

Shot list and conceptual notes for Descent

Start out steady and dare to be boring. Lock offs, easy compositions. Gentle feel, but fairly quick pace. Lull the audience into comfort. Do not solicit suspicion until we see the blood. Follow Andrea's light-hearted determination to get to Vanessa. Maybe all moving? Start with energy? Have to be dolly. Rigid. 1-Axis only.

Scene 1 – EXT. APARTMENT BUILDING – NIGHT

1. Wide Establishing
2. Med close on Andrea (follow her through all action – moving)
3. Close on Andrea (from listening to intercom to end of scene)
4. Close on Older Gentleman

Scene 2 – INT. APARTMENT BUILDING – NIGHT

1. Wide shot that becomes Med Close as she approaches – tracking with her
2. Insert of turning door knob
3. Med Close on Andrea at door

Blood knocks everything off kilter. Push compositions – tight – 1/2 faces – short side. Editing style becomes jarring. Play with speed. Perception of time and space. Ramps? Flash frames? Loose handheld – long lenses. World closes in on her – claustrophobic.

The single moment where the Killer sees the purse is much more smooth – Steadicam? Smooth handheld – energy, but he's much more in control than she is.

Maybe in her close-ups just a small amount of vibration/shake to frame? Get inside her fear.

Keep slightly high on Andrea – above eyeline most of the time. Classic vulnerability, but subtle.

Scene 3 – INT. VANESSA'S APARTMENT – NIGHT

1. Med close – start leading than move to follow...
2. Extreme Close on Andrea in doorway
3. Andrea's POV of the full scene
4. Insert – Close on bloody Vanessa
5. Another Insert – Close on Blood gore
6. Another Insert – Close on Blood gore
7. Medium Close on Vanessa in door
8. Close on Vanessa in door
9. Wide of man moving in room – Vanessa turning to hide

Scene 4 – INT. APARTMENT CLOSET – NIGHT

1. Close on Andrea in closet
2. Extreme Close on Andrea in closet
3. Andrea's POV from closet

4. Insert – her hand on the door – slowly opening it

Scene 5 – INT. VANESSA’S APARTMENT – CONTINUOUS

1. Med shot on Killer as he walks toward ringing phone
2. Close shot on Killer as he walks toward ringing phone
3. Insert – Andrea’s Purse

Scene 6 – INT. APARTMENT CLOSET – CONTINUOUS

1. Close on Andrea as she collapses – slow pull back and up away from her.

In office, begin to play with tone. FOREGROUND ELEMENTS! Long lenses? Maybe medium here. Shadows. Lots of things in our way. Dolly movement – always slow crawl. Smooth handheld.

Add in some wide shots slightly moving from Misc. POV – push in on Andrea from POV (a la Arachnophobia)

Scene 7 – EXT. OFFICE BUILDING – NIGHT

1. Wide establishing

Scene 8 – INT. ANDREA’S OFFICE - NIGHT

1. Slow moving medium across desk – reveal her.
2. Slow moving close up
3. Insert on watch

Remember foreground elements.

Scene 9 – INT. OFFICE – NIGHT

1. Moving wide
2. Leading her – medium close
3. Insert on the door clicking closed
4. Push in from behind (arachnophobia)
5. medium close – following her

Scene 10 - INT. OFFICE (FLASHBACK) – DAY

1. POV – moving

Scene 11 – INT. OFFICE – NIGHT

1. Close on Andrea, leading her
2. Close on Anrea, following her

Scene 12 – INT. OFFICE (FLASHBACK) – DAY

1. POV – Moving away
2. Closer POV – Moving away

Scene 13 – HALLWAY – NIGHT

1. Close on Andrea, following her
2. Med wide of Andrea at Elevator

Use camera to reflect her piece of mind. Calm in elevator = sticks. Nervous (Brad arm through door) = Handheld. Frantic (Killer) = handheld with longer lenses. When she sees/hears Killer – play with time again.

Scene 14 – INT. ELEVATOR – NIGHT

1. Med wide
2. Insert on button
3. Full shot – will be two-shot of Brad and Andrea and then three-shot – full scene
4. Medium close on Andrea
5. Close on Andrea
6. Andrea's POV – empty floor through open doors
7. Insert on button
8. Insert – Brad's hand stopping the doors
9. Close on Brad – Andrea's POV
10. Medium close on Brad
11. Close on Brad
12. Andrea's POV of Killer coming into elevator – opens to floor
13. Andrea's POV – Closer on Killer
14. Medium close of Killer
15. ECU – Push in on Andrea
16. Close on Killer
17. High wide shot
18. Close on Andrea (bias to Killer)
19. Close on Killer (bias to Andrea)
20. Insert on call box – no phone
21. Insert on Killer's hand on Andrea's shoulder

EYELINES! When Killer is looking @ Andrea in close shot – eyeline is RIGHT AT LENS. She has a hard time looking at him/us – so she's not often in his eyes.

This is where we start to get a little more stylized. More funky. Bizarre angles? Compositions. All handheld? Long lenses?

Killer shots should be slightly closer than Andrea's shots. Always 1 step bigger, more powerful, more in our face than she.

Scene 15 – INT. VANESSA'S APARTMENT (FLASHBACK) – NIGHT

1. Medium close on Vanessa's dead body

Scene 16 – INT. ELEVATOR – NIGHT

1. Close on Andrea (neutral)
2. Close on Andrea (bias to Killer)
3. Med close on Killer (bias to Andrea)

4. Close on Killer (bias to Andrea) (short side)

Scene 17 – INT. VANESSA’S APARTMENT (FLASHBACK) – NIGHT

1. Close on Vanessa’s Dead body
2. ECU on Vanessa’s dead body

This dialogue – especially Killer’s eyeline straight down the lens.

Scene 18 – INT. ELEVATOR – NIGHT

1. OTS Killer to Andrea
2. OTS Andrea to Killer
3. Medium on Killer (bias to Andrea)
4. Medium on Andrea (bias to Killer)
5. Close on Andrea
6. **Andrea’s POV – Roof – no escape hatch.**
7. ECU on Andrea
8. Insert – Andrea’s hand going for her purse
9. High wide – Killer starts to whistle (from Andrea’s side)
10. Insert – pen in her hand
11. Close on Killer – becomes slow move
12. Close on Andrea – match move
13. Insert – fingers gripping pen
14. Insert – Andrea groping in her purse for phone
15. Insert - Killer grabbing pen
16. Insert – Andrea grabbing pen from floor
17. Insert - Killer drops pen to floor
18. ECU Killer
19. Insert – Andrea stabs Killer in neck
20. Medium wide high
21. wide high
22. higher wide

The close on Andrea here is handheld – almost like a Security Guard POV – needs to dip to see man in elevator as she steps back past him.

Scene 19 – INT. OFFICE LOBBY – NIGHT

1. Medium wide
2. Close on Andrea – handheld
3. OTS POV Andrea
4. Close on Security Guard
5. Medium close on business man
6. Close on business man
7. Insert – dead new man on elevator floor

Scene 20 – INT. ELEVATOR (FLASHBACK) – NIGHT

1. Close POV – (MATCH SHOT)

Scene 21 – INT. ELEVATOR (FLASHBACK) – NIGHT

1. Medium new man (bias to Andrea) (MATCH SHOT)

Scene 22 – INT. ELEVATOR (FLASHBACK) – NIGHT

1. Medium wide, high (MATCH SHOT)

Scene 23 – INT. OFFICE LOBBY – NIGHT

1. Close on Andrea
2. Close on Security Guard
3. Close on Business man
4. Wide pull back
5. Close on guy in elevator

105 Total shots

Average 30 per day (3.5 days)