



DESTROYER

EXT BOWTIE PROJECT PARK - AFTER DAWN

We follow her through the park, quiet at this hour. Early sunlight is hard on her.
We see her goal ahead. Cops gathered at a crime scene, above the concrete and wild growth of the L.A. River.



INT. NORTHWEST DIVISION - SUPPLY ROOM

We close in on Bell, alone in a locked room.



INT. FBI - CONFERENCE ROOM

A spread of dossiers and files on a conference table.



BELL'S HOUSE



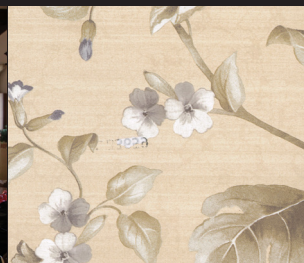
BEFORE



AFTER



BEFORE



AFTER

It was important for Karyn that Bell's house was perched on a hill with a long walkway that led to the porch. Bell's home was her fortress and served as a vantage point for potential threats.

We found the perfect house--an unrenovated Craftsman gem in the hills, in the quickly gentrifying neighborhood of Highland Park. The house was built on a water table that swelled up and down, causing the floors to slope and the walls to crack. It was the absolute embodiment of Bell's flawed and broken character.

The interior of Bell's house only occupied 1 page out of the 114 page script, but it was the most important set to capture accurately. This was the only time the audience would see Bell in her most intimate and private space. Each scene acted as a poetic tableau that described her inner turmoil and torment.

We enhanced the moody interiors by choosing vintage-inspired wallpaper patterns. The juxtaposition of something as innocuous as floral print when aged, lent an unsettling quality, reflecting Bell's thin connection to the outside world. I also wanted to create a color palette that felt like a darkening bruise, using dark brown, terra cotta and aubergine.

INT HOUSE SHE GREW UP IN - FLASHBACK - 17 YRS AGO



Her old room. A bit trashed, nothing's moved here in a very long time. We notice an old punk t-shirt.

Bell's childhood home offers us a small glimpse into the early forces that shaped her—the dated kitchen, her dirtbag brothers, and finally, the teen bedroom plastered with punk band fliers serving as a time capsule of the mid-1990s. Bell comes from a rough desert town in Riverside County with few opportunities. She immersed herself in desert punk music scene to escape her empty family life.

It was a true team effort to acquire all the graphic assets to populate Bell's childhood bedroom. The writers and producers provided a specific list of bands that Bell would have listened to in her youth. Karyn already had a connection with the band *Jaw Breaker*. Danielle Levesque secured permission from Dischord Records, *The Spooky*, *The Uppers*, *Agnostic Front* and *Youth Brigade*. Tim Stuart contributed original artwork. Finally the art department pitched in and supplemented with hand-drawn flyers based on references from that time period.



INT DINER - FLASHBACK - 17 YRS AGO

Chris and Bell sit across from each other. Look and demeanor changed. TOBY slides in next to Chris. "Wanna come to a party?"



EXT GANG HOUSE - 17 YRS AGO



We move toward a shabby house, windows completely blacked out, junk-strewn yard, fire burning in a metal drum.

We see the exterior of the gang compound as a floating POV that pushes in towards the house. Karyn had a very specific vision of the space that constituted the gang compound. In her mind's eye it was a collection of random buildings all interconnected to create a warren of interior spaces.

Key references for this set came from Ash Thayer's KILL CITY and research of depressingly beautiful desert wastelands like the Salton Sea. This was incredibly difficult to find, but we finally found a property north of LA in Little Rock that we could build up from.

The existing buildings on the property were separated by 80'. Given our budget, we couldn't afford to do a build but we needed to create the illusion that the buildings were in fact connected. To fill the gap, Jim Ondrejko suggested using portable carports covered in tarps placed off each building. A strategically placed motorhome hid the remaining space. Our scenics then proceeded to temporarily age everything down so it all looked seamless with its environment.

AFTER

DESTROYER	REF: EXT_GANG HOUSE	SNY # 42, 76, 82, 126, 153	PREP: 01/30/31
EP#: N/A	LOCATION: 8544 E. AVE. S12 (9866TH ST. E.) LITTLE ROCK, CA 93543	CONTACT:	SHOOT: 02/02 WRAP: 02/03

PORTABLE CAR PORT WITH AGED TARPS → MOTOR HOME FINAL POSITION

CONSTRUCTION
SET DEC.
TRANSPO



INT GANG HOUSE - 17 YRS AGO



TOBY'S MOTHER'S HOUSE



A battered, nondescript bungalow. A few tchotchkes by the door work hard to liven things up. There's a hospital bed in the living room. A TV plays.

Bell is on the search for information to lead to Silas and begins her inquiry at Toby's mother's house. He is in a losing battle with cancer and is in hospice care under the watchful eye of his overbearing mother and her ceramic owl collection.

We wanted the home to feel like a time capsule - a place trapped in time imbued with the stale smell of an impending death. Inspiration from Nadia Sablin's photography served as the primary visual reference for the space. We chose a wallpaper that evoked a Scandinavian folk pattern with a late-70s vibe. Lisa Son, the set decorator, brought in contrasting and complementary patterns and textures to complete the room.



IGLESIA CHRISTO RESUCITADO



Bell is parked across the street from a humble storefront church, watching.

Bell's mano a mano exchange with Toby leads her to a neighborhood Iglesia Christo Resucitado in hopes of locating Arturo, another former gang member who is in hiding. The location used was a black Baptist church in South LA that provided a collection of connecting back spaces and a lead out into an alley. This needed to visually connect back to the Echo Park area of LA where the proceeding foot chase takes place.

To transform the church into one that serves the Hispanic community, we commissioned two graffiti murals, based on research, by muralist Eric Skotnes that depicted Christ prior to the crucifixion and as risen. It provided a way to liven the space and bring in color to an otherwise beige location.



INT ONE DOLLAR CHINESE

Bell sits down across from a skeptical-looking Shelby at a cheap Chinese place.
"You know, I could've taken you to a nicer place."



DIFRANCO'S HOUSE - PALOS VERDES

A large Spanish style house, built on the side of a hill. An unobstructed view of the Pacific.



EXT. FLETCHER BOWRON SQUARE - DOWNTOWN

Bell waits on a bench in this urban park...



EXT. HOSPITAL

Bell exits the emergency room into the night...



TORRANCE BANK



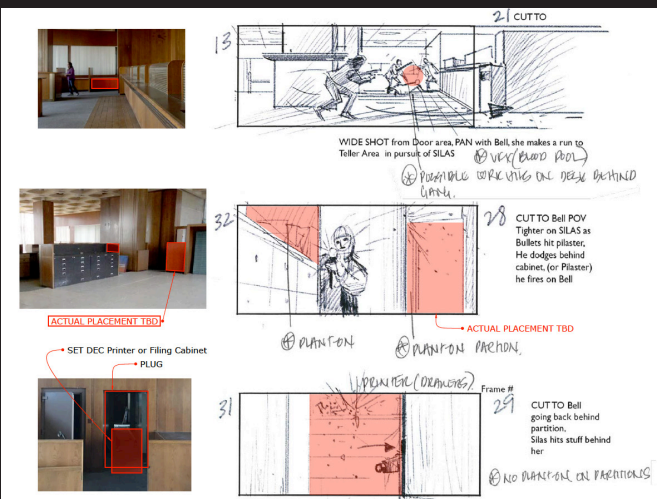
She moves to the bank entrance. The blinds have been pulled, covering the glass door and windows.

The McCullough building was built in 1964 by renowned architectural firm Welton Becket and Associates, the same firm that design the Capitol Records building in Hollywood.

The building had been sitting mostly vacant, which offered us the ability to own the site for a week. Unfortunately the grounds hadn't been maintained and the original reflection pools had settled unevenly and couldn't be refilled with water. We minimally landscaped the front and converted the pools into planters by adding greenery.

Michelle Peters, the graphic designer, created fictitious bank branding that worked back to our color scheme and complemented the existing mid-century design.

The bank would be the setting of a key action sequence, so it was essential that we get the aesthetics right while providing the right opportunities for the effects team. Through the use of a white model and lego figures (a creative contribution by Karyn's son), the staging of the action sequence was figured out.



COOL COAST CREAMERY



PETRA'S APARTMENT

Petra is on the floor, leaning against the wall, handcuffed to something. Bell sits across from her.
"This place is disgusting."



BEFORE



AFTER



EXT TACO STAND - INDIO, CA

A shack on a windswept patch of desert.
A perfect rendezvous spot.



INT DESERT DINER - THE PAST

Chris and Bell look at each other,
rehearsing their story.



BA SELF STORAGE

A series of low bunkers beneath a split in the 101 Freeway in Silverlake. Above, traffic courses by on either side.



DESERT BANK

Outside the desert bank, Bell and Chris look at each other through windows of their respective vans. She watches from the van as it starts to go down.



INT COFFEE SHOP

SHELBY "What's going on? Why an I sitting here?"
BELL "I want to talk."



PRODUCTION DESIGNER

ART DIRECTOR

GRAPHIC DESIGNER

KAY LEE

ERIC JEON

MICHELLE PETERS

SET DECORATOR

CONSTRUCTION COORDINATOR

ART DEPT COORDINATOR

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ANAPURNA
PICTURES