

## SHOT LIST FOR THICKER THAN WATER

### Scene 1.

1. Water dripping onto the surface of water. Slow motion water droplet splashes. Droplets turn red, splashing into clear water.
2. View through clear tank. Drops of red liquid fall into the water, turning in slow red swirls. TITLE: Thicker Than Water.
3. CU of hands washing at a sink. Tilt up to the shadowed face of TOMMY GRANT.
4. Reverse of Tommy, OTS looking into a cracked mirror. Tommy's reflection is cold, expressionless. Shadows cross his face hiding his eyes and upper face. He sighs and turns his back to the mirror, at the same time revealing the rest of the room behind him reflected in the mirror. The slightly out of focus form of JIMMY GRANT can be seen slumped in a chair in the background.
5. Tommy's hand turning off the water.

### Scene 1A.

1. Early morning. Dark rain clouds over the city.
2. Rain falling on buildings.
3. Rain on trees, plants.
4. Rain falling on sidewalks.
5. Rain falling on a statue outside of a church.
6. Rain in the gutter, slowing, stopping.

### Scene 2.

1. Water dripping from a drainpipe.
2. Wet pavement. Water trickling down a drain. The camera tracks along a rivulet of water until it turns to blood, then to the wet tangles hair of a girl. It flows her hair to a CU of the pale, blue-lipped face of LILY, her eyes still open. **CAMERA A.**
3. Lily's POV looking up at two expressionless COPS who are looking down at her. **CAMERA C.**
4. CU of Lily. **CAMERA B.**
5. CU of CURTIS. **CAMERA C.**
6. CU of SEDGIE. **CAMERA C.**
7. CU of MEANS **CAMERA C.**
8. ECU of Lily. **CAMERA B.**
9. Three-shot of Curtis, Sedgie and Means, Lily's POV. A POLICE PHOTOGRAPHER squeezes in between them and snaps a photp, the strobe making the scene go white. **CAMERA C.**
10. Fade in from white to a puddle on the pavement. A car's tire pulls up and is reflected in the puddle. The car door opens and a leg in slacks and expensive shoes steps out. The door closes. The feet walk, splashing the puddle and

- disturbing the reflection. Camera pans with the feet then rises and tracks behind Tommy as he walks to the crime scene. The camera stops allowing Tommy to walk forward to the group and form a MS four shot with Curtis, Sedgie and Means. **CAMERA D.**
11. OTS MCU over Sedgie' shoulder – 4 shot with Sedgie, Curtis, Tommy and Means - also covering when Tommy crosses behind Curtis to crouch at Lily's body, and when he exits. From when Tommy arrives at the group through the end. **CAMERA E.**
  12. Camera extremely low (cheat Lily up on a platform) Lily's face in CU in foreground. Tommy MCU middle ground, crouching behind her. Cops standing in background. Also covers from before when Tommy crosses to crouch. From when Tommy arrives at group through end when Photographer crosses back in and Tommy walks to car. **CAMERA F.**
  13. Camera low. OTS of Tommy or RA (Right Angle) of Tommy when he is crouching. Also, low angle of group. Photographer leaning against car in background., Photographer crossing path. **CAMERA G.**
  14. Camera Tommy's level. Camera rises with Tommy when he stands and leaves from crouch. Camera tracks with Tommy back to car. Camera pans to follow Tommy as he opens door to his car. framing him in a MCU as he pauses to look around before entering his car, then jibbing down with him as he sits down and closes door. **CAMERA DI.**

#### Scene 2A.

1. Transition shot
2. Transition shot
3. Transition shot.

#### Scene 3.

1. Establishing shot – Mojo's Café. Edward Hopper-esque. Tommy walks to door. **CAMERA J.**
2. ECU of steam from cappuccino machine. **CAMERA A.**
3. Skateboard Dolly. CU on COFFEE GIRL. Track back along counter as Coffee Girl brings cup of coffee from machine and places it on counter. Hold on CU of coffee cup. Bodyguard's hands come into frame and pick up coffee cup. Camera continues to track to end of counter, panning to follow Bodyguard as he brings the cup to GARZA's table. **CAMERA B.**
4. WS (Wide Shot) from behind counter – Coffee Girl in foreground, front door in background. (Tommy is seen through windows walking to door). He enters and Pauses at door. Scene continues through to end. **CAMERA C.**
5. MS – Camera Table Level - Symmetrical two-shot of table with Garza and Tommy. Empty table in foreground, Tommy and Garza in middle ground, Coffee Girl in background. Beginning of scene through end of scene. **CAMERA D.**
6. Table Level "OTS" shot from behind Garza of Tommy. Bodyguard in background leaning against counter. From beginning through end of scene. **CAMERA E.**

7. Table Level “OTS” shot from behind Tommy of Garza. Set object in background for composition. From beginning through end of scene. **CAMERA F.**
8. CU of Garza. From beginning through end of scene. **CAMERA G.**
9. CU of Tommy. Bodyguard in background. From beginning of scene through end of scene.
10. CU of Coffee Girl. From near beginning through end of scene.

#### Scene 4.

1. WS, Low Angle of JIMMY coming out of warehouse room door, then exiting frame. Camera low.
2. Camera low on stairs. Jimmy descends stairs toward camera.
3. OS (Overhead Shot). Jimmy rounds a corner going down stairs. Tommy comes out of door on landing and grabs Jimmy. Through to the end of scene, as Tommy drags Jimmy back up the stairs.
4. OTS CU of Jimmy from behind Tommy’s shoulder as Tommy throws Jimmy against the wall. Through to the end of the scene.
5. MS. Low on stairs, though railing. Tommy comes out of door and grabs Jimmy. Through to the end of scene as Tommy drags Jimmy back up the stairs.
6. WS, Low Angle of Tommy dragging Jimmy into the warehouse room. Push in as door closes with a bang.

#### Scene 4a.

1. Water drops fall into puddle, extreme slow motion.
2. Photoflash freeze frame of water droplet splash.
3. Photoflash freeze frame of Jimmy being hit.

#### Scene 5.

1. CU of water dripping into a puddle. Camera Ground Level. Track over to sink with Tommy’s feet, jibbing up to level of sink. Camera stops on a glass of water. Tommy’s hand enters frame, picks up glass. Tilt up with glass as Tommy drinks, then back down again as he puts the glass down. Tommy turns, revealing Jimmy tied to a chair in the background. Tommy walks toward Jimmy. **CAMERA A.**
2. At level of sink. Glass in foreground. From beginning through end of scene. **CAMERA B.**
3. MS frontal of Jimmy at Jimmy’s level. From beginning through end of scene. Close push in to CU of Jimmy on “It’s everything/ I’m your salvation.” Slow push back out to MS on “She was the only thing ever believed in me...” through “I do what I’m paid to do.” **CAMERA C.**
4. CU of Jimmy frontal on sticks. From beginning through end of scene. **CAMERA D.**
5. ELS (Extreme Low Shot) Camera on ground, Jimmy’s legs in foreground. From beginning through end of scene. **CAMERA E.**

6. ELS. Same as shot #5, but start at “Yes I am, and a damned good one....” And jib up above Jimmy’s shoulder as Tommy walks to him, then tilt down to the photograph in Jimmy’s lap. Through “Believe what you want....” **CAMERA EI.**
7. Reverse of CAMERA B Master. Looking through obstructions at the back of Jimmy’s chair, sink in the background. From beginning through end of scene. **CAMERA F.**
8. MS of Jimmy at Jimmy’s level, Rt Frontal oblique angle. Tommy in background when he walks to lean against pillar. From beginning through end of scene. **CAMERA G.**
9. MS of Jimmy at Jimmy’s level, Rt. Frontal oblique angle. Same starting position as CAMERA G, but on tracks. Starting from “Its everything. I’m your salvation.” Pan with Tommy back to sink when he walks on “Yeah, but I’m going to help you all the same...” Slow push in on Tommy from “you can’t blame me...” to “I always get my man. And my woman...” to when Tommy walks out of frame. **CAMERA H.**
10. CU of Tommy at sink. Beginning of scene when Tommy is at sink, and middle of scene when Tommy is at sink again. **CAMERA I.**
11. CU of Tommy when Tommy is at pillar. **CAMERA J.**
12. OS. Pipes in foreground, Jimmy in middle ground. From when Tommy climbs up to get bag, to when Tommy shoots Jimmy. **CAMERA K.**
13. ELS. By sink looking back towards Jimmy. Tommy sets bag on the floor as he’s washing his hands. Bag in the foreground. He picks up the bag and walks out of the door. Dripping water in foreground. **CAMERA L.**

#### Scene 6.

1. Tommy walks toward camera on a city street. Camera pans as he turns into a doorway and opens the door to a house. He enters and closes the door.

#### Scene 7.

1. Camera starts behind wall, then tracks to reveal Tommy entering front door. Camera pans to follow Tommy until it stops in a RA Master of Tommy standing at table with bay windows in symmetry. **CAMERA A.**
2. RA Master of Tommy standing at table, bay windows in symmetry. **CAMERA B.**
3. MCU or CU. Slow dolly from the back of Tommy to the front as he talks on the telephone. Ending move on “Yeah, but we’re through, right?” **CAMERA C.**
4. CU of Tommy. **CAMERA D.**

#### Scene 8.

1. Tommy at a RA in foreground, Lily in background coming out of screen door. Tommy walks over to her after she drops her keys. **CAMERA A.**
2. MS ELS Looking up at Tommy as he walks toward Lily. Train passes in the background. Track across Tommy’s approach as he passes, crossing the line. **CAMERA AI.**

3. CU on Lily's hands as she reaches for keys. Tommy's hand reaches for keys and their hands touch. Tilt up to see their faces. They then stand up out of frame.
4. MCU Tommy and Lily stand up into frame. To when Lily walks away on "Don't Don't say that, Tom..." **CAMERA C.**
5. OTS CU of Lily from behind Tommy's left shoulder. Crosses the line to be behind Tommy's Rt shoulder on "Look, just leave us alone..." ending move on "I don't know. Far away from here..." **CAMERA D.**
6. OTS MCU of Lily. Starting from "I don't know. Far away from here..." Close push to CU on "You okay?..." Ending move on "I miss you." **CAMERA E.**
7. OTS CU of Lily.(**CAMERA F**) Starting from "I don't know. Far away from here..." Begin tracking (**CAMERA I**) on Lily's line "Don't. Don't say that Tom..." Continue tracking in a RA Two-shot of Lily and Tommy to Camera Position J (**CAMERA J**) where it becomes an OTS CU of Tommy on Lily's line "What if I do? What's it to you?" Hold on Tommy as Lily exits frame on "I have to go." Tommy crosses to take Lily's place in a RA CU. Camera tracks in front of Tommy to Camera Position K (**CAMERA K**) as Tommy raises the gun, so that the gun barrel is in CU and we are looking down Tommy's arm to his face.
8. OTS MCU of Tommy from behind screen door. Starting from "I don't know. Far away from here..." Close push to CU on "You okay?..." ending move on "I miss you." Hold until Tommy and Lily exit frame. **CAMERA G.**
9. OTS CU of Tommy starting from "I don't know..." to when Tommy and Lily exit the frame. **CAMERA H.**
10. OTS CU of Lily over Tommy's Lt Shoulder (**CAMERA L**). Starting from when Lily and Tommy step into frame on "What if I do?..." Track behind Tommy to Camera Position M (**CAMERA M**) when Lily exits the frame and Tommy crosses to stand in her position. To end.
11. MCU RA two-shot of Tommy and Lily from when they walk into position on "What if I do?..." To end. **CAMERA N.**
12. MCU from when Tommy crosses to stand in Lily's position – to capture train passing in the background. **CAMERA NI.**