Q	MS · Eye level, profile along the bar, framed from counter height up · Static	Master. Quentin settles onto a stool to watch the show; Tommy squares up.	<i>"Well I would like to see you make the Tarantino." / "One Tarantino coming right up."</i>	A
4R	INSERT · High · Static	Tommy's hand takes a bottle of anejo tequila off the shelf and sets it down. Real brand: clear the label or turn it away; the dialogue names it anyway.	<i>"Tommy grabs a bottle of Casamigos Anejo Tequila."</i>	E
4S	MCU · Over Tommy's shoulder · Static	Quentin, approving.	<i>"George Clooney's tequila. My favorite."</i>	B
4T	INSERT · Overhead · Static	One continuous overhead take on the cutting board: one large orange, two small limes, one meyer lemon; a knife halves each one, then a manual juicer presses each half into its own measuring glass. Three glasses, three colours.	<i>"Tommy grabs one large orange, two small limes, and one meyer lemon. Tommy cuts each fruit in half" "and grabs a manual juicer. Tommy squeezes the juice of each fruit into its separate measuring glass."</i>	E
4V	INSERT · Low, bar-top level · Static	Ice tumbles into the shaker. Two full shots of tequila go in.	<i>"Tommy grabs a martini mixer and fills it with ice. Then pours two shots of tequila."</i>	E
4W	MCU · Over Tommy's shoulder · Static	Quentin, delighted.	<i>"Double shot. I'm loving this already."</i>	B

Shot	Camera	What we see	Covers	Setup
4X	INSERT · Overhead · Static	One continuous take of the measures: lime, orange, lime again, a squirt of agave, then drops of lemon stevia from a tiny bottle.	<i>"Tommy pours half an ounce of lime juice... And some drops of lemon stevia."</i>	E
4Y	CU · Over Tommy's shoulder · Slow push-in	Quentin, genuinely impressed.	<i>"Wow. You know the secret ingredient."</i>	B
4Z	MS · Over Quentin's shoulder · Static	Tommy shakes the shaker hard, showman style.	<i>"Tommy shakes the margarita mixer"</i>	C
4AA	INSERT · Bar-top level · Static	The pour into a big glass with a lime garnish and no salt on the rim. Tommy's hand slides it across the bar.	<i>"and then pours it into a big glass... Tommy hands the drink to Quentin."</i>	E
4AB	MCU · Over Tommy's shoulder · Static	One small sip. A head shake. Then a much bigger drink. Then the verdict.	<i>"Quentin takes one small sip. Shakes his head. Quentin takes a much larger second drink" / "Thank god for the local news."</i>	B
4AC	MS · Eye level, profile along the bar, framed from counter height up · Static	Master. Tommy turns to Leo.	<i>"Sir, can I get you anything?" / "I'll have the usual green juice."</i>	A
4AD	INSERT · Overhead · Static	The juicer comes up from under the bar. A pile of green lands beside it: celery, spinach, kale, green tomatoes, three green apples.	<i>"Tommy pulls out the juicer from underneath the bar... and three green apples."</i>	E
4AE	MCU · Over Tommy's shoulder · Static	Quentin, margarita in hand, eyeing the greens.	<i>"That could be tasty. Can I get one of those too?"</i>	B

Shot	Camera	What we see	Covers	Setup
4AF	MS · Eye level, profile along the bar, framed from counter height up · Static	Master. Tommy feeds the juicer and hands Leo his green juice; Quentin drains the margarita to the bottom.	<i>"Tommy makes Quentin a green juice. Quentin finishes his margarita."</i>	A
4AG	INSERT · Bar-top level · Static	A tall green juice with a straw set down beside the empty margarita glass.	<i>"Tommy hands him a green juice."</i>	E
4AH	MCU · Over Quentin's shoulder · Static	Tommy, already reaching for the tequila.	<i>"Another Tarantino?"</i>	C
4AI	MS · Eye level, profile along the bar, framed from counter height up · Static	Master. Quentin, green juice in hand, pretends to think about it. Leo, green juice with a straw, holds an amused look. Both men leave for the backyard with these drinks (scene 5 opens on them).	<i>"Now that you asked, well sure I'll have another."</i>	A

5. EXT. LEO'S BACKYARD – DAY 40 shots · 6 setups · ~5 h 30 min

One camera, so the scene is built on a locked **profile two-shot master (Setup A)** that plays every repetition gag in one take, plus a pair of matched **over-the-shoulder singles (B, C)** for the arguments. The shed gets its own small world (D, E) so the lock-up lands as a picture, not a line. The scene's three turns each get a change: the lock (cut inside the shed, the door closes on camera), the burned script (push-in), the wobble (wide, low, the drinks in frame).

Shot	Camera	What we see	Covers	Setup
5A	WS · Eye level, profile · Static	Backyard patio. Leo left in a salmon shirt and boxers, one green juice. Quentin right, a green juice in one hand and a big margarita in the other. Pool light behind. Hold the absurdity before anyone speaks.	<i>"Leo and Quentin are both standing..." / "Hey. I love your shirt. Is it peach?"</i>	A
5B	TWO-SHOT · Eye level, profile · Static	Same frame, played straight: "Salmon." / "Salmon?" / "Salmon." Nobody moves. The joke is the stillness.	<i>"It's salmon. Salmon." → "I really really like it."</i>	A

Shot	Camera	What we see	Covers	Setup
5C	MCU · Eye level, over Leo's shoulder · Static	Quentin glances down, deadpan.	<i>"Also, you're not wearing any pants."</i>	B
5D	MS · Slightly low, over Quentin's shoulder · Tilt down then up	The tilt finds the boxers, comes back up to Leo's calm face.	<i>"Well... This is my house."</i>	C
5E	MCU · Over Leo's shoulder · Static	Quentin, all business now.	<i>"Good point. And I did randomly stop by... borrow the flame thrower"</i>	B
5F	MCU · Over Quentin's shoulder · Static	Leo starts generous, gets more generous.	<i>"You can borrow... Fuck that, you can have the flame thrower."</i>	C
5G	MCU · Over Leo's shoulder · Static	Quentin, polite refusal.	<i>"Thanks Leo, but I just want to borrow it. Daniela..."</i>	B
5H	MCU · Over Quentin's shoulder · Static	Leo.	<i>"No problem, go ahead and borrow it forever..."</i>	C
5I	WS · Eye level · Pan	Leo walks off toward the tool shed; Quentin follows with both drinks.	<i>"Leo walks to the tool shed..."</i>	A
5J	INSERT · High · Static	Leo's fingers spin the combo lock. Click.	<i>"Leo unlocks the combo lock."</i>	E
5K	MS · Eye level, from INSIDE the shed looking out · Static	Door swings open, daylight floods in, the two men framed in the doorway like a reveal.	<i>"Opens the door."</i>	D
5L	MS · Eye level, from the doorway · Slow push-in	The flamethrower on the back wall, lit like a holy object.	<i>"The flame thrower is resting on the back wall"</i>	E

Shot	Camera	What we see	Covers	Setup
5M	MS · From inside the shed (same position as 5K) · Static	Both men in the doorway. Leo, casually:	<i>"By the way, what do you need the flamethrower for?"</i>	D
5N	MS · From inside the shed · Static	Quentin, cheerful, as if it's a normal errand.	<i>"I'm glad you asked... I'm going to kill Robot fucking Tarantino"</i>	D
5O	MS · From inside the shed · Static	Beat. Leo closes the door on the camera. Black. Then the click of the lock.	<i>"Leo closes the door and locks it"</i>	D
5P	TWO-SHOT · Eye level, profile · Static	Back outside, both men by the locked shed.	<i>"What the fuck, Leo? Why are you locking up the toolshed?" / "I can't have you kill Robot Tarantino..."</i>	A
5Q	MCU · Over Leo's shoulder · Handheld, slight push	Quentin's rant builds: the nose threat, then he talks himself out of it ("greatest character actor of all time"). Let it run in one take.	<i>"What the fuck, Leo? ...about 10 seconds ago..." → "...greatest character actor of all time."</i>	B
5R	MCU · Over Quentin's shoulder · Static	Leo, unbothered.	<i>"Quentin. Quentin. Just calm down... But I did read the script."</i>	C
5S	MCU · Over Leo's shoulder · Static	Quentin, suspicious.	<i>"How the fuck did you read the script?..." / "I hear Robot Tarantino does the same." / "So how the fuck did you get the script?"</i>	B
5T	TWO-SHOT · Eye level, profile · Static	Back to the master for the rhythm: "I procured it." / "You procured it." / "I procured it." Then both at once: "Leo fucking DiCaprio." Hold for the laugh.	<i>"I procured it." → both: "Leo fucking DiCaprio."</i>	A
5U	TWO-SHOT · Profile · Static	Same frame, same deadpan: "A team?" / "A team." / "A team of what?"	<i>"How did you procure the script?..." → "...a special elite team."</i>	A

Shot	Camera	What we see	Covers	Setup
5V	MCU · Over Leo's shoulder · Static	Quentin, to himself, then to Leo, setting up the second unison.	<i>"I feel like I'm in my own Tarantino universe... But a badly written one." / "Well if anyone is going to have a special elite team for tasks, it's going be"</i>	B
5W	TWO-SHOT · Profile · Static	Back to the master for the second unison, mirrored exactly like 5T, then the long pause played in the wide. Nobody moves.	<i>both: "Leo fucking Dicapiro." / "There is a long pause." / "And?" / "And what?"</i>	A
5X	MCU · Over Quentin's shoulder · Static	Leo, sincere.	<i>"It was the best script I've ever read."</i>	C
5Y	TWO-SHOT · Profile · Static	The repetition, played in the wide again: "Best script you ever read?" ×2.	<i>"Best script you ever read?" → "Best script I ever read."</i>	A
5Z	MS · Eye level, over Leo's shoulder · Static	Quentin downs the margarita, then sips green juice through the straw.	<i>"Well, now I'm going to have to read it..." / "And another green juice. Very refreshing."</i>	B
5AA	TWO-SHOT · Profile · Static	"You can't read it." / "I can't read it?" ×2.	<i>"You can't read it." → "I can't read it?"</i>	A
5AB	MCU · Over Quentin's shoulder · Slow push-in	The turn: Leo, calm, almost proud.	<i>"I burned it."</i>	C
5AC	CU · Over Leo's shoulder · Static	Quentin's face drops.	<i>"You burned it? What the script?..."</i>	B
5AD	MCU · Over Quentin's shoulder · Static	Leo's speech, one take.	<i>"Yah, I burned the script... we need a Robot Tarantino making Tarantino films."</i>	C

Shot	Camera	What we see	Covers	Setup
5AE	MCU · Over Leo's shoulder · Static	Quentin explodes.	<i>"Fuck you Leo! ...I'll fucking find a fucking way."</i>	B
5AF	WS · Low, wide lens · Static	Quentin turns to storm off and wobbles. The empty glasses are in the foreground.	<i>"Quentin turns around... but starts to wobble." / "I've had too much to drink..."</i>	F
5AG	TWO-SHOT · Profile · Static	Korean taxis, played as a rally: "Korean taxis?" / "Korean taxis." ×2, then Leo's explanation in the same frame.	<i>"That's where the korean taxis come in." → "...it's Koreans that come and pick you up."</i>	A
5AH	MCU · Over Quentin's shoulder · Static	Leo's offer.	<i>"Why don't you just sober up here... The Bad News Bears..."</i>	C
5AI	MCU · Over Leo's shoulder · Static	Quentin, delighted despite himself.	<i>"I fucking love William Devane..." → "...other than kill Robot fucking Tarantino."</i>	B
5AJ	WS · Eye level · Handheld follow	Leo heads for the house; Quentin follows, then stops.	<i>"Leo heads back into the house..." / "Leo. There is something bothering me."</i>	F
5AK	MCU · Over Leo's shoulder · Static	Quentin, the real question.	<i>"So you have an elite team procure... have you ever procured one of my scripts?"</i>	B
5AL	MCU · Over Quentin's shoulder · Static	Leo. Then just a nod.	<i>"I wouldn't do that to you." / "But you would do that to a Robot." / (nods)</i>	C
5AM	MCU · Over Leo's shoulder · Slow push-in	Quentin, oddly moved, talks himself into a compliment.	<i>"You know Leo. I kinda take that as a compliment... And fuck that robot."</i>	B
5AN	WS · Eye level · Static	Both walk away into the house, drinks in hand. Hold on the empty patio.	<i>"Leo and Quentin continue to head back into the house."</i>	F

6. INT. LEO'S HOME - BAR - DAY 9 shots · 4 setups · ~3 h 30 min

A ****wide from behind the bar (Setup A)****, Tommy in the foreground, is the master: it carries the entrance, the "No cubans?" rally in one take, and Leo's exit. Matched ****singles (B, C)**** across the bar cover Quentin's give-in and Leo's "task for the team" turn, which gets a slow push-in. ****Inserts (D)**** for the margarita and the half glass of green juice.

Shot	Camera	What we see	Covers	Setup
6A	WS · Eye level, from behind the bar · Pan with them	Tommy foreground behind the bar, a fresh margarita on the counter. Leo (salmon shirt, boxers) and Quentin pass in the background; Quentin sets his two empty glasses from the backyard on the bar. Tommy calls out and Quentin stops dead.	<i>"Leo and Quentin pass by the bar..." / "Quentin, I have another margarita here."</i>	A
6B	INSERT · Counter level · Slow push-in	The margarita sweating on the counter, lime wheel on the rim, no salt (The Tarantino, as built in scene 4). Hold.	<i>"Quentin stares at the margarita."</i>	D
6C	MCU · Eye level, over Tommy's shoulder · Static	Quentin gives in, then makes it sound like a health choice.	<i>"Fuck it. I'll just get a korean taxi after the movie... It pairs well with margarita."</i>	B
6D	INSERT · High · Static	Tommy pours exactly half a glass of green juice and sets it beside the margarita.	<i>"Just a half a glass though."</i>	D
6E	MCU · Eye level, over Quentin's shoulder · Static	Leo, the generous host.	<i>"I have an intermission planned halfway through the movie... You like Dominicans?"</i>	C
6F	TWO-SHOT · Eye level, from behind the bar · Static	The rally in one take, played dead still: "No cubans?" / "No cubans." ×2. Tommy's hands keep working in the foreground.	<i>"No cubans?" → "No cubans."</i>	A

Shot	Camera	What we see	Covers	Setup
6G	MCU · Over Tommy's shoulder · Static	Quentin, wounded. Then a big sip of the margarita, eyes on Leo over the rim.	<i>"I'm a little disappointed... you have no cubans." / "Quentin takes a big sip of his margarita." / "Could this be a task for your team?"</i>	B
6H	MCU · Over Quentin's shoulder · Slow push-in	The turn: Leo considers it, pauses, and decides.	<i>"A task for the team?" (pauses) "I don't see why not."</i>	C
6I	WS · Eye level, from behind the bar · Static	Leo, in salmon shirt and boxers, pulls out his phone and steps into another room. Quentin is left at the bar with his two drinks; Tommy wipes the counter.	<i>"Leo grabs his phone from his pocket and steps into another room to make a call."</i>	A

7. EXT. SAM'S HOME - FRONT DOOR - DAY 3 shots · 2 setups · ~1 h 30 min

Two setups. A ****profile wide of the doorway (Setup A)**** plays the knock, the greeting and the walk-in in one take; one ****over-the-shoulder (B)**** gives Sam his entrance line as the door swings open.

Shot	Camera	What we see	Covers	Setup
7A	WS · Eye level, profile · Static	Quentin on the front step, knocks. Waits.	<i>"Quentin knocks on the door."</i>	A
7B	MS · Eye level, over Quentin's shoulder · Static	The door swings open on Sam, arms wide, delighted.	<i>"Samuel L Jackson opens the door." / "Quentin, my motherfucker."</i>	B
7C	TWO-SHOT · Eye level, profile · Static	Handshake-hug in the doorway. Sam steps aside; Quentin goes in. Hold on the door closing.	<i>"Sam nice to see you again." / "Come on in."</i>	A

8. INT. SAM'S HOME - LIVING ROOM - DAY 64 shots · 5 setups · ~5 h 30 min

The scene lives on the couch, so it is built on a ****profile two-shot master across the coffee table (Setup A)**** that plays every rally in one take: the toast and the two sour faces, the synced gulp, and above all the alternating joint hits, where each man hits, holds and blows smoke at the ceiling before his line. Matched ****over-the-shoulder singles (B on Quentin, C on Sam)**** carry the arguments, and each turn gets a camera change: a push-in on "I'm in his movie," handheld on Quentin's rants, a push on "I'm going to kill that son of bitch." A

****wide from the kitchen doorway (E)**** handles every trip to the kitchen and the long silence as the haze builds, ****inserts (D)**** carry the food and the weed, and the overhead rig in ****D**** is widened once to the couch for the moment Sam cuts to the shit. Continuity: track beer levels, joint lengths and the haze level per line; a script supervisor note on every setup.

Shot	Camera	What we see	Covers	Setup
8A	WS · Eye level, from the kitchen doorway · Static	Sam and Quentin standing in the living room, couch and coffee table between them and camera. Sam the host.	<i>"Sam and Quentin standing in the living room." / "Would you like something to drink?..." / "I'll have a beer."</i>	E
8B	MCU · Eye level, over Quentin's shoulder · Static	Sam, a little apologetic about his fridge.	<i>"The only beers I have are sours. Have you had one?"</i>	C
8C	MCU · Eye level, over Sam's shoulder · Static	Quentin, intrigued.	<i>"Sour beers? I never had one."</i>	B
8D	MCU · Over Quentin's shoulder · Static	Sam lays out his informal study, completely serious.	<i>"They're not for everyone... about 1 out of 9 people liked the sours."</i>	C
8E	TWO-SHOT · Eye level, from the kitchen doorway · Static	Quentin accepts the challenge; Sam heads straight past camera for the kitchen.	<i>"Then I'll have to try it." / "A sour for you and a sour for me coming right up."</i>	E
8F	WS · Eye level, from the kitchen doorway · Pan	Sam exits to the kitchen; Quentin sits on the couch. Sam comes back with two cloudy sour beers, hands one to Quentin and sets the other on the coffee table, close to camera.	<i>"Sam walks into the kitchen. Quentin takes a seat on the couch... places the other glass of beer on the coffee table."</i>	E
8H	TWO-SHOT · Eye level, profile across the coffee table · Static	The master on the couch. Quentin declines; Sam ignores him and goes back to the kitchen, returns with the tray.	<i>"I got some food too." / "I'm good. No need. I'm not hungry." / "Even if you don't eat. I'm going to eat." / "Sam walks into the kitchen... comes out with a tray of food."</i>	A

Shot	Camera	What we see	Covers	Setup
8I	INSERT · Overhead · Static	The tray lands: sliced meats, cheeses, olives, nuts, two grilled cheese sandwiches each sliced in half.	<i>"The tray is a spread of sliced meats, chesses, olives, and nuts along with two grilled cheese sandwiches..."</i>	D
8J	MCU · Over Sam's shoulder · Static	Quentin, the man who wasn't hungry, staring at the tray.	<i>"Holy shit. I wasn't expecting a spread like this."</i>	B
8K	MCU · Over Quentin's shoulder · Static	Sam, modest about it.	<i>"This is kinda my go-to when friends come over."</i>	C
8L	TWO-SHOT · Profile · Static	The grilled cheese rally, in the wide.	<i>"Is that grilled cheese?" / "Hell yah." / "I do like grilled cheese."</i>	A
8M	MCU · Over Quentin's shoulder · Static	Sam's theory of guests, then the pause, then the real reason.	<i>"It's why I make them..." (pause) "And that way I don't have to eat this grilled cheese by myself."</i>	C
8N	TWO-SHOT · Profile · Static	One take: Sam reaches his glass over, they clink and sip. Quentin turns his head and screws his eyes shut. Line. Second sip, the exact same face. Line.	<i>"Sam picks up his glass..." / "Damn! Thats sour." / "Quentin takes another sip..." / "You know I kinda like it."</i>	A
8O	MCU · Over Quentin's shoulder · Static	Sam, a convert's sermon on sours.	<i>"The shit is good. It's the only beer I drink these days... I can drink these all day long."</i>	C
8P	MCU · Over Sam's shoulder · Static	Quentin downs the whole glass. Exhales.	<i>"Quentin downs his drink" / "That was some good shit."</i>	B
8Q	TWO-SHOT · Profile · Static	Polite rally, then Quentin starts to get up with his empty glass.	<i>"Want another sour?" / "Now that you ask..." / "Cool. I have about a dozen bottles..." / "Cool." / "Quentin gets up."</i>	A

Shot	Camera	What we see	Covers	Setup
8R	MS · Slightly high, over half-risen Quentin's shoulder · Static	Sam points him back down to the couch.	<i>"Sit your white ass down. You're the guest..."</i>	C
8S	WS · Eye level, from the kitchen doorway · Pan	Quentin sits. Sam takes his glass, passes camera into the kitchen, comes back with a full one and hands it over.	<i>"Sam grabs Quentin's glass and walks into the kitchen... hands it to Quentin."</i>	E
8T	INSERT · Table level · Static	Quentin's hand lifts a grilled cheese half; the first bite, a crisp golden parmesan crust.	<i>"Quentin grabs a grilled cheese from the tray and takes a bite."</i>	D
8U	MCU · Over Sam's shoulder · Static	Quentin, mouth full, inspecting the sandwich.	<i>"This is damn good grilled cheese. Is there cheese also on the outside of the bread?"</i>	B
8V	MCU · Over Quentin's shoulder · Static	Sam reveals the secret.	<i>"I add a little parmesan cheese on the outside when I cook them on a cast iron pan."</i>	C
8W	MCU · Over Sam's shoulder · Static	Quentin, genuinely moved by a sandwich.	<i>"Parmesan cheese on the outside? That's brilliant."</i>	B
8X	MCU · Over Quentin's shoulder · Static	Sam, the grilled cheese judge.	<i>"I picked it up when I was invited to guest judge... but the idea was genius."</i>	C
8Y	TWO-SHOT · Profile · Static	Both eat in silence. Long enough to be funny. Then both drain their sours in one synchronised gulp and set the glasses down together.	<i>"Both Sam and Quentin eat their grilled cheeses in silence..." / "Damn! That was delicious. What's next?"</i>	A
8Z	MCU · Over Quentin's shoulder · Slow push- in	Sam lets the question hang, then delivers.	<i>"What's next you ask? How about a motherfuckin bag of motherfuckin weed?"</i>	C

Shot	Camera	What we see	Covers	Setup
8AA	INSERT · High · Static	The side-table drawer slides open; Sam's hand pulls out a fat bag of weed and tosses it onto the coffee table next to the tray.	<i>"Sam opens up the drawer... He throws the weed on the table."</i>	D
8AB	MCU · Over Sam's shoulder · Static	Quentin lights up.	<i>"Now that's what I'm talking about."</i>	B
8AC	INSERT · Overhead · Static	Rolling papers out of the drawer. Sam rolls one big fat joint, sets it aside, rolls a second. Hands one across.	<i>"Sam pulls out rolling papers... He hands one joint to Quentin and takes another himself."</i>	D
8AD	TWO-SHOT · Profile · Static	Quentin holds up his joint like a gift.	<i>"We each get a personal joint?"</i>	A
8AE	MCU · Over Quentin's shoulder · Static	Sam's house rules, one take, building.	<i>"Hell yah. If you smoke in my house... shut the fuck up and take a hit out of that joint."</i>	C
8AF	INSERT · Table level · Static	Sam lights his joint, passes the lighter. Quentin lights his and quietly slips the lighter into his own pocket.	<i>"Sam lights his joint and passes the lighter... puts the lighter in his pocket."</i>	D
8AG	TWO-SHOT · Profile · Static	The joint-hit rally, one take. Each man hits, holds, blows smoke at the ceiling, then speaks. Sam, Quentin, Sam, Quentin, Sam, Quentin. Same rhythm every time; the smoke builds over their heads.	<i>"Sam takes a huge hit..." / "So last night I rewatched your 10th and final film..." → "I've always loved almost silent performances."</i>	A
8AH	TWO-SHOT · Profile · Static	Quick-fire, same frame.	<i>"Like De Niro in Godfather 2." / "My favorite is Kurt Russell in Escape from New York" / "Snake Plissken."</i>	A
8AI	MCU · Over Sam's shoulder · Static	Quentin, stoned and grateful, says the name he came to forget.	<i>"I'm so glad you invited me over... So good to get my mind off of Robot Tarantino."</i>	B

Shot	Camera	What we see	Covers	Setup
8AJ	MCU · Over Quentin's shoulder · Static	Sam shifts gear.	<i>"Well now that you mentioned Robot Tarantino. I'll cut to the shit."</i>	C
8AK	WS · Overhead, straight down on the coffee table and couch · Static	The turn, from above, on the overhead rig already up for the tray and rolling inserts, widened to the couch: Sam hits and blows smoke up into the lens; then Quentin does the same. Two clouds rise at us.	<i>"Sam takes a huge hit... Quentin takes a huge hit... blows it up in the air."</i>	D
8AL	CU · Over Sam's shoulder · Push-in	Quentin realises.	<i>"Wait?! Wait?!" / "Please don't tell me that you're in his movie."</i>	B
8AM	CU · Over Quentin's shoulder · Static	Sam, flat and simple.	<i>"I'm in his movie."</i>	C
8AN	TWO-SHOT · Profile · Static	Quentin's answer is a huge hit, held, blown at the ceiling. Sam waits.	<i>"Quentin takes a huge hit off the joint..."</i>	A
8AO	MCU · Over Sam's shoulder · Handheld, slight push	Quentin's first rant, one take.	<i>"You son of motherfucking bitch... But Robot Tarantino is not just any ripoff."</i>	B
8AP	MCU · Over Quentin's shoulder · Static	Sam, offhand.	<i>"No he's exactly like you, except I think he is a nudist."</i>	C
8AQ	TWO-SHOT · Profile · Static	Back to the wide for the nudist exchange.	<i>"He's a nudist?" / "Yah. He walks around butt naked... They don't mind his nudity." / "You saw him naked."</i>	A
8AR	MCU · Over Quentin's shoulder · Static	Sam tells it like an anecdote at a dinner party.	<i>"Yah. I saw him butt fucking naked... He's got a decent size cock for a white guy."</i>	C

Shot	Camera	What we see	Covers	Setup
8AS	TWO-SHOT · Profile · Static	Quentin hits, blows, takes it as a compliment. Sam hits, blows.	<i>"Quentin takes a huge hit..." / "Well thank you Sam." / "Sam takes a huge hit..."</i>	A
8AT	MCU · Over Quentin's shoulder · Static	Sam corrects the record, very precisely.	<i>"I wasn't saying you have a decent sized cock... I haven't seen it."</i>	C
8AU	TWO-SHOT · Profile · Static	Deadpan exchange in the wide.	<i>"I'm not showing you my dick." / "It's probably best that way. It would just make things a little awkward."</i>	A
8AV	MCU · Over Sam's shoulder · Handheld, push-in	Quentin's big rant, one take, ending on the list of better robots.	<i>"Awkward? Awkward? It's already fucking awkward..." → "A Robot Kubrick? A Robot Jack Hill?"</i>	B
8AW	MCU · Over Quentin's shoulder · Static	Sam offers his own.	<i>"Or a Robot Lee Van Cleef?"</i>	C
8AX	TWO-SHOT · Profile · Static	Quentin hits, dreamy, then means it. Sam hits.	<i>"Quentin takes a huge hit..." / "I would fucking love to work with fucking Robot Lee Van Cleef." / "Sam takes a huge hit..."</i>	A
8AY	MCU · Over Quentin's shoulder · Static	Sam, sincere.	<i>"Quentin, the script is so fucking good. He wrote a part..."</i>	C
8AZ	CU · Over Sam's shoulder · Static	Quentin snaps.	<i>"Robot, not 'he'!"</i>	B
8BA	MCU · Over Quentin's shoulder · Static	Sam corrects himself and keeps going.	<i>"The robot wrote a great fucking character for me... Steven in Django."</i>	C

Shot	Camera	What we see	Covers	Setup
8BB	WS · Eye level, from the kitchen doorway · Static	The long silence. The room is hazy now. Both take a huge hit at the same time. Nobody speaks.	<i>"There is a long silence between the two. They both take a huge hit off their joint."</i>	E
8BC	MCU · Over Quentin's shoulder · Slow push-in	Sam, gentle, framing it for him.	<i>"One way of framing this is that Robot Tarantino is you in every way... because you are retired."</i>	C
8BD	MCU · Over Sam's shoulder · Static	Quentin, defensive.	<i>"I still write."</i>	B
8BE	MCU · Over Quentin's shoulder · Static	Sam, blunt.	<i>"Film reviews. People want Quentin Tarantino movies."</i>	C
8BF	MCU · Over Sam's shoulder · Static	Quentin's rehearsed answer.	<i>"It's a young man's game. And I gotta get out on top."</i>	B
8BG	MCU · Over Quentin's shoulder · Static	Sam lands it.	<i>"Well, it might be the robot's game now."</i>	C
8BH	CU · Over Sam's shoulder · Static	Quentin's disapproving look. Hold it.	<i>"Quentin gives Sam a disapproving look."</i>	B
8BI	MCU · Over Quentin's shoulder · Static	Sam can't help himself; the vision grows as he speaks.	<i>"You know Robot Tarantino could live forever and never age... all made by Robot Tarantino."</i>	C
8BJ	CU · Over Sam's shoulder · Push-in	The turn: Quentin, joint in hand, decides.	<i>"That's it. I'm going to kill that son of bitch."</i>	B
8BK	TWO-SHOT · Profile · Static	Sam pats the air, stands, collects the empty glasses.	<i>"Calm down. Let me get you another joint and a sour."</i>	A

Shot	Camera	What we see	Covers	Setup
8BL	MS · Slightly low, over seated Quentin's shoulder · Static	Sam, standing with the glasses, pauses and starts thinking out loud, mostly to himself.	<i>(pauses) "You know, what would be the crime if you kill a robot?... it would be a case of the century."</i>	C
8BM	WS · Eye level, from the kitchen doorway · Static	Sam walks toward camera and past it into the kitchen, chuckling. Behind him, Quentin alone on the couch in the smoke, joint halfway to his mouth, the idea landing. Hold.	<i>"It could make a great movie or maybe just a great script." / "Sam starts chuckling as he walks into the kitchen."</i>	E

9. INT. MICHAEL'S HOUSE - BEDROOM / HALLWAY - DAY 9 shots · 5 setups · ~4 h 10 min

A ****profile two-shot master (A)**** across the bed plays the packing as one unbroken routine, Michael going in and out of the closet while Quentin talks. ****Matched over-the-shoulder singles (B, C)**** carry the turns: "I found it", "Lets go clean them up", "Just the robot"; the "What?" / "The robot." / "I'll get my gear." rally stays in the master. The duffel gets ****inserts (D)****, and the exit is a new world: a ****hallway wide (E)**** where Ava steps out of the kitchen into frame and stops them dead.

Shot	Camera	What we see	Covers	Setup
9A	TWO-SHOT · Eye level, profile across the bed · Static	Michael by the closet, Quentin near the bedroom door. Michael sheepish, Quentin gracious.	<i>"I'm sorry about all this Quentin." / "That's alright Michael."</i>	A
9B	MCU · Eye level, over Michael's shoulder · Slow push-in	Quentin lets the pause sit, then drops it.	<i>(pause) "I found it."</i>	B
9F	TWO-SHOT · Eye level, profile across the bed · Static	Master plays the deadpan rally and the whole routine in one take: "What?" / "The robot." / "I'll get my gear." with no reaction, then Michael into the closet, out with an empty duffel, onto the bed, back into the closet, out with an armful of guns and ammo boxes. Quentin keeps talking through it.	<i>"What?" / "The robot." / "I'll get my gear." / "Michael goes into the closet. Grabs an empty duffel bag..." / "The robot is living with a Guatemalan family of 5 in Torrance."</i>	A

Shot	Camera	What we see	Covers	Setup
9G	INSERT · High, top-down on the bed · Static	The open duffel. Shotguns, pistols, ammo boxes drop in one after another, packed like socks.	<i>"Puts them in the duffel bag."</i>	D
9H	MCU · Eye level, over Quentin's shoulder · Static	Michael zips the bag, deadly serious.	<i>"Lets go clean them up."</i>	C
9I	MCU · Eye level, over Michael's shoulder · Slow push-in	Quentin, patient, a little flattered by his own fame.	<i>"Just the robot. Not the family. I hear they are very nice... since you are in my movies."</i>	B
9J	WS · Eye level, from the front-door end of the hallway looking back toward the bedroom · Static	Michael with the duffel over his shoulder and Quentin walk toward camera (toward the front door behind camera). Ava steps out of the kitchen doorway into the hall between them and camera. They stop.	<i>"Michael and Quentin walk towards the front door... Ava Michael's wife comes out of the kitchen" / "What the fuck are you doing?"</i>	E
9K	MS · Eye level, over Ava's shoulder · Static	Michael, plainly honest, duffel on his shoulder.	<i>"We're gonna kill a bunch of people."</i>	E
9L	TWO-SHOT · Eye level, over Ava's shoulder · Slow push-in on Quentin	Quentin steps in beside Michael to correct the record. Ava's stare holds in the foreground.	<i>"No. Just the robot. We're going to kill the robot."</i>	E

10. EXT. GUATEMALAN FAMILY'S HOUSE, TORRANCE - NIGHT 7 shots · 4 setups · ~3 h 30 min

A ****wide master (A)**** from behind the car holds the house in the background so the target is always in frame. The arming happens in a ****low angle from inside the trunk (B)****, the classic looking-up shot, which carries every hand-off line. Small ****inserts (C)**** sell the props: the cup on the roof, the rack. Then the walk across is a new angle: ****from the porch (D)**** as they come up the path and open the door.

Shot	Camera	What we see	Covers	Setup
10A	WS · Eye level, behind the parked car, house across the street · Static	Quentin and Michael beside the car under a street light. Michael sucks on the big King's Hawaiian fountain cup from the lunch (scene 11); a King's Hawaiian bag of rolls and a T-shirt sits on the back seat. The house sits in the background, porch light on.	<i>"Quentin and Michael are across the street in front of their parked car..." / "So are we going to do this?"</i>	A
10B	TWO-SHOT · Same position as 10A, tighter · Slow push-in	Quentin, decided.	<i>"Yah. let's kill that motherfuckin robot."</i>	A
10C	INSERT · Eye level on the car roof · Static	One last long sip, then the cup is set down on the roof. It stays there.	<i>"Michael takes a big sip from the straw and places the cup on top of the car."</i>	C
10D	MS · Low, from inside the trunk looking up · Static	Trunk lid rises. Michael and Quentin look down into it. Michael unzips the duffel and hands Quentin a shotgun, then asks, casual as golf; Quentin answers, turning the shotgun in his hands. One take.	<i>"He walks to the trunk... opens the trunk. He opens the duffel bag and takes one shotgun and hands it to Quentin." / "Ever shot a shotgun?" / "Yah. Zoe Ball taught me. She has quite a collection of firearms."</i>	B
10G	INSERT · Close, side on · Static	Quentin's hands rack the shotgun. Loud.	<i>"Quentin racks the shotgun."</i>	C
10H	MS · Low, from inside the trunk · Static	Michael tucks one handgun in the back of his pants, one in the front, then lifts out a shotgun of his own.	<i>"Michael grabs two handguns and places one in the back... He then grabs a shotgun." / "Let's kill the robot."</i>	B

Shot	Camera	What we see	Covers	Setup
10I	WS · Eye level, from the porch looking back across the street · Static	The two cross the street toward camera, shotguns low, the car and the forgotten cup on its roof behind them. Quentin reaches past camera, turns the handle, the door swings open, they walk in.	<i>"Quentin and Michael walk towards the home. Quentin reaches for the door handle... walk in the home."</i>	D

11. INT. KING'S HAWAIIAN RESTAURANT, TORRANCE - DAY (FLASHBACK) 10 shots · 4 setups · ~3 h 20 min

A ****profile two-shot master (A)**** across the booth plays the rhythm gags in one take ("a guy", "long fucking shower", "night service").
****Matched over-the-shoulder singles (B, C)**** carry the plan itself, with a slow push on Quentin as it gets darker. One ****insert (D)**** for
the food opens the scene so the flashback reads as lunch, not a mission. Played after scene 10's walk-in but happens earlier the same
day: Michael's big fountain cup sits by his plate here and is the cup he carries in scene 10.

Shot	Camera	What we see	Covers	Setup
11A	INSERT · High, top-down · Static	Two big plates of loco moco: rice, burger patties, fried eggs, gravy. Forks dig in.	<i>"Quentin and Michael eating two large plates of loco moco."</i>	D
11B	TWO-SHOT · Eye level, profile across the booth · Static	Both eating happily. Bright lunch light.	<i>"This was a good call. I haven't had loco moco in like forever."</i>	A
11C	MCU · Eye level, over Quentin's shoulder · Static	Michael, mouth half full, all business.	<i>"So what's the plan? We sneak around back? Or... blast them Peckinpah style?"</i>	C
11D	MCU · Eye level, over Michael's shoulder · Static	Quentin.	<i>"I've been staking the robot out the last couple of days."</i>	B

Shot	Camera	What we see	Covers	Setup
11E	TWO-SHOT · Eye level, profile across the booth · Static	Rhythm run in one take, nobody stops eating.	<i>"You have been doing a stake out?" / "Well, not me. I have a guy." / "Well of course. I guess we should all have a guy."</i>	A
11F	TWO-SHOT · Eye level, profile across the booth · Static	Same master, the shower beat and the church beat as one rally. Michael pauses, fork in the air; "Love the night service" lands with nobody looking up.	<i>"The robot takes a shower from 8pm to 9pm." → "Yah, I do." / "And the family goes to church." / "Love the night service."</i>	A
11I	MCU · Eye level, over Michael's shoulder · Slow push-in	Quentin, getting to the good part. Push continues through the shower line.	<i>"Yah. we don't even need to break the door open..." / "And then what?" / "We walk in. go to the bathroom... till kingdom kong."</i>	B
11K	TWO-SHOT · Eye level, profile across the booth · Static	The cleaner exchange in one take, starting on Michael's question.	<i>"And then we just walk out of there" / "Then we wait for the cleaner." → "He has multiple service offerings."</i>	A
11L	MCU · Eye level, over Quentin's shoulder · Static	Michael wipes his mouth, sets down his napkin and picks up his big fountain cup (it goes with him to scene 10).	<i>"Sounds like a plan. We're ready."</i>	C
11M	TWO-SHOT · Eye level, profile across the booth · Slow push-in	Quentin, completely serious about the souvenirs.	<i>"Almost. I wanna get some Hawaiian rolls and a t-shirt for my son."</i>	A

12. INT. GUATEMALAN FAMILY'S HOUSE - HALLWAY / BATHROOM / DINING ROOM - NIGHT 24 shots · 6 setups · ~6 h 40 min

All nudity and the robot's ending stay IMPLIED: ROBOT is only ever shoulders up through steam, the action happens below frame, and we play it on Quentin and Michael's faces, then cut to the ****drain insert (E)**** with bright, cartoonish "Japanese film" red. The bathroom is two opposed setups: ****from the tub corner toward the door (B)**** for the entrance, curtain and the boy's reveal in the doorway, and ****over Quentin toward the tub (C)**** for the robot. A ****handheld follow (A)**** brings us in and later carries the suitcase; the payoff gets its own warm world, the ****dining table (F)****, where the case glows.

Shot	Camera	What we see	Covers	Setup
12A	MS · Eye level, inside the hallway facing the front door, then behind them · Handheld follow	The front door swings open toward camera (matching scene 10's walk-in). Quentin leads with his shotgun, Michael behind with his shotgun and two handguns in his waistband. Camera turns and follows them down a dim hallway, past family photos, to a closed door. Steam at its foot.	<i>"The door opens and Quentin and Michael walk into the house... stop in front of a closed door."</i>	A
12B	MS · Eye level, from the tub corner toward the door · Static	The door opens. Quentin and Michael in the doorway, shotguns raised. Foreground: the closed shower curtain, steam, a silhouette behind it.	<i>"Quentin opens the door and there is a tub with the shower curtain closed."</i>	B
12C	MS · Eye level, from the tub corner · Static	Hold on them as the robot sings the whole verse behind the curtain (performed in full, off-screen behind the curtain). They lower the guns an inch. Listening.	<i>(singing "Tangled Up In Blue") "She was workin' in a topless place..." → "Tangled up in blue"</i>	B
12D	TWO-SHOT · Eye level, over the curtain rail toward the door · Static	Quentin and Michael look at each other and nod in approval. It's a good cover.	<i>"Quentin and Michael both look at each other and nod in approval."</i>	C
12E	INSERT · Close · Static	Quentin's hand takes hold of the edge of the shower curtain.	<i>"Quentin reaches for the shower curtain."</i>	E
12F	MCU · Eye level, from behind the robot's shoulder (back of head only) · Static	The curtain rips open. Quentin's face, steam rolling past him. He looks the robot over, eyes drifting down and back up, then delivers both observations in the same take.	<i>"Quentin opens the shower curtain and sees a naked Robot Tarantino taking a shower." / "Son of bitch. Your dick is bigger." (pauses) "And uncircumcised"</i>	C
12H	MCU · Eye level, over Quentin's shoulder · Static	ROBOT, shoulders up, water running down his face, steam all around, calm. Same face as Quentin.	<i>"Don't shoot. Those bullets won't kill me."</i>	D

Shot	Camera	What we see	Covers	Setup
12I	MCU · Eye level, over Quentin's shoulder · Slow push-in	ROBOT, earnest, the speech building. Push from MCU to CU across the pauses.	<i>"I know you are upset. I'm you in artificial form... I get it. I really do."</i>	D
12J	TWO-SHOT · Eye level, from behind the robot's shoulder · Static	Quentin and Michael, shotguns still up, listening to the robot describe them.	<i>"But I didn't get the level of upset until seeing you and Micheal right now with shotguns."</i>	C
12K	CU · Eye level, over Quentin's shoulder · Static	ROBOT, at peace with it.	<i>"I can't have you live in this pain... I must cease to exist."</i>	D
12L	CU · Eye level, over Quentin's shoulder · Static	ROBOT, shoulders up. His arm moves down out of frame, he grimaces, a wet mechanical pop off-screen. His eyes go blank and he slides straight down out of frame. Only steam and shower spray remain. Implied: act is below frame, sound only. Robot exits frame downward.	<i>"Robot Tarantino grabs his dick and pulls it out of his body. He falls limp..."</i>	D
12M	TWO-SHOT · Eye level, from behind where the robot stood · Static	Reaction: Quentin and Michael flinch and watch something go down, their eyes following it to the floor of the tub.	<i>"...and starts to melt"</i>	C
12N	INSERT · High, top-down on the tub drain · Static	Bright, glossy, unreal red, the stylised Japanese-film kind, swirls in the shower water and spirals down the drain. Steam. Stylised fake blood in the drain only.	<i>"...into bright Japanese film blood and down into the drain."</i>	E
12O	TWO-SHOT · Eye level, from behind where the robot stood · Static	Both men lower their guns. Empty shower running between them and camera.	<i>"Well, I wasn't expecting that." / "Yah. He seemed like a sweet guy."</i>	C

Shot	Camera	What we see	Covers	Setup
12P	MS · Eye level, from behind where the robot stood · Static	They turn around. In the doorway behind them stands a Guatemalan boy, about 12. Nobody moves. Hold it long, the full uncomfortable "good minute" played as a long beat.	<i>"Quentin and Michael turn around and see a young Guatemalan boy. They stare for a good minute."</i>	C
12Q	MCU · Eye level, over Quentin's shoulder toward the doorway · Static	BOY, calm, a seasoned viewer.	<i>"I'm cool. I've seen a lot of exploitation films... Would you like to read his script?"</i>	B
12R	MCU · Eye level, over the boy's shoulder · Static	Quentin, lit up like a kid.	<i>"You have the script? Hell yah I want to read the script."</i>	C
12S	MCU · Eye level, over Quentin's shoulder · Static	BOY.	<i>"The robot really was you in every way. I actually think this is your script not his."</i>	B
12T	WS · Eye level, down the hallway · Handheld	The boy walks into a bedroom, comes back out carrying a suitcase. The three walk together toward the dining room.	<i>"Young boy goes into the bedroom and comes out with a suitcase. They walk over to the dining table."</i>	A
12U	MS · Eye level, across the dining table · Static	Quentin flips the latches. As the case opens, a gold glow lights his and Michael's faces from below. Script says suitcase then briefcase: use one case.	<i>"Quentin opens the briefcase and a gold glow comes out of it."</i>	F
12V	INSERT · High, over Quentin's shoulder · Slow push-in	His hands lift the robot's only copy out of the glow: the thick stack of handwritten yellow legal-pad pages from scene 1, title in pen on the top page.	<i>"Quentin picks up the script." / "Assault on Harpers Ferry 88."</i>	F
12W	CU · Eye level, across the table · Static	Quentin, awed, then a laugh.	<i>"Son of bitch. John Motherfuckin Brown." (laughs)</i>	F

Shot	Camera	What we see	Covers	Setup
12X	MS · Eye level, across the table · Static	Dissolve, same frame: three hours later. Read pages stacked high, Michael asleep in a chair, the boy still watching. Quentin turns the final page.	<i>"3 hours later Quentin turns the final page."</i>	F
12Y	TWO-SHOT · Eye level, across the table · Static	The boy, then Quentin, quietly certain.	<i>"I think it is your best script.." / "You know something this just might be my 11th film."</i>	F