

TO: All concerned
FROM: Wes Craven
DATE: 06/12/89
SUBJECT: Shotlist, SPFX/Pickup Shoot -- SHOCKER

GENERAL NOTES ON WHAT WE'RE SHOOTING.

The following is a general overview of what we're up to on this shoot. If you're already up-to-date on this, you might want to jump ahead to the shot lists, which follow.

I -- TV CHASE (SC 114)

What we are referring to as the "TV Chase" begins as Pinker and Jon dive into Jon's TV in SC 113, continues through the "Couch Potato" living room, dives back into the "TV Minister" sequence, and ends after the fight in "Sally's/Little Girl's Bedroom", as Pinker blows up and Jon crashes back out of his TV, alone.

This work breaks down into 4 basic groupings:

(1) The bulk will be Jon and Pinker shot against Green Screen, to be inserted into background footage for the first part of the chase, from the dive into the TV in Jon's room, to the dive out of the TV in the Couch Potatos' living room.

Jon and Pinker will be shot in either film or video, depending on whether the background plate was shot in film or video. (These background plates are drawn either from stock sources, an Alice Cooper rock video, or from the classic movie *Frankenstein*).

2. One brief moment of the above section of the chase will be comprised of video footage we'll shoot of Jon and Pinker interacting "live" with a newscaster on our practical set.

This section of the chase, (1&2), will end with the two catapulting into our already-shot footage of the Couch Potato living room.

Once they enter the Couch Potato living room, we'll be into footage already shot and edited, until the end of the TV minister's sequence, when we'll enter the 3rd grouping of our work.

(3) At the very end of the TV minister sequence, when Jon is pulled back to the floor near the phones, we'll shoot Jon and Pinker against green screen for the

"Changing Channels" transition which will take them through rapid "channel switching" b.g.s into the already-shot tackle in Sally's/Little Girl's bedroom. This will launch the final fight.

(4) During this final fight in Sally's bedroom, we need some inserts of the TV Beeper, and the final shot of Pinker suspended in the room, which will be used to "blow him up".

II -- INSERTS AND PICKUP SHOTS

These will be a variety of closeups and tight shots, shot IN FILM, to be cut into the film in various places for enhancement of specific moments. They will include C.U.s of Jon, tight shots of Alison's throat and hands to be inserted into her death scene, an insert of the heart, and the SFFX plate of splashing water to be inserted into the scene where Alison and Jon fall on the bed and go under water.

III -- TITLE SEQUENCE

This will be comprised of both film and video materials, shot in tabletop closeups.

IV -- TOWER SEQUENCE

One shot of Pinker, as SPFX element of his coming out of Parker's back.

That's it for the overview. Shotlists follow.

SHOTLISTS

Shots are listed according to order in cutting sequence.

TV CHASE-----
1. SC 114 (TV CHASE -- GREENSCREEN -- WIRES)

SPECIAL NOTES: Actors elevated on cables -- Jon on harness, Pinker on belly pan. Should be shot as two separate elements, Jon, then Pinker (see A & B below)

BACKGROUND PLATE: Aerial bombardment: wing-gun camera from plane diving at railyards, train exploding

MEDIUM: FILM

ACTION: Jon falling, Pinker diving after -- aerial

A. Jon falling, flailing in air. CAMERA SHOULD BEGIN BETWEEN ACTOR AND SCREEN, AND DOLLY BACK TO INCLUDE ACTOR IN SHOT, AND CONTINUE BACK SO ACTOR DIMINISHES IN SIZE. Effect should be that character falls "past" camera. Subject should be slightly to SCREEN RIGHT, to allow for Pinker to be COMP'D SCREEN LEFT. Jon should be falling back-to-ground, face-to-camera. At proper moment, he should flap his arms madly or claw at air, to "climb", matching B.G. plate.

B. Pinker diving after, zooming and soaring like a fighter plane. "Shooting" at Jon from wing/arms.

CAMERA SHOULD AGAIN BEGIN BETWEEN ACTOR AND SCREEN, AND PULL BACK TO INCLUDE SUBJECT FOREGROUND, ENDING IN POSITION SIMILAR TO A CAMERA MOUNTED ON REAR FUSELAGE OF AIRPLANE, IF ACTOR WERE AN AIRPLANE. SUBJECT SHOULD BE SLIGHTLY SCREEN LEFT. At proper moment, Pinker should "nose up" into a climb, to match plate.

2. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Interaction with debris

BACKGROUND PLATE: Exploding shack

MEDIUM: FILM

ACTION: Jon, Pinker fight on ground, dive away

JON ENTERS FRAME RIGHT, crashing to ground. Pinker ENTERS FRAME RIGHT an instant later, grabs Jon, punches him and throws in OFF SCREEN LEFT, seeing something coming, diving OFFSCREEN LEFT a split-second before LARGE CHUNK OF DEBRIS (PLATE) hits ground where he stood.

3. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Need to duck machinegun fire
BACKGROUND PLATE: Soldiers machinegun windows
MEDIUM: FILM

ACTION: Jon and Pinker dodge through, right to left

MEDIUM/LONG SHOT -- Jon flies INTO FRAME FROM CAMERA RIGHT, thrown by Pinker. He regains his feet and runs right to left, ducking machinegun fire, pursued by Pinker, who ENTERS SCREEN RIGHT. BOTH EXIT SCREEN LEFT.

4. SC 114 (TV CHASE -- GREENSCREEN-FILM)

SPECIAL NOTES: Need to duck tracers
BACKGROUND PLATE: Soldiers firing tracers down European street. STREET-LEVEL ANGLE

MEDIUM: FILM

ACTION: Jon and Pinker dodge through

LONG SHOT. JON AND PINKER struggle and duck, moving RIGHT TO LEFT, machine gun fire going just over their heads.

5. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Need to duck tracers
BACKGROUND PLATE: High angle of street fighting, machinegun fire down street

MEDIUM: FILM

ACTION: Jon and Pinker, pinned down, cut right

Jon is pinned down, Pinker kicks him, Jon scrambles away SCREEN RIGHT, Pinker pursuing.

6. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Jon caught in explosion
BACKGROUND PLATE: Squad clearing street, explosion
MEDIUM: FILM

ACTION: Jon runs for help, gets blown back.

LONG SHOT. Jon ENTERS FRAME LEFT from buildings, into narrow street. He turns towards camera, seeing SQUAD OF U.S. SOLDIERS (plate). He starts to run towards them when an EXPLOSION (plate) goes off. Jon is thrown down. He gets up and staggers off CAMERA LEFT.

7. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Running in place
BACKGROUND PLATE: Leave It To Beaver # 1 -- Mother in back seat

MEDIUM: FILM

ACTION: Jon, Pinker run behind car

WIDE. JON ENTERS FRAME RIGHT, FOLLOWED BY PINKER. They run OUT OF FRAME LEFT, (around passenger side of car).

 8. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Interaction to window in car

BACKGROUND PLATE: Leave It To Beaver # 2 -- Beaver and Wally look out window of car

MEDIUM: FILM

ACTION: Jon and Pinker fight outside car window

JON ENTERS FRAME FROM RIGHT (from behind car), followed by PINKER. They fight against the window, Jon pressing up against window, crying out for help. Pinker yells out --

PINKER

They can't help you, baby -- I run this place now!

 NOTE: Next plate, of Beaver's father, is not used as background plate. We skip to the next.

9. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Interact with dancer

BACKGROUND PLATE: Alice Cooper Video -- # 1

MEDIUM: VIDEO

ACTION: Jon and Pinker fight, run past dancer

JON & PINKER STRUGGLE INTO FRAME, fighting in open space to left of dancer. Then Jon breaks free and runs OUT OF FRAME RIGHT, BEHIND DANCER. Pinker follows, IN FRONT OF DANCER.

 10. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Interaction with Alice Cooper

BACKGROUND PLATE: Alice Cooper concert video # 2

MEDIUM: VIDEO

ACTION: Fight behind Alice, who's strangling nurse

JON ENTERS FRAME FROM LEFT, is caught by Pinker, and the two struggle behind Alice, who strangles the nurse. Jon really gets smashed here. Then two react to something coming down on them from above, and run OUT OF FRAME TOWARDS, THEN PAST CAMERA.

 11. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Strongly backlit

BACKGROUND PLATE: Hindenberg exploding, falling

MEDIUM: FILM

ACTION: Jon and Pinker run for their lives

JON AND PINKER REVEALED AS PLATE CAMERA PANS DOWN WITH HINDENBERG. They run straight to CAMERA, THEN OUT OF FRAME BEHIND.

 12. SC 114 (TV CHASE -- LIVE-ON-SET)

SPECIAL NOTES: Sync sound

BACKGROUND PLATE: None -- live action with newscaster on our set

MEDIUM: VIDEO

ACTION: Jon and Pinker fight through Evening News.

JON AND PINKER ENTER FROM HINDENBERG SCREEN DIRECTION. Pinker catches Jon, there's a brief fight (as per Tony Cecere), and the two are off again. Commentator can comment on it being Horace Pinker (see script for him).

 13. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Instability of plate to be supplied later by Bruno & Co.

BACKGROUND PLATE: S. Korean street rioting # 1

MEDIUM: FILM

ACTION: Jon and Pinker fight, run.

The plate starts on rioters running at camera. Plate camera PANS 180o to REVEAL firebombs landing among police, Jon and Pinker fighting there. Jon and Pinker EXIT FRAME LEFT, lockead in combat.

 14. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: None

BACKGROUND PLATE: Close angle of firey vortex -- S. Korean street rioting # 2

MEDIUM: FILM

ACTION: Jon and Pinker fight, stagger OUT OF FRAME LEFT

MEDIUM SHOT OF PINKER AND JON. THEY ENTER FRAME FROM RIGHT, fight a few seconds, stagger OUT OF FRAME LEFT.

 15. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Jon and Pinker must dodge out of way of two street fighters who run through their position. SYNC SOUND.

BACKGROUND PLATE: S. Korean street rioting # 3

MEDIUM: FILM

ACTION: CAMERA PANS LEFT TO REVEAL Jon and Pinker fighting among street rioters.

FULL-BODY SHOT of Pinker and Jon fighting by lamp-post (IN PLATE). They must move in such a way to make way for two separate rioters who run through the space Jon and Pinker

occupy. Pinker should shout "MY KINDA TOWN! MY KINDA PEOPLE! At end Pinker drags Jon OUT OF FRAME LEFT.

16. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Sync sound

BACKGROUND PLATE: Boxing Match

MEDIUM: VIDEO

ACTION: Pinker drags Jon through, punches him out of frame.

Pinker drags Jon INTO FRAME FROM RIGHT. He shows Jon the two fighters punching each other out, says "See? People like blood!" Then reacts to sound of APPROACHING ROUND (SOUND EFX), and both he and Jon DIVE FOR THE CANVAS.

Note: Next plate, of jet and napalm strike, plays by itself, with no superimposed foreground action from us.

17. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Extreme instability of Jon and Pinker, to match plate, will be supplied by Bruno and Co.

BACKGROUND PLATE: Khe Sahn combat footage # 1

MEDIUM: FILM

ACTION: Jon and Pinker scramble for their lives.

FULL FIGURE SHOT. Pinker and Jon hit the deck, dodging flac, Pinker howling with delight, Jon scared for his life.

18. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Extreme instability of Jon and Pinker, to match plate, will be supplied by Bruno and Co.

BACKGROUND PLATE: Khe Sahn combat footage # 2

MEDIUM: FILM

ACTION: Jon and Pinker scramble for their lives.

CLOSE ANGLE ON JON. He scrambles up, OUT OF FRAME CAMERA RIGHT.

Next plate, of soldiers jumping into foxhole, plays by itself.

19. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Prop knife needed

BACKGROUND PLATE: Dead soldier

MEDIUM: FILM

ACTION: Pinker gets knife

CLOSE ON DEAD SOLDIER (Plate). PINKERS HAND AND ARM ENTER FRAME and grab knife.

Next plate, Exterior of Frankenstein's castle, plays by itself.

20. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES:

BACKGROUND PLATE: Sparking machines in Frankenstein's lab

MEDIUM: FILM

ACTION: Jon sees the Monster

MEDIUM CLOSE UP. Jon ENTERS FRAME FROM LEFT, senses something, looks OFF SCREEN BEHIND CAMERA RIGHT, REACTS.

Next plate, of the Frankenstein Monster, plays by itself.

21. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Same as shot 20

BACKGROUND PLATE: Same as shot 20

MEDIUM: FILM

ACTION: Jon runs, pursued by Pinker

Jon reacts in fright to the Monster, then to the approaching Pinker O.S. LEFT. JOHN EXITS FRAME RIGHT. PINKER, now with knife, PASSES THROUGH FRAME in pursuit, LEFT TO RIGHT.

22. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Possible use of stairs??

BACKGROUND PLATE: Dr. Frankenstein in his lab

MEDIUM: FILM

ACTION: Jon, Pinker run by.

FULL-FIGURE SHOT. John and Pinker run THROUGH FRAME, LEFT TO RIGHT, heading for stairs.

23. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Jon and Pinker leap down from elevation

BACKGROUND PLATE: XCU of Frankenstein's monster

MEDIUM: FILM

ACTION: Jon and Pinker jump through monster's face

XCU OF MONSTERS FACE. Jon and Pinker leap right through the face from behind, and plunge downward OUT OF FRAME BOTTOM.

24. SC 114 (TV CHASE -- GREENSCREEN -- WIRES)

SPECIAL NOTES: Pinker and Jon shot seperately, on wires.

BACKGROUND PLATE: Nuclear explosion

MEDIUM: FILM

ACTION: Jon and Pinker blown off their feet

The action below will be shot twice, once for each man, since I believe we can't fly both at once.

Jon and Pinker land FULL FIGURE FOREGROUND. Leap to their feet and react behind them to the mushroom cloud mounting the sky there. A moment later they're swept up (WIRE LIFT) and BY CAMERA (SUDDEN ZOOM TO AND BY THEM).

Next plate, sudden flair of nuclear explosion, plays by itself.

25. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Wires. Each actor must be shot seperately.
BACKGROUND PLATE: House exploding in nuclear blast wave
MEDIUM: FILM
ACTION: Jon and Pinker fly through

VERY WIDE. Jon and Pinker fly through frame (CAMERA PANS THEM IN AND OUT OF ITS FRAME, to correspond to action of plate.

Next plate, of sudden flash going down, plays by itself.

26. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Wires. Each actor must be shot seperately.
BACKGROUND PLATE: Debris flies in slow motion directly into camera.
MEDIUM: FILM
ACTION: Jon and Pinker fly into camera

JON AND PINKER COME TOWARDS CAMERA, FROM WIDE SHOT TO C.U.

Next plate, of "spidery" mushroom cloud, plays by itself.

27. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Wires -- reaction to debris. Each actor must be shot seperately.
BACKGROUND PLATE: 2nd Interior shot of debris, slo-mo
MEDIUM: FILM
ACTION: Jon and Pinker fly

Jon and Pinker fly THROUGH FRAME RIGHT TO LEFT, amid debris.

Next plate, of giant sudden bloom of atomic blast, plays by itself.

28. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: Wires. Actors shot seperately
BACKGROUND PLATE: Exterior blast, Right to Left
MEDIUM: FILM

ACTION: Jon and Pinker blast through

Fly through, WIDE ANGLE, CAMERA PANNING THEM THROUGH FRAME RIGHT TO LEFT.

The next plate, of the "spider" mushroom cloud, again plays by itself.

29-33. SC 114 (TV CHASE -- GREENSCREEN)

*SPECIAL NOTES: All on wires, all each actor shot seperately.
 BACKGROUND PLATE: Five consectutive blasts.*

MEDIUM: FILM

ACTION: Jon and Pinker blown THROUGH SCREEN.

In each case the two in full-body framing, are blown THROUGH FRAME to match the plates.

34. SC 114 (TV CHASE -- GREENSCREEN)

SPECIAL NOTES: B.G. is slo-mo

BACKGROUND PLATE: Trees in slo-mo reaction to blast

MEDIUM: FILM

ACTION: Jon and Pinker "land", and transit to Couch Potato living room

Jon and Pinker tumble to the ground. Jon leaps up and dives OUT OF FRAME LEFT, followed by Pinker.

NEWSCASTER SEQUENCE.

35. INT. TV NEWSCASTER SET -- (SEE SHOT # 12, ABOVE)

*SPECIAL NOTES: Probably should shoot before shot 19, above
 BACKGROUND PLATE: None, though space should be left on set,
 and framing should allow for Chroma-key of "news
 footage" at appropriate times*

MEDIUM: VIDEO

ACTION: Newscaster reads the news.

Newscaster will read various news stories from throughout the picture, as per seperate script. Especially useful would be the sections of the newscast at the beginning of the last act, when the news is summing up what's happened after the TV-tower fight.

INSERTS OF TV BEEPER

36. INT. SALLY'S/LITTLE GIRL'S BEDROOM -- NIGHT.

SPECIAL NOTES: B.G. IS LITTLE GIRL'S ROOM'S FLOOR

BACKGROUND PLATE: NONE -- USE PROP PIECE

MEDIUM: VIDEO

ACTION: Jon uses beeper

(for moment just following first freezing of Pinker, just as Pinker's about to kill Jon).

-- JON'S FINGER just coming off FREEZE FRAME

(for Jon standing, facing Pinker)

-- JON'S FINGER JAMMING FREEZE FRAME.
 -- JON'S FINGER HITTING FAST REVERSE.
 -- JON'S FINGER HITTING SPECIAL EFFECTS.
 -- JON'S FINGER HITTING FAST FORWARD.
 -- JON'S FINGER HITTING SLO MO.

37. SC 119 INT. SALLY'S BEDROOM -- (GREENSCREEN)

SPECIAL NOTES: PINKER ON CANTILEVER SEAT

BACKGROUND PLATE: LITTLE GIRL'S BEDROOM -- BACK WALL

MEDIUM: VIDEO

ACTION: Pinker reacts to being frozen, (NO NECKLACE), then to blowing up (NECKLACE AROUND NECK).

A. Pinker, without heart around his neck, reacts to being frozen in mid air, and to Jon coming up and talking to him, and to Jon bending over to pick up heart.

B. Pinker, with heart around his neck, "blows up".

38. SC 116A INT. EVANGELIST'S TO LITTLE GIRL'S BEDROOM (GREENSCREEN).

SPECIAL NOTES: Multiple plates

BACKGROUND PLATE: Misc reprise of plates used

MEDIUM: Video;

ACTION: Jon switches channels, Pinker charges

Cuts from WIDE SHOT of Pinker pulling Jon off phone desk, throwing him to floor.

LOOSE TWO-SHOT ON JON AND PINKER. Jon grabs beeper and points it at surrounding air, pushing button. He and Pinker both react to sudden "change" of where they are. Jon pushes the button several more times, as Pinker gets his courage back up. Just as Pinker charges, Jon reacts to "beeping his way" to where he wants them to be -- Sally's bedroom. Pinker tackles Jon, and the two go OUT OF FRAME LEFT.

39. SC 110B. PINKER ZOOMS AROUND LIVING ROOM -- (GREENSCREEN).

SPECIAL NOTES: Pinker on WIRE, on belly pan

BACKGROUND PLATE: Jon's living room

MEDIUM: FILM

ACTION: Pinker zooms from one electrical fixture to another.

Pinker suspended, in various angles of flight, to match angles taken from one electrical appliance to another in the scene as shot.

**40. SC 119. PINKER THROWN AROUND SALLY'S BEDROOM --
 (GREENSCREEN)**

SPECIAL NOTES: Pinker on WIRE, on belly pan

BACKGROUND PLATE: Sally's bedroom

MEDIUM: VIDEO

ACTION: Pinker thrown about room by Jon's beeper action

Pinker suspended, in various angles of flight, to match angles he would be in if Jon were zapping him around the room.

**41. SC 119. JON FALLS THROUGH LENS, THROUGH TV CHAOS --
 (GREENSCREEN).**

SPECIAL NOTES: Jon on wire, belly pan

*BACKGROUND PLATE: Special Video madness plate manufactured
 by Bruno*

MEDIUM: VIDEO

*ACTION: Jon pitches headlong through a vortex of Video
 ruination.*

Jon, on bellypan, facing towards CAMERA, acts as if he's diving down, down, down through video vortex. Possible CAMERA ZOOM TOWARDS HIM.

INSERTS AND PICKUP SHOTS (FILM)

42. SC 16 EXT. CLAYBOURNE BLVD - NIGHT.

SPECIAL NOTES: Angle never seen in film. Sync Sound.

BACKGROUND PLATE: None. Live on set.

MEDIUM: FILM

ACTION: Jon senses Pinker in TV Emporium.

CU ON JONATHAN, for his lines "He's in there -- I can feel him -- just like the dream..." He's standing against Parker's car, though we probably could frame that out. All we really need are some N.D. lights OUT OF FOCUS B.G.

43. SC 55 INT. EXECUTION SUITE.

*SPECIAL NOTES: Needed for this shot will be a section of
 gray b.g. wall (approx 6X6'), the Sketch Artist in
 wardrobe, as well as Jon in Wardrobe. NO SOUND NEEDED.*

BACKGROUND PLATE: None. On set

MEDIUM: FILM

*ACTION: Jon reacts to Pinker's speech, execution,
 disappearance.*

CU ON JONATHAN, for his reactions to "Like father like son",
Pinker still alive, Pinker missing.

XCU ON JONATHAN (EYES TO MOUTH) for same.

44. SC 75 EXT. PARK - MAGIC HOUR.

SPECIAL NOTES: Need sync sound. Magic hour. Greens.

BACKGROUND PLATE: None. Our set.

MEDIUM: FILM

ACTION: Jon grows impatient, waiting for coach.

CU ON JONATHAN waiting for Coach, saying his line "Where is
he? He said he'd be here in thirty minutes!" N.D.
background greenery.

45, 46. SC 34. INT. JON'S BATHROOM -- DAY.

SPECIAL NOTES: Blood. Necklaces. Photodoubles.

BACKGROUND PLATE: None. Our set

MEDIUM: FILM

ACTION: Enhancement to Alison's death.

45. CU ALISON'S HAND (HAND DOUBLE) pinned at the wrist by
PINKER'S ARM (ARM DOUBLE W/ TATOOS). We should clearly see
Pinker's tatoos, Alison's bloody hand struggling, then
'dying'. ANGLE IS STRAIGHT DOWN, with BATHROOM FLOOR (4X4'
square) the only set needed. Also needed would be small
amount of blood, Alison's robe, Pinker's shirt.

46. XCU ALISON'S THROAT & THE HEART -- PINKER'S HAND coming
INTO FRAME, grabbing her by throat, over heart.

47. SC 109 INT. JONATHAN'S BEDROOM -- NIGHT.

SPECIAL NOTES:

BACKGROUND PLATE: None. Our set.

MEDIUM: FILM.

ACTION: Jon touches necklace's heart, matching shot footage

XCU ON HEART/NECKLACE around Jonathan's neck, as he first
notices it, sitting in his chair. Due to the extreme
closeness of this shot, all that's needed is a gray N.D.
piece of chair material behind his neck (15X15").

48-56. INT. PINKER'S EMPORIUM -- (TITLE SEQUENCE)

*SPECIAL NOTES: Needed: video control at least one day. One
working high-resolution TV set, one expendible/rig-
able. Also SPFX (sparks), HAND/ARM DOUBLE for Pinker,
Pinker's original (serrated 'Rambo') knife. All shots
will be CU's or XCUs.*

BACKGROUND PLATE: None. Our set.

MEDIUM: FILM

ACTION: Pinker repairs TV, watches news of his murderous work earlier that night.

The "Set" will be a grimy Table Top (work bench), propped with small bins or tins of electrical/electronic parts, such as transistors, knobs, tubes, whatever, tools, and a big, smoking, scary looking soldering iron.

48. ANGLE ON DARK TABLE. TV SET CRASHES DOWN THROUGH FRAME CU and slams onto table. HAND ENTERS FRAME and punches the 'on' button. TV blinks on, PICTURE ROLLING as HANDS PULL CASE OFF TV. CAMERA MOVES AROUND TO SIDE ANGLE ON NOW-OPENED TV.

HAND ENTERS and smacks guts of TV. SPARKS, and the hand jams into TV's innards, pulling out offending part, ignoring MORE SPARKS.

CUTAWAY.

HAND REENTERS with new part, jams it into place. MORE SPARKS. Hand doesn't care. Hand finds loose wire. HAND EXITS.

CUTAWAY.

HAND REENTERS WITH SOLDERING IRON, solders, holding wire with bare hand. This guy doesn't feel nothin'!

49. XCU ON TRANSFORMER. HAND ENTERS -- FINGERS GRIP TRANSFORMER AND TWIST IT, CLAMPING IT LIKE A VISE. SPARKS from transformer. HANDS LEAVE FRAME.

50. XCU ON 'HIGH-VOLTAGE' BOX. Hand whacks it -- SPARKS! HAND EXITS.

51. XCU ON CHIP SOCKETS. HAND ENTERS FRAME and pulls out several, EXITS FRAME. SHOT should REVEAL TATOOS.

CUTAWAY

HAND REENTERS AND JAMS NEW CHIPS IN.

52 XCU ON CHANNEL KNOB. HAND ENTERS, switches channels repeatedly, EXITING FRAME, RETURNING and switching again.

53. CU SCREEN. PICTURE SHOULD STOP ROLLING, THEN SWITCH BETWEEN "MAN'S INHUMANITY TO MAN" FOOTAGE AND SELECTED TAKES FROM TV NEWS FOOTAGE OF MOST RECENT MURDER (which will eventually lead to cut at college snack stand).

54. TABLE TOP -- HANDS ENTER FRAME, grubbing among boxes of parts, grabbing new chips, whatever. SHOT SHOULD REVEAL KNIFE during one PAN.

55. XCU SOLDERING IRON, GRABBED FROM HOLDER. JAMMED BACK.

56. XCU HORIZONTAL CONTROL SCREW. HUGE KNIFE BLADE ENTERS FRAME, TURNS IT. PULL BACK TO REVEAL FULL BLADE OF KNIFE. KNIFE DISAPPEARS FROM FRAME.

NOTE: Title sequence can also utilize shots already in our possession: CU's of Pinker's "inner lair" from his TV Emporium, as well as other establishing shots from that location.

57. SC 64 SPFX PLATE FOR JON'S BED TRANSFORMATION.

SPECIAL NOTES: Pool shot

*BACKGROUND PLATE: This will be the plate for surface of
Jon's bed*

MEDIUM: FILM

ACTION: Splash

DOWN ANGLE ON "SURFACE OF LAKE", AT SAME HEIGHT AND ANGLE AS OUR OVERHEAD CRANE SHOT IN THE SCENE ALREADY SHOT. We need the splash made by a rather large, weighty, object about six feet long. Surface should be of a lake, water dark.

58. PINKER FROM PARKER'S BACK -- (BLACK SCREEN)

SPECIAL NOTES: Note this is black screen

BACKGROUND PLATE: Top of Tower -- Parker's body

MEDIUM: FILM

ACTION: Pinker emerges from Parker's back

UP ANGLE (COULD BE CHEATED HORIZONTALLY) TO PINKER, FROM BEHIND. He "struggles" from Parker's back, looks up to Jon, arcs to begin merging into the beam.

WC/wc