

"BIG SKY" EPISODE 109 "LET IT BE HIM" Shot List – PINK PAGES DRAFT 12-15-2020

SCENE 1 – EXT HELEN'S HOUSE

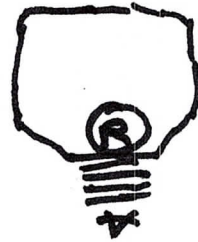


Out of focus image pushes in toward front door and comes into focus as a big CU of Ronald with staples in his head, looks to car

WS split diopter with Tesla in FG and Ronald on porch in BG

Low WS, overhead looking down at tent port with Tesla driving under

Low push in as tarp flows over car to Ronald in MS dialogue



SCENE 2 – INT. HELEN'S HOUSE - BASEMENT



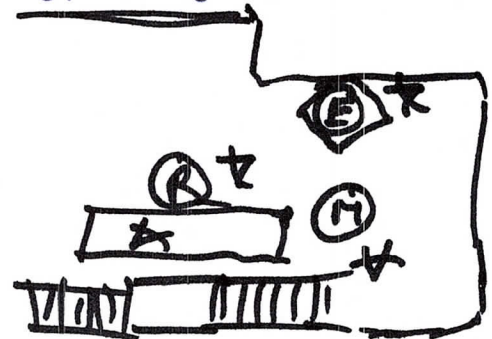
ECU 96fps Slo-mo tip of soldering iron touching solder and sparking (match angle with next shot)

Overhead WS of Ronald working on box with other boxes

Low MS Ronald, push in to CU as he pulls staples from his head

Split diopter with CU box and solder in FG and full shot Erik

Split diopter ECU Father Maynard in FG and Erik in full shot BG



Elevated angle CU Erik

SCENE 3 – INT. LEGARSKI HOUSE - KITCHEN



Off angle full shot Merrilee entering (seen through arches), putting down bag

CU Merrilee

SCENE 4 - INT. LEGARSKI HOUSE - STAIRWELL

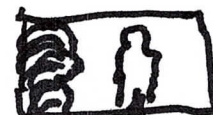
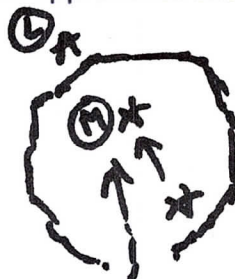


High WS looking down stairwell as Merrilee climbs

SCENE 5 - INT. LEGARSKI HOUSE – STORAGE ROOM

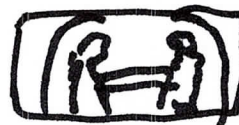
OTS push behind Merrilee as she approaches and opens storage room door, see cutout of Legarski

CU Merrilee



SCENE 6 – INT. LEGARSKI HOUSE – KITCHEN (FB)

Full shot table, Merrilee and Legarski framed by archway



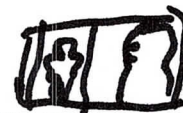
MS Merrilee (OTS)

MS Legarski (not OTS)

SCENE 7 – INT. LEGARSKI HOUSE – STORAGE ROOM

CU Merrilee

Full shot Merrilee, pull back slowly and rack to cutout in FG off angle

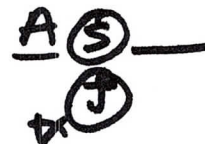


SCENE 8 – INT/EXT. HOUSE #1 – FRONT DOOR

OTS MS Mr. Smith (opposite side of scene 10)



OTS MS Jenny (opposite side of scene 10)



SCENE 9 – INT/EXT. HOUSE #2 – FRONT DOOR

Clean MS Jane (close/wide, see house in BG)



Clean MS Denise

SCENE 10 – INT/EXT. HOUSE #3 – FRONT DOOR

OTS CU Joe (opposite side of scene 8)



OTS CU Tubb (opposite side of scene 8)



SCENE 11 – INT. HOSPITAL – LEGARSKI'S ROOM

Overhead CU Legarski

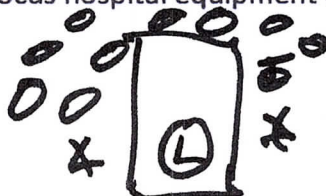


Overhead WS Legarski in bed alone, then with women around him



POV empty room, eyelids blacking out frame, then open to reveal women looking at camera

Off angle CU's through out of focus hospital equipment of Legarski talking to Jerrie and looking at women



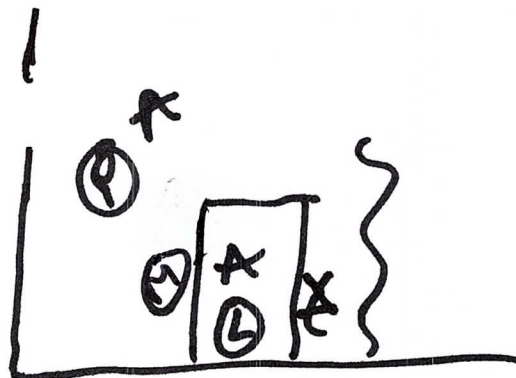
(continued)

POV distorted CU Jerrie looking into camera

Full shot Merrilee across from Legarski

CU Merrilee to Legarski, rack to MS Penelope

CU Merrilee talking to Penelope with Legarski in BG

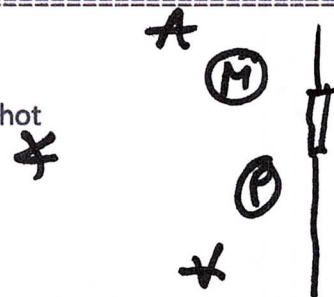


SCENE 12 – INT. HOSPITAL – CORRIDOR

Side MS two shot Merrilee and Penelope, slow push in to tight two shot

OTS MS Penelope, slow push in to CU

CU MS Merrilee, slow push in to CU



SCENE 13 – INT. HELEN'S HOUSE – BASEMENT

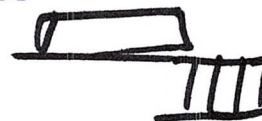
CU Father Maynard's face being covered with a tarp

Floor angle Father Maynard's body in profile in FG and Erik in BG

CU Erik (slightly low angle)

Full shot Ronald taping up Father Maynard's body, turning to Erik

CU Ronald (slightly high angle, see Maynard in BG) talks to Erik, reacts to doorbell



SCENE 14 – INT. HELEN'S HOUSE – FRONT HALL

Low angle full shot Ronald approaching door with gun, grabbing a cap, pan with him to end on CU doorknob as he turns it hiding the gun



SCENE 15 – INT/EXT. HELEN'S HOUSE – FRONT DOOR

OTS MS Cassie



OTS CU Cassie

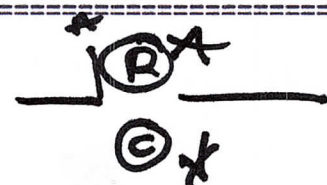
OTS CU Ronald



OTS MS Ronald, rack to CU Cassie as she starts to leave and go into flashback

WS house with Cassie and Ronald talking

OFF Angle CU gun with Cassie in BG out of focus (split diopter)



SCENE 17 – INT./EXT. HELEN'S HOUSE – FRONT DOOR

Frontal CU Cassie, slow dolly/zoom (pull back, not push in)



SCENE 18 – INT. DEWELL AND HOYT

CU newspaper police sketch of Ronald, tilt up to Cassie speaking

Raking MS Cassie, Jerrie and Jenny, Denise in BG with laptop

Three shot Cassie, Jerrie and Jenny, Denise and laptop in FG

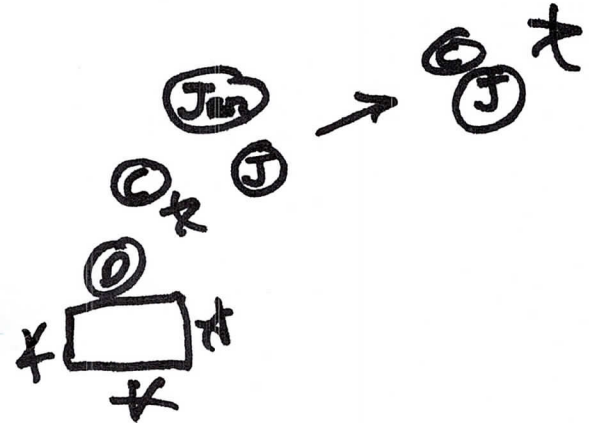
CU Cassie looking at laptop

CU Jerrie looking at laptop

CU Denise

CU images on laptop

Full shot pull back as Cassie and Jenny leave at end



SCENE 21 – INT. HELEN'S HOUSE – FRONT HALL

CU Ronald peeking through drapes

POV empty street through drapes



Low angle WS Ronald leaving window and rack to zapper being taped to blade



SCENE 22 – INT. HELEN'S HOUSE – BASEMENT (END ACT ONE)

Low WS Ronald coming down stairs, pan across his legs to full shot Erik in cage

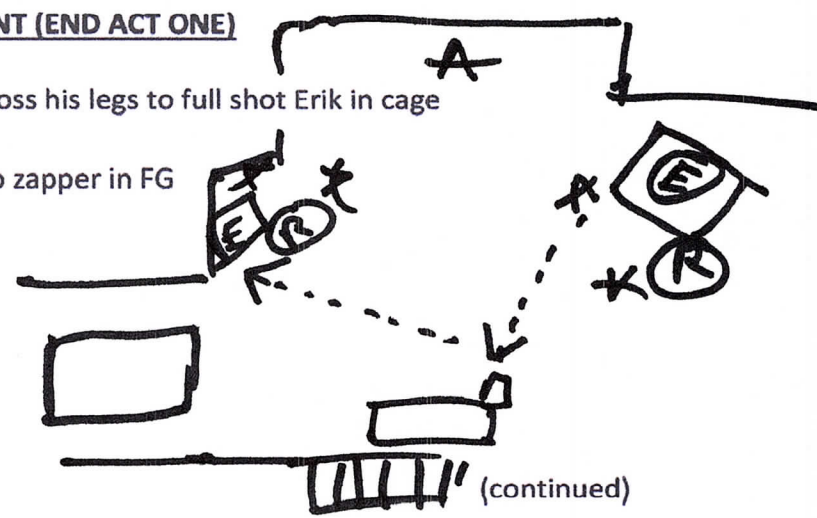
CU Ronald's finger turning on zapper, rack to zapper in FG

CU Erik

CU Erik in cage in FG, rack to Ronald

Low angle CU Ronald

High WS Ronald slamming cage around



POV camera mounted inside cage as Ronald slams it around



MS Erik inside cage with camera mounted on cage as it is slammed around

CU Handcuffs pull back to elevated angle CU Erik OTS looking at Ronald

Lower angle MS Ronald, push in to CU at last line



SCENE 23 – EXT. HELENA (ACT TWO IN)

Low angle boom of street up as police cars silently cruise past with no lights or sirens

SCENE 25 – EXT. STREET NEAR HELEN'S HOUSE – STAGING AREA

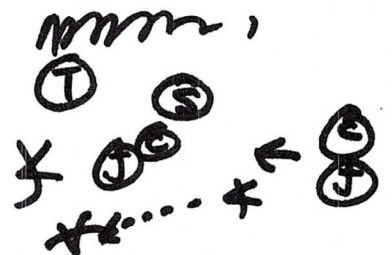


Pull back MS with Jenny and Cassie approaching gathering, pan to WS Tubbs starting his speech over group with house in BG

WS house, boom down to reveal CU Tubb speaking

MS Tubb

Raking shot Jenny, Cassie and Sosa



SCENE 26 – EXT. HELEN'S HOUSE – BACKYARD

House from different angles in the back over the shoulder of deputies entering frame

Detail shots of house in FG, rack to deputies taking position

Drone high angle deputies approaching house through weeded path



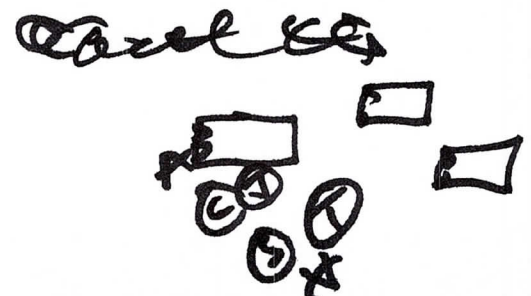
SCENE 27 – EXT. STREET NEAR HELEN'S HOUSE – STAGING AREA

Deputy with battering ram passes frame revealing full shot Tubb, Sosa, Cassie and Jenny, other officers in BG

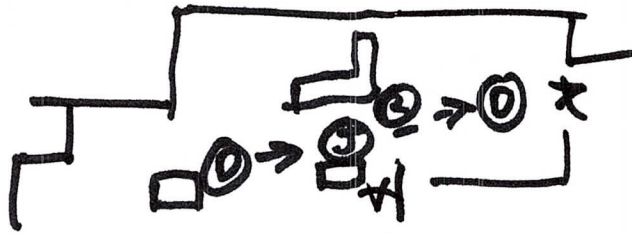
Sosa and Tubb between Cassie and Jenny



Two shot Cassie and Jenny



SCENE 28 – DEWELL AND HOYT



Handheld OTS Rachel and Jerrie follow Denise as she gets ready, keep both in frame (possibly start on something Denise is grabbing then tilt up to Rachel and Jerrie)

Two shot Rachel and Jerrie for end

SCENE 29 - EXT. HELEN'S HOUSE – STREET

WS house with Tubb's car stopping in FG

Drone booming up as officers take their positions around the house

Angle of house over Tubbs

Two angles of house over deputies

MS Tubbs on bullhorn

Raking split diopter shot Tubbs in FG, Jenny and Cassie taking cover by barn in BG

CU Jenny watching house as Tubbs speaks on bullhorn

CU Cassie watching house as Tubbs speaks on bullhorn

Low angle handheld running behind deputies with battering ram approaching the door, end on full shot of the door with Tubb and Sosa on either side (45 degree reduced shutter)

Low angle handheld leading Cassie and Jenny approaching the house, taking position, reacting to blast then charging (45 degree reduced shutter)

OTS MS Tubb at stairway

OTS MS Sosa at stairway

Low angle under battering ram as it hits the door



Camera mounted on battering ram as it hits the door

High angle over door of battering ram and explosion

Low angle WS door 96fps Slo-Mo WS of explosion



CU center of door for shotgun blast coming through (exclude officers)

(continued)

Low side angle MS deputy injured in blast being treated by Tubb as others rush in door

MS deputy frozen in fear near door as others rush in

Handheld leading Jenny as she rushes to door (45 degree reduced shutter)

Handheld Jenny's POV approaching door (45 degree reduced shutter)

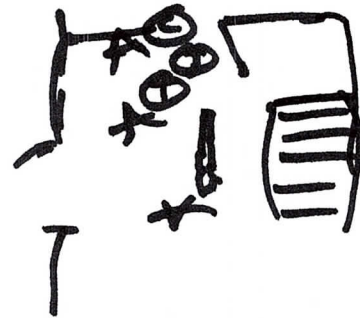
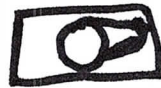
SCENE 30 – INT. HELEN'S HOUSE – FRONT HALL

CU smoking gun in FG, rack to Cassie and Jenny entering, then Tubb

High WS overhead angle showing gun rig, Cassie, Jenny and Tubb

MS Tubb, pan to Jenny and Cassie

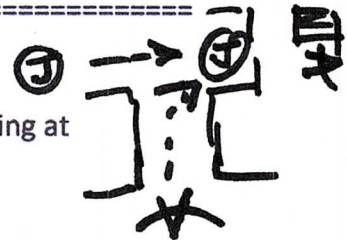
POV gun pointed at camera, smoking



SCENE 31 – HELEN'S HOUSE – KITCHEN

Handheld moving through archway toward Jenny, end up over her shoulder looking at basement door, rack to Jenny as she turns and leaves

CU Jenny looking at basement door, goes downstairs



SCENE 32 – HELEN'S HOUSE – FRONT ROOM

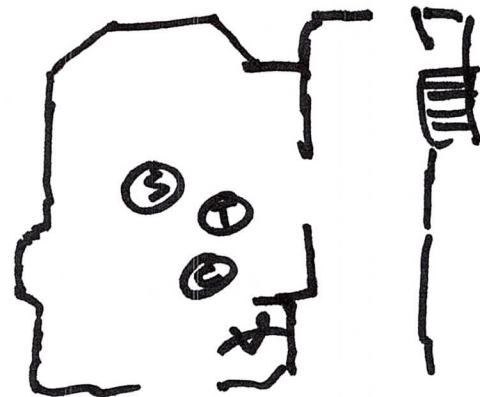
High Angle WS entire room with boxes on the floor

Low WS Cassie points to metal box in FG and group in BG

CU Cassie

CU Sosa

CU Tubb



SCENE A33/33 – INT. HELEN'S HOUSE – BASEMENT (END ACT TWO)

CU Jenny's feet coming down stairs, tilt up to her face, she takes out flashlight

Jenny's POV as she comes down stairs enters the room, flashlight beam illuminating Erik's bicycle, then the cage, then Erik

(continued)



Low angle MS Jenny rushing to cage to free hooded Erik (Helen), going to table and returning with hatchet

CU Jenny tending to hooded Erik (Helen), she returns with the hatchet

OTS MS hooded Erik (Helen)

CU Erik's (hooded Helen) hand in cuffs bolted to floor

CU Jenny looking around for a tool, seeing a box in the corner, running for tool table

CU electrical box clicking and sparking

MS behind table with tools of Jenny, with Erik (hooded) in BG

CU of Hatchet, tilt up to CU Jenny as she looks at it, rack to hooded Erik (Helen) as she turns to him

Floor angle WS with Erik's (Helen's) hand in FG, Boom up to Jenny as she raises hatchet to swing down

SCENE A33pt/33 – EXT. HELEN'S HOUSE

Cassie steps up to CU with officers in BG running out of the house

Two shot Cassie and Tubb listening to Jenny

SCENE 39 – EXT. HELEN'S HOUSE (ACT THREE IN)

Handheld behind Jenny and Erik passing through doorway out of house and to the group

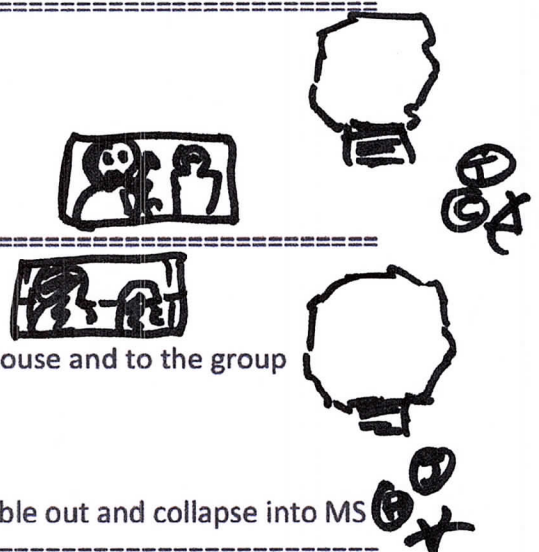
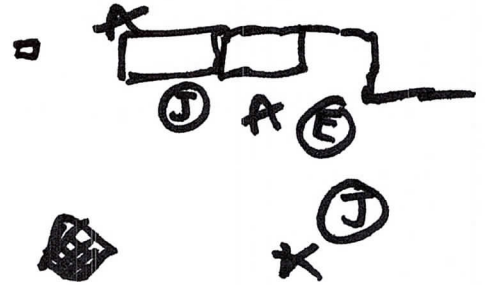
Handheld leading Jenny and Erik (Helen), end as MS Jenny

Low angle WS house, Jenny and blanket covered Erik (Helen) stumble out and collapse into MS

SCENE A40 – INT. HELEN'S HOUSE – FRONT HALL

High WS of empty house with all the metal boxes around

Low wide CU box clicking and sparking



SCENE B40 – EXT. HELEN'S HOUSE

High drone shot of the house exploding

Low angle porch raking shot of windows exploding with flames (96fps)

Angle over deputy in FG of full shot house exploding

Raking CU of window blowing out with other windows out of focus in BG (96fps)

Raking low angle Jenny and Cassie thrown to the ground

CU Cassie

CU Tubb

CU Sosa

CU Jenny covering Eric with her body during explosion, she sees it is Helen (Invasion Of The Body Snatchers)

Overhead POV boom up seeing Helen as she is revealed

Low WS group looking down at Helen with house in BG and officers running toward it

Raking shot Jenny in FG with Tubb, Sosa and Cassie in BG as they look toward the house for end of scene

SCENE 40 – INT. DEWELL AND HOYT

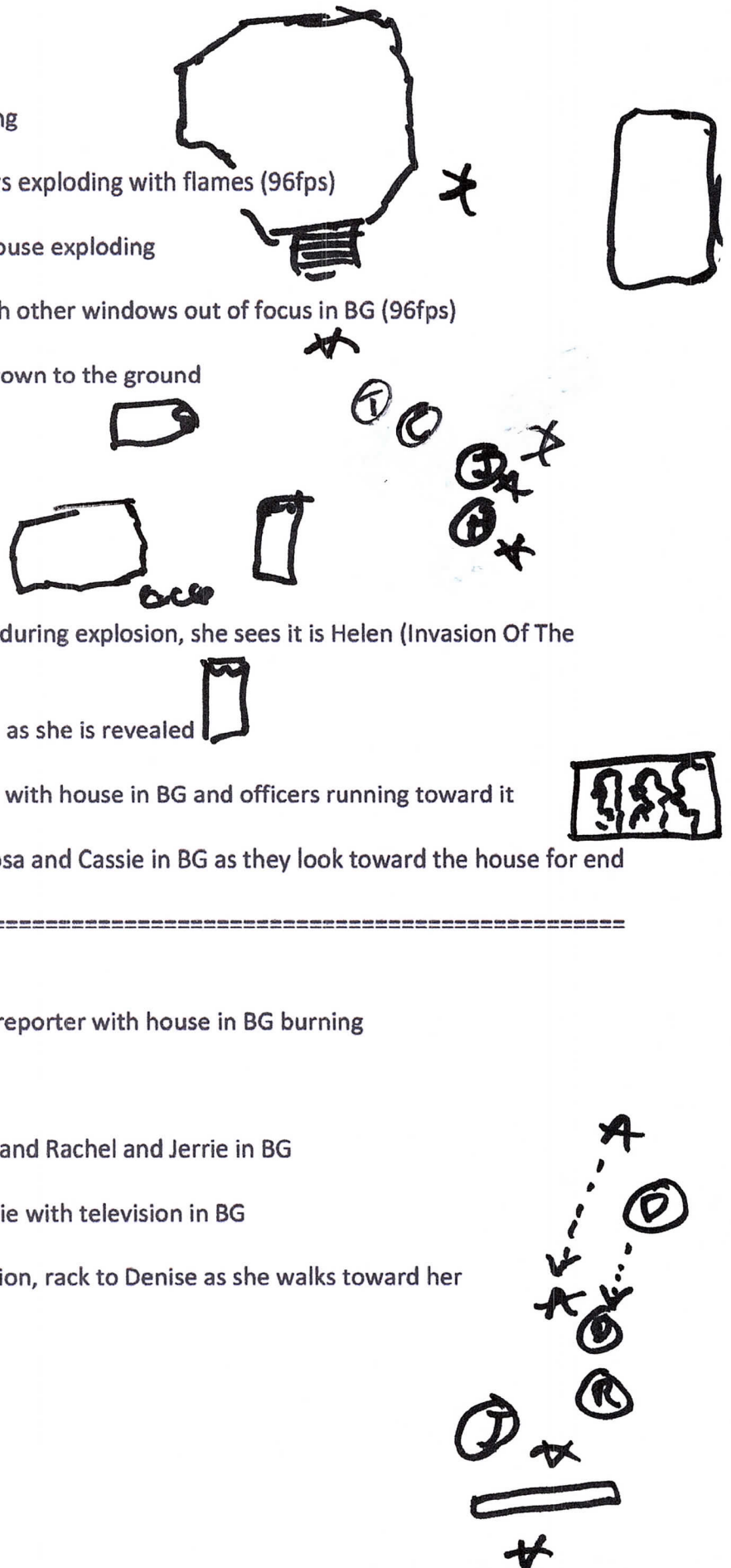
(Shoot with house) Video on camera reporter with house in BG burning

MS television with news report

CU Denise on phone in FG with news and Rachel and Jerrie in BG

CU Rachel reacting to Denise and Jerrie with television in BG

CU Rachel and Jerrie watching television, rack to Denise as she walks toward her



SCENE 41 – EXT. HELEN'S HOUSE

Two shot Jenny and Cassie with house and firefighters in BG, becomes three shot as Tubb approaches

OTS CU Jenny (+ TUBB EYELINE)

OTS CU Cassie (+ TUBB EYELINE)

CU Tubb

SCENE 42 – INT. HOSPITAL – LEGARSKI'S ROOM

Angle across Legarski to Merrilee next to bed and Penelope entering and approaching

CU Penelope

CU photo of Ronald in Penelope's hand

CU Merrilee

Full shot Legarski and Merrilee over Penelope, push in to MS Legarski as Penelope approaches with photo

CU Legarski

CU Legarski's hand tapping from Merrilee's POV (or better yet, split diopter with Legarski's fingers in FG and Merrilee in BG)

SCENE A43 – INT. DEWELL AND HOYT

CU computer screen

MS Denise with Jerrie over her shoulder and Rachel in BG pacing

CU Denise

CU Jerrie

CU Rachel

SCENE 43/A44 – EXT. HELEN'S HOUSE

Partial rotation around group centering on Cassie and Jenny with truck in BG

Moving CU Cassie

Moving CU Jenny

Moving CU Sosa

Moving CU Tubb



SCENE 44 – EXT. HIGHWAY



Wide view traveling on highway, the Tesla enters frame (we're facing the back of the car)

SCENE 45 – INT. TESLA (END ACT THREE)



(LED WALL IN STUDIO) Low angle MS Ronald driving (steering wheel in FG), boom up and push in to CU

SCENE A50 – INT. CASSIE'S TRUCK/ EXT. MONTANA FREEWAY (ACT FOUR IN)

Telephoto boom up of stacked cars and troopers checking drivers

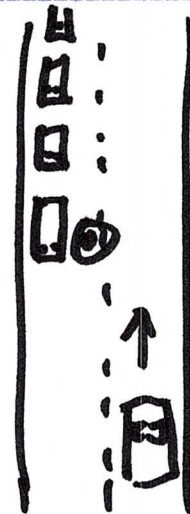
Telephoto pan with troopers checking drivers, opening trunks

(LED WALL IN STUDIO) Raking MS Cassie and Jenny

POV approaching checkpoint, waved on by officer

(LED WALL IN STUDIO) Off angle CU Cassie

(LED WALL IN STUDIO) Off angle CU Jenny



SCENE 52 – INT. LEGARSKI HOUSE – STORAGE ROOM

CU cutout of Legarski

MS over cutout to Merrilee, push in to CU



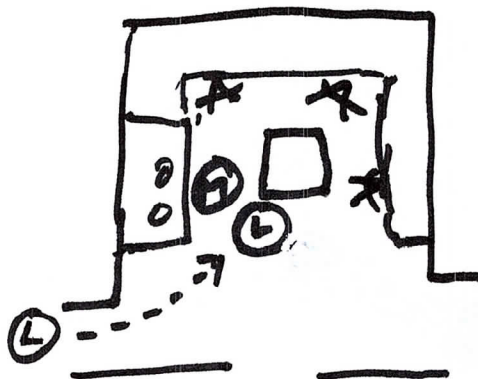
SCENE 53 – INT. LEGARSKI HOUSE - KITCHEN

Handheld two shot Legarski and Merrilee

Handheld single Merrilee

Handheld single Legarski

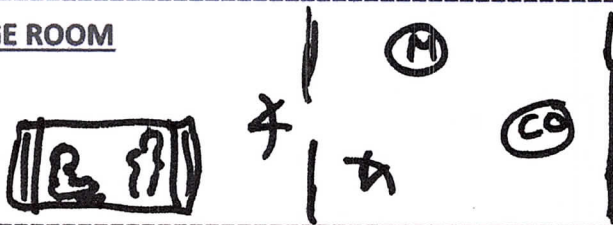
Handheld CU breakfast details



Scene 54 – INT. LEGARSKI HOUSE – STORAGE ROOM

Off angle CU Merrilee

Full two shot Merrilee and the cutout

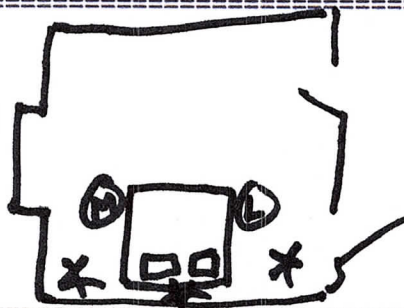


SCENE 55 – INT. LEGARSKI HOUSE - BEDROOM

Handheld Full shot Legarski and Merrilee making the bed

Handheld MS Merrilee

Handheld MS Legarski



SCENE 56 – INT. TESLA/EXT. DESOLATE HIGHWAY (END ACT FOUR)

(LED WALL IN STUDIO) Frontal CU Ronald driving and singing, parks and gets out

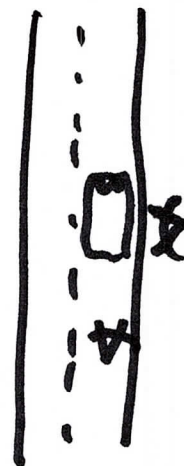
Flat profile Tesla against desolate landscape as Ronald gets out and gets Erik, puts him in the front seat and gets back in car, drives off

Full shot trunk opened and Erik pulled out



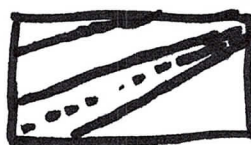
MS near passenger door of Ronald and Eric approaching, Eric gets shoved in seat and camera moves around to CU, racks to Ronald as she gets in, pan with the car as it drives down the road

Telephoto shot of the car pulling away and driving down the road



SCENE 57 – INT. MONTANA HIGHWAY (ACT FIVE IN)

Drone shot of sweeping empty highway



SCENE 59 – INT. DEWELL AND HOYT

CU TV monitor image

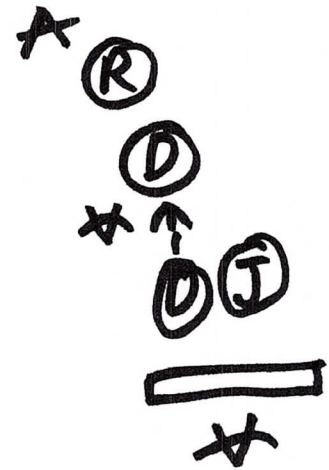
Two shot Denise and Jerrie looking at TV, Rachel in BG

Full shot Denise and Jerrie, Rachel collapses as Denise goes to her

OTS CU Rachel

OTS CU Denise with Jerrie in BG

CU Jerrie



SCENE A60 – INT. CASSIE'S TRUCK/EXT. HIGHWAY

(LED WALL IN STUDIO) Raking shot Cassie driving in FG and Jenny in passenger seat, rack to CU Cassie as she observes officer then drives on

View through front windshield of Tesla in opposite direction and officer, pan as we approach and see officer wave off, then rack to a CU of Cassie

Telephoto MS Officer waving Cassie off



SCENE B60 – EXT. MONTANA

Stock shot of chopper lifting off



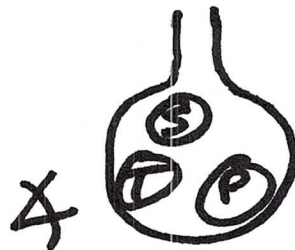
SCENE 60 – INT/EXT. MONTANA HIGHWAY PATROL CHOPPER

Two shot Tubb and Sosa

Raking shot Tubb to Sosa

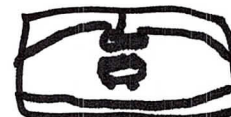
CU Tubb

CU Sosa



SCENE 60PT/61 – INT. CASSIE'S TRUCK/EXT. HIGHWAY

Telephoto POV through windshield chasing Tesla



(LED WALL IN STUDIO) Frontal CU Cassie (carry through scene 62 action)

(continued)

(LED WALL IN STUDIO) Frontal CU Jenny (carry through scene 62 action)

ECU speedometer reading 100mph

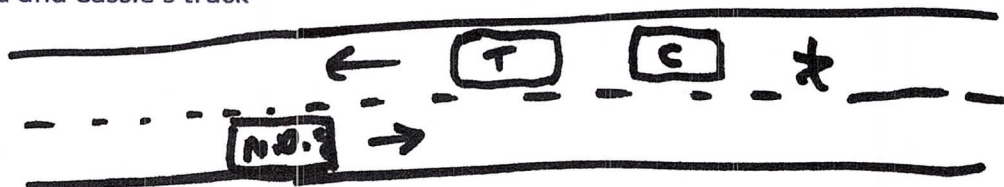


SCENE 62 – INT/EXT. MONTANA HIGHWAY PATROL CHOPPER

Drone POV over Tesla and Cassie's truck

CU Tubb

CU Sosa



POV of Cassie's truck (with stunt doubles for Cassie and Jenny) pull closer and to the side of the car



Low angle Camera chasing Tesla as Cassie's truck pulls next to it, then falls back as traffic approaches

(LED WALL IN STUDIO) Raking two shot (from passenger side) of Jenny and Cassie pulling up near Tesla

SCENE 63 – INT/EXT. MONTANA HIGHWAY PATROL CHOPPER (END ACT FIVE)

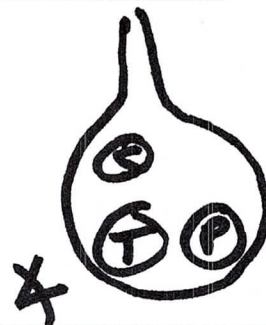
Two shot Tubb and Sosa



CU Tubb, push in for end

Raking two shot Sosa and Tubb, rack to Tubb at end

Drone POV of Cassie's truck avoiding oncoming traffic



SCENE 64 – EXT. HIGHWAY (ACT SIX IN)

Drone shot of Tesla and Cassie's truck



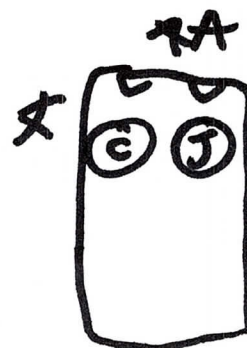
Camera car chasing the Tesla and Cassie's truck

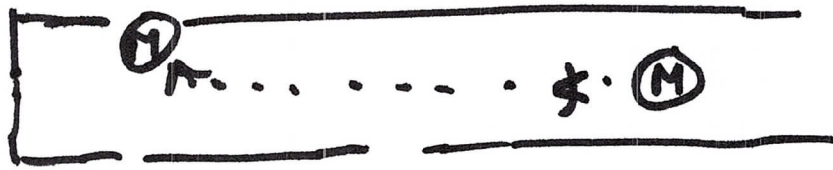
SCENE 65 – INT. CASSIE'S TRUCK

(LED WALL IN STUDIO) CU Jenny through windshield

(LED WALL IN STUDIO) Raking CU Cassie through windshield

(LED WALL IN STUDIO) Raking two shot (driver's side) Cassie and Jenny





SCENE 66 – INT. HOSPITAL – CORRIDOR

Low angle dolly shot leading Merrilee's feet



CU leading Merrilee as she walks, turns to door



SCENE 67 – INT. HOSPITAL – LEGARSKI'S ROOM

The door wipes the frame open revealing Legarski in full shot, becomes over Merrilee, slowly tracks in with her to MS Legarski

Elevated CU Legarski

Overhead high angle dutch WS of room with Legarski and Merrilee approaching

Low angle across Legarski of Merrilee approaching



Low angle CU Merrilee approaching slowly with hammer (tag hammer as she takes it out). This would serve as the dry pass for the hammer strikes as well

Slo-Mo (72fps) Blood pass with Merrilee striking off camera and blood spattering up as she sings (NEED TRIPLE SPEED RECORDING OF SONG)

Slo-mo (72fps) CU EKG machine going haywire and beeping with bloody struggle out of focus in the BG

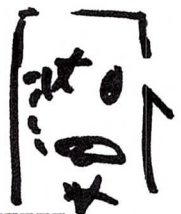


Slo-Mo (72fps) Silhouettes of Merrilee striking Legarski through hospital curtain and blood hitting the back of the curtain



Slo-Mo (72fps) following nurses running to the room and seeing the bloodbath inside

Slo-Mo (72fps) MS of nurses reacting to the bloodbath in Legarski's room

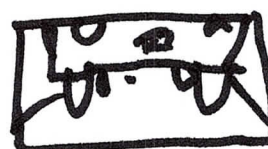


SCENE 68 – EXT. TWO-LANE HIGHWAY

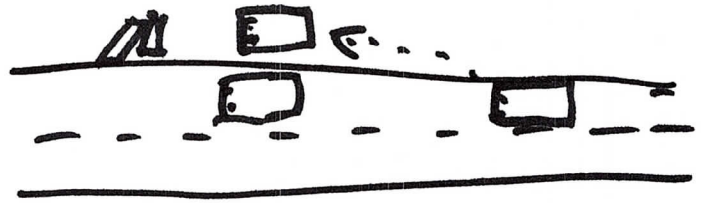
Telephoto long shot of cars



Camera on ground as Tesla, Cassie's truck and police cars zoom over it



SCENE 69/70pt – INT/EXT. CASSIE’S TRUCK



Drone shot chasing low and behind Cassie’s truck approaching side of Tesla

Drone shot POV of Cassie’s truck maneuvering to the passenger side of Tesla, then dropping back to avoid the concrete barriers



Camera mounted behind left front wheel of Cassie’s truck coming around Tesla and dropping back as the concrete barriers approach

Camera car chasing Tesla and Cassie’s truck, sees Cassie trying to get on passenger side then dropping back as they approach the concrete barriers

Two shot Tubb and Sosa in chopper

(LED WALL IN STUDIO) Frontal CU Cassie

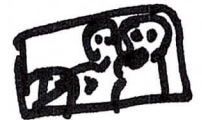
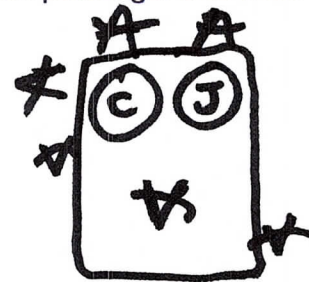
(LED WALL IN STUDIO) Frontal CU Jenny

(LED WALL IN STUDIO) Raking shot from driver’s side of Cassie and Jenny seeing Erik

POV catching up to the right side of the Tesla

POV approaching the concrete barriers on the side of the road

(LED WALL IN STUDIO) CU Erik looking at Cassie and Jenny



SCENE 69pt/70 – INT/EXT. MONTANA HIGHWAY PATROL CHOPPER

CU Sosa

CU Tubb

Two shot Sosa and Tubb

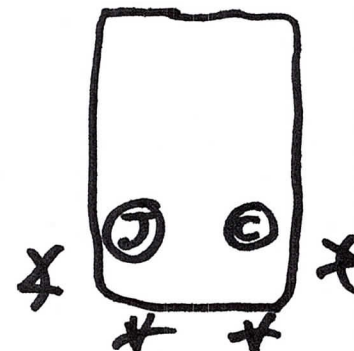
POV Cassie’s truck and Tesla below

(LED WALL IN STUDIO) Raking shot Jenny

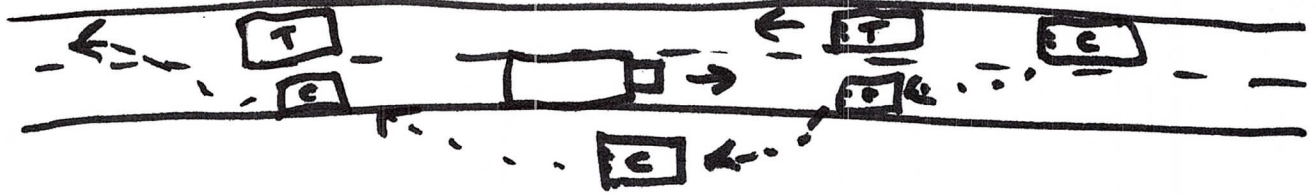
(LED WALL IN STUDIO) Off angle CU Jenny through windshield for dialogue to Cassie

(LED WALL IN STUDIO) Raking shot Cassie

(LED WALL IN STUDIO) Frontal CU Jenny



(continued)



(LED WALL IN STUDIO) Frontal CU Cassie

(LED WALL IN STUDIO) Hostess mounts CU Jenny seeing that it's Father Maynard's corpse

(LED WALL IN STUDIO) Jenny's POV pulling up alongside the Tesla and seeing Father Maynard's corpse behind the wheel and Erik terrified

Camera mounted low to front tire of Cassie's truck as she approaches the Tesla driver's side, then veers off to avoid oncoming traffic

Drone chasing Cassie's truck as semi barrels past and she cuts into the shoulder

Drone alongside Cassie's truck on wrong side of freeway seeing Tesla on other side, follow Cassie's truck as it cuts from shoulder to get next to it again

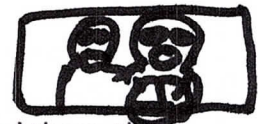
Camera mounted low to tires on Tesla's driver side as it screeches to a stop

Camera mounted low on back fender of Cassie's truck as Tesla approaches and locks on

Camera car low in front of Cassie's truck as it pulls out into oncoming traffic and next to the Tesla, ending in two shot of both cars

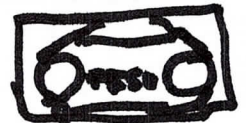
Camera car low leading Tesla as Cassie's truck barrels in front of it

Telephoto shot of cars screeching to a halt on the road



Two shot Jenny and Cassie in stopped car watching the Tesla barreling toward them, then getting out

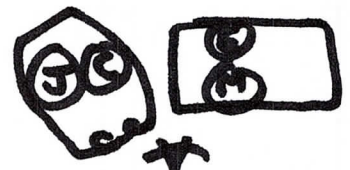
Reverse-motion shot of the front of the Tesla backing up rapidly (to be played in reverse for the stop



Reverse-motion side angle of Tesla backing away from Cassie's truck

Frontal CU Erik in the Tesla as it's screeching toward Cassie's truck

High WS of squad cars converging on the stopped vehicles with all lights on



AFTER CHASE

Handheld With Jenny and Cassie exiting truck with guns drawn, take Cassie to Erik and help him out of the car in two shot

(continued)

Tubb and Sosa approaching from their VFX chopper in the BG

CU Cassie to Erik

CU Erik to Cassie

CU Jenny

POV moving around car to see dead Father Maynard

Full shot police *converging from both sides*

Full shot scene as Tubb and Sosa arrive

MS Tubb to Erik

MS Sosa

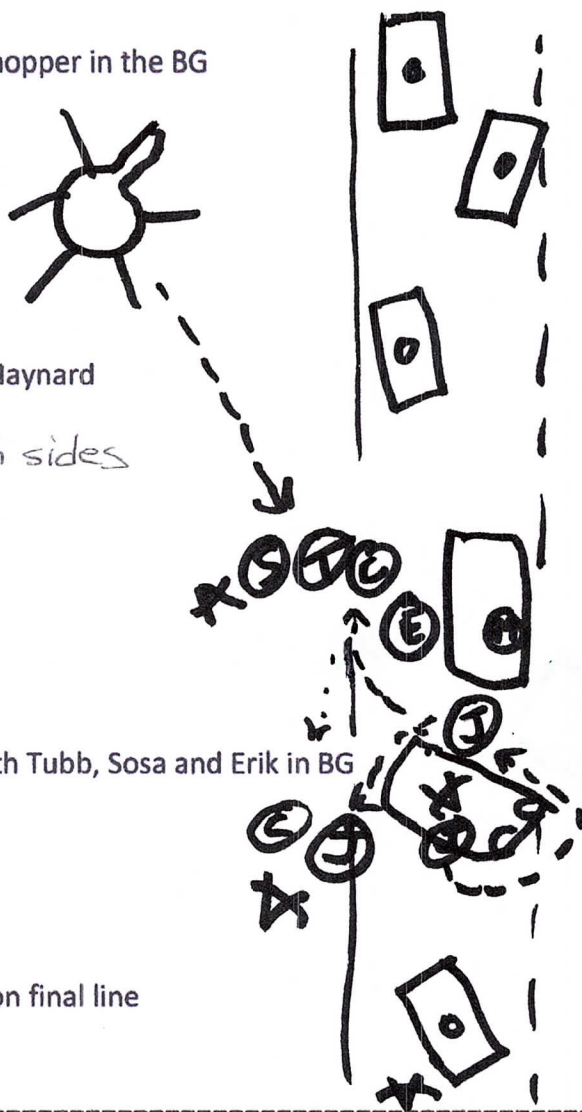
Two shot Jenny and Cassie stepping away with Tubb, Sosa and Erik in BG

CU OTS Cassie to Jenny

OTS CU Jenny to Cassie

MS Tubb to Jenny and Cassie, push in to CU on final line

Two shot Jenny and Cassie to Tubb



SCENE 72 – EXT. HOSPITAL

Tilt down from tree to hospital reveal



SCENE 73 – INT. HOSPITAL – CORRIDOR

48fps CU travelling with Merrilee's hands in handcuffs behind her back



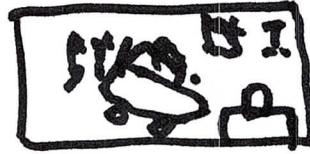
48fps CU leading Merrilee as she walks down the hallway

48fps lower angle full shot leading Merrilee and officers as they walk down the hallway

MS Merrilee and officers cross out of frame and reveal gurney with Legarski's body in the body bag



SCENE 74 – EXT. HIGHWAY



Full shot Jenny, Cassie, Tubb and Erik walking to a squad car

Drone overhead shot slowly rotating as Jenny, Cassie, Tubb and Erik walk to a squad car and police control the scene

SCENE 75 – EXT. MONTANA



Road POV of white lines illuminated by headlights, the big rig slides into frame

SCENE 76 – INT. BIG RIG (EPISODE END)

push in from oblique angle on Ronald to off angle CU of Ronald

