SHOT LIST

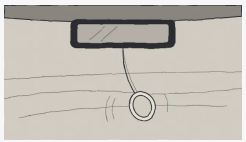
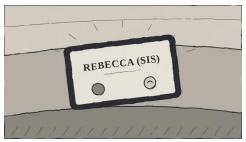
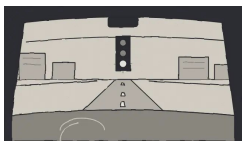
STILL WATER

149 SHOTS
NOVEMBER 20, 2026

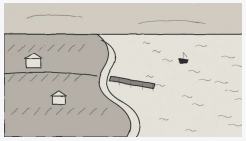
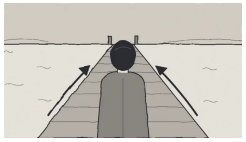
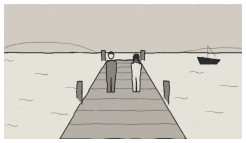
SCENE 1 · EXT. HIGHWAY - DAY · 1/8 · 2 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
1A		Wide	Empty road to the horizon; the car tears through frame	Static	24mm	Sticks, low	Second driver. Lock up both ends.	
1B		Aerial	High and wide: the car shrinks down the straight road	Drone, rising	24mm	Drone		

SCENE 2 · INT. CAR - DAY · 7/8 · 6 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
2A		MED	Joel at the wheel, eyes on the road	Static	35mm	Hood mount	Hold long enough to cut around the phone call.	
2B		Insert	Lily’s crayon drawing in the footwell	Slow push	50mm macro	Slider		
2C		Insert	Wedding band swinging from the mirror	Static	85mm			
2D		CU	Phone lights up: REBECCA (SIS)	Static	50mm		Playback on the real handset.	
2E		OTS	Over Joel to the photograph as he turns it over	Handheld	35mm			
2F		Wide	Through the windshield: green light, he drives	Static	24mm	Process trailer		

SCENE 3 · EXT. COASTLINE - AFTERNOON · 1 2/8 · 7 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
3A		Establishing	The coastline, grey water to the edge of frame	Drone, slow push	24mm	Drone		
3B		Tracking	Follow Joel down the dock to its end	Gimbal	35mm	Gimbal		
3C		Insert	Camera screen: he presses play	Static	50mm macro		Shoot the video first so playback is real.	
3D		Two-Shot	The video: both of them at arm's length, his stiff smile	Handheld	24mm	Hero camera	Operated by Isabel, in character.	
3E		CU	Joel smiles on the dock. Then it fades	Static	85mm			
3F		MED	The plank gives; he drops to one knee	Static	35mm	Sticks; stunt pad under the dock	Rigged plank. Reset between takes.	
3G		Insert	His reflection turns a beat late	Locked off	85mm	Sticks	VFX plate. Clean pass after.	

SCENE 4 · EXT. BAIT SHOP / GAS PUMP - AFTERNOON · 1 1/8 · 6 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
4A		Wide	Pumps, the weathered building, the boatless trailer	Static	24mm	Sticks		
4B		MED	Joel photographs the pump, slaps the casing	Handheld	35mm			
4C		MED	The Old Man on his crate, bottle between his feet	Static	50mm			
4D		CU	Joel scratches below his ear, winces	Static	85mm			
4E		Insert	The pale seam below the Old Man's ear	Static	100mm macro		Makeup check before rolling.	
4F		MED	He lifts the bottle toward the water and drinks	Static	50mm			

SCENE 5 · EXT. COASTAL NEIGHBORHOOD - AFTERNOON · 1 2/8 · 7 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
5A		Establishing	Houses far apart on raised ground, water in the ditches	Static	24mm	Sticks		T3,4

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
5B		Master	Shane in the gap of the sandbag wall; Joel crosses to him	Slow push	35mm	Dolly		T1
5C		OTS	Over Shane to the photograph and the address	Static	50mm			T3
5D		CU	Shane knots the bag. He won't take the water	Static	85mm			T2
5E		Wide	The woman in blue at the porch rail, shin-deep	Static	135mm	Long lens	Same performer as the motel nights.	T3
5F		Insert	The bag splits; sand spills into the ditch	Static	50mm		Pre-scored bags. Four takes.	T2
5G		POV	Through Joel's viewfinder: the wall and the flooded yards	Handheld	35mm			T3,4

SCENE 6 · EXT. ISABEL'S HOUSE - LATE AFTERNOON · 4/8 · 5 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
6A		Wide	The house from the road, front door ajar	Static	28mm	Sticks		T2
6B		Insert	The photograph held against the pale tin patch	Static	50mm		Shoot the still from this angle first.	T3
6C		Insert	The ring comes off the mirror and onto his finger	Static	100mm macro			T1
6D		Tracking	Behind Joel up the front steps, camera raised	Steadicam	28mm	Steadicam		T4
6E		CU	Two fingers push the door open	Static	50mm			T4

SCENE 7 · INT. ISABEL'S HOUSE - CONTINUOUS · 3/8 · 4 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
7A		Master	Kitchen: buckets, plastic on the windows, two cups	Static	24mm	Sticks		T2,3
7B		Insert	The clean cup, its chair pulled out	Slow push	50mm	Slider		T3
7C		Insert	The pale ring on the table where the second cup has stood	Static	50mm macro			T4
7D		POV	Out the back window: the porch rail rising from the water	Static	35mm			T2,3

SCENE 8 · INT. ISABEL'S HOUSE - HALLWAY - CONTINUOUS · 6/8 · 5 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
8A		Tracking	Along the wall of photographs with Joel	Slider	35mm	Slider		T4
8B		Insert	Sepia, black and white, faded color. The same pose	Static	50mm macro			T2
8C		CU	Joel finds his own portrait	Static	85mm			T2
8D		Insert	In the glass: his reflection, Isabel in the doorway behind	Static	50mm		Reflection gag. Isabel on a mark outside the door; flag the crew out of the glass.	T4
8E		Wide	He spins. The doorway is empty	Static	24mm			T3

SCENE 9 · EXT. ISABEL'S HOUSE - CONTINUOUS · 2/8 · 3 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
9A		MED	Joel shuts himself in the car, breathing	Static	35mm	Car rig		T3,4
9B		Insert	He crushes the photograph, then tears it; scraps fall in his lap	Static	50mm		Six prints. One take each.	T3
9C		Wide	The car turns around and heads out	Static	24mm	Sticks		T4

SCENE 10 · EXT. OUTSKIRTS ROAD - DUSK · 5/8 · 5 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
10A		Wide	Headlights on water where the road should be	Static	24mm	Sticks		
10B		MED	Joel follows the edge, phone raised. No signal	Handheld	35mm	Waders for the operator		
10C		Wide	A ripple travels toward him. Another, closer	Static	35mm	Sticks	Wake rig on a cue line. Rehearse dry.	
10D		CU	Joel backs onto the road, listening	Static	85mm			
10E		Insert	A bubble rises where the ripples stopped, and bursts	Static	100mm		Air line under the surface.	

SCENE 11 · EXT. MOTEL - NIGHT · 2/8 · 2 SHOTS

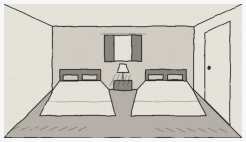
SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
11A		Establishing	The motel: six rooms in an L, the lit office	Static	24mm	Sticks; lift		
11B		MED	Joel parks facing the rooms and locks the car	Static	50mm			

SCENE 12 · INT. MOTEL OFFICE - NIGHT · 1 6/8 · 6 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
12A		Master	The office: counter, television, Joel at the door	Static	28mm	Sticks		
12B		MED	The Innkeeper pours coffee	Static	50mm			
12C		CU	Joel’s hand trembles on the counter	Static	85mm			
12D		Insert	The towel: it doesn’t come free	Static	50mm			
12E		OTS	Over the Innkeeper as he clocks the welt below Joel’s ear	Static	85mm			
12F		Insert	Key, card and pen. He writes JOEL FENN	Static	100mm macro			

SCENE 13 · INT. MOTEL ROOM - NIGHT · 3 1/8 · 12 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
13A		Master	The room: bed, dresser, door, the curtained window	Static	24mm	Sticks		
13B		Insert	Camera screen: Isabel draws half a mustache	Static	50mm macro		Pre-shot clip, loaded on the card.	
13C		Two-Shot	The clip: she leans in to finish it, and kisses him instead	Handheld	35mm	Hero camera		
13D		POV	Through the parted curtain: the Innkeeper meets her by the office, his car in between	Handheld	85mm			
13E		Insert	Camera zoom: the closed seam below the woman's ear	Static	135mm			
13F		CU	Her face inches from his through the gap in the curtain	Handheld	50mm		One take before she knows where the lens is.	
13G		MED	He tears down the shower rod; rings clatter into the tub	Handheld	28mm		Four curtains. Reset the rings.	
13H		CU	The door opens to the chain; the Innkeeper in the gap	Static	50mm			
13I		MED	Joel slams the door on the hand. A crack of bone	Handheld	35mm	Rubber door edge	Stunt coordinator on set. The crack is foley.	
13J		Wide	The chain mount tears from the jamb; he rams the dresser home	Static	24mm	Rigged chain mount		
13K		CU	Joel braced behind the dresser. A breath catches wetly	Static	85mm			
13L		MED	Knuckles against his mouth, he cries and tries to keep quiet	Slow push	50mm	Dolly		

SCENE 14 · INT. MOTEL ROOM - PRE-DAWN · 3/8 · 2 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
14A		CU	A wet inhale jerks him awake. His own	Static	85mm			
14B		MED	He shoulders the dresser aside and cracks the door	Handheld	35mm			

SCENE 15 · EXT. MOTEL - PRE-DAWN · 6/8 · 4 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
15A		Insert	Smashed side windows; the cut battery cables	Handheld	35mm			
15B		Insert	Lily's drawing among the glass in the footwell	Static	50mm macro			

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
15C		Wide	Across the lot: the Innkeeper bars the woman's way	Static	85mm	Sticks		
15D		MED	Joel backs into the road, rod raised	Handheld	35mm			

SCENE 16 · EXT. TOWN ROAD - PRE-DAWN · 1 · 7 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
16A		Tracking	Joel down the middle of the road, houses behind flooded yards	Steadicam	28mm	Steadicam		
16B		POV	A figure on a porch. Another in a yard. Their faces turn	Static	85mm			
16C		Insert	Camera screen: a row of faces, all turned toward him	Static	50mm macro			
16D		Tracking	He runs. Mailbox, bucket, the woman in blue	Vehicle mount	35mm	Tracking vehicle	The same three houses, three passes.	
16E		MED	He slows and looks back: the road behind him empty, the light unchanged	Handheld	35mm		Same grey as the first pass. Lock the exposure.	
16F		MED	Third pass: her hands go still and she watches him go by	Static	85mm	Long lens	The only pass where she looks up.	
16G		CU	Bent over, he drags in a breath. It rattles	Handheld	50mm			

SCENE 17 · EXT. ISABEL'S HOUSE - PRE-DAWN · 4/8 · 4 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
17A		Wide	The house from the photograph, door open two inches	Static	28mm	Sticks		
17B		MED	A light comes on behind the window; the music starts	Static	50mm		Lamp and playback on cue from inside.	
17C		CU	He steps away. The music stops. He turns back	Static	85mm			
17D		MED	He nudges the door with the shower rod	Static	35mm			

SCENE 18 · INT. ISABEL'S HOUSE - HALLWAY - CONTINUOUS · 4/8 · 3 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
18A		MED	Broken glass on the floor; the frame back on the wall	Static	35mm			T3
18B		Insert	The portrait, a crack across his chest	Static	50mm macro			T3
18C		CU	Her voice from the kitchen. He spins, rod raised	Handheld	50mm			T3,4

SCENE 19 · INT. ISABEL'S HOUSE - KITCHEN - CONTINUOUS · 3 3/8 · 15 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
19A		Master	The kitchen: two plates, two cups, a cloth over the stained table	Static	24mm	Sticks		T2

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
19B		CU	Isabel beside the stove, barefoot, the hem of the dress wet	Static	85mm			T3
19C		MED	Joel in the doorway. She notices the rod	Static	50mm		Play the shower-rod exchange in this size.	T3
19D		CU	He almost smiles. Then it goes	Static	85mm			T3,4
19E		Insert	The chair already pulled out, the steaming cup	Static	50mm			T3
19F		MED	He lowers the rod, but keeps it close	Static	50mm			T1
19G		Two-Shot	He sits across from her, the rod against his knee	Static	35mm	Sticks		T3,4
19H		Insert	The wedding band on his finger	Static	100mm macro			T4
19I		CU	Her hand stops just short of his	Static	85mm			T1
19J		Insert	His fingers touch hers. He flinches, and stays	Static	85mm			T2
19K		MED	She straightens his collar, as she did on the dock	Slow push	50mm	Dolly	Match the gesture from the dock video.	T1
19L		Insert	A drop falls into his coffee. Another	Static	100mm macro		Dropper off frame.	T3
19M		POV	The ceiling above the cup: dry	Static	35mm			T2,3
19N		Insert	Water threads between the floorboards, around the chair legs	Static	50mm	Low sticks	Floor rig. Start thin.	T4
19O		Tracking	Joel backs into the hall, along the portraits	Steadicam	28mm	Steadicam		T4

SCENE 20 · INT. ISABEL'S HOUSE - HALLWAY - CONTINUOUS · 1 1/8 · 4 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
20A		CU	He touches the welt; dark fluid on his fingers	Static	85mm		Makeup check before rolling.	T3,4
20B		CU	Beneath her ear, a pale seam opens and closes	Static	100mm		Appliance, then a clean plate.	T2
20C		MED	She takes a step toward him. He backs away	Static	50mm			T2
20D		CU	He touches the welt; dark fluid on his fingers	Static	85mm		Makeup check before rolling.	T1

SCENE 21 · INT. ISABEL'S HOUSE - KITCHEN - CONTINUOUS · 1 1/8 · 7 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
21A		MED	He grips the sink, gasping	Handheld	35mm			T1
21B		CU	Isabel reaches past him and turns the faucet	Static	85mm		Her hand, then his look: the water, then her.	T2
21C		Insert	The welt splits under his fingers; something pale lifts inside	Static	100mm macro		Appliance change. Clean plate after.	

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
21D		CU	A long, easy breath. The fear drains from his face	Static	85mm			
21E		Two-Shot	She touches his cheek. He lets her	Slow push	50mm	Dolly		
21F		CU	He leans into her palm before he knows it	Static	85mm			
21G		CU	Her hand stays one beat too long, then falls	Static	85mm			

SCENE 22 · INT. ISABEL'S HOUSE - HALLWAY - CONTINUOUS · 1 5/8 · 6 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
22A		Tracking	Down the hall toward the front door, every breath rasping	Steadicam	28mm	Steadicam		
22B		Wide	He opens the door: grey light, the townspeople in a loose line at the road	Static	24mm	Sticks		
22C		MED	Back against the door, dragging at the air	Static	50mm			
22D		MED	She reaches for him. He raises the rod	Static	50mm			
22E		Insert	The rod clatters on the wet floor	Static	50mm	Low sticks		
22F		POV	Through the front window: the townspeople at the edge of the yard now	Static	50mm		Closer than the last time we saw them.	

SCENE 23 · INT. ISABEL'S HOUSE - KITCHEN - CONTINUOUS · 1 7/8 · 9 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
23A		Wide	Water at the chair legs. The music has stopped	Static	24mm	Sticks		
23B		CU	Isabel watches him. She does not move	Static	85mm			
23C		POV	The table set for two, the cup waiting in his place	Static	50mm			
23D		Insert	He works the ring from his finger	Static	100mm macro			
23E		Insert	The ring beside his untouched cup	Static	100mm macro		Nothing in the room reacts. Hold.	
23F		MED	He weighs the camera, and keeps it	Static	50mm			
23G		Two-Shot	He stops just short of an embrace	Static	50mm			
23H		Wide	The door opens on the townspeople filling the yard, facing it	Static	24mm	Sticks	From inside, through the open door.	
23I		Tracking	He turns his shoulder and walks between them to the road	Steadicam	28mm	Steadicam	A wet sleeve drags across his arm: play it in the move.	

SCENE 24 · EXT. TOWN ROAD - DAWN · 7/8 · 9 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
24A		Wide	The flood back in the ditches; Joel on the wet road	Static	24mm	Sticks	First shot of the day. Be ready at first light.	
24B		MED	He stops at the edge of a ditch. Still, dark water an arm away	Static	50mm	Low sticks	The ditch has to hold dead still.	
24C		CU	His hand at his neck. He looks at the water for a long moment	Static	85mm		Give it the time. Then he coughs and walks on.	

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
24D		Wide	The road bends. No mailbox, no bucket. Just the road	Static	35mm	Sticks	Same bend as the loop, struck of its dressing.	
24E		MED	Shane inside his crooked wall, shovel across his knees	Static	50mm			
24F		Insert	The sealed bottle, where Joel left it	Static	50mm			
24G		CU	He drinks. His throat tightens; he steadies	Static	85mm			
24H		Two-Shot	He sets the bottle within Shane's reach	Static	35mm		Play the two lines in this size.	
24I		MED	Behind Joel, Shane takes the bottle and drinks	Static	85mm		Joel soft in the foreground.	

SCENE 25 · EXT. TOWN ROAD - CONTINUOUS · 4/8 · 4 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
25A		Wide	Joel crosses the low stretch where the flood was	Static	24mm	Sticks		
25B		CU	REBECCA (SIS). He answers	Static	85mm			
25C		CU	A rough breath catches. He listens	Static	85mm			
25D		Insert	The drawing, creased, its torn corner soft from his thumb	Static	50mm macro		Torn-corner double from the motel lot.	

SCENE 26 · INT. ISABEL'S HOUSE - HALLWAY - DAWN · 2/8 · 1 SHOT

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
26A		Insert	The cracked portrait: Isabel now, waist-deep, alone	Slow push	50mm	Slider	Third version of the print.	

SCENE 27 · INT. ISABEL'S HOUSE - KITCHEN - CONTINUOUS · 3/8 · 4 SHOTS

SHOT	FRAME	SIZE	WHAT WE SEE	MOVEMENT	LENS	EQUIPMENT	NOTES	DONE
27A		Master	The table still set for two; Isabel alone, facing the empty chair	Static	24mm	Sticks		
27B		Insert	His ring beside the cold coffee	Static	100mm macro			
27C		Insert	She pours the cold coffee into the sink and refills the cup	Static	50mm		Fresh pot off set. Keep the steam.	
27D		CU	She sits, facing the empty chair. Steam rises from his cup	Static	85mm		Hold.	