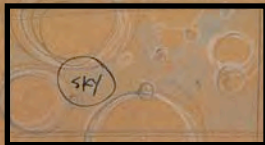
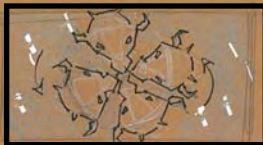


1A



ANGLE ON SKY: OUT OF FOCUS
SNOWFLAKES

1B



BISON SNOWFLAKE COMES INTO
FOCUS

1C



WE FOLLOW IT AS IT DESCENDS

LONG AGO, BEFORE BERINGIA EVER HAD A NAME...

1D



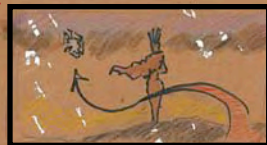
GLIDES OVER TUNDRA

1E



COMING TO AMERICA 25000 YEARS AGO
FIND A SMALL HUNTER-GATHERER
TRIBE

1F



FIND A SOLITARY FIGURE

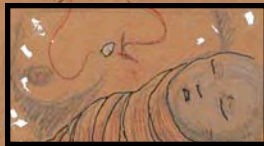
1G



COME AROUND TO REVEAL ATSULA.
SNOWFLAKE CIRCLES AROUND HER

BEFORE GENETIC HAPLOGROUPS, SEDIMENTARY CORE
SAMPLES AND THE LAST GLACIAL MAXIMUM ROLLED OF
THE FIRST ACADEMIC'S TONGUE ...

1H



IN HER ARMS A DEAD CHILD.
SNOWFLAKE FLOATS PAST

BEFORE MEN AND WOMEN HAD A NAME FOR GRIEF...

1I



FOLLOW SNOWFLAKE UP TO
ATSULA'S FACE

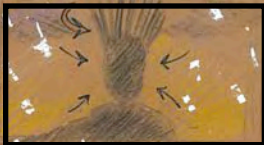
1J



PUSH IN CLOSE AS SNOWFLAKE
LANDS ON HER CHEEK AND MELTS

APUTI

1K



SHE TURNS AND WALKS AWAY

2A



ANGLE ON HANDS DIGGING HOLE IN
FROZEN EARTH

2B



RISE TO REVEAL THE TRIBE.
GUSWEI ON THE LEFT, YANLI ON THE
RIGHT

2C



THEY TURN TO ATSULA

THEY HAD A NAME FOR LOVE.

3



ATSULA PLACES THE DEAD CHILD IN
THE GROUND

4A



ATSULA GRIEVING

NAGUSNAGIT.

4B



SHE LOOKS UP

5



REVERSE- ATSULA WATCHING AS
SOMETHING COMES OVER THE RISE

6



PUSH IN TO ATSULA REACTING TO THE
SIGHT OF...

AND THEY HAD A NAME FOR THEIR GOD

7



HERD OF WOOLLY MAMMOTHS
CREST THE HILL

8



ATSULA IS COMFORTED

NUNNYUNNINI.

9



CLOSE ON WOOLLY MAMMOTH HEAD

HISTORIANS ARE THOUGHT OF BY THE REST OF THE WORLD AS WORKING ON EMPIRICAL EVIDENCE BUT THEY ARE FACT CRABBERS REALLY.

10



REVEAL IT IS A CARVED TOTEM
CARRIED BY THE CHILDREN

11



WIDER TO SEE THE WHOLE TRIBE.
ATSULA LEADS

12



TRACK: THE CHILDREN CARRYING NUNNY

IN THE ABSENCE OF THE WRITTEN WORD, THERE IS LITTLE DISTINCTION BETWEEN MEMORY AND HISTORY. SO, I'M AFRAID I CANNOT TELL YOU MUCH ABOUT THE GREAT NUNNYUNNINI...

13A



TRACK: ATSULA LEADS THE MEN

13B



...RAISES A HAND TO STOP

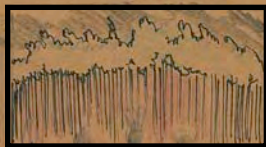
14A



REVERSE ANGLE

...SAVE THAT IT WAS HE WHO GUIDED THE FIRST HOLY
WOMAN THROUGH THE HIGH MOUNTAINS INTO THE EVER
RISING SUN

14B



RISE TO REVEAL FOREST

15A



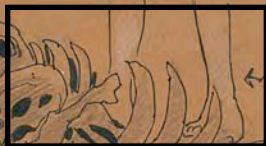
TRACK LEFT FROM CHILDREN...

15B



--PAST THE MEN WHO STEP
FORWARD--

15C



LANDING ON ATSLA'S FEET AS
THEY COME TO A PILE OF BONES

15D



SHE KNEELS DOWN

15E



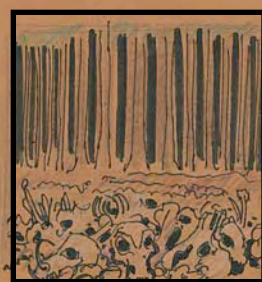
RISE AS SHE PICKS UP A CLOD
OF DIRT

15F



PUSH IN AS SHE LOOKS TO THE
FOREST

16



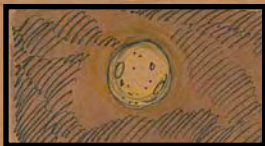
RISE FROM CARPET OF BONES TO
THE TREES...

17



PUSH IN TO TREES AS A SOMETHING
BELLOWS!

20



FULL MOON

18



THE OTHERS REACT FEARFULLY

19



ATSULA STANDS

21A



MOON BECOMES NUNNY'S HEAD

21B



TILT DOWN TO REVEAL ATSULA
CHANTING

21C



PULL BACK TO REVEAL CHILDREN
WATCHING

22



CHILDREN REACT TO ATSULA'S
CHANTING

23A



ATSULA THROWS DRIED LICHEN
ONTO THE FIRE

23B



FIRE FLARES

24A



CHILDREN FRIGHTENED

24B



...DUCK OUT OF SIGHT

25A



LOW ANGLE ON NUNNY

25B



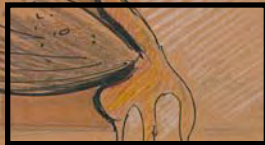
ATSULA RAISES ABALONE SHELL IN
FIRE

26



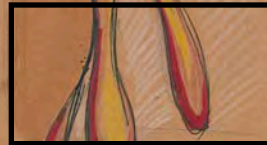
DRINKS FROM IT

27



ECU AS SHE DRINKS. LIQUID DRIPS
DOWN HER CHIN

28A



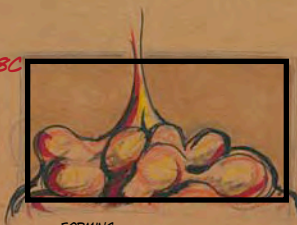
ECU ON THE LIQUID

28B



LIQUID POOLS...

28C



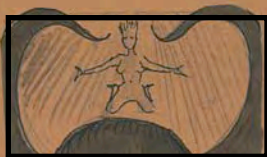
...FORMING...

28D



...SLEEPING MEN AND CHILDREN.
TILT UP TO ATSLA WRITHING NAKED

29



OVER NUNNY TO ATSLA WRITHING

30



CLOSE ON NUNNY WATCHING

31



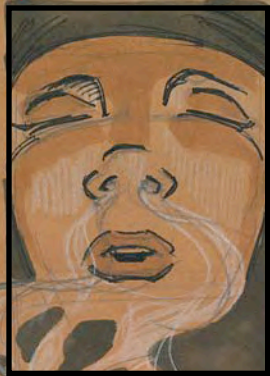
ECU NUNNY'S EYE. ATSLA
REFLECTED WITHIN

32



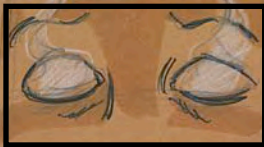
TRACK RIGHT AS WISP OF SMOKE
ESCAPES FROM NUNNY'S TRUNK

33A



FOLLOW WHISP OF SMOKE AS IT
ENTERS ATSULA'S NOSTRILS

33B



CONTINUE TO RISE TO ATSULA'S EYES
AS THEY OPEN AND SMOKE COMES
OUT

33C



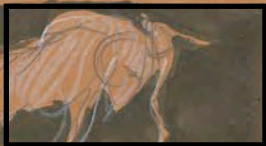
FOLLOW THE SMOKE AS IT RISES
ABOVE HER HEAD

33D



SMOKE FORMS BISON AND ATSULA

33E



SHE IS GORED ...

33F



...AND THE SMOKE DISSIPATES

34A



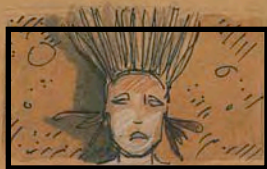
WIDE ON NUNNY AND ATSULA

34B



SHE COLLAPSES...

35

HIGH ANGLE ON ATSULA
UNCONSCIOUS. DISSOLVE TO...

36

ATSULA'S HEADDRESS BECOMES
THE TREES IN THE FOREST. THE
TRIBE APPROACH

37

ANGLE FROM WITHIN FOREST. MISTY.
LEAVES FALL FROM ABOVE. TRACK
LATERALLY THROUGH TREES AS ATSULA
ENTERS.

38

...TREES FORM TRANSITION
BETWEEN SHOTS......AS WE GO FROM ATSULA
BECKONING TO THE OTHERS...

39

...TO GUSWEI AND YANLI ENTERING,
FOLLOWED BY THE CHILDREN WITH
NANNY.

40

WIDE PROFILE ANGLE OF THE TRIBE
WALKING THROUGH THE FOREST

41

REVEAL SOMETHING IS WATCHING
THEM THROUGH THE TREES.

42A



CONTINUE TRACKING RIGHT... END ON
ATSULA IN CU. SHE COMES TO A
STOP... SENSES SOMETHING.

42B



SHE TURNS TO SEE A SHAPE STANDING IN
THE MIST.

43



ATSULA STEPS BACK

44A



THE SHAPE MOVES TOWARDS HER

44B



REVEALING ITSELF TO BE A GIANT BISON GOD
MADE OF SNOW, ICE AND GLACIAL DETRITUS

45A



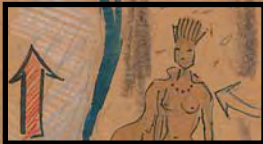
GUSWEI AND YANU SUPPLICATE
THEMSELVES BEFORE IT.

45B



ATSULA FORCES THEM BACK ONTO
THEIR FEET

45C



RISE AS ATSULA APPROACHES THE
BISON GOD

46A



WIDE PROFILE ANGLE: ATSULA STANDS
BEFORE THE BISON PREPARED TO MAKE HER
SACRIFICE.

46B



BISON SLOWLY LOWERS ITS HEAD

IT WAS FROM HER HEART THAT NUNNYNUNNI FIRST
SPRINGS...

47A



THE BISON'S HORN MOVES
TOWARDS ATSULA

47B



...GORGES HER
BREAST

48



...AND ENTERS HER HEART

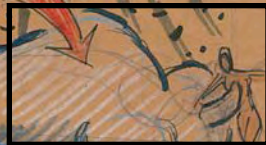
SO, IT WAS FROM HER HEART THE ICE GOD DEMANDED
IN TRIBUTE

49A



LOW ANGLE THE BISON LIFTS
ATSULA

49B



...AND CARRIES HER AWAY

50



YANU SHIELDS THE CHILDREN'S
EYES

51



ANGLE OVER ATSULA, TRACKING WITH HER AS SHE
IS CARRIED AWAY. HER TRIBE GROWS SMALL IN
THE DISTANCE.

52



ANGLE OVER NUNNY,
WATCHING ATSULA AND THE
BISON DISAPPEAR INTO THE
FOREST

53



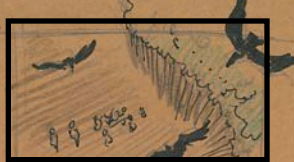
PULL BACK FROM THE HORRIFIED
TRIBE. LEAVES FALL IN FG

54A



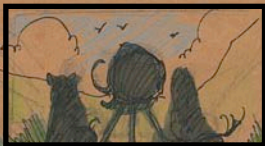
LEAVES TURN INTO RAVENS

54B



DISSOLVE IN BACKGROUND: HIGH
ANGLE OF THE TRIBE LEAVING THE
FOREST.

55



ANGLE BEHIND THE TRIBE: REVEAL
THEY HAVE ENTERED A LUSH VALLEY

56



THEY REACT....

57A



THEIR POV OF TALL GRASS

57B



HUNTING PARTY OF RAVEN CLAN WOMEN
RISE FROM THE GRASS

57C



ELDER STEPS FORWARD

58



BUT THERE WERE PEOPLE IN THE NEW LANDS....

ELDER APPROACHES

59A



ELDER TRIES TO INSERT FEATHER IN
GUSWEI'S HAIR

...WHO HAD GODS OF THEIR OWN.

59B



HE SLAPS HER HAND AWAY

60A



ELDER DEPARTS

60B



GUSWEI IS PERFORATED WITH SPEARS

60C



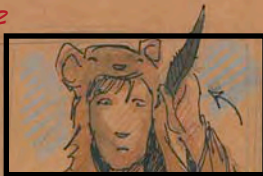
DROPS OFF SCREEN, LEAVING TERRIFIED
YANLI

61



YANLI REACHES FOR THE FEATHER FROM
BLOOD SPLATTERED GRASS

62



PLACES THE FEATHER IN HIS HAIR

63A



REVERSE CHILDREN DROP NANNY...

63B



...AND FOLLOW YANLI TO JOIN THE OTHER
TRIBE

G4A



ANGLE ON NUNNY ABANDONED IN THE GRASS

G4B



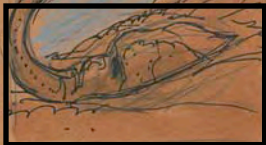
IN TIME LAPSE OVER THE COURSE OF THOUSANDS OF YEARS WE WATCH AS THE LOST GOD IS ENSULFED BY ROOTS....

G4C



...SILT...

G4D



...HARDENED BY SANDSTONE...

G4E



... AND ERODED INTO ...

G4F



...NOTHING.

AND THE GREAT NUNNYNUNNI NEVER LITTERED A WORD TO MANKIND AGAIN.

AMERICAN GODS 106 SC 600

* NOTE = THK SC TO BE shot @ TIGHT EYELINES! PG ①

① A



BACK OF SHABOW'S HEAD.

B



...Zoom up



...TO FIND LAURA

1D



② A



Past IN to S REACTING

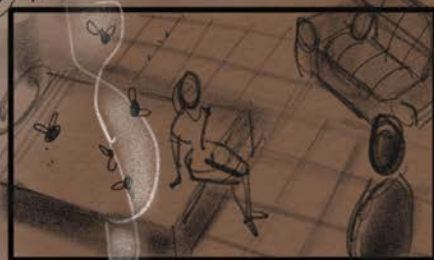


Hi puppy.

Hi CAROL

AMERICAN GODS 106 SE 6001

③ A



OVER FULSTUP TO L of S

B



BOOM DOWN & PUSH IN AS S TAKES A SEAT.

④



S PICKS UP PILLOW

I SUPPOSE YOU'RE WONDERING WHAT I'M DOING HERE? (5) WHAT ARE YOU DOING HERE? → THIS IS TRUE. KSH. (6)

4B



TOSSES IT.



HITS L



W S.

BONK

JUST SEEING IF YOU'RE REAL.

AMERICAN GODS 106 SC 600

⑦



L TOSSES IT BACK

⑧



S CATCHES PILLOW

⑨



L PATS GOD.

⑩

I'M REM



MATCHING SIZE S.

⑪



CU L

⑫

COME SIT BY ME?



CU S

MUM-MUM... WE HAVE SOME
UNRESOLVED ISSUES TO DISCUSS.

LIKE ME BEING DEAD?

LIKE HOW YOU DIED.
YOU AND ROBBIE.

AMERICAN GODS 106 & 600

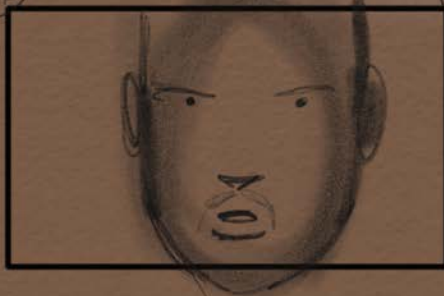
P6 ④

⑬



Ecn L

⑭



Ecn S

⑮



low 3/4 L

ALL DIRTY UNTIL

⑯



low 3/4 S

⑰



DIRTY PUSH IN
TO L

⑱



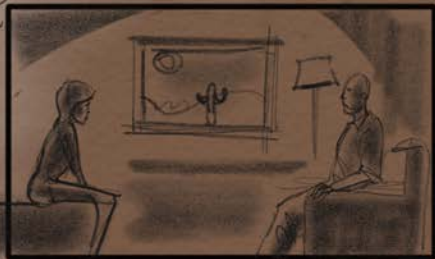
DIRTY PUSH IN
TO S.

WE WERE SETTING UP
YOUR WELCOME HOME SURPRISE PARTY / THEN I WAS
IN A BOX

AMERICAN GODS 106 SC 600-610

pg ①

19 A



50/50

B



PULL BACK AS S GETS UP + TAKES KEY.

20



PULL IN TO L

SC 210

PUPPY... GET ME A CIGARETTE → MIGHT CALM YOURS TOO.

21



LANZA VISION: S BY THE DOOR

22



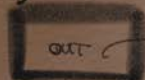
CONT. PULL IN TO L PENSIVE.

① A



EXT. DOOR S TAKES A MOMENT...

B



EXTS.

* 22



POSSIBLE 2ND IR SHOT MEN S: LOOKS BACK TO L BEFORE DEPARTING

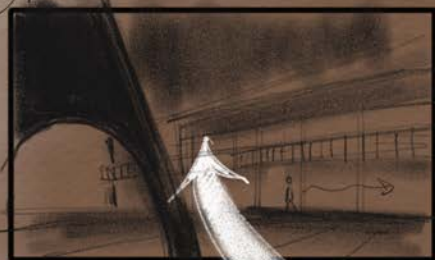
SOUND OF DOOR SHUTTING

*(LOCATION)

AMERICAN GODS 106 SC 600 - 611

PG ②

② A



S WALKS TO OFFICE
CRANE UP

B



...PAST SIGN

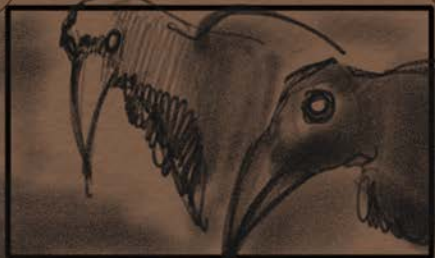
C



...TO FIND L & M
PERCHED ON
STAR

SC 211

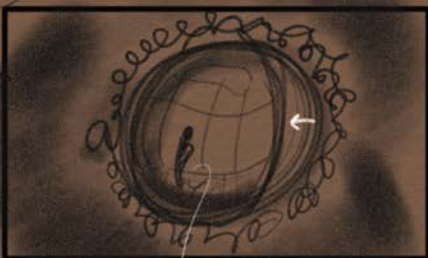
②



REVERSE:

-2 SHOT OF THE
RAVENS WATCHING
SHADOW.

③



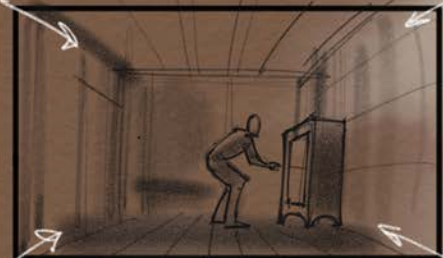
SHADOW

EEN RAVEN EYE
SHADOW REFLECTED

*

NEED PLATE FOR
REFLECTION!

①



S BY CIGARETTE
MACHINE
SLOW PUSH IN

AMERICAN GODS 106 SC 600 - 611

PG ③

② A



S REFLECTED IN GLASS
OF CIG MACHINE

B



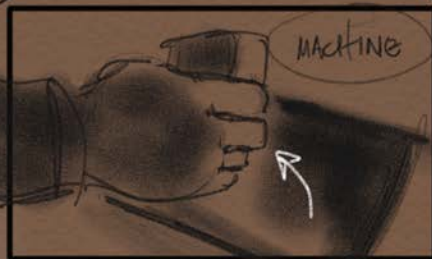
RACK TO CIG PACK

③



SUMMER'S SHOT:
INSIDE MACHINE.
CIG PACK FALLS thru
SPACE...

④



... AND LANDS IN
THE CATCH-WEIR
OF MACHINE.

S PICKS IT UP

⑤



S FEELING THE
SUMMER NATURE
OF THE MOMENT

⑥ A



ANGLE FROM WITHIN OFFICE
PULL OUT TO REVEAL
CLERK. S STUMBLES

AMERICAN GODS 106 & 600 - 611

16 (4)

6 B



S TURNS TO CLERK

7



ANGLE ON CLERK READING BOOK

8



OTS CLERK - S STEPS FORWARD

EXCUSE ME. DO YOU HAVE ANY MATCHES?

WHAT ROOM YOU IN?

FIFTY-FIVE

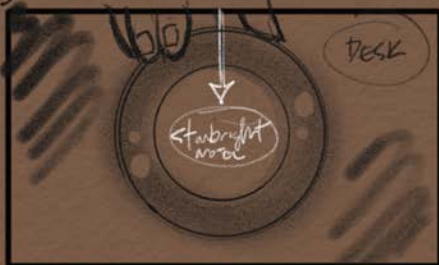
9 A



ON CLERK

THAT'S A NON-SMOKING ROOM

B



INSERT: CLERK PLACES

ASHTRAY ON DESK

+ DROPS MATCHES ON TOP



10



2 SHOT CLERK STARES IT TO S

MAKE SURE YOU OPEN THE WINDOW NOW.
YES SIR.

AMERICAN GODS 106 SC 600-612

P6 ⑤

① A



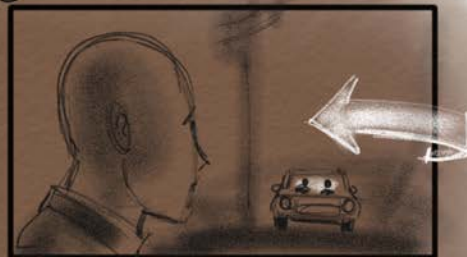
EXT MOTEL = S COMES
AROUND CORNER
(STEPICAM)

B



AS HE GAINS ON US...

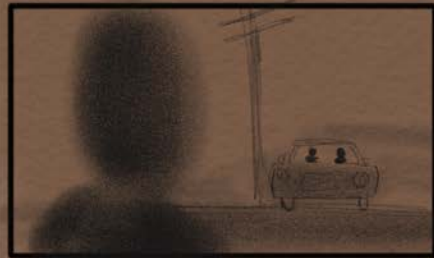
C



NOTICE DOO TO SEE
CHERY. INT LIGHT
ON.

CAW!

D



LIGHT TURNS OFF!

E



RACK BACK TO S FOR
HIS REACTION.
HE EXITS.

②



INT. CHERY: S IS
BEING WATCHED

AMERICAN GODS 106 SC 600-614

PG ①

①



S OPENS DOOR TO ROOM ..EMPTY

② A



B



He STEPS INSIDE

LAURA?

③ A



ANGLE FROM BATHROOM THRU SLATS. FOLLOW S...

I'M IN HERE PUPPY.

B



...AS HE COMES THRU DOOR

④



OVER L TO S
PUSH IN.



END OVER S

THOUGHT IT MIGHT BE NICE
IF ± WERE WARM TO THE
TOUCH.

5



LOW ANGLE S.

6



ECU L DIPPING

7



ECU S

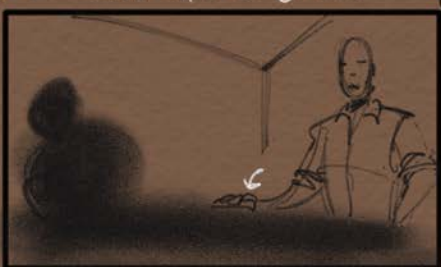
IN THE EVENT YOU
WERE THINKING ABOUT
TOUCHING ME (DIP)

OR KISSING ME... DON'T
WANT COLD LIPS.

8

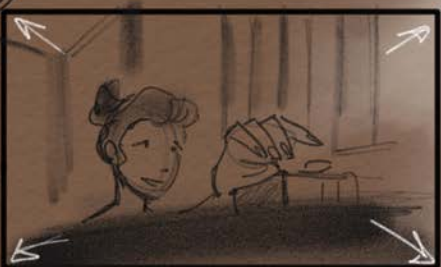


9



OVER L TO S AS HE SETS
DOWN CIGS + MATCHES.

10



PULL BACK AS L REACHES
FOR THEM.

WHAT?

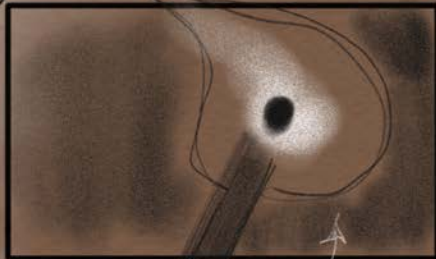
NORMALLY PEOPLE WHO DIE STAY
IN THEIR GRAVES. THAT'S WHAT.

DO THEY?... NOW I'M NOT
SO SURE.

AMERICAN GODS 106 SC 600 - 617

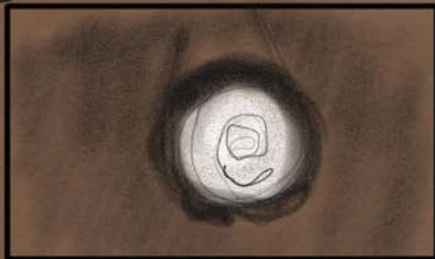
pg ①

①



ECU MATCH STRIKE
(high speed)

②



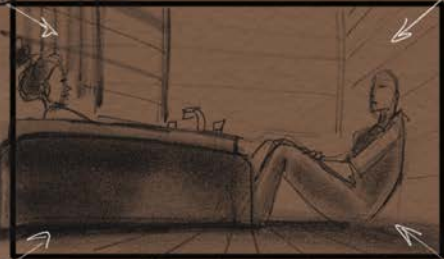
ECU CIG LIGHTS UP

③



PULL BACK FROM L

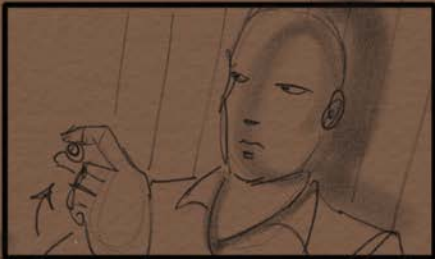
④



50/50 PUSH IN L & S.

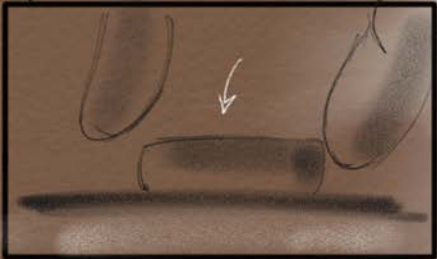
I'M SORRY, BABY.
ME TOO.

⑤



CU S. TAKES OUT
RING

⑥



ECU S PLACES
RING ON EDGE OF
TUB

I CAN'T TASTE IT. I DON'T
THINK THIS IS DOING ANYTHING
NERVE WISE OR OTHERWISE.

AMERICAN GODS 106 SC 6001-617

P6 ②

613



RACE TS L

⑦



CH S

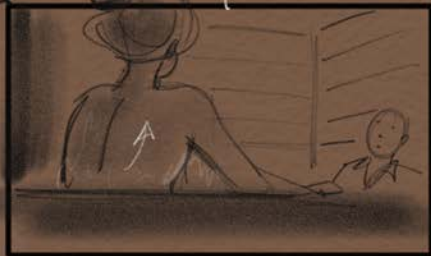
⑧



MCH L

⑨

YOU WANT TO PUT THAT
ON MY FINGER?



L RISES

⑩

WHEN I CALLED YOU ... HAD
A FEELING I WAS NEVER
GOING TO SEE YOU AGAIN.



L SHADOW S RISES
ALSO

⑪ A

YES, THERE ARE THINGS ABOUT
OUR MARRIAGE WE'VE HAVE TO
WORK ON.



L FINISHES HER RISE.
REVEAL / STITCH

LIKE YOU BEING DEAD.

THAT'N BE ONE OUR THINGS
OBVIOUSLY.

AMERICAN GODS 106 & 6001 - 617

PG ③

11 B



L MOVES UP TO CAM.

12



JUMP AXIS AS L COMES
CLOSE TO S

13



ECU L - LEANS IN

14



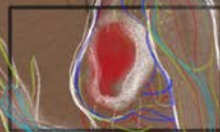
ECU S REACTS

15 A



THEY KISS - LIGHTS DIM
AS GLOW PASSES FROM S
TO L AND WE SEE INTO HER
SPIRIT SELF ... BIRD ON L'S

B

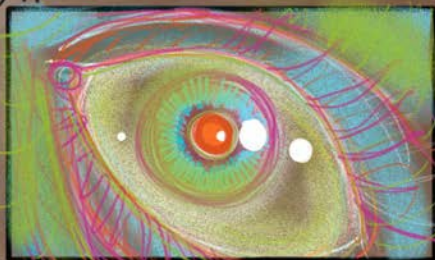


HEART: LUB · DUB

AMERICAN GODS 106 SC 6001 - 617

P6 ④

①⑥ A



can L's eye ignited
S's energy

B



she BLINKS

C



... AND EVERYTHING RETURNS
TO NORMAL

①⑦ A



they PART

I TASTED THAT. I FELT THAT.
... DO I FEEL ALIVE?

yes,

Good.

B



she exits shot

①⑧

Minor



...STOPS (< 10 MINOR)

I DON'T KNOW MUCH MORE
THAN I DID WHEN I WAS
ALIVE... BUT I DO
-LAURA.

AMERICAN GODS 106 SC 6001-617

P6 ⑤

19



OVER L to S

20



Reverse

21



CU S

22



CU L

YOU'VE GOTTEN YOURSELF
MIXED UP - I'M WATCHING
OUT FOR ME.

23



REACT TO
DOOR. S EXITS

HEY THANKS FOR
MY PRESENT.

24



WHAT PRESENT. ->

LAURA VISION:
THAT SLATS - S CROSSES
TO DOOR.

Are you still
MINE puppy?

No, I'M NOT.
- KNOCK - KNOCK -



END CU L

AMERICAN GODS 106 SC 6001 - 616

pg 7

5



W KNOCKS ON DOOR

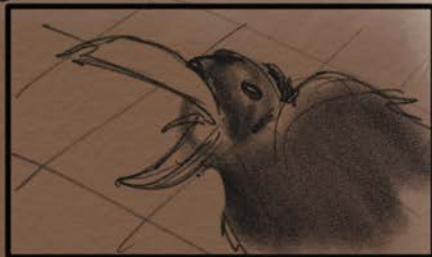
PECK - PECK

6



LOW ANGLE:
DOOR OPENS TO REVEAL
W. He LOOKS DOWN.

7



HIGH ANGLE ON M.

CSW. CSW - CSW!

8



LONG LENS PROFILE W

9



MATCHING LONG
LENS PROFILE M.

10



END CLOSE ON W

AND/OR *

W/FB. SLOW DOWNS.

CSW!

WHAT?



W/FB 50/80.

AMERICAN GODS ^{* LOCATION} 600 - 618

pg 8

25



8 STEPS UP TO DOOR
(STUDIO)

1



S POV: DOOR OPENS
TO REVEAL W.
STILL AWAKE?

2



REVERSE.

I THINK SO.

3



ANGLE INSIDE CLOSET

4



OVER S TO W

5



ON S. HE STEPS
OUTSIDE & SHUTS DOOR.

ME TOO. CAN'T SLEEP... → A MAN CAN ADMIT THAT. → BUT RIGHT NOW I NEED
TO WEAR MY HEARS AROUND
WHAT I'VE SEEN.

AMERICAN GODS 106 SC 600-618

P6 (9)

(6) A



CU W

B



HE TURNS AS *68
POLICE CAR LIGHTS
APPEAR

(7)



W & S LIT UP



CHERRY LIGHTS ON.
+ DRIVES FORWARD

I SEE YOU'VE SEEN
SOMETHING.

(8)



CRANE DOWN AS POLICE
PULL UP

*48 FPS

(9)



LAT TRACK R AS
POLICE PULL UP

*48 FPS

(10)



PUSH INTO SHOT

*48 FPS

AMERICAN GODS 106 SC 600-618

PB (10)

11 A



B



12



TRACK L. (W + S IN FG)
*48 FPS ...

SPEED RAMP TO
24 FPS AS B EXITS CITY

PULL OUT AS S RAISES
HANDS

HANDS WHERE I CAN SEE THEM
NOW!

YES, MA'AM. MY HANDS ARE
RIGHT HERE MA'AM

13



14 A



B



WIDE • SLOW PUSH IN AS B & C
APPROACH.

OVER HOOD OF CRUISER
W & S ARE HAND CUFFED

PULL IN
S STARES DAGGERS
AT W.

DIDN'T TAKE LONG. PAROLE
OFFICER YOU BEEN OUT ALL
OF SIX DAYS.

WHAT IS ALL THIS ABOUT
MA'AM? → BANK ROBBERY

AMERICAN GODS 10/1/14

600 - GIBA

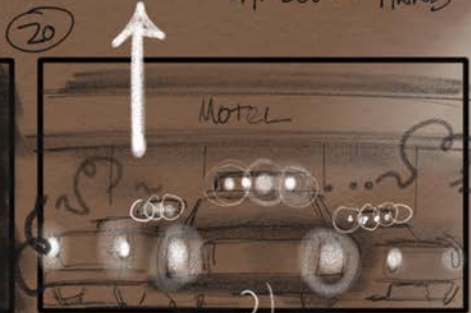
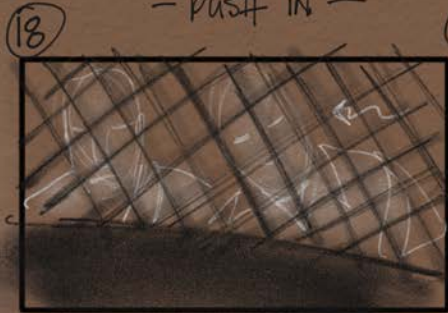
pg 11



S TURNS TO THE
MOTEL ROOM
THINKING OF LAURA
- PUSH IN -

48 FPS →
PUSH IN TO S POV OF
MOTEL ROOM DOOR

48 FPS →
EEN HAND CUFFS ON
SHADOW'S HAND



ANGLE CROSS FOCUS ON
MOTEL DIVIDER - S & W
SIT IN BACK OF CRUISER

S POV OF CRUISER
DOOR SHUTTING
(LANDING IN FOCUS)

CRANE UP:
POLICE EXIT S.L.

48 FPS →

48 FPS →

48 FPS →

AMERICAN GODS 106 SC 6001 - 6101 - 20

16 ①

①



②



③ A



LANNA VISION POV
OF SHADOW'S LIGHT THRU
CURTAIN

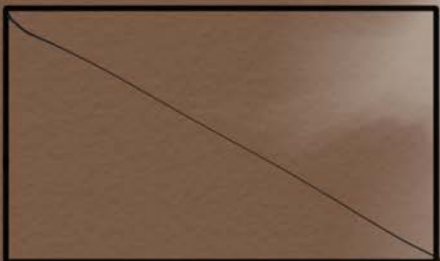
PUSH IN TO L LOOKING
THRU SLATS.

LANNA VISION
S LIGHT
FADES TO
NOTHING

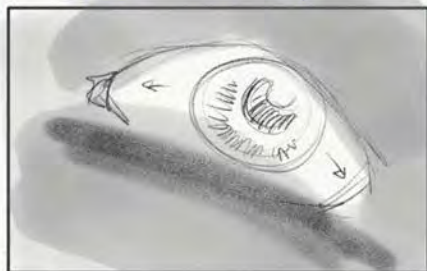
B



④



1 ECU TO EYE



2 INSIDE FACE HUGGER



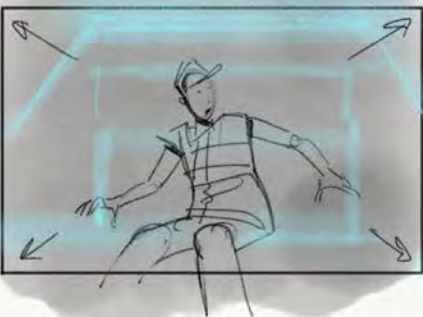
3 ...SEES SOMETHING



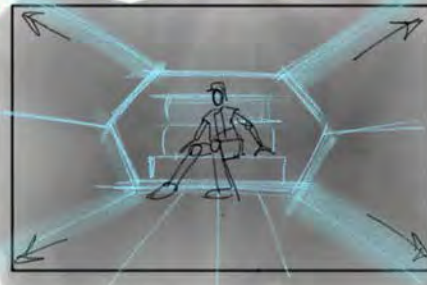
4 Pull Back



5 LIMO REZES



6 ...AROUND HIM



7 Push N to TB reacting to ...



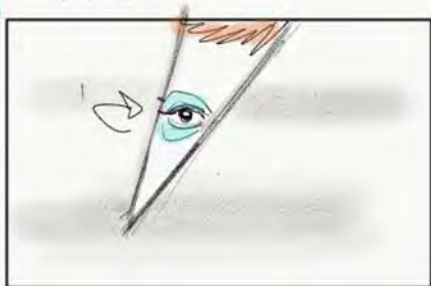
8



9 SHARD ENTERS

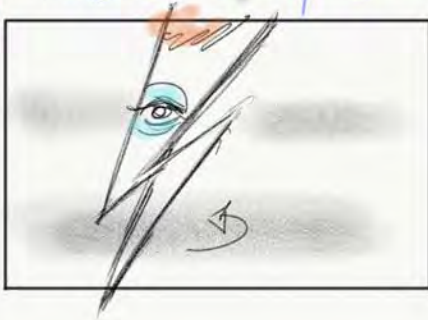


10 FLIPS



11

FORMS ZIGGY BOLT



12

MEDIA'S FACE
'ORIGAMIS'



TB & MEDIA FADE OUT
A NEW MEDIA WINDOW
ZOOMS UP



TASKED WITH ASKING A
FEW QUESTIONS...

BG TURNS INTO TB'S
SHIRT



... YOUR CIRCUIT'S DEAD.

BOOM UP TO TB



HE WAS FUCKING WITH ME,
+ TOLD HIM

BOOM UP TO SKY LIGHT



TAKE A LOOK
AT YOU,
BEATING UP THE WRONG GUY

COST: MOVING TOWARDS
MARS - MEDIA APPEARS



... YOU'RE A GOOD KID...
FOR THE TIME BEING, IT
CAN GO WITHOUT SAYING ...

... TURNS INTO BACK OF
MEDIA'S HEAD



... WHAT CANNOT GO WITHOUT
SAYING ...

Zoom up & push into TB ..

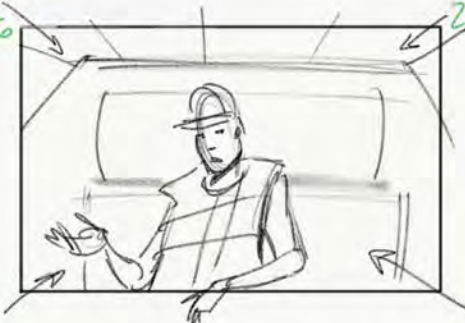
25



... IS AN APOLOGY.

FADE UP PROFILE ANGLES. FAIRFACE OF SHADOW & WEB APPEARS IN BG

26



PLEASE PASS ON MY
SINCEREST APOLOGIES TO
ME WORLD.

27



MEDIA APPEARS BEHIND
HIM

MR WORLD DOESN'T WANT
AN APOLOGY...

FIRE FILLS FRAME

28



... TO WEDNESDAY AND HIS MAN
SHADOW MOUL.

ARE YOU FUCKING WITH ME NOW?
IS EVERYONE FUCKING WITH ME?

29



... PUTTING FIRE OUT WITH
GASOLINE.

30



... LIKE 'CITINA GIRL'
VIDEO

push INTO
TB LIT BY FIRE LIGHT



WE'D BE COLLECTING MONSTERS.
FUCKING POKEMON HAS
RECRUITING.

FADE UP ANOTHER TB



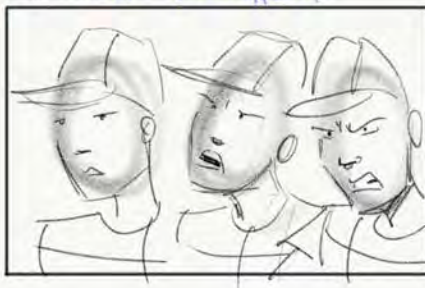
YOU'RE DEALING WITH A
PARTICULAR TALENT UNDER
IT COMES TO WHAT...
(FREEZE)

MEDIA FADERS UP IN
SHADOW OF TB'S FACE.



MART/EDOM IS A POPULAR
RECRUITMENT TOOL...
APOLOGIZE.

... AND ANOTHER



YOU'RE DELUSIONAL... THAT'S
ONE MASS FUCKING
DELUSION.
(FREEZE)

PAGE 6

DISSOLVE TO TB



JUST LIKE THAT? SORRY,
MOVING ON.
(FREEZE)

DISSOLVE TO WHITE



MASS DELUSIONS...

37 Time up From white Pan out from TB



.. ARE AS OLD AS I AM,
I WAS THERE WHEN THE
MARTIANS Landed IN 1938...



NOT EVERYONE BELIEVED.

38 MEDIA REcedes FROM US
LIGHTS FADE



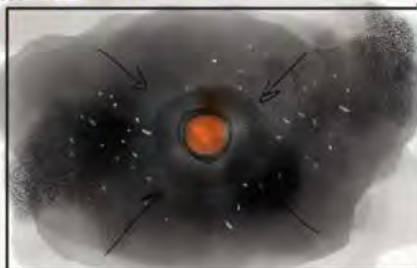
NOT EVERYONE HAD TO.

46 CONT. TO REcede ...



JUST ONE.

41 ...TURNING INTO MARS



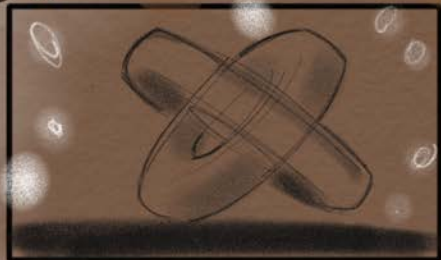
42 END ON TB. ORANGE GLOW FADES OUT



AMERICAN GROSS 106 - SC - 629

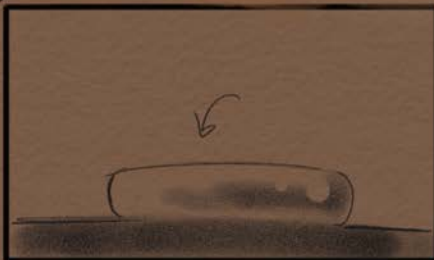
P61

① A



RING SPINS SHOOTING
BEADS OF WATER

B



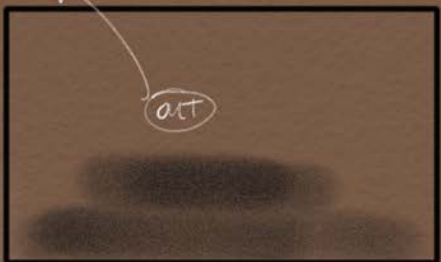
COMBS TO A REST

C



RACK FOCUS TO L

D



SHE EXITS SHOT

②



ANGLE FROM LIVING ROOM
LARA (SILHOUETTED)
GETS OUT OF BATH.

③



HIGH ANGLE 30 FPS
L PUTS ON TOP

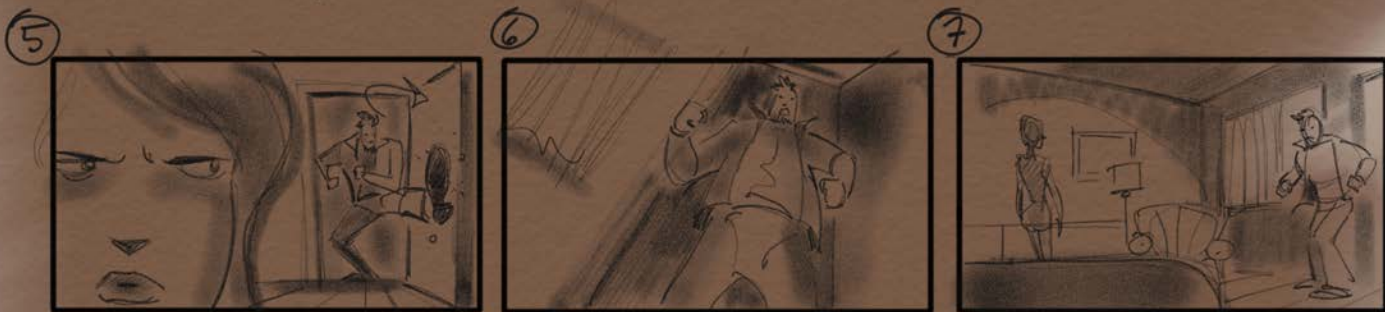
AMERICAN GRASS 106 - SC 62d

pg ②



SCOW PUSH IN BELTING
L AS SHE LETS DOWN
HER HAIR

...SENSES SOMETHING



SPLIT DIAPHRAGM: OVER L
TO MAD SWOON AS HE
BURSTS IN!

EXTREME LOW ANGLE:
ME

YOU'RE THE WIFE. YOU'RE THE
DEAD WIFE.

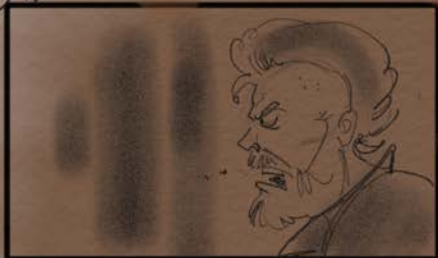
50/50

OH. I KNOW WHAT YOU'RE
LOOKING FOR.

AMERICAN GODS (06 - sc 62d)

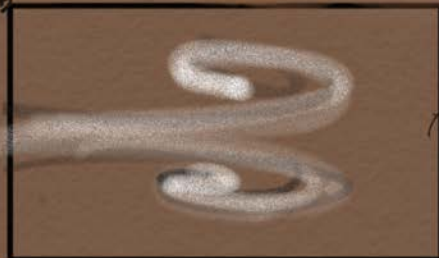
pg ③

⑧ A



HARD PROFILE MS

B



EXITS FAST

⑨



GRABS L!

⑩

GIVE ME MY FUCKEN COIN,
DEAD WIFE.



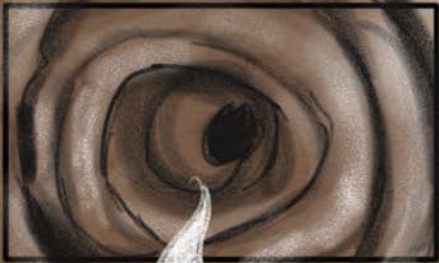
MS POV: L'S THROAT

⑪ A



REVERSE INSIDE L'S
MOUTH

B

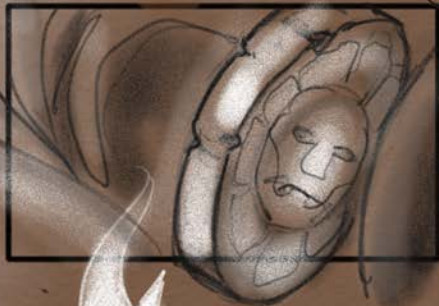


PULL BACK DOWN
HER THROAT

AMERICAN GODS (OG - SC - 629)

16 (A)

11 C



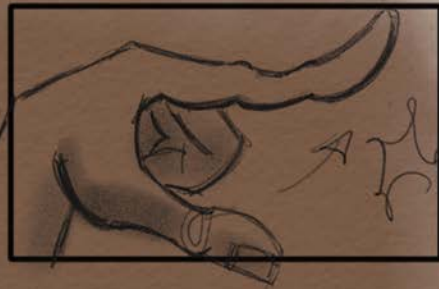
END ON COIN

12



BACK TO TIGHT PROFILE
L RAISES HAND

13



FLICKS

14



...SENDING MC FLYING

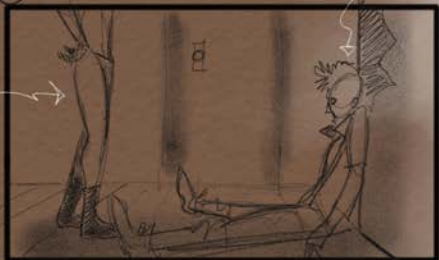
15



HIGH
ANGLE:

MC CRASHES INTO
WALL.

16 A



MC WINDS
L STEPS IN

X (OG)



CU MC SLIDE INTO CU

AMERICAN GRASS 106 - SC 62d

P6 (5)

16 B



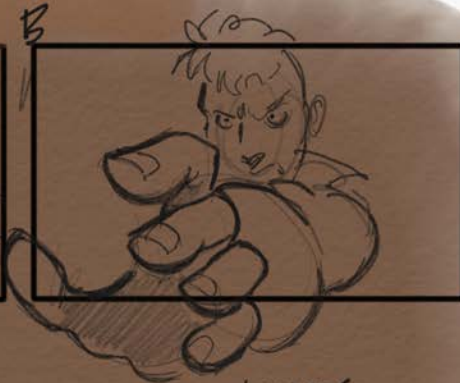
CROUCHES DOWN

(7) A



MEN MS

B



...LUNGS

YOU MEND MY FUCKEN COIN. THE DORD CAN'T OWN THINGS
→ INCLUDES MY LUCKY COIN!

(18)



REVERSE: L FLICKS
HIS HAND

(19)



WHICH SMASHES INTO
WALL LIKE A BULLET

(20)

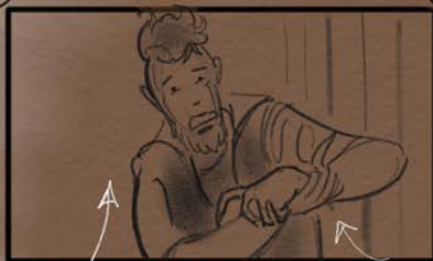


LOW ANGLE L RISES

MY LUCKY COIN GINGER MINGE.
MY HUSBAND GAVE IT TO ME.
... USUALLY BINDING.

AMERICAN GANG 106 - SC 629

21



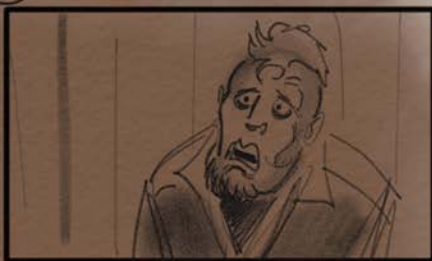
MS RECOVERS

22



... STAMPS

23



... REGS

DAMN HIS DARK EYES → JUST GIVE ME THE FUCKEN COIN BACK. — NO

YOU'LL NEVER SEE ME AGAIN ... JUST GIVE IT BACK

24



L SHAKES HEAD

Mmm - mmm

25



MS LEANS IN POINTING

Gimme my coin, chnt.

26



L GRABS HIS FINGER

KER-PAK!

AMERICAN GARS 106 • SC 692-31

RG 7

24



BEAT. MG REACTS

28



WIDE EXT MOTEL

29



MOTEL CLERK REACTS TO
DISTANT SCREAM.
THEN GOES BACK TO
HIS GROOMING.

SCREAM! →



AMERICAN GAYS 106 - SC 637

① A



ON MS

B



BACK TO L'S FOOT

STEPPING ON HIS
WOODEN FLOOR

② A



ON MS

- Angst -

2B



I'M GONNA ASK
YOU SOME QUESTIONS

③



LOW ANGLE

AND I WANT YOU
TO ANSWER THEM

④



ON L.

"AS TRUTHFULLY
AS YOU CAN."

AMERICAN GARS 106 • SC - 637

P6 ②

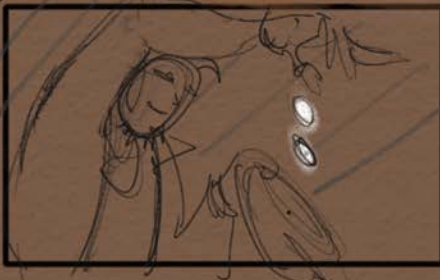
⑥



CU L

No who is he? who is he
really → I DON'T
HAVE TO TRUST HIM.

⑦



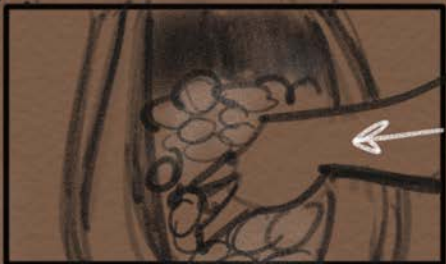
MS FALLS COINS OUT
OF THE AIR

⑧



OVER
HAT TO L

⑨



L REACHES INTO HAT

⑩



CU MS EXPECTANT

⑪



ECU L EXAMINES A
COIN

JUST AS GOOD

JUST AS GOOD

AMERICAN GANG 106 - SC - 637

P6 (3)

(12)



L FLIPS COIN BACK
INTO HAT

(13)



ON MC FACE DROPS

(14)



MCH L

I DON'T FEEL LIKE ANY
OF THESE COINS IS GOING TO
DO THE TRICK MY COIN IS DOING.

YOU CAN'T TAKE
IT CAN YOU?

→ YOU'RE FUCKED

(15)



MC PUTS ON HAT (?)

(16) A



MC CROSSES PAST

B



LOOKS + TURNS
TO FACE HER

NOT 'NOT EVER'.

MEAT'S GONNA SLIDE OFF A CHAIR ON LATER, DEN'S WIFE ...

AMERICAN GANG 106 - SE - 637

PG ①



OVER L PUTTING ON
BOOT



REVENGE. CITE FIXES
A DRINK



ON L

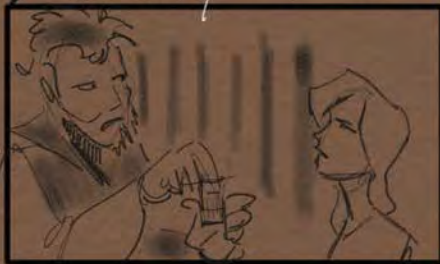
→ LAST TIME I KICKED A
GUN IN THE BUTS
MY FOOT DIDN'T
STOP WITH
IT REACHED
HIS THROAT

I'M GONNA ASK YOU SOME
QUESTIONS AND I'D LIKE YOU
TO ANSWER HONESTLY...

HOWEVER IF I FEEL YOU
ARE NOT ANSWERING
HONESTLY I GONNA KICK



OFFERS DRINK



MS SOAKS FINGER



ON MS

SO HOW DO YOU KNOW MY
HUSBAND?

I WAS TOLD TO BE AT A BAR -
BE AT THAT BAR AND PICK A
FIGHT.. MADE OF.
WHO SAID?

GRIMMIR. THE DUDE HE
CALLS WEDNESDAY.
→ I'LL GIVE YOU A
SHTUDDER.

AMERICAN GANG 106 - SC 637

(10) A



MS CUTTER CONW.

B



DOES NOT
PUSH IN FOR
SPEECH

(11)



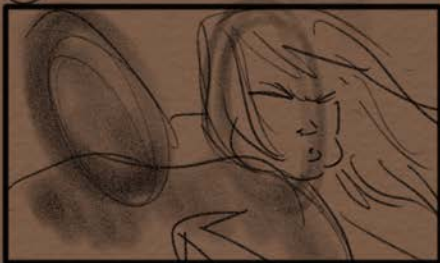
PUSH INTO L
LISTENING

(12)



MS SUDDENLY
LUNGES

(13)



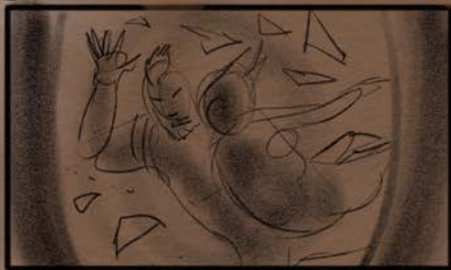
MS TACKLES L
X 48 FPS

(14)



MS DRIVES L TOWARDS
PARTITION
72 FPS.

15) A AMERICAN GARS 106 - se 634



BATH TUB POV:

MS of L FLY INTO

SHOT X 120 FPS

SPLASH DOWN



OVER SPLASHING
WATER TO COPS (OUT
OF FOCUS) ENTERING.

OVER MS, COPS
PASS WITHIN ARM

COPS PASS THEN
FG

X 120 FPS



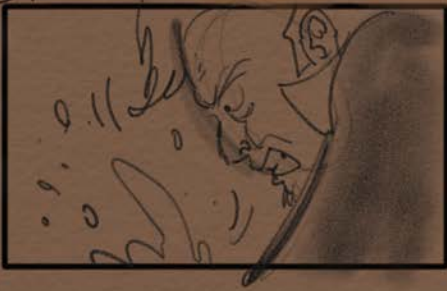
AMERICAN GAYS 106 - sc - 637

27



L POV UNDERWATER

28 A



Protrive MS

B



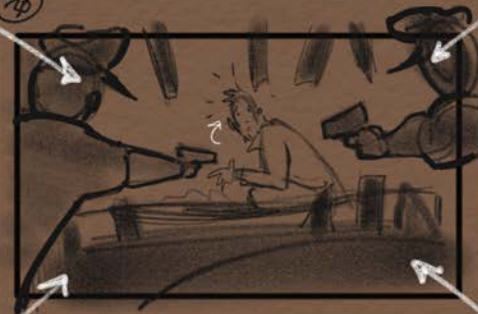
Look DOWN UNDER WATER

29



OVER MS AS CASSIUS + CLAY
BURST IN

30



PUSH IN AS THEY APPROACH
SHE'S AIN'T DEAD! SHE AIN'T
DEAD!

31



REVERSE: MS LOOKS
NOW & SEES...
SEE...

AMERICAN GARS 106 - SE - 637

16 (7)

32



L APPEARS TO BE DEAD

33 A



L POV

B



MS GRABBY...

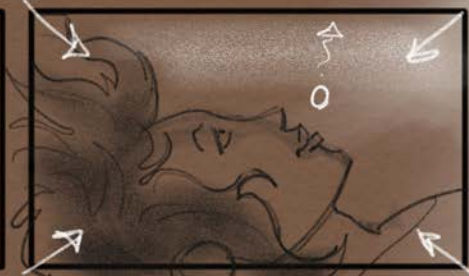
Aw, you're an asshole.

34



... HAND CUFFED

35



you're A FUCKEN
ASSHOLE DEAD
WIFE.

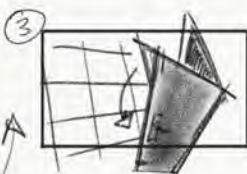
PUSH IN TO L: LITTLE
A MURDER ESCAPES
SMILE
BLOOP.



DOOR HANDLE
TURNING



DOOR HANDLE
TURNING



DOOR OPENS



6B

FACE OF SPOTLIGHT PLD M



11

M COMES TO A STOP
AND ROTATES 180°
"HE MOVED ON."



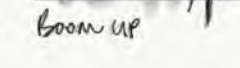
14

BOOM UP



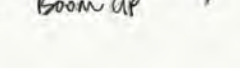
15B

BOOM UP



15B

BOOM UP



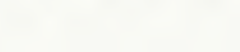
15B

BOOM UP



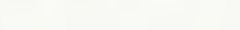
15B

BOOM UP



15B

BOOM UP



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BOOM UP



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BOOM UP

15B

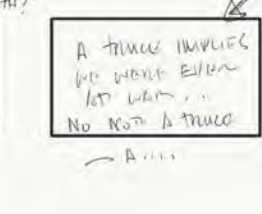
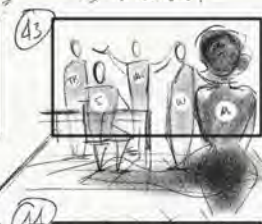
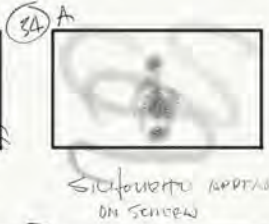
BOOM UP

15B

BOOM UP

15B

BOOM UP



46



AND MAYBE EVEN REVEAL
A NEAR LEANING SCOTCHES
YOU.

47 A



I AM A FINE MR
OF COURSE YOU TOO
YOU WOULD BE SURE

47 B



WIFE YOU.
CAN WE MR. COLEMAN

48



I DON'T THINK
YOU UNDERSTAND
WHAT THE WORDS COULD
MEANS

49



N'S SAUCE VIOLETS

50 A



S WORKS OUT

50 B



MR. WILSON (SINCE
HE COULD LOSE
CONNECTION)

51 A



PUSH IN
I GET IT. I DO

51 B



BUT THEY ARE
REALLY THE SAME
DEAR!

52



BOOM UP

53



THE
ON IN
GUIDANCE
SATELLITE
II.

54



TRUCK
WITCHES
YOU HAVE TO A MISSILE

55



OUR GIFT.

56



TO BE LUNAR
AND IS. BOKER NEXT MONTH

57



PUSH IN
AS
AUSTIN/ROBIN
CLOUD EXPOSURE.

58



TILT UP TO ROCKET ON
CEILING

59



ON MAYBE
BOOKS
PROJECTION
REFLECTED
IN PICTURE

60



PUSH IN TO MINT
BRIDGE REBORN

61



NO MORE STOLEN
SCENES -> MOTELS
AND BYWAYS

62



W PLICE IN TOMORROW
CURRENT
LISTING

63



VOLTAIRE: ANSWER.

64



W TEMPTED

65



WIDE ROOM
AN OVERTON.

66



THE FACK



INSIDE EVERY PANEL IS
A SINGLE IDENTIFYING GROUP
OF SHOTS → I BEAR EXIST



THE GHOST OF ADAMANT
IN THE WORLD
THAT FOUND BOTTOM THING
TO OCCUPY THE TIME



THAT'S ALL YOU
DO → WE GIVE
THEM MESSAGE



THEN GIVE IT TO THEM
AGAIN!



HIS FIRST ON
TIME



WELL ANGLE?



FANCY
PATTERNS OF
MA & HERS



ROOM BACK TO NORMAL



YOUR LOVING?



ON A GOOD LINE
IT WAS A GOOD
LINE



TO LOOKS TO AN
SILENT HOUSE



LET'S THINK YOU HAVE
HIM. → YOU
KEEP LETTING HIM GO



INSERT SPIN ON HUEL + LEAVE DATA
PRINTS



IT'S GIVING HIM OPPORTUNITY
TO ENJOY
WIFE → HE'LL DISAP
PEAR SICK AT



THIS MAN
IS OLDER THAN YOU EVER
WILL BE → THE RESPECT
ON RESPECT



FACE RESPECT

76.1
SEE A TRAIL
OF GOLD FISH
COMING OFF
MID.



MR W GODFRESH FIRST THING
TO GODFRESH FACE. - SLOW MO - FLY D.C.



BACK TO FG TALKED



TUT UP TO S.



MY GIFT TO YOU.

78



79



82



82



± AM NOT
YOUR ENEMY

PAGE 6



MR W EXITS

82



WE'VE BEEN TELLING THIS
STORY SINCE...

80



81



8



83



84



B



DOOR SLITS

85



B



LOOK TO EACH
OTHER

C



LIGHTS FUCKIN

D



GO OUT



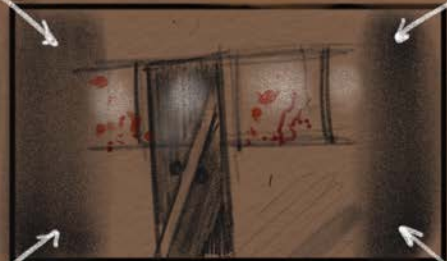
AMERICAN GODS 106 • SC - 638 A

PL ①

①



② A



③



←

SLIDE OFF WALL
TO SEE S & W ENTER
HALLWAY

S & W POV OF HALL

B



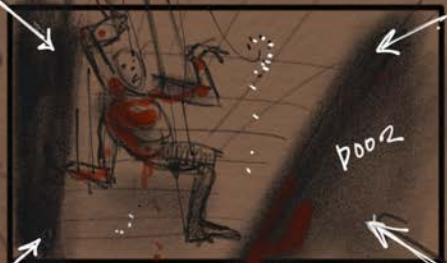
ENTER POV

Pan back thru broken
door as S & W approach

④



⑤



door

⑥



BOOM DOWN:
ANGUS OVER SWASTIKA
GUY

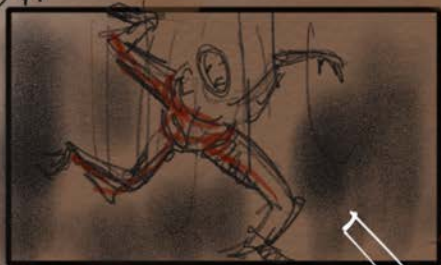
Pan IN thru doorway
TO REVEAL SG

Pan IN to S & W

MAN LOOKS LIKE A
SWASTIKA

AMERICAN GAZ 106.5c - G3BA

(7) A



COME OFF SG
TO SET

B



C



TRACK R

... CANALBO LEADING TO CANBRO

(8) A



B



(9) A



TRACK L

BACK FROM FAN TO ...

HEADLESS GUY

TRACK R

ANGUS OVER BLOODY
HAND

AMERICAN GARS 106 - SE - 638 A

P6 ③

qB



c



d



→
SLIDE PAST PARTITION
TO FIND...

...BUFFER

→
WHAT STORY ARE THEY
GOING TO TELL HERE?

BACK TO S & W



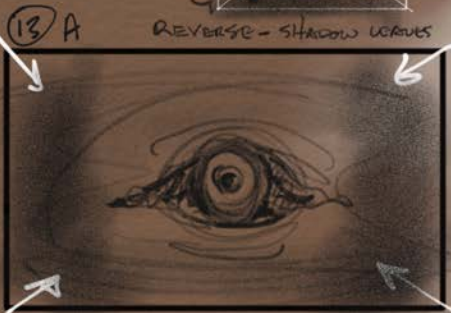
REVERSE - SHADOW LEAVES



PUSH IN TO B



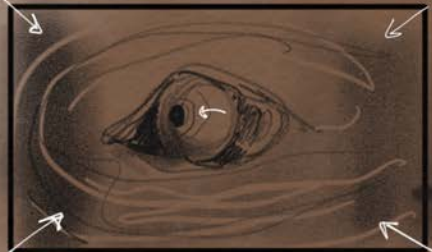
JUMP CUT IN TO BACK
OF HER CHAIR



JUMP CUT IN
TIGHTER TO REVEAL
EYE!

AMERICAN GODS 106 sc 638A

13 B



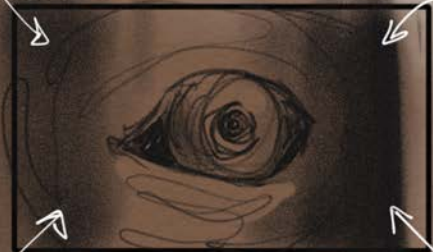
eye turns to look
AT...

14



eye POV = S of W

15 A

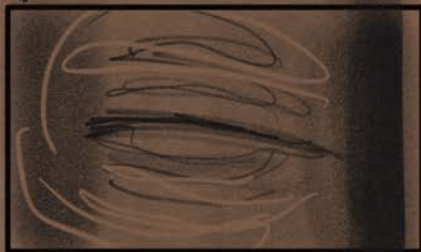


3/4 ANGLE OF EYE
WATCHING

16 A

IT WON'T BE FLUTTERING
c I'M SURE.

15 B



IT BLINKS

AMERICAN GODS 106

Sc 643

①



GRADE DOWN S & W
CROSS COW PASTURE

"SLOW DOWN WE'RE
FIRING ENOUGH AT THEM"

② A



S APPROACHES TOWN
FOOT

B



S EXITS SHOT. W IN BG

"NEED TO GET BACK"

2C

③



W STEPS INTO CU.

"DON'T BE IN SUCH A HURRY
THEY KNOW WHERE
WE'RE STAYING"



STOP BY CATTLE RACKET.

"WORKS.. MR. WOULD.
HIS DEFINITION OF FREE
TO GO NEEDS WORK."

④



W DRINKS. S STRAIGHTENS
WOUND W JACKET.

"I DIDN'T SAY YES ON
THE SPOT.. GUESS MY
BODY FROM THAT & WORSE."

AMERICAN GODS 106

cow bucket,

Sc 643

5



ca 5.
There's W

6



Ever W. HE TURNS
TO S
"oh yes. there ARE THINGS
MUCH WORSE THAN PAIN..."

7 A



W RISES... LOOKS OUT
TO THE FIELD.
"...MUCH WORSE THAN
DEATH."

7 B



Past IN AS SHADOW
FOLLOWS HIS GAZE.

8 A



Past IN Past S & W
to SHAPE IN FOG ...

B



FOG BEGINS TO
CLEAR AWAY TO
REVEAL...

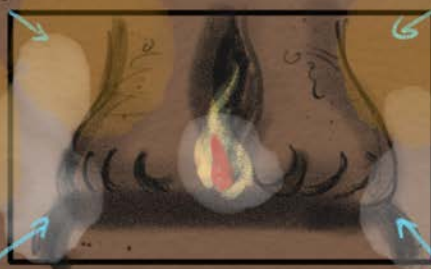
AMERICAN GODS 106

Sc 643

8c



FOG CLEARS TO
REVEAL HURMA



PUSH IN TO
FURSE AT ITS
PLINTH

①



SLIDING OFF VEHUS
AS S APPROACHES

⑩



HIGH ANGLE - S STOPS NEXT
TO STATUE.

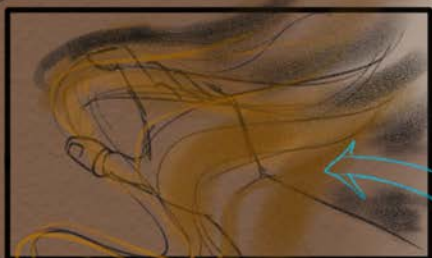
- BOOM UP -

⑪



LOW ANGLE - S REACHES
OUT

⑫



S'S HAND PASTS
THRU STATUE LIKE
INST.

AMERICAN GODS 106

Sc 643

(13) A



S REACTS

"GODS BLEED..."

B



W ENTERS FG

"GODS DIE. AND WHEN THEY
TRULY DIE..."

(14)



CRANE UP TO SEE FIELD
OF FORGOTTEN GODS.

"... they ARE UNMOURNED
& UNREMEMBERED."

(15)



TRACK L THRU STATUES
AS S EXPLORES

(16)



S POV MOVING PAST
SHRI

AMERICAN GODS 106

SK 643

(17)



S LOOKS DOWN

(18)



S POV OF ENGRAVED
NAME ON PLINTH

(19)



S LOOKS UP
FURTHER

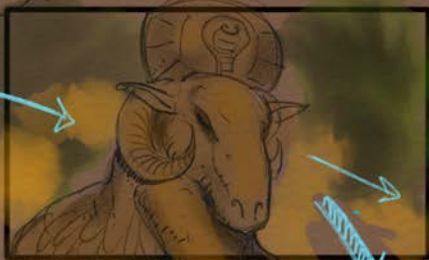
(19)

"... THESE ARE THE GODS WHO HAVE
BEEN FORGOTTEN."

AND NOW MIGHT AS
WELL BE DEAD."

"THEY CAN ONLY BE FOUND
IN OLD HISTORIES."

(20) A



THAT'S A PART
HERSHEF

No shot
21

B



TILT DOWN TO S

HE LOUDES SOUNDS
TO...

(22)



S POV OF ANOTHER
ENGRAVED NAME.

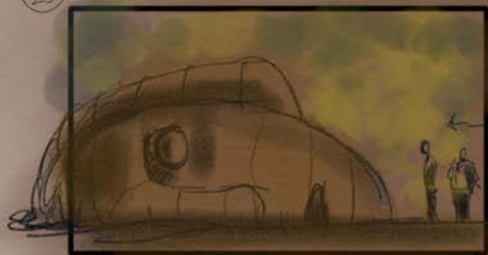
AS MANY GODS AS THERE WERE
EVER BELIEVERS."

"THEY ARE GONE, ALL GONE
BUT THEIR NAMES AND IMAGES REMAIN WITH US."

AMERICAN GODS 106

2A.1 A S2 643

23



HEAD BURIED IN SAND

"THESE ARE THE GODS WHO HAVE
PIKED OUT OF MEMORY."

24



WALK PAST OLDEST STATUES.

"EVEN THEIR NAMES
ARE LOST."

2A.1



S + W EMERGE FROM MIST

"THE PEOPLE WHO WORSHIPED
THEM ARE AS FORGOTTEN AS
THEIR GODS..."

24.1 K

* No shot 25

26



PU

"THEIR TOTEMS ARE LONG
SINCE FORGOTTEN AND CAST
DOWN..."



SLIDE OFF S TO REVEAL
NUNNY.

"THEIR PRIESTS DIED WITHOUT
PASSING ON THEIR SECRETS."

24



S WALK UP TO NUNNY

"OH GODS DIE. IDEAS ARE
MORE DIFFICULT TO KILL
THAN PEOPLE..."

AMERICAN GODS 106

28



PAST IN TO S

"...BUT THEY CAN BE KILLED..."

29



PAST IN TO NUNNY

"... IN THE END..."

30



NUNNY BEGINS TO WARP.

"... COMPLETE..."

31



AS A FIGURE PASSES THRU...

"... OBLITERATION..."

32



W TURNS I INTO
SWIRLING MIST

"THAT'S WHAT WE'RE FIGHTING AGAINST."

33



W LANDS IN CH.

AMERICAN GODS 106

Sc 643



W SETTLES NEXT TO S.

"TIFK is why I
need you."

WANTS TO REVERSE
WE ARE SHOCK
IN THE FIELDS.

→ S REACTS.

ON S

"I JUST TOWN MY
WIFE. SHE WAS IN MY
ROOM. MIVE. DEARS."



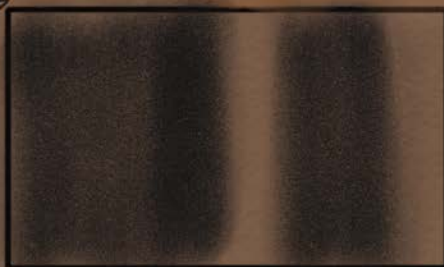
AMERICAN GAZ 106 - SC - 647

PG ①

① A



B



C



ANGUS NOTING SHOOTER
LAURA?

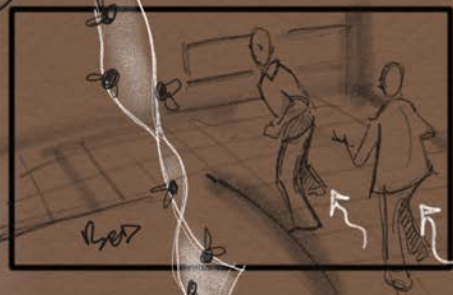
SLING R

... TO REVEN S & W

LAURA!



②



ANGUS ARE FLY STRIP

③



MEN S

④



MEN W

SLOW DOWN. YOU
TALKED. ANYTHING
ELSE?

LIKE WHAT?

DID YOU FUCK HER?

AMERICAN GARS 106 • SC - GAT

⑤



FLIP AXIS • 2 SHOT

NO ± DID NOT FUCK HER.

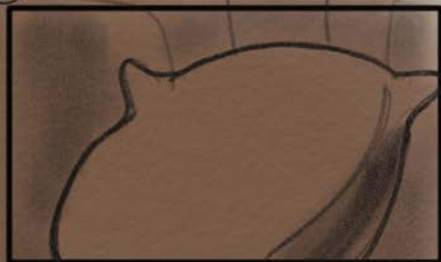
⑥



LOW ANGLE S

± DON'T KNOW.

⑦



S POV - PILLOW

⑧

S POV - CIGS +
ASHTRAY

⑨



BOOM UP TO INCLUDE W

I'M LOSING MY MIND

YOUR MIND IS FINE,
... RESUMES BEING DEAD.
PROPERLY.

⑩ A



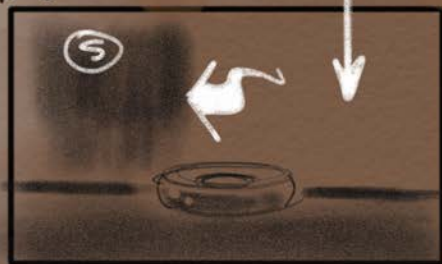
BATH

S EXITS

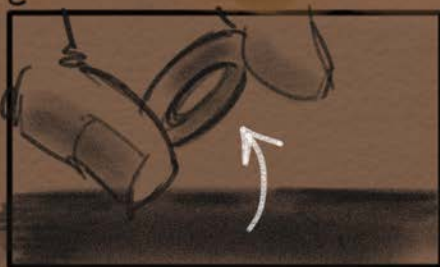
... ENTERS BATH/ROOM

AMERICAN GRASS 106 - SC - 647

10 B



ROOM DOWN TO RING
S CROSSES THEN
RGS



... PICKS UP RING



PUSH IN TO S. W IN RGS
IN MIRROR

I SHOULD HAVE ASKED
HOW TO STAY THE NIGHT.

PG ③



AMERICAN GARS 106 - se - 644

P6 ①

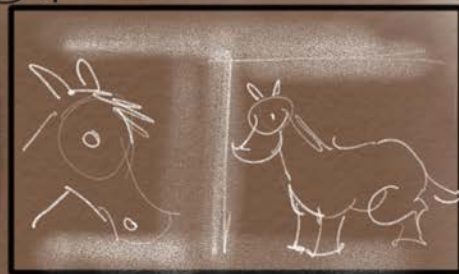
① A



B



② A



COME OFF WALL TO FIND MORE ATTENDANT

IN COMPUTER SCREEN

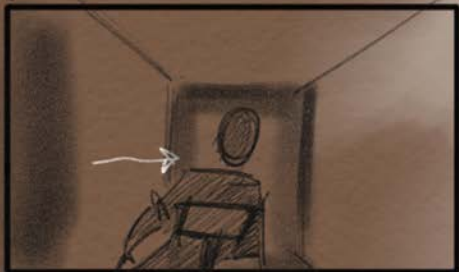
2B



③ A



B



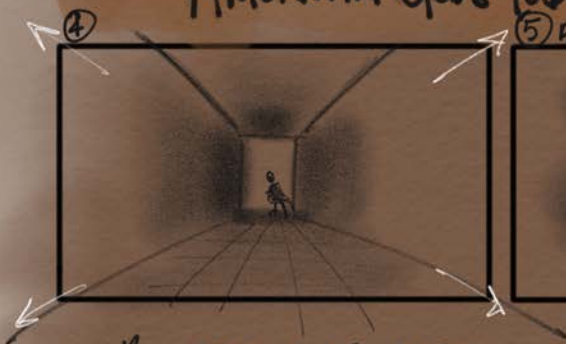
TILT UP TO MA

TRACK MA AS HE SLIDES INTO HALL

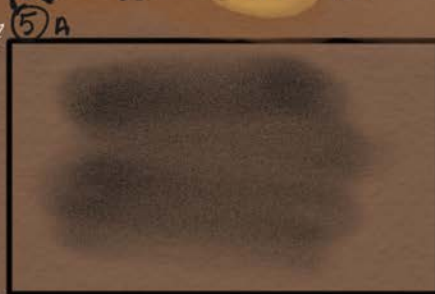
CREEAK...
CREEAK.

AMERICAN GODS (06 · sc - 644 · 45)

PG (2)



Push back : MA looks
DOWN HALL
CREEEAK...



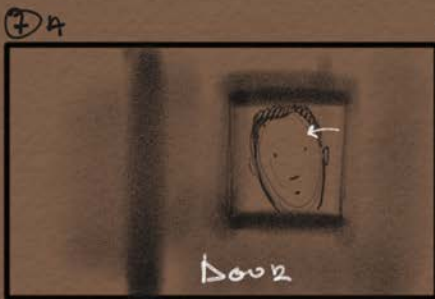
Empty frame



MA STEPS IN & FORWARD



MA TURNS CAMERA



DOOR

MA APPEARS IN DOORWAY
TO MORPHEUS



OPENS DOOR...

STEPS FORWARD.
Push back

AMERICAN GROSS LOG - SC - 645

PG ②

⑧ A



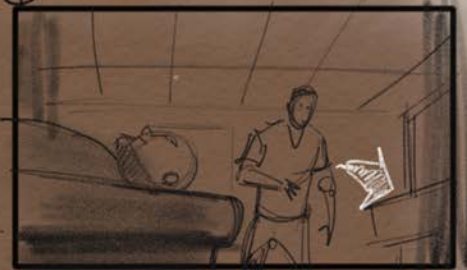
MA POV OF MORGUE
- PUSH IN -

B



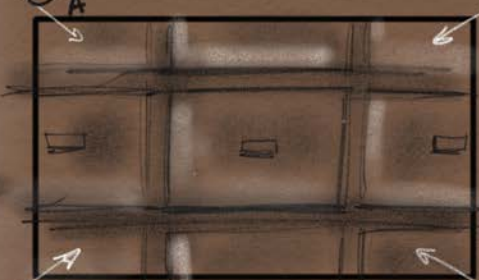
MA STEPS INTO SHOT

⑨



SLING R
OFF BODY

⑩ A



PUSH IN TO DRAWER

CRREEEAK...

B



IT BUCKLES

⑪



PUSH IN TO MA
BENDING DOWN...

AMERICAN GOS 106 - SC - 645

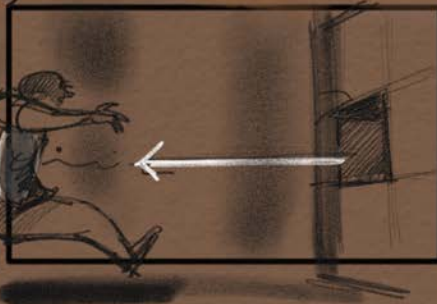
PG 4

12 A



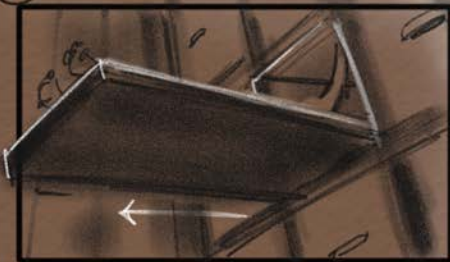
MA FROZED BY DRAWERS

B



Door STUPTS OFF
AND KNOCKS HIM
O.S.

13



LOW ANGLE
DRAWER SLIDES
OUT.

14 A



EMPTY ROOM

B



L RISES INTO FOCUS

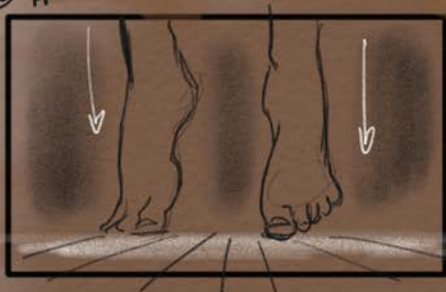
15



L POV OF ROOM:
MA KNOCKED OUT

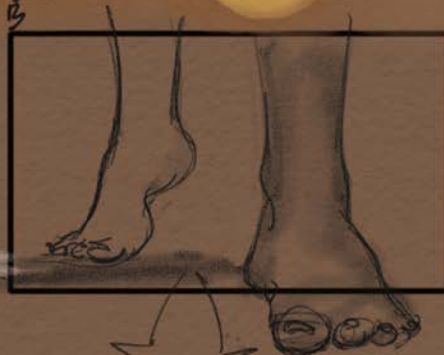
AMERICAN GROSS (06 - SC - 0645)

(16) A



L FEET LOWER INTO SHOT

B



STEP FORWARD
(ANT OF FOCUS)

(17) A



L ENTERS SHOT. TRUCK (W) HERE

17 B



SHE STOPS NOTICING
SOMETHING

(18)



L SEES HER REFLECTION
- EXAMINES HER
STRUCTURES

(19) A



BREATHES ON GLASS
(W) NO STEAM FORMS

AMERICAN GOS 106 - Sc - C45

PG ⑥

18



SHE SEES SOMETHING

20



L POV: A FEMALE CORPSE

21



← TRACK L
L REWS
FINGERS ALONG
WOMAN'S ARM
- TAKES
HER HANDS.

22



TRACK R

L MOVES @ CORPSES

23 A



BAG OF LAURA'S
CLOTHES

B



SHE TAKES THEM.

AMERICAN GALS 106 - SE - G45

P6 7

23 A



LAURA LEAVES THE PLACE
SHE RIGHTFULLY BELONGS

B



L. GAILS AND CROW
STEPPING OUT OF
FOCUS

C



UNTIL SHE IS JUST
A BLUR.

