

Title: No More Games P/U

Director: K. Bass

Camera: M. Eberle

Script: E. Casteel

Completed Scenes: 2, 4

Partial Scenes:

Setup	Scene	Slate no	Take	Time	Cam	Snd	Lens	Shot Description
1	2,4	2	1-3	2:00	A10	10		WIDE MASTER DOWN LENGTH OF TRAILER
2	2,4	2	1-3	2:00	B6	10		HI WIDE DOWN TO BED - OFF ANGLE
3	2,4	2	1-3	2:00	C6	10		HI WIDE 2 <sup>ND</sup> MASTER - GOOD AT (1) & (2) ENTRANCE
4	2	2A	2	1:00	A10	10		HI WIDE INTO BEDROOM
5	2	2A	2	1:00	B6	10		LOW WIDE W/ (H)'S FOOT IN FG
6	2	2B	1	1:00	A10	10		FISHING - MCS INTO BEDROOM
7	2	2B	1	1:00	B6	10		FISHING - INS - OFF ANGLE
8	2	2C	2	1:00	A10	10		FISHING - TIGHTER - CU
9	2	2C	2	1:00	B6	10		FISHING - INS
10	2,4	2D	4,5	2:00	B6	10		WIDE - REV MASTER - TOWARD FRONT DOOR
11	2,4	2E	1	3:16	B6	10		MCS (RH) AT STOVE, THEN MED. (1) OTS (RH) (NO MATCHING COVERAGE)
12	4	2F	2	2:30	B6	10		MCS (RH) F (H) AT STOVE, THEN MCS (RH) OTS (1)/(2)
13	4	2G	2	:25	B6	10		HH MCS (1)/(2) OTS (RH)
14	4	2H	1,2	:10	A10	10		MED TO BEDRM - PLOW HIT,
15	4	2H	1	:10	B7	10		MFS TO BEDRM - SAME ACTION (ONLY 1 TAKE)
16	4	2H	1,2	:25	C6	10	60 FPS	TIGHT MED TO (RH) IN BEDROOM
17	4	2J	1	:08	A10	10		MED TO BEDRM - "SORRY HON" & DOOR HIT
18	4	2J	1	:08	B7	10		MFS/LOWB TO BEDRM - SAME ACTION
19	4	2J	1	:20	C6	10	60 FPS	TIGHT MED TO BEDRM - SAME ACTION
20	4	2K	3	:10	B7	10		MCS (1) FIRING 1 <sup>ST</sup> 2 SHOTS (NO (H) BLOOD)
21	4	2K	3	:10	A10	10		MED (1) FIRING 1 <sup>ST</sup> 2 SHOTS
22	4	2L	3	:15	B7	10		MCS (1) FIRING, (H) GETS HIT
23	4	2L	3	:15	A10	10		MFS - SAME ACTION
24	4	2L	3	:38	C6	10	60 FPS	MED/LOWB - SAME ACTION
25	4	2M	2	:10	A10	10		LOW MED UP TO (1) REACTING TO FIRE - FLAMES
26	4	2N	3	:20	A10	10		MED - (RH) EMERGES, TRIES TO PUT OUT FIRE
27	4	2N	3	:20	B7	10		WIDE - SAME ACTION
28	4	2N	1-3	:30	C6	10	60 FPS	MED ON PIN ROLL
29	4	2P	1	:10	A10	10		LOOSE ON JD BOTTLE BLOWING, FIRE STARTING
30	4	2P	1	:10	B7	10		TIGHT ON ACTION
31	4	2P	1	:25	C6	10		TIGHT ON ACTION

NEXT PG PLEASE 2 →



Slate No.	Snd	Cam	Take	Comments	Description
1 7/16	6	A6	1 2 3 4	NO TAKE 2:11 FS (1:30) - OK 1:54 BETTER 1:40 GOOD	TO TRAILER PAST ① + ② IN HMV <u>DIALOG</u>
1 7/16	MOS	B1	1 2 3 4	NO TAKE GOOD GOOD GOOD	HEAD I.D. WIDE SIDEY TO SCENE - ① + ② CROSS R → L FROM HMV TO TRAILER - ON DOOR
1 7/16	MOS	C4	1 2 3 4	NO TAKE GOOD GOOD GOOD	HEAD I.D. MED/MCS/MCU BEHIND ① + ② XING TO TRAILER (NO MONITOR)
1 7/16	MOS	F1	1 2 3 4	NO TAKE GOOD GOOD NO TAKE/NO ROLL	NO SLATE ROLL ON WALK TO TRAILER (NO MONITOR)
2 7/23	10	A10	1 2 3	2:09 FS (0:21) OK 1:57 BETTER 2:16 FS (0:23) GOOD	WIDE MASTER DOWN LENGTH OF TRAILER (NG WHEN SEE NO CLIP IN ①'S GUN)
2 7/23	10	B6	1 2 3	2:09 FS (0:21) GOOD 1:57 GOOD/OK 2:16 FS (0:23) GOOD	HI DOWN TO BED - OFF ANGLE T2-3: TIGHTER
2 7/23	10	C6	1 2 3	2:09 FS (0:21) ROOM IN 1:57 T/S BETTER - STILL SOME ROOM 2:16 FS (0:23) GOOD - STILL SOME ROOM	HI WIDE 2ND MASTER - USEFUL WHEN ① & ② ENTER TO AN OTS
2A 7/23	10	A10	1 2	0:53 PRETY GOOD (FX WIRE VIS & BED) 1:01 GOOD	HI WIDE INTO BEDROOM
2A 7/23	10	B6	1 2	0:53 PRETY GOOD (FX WIRE VIS @ BED) 1:01 GOOD	LOW WIDE ANGLE W/①'S FOOT - TILT UP AS SHE STANDS
2B 7/23	10	A10	1	1:02 GOOD	FISHING - MCS INTO BEDROOM
2B 7/23	10	B6	1	1:02 GOOD	FISHING - INS - OFF ANGLE
2C 7/23	10	A10	1 2	1:04 GOOD 1:08 GOOD - BETTER	FISHING - TIGHTER - CU
2C 7/23	10	B6	1 2	1:04 GOOD 1:08 GOOD - BETTER	FISHING - INS

FADE IN:

1

INT. HUMMER H3 - RURAL CALIFORNIA - DAWN (ESTABLISHING)

D1

1

4/

A hot Latin, Hip Hop song starts to play, setting the mood. Through the windshield of the HUMMER WE see a rundown trailer sitting off the beaten path. It's obvious that the old TRUCK parked next to it has pulled it there. A road-worn American FLAG flies proudly above the rusting, redneck rig.

SFX

~~CAMERA PULLS BACK~~ - to reveal the shoulders and heads of TWO PASSENGERS seated in the front seat of the Hummer.

The driver is VASQUEZ and CHUY, his "muscle," is riding shotgun. Music notwithstanding, it's an odd silence.

CHUY

Que paso? Entramos o no?

VASQUEZ

(annoyed)

Cuando termine la cancion.

The two sit quietly listening to the song as WE:

TO 3

CUT TO:

2

INT. TRAILER - DAY D1

2

7/

HONEY, a skinny, stringy-haired, blonde woman sits cross-legged on a small bed in PANTIES and a "Boy-Beater" SLIP ~~crunching on a piece of charred TOAST.~~ There is a fully equipped METH "get high kit" complete with a small MIRROR, RAZOR BLADES, GLASS "SNOOT" TUBE and clean SYRINGES. All that, several tiny PLASTIC BAGS of CRYSTAL METH and a HANDGUN are near her dirty feet.

NEW ANGLE - reveals Honey pulling a fresh fix of melted meth into a SYRINGE.

HONEY

IT TWINKLE TUES and a teena...

The boney, meth-babe preps her tied off vein for her man-made venom and injects herself. The rush is felt.

HONEY (CONT'D)

2...Breakfast of Champions.

Slate No.	Snd	Cam	Take	Comments	Description
2D 7/23	10	B6	1 2 3 ④ ⑤/PU	1:48 OK 3:26 RUNNING PU - BETTER 2:02 NGC 1:52 INC - GOOD, CUT L#26 0:27 PU @ BT - GOOD	WIDE REVERSE MASTER
2E 7/23	10	B6	①	3:16 RUNNING PUS - GOOD	MCS (RH) AT STOVE, THEN MET ① OTRS (RH) (MAIN COVERAGE WILL BE FROM THE OTHER SIDE)
2F 7/23	10	B6	1 ②	1:48 FS (0:29) OK 2:32 FS (1:10) GOOD	MCS (RH) + (H) AT STOVE, THEN MCS (RH) OTRS ① / ②

2      2A      2B, 2C      2D      2E

RHAYNES (O.C.)

3 If we sold half as much meth as you use  
 4 we'd be a whole helluva lot better off.

NEW ANGLE - reveals Honey's man and OUR meth-maker at a  
 counter making a shit load of METH. MEET -- RHAYNES, a  
 serious, cold-eyed crystal meth "cooker" in his mid-30's.

HONEY

5 I'm about to be a whole helluva lot  
 6 better off.

Honey picks up the half empty plastic bag she just fixed  
 her shot from and, ~~eats the~~  
 leftovers. Honey is now high as a kite. She surveys her  
 surroundings as if there for the first time. From her  
 POV WE see that the trailer is as trashed on the inside  
 as the outside suggested and that most of it is set up as  
 a METH LAB. As the free speed kicks in overdrive, WE:

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CUT TO:

3 INT. HUMMER - EARLY MORNING D1 3

The song ends.

VASQUEZ

Vamos.

Vasquez and Chuy exit the ride and head for the trailer.

4 INT. TRAILER - EARLY MORNING D1 4

2      2R      2E      2F

HONEY

8 Damn, Baby, you're cookin' enough shit to  
 9 tweak the whole county.

RHAYNES

10 Supply and demand, Honey... The damn  
 11 "Mexicans are humpin' so much ice over the  
 12 border I gotta cook twice as much to make  
 13 half the money.

Honey, horny, gets up and sashays over to Rhaynes.

HONEY

14 You keep cookin' that much scratch glass  
 15 all at once and you're gonna blow our  
 16 asses halfway to Mexico.

Honey moves in and starts to "mack" her man.