

BLADE RUNNER STORYBOARDS

BLADE RUNNER STORYBOARDS

March 1st, 1981

John W. Rogers

"BLADE RUNNER"

STORYBOARD

March 4, 1981

NOTE: Will everyone please remember that this storyboard is only a guide. In some cases certain sequences are more accurate than others. Don't take it as gospel.

1)

Ivor Powell.

Associate Producer.

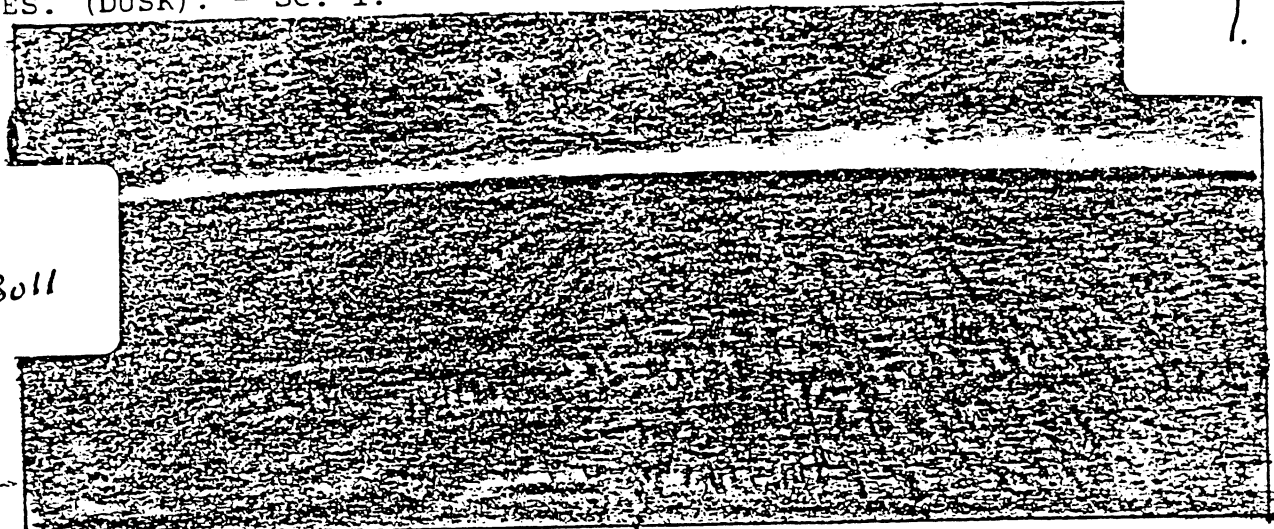
IMPORTANT NOTICE

CINEMA SCRIPT RESEARCH COPIES ARE MADE AVAILIABLE FOR
PERSONAL USE ONLY.

THEY ARE **NOT** TO BE USED FOR ANY PURPOSE OTHER THAN PRIVATE STUDY,
SCHOLARSHIP, OR RESEARCH WITHOUT THE WRITTEN CONSENT OF THE
COPYRIGHT HOLDER.

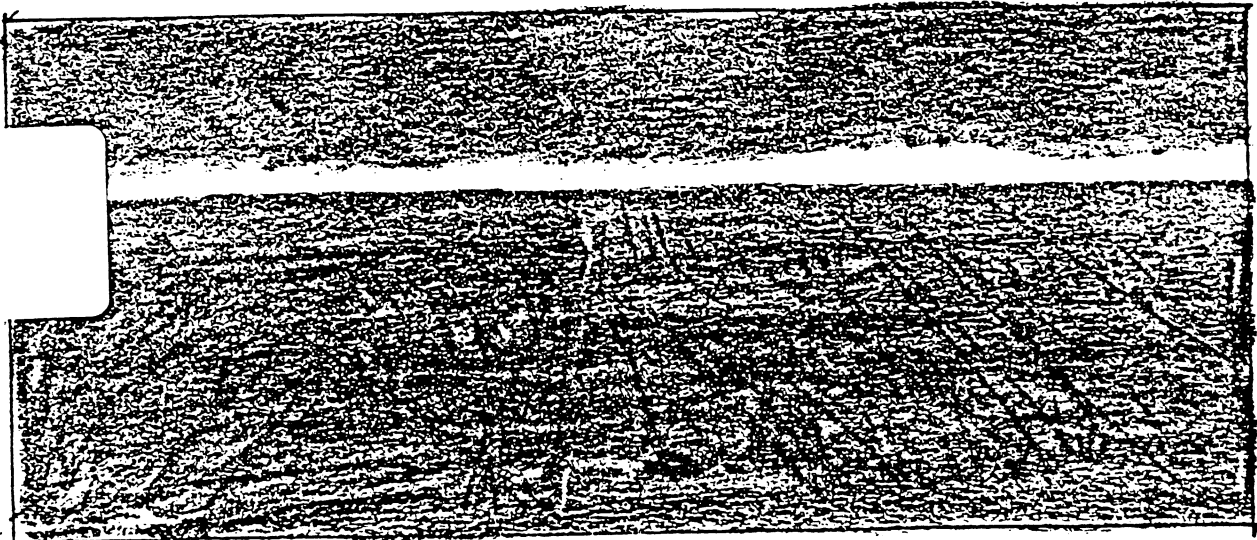
1. HADES. (DUSK). - SC. 1.

1.

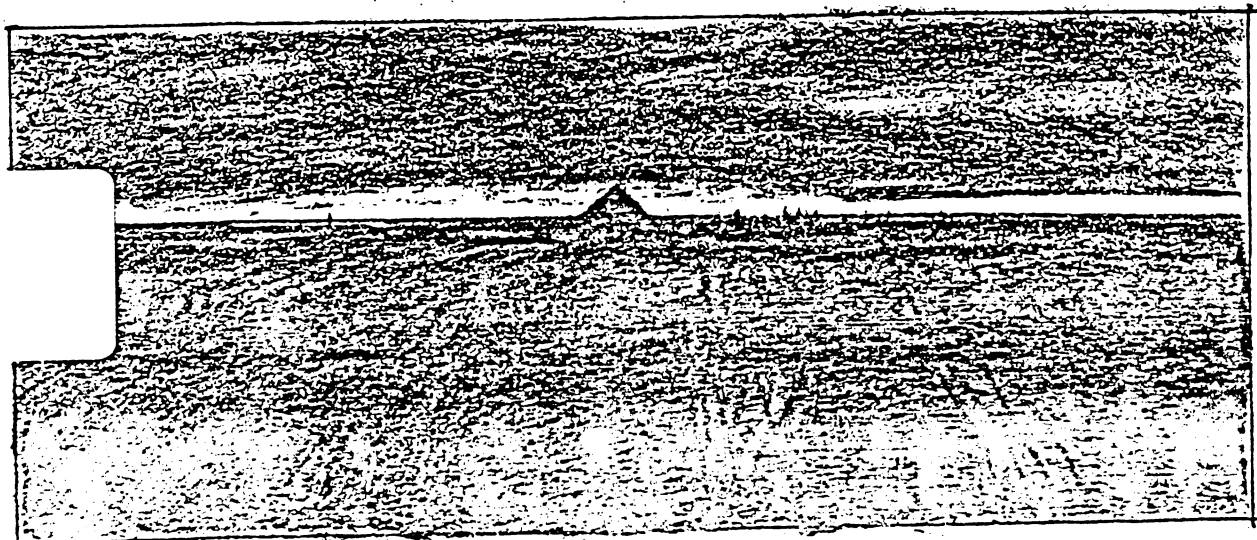


SC. 1.
Rumboll

OVERHEAD VIEW OF INDUSTRIAL LANDSCAPE - SUN DOWN



MOVING ..



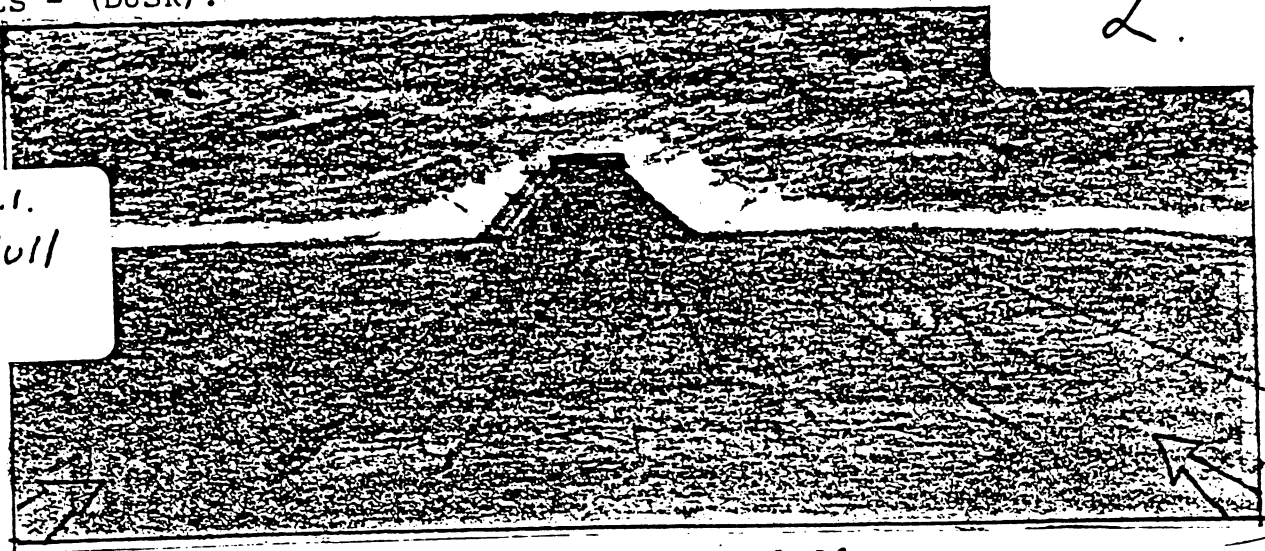
TO VIEW OF TYRELL CORP. ON HORIZON

P. HADES - (DUSK).

2.

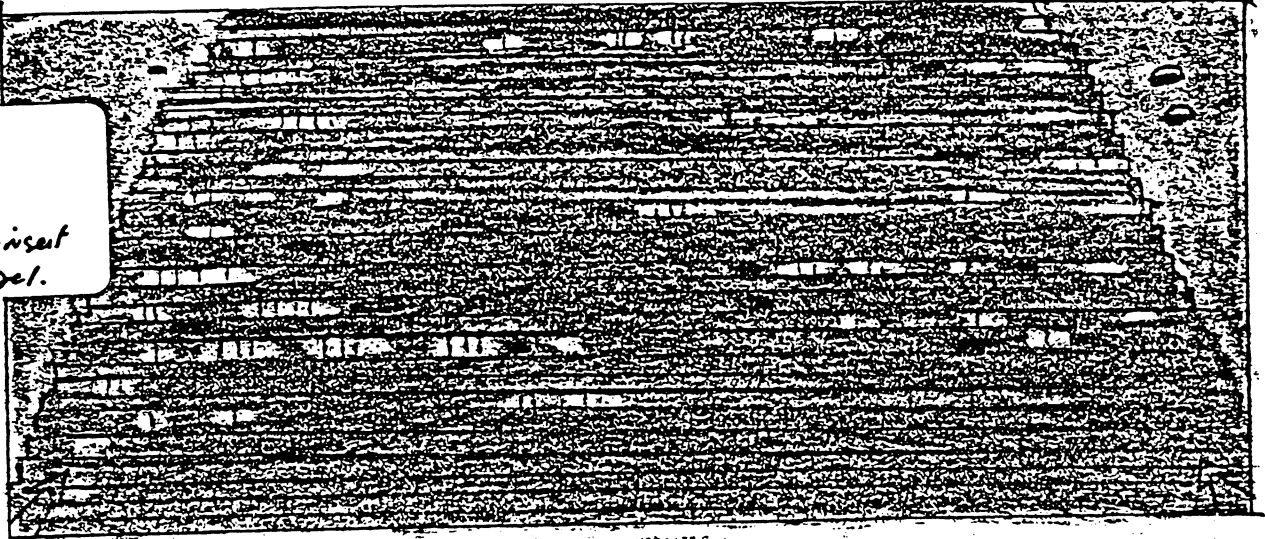
1.

Sc. 1.
RUMBULL

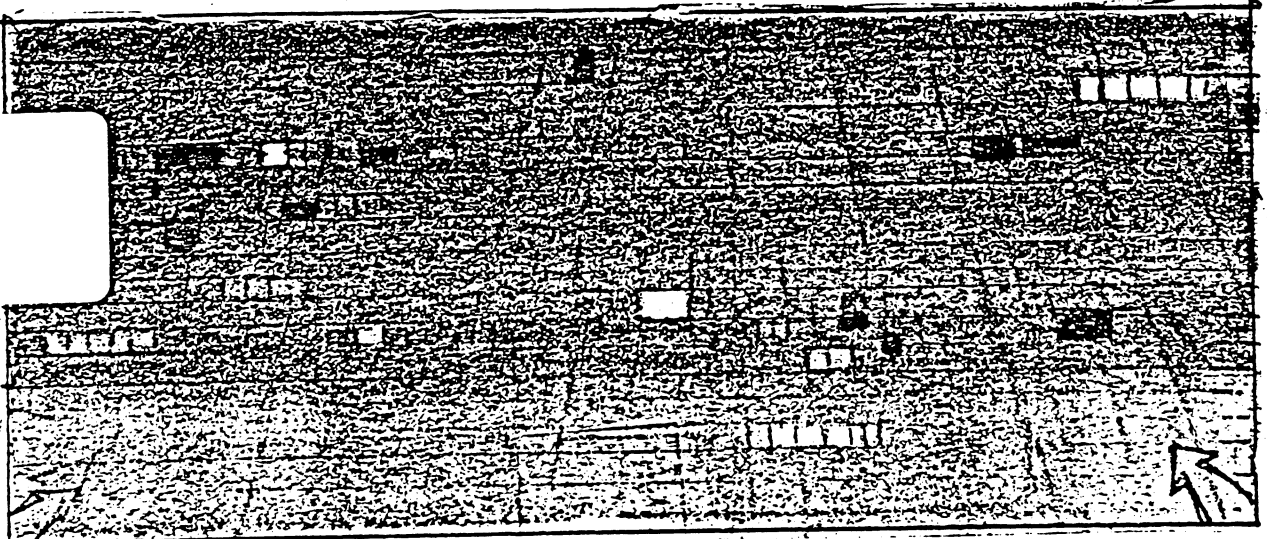


CONT. MOVE IN AS SUN GOES DOWN BEHIND BLDG.

with inset
model.



CLOSER ..



MOVE TOWARD WINDOW IN CENTER ...TO...

NEXT HADES (DUSK)

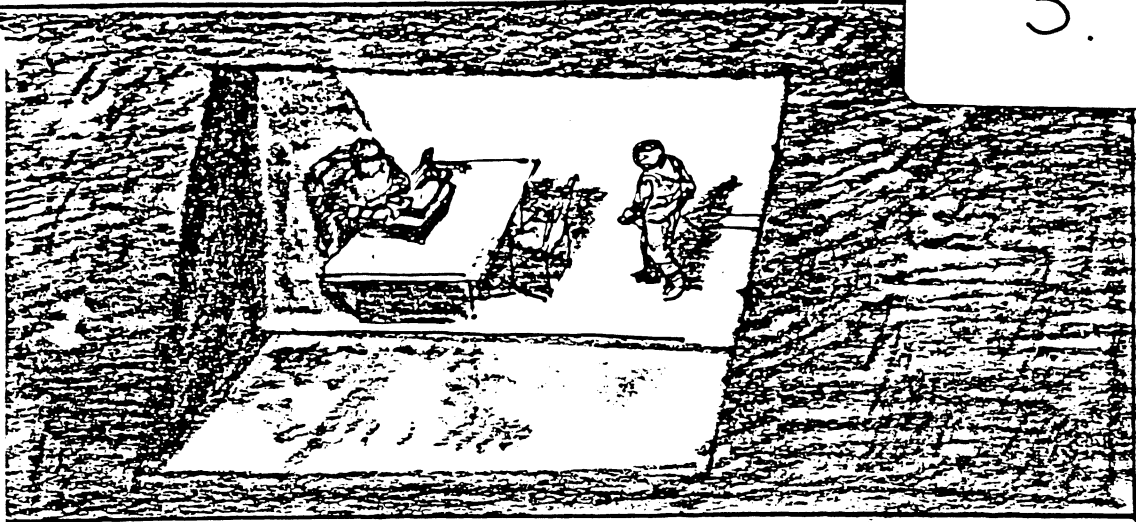
3.

MBULL to
foot plate
or window
turn in.

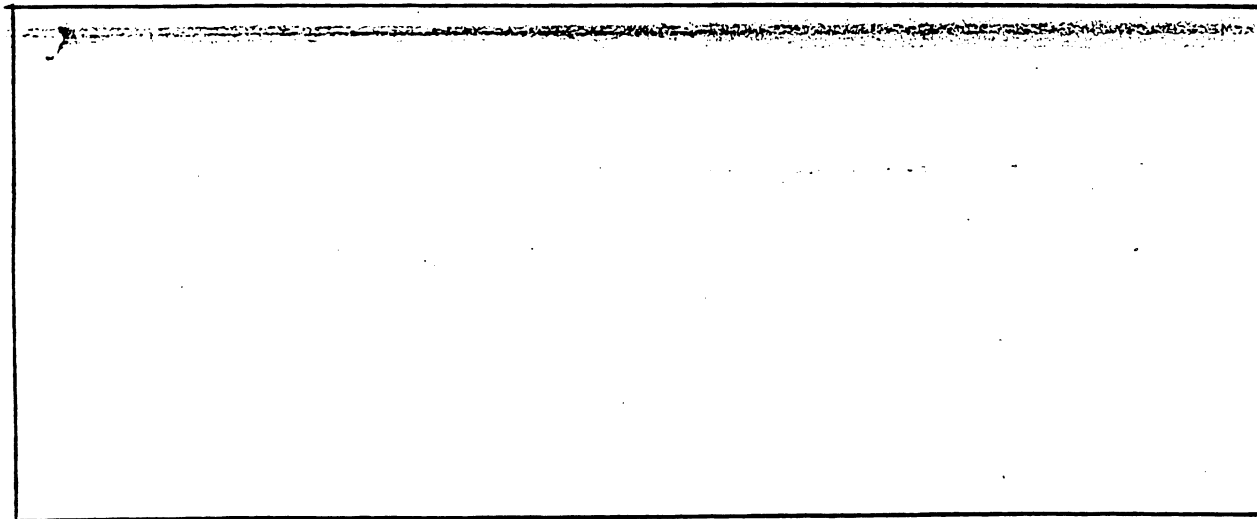
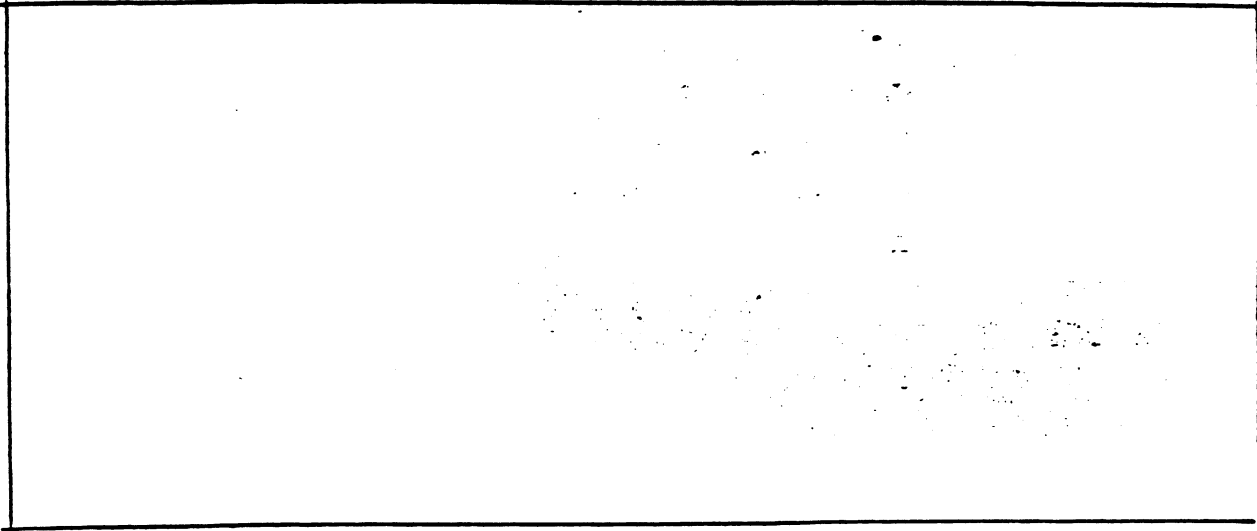
Sc. 1.

NOTE:

Schedule
PLATE SHOOT.
DURING
Interrogation
Scene.



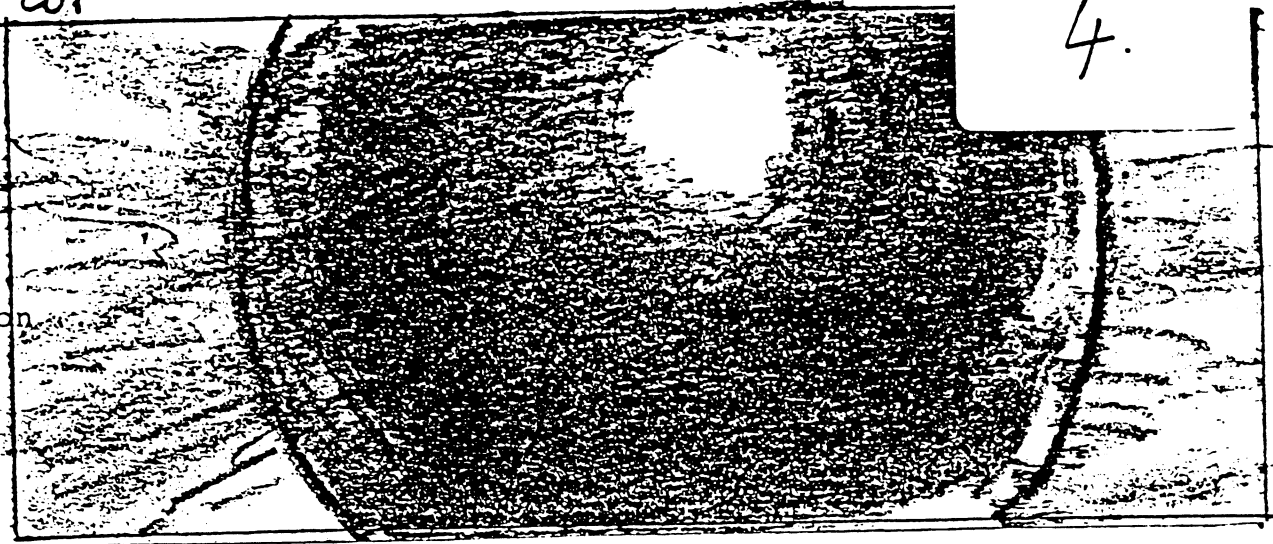
...VIEW THROUGH WINDOW OF HOLDEN / LEON WALKS INTO SC



CUT

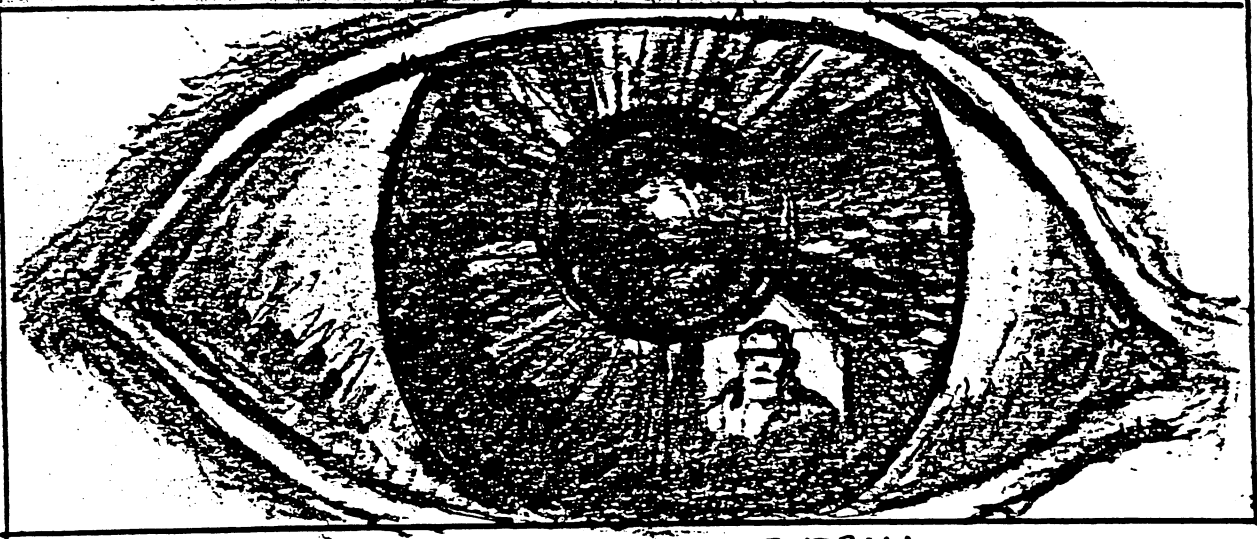
4.

umbull
shoot
e with
sheye
is &
ilection



VIEW OF HOLDEN'S EYEBALL

ITTO



LEON'S REFLECTION IN HOLDEN'S EYEBALL

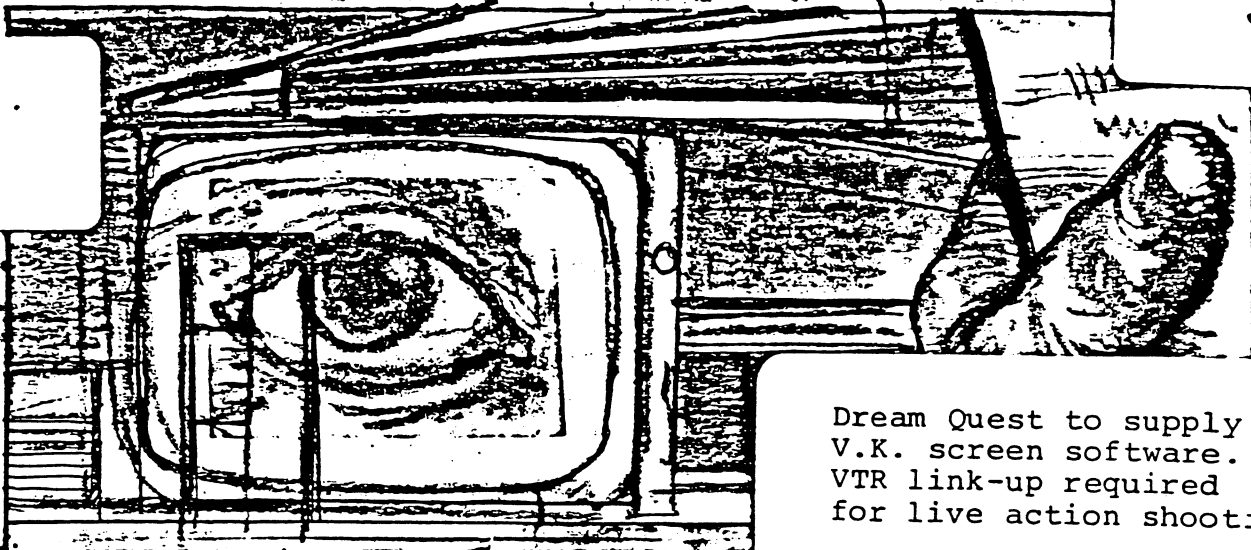
CUT

2.
ge 4.



DIALOGUE BEGINS →

2.

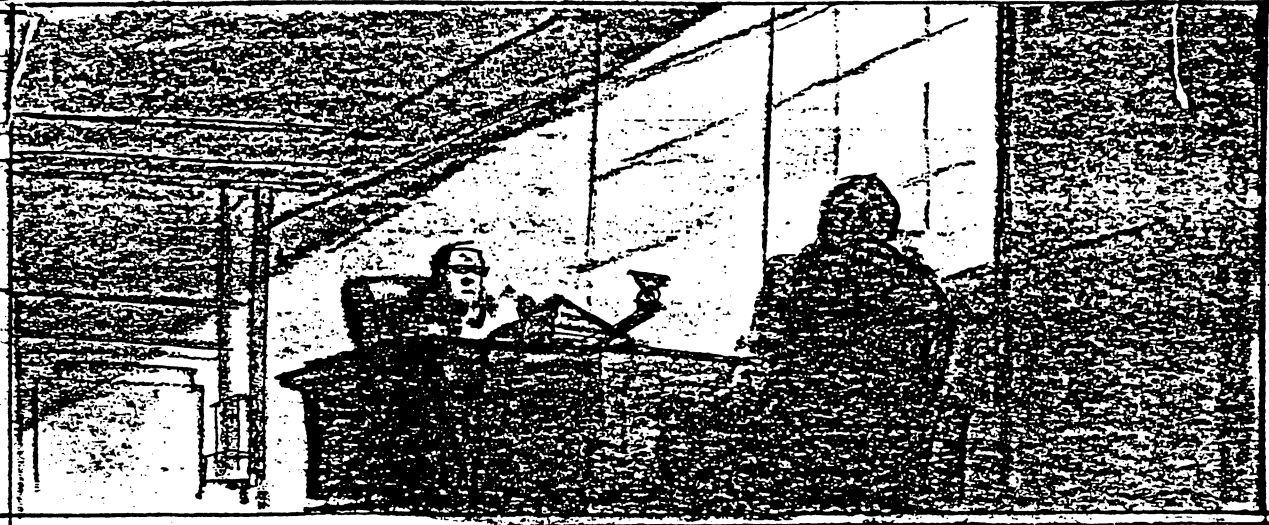


Dream Quest to supply
 V.K. screen software.
 VTR link-up required
 for live action shooting.

DIALOGUE (CONT) ↓

CUT

2.



CUT

2.



TYRELL CORP - INTERROGATION ROOM, (DUSK)

6.

2.



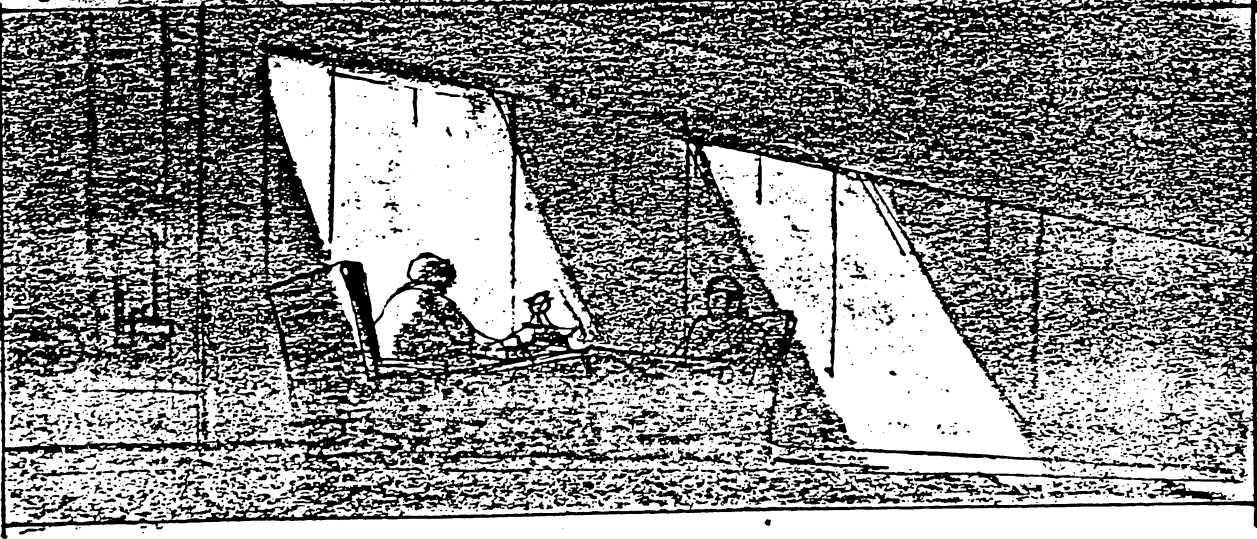
DIALOGUE (CONT.) ↓

CUT



WT

2.



Sc. 2.



DIALOGUE (CONT.)

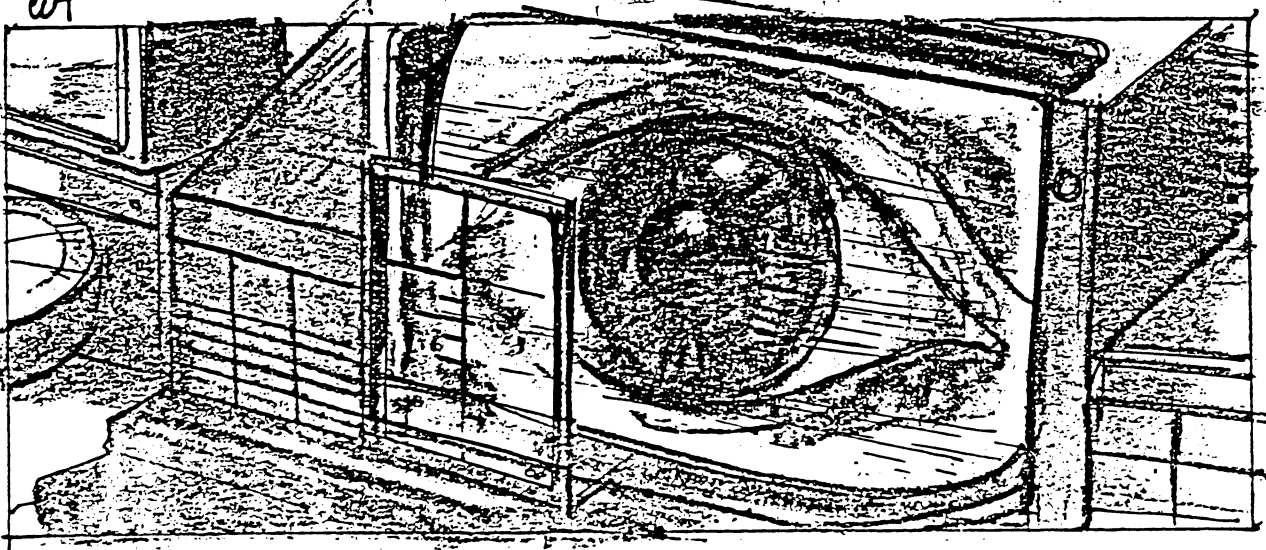
CUT

Two



(HOLDEN MOPS BROW)

CUT

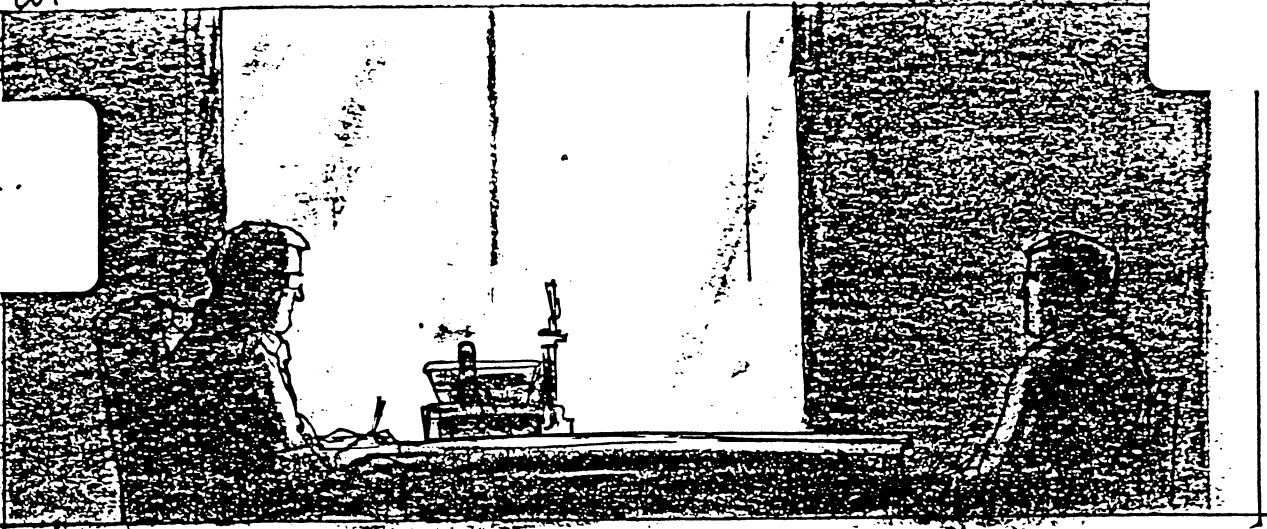


INT INTERROGATION ROOM. (DUSK)

PAGE 8.

8.

Sc. 2.



DIALOGUE (CONT.)

CUT

Sc. 2.

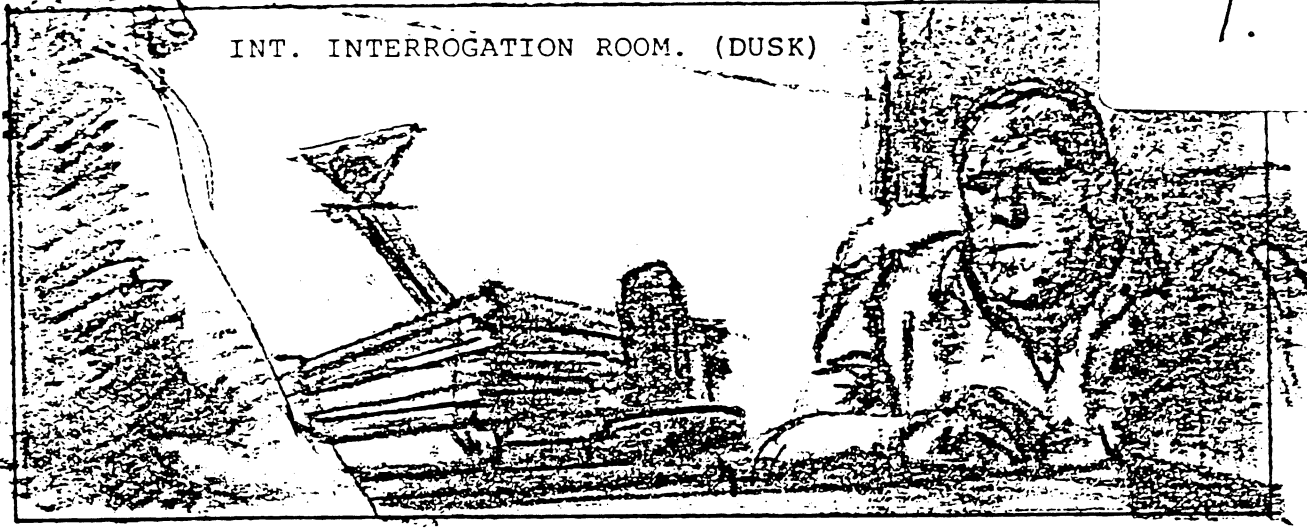


CUT

Sc. 2.



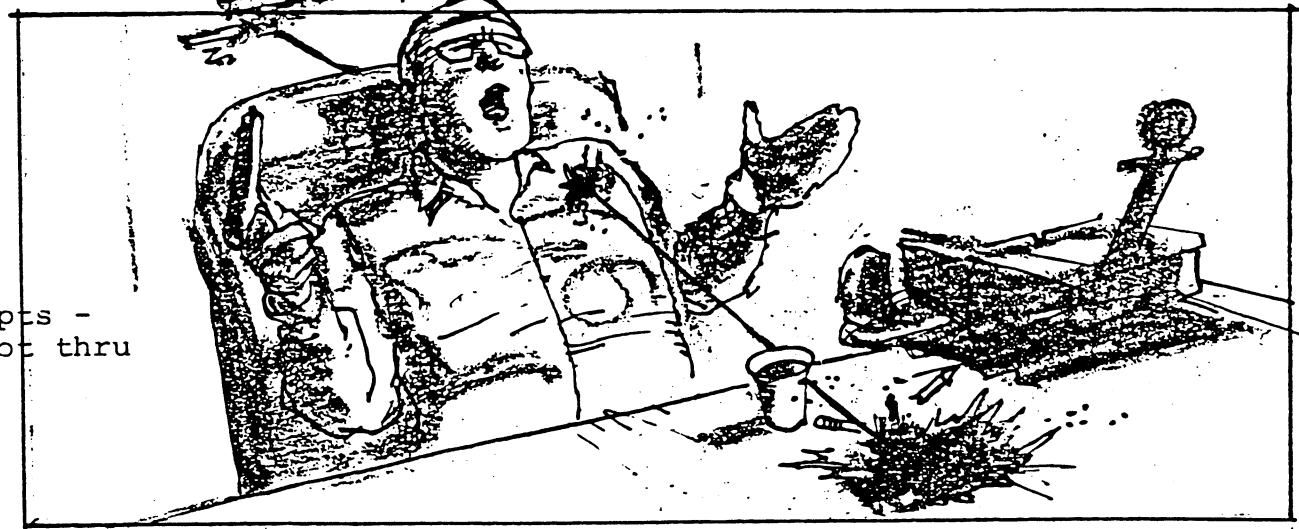
INT. INTERROGATION ROOM. (DUSK)



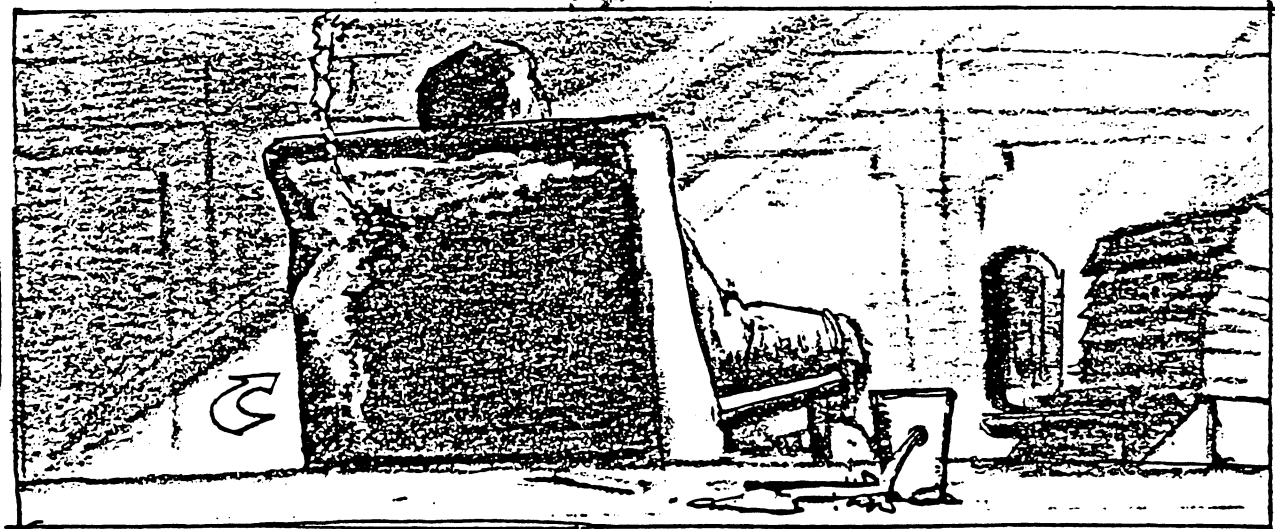
HOLDEN : 'WHY IS THAT LEON?'

c. 2.

able erupts -
olden shot thru
oulder.

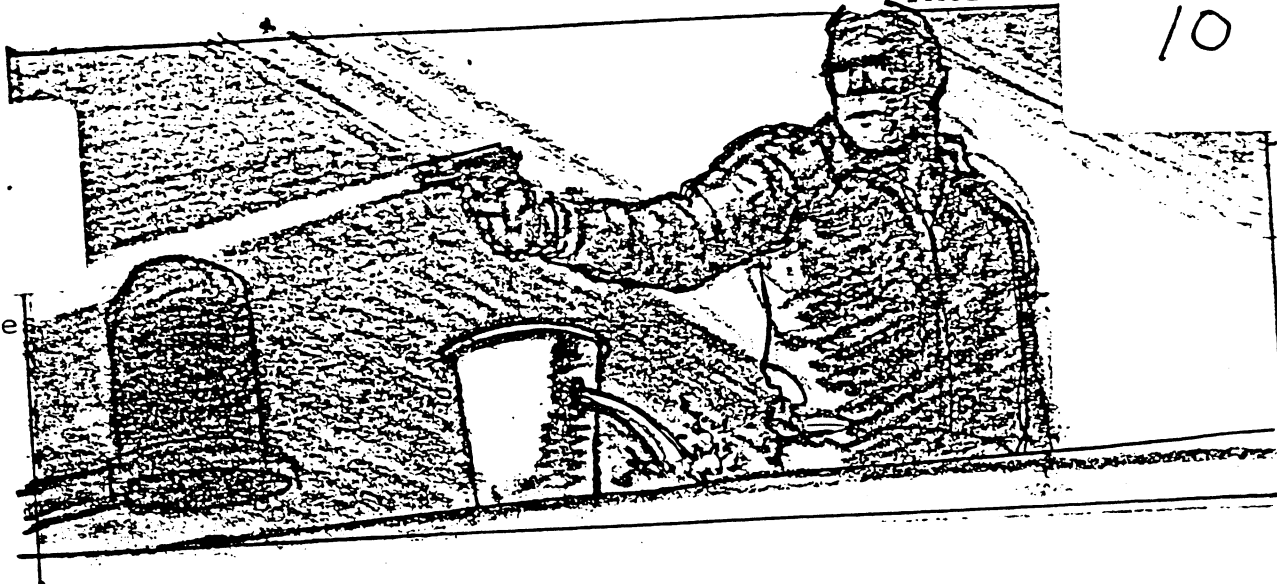


c. 2.



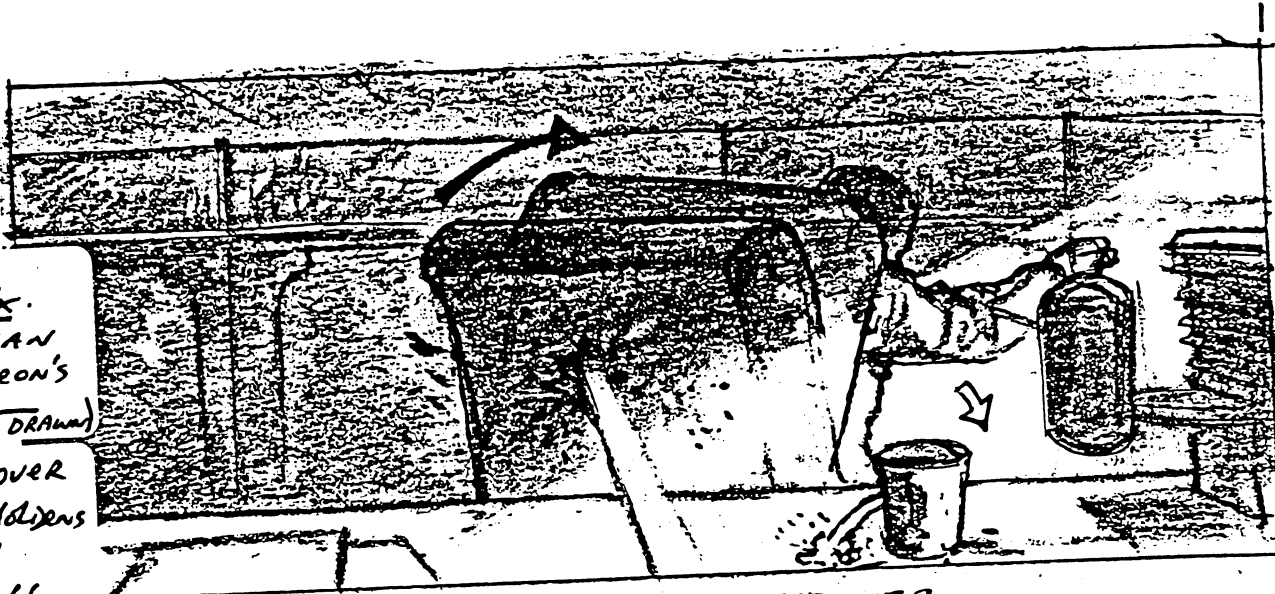
2.

n fire
in.



2.
R. F/K.
ing FAN
By LEON'S
lit (NOT DRAWN)

ANGS OVER
P of HOLDENS
D!!
Wire!!



PAIL GOES THROUGH CHAIR.. TIPS CHAIR OVER

SC.2

Leon exits

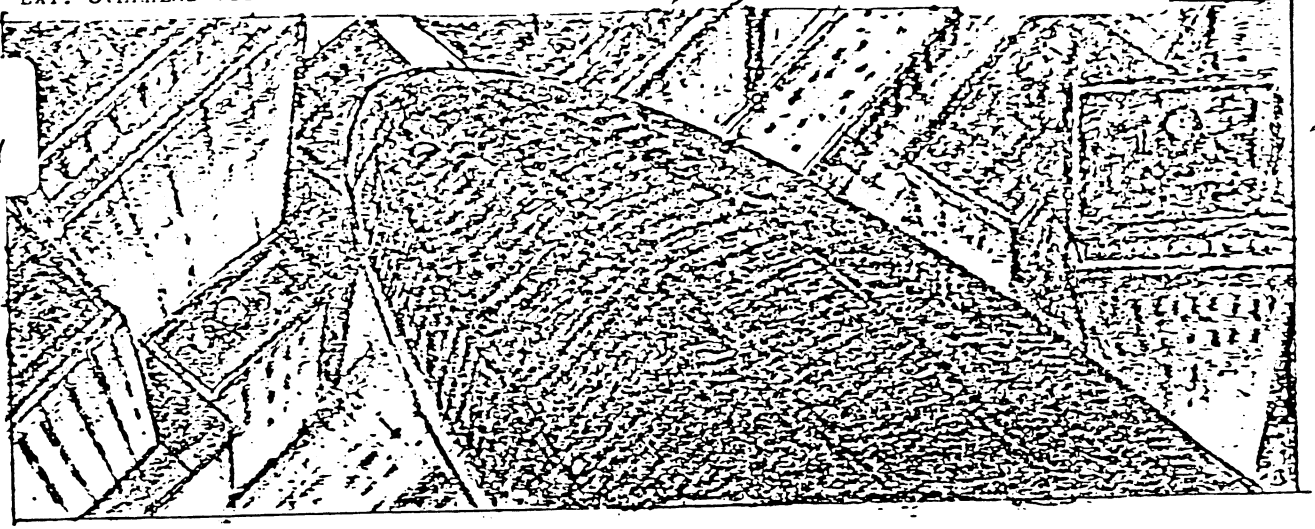


EXT. OVERHEAD VIEW CITY. NIGHT.

SC. 3

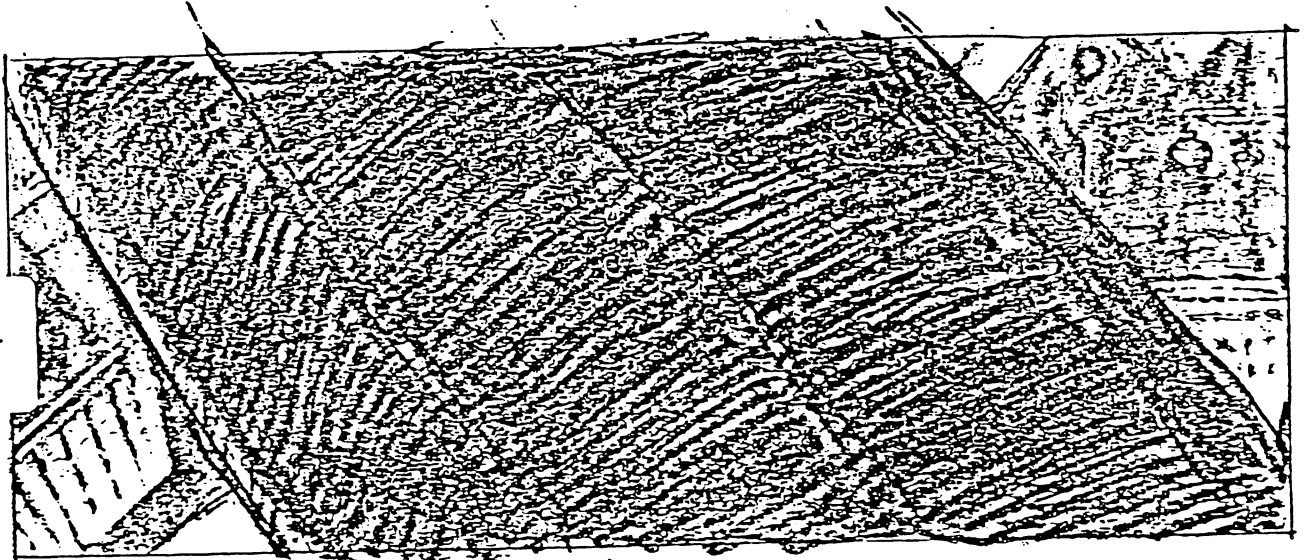
TRUMBULL

TPUMBULL



BLIMP INTO SC.... Select Advertising for Blimp !

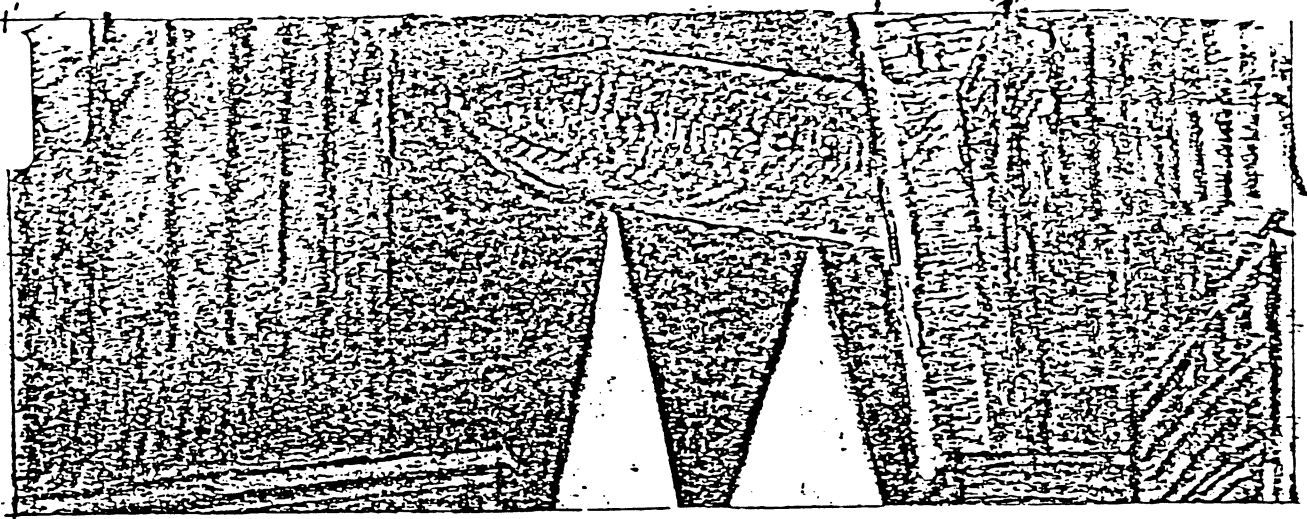
TRUMBULL



... FLIES THROUGH

EXT. THE BLIND - FROM BELOW - NIGHT.

Sc. 4.
Trumbull.

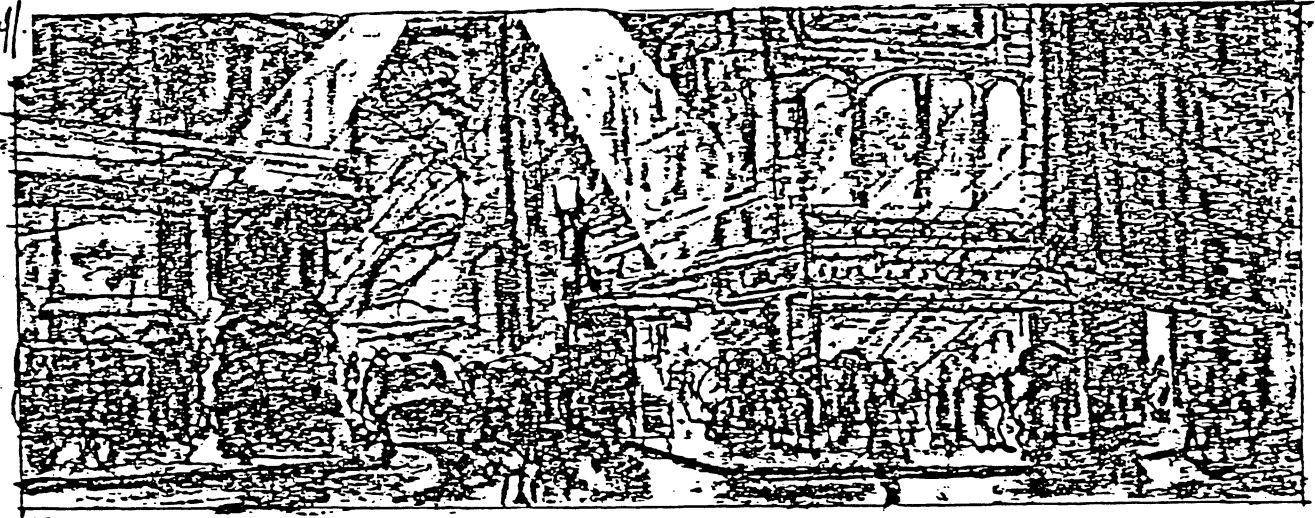


Trumbull to shoot miniature in conjunction with possible main unit foreground photography.

Sc. 5. (T.B.S. Lot)

San Lockd.

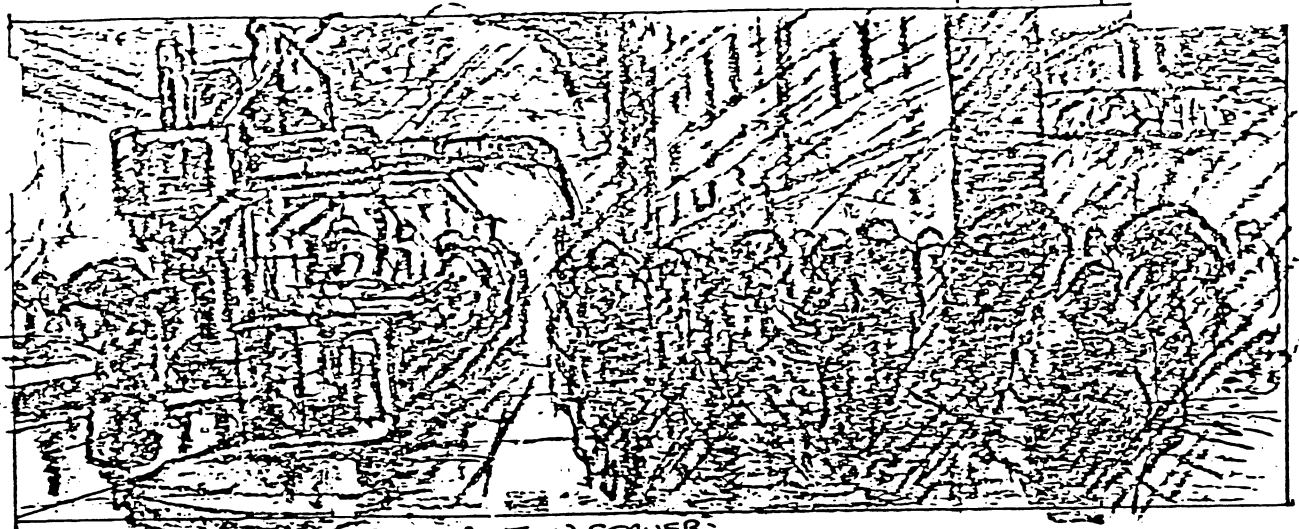
EXT. CITY ST. NIGHT. (Main unit plus matte painted B.C. & Advertising screen burn in.)



MOVE IN ON CORNER...

EXT. CITY STREET - NIGHT. (T.B.S. LOT)

Sc 5.
matte!



TO VIEW CFEU STALL RESTAURANT ON CORNER

Sc. 5.

o. wall
for TV'S
to be
ADUISED.

5.

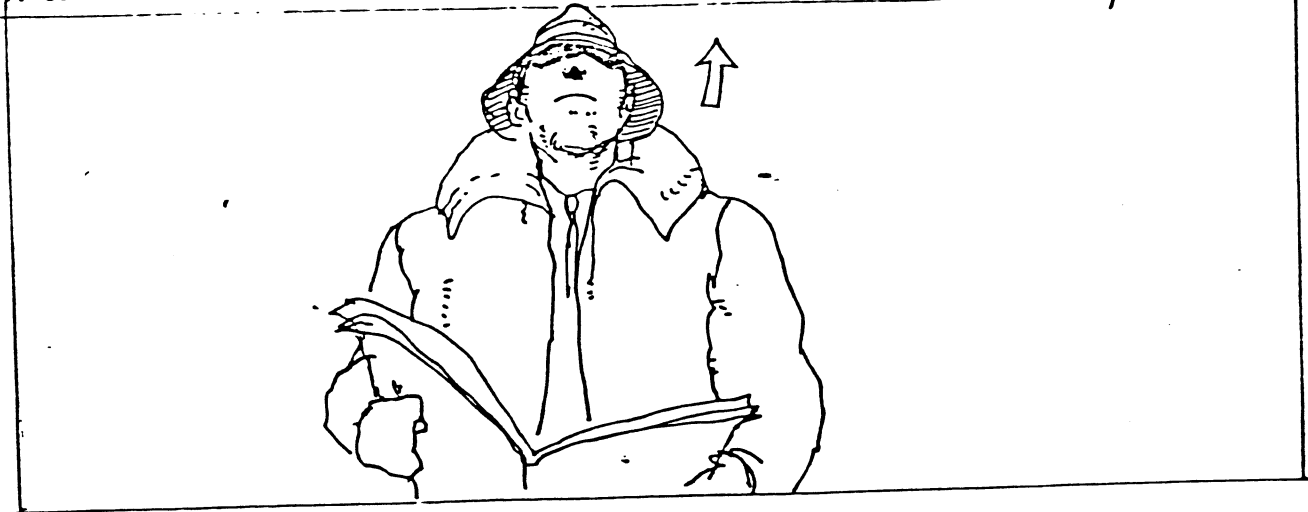


DECKARD LEANS AGAINST WINDOW READING-TV SETS IN WINDOW NOT WORKING

EXT. CITY STREET - NIGHT

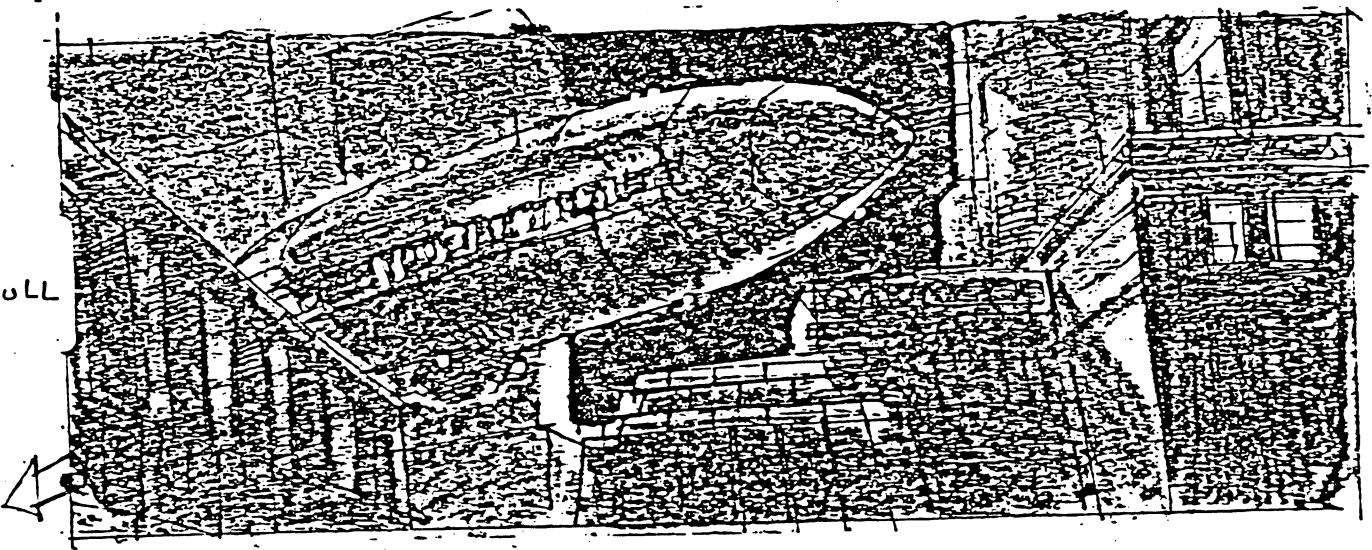
(T.B.S. LOT)

14.



Deckard glances at Blimp passing overhead.

Deckard's p.o.v. of Blimp.



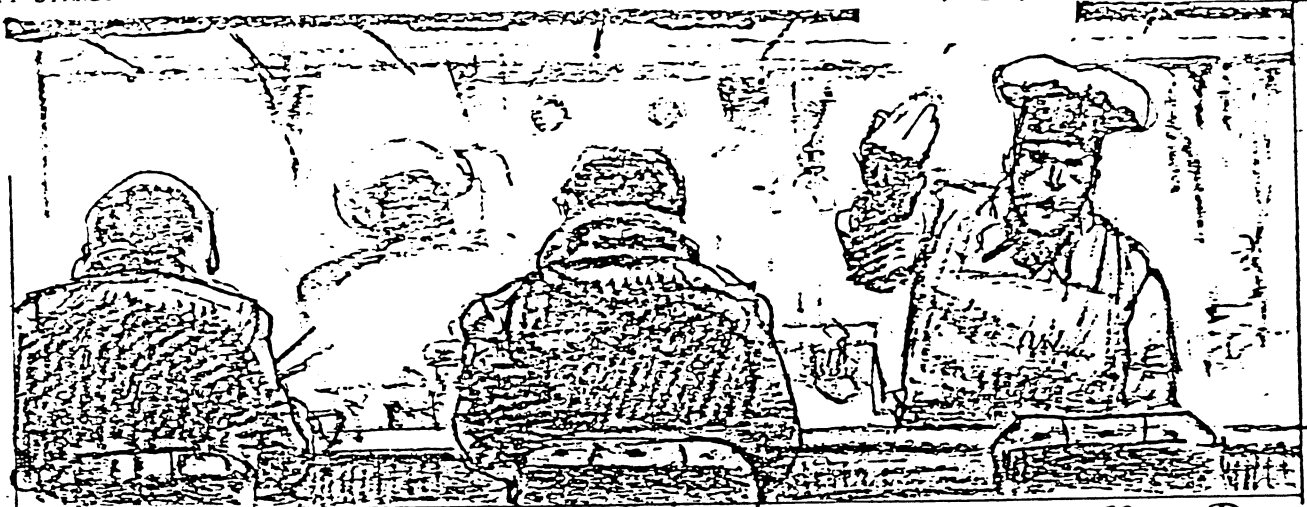
K.S.
UMBULL

Pov-

EXT. CITY STREET - NIGHT.

(T.B.S. LOT)

15.



WAITER HAILS DECKARD TO COME TO VACANT SEAT AT STALL ACROSS FROM D.



D. MOVES TOWARD STALL (CAMERA) - TV SETS ALL SUDDENLY WORKING PROPERLY



D. SITS DOWN



WAITER BRINGS SOUP BOWL



GAFF + ASSISTANT SLIDE INTO SC AS D. EATS WITH CHOPSTICKS



GAFF DIALOGUE AS D. CONT TO EAT

EXT. CITY STREET - NIGHT. (T.B.S. LOT)

18.

5.



IMPATIENT, GAFF + ASSISTANT GRAB D. - PULL HIM O.S.

STREET - NIGHT. (T.B.S. LOT)

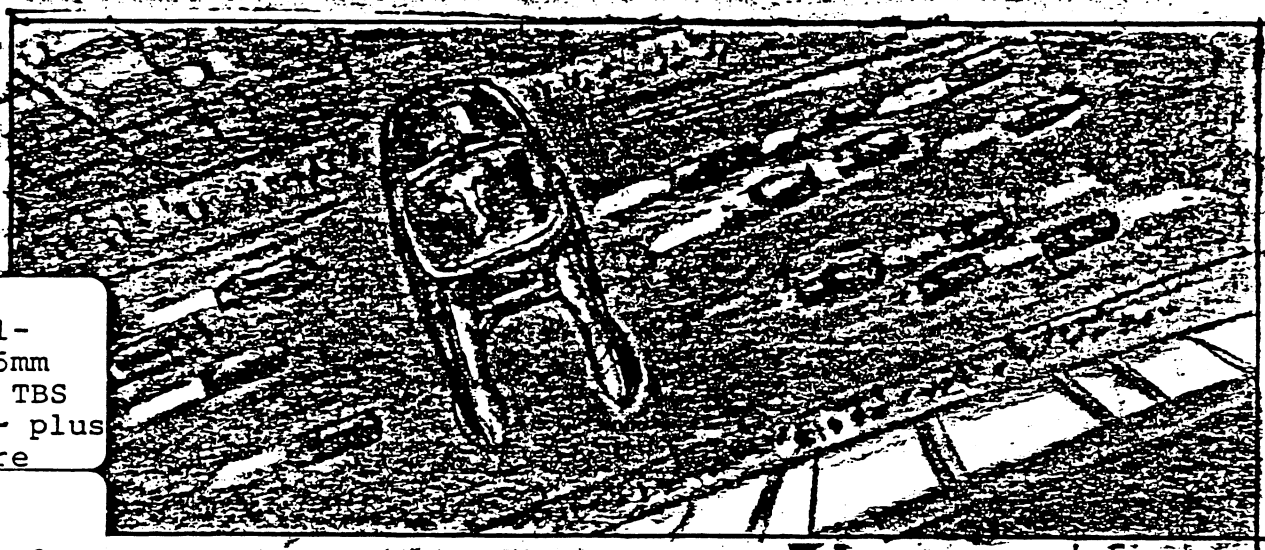
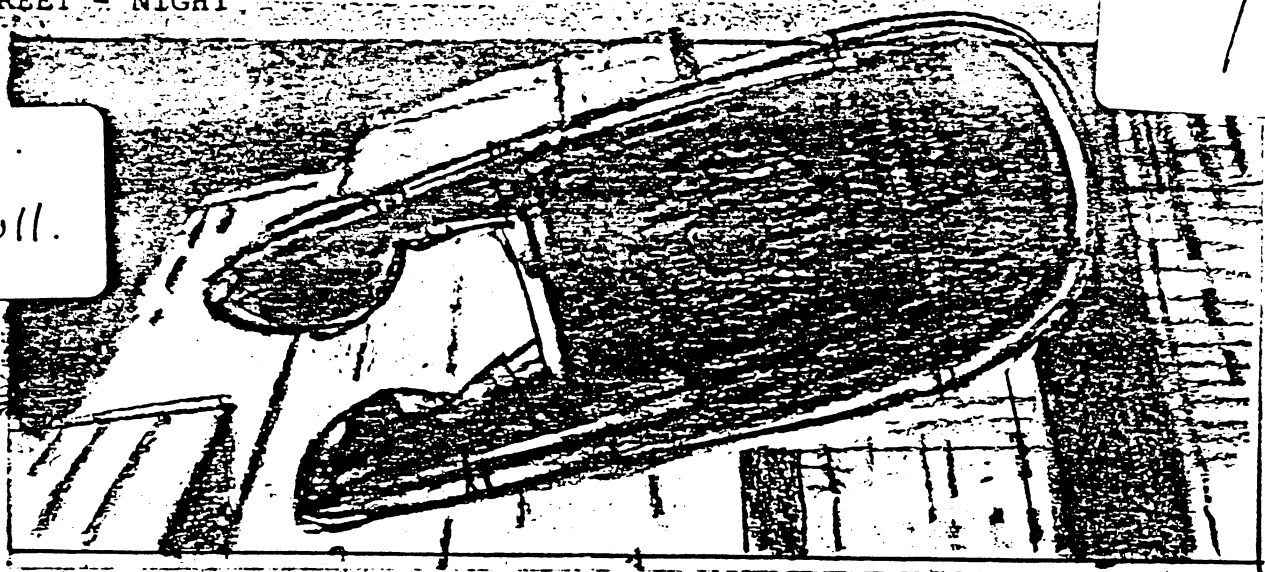
Floor F/X -
spinner
lift -off.



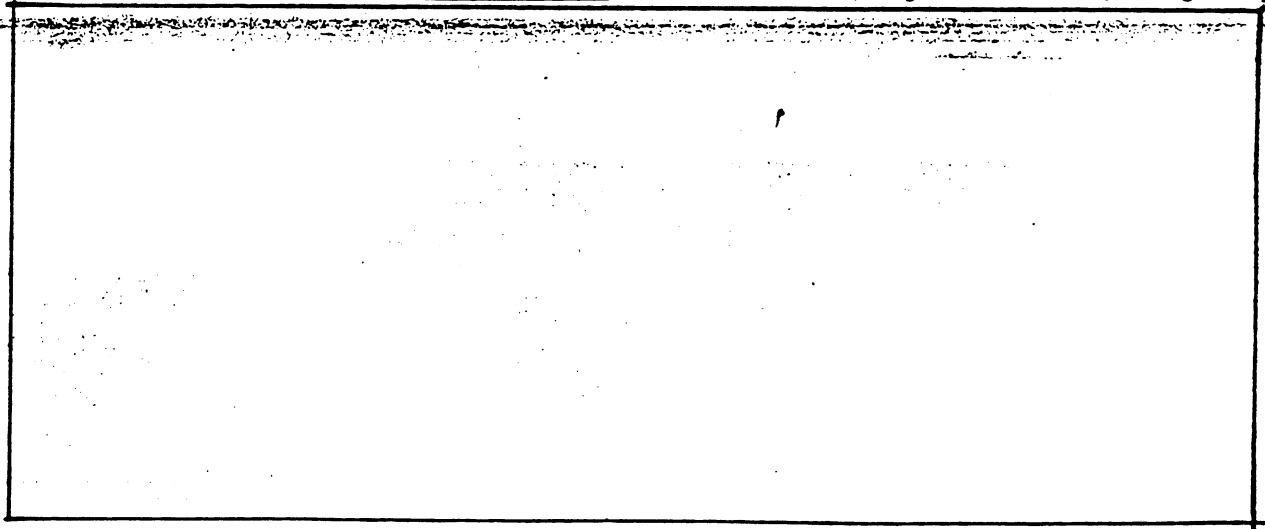
THEY ENTER SPINNER - IT' RISES O.S.

sc. 6.

Rumbull.



rumbull-
hoot 65mm
.g. on TBS
treet - plus
ature
pinner
.g. -
edule B9.
oot into
et shoot-T.B.S.

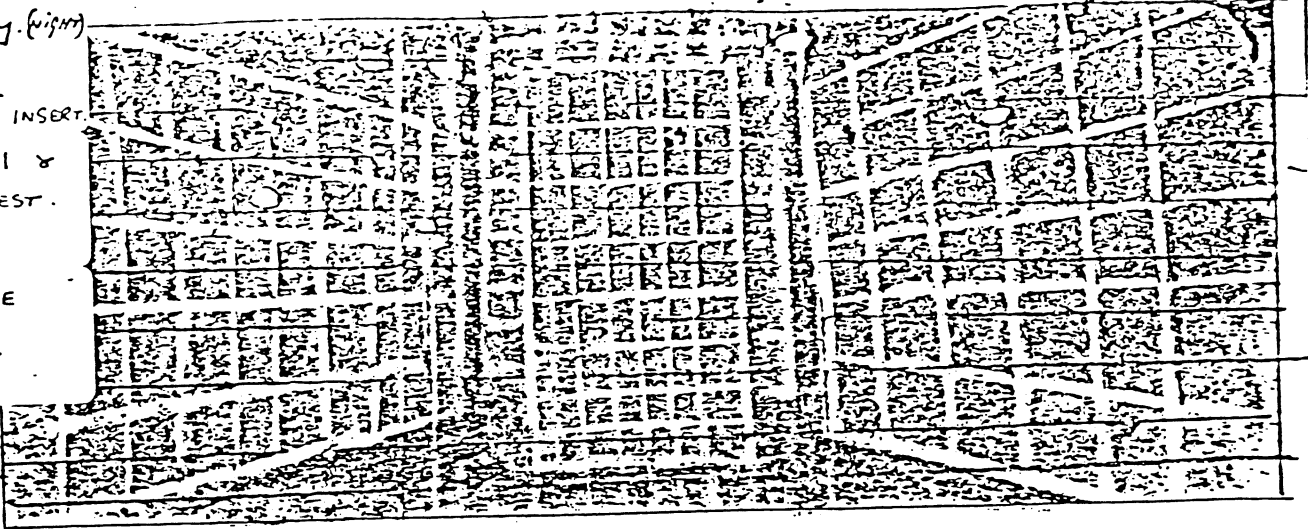


EXT. CITY. (night)

7.
SPINNER
SCREEN INSERT.

TRUMBULL &
HEARN QUEST.

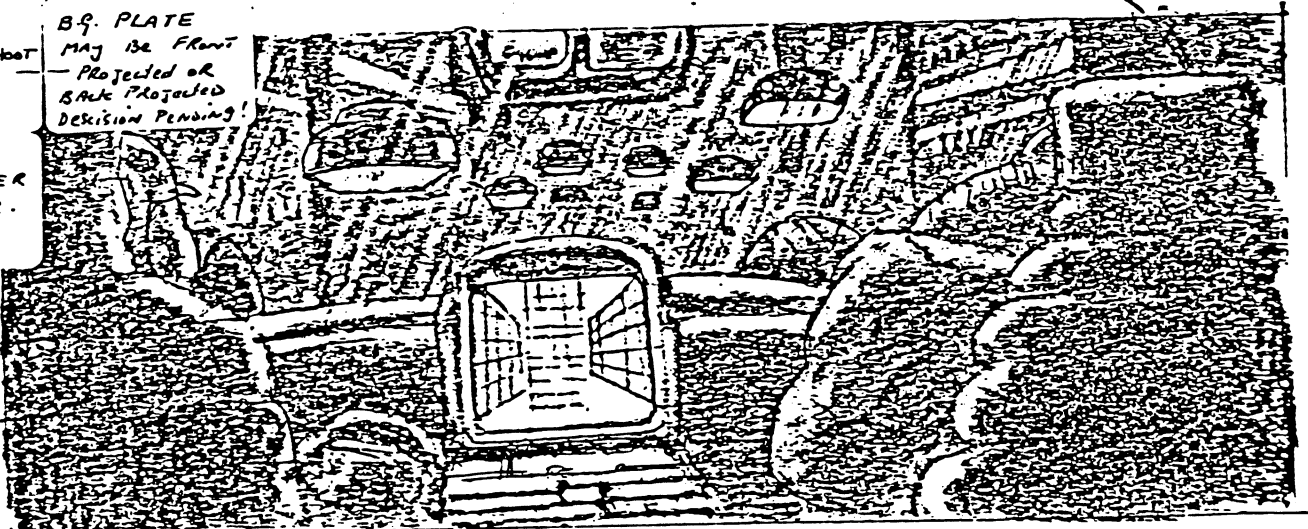
Schedule
AS
INSERT



CUT TO SCREEN

7.
Bull Shoot
PLATE
UNIT
SPINNER
INTERIOR.

B.G. PLATE
MAY BE FRONT
- Projected or
BACK Projected
Decision Pending!



CUT - INT. VIEW OF TRAFFIC AS SPINNER MOVE THROUGH CITY

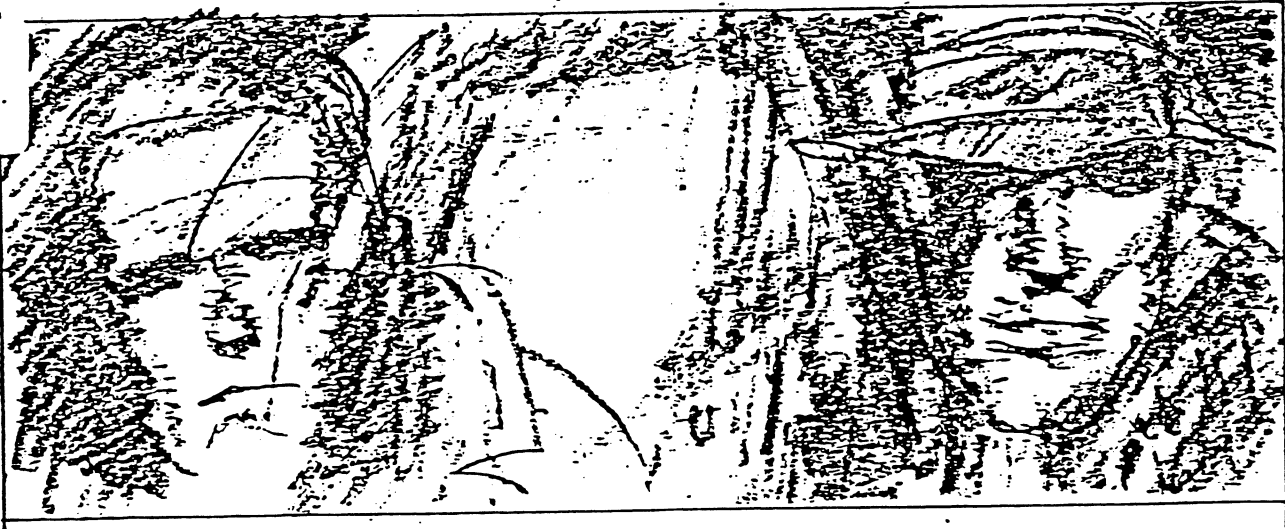
Spinner
(right)

K. G. COUNS
ES (TRUMBULL)
in unit



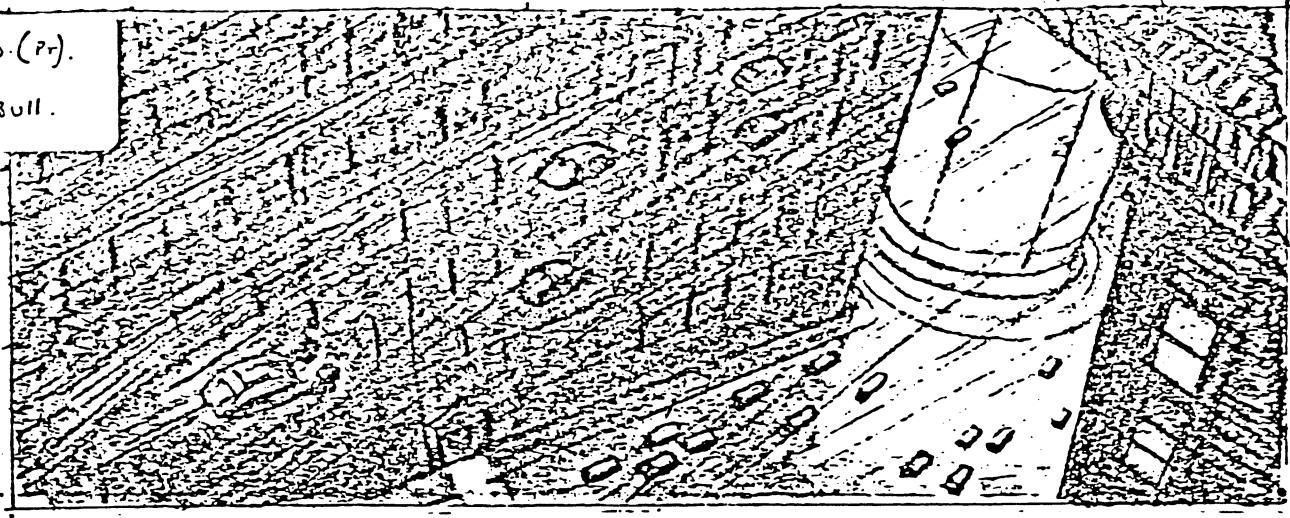
CUT D. WAXES (VIEW FROM EXT. OF SPINNER)

B.
DUE.

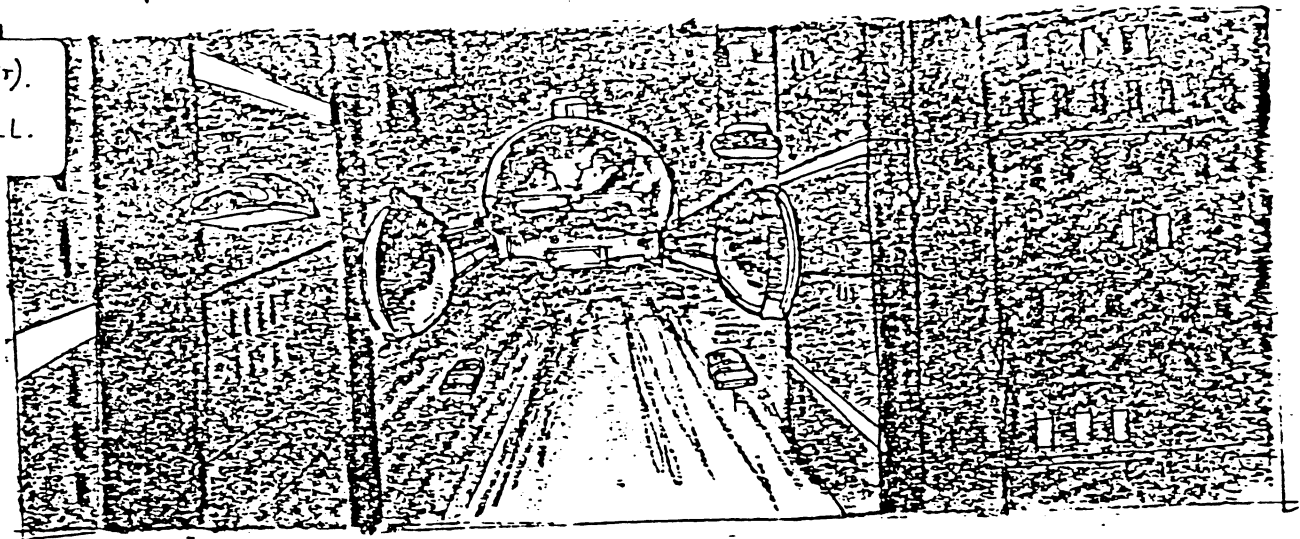


REFLECTION ON WINDSCREEN

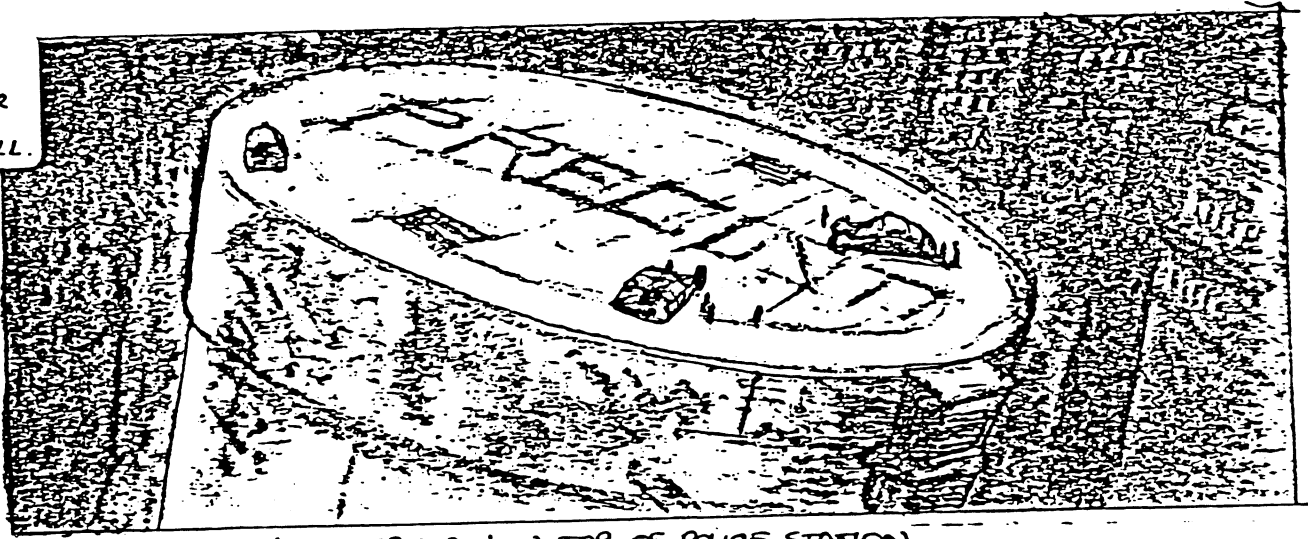
Sc. 8. (P+).
Trumbull.



8 (rr)
RUMBULL.

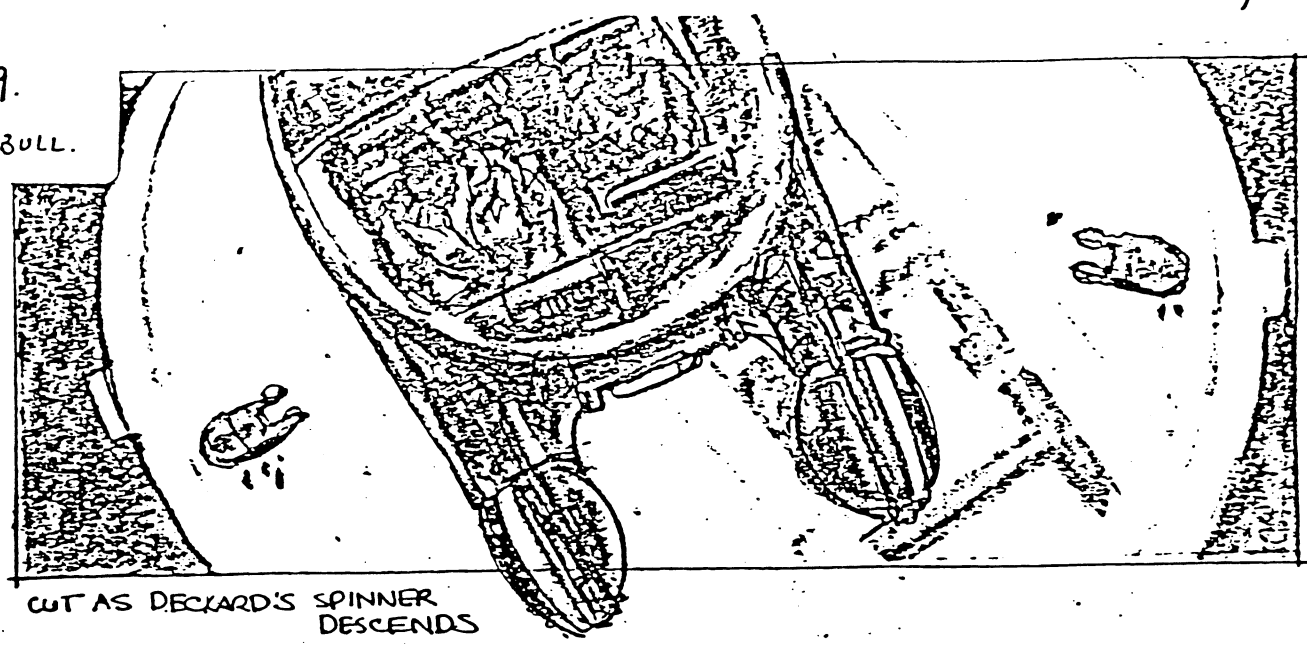


9.
INNER
RUMBULL.



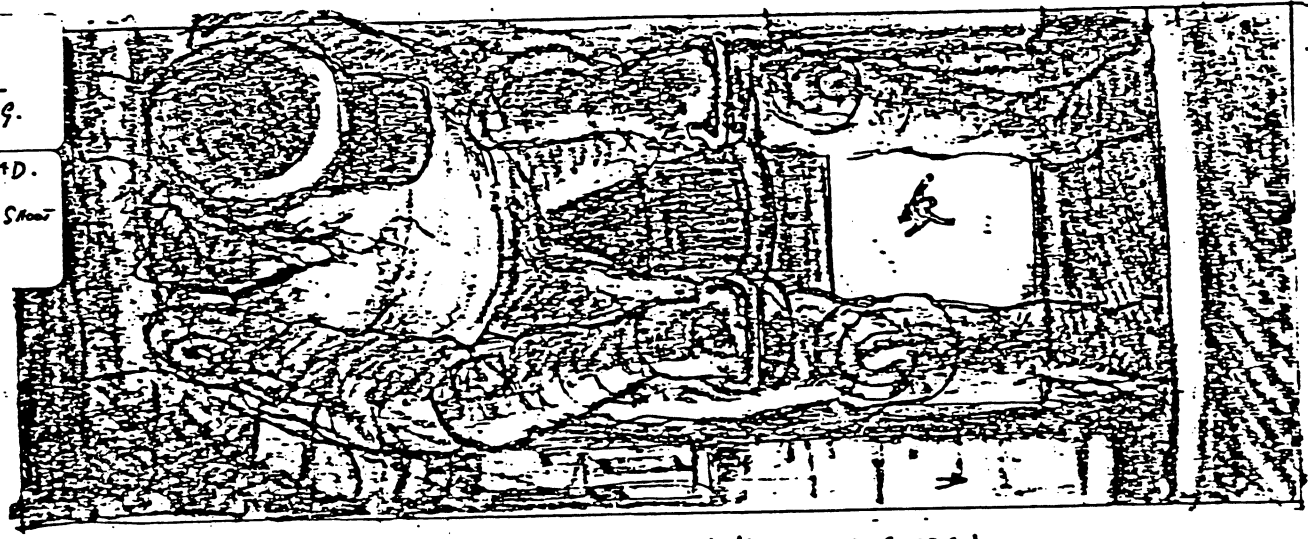
CUT TO POV OF 'SPINNER PORT' ON TOP OF POLICE STATION

SC. 9.
TRUMBULL.



CUT AS DECKARD'S SPINNER
DESCENDS

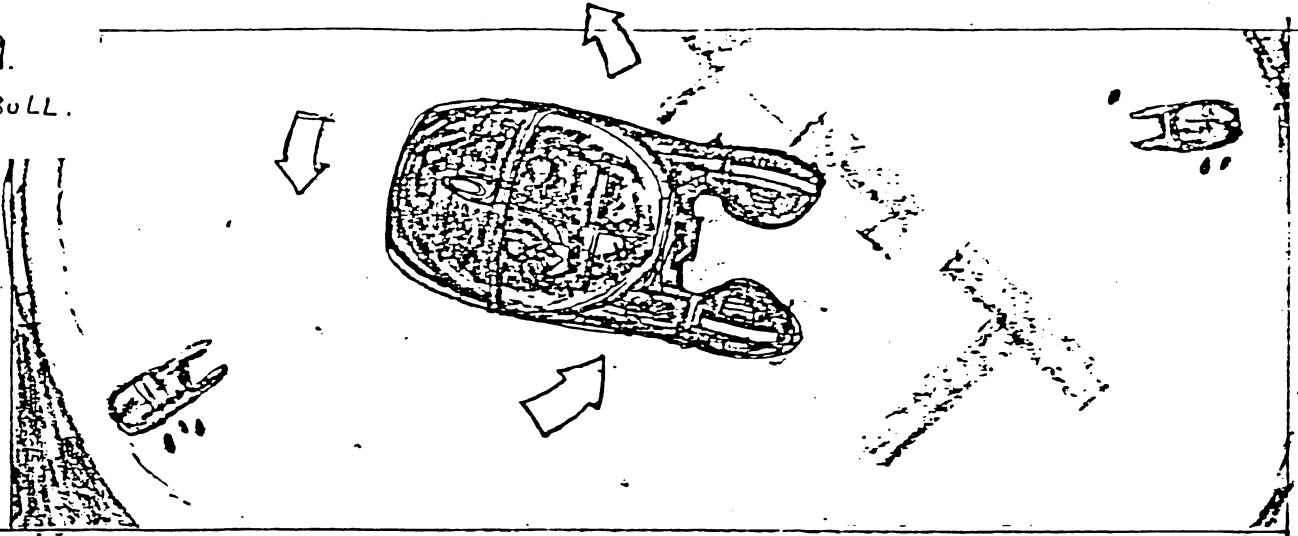
SC. 9.
TRUMBULL
CUT B.G.
SITE OF
V ON PAD.
in unit shoot



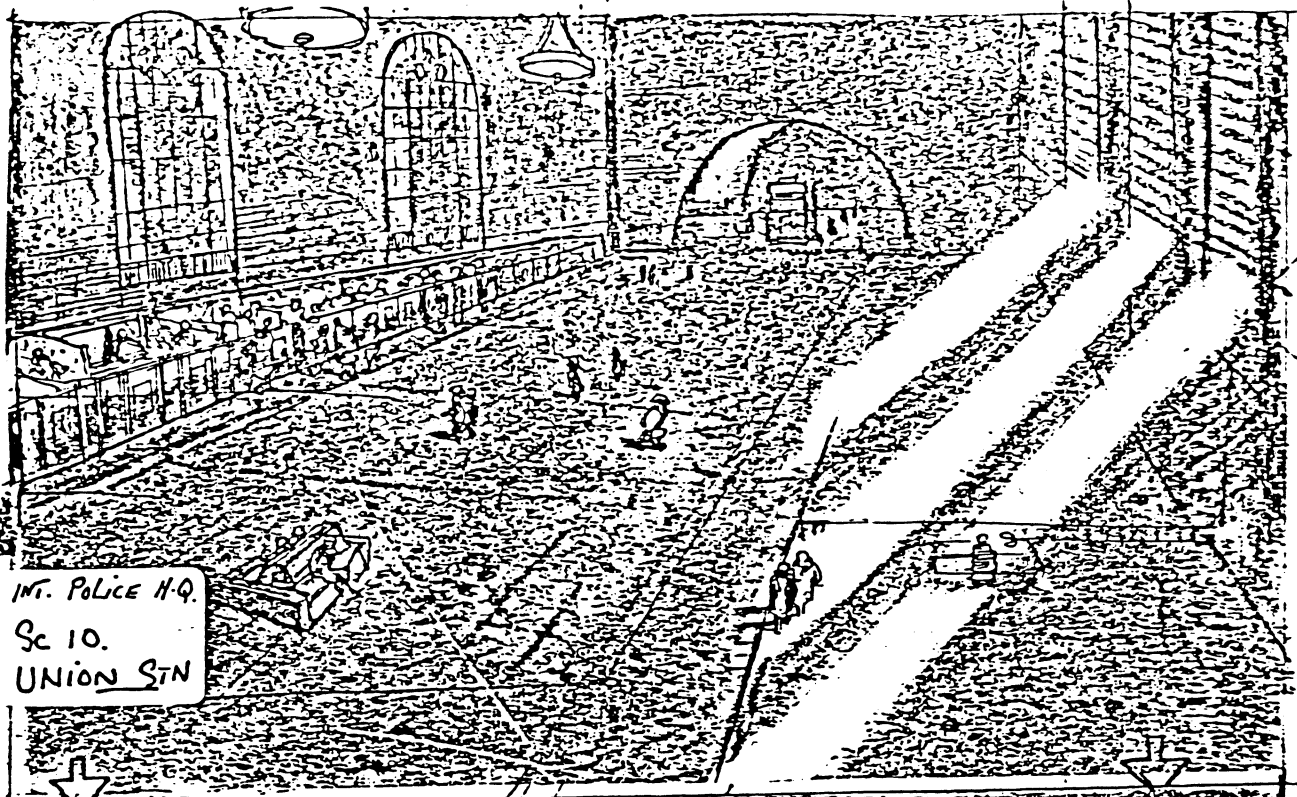
CUT TO GAFF - PANEL SLIDES OPEN TO RVL 'LANDING GUIDE'

c. 9.

TRUMBULL.

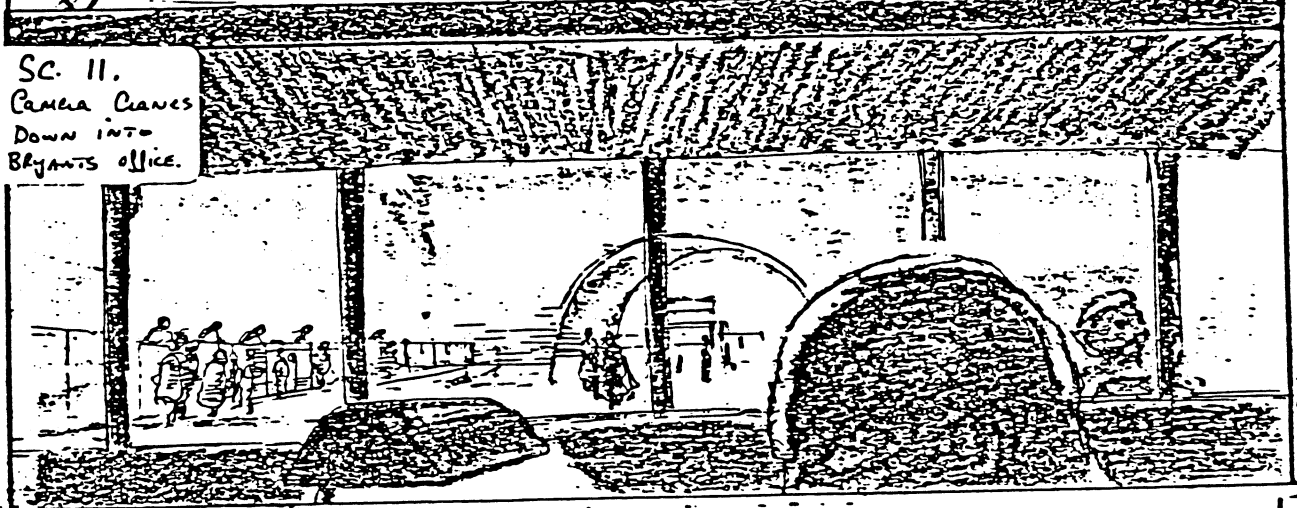


CUT AS SPINNER SLOWLY GLIDES CIRCULARLY DOWN TO LANDING PAD



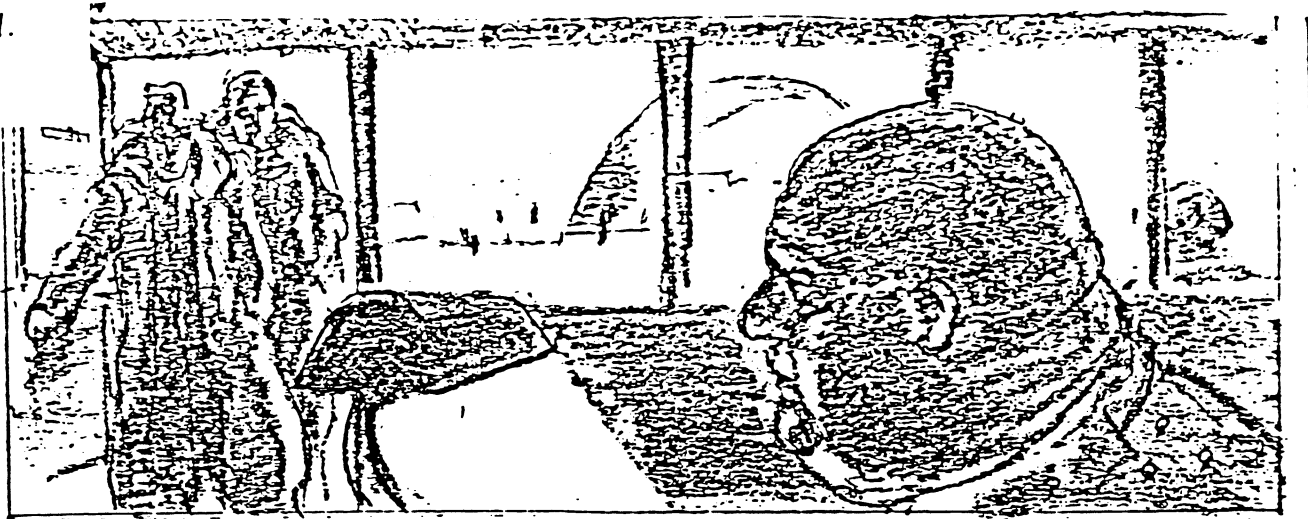
INT. POLICE H.Q.
 SC. 10.
 UNION STN

CRANE
 SHOT.
 DECKARD
 GAFF - CA
 MOVES DE
 THROUGH
 EDGE' CEI
 INTO BRYA
 OFFICE



SC. 11.
 CAMERA CRANES
 DOWN INTO
 BRYANTS OFFICE.

11.



DECKARD ENTERS - GIFF BEHIND HIM

11.

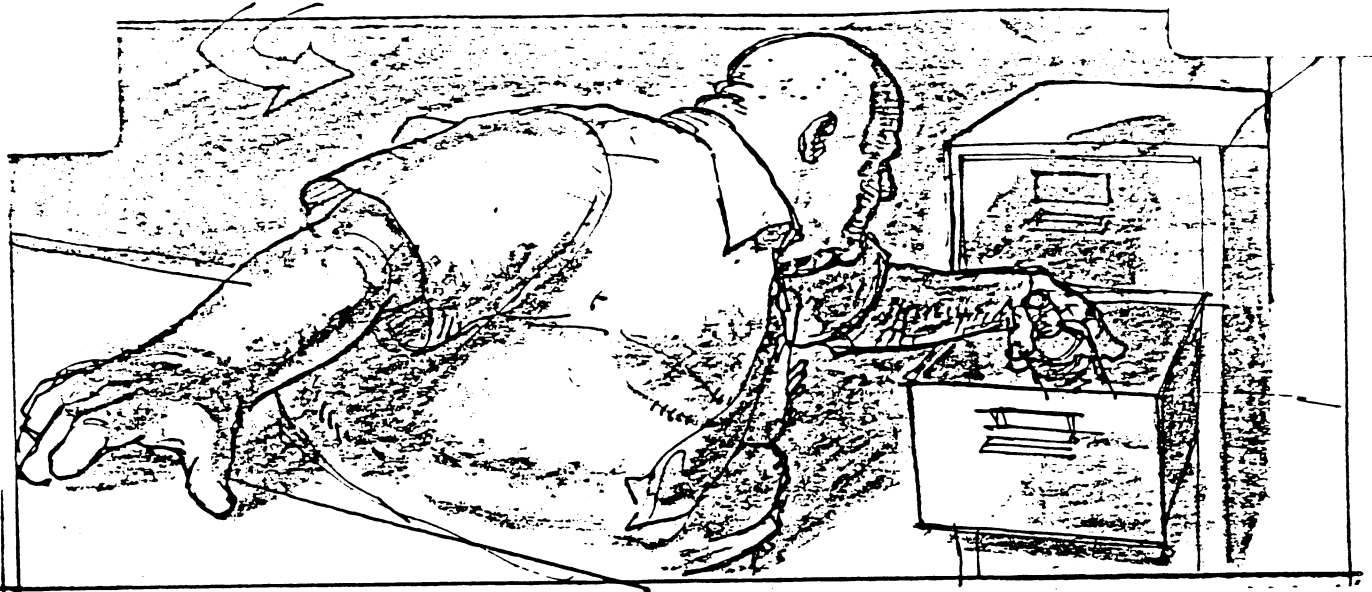


CUT - DECKARD MOVES TO CHAIR NEAR DESK - REMOVES HAT...

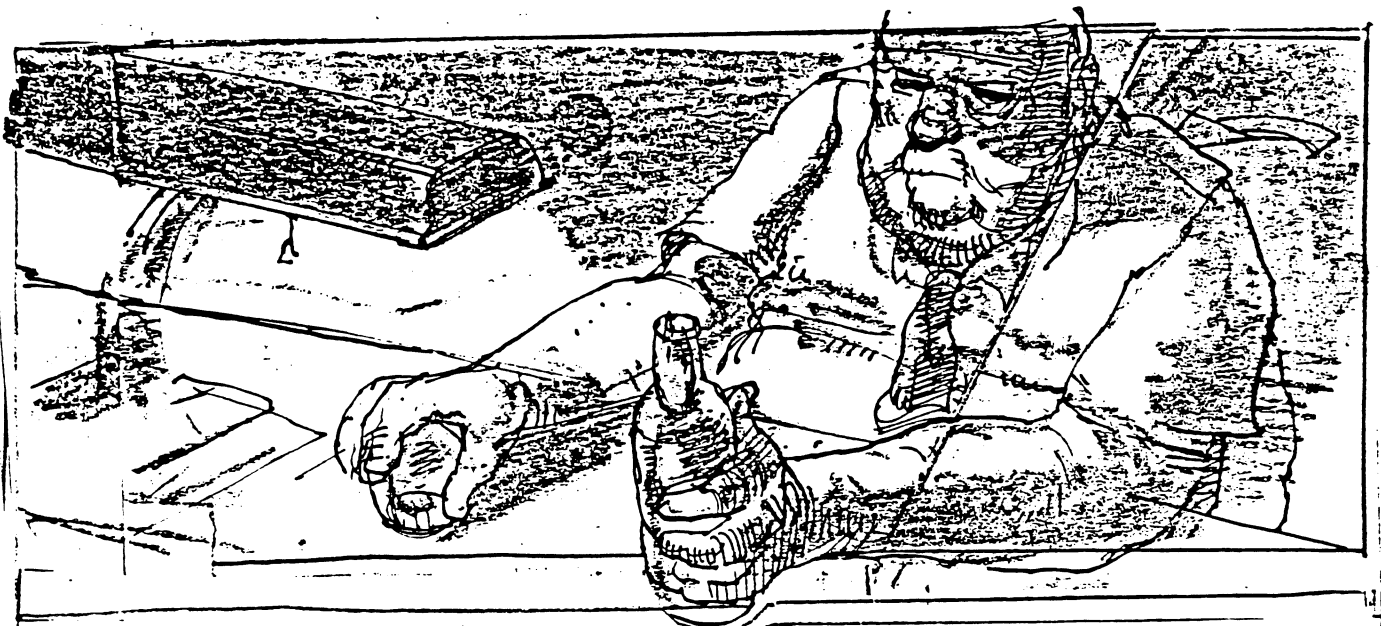


SITS..



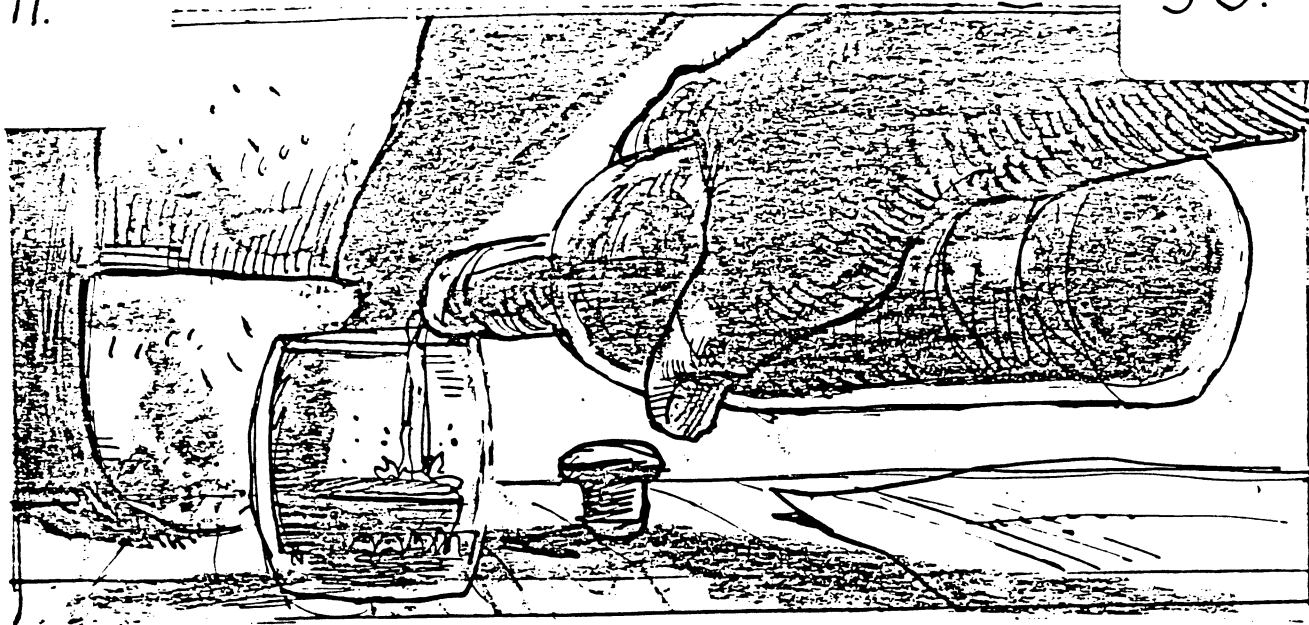


BRYANT TURNS - OPENS FILE - REMOVES BOTTLE + GLASS



... PUTS BOTTLE AND GLASS ON TO DESK





CUT TO
C.U. OF
BRYANT
POURING
DRINK



CUT-D. REACHES FOR GLASS

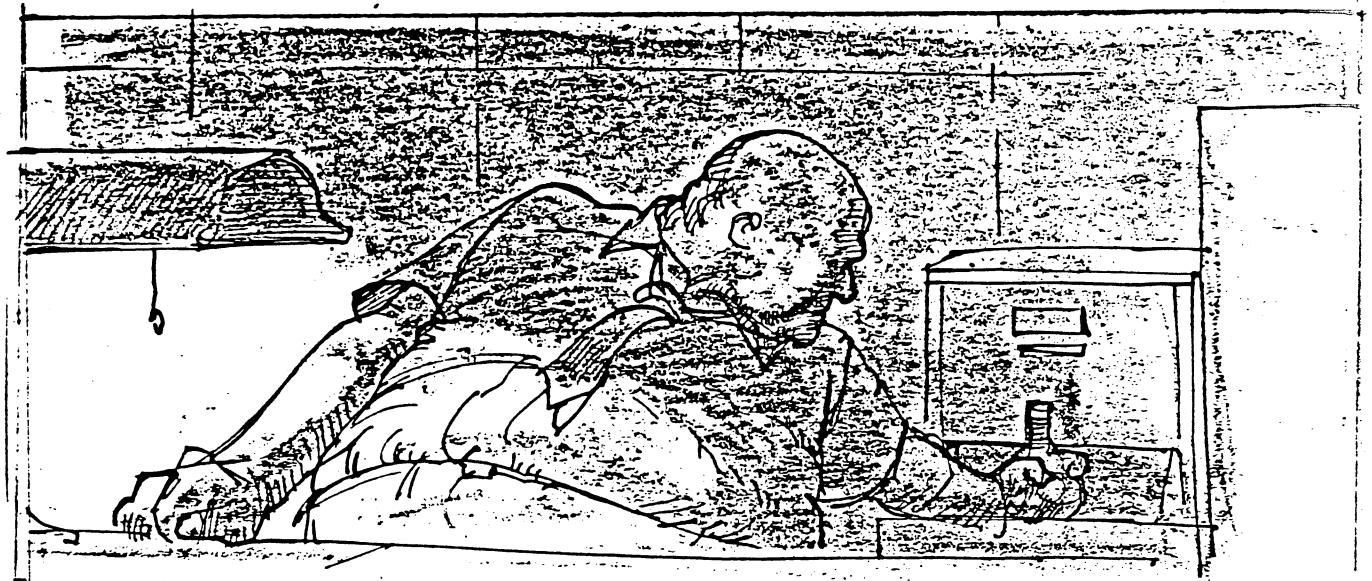


Sc. 11.

3



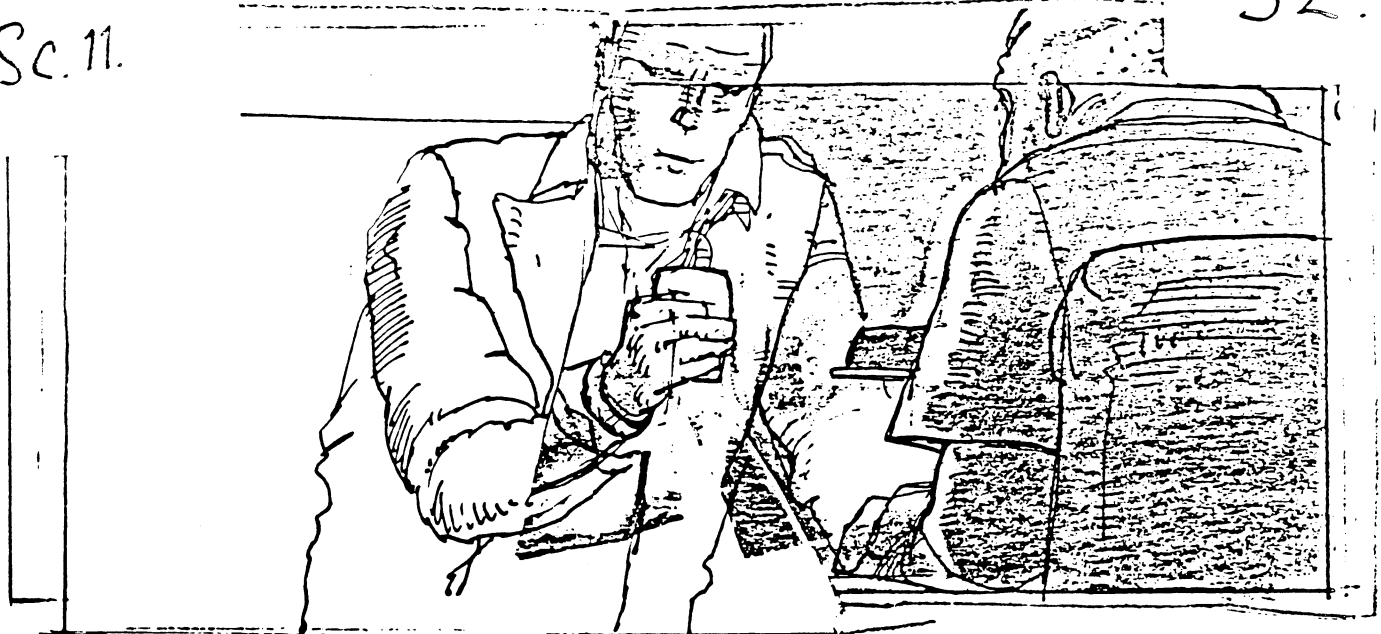
D. STARES INTO GLASS-DIALOGUE



BRYANT PUTS BOTTLE BACK INTO CABINET



Sc. 11.



CUT

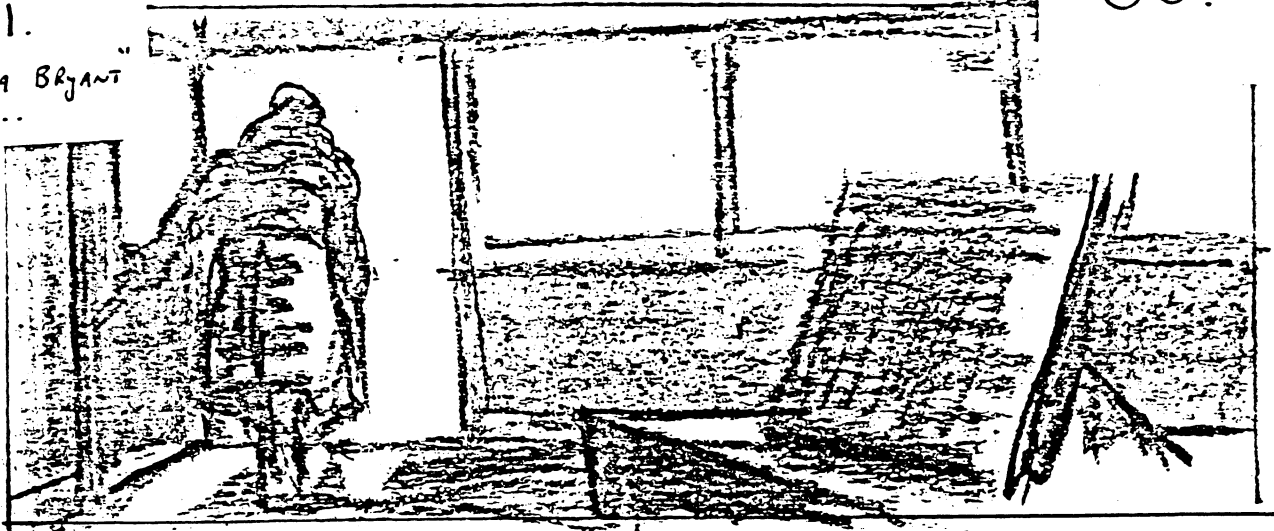


DECKARD DRINKS - BRYANT REACTS -



CAM PULLS BACK - DIALOGUE

Sc. 11.
"SE YA BRYANT"



Sc. 11.
"STOP THE F...
Right where
you are"...



SC. 12.

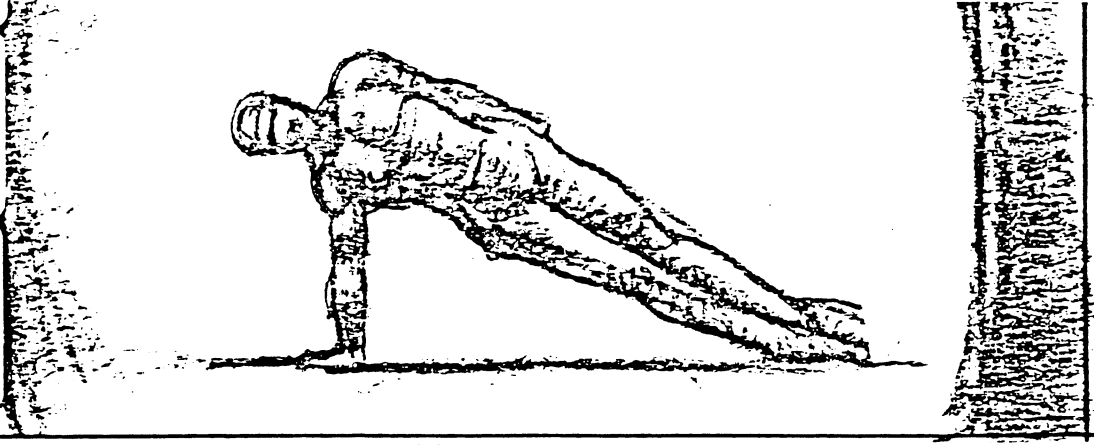
INT. ROOM

POLICE H.Q.

INSERT!!

"A naked man
against white
tiles....."

Schedule in
Shooting of
gymnast.....



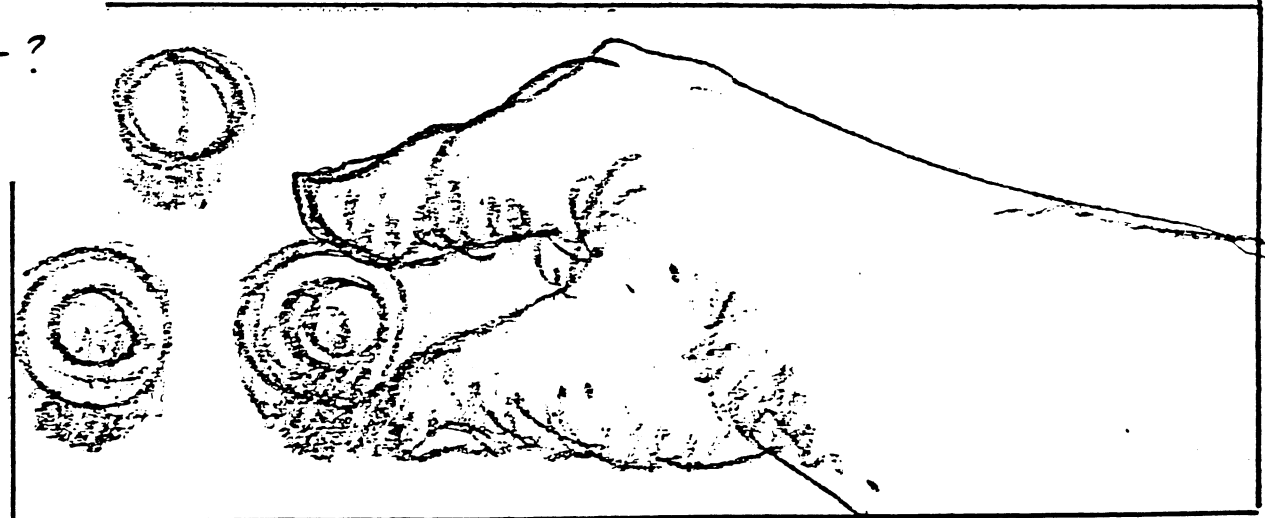
34.

SC. 12.

BRYANT & DECKARD
WATCH SUEEN.



INSERT?



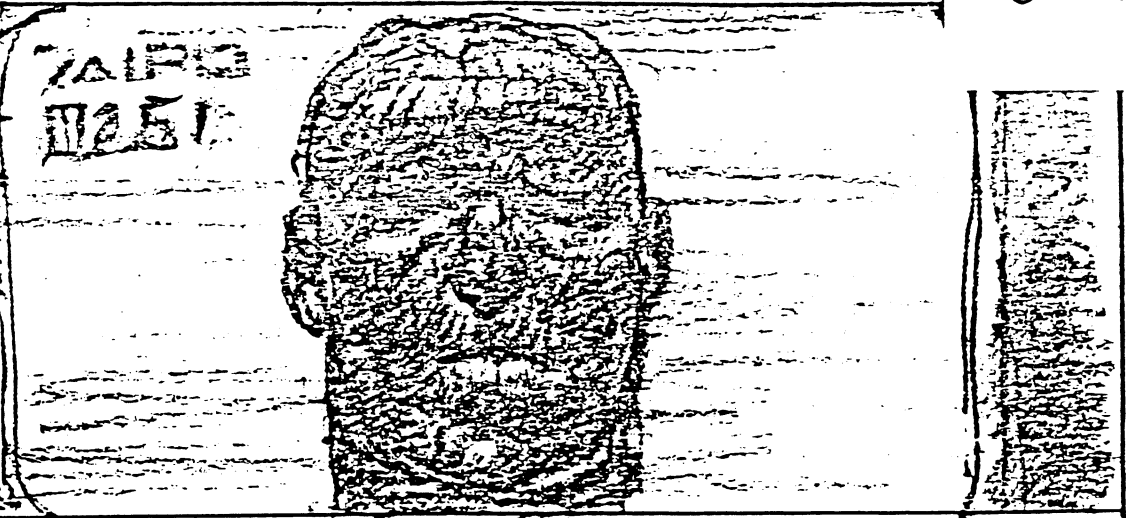
3C.12.

35.

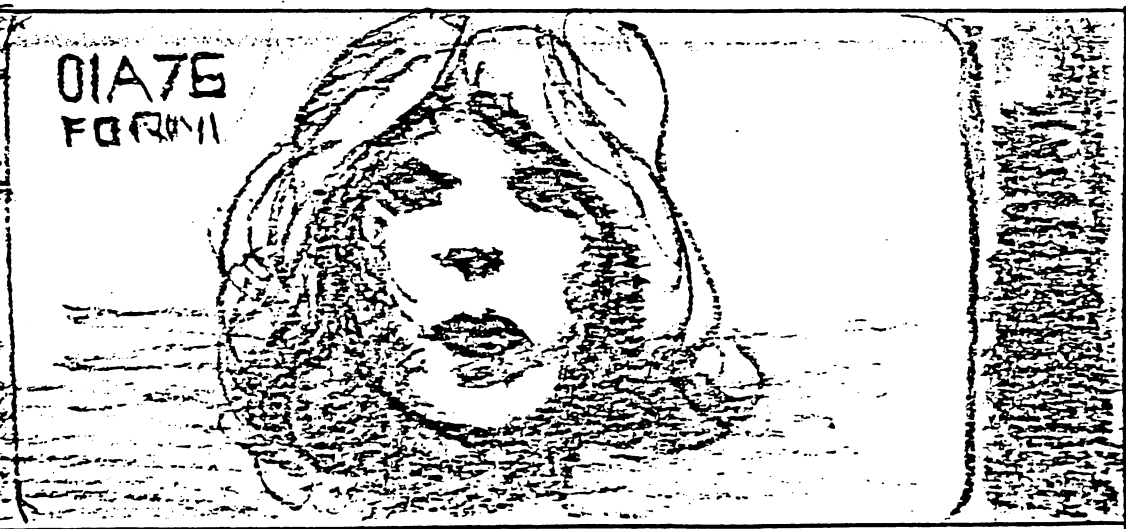
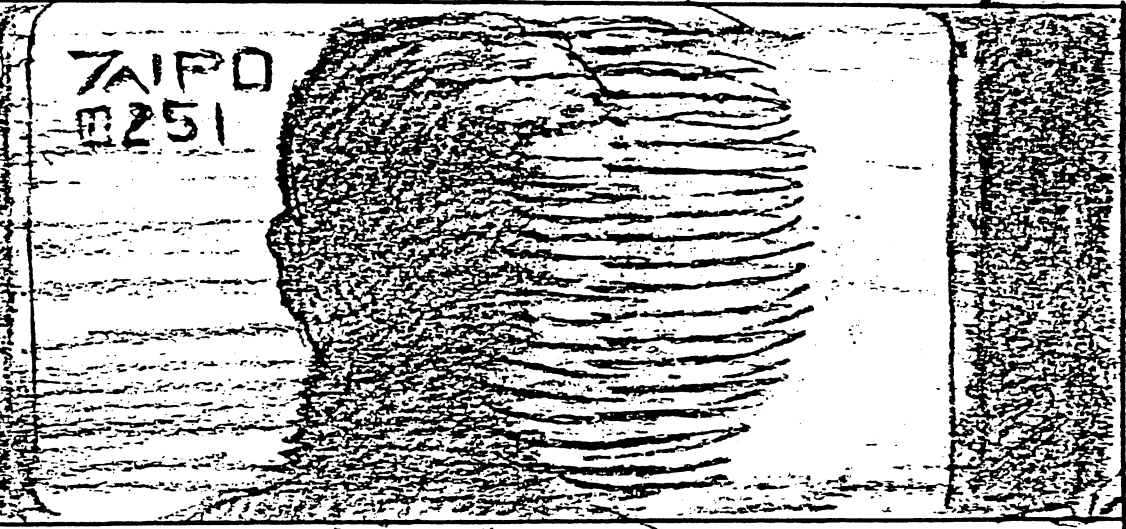
INCEPT TAPES
NEXUS 6's

Schedule in
Shooting....
Main Artists
required...

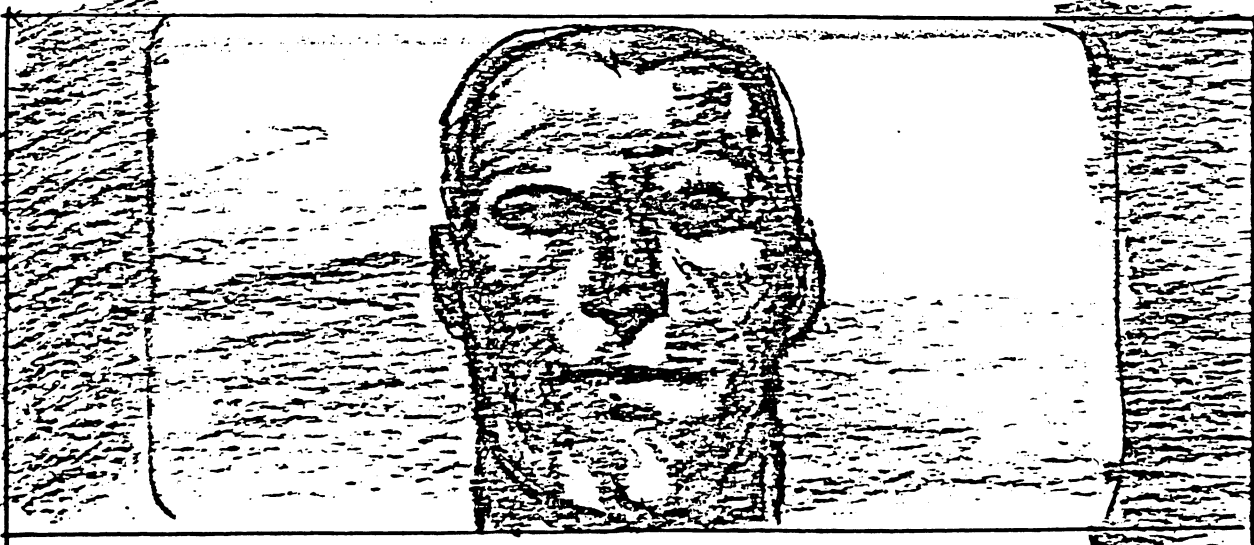
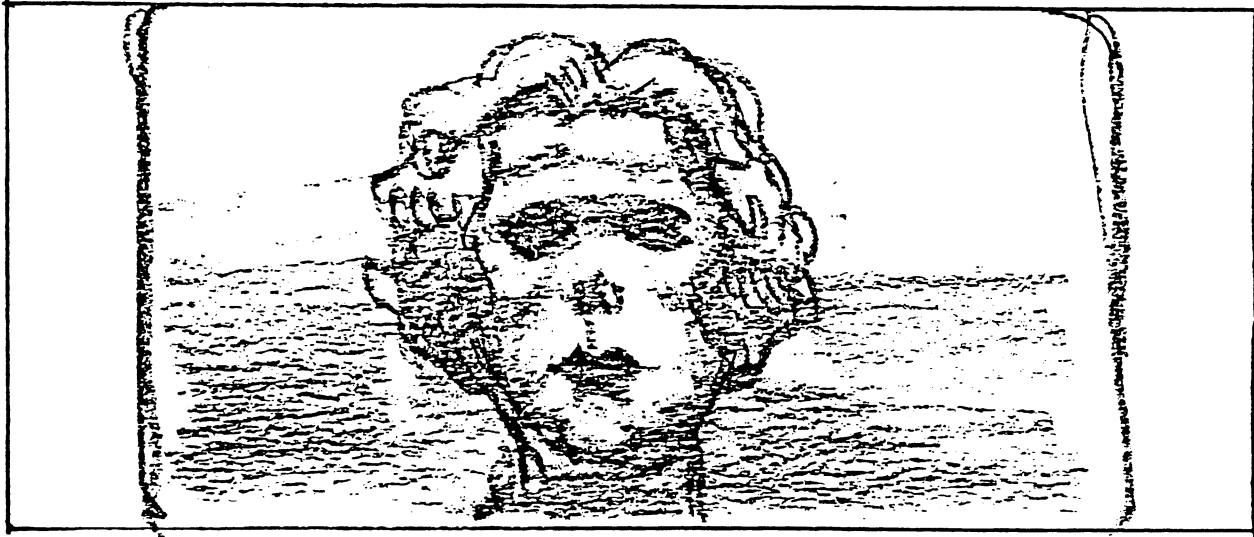
INSERTS



TEAM QUEST
Supply
artistic
relays....
v All INCEPT...



INSERTS.

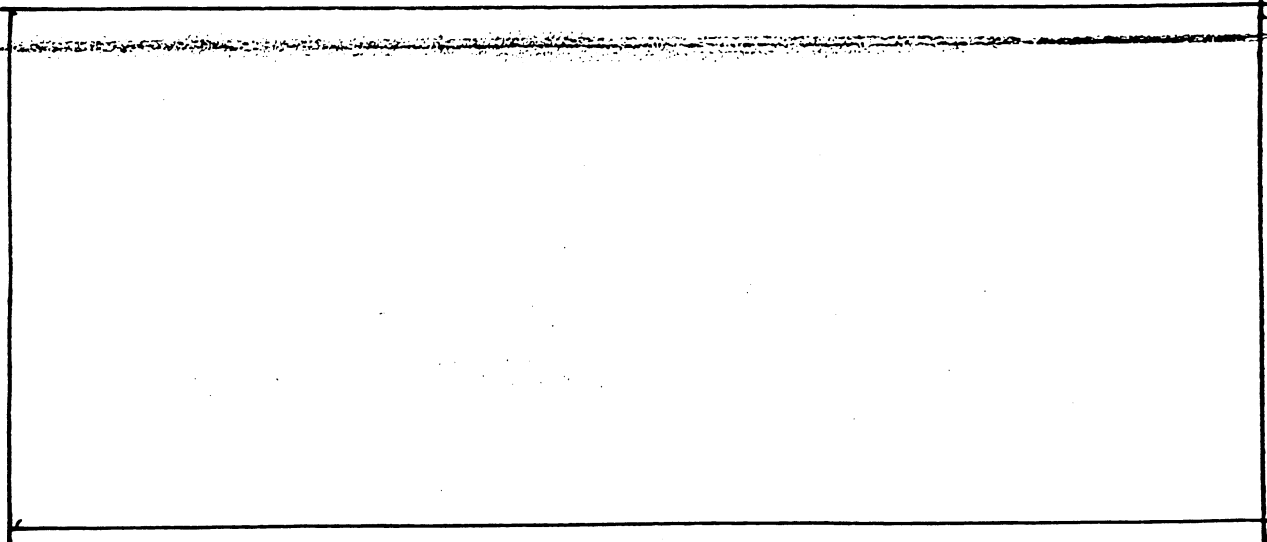
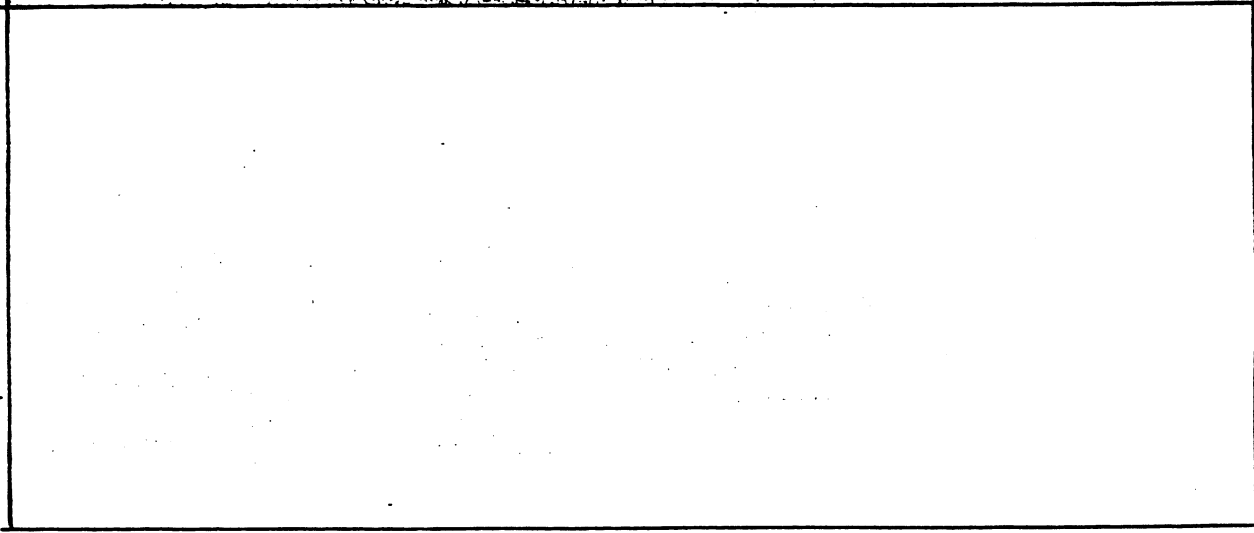


SC. 12.

WIDE SHOT.

37.

Moving Vehicles
& Lights ...
Seen Thru
B.G. ARCH.

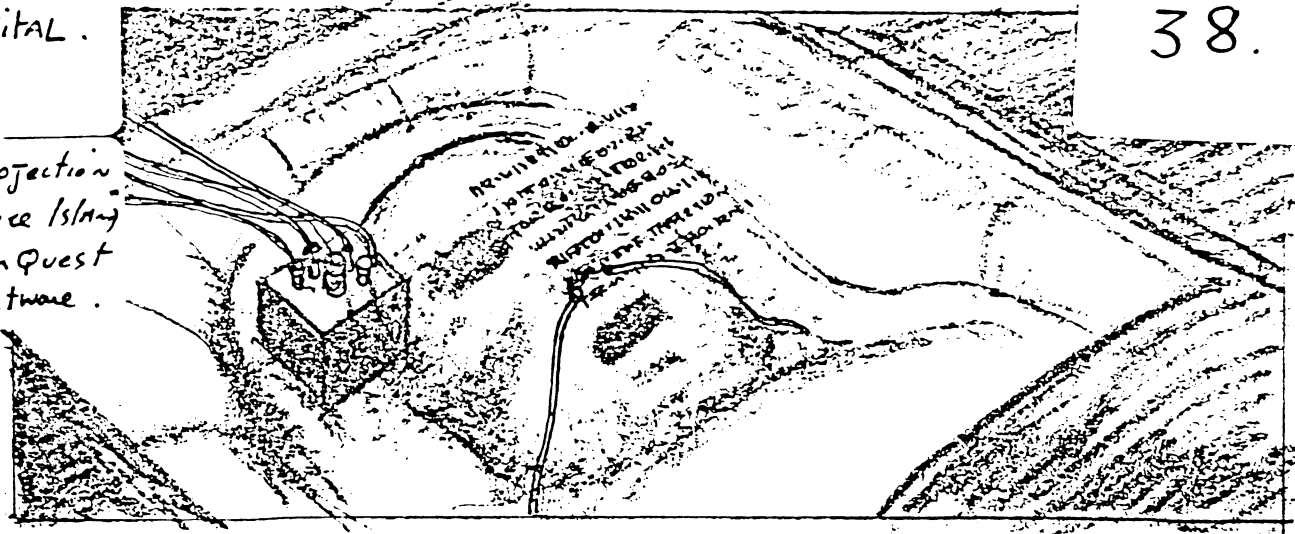


Sc. 13.

INT. HOSPITAL.

38.

16mm Projection
of "Treasure Island"
--- DreamQuest
Supply Software.

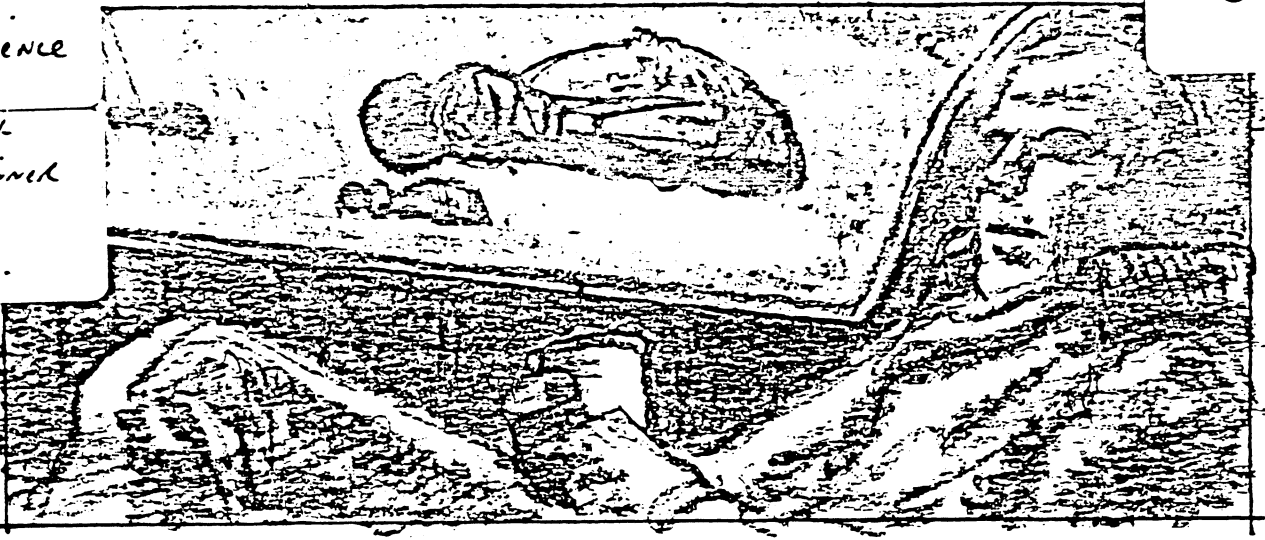


INSERT of
MEDICAL
Readouts ---
Sc. 13.

DreamQuest
Supply
Software.

6.
im Bull shoot
PLATES.
Sequence

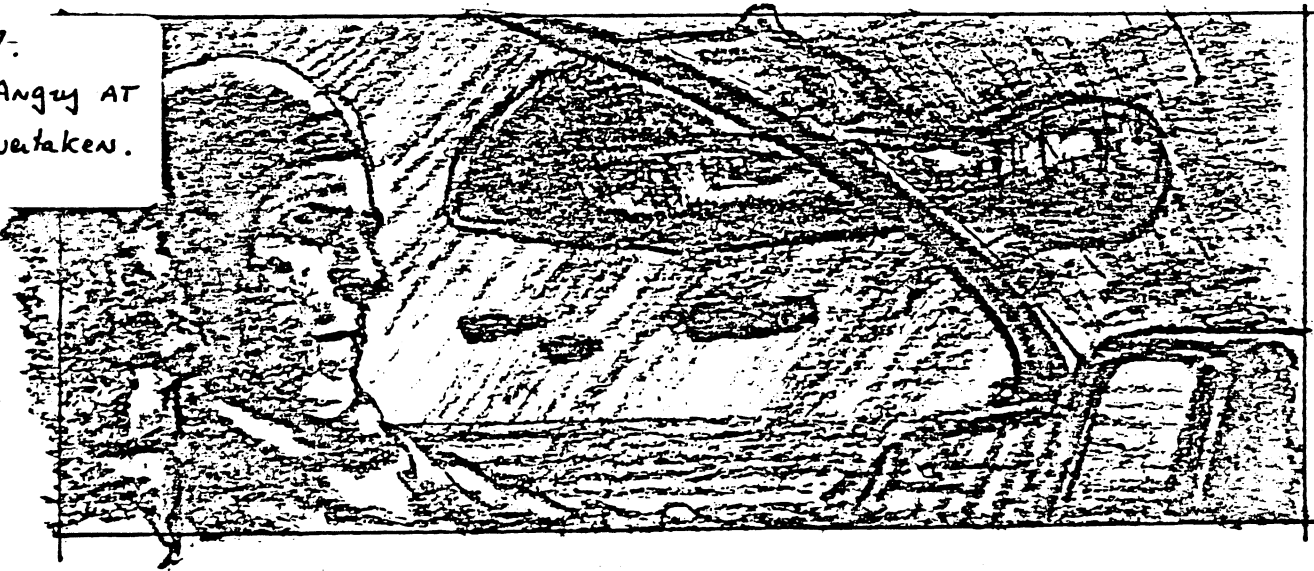
in unit
of Spinner
i. for
quence.



17.
nai overtakes



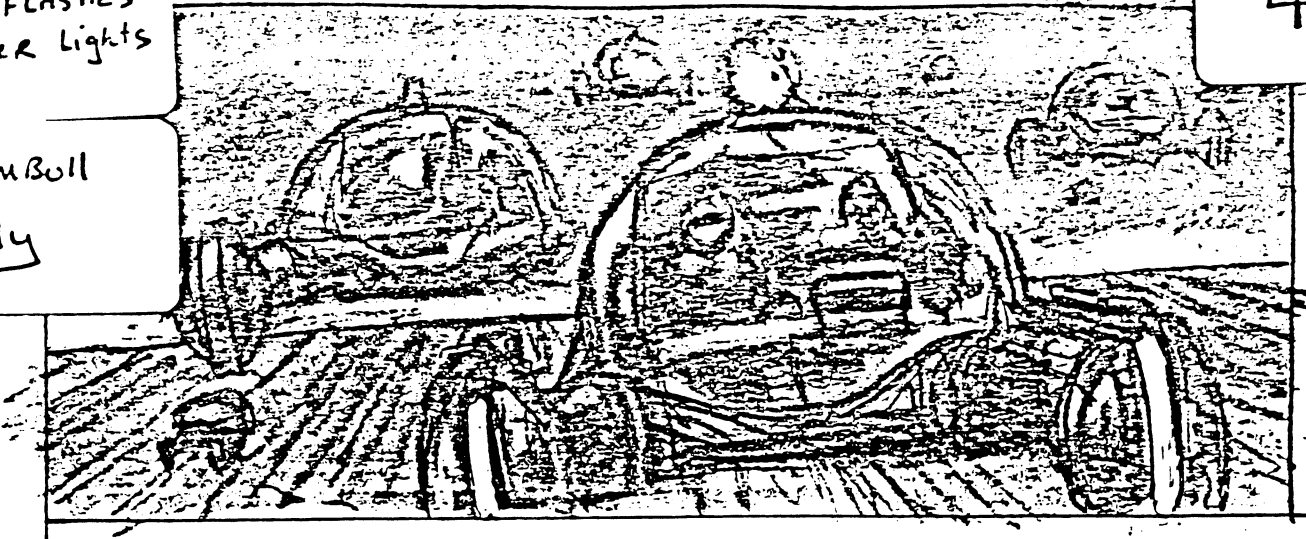
c. 17.
if Anguy AT
ug overtaken.



Sc. 17.
AF. FLASHES
OVER lights

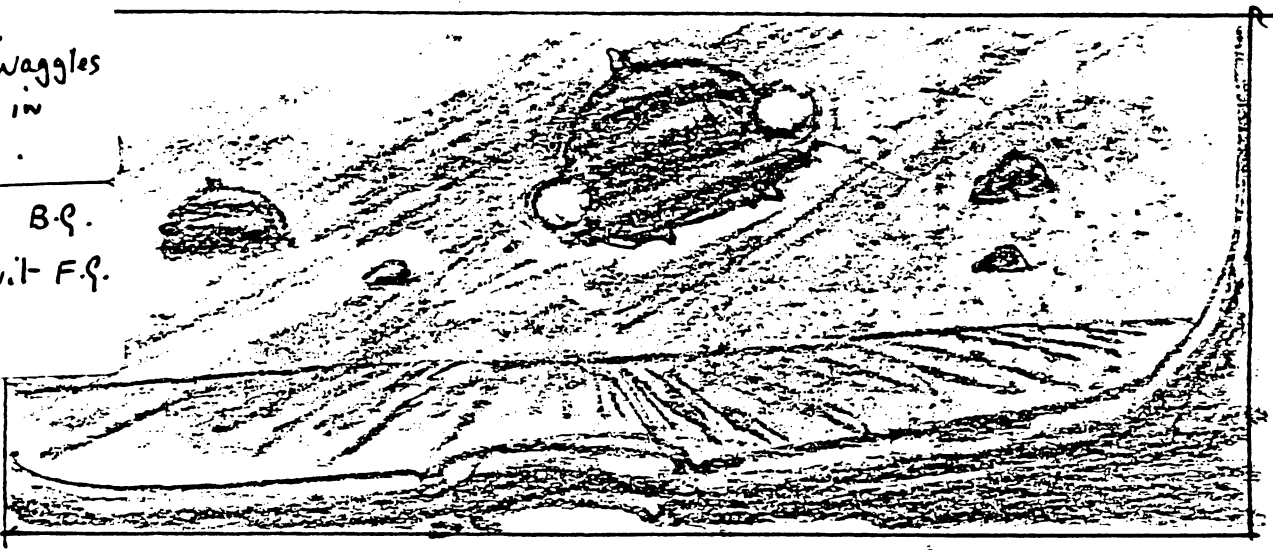
40.

TRUMBULL
only



Sc. 18.
main "waggles"
tail in
response.

Bull B.G.
air unit F.G.



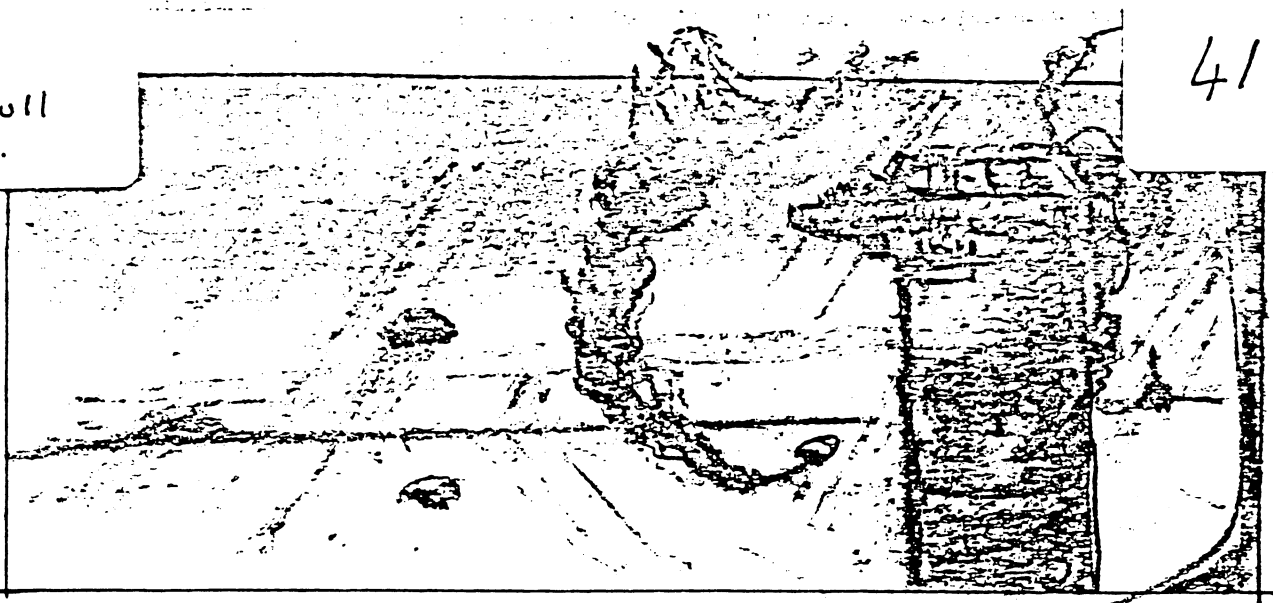
Sc. 19.
TRUMBULL B.G.
air unit F.G.



19.

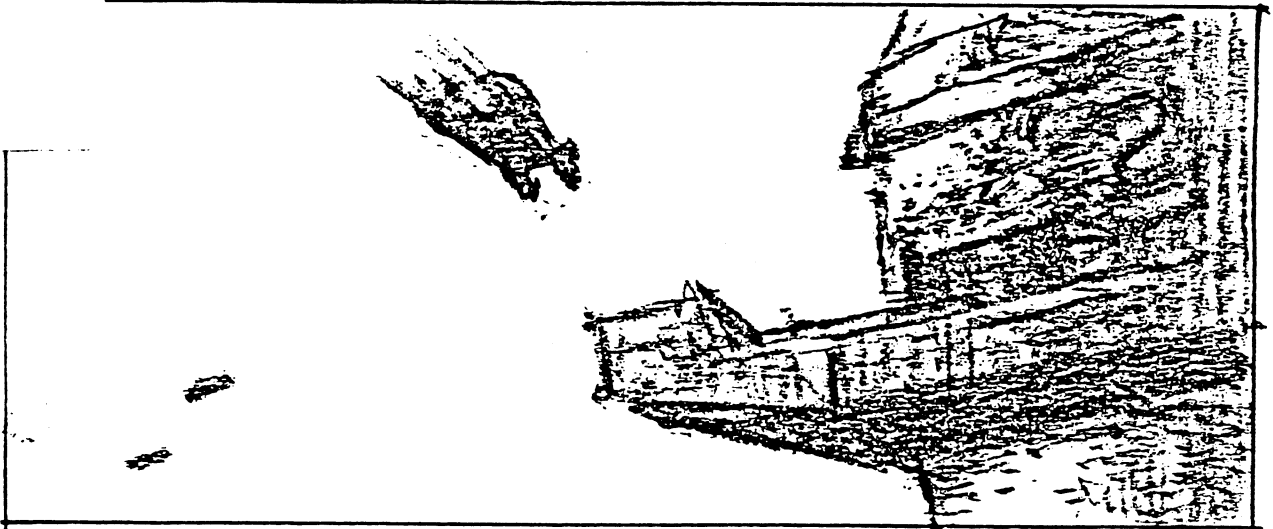
Jumbull
ly.

41.



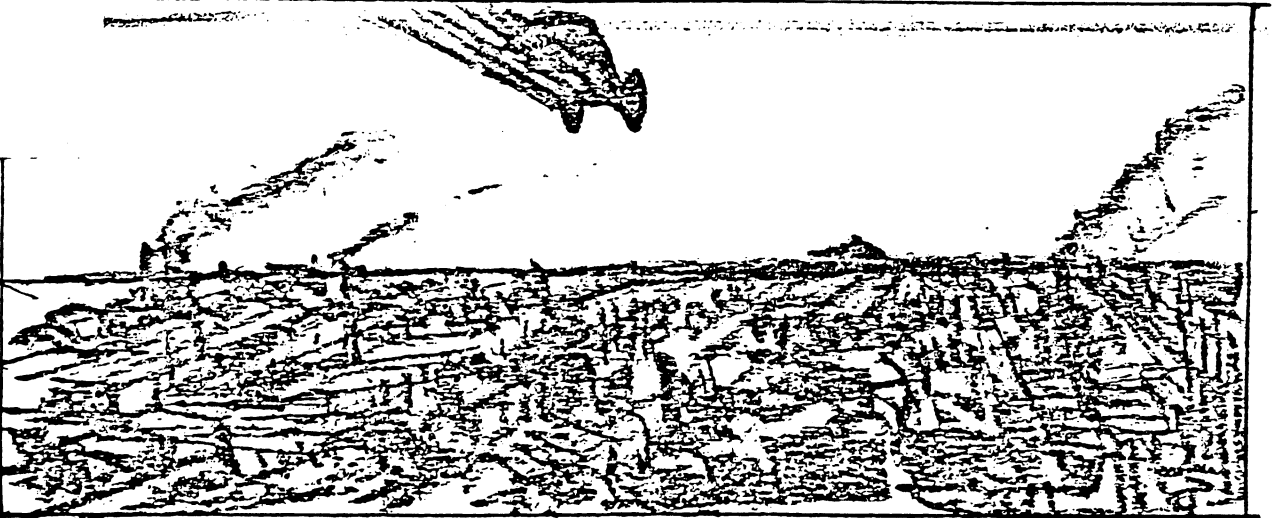
19.

Jumbull
ly.



20.

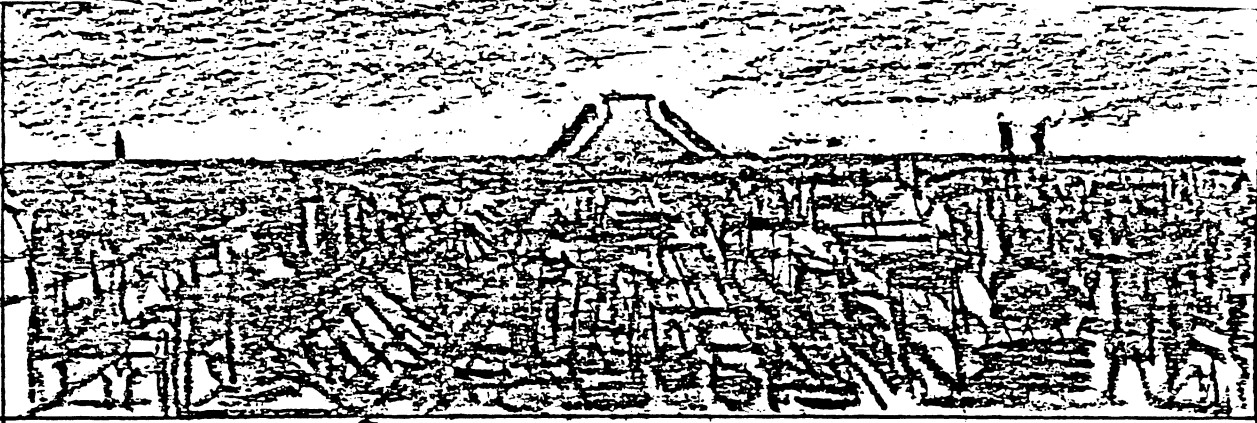
Jumbull
ly.



c. 20

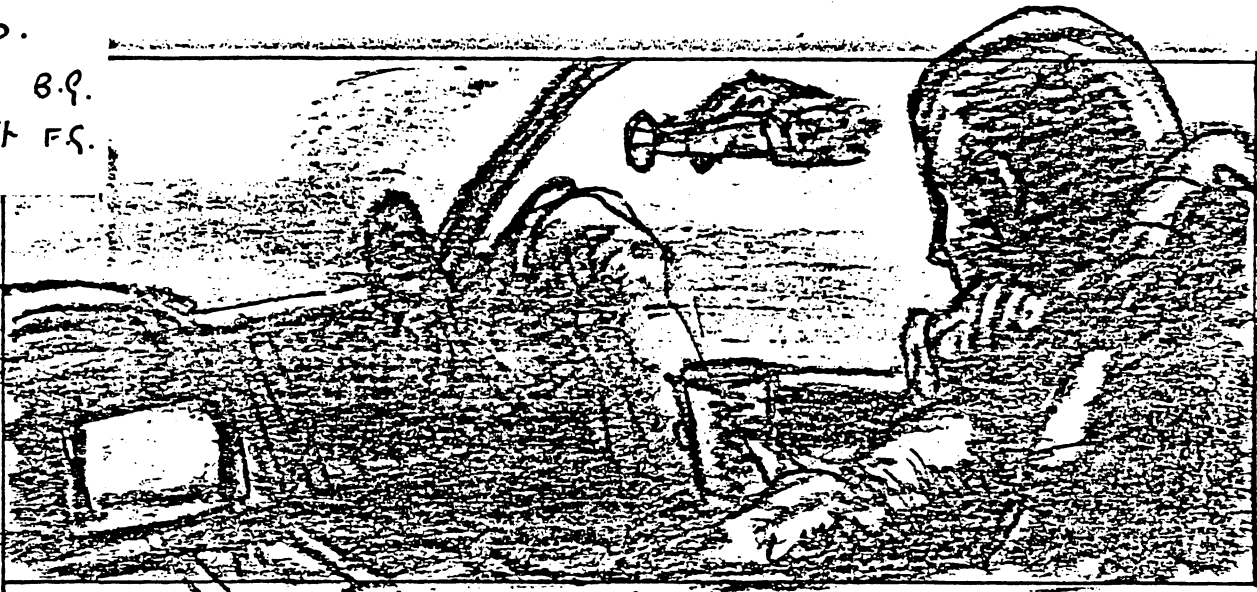
Rumboll.

42.



c. 20.

Rumboll B.P.
Lain unit F.S.

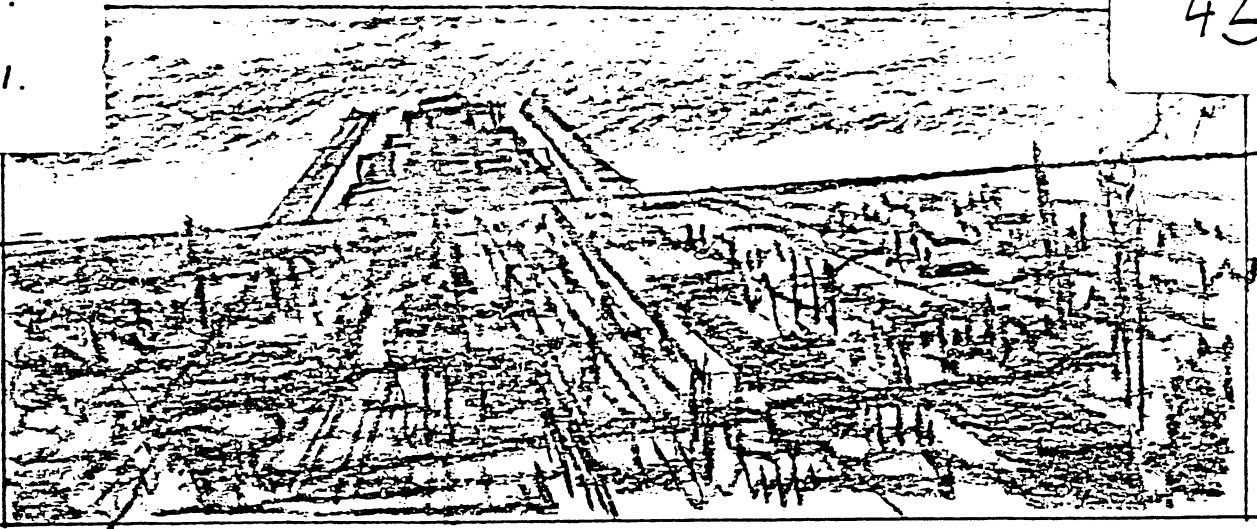


c. 20.

elect. of
unions set-up.



C. 20.
Rumboll.



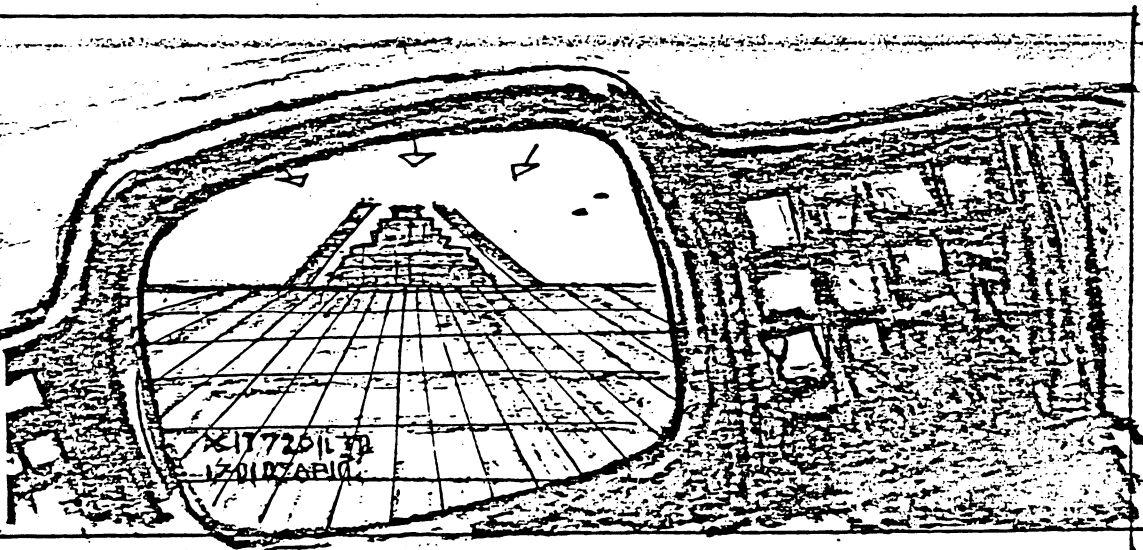
Sc. 20.
Rumboll B.S.
in unit F.S.



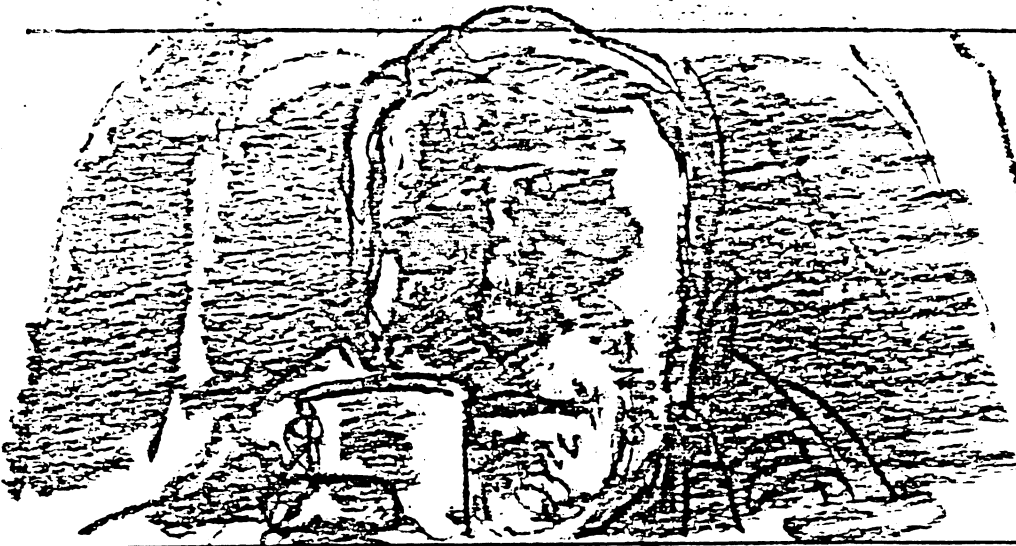
C. 20.
Team Quest
Copy Software
Burn in.

Rumboll B.S.
in unit F.S.

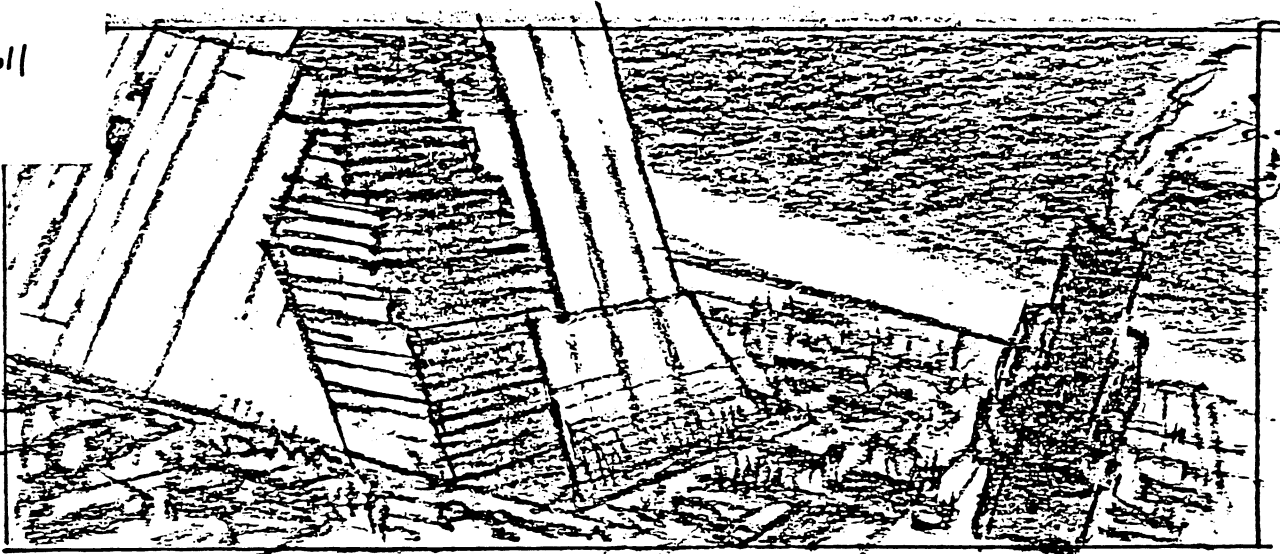
we treat
his as
NSERT?



20.
Lumboll B.S.
unit F.S.



ic 20
TRUMBOLL



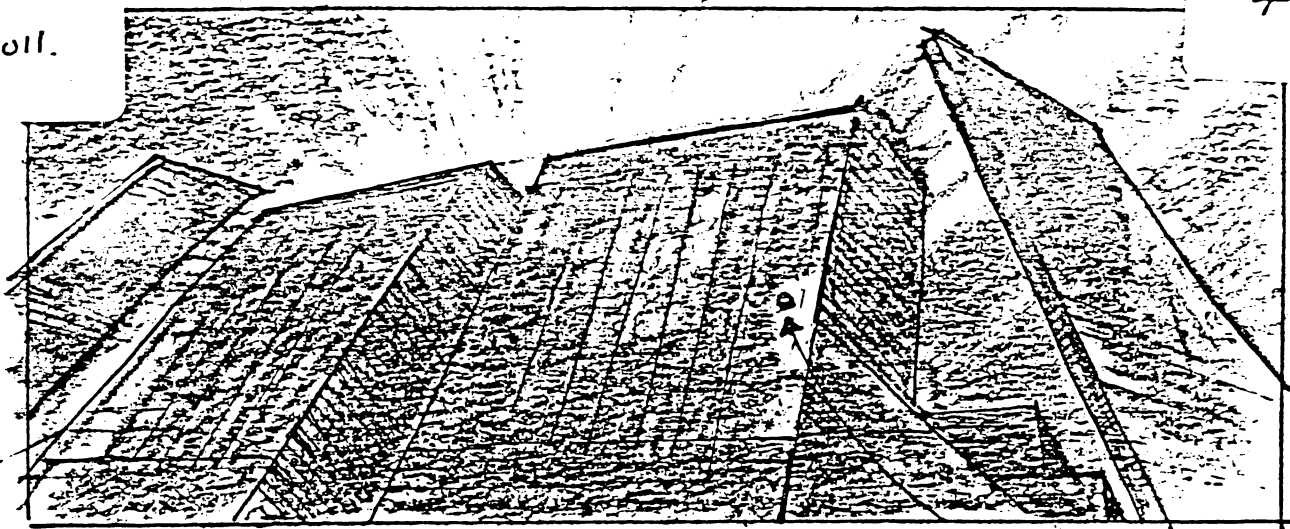
Sc. 20
Lumboll B.S.
unit F.S.



c. 20

45.

Trumbull.

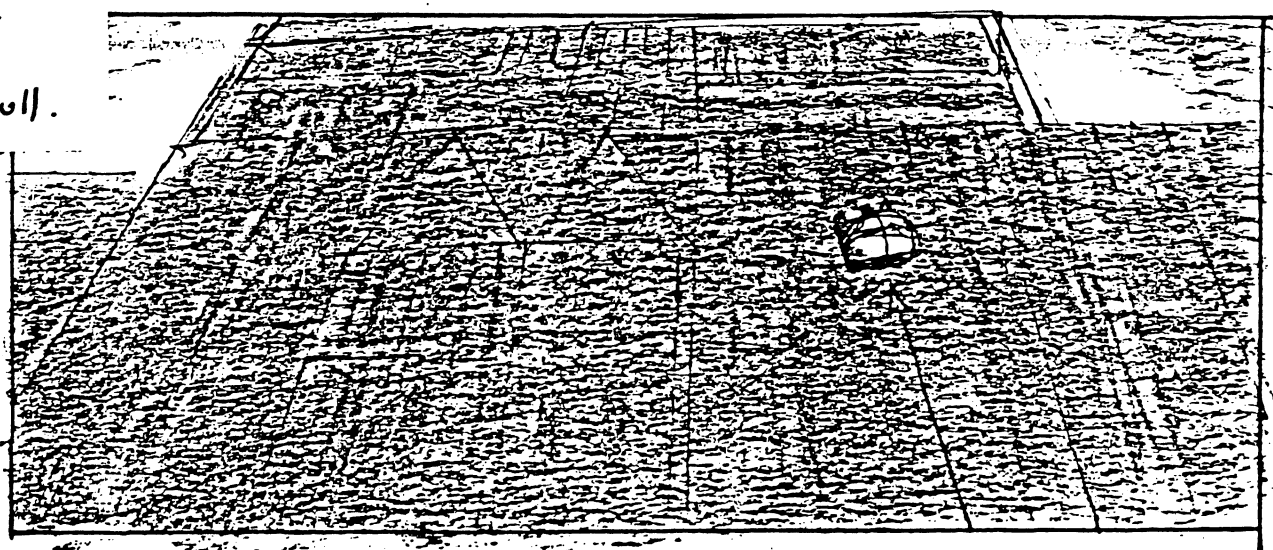


c. 20.



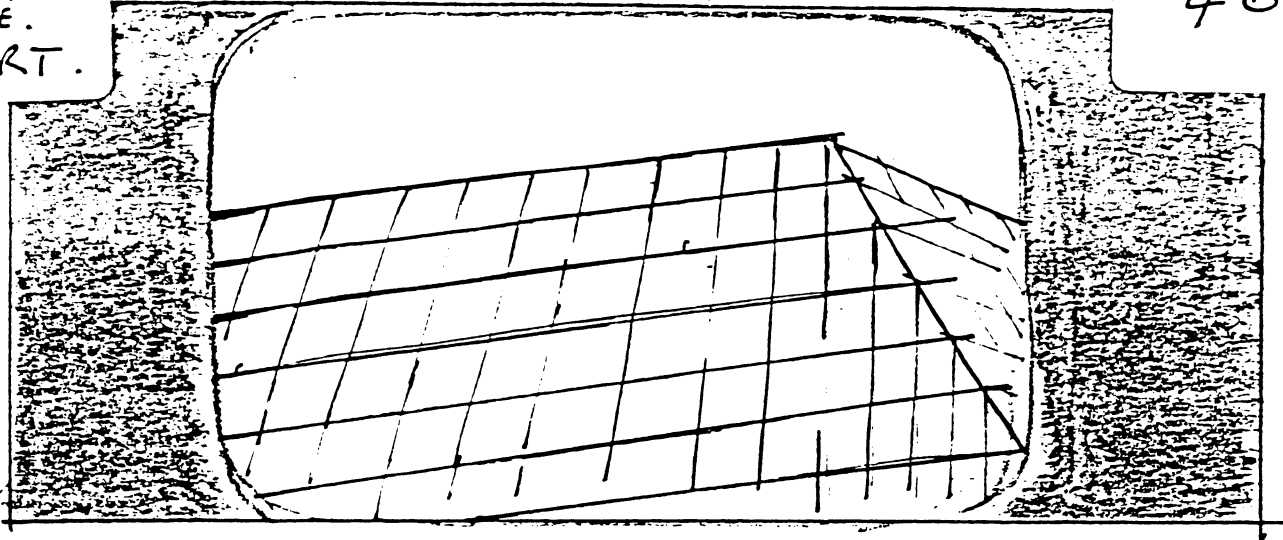
c. 20.

Trumbull.



c. 20.
Team Quest
SOFTWARE.
SERT.

46.



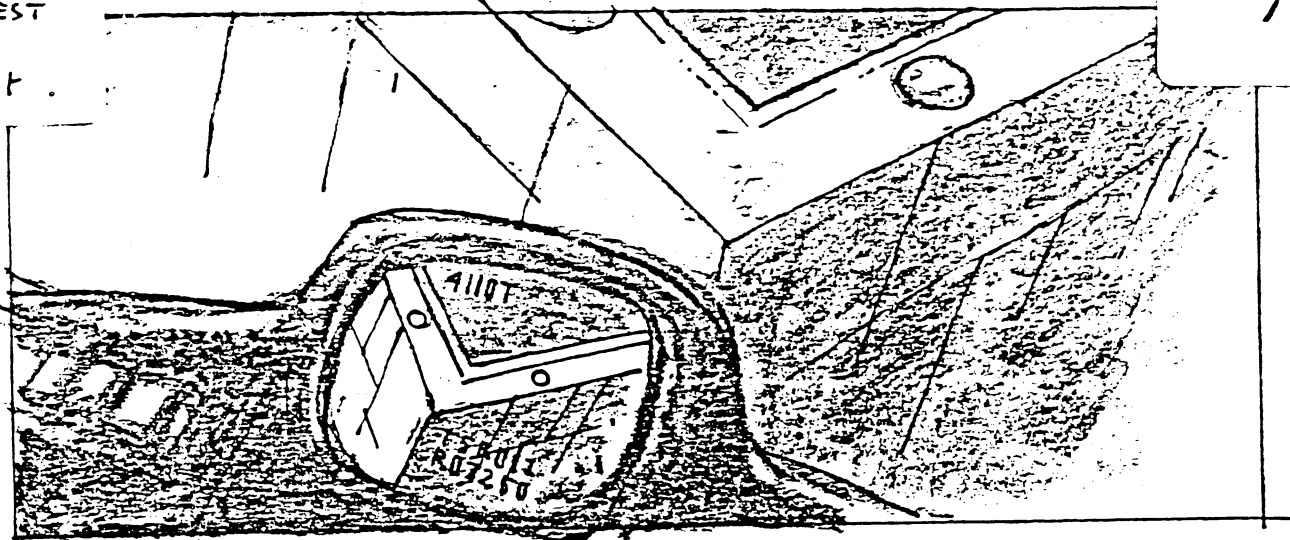
c. 20.
Rum Bull.



c. 20.



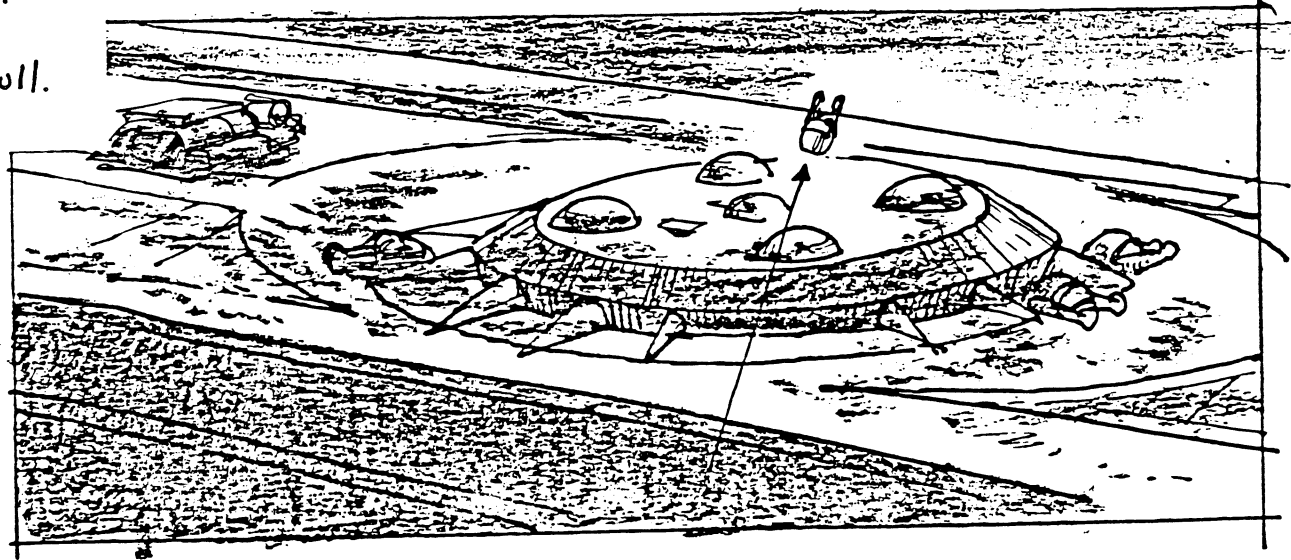
20.
amQUEST
Bull
Unit.



22.
Rumboll
ain Unit.

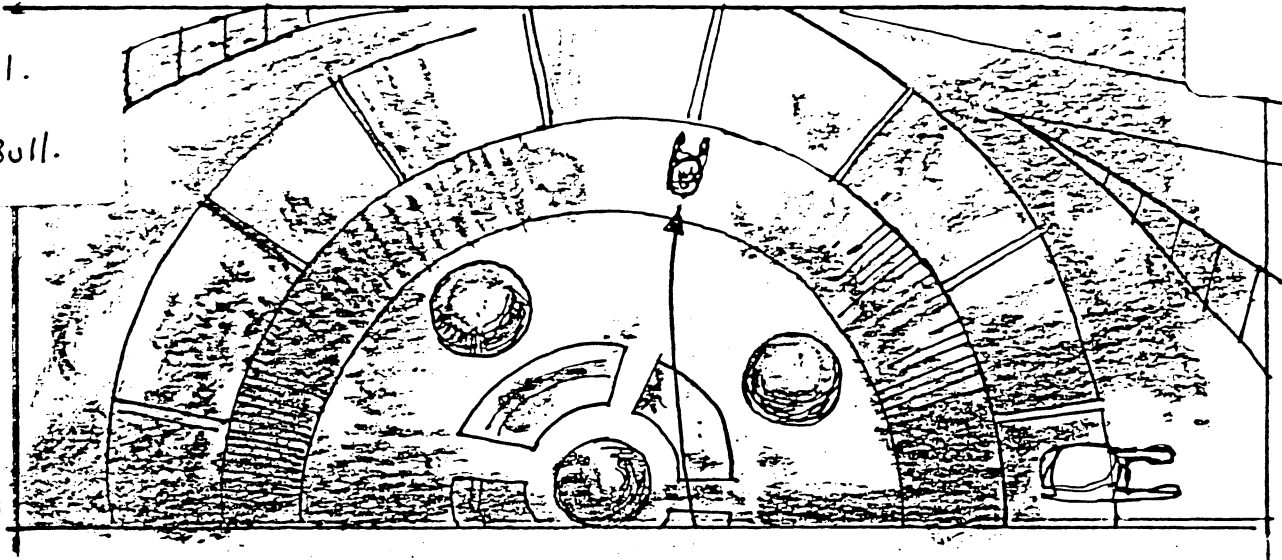


3c. 21.
Rumboll.



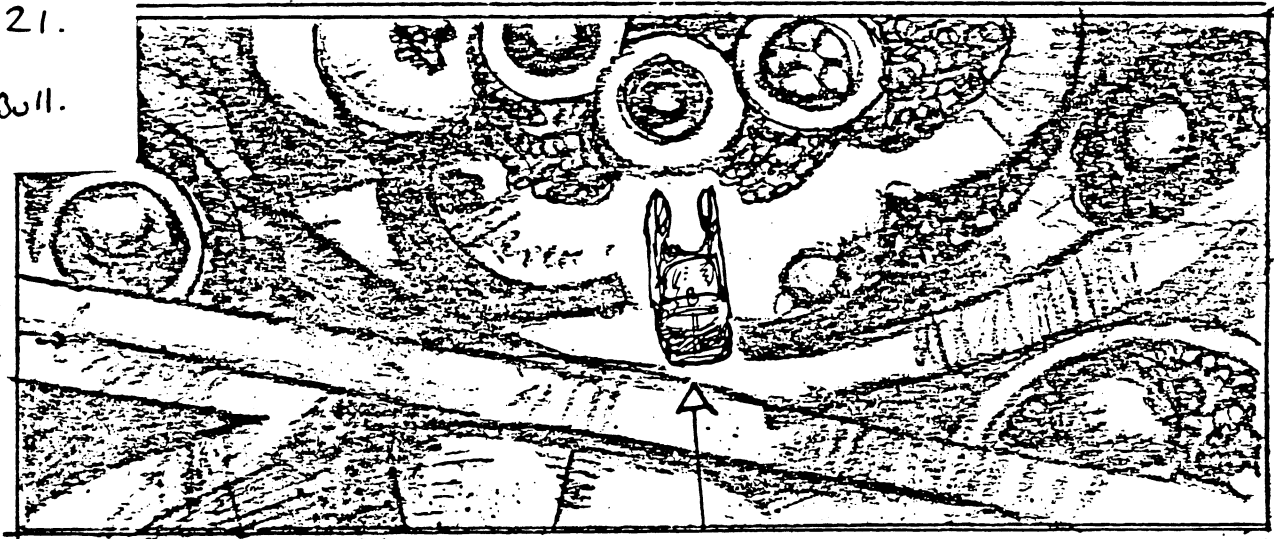
SC. 21.

TRUMBULL.



Sc. 21.

TRUMBULL.



SPINNER DESCENDS.

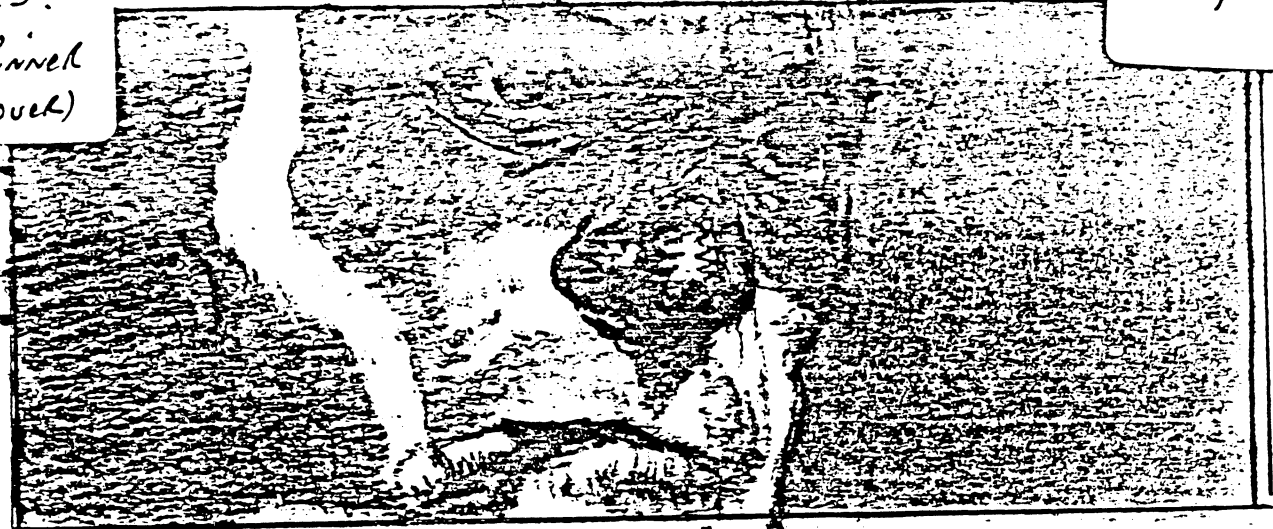
SC 22.

INT. SPINNER.

Lighting
Shadow moves
ACROSS
FACE.



SC. 23.
INT. SPINNER
(Voices over)



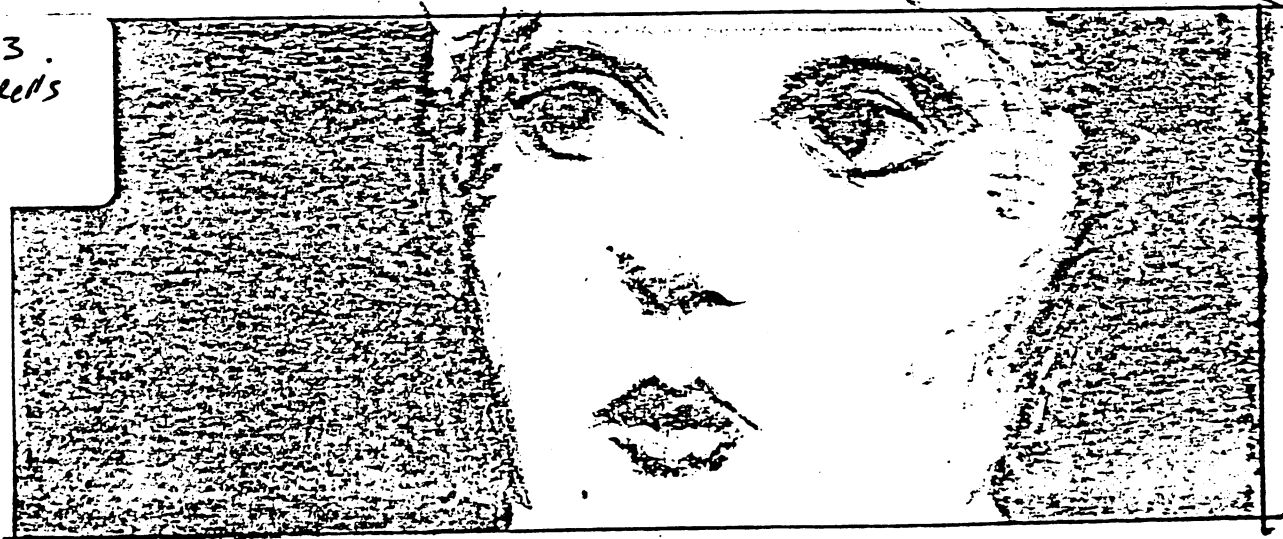
IN SPINNER.
V.O. DIALOGUE. DEK: ...

SC. 24.
INT. TYRELL'S
OFFICE.



D. (Vo) IS IT ARTIFIAL

SC. 23.
INT. TYRELL'S
Office



D: OF COURSE NOT

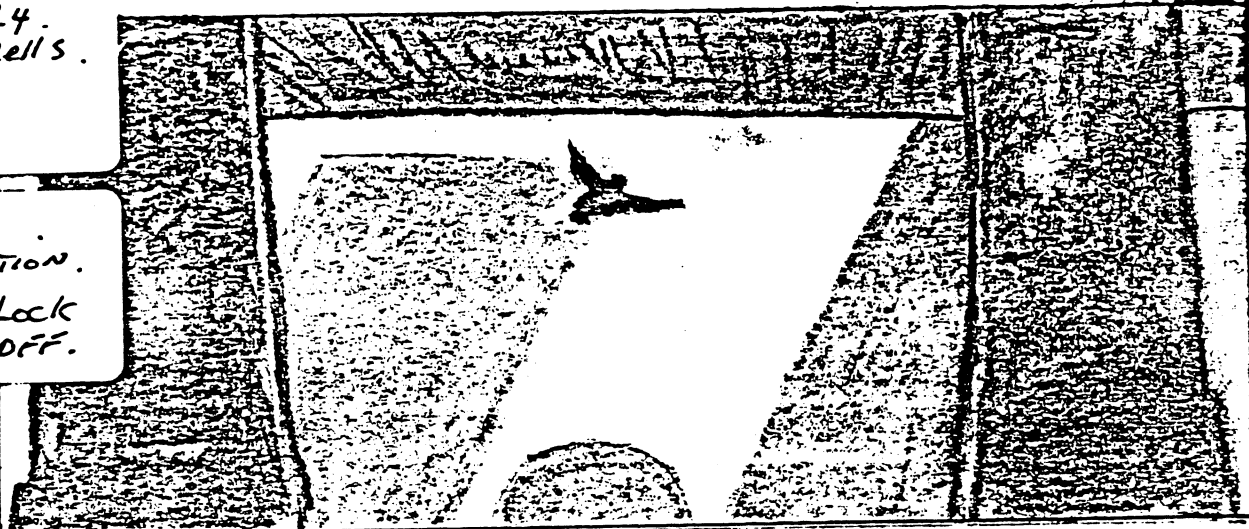
Sc. 23.
NT. Spinner.



IN SPINNER D. EXPENSIVE

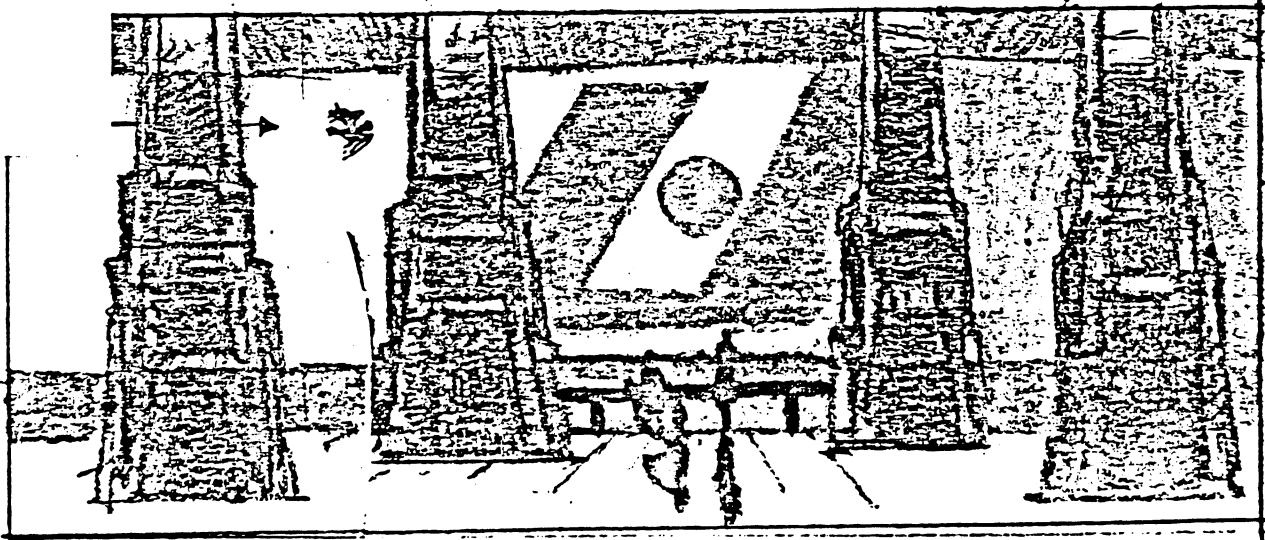
Sc. 24.
NT. Tyrell's.

NT
PROJECTION.
SAM LOCK
OFF.

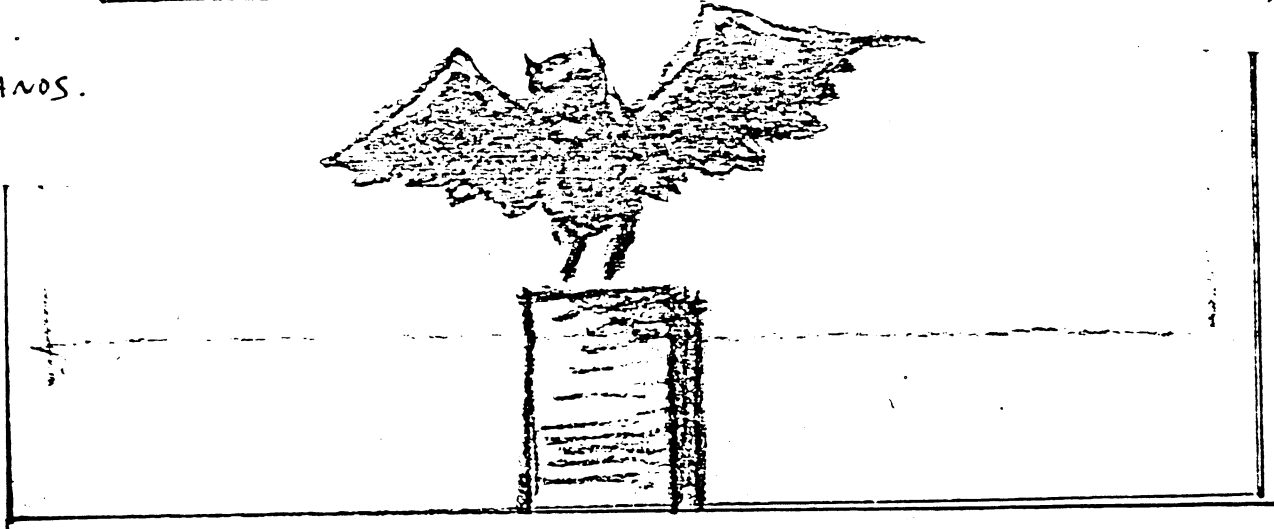


R: (VO) VERY

ditto.



-4.
L LANOS.

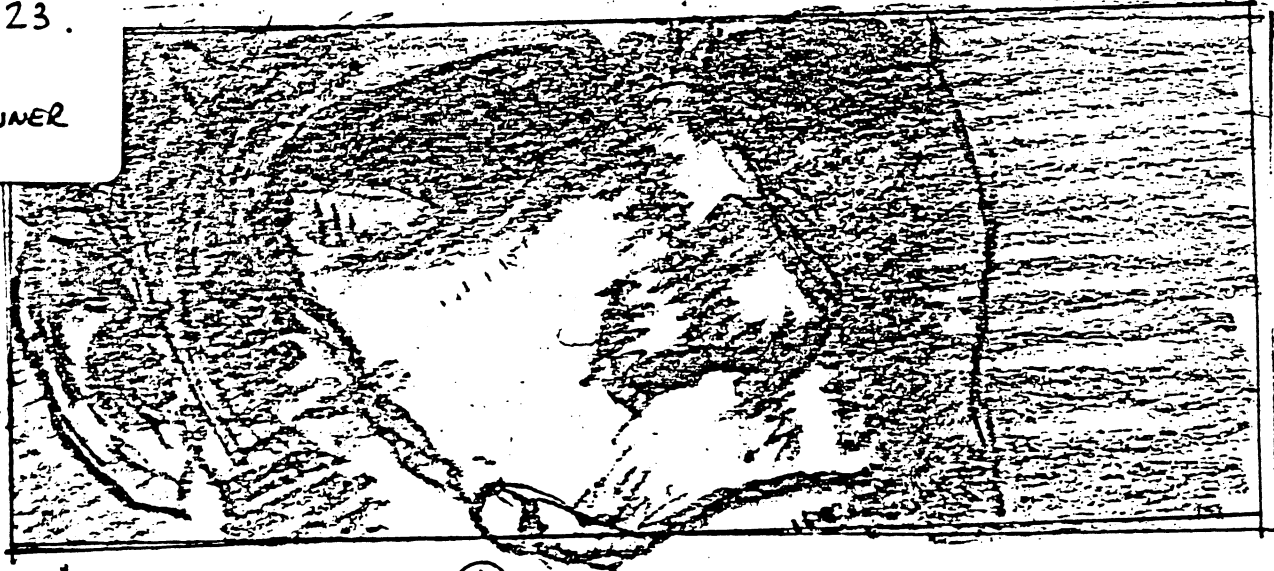


Sc. 24.
NT. TYRELLS.

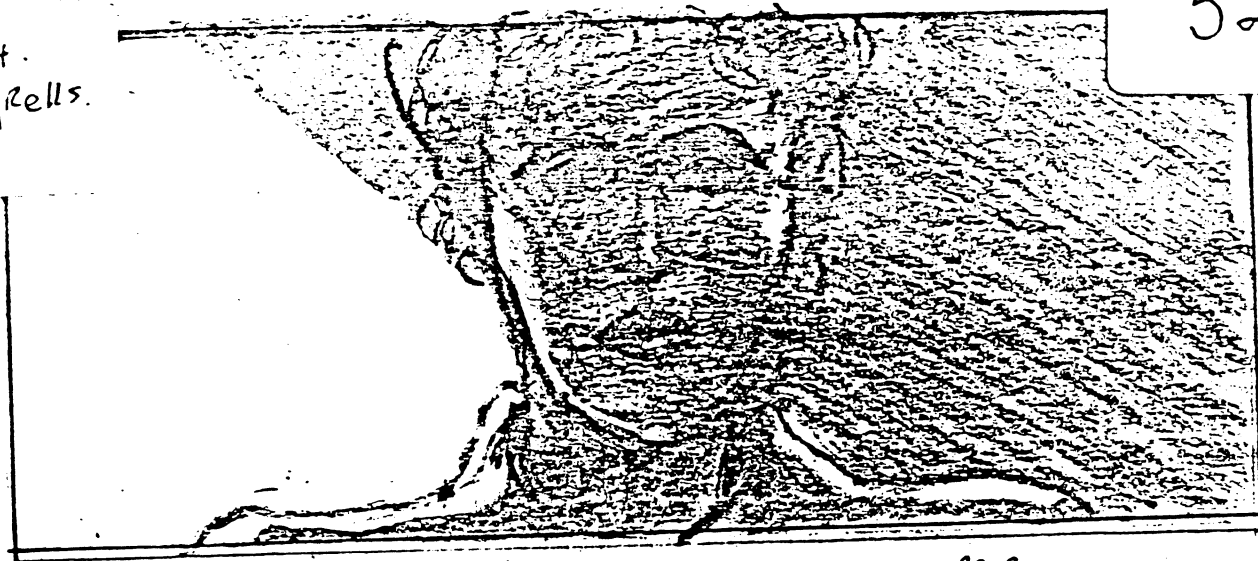


R: IT SEEMS YOUR DEPT.

SC. 23.
NT.
SPINNER



24.
T. Tyrells.



V.O. DEK —... BENEFIT, ITS NOT MY PROBLEM ...
RACIAEL — MAY I ASK YOU A PERSONAL QUESTION -
DEK — GO AHEAD.

C. 24.
T. Tyrells.



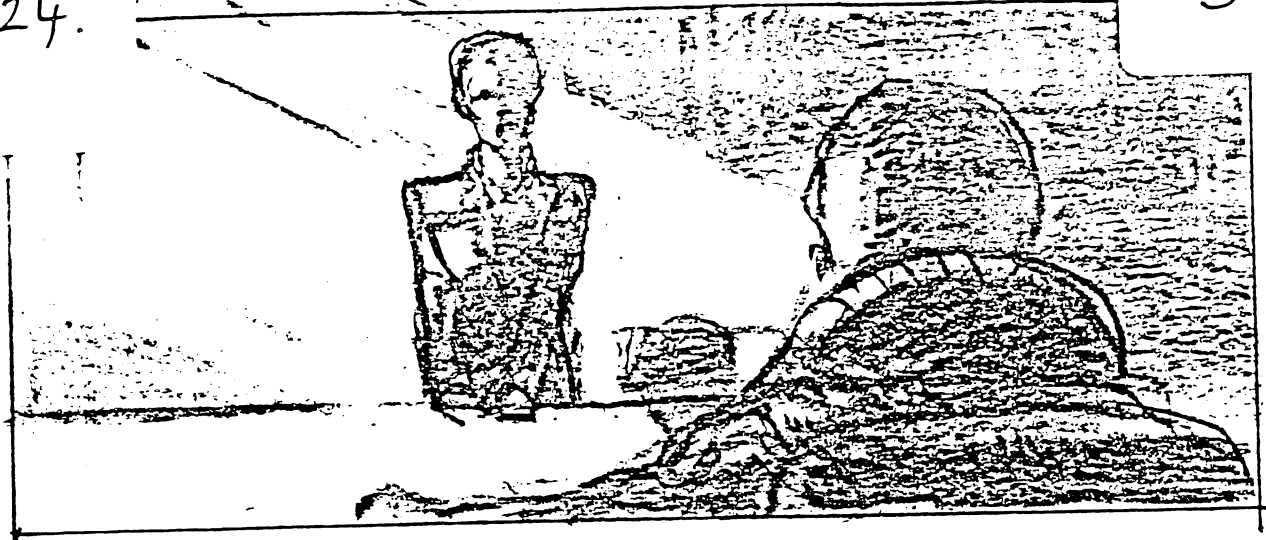
R. (vo) HAVE YOU EVER RETURED A HUMAN... (IN ROOM)

Sc. 24.

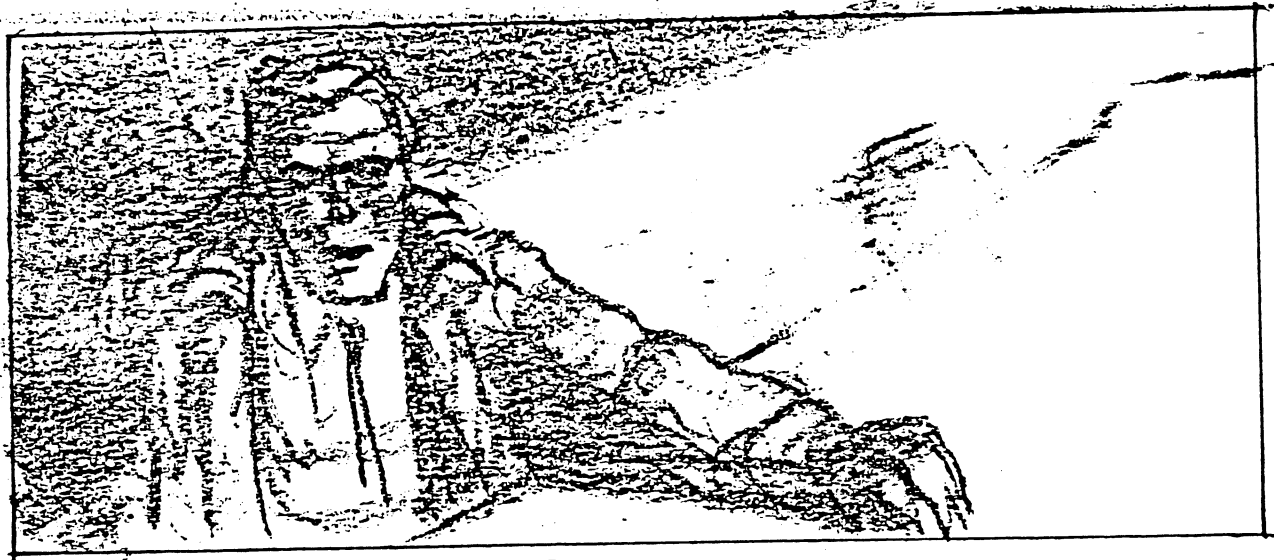


c 24.

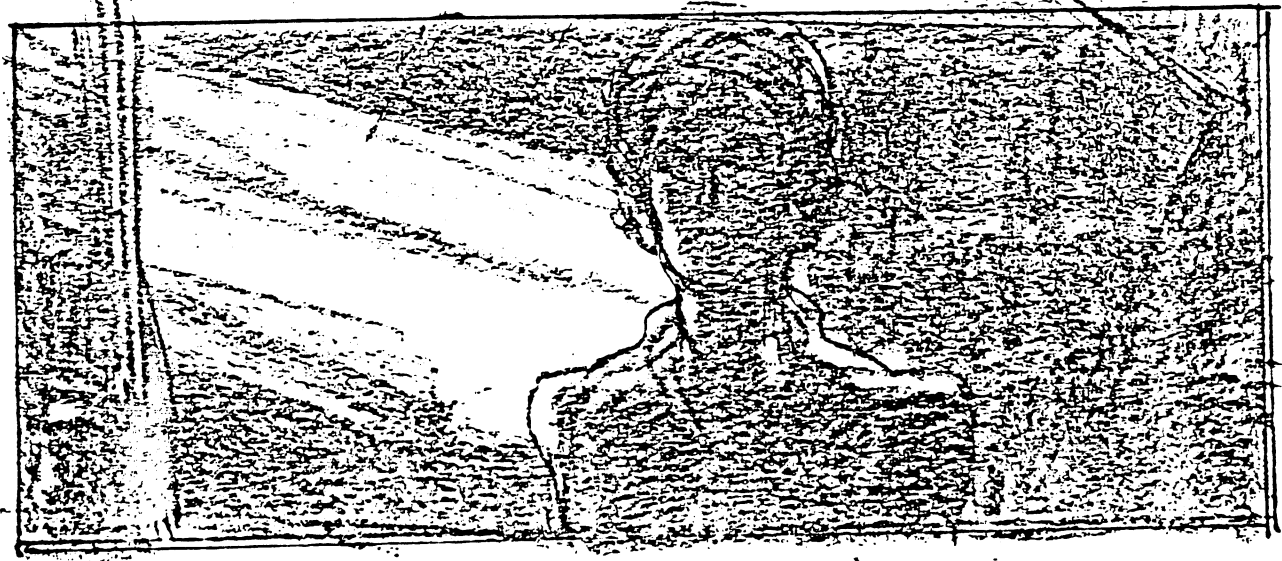
53.



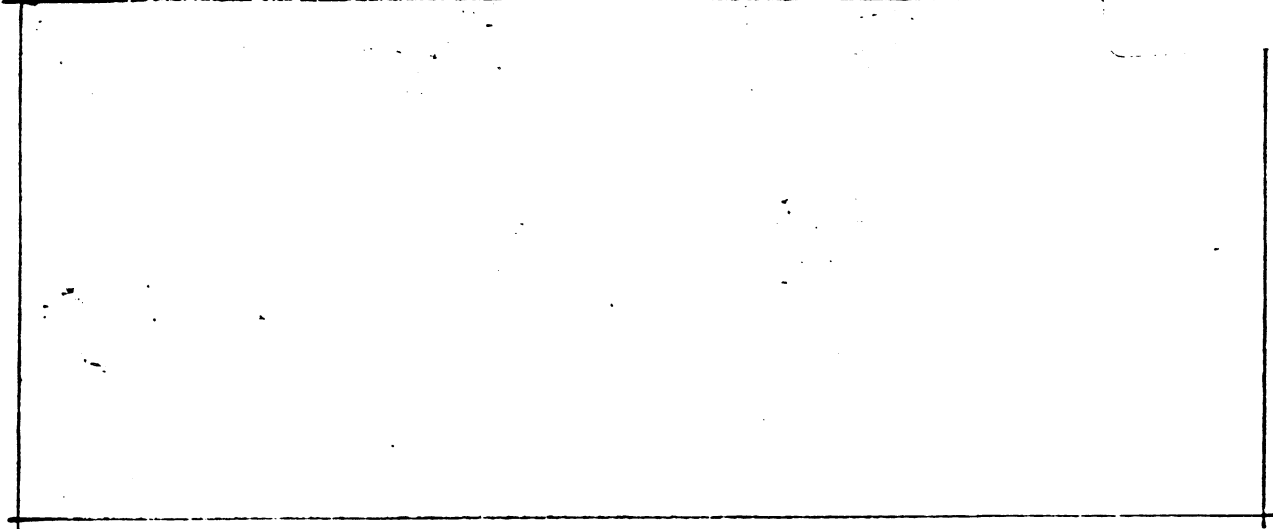
R. BUT IN YOUR POSITION



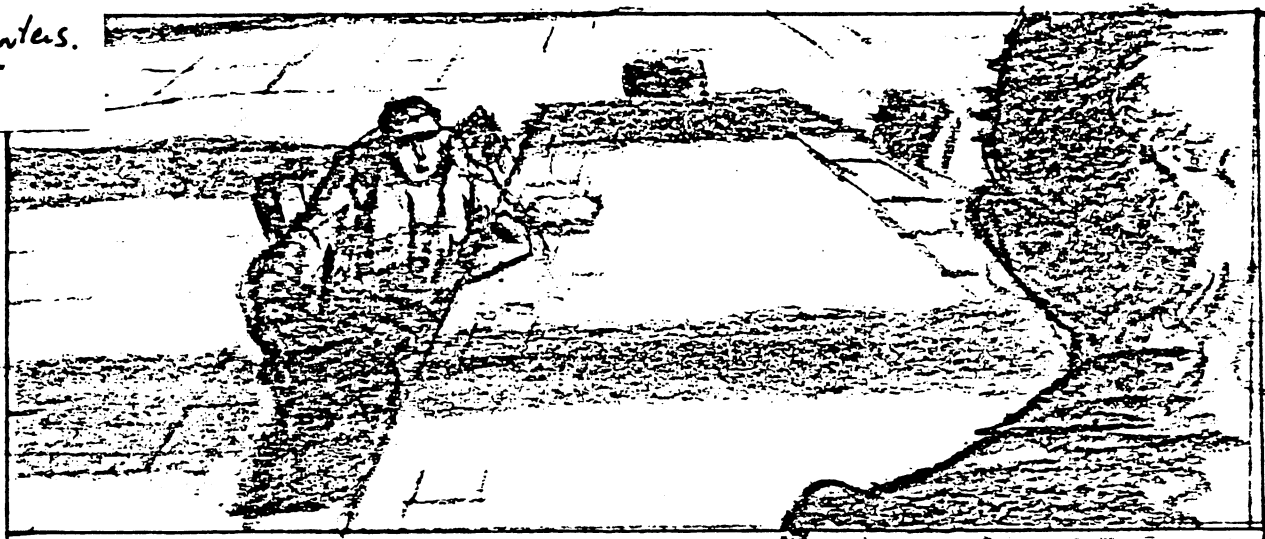
D. SO FAR THE VOIGT KAMPF



R. BUT IT IS A MACHINE

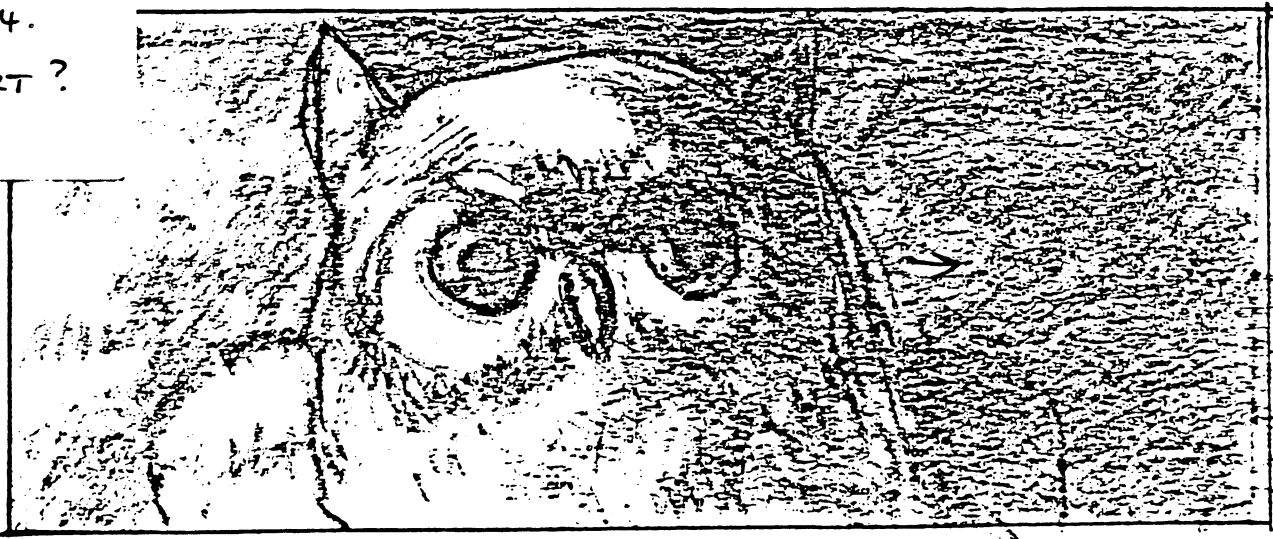


Sc 24.
tyrell enters.



TYRELL OS - SOMENCA TECNICAL WORK.

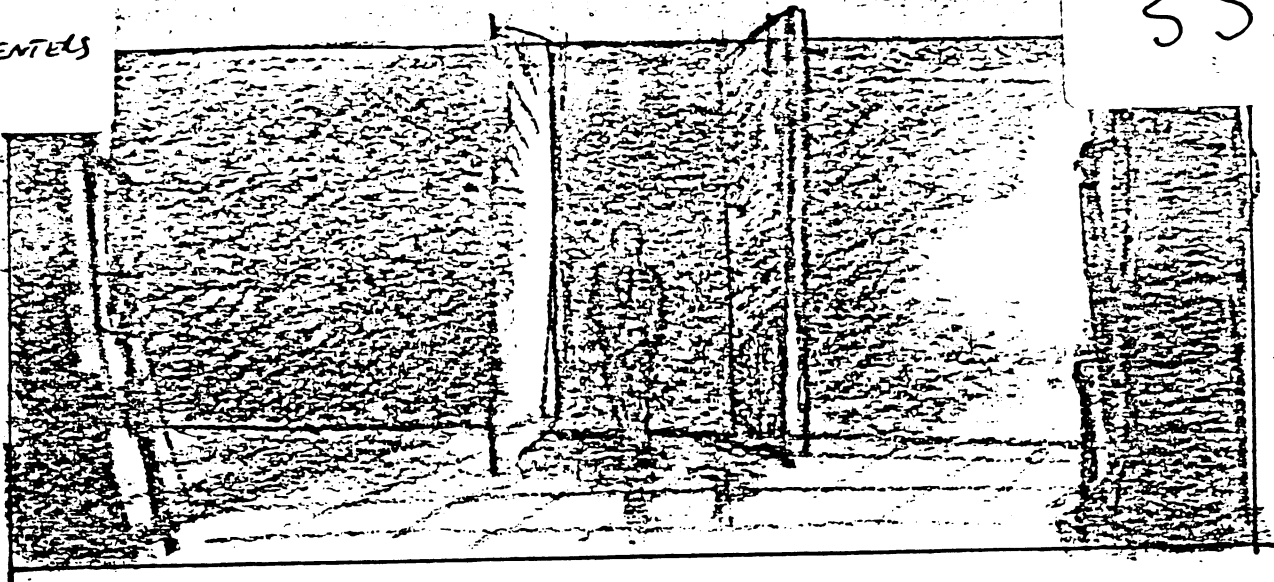
Sc. 24.
INSERT ?



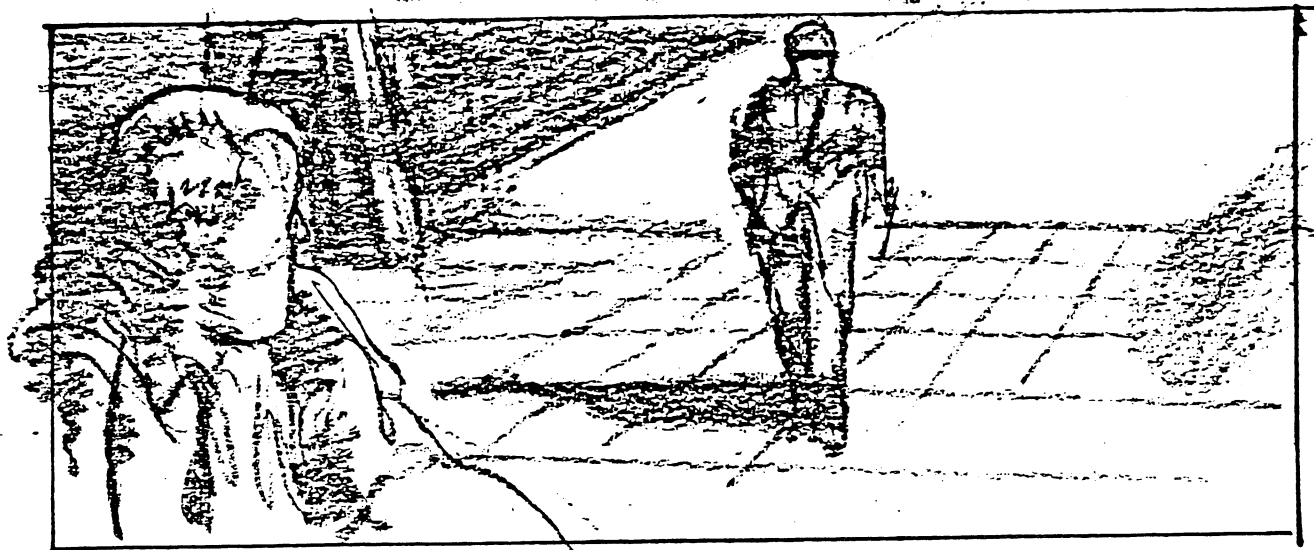
2. 24.

WELL ENTERS

55.



T AT DOORS



MOVES IN R. (V6) MR DECKARD.

CONT
Projection



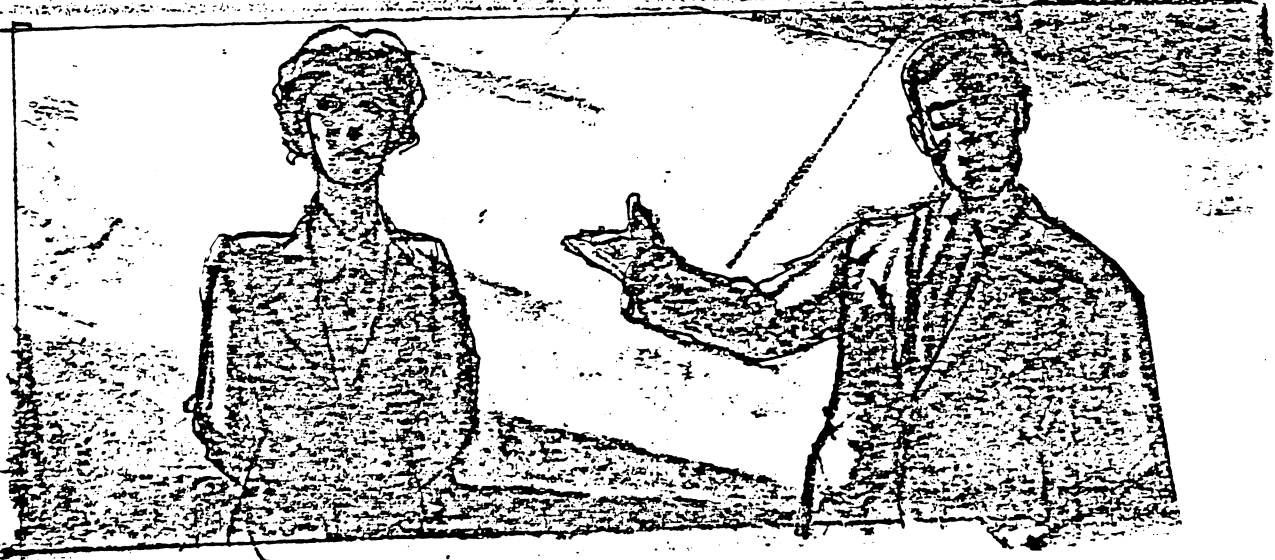
D (V6) MR DECKARD



T.: IS THIS TO BE AN EMPATHY TEST



D. WE CALL IT



Sc. 24.

57.



HE THINKS (SILENCE)

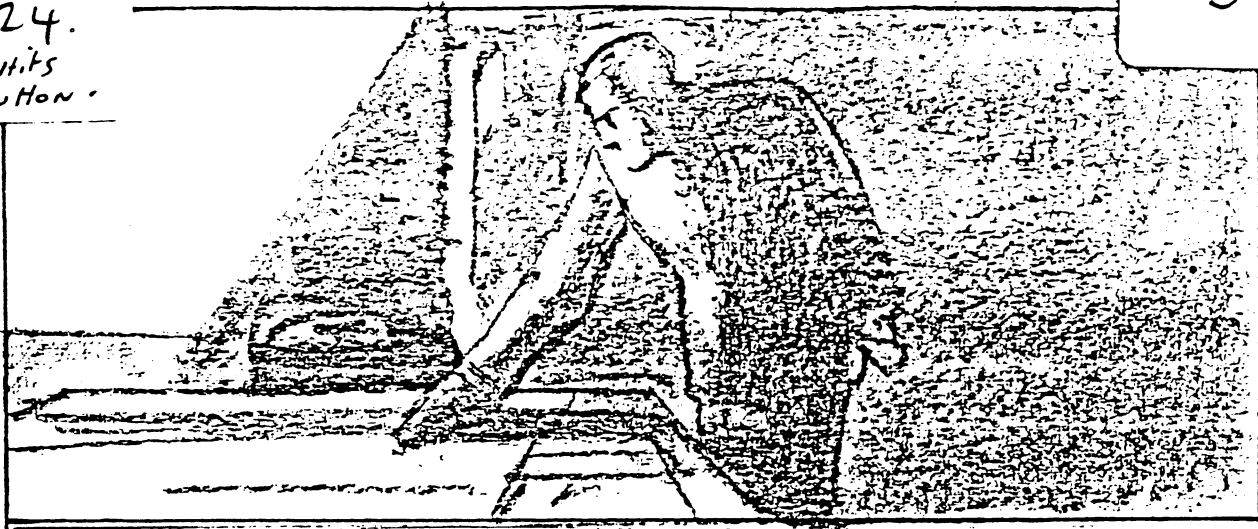


HIS POV



D:- IT'S TOO BRIGHT

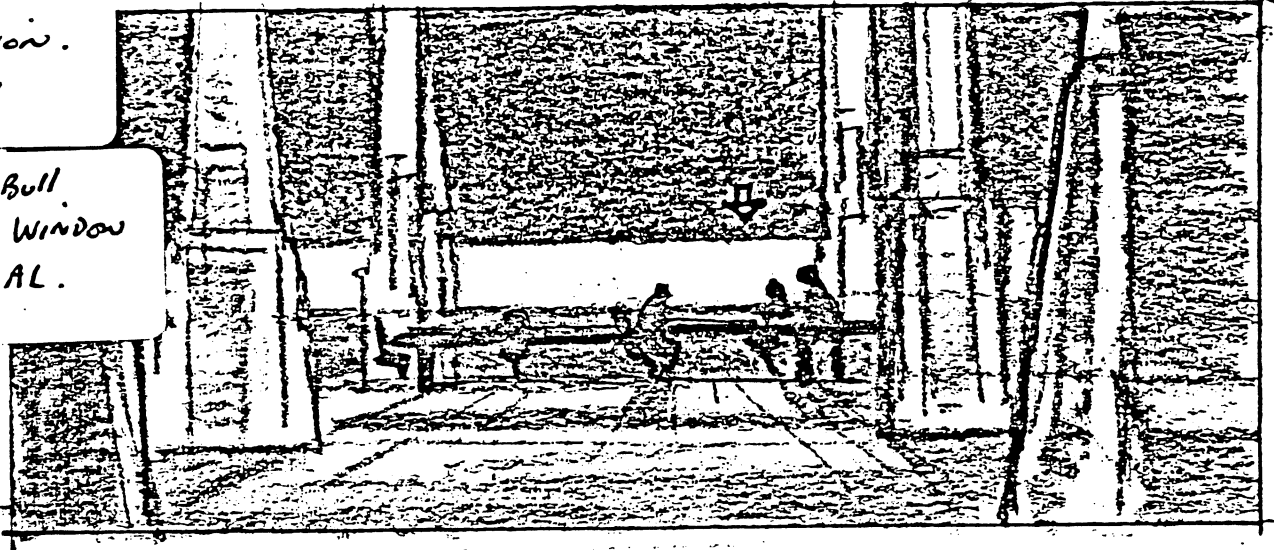
Sc. 24.
11 Hits
Button.



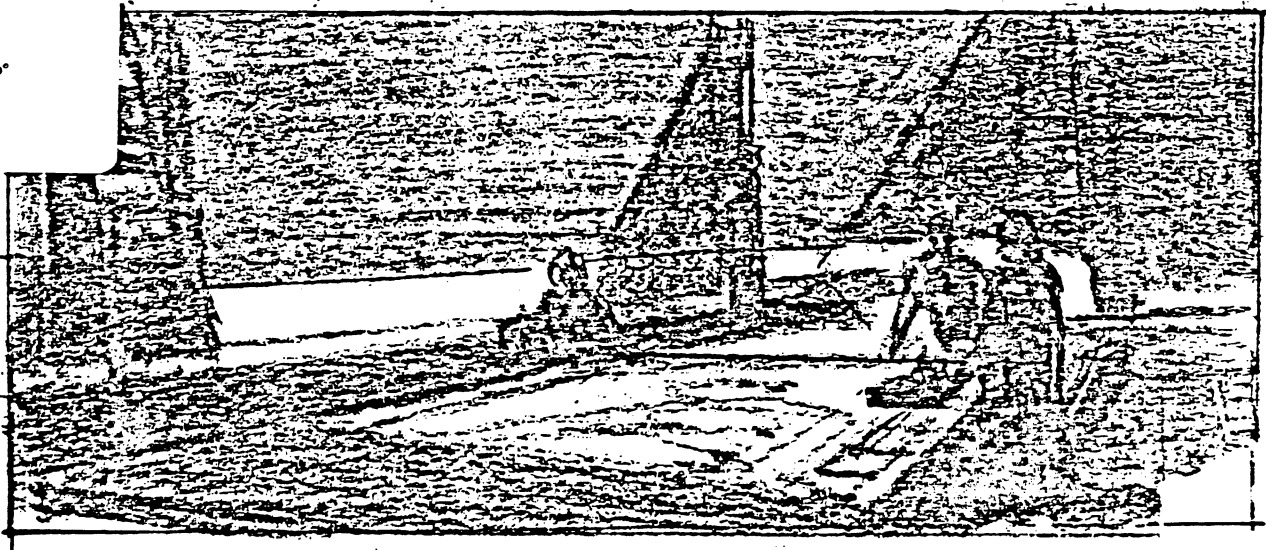
T PUSIES BUTTON

20WT
ojection.
ick off.

TRUMBULL
L.K WINDOW
OPTICAL.

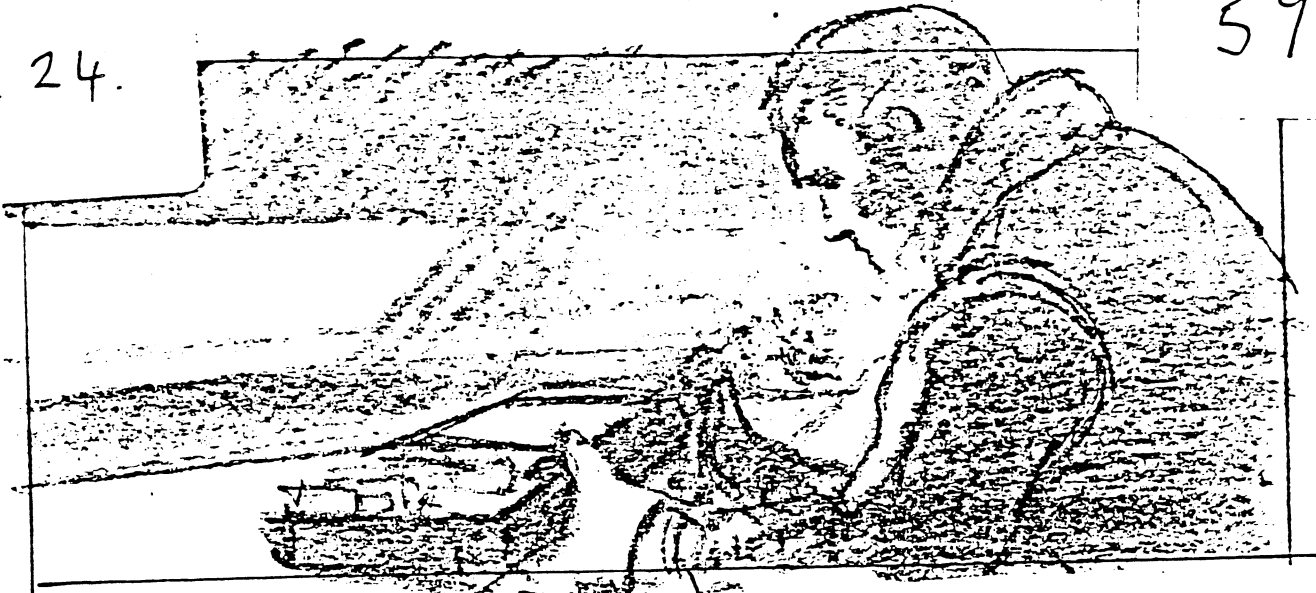


Ditto



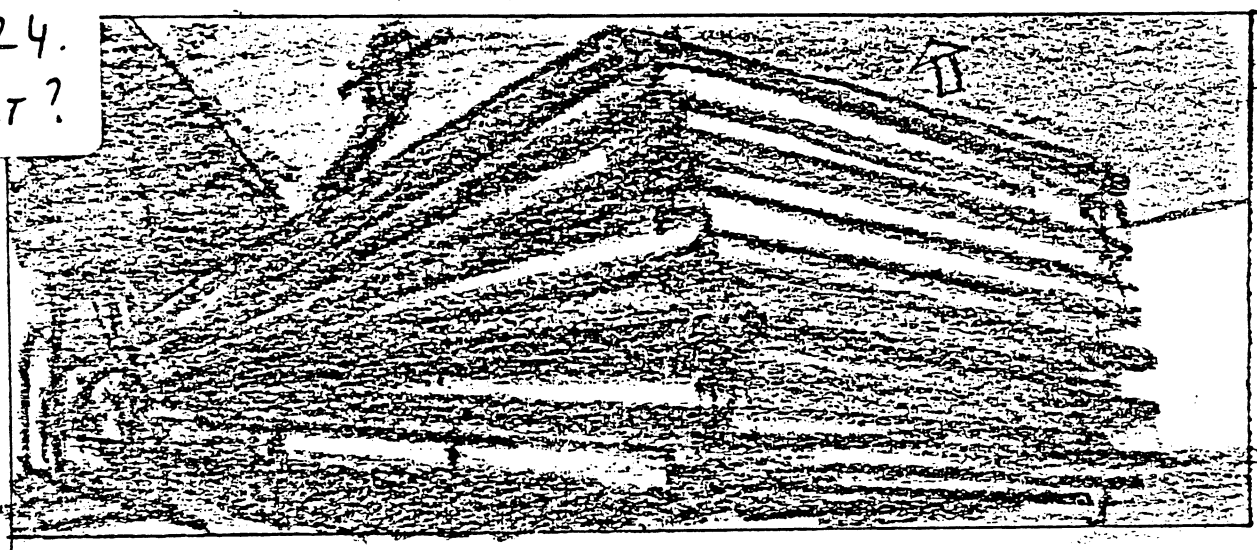
FIRST IN SUNG POSITION.

Sc 24.



D PUT VIK ON TABLE

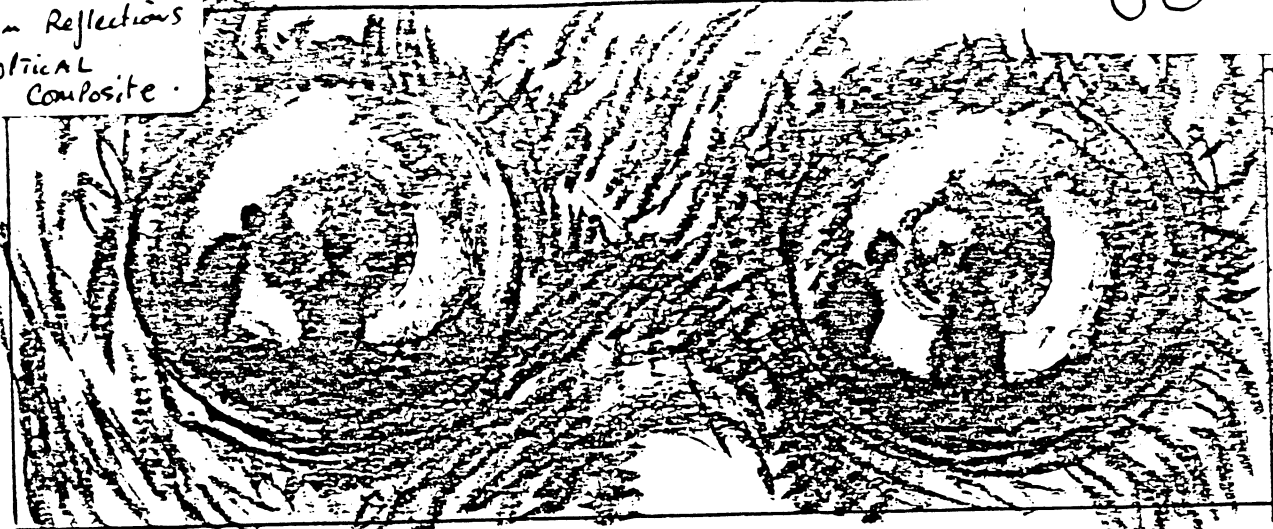
Sc. 24.
INSERT?



CU VIK

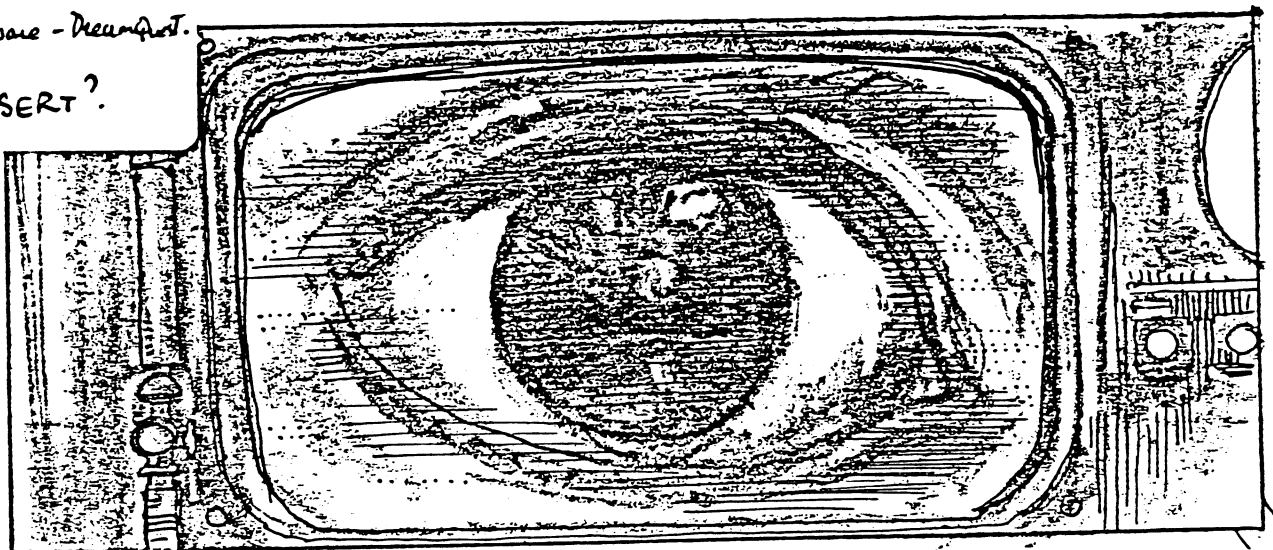
Sc. 25.
Trumbull shoot
65mm Reflections
in optical
Composite.

60.



(PAUSE) ——— (OWL BUNKS)

Sc. 25.
Software - Dreamcast.
INSERT?

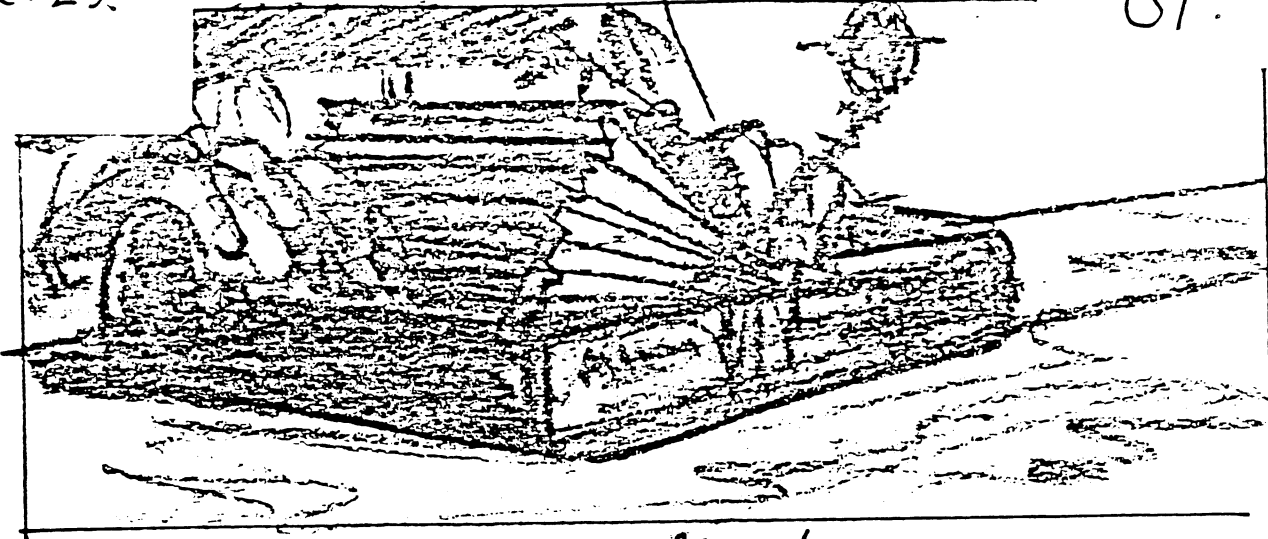


VIDEO: (R'S EYE)

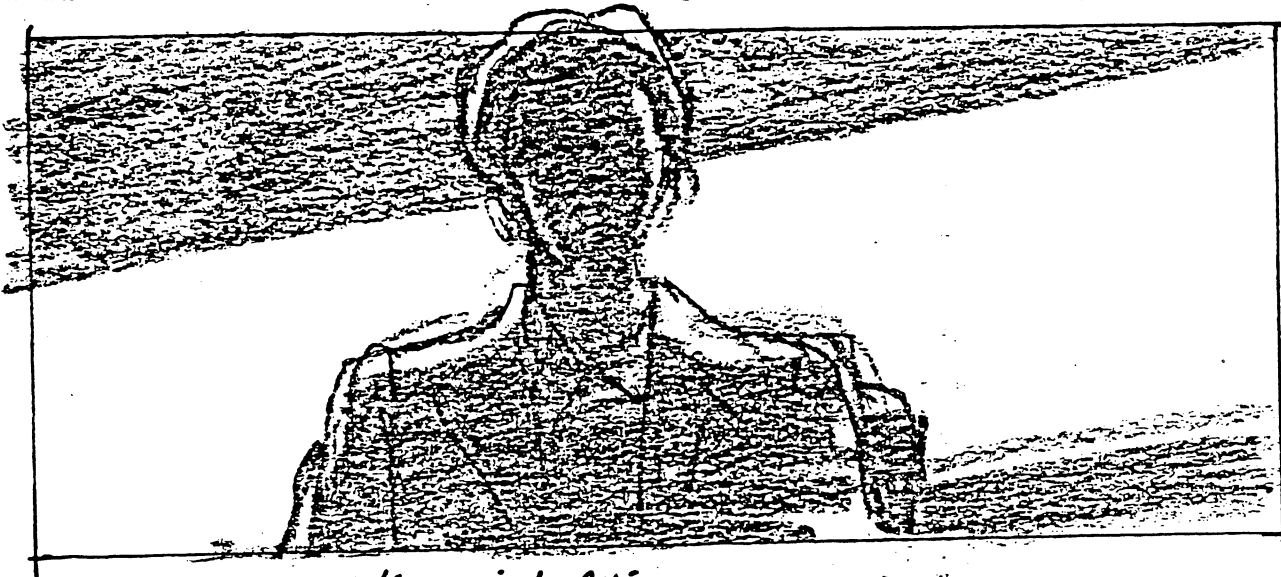


sc. 25.

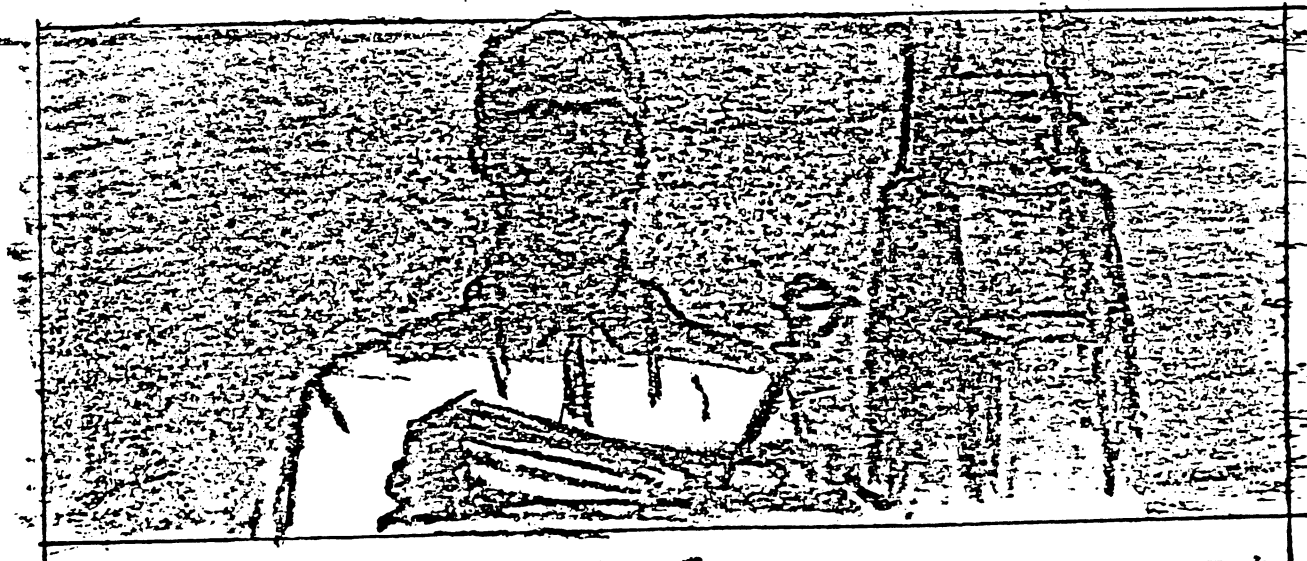
61.



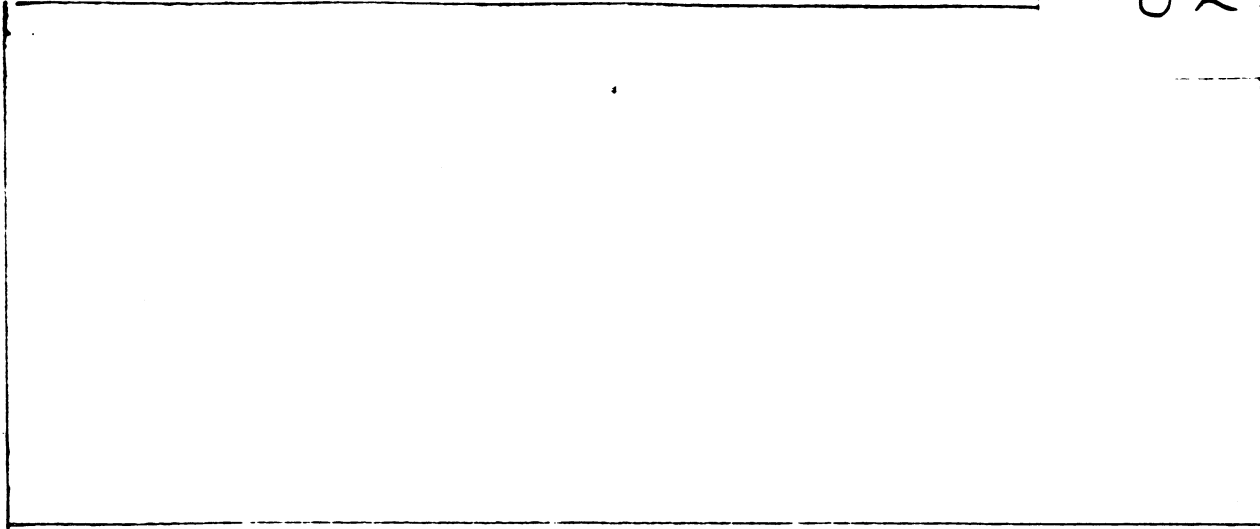
V.K. MONITORS RACHAEL.....



V.K. DIALOGUE.....

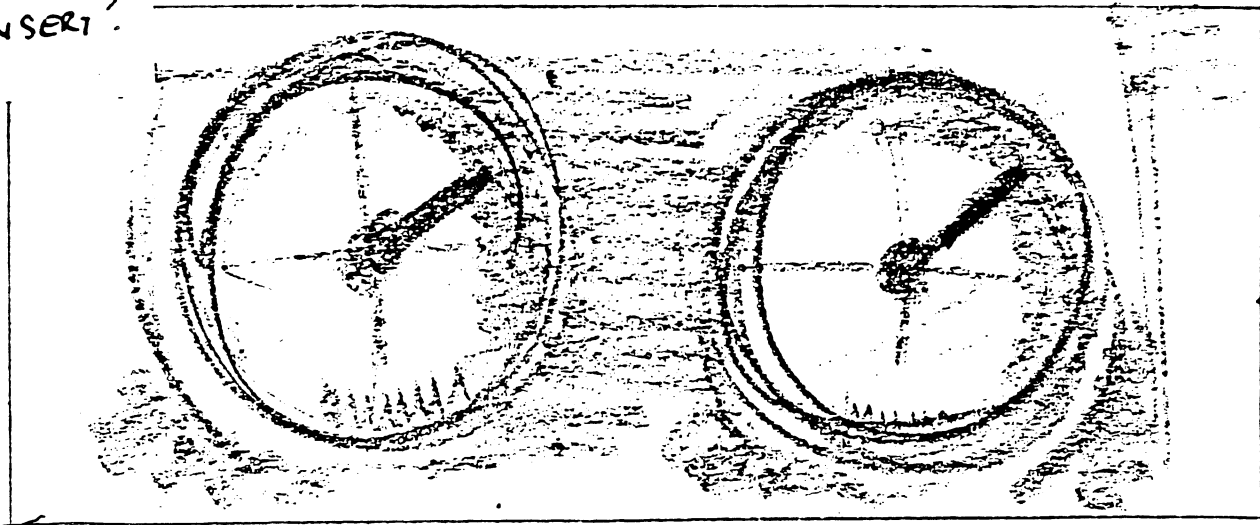


END OF INTERVIEW

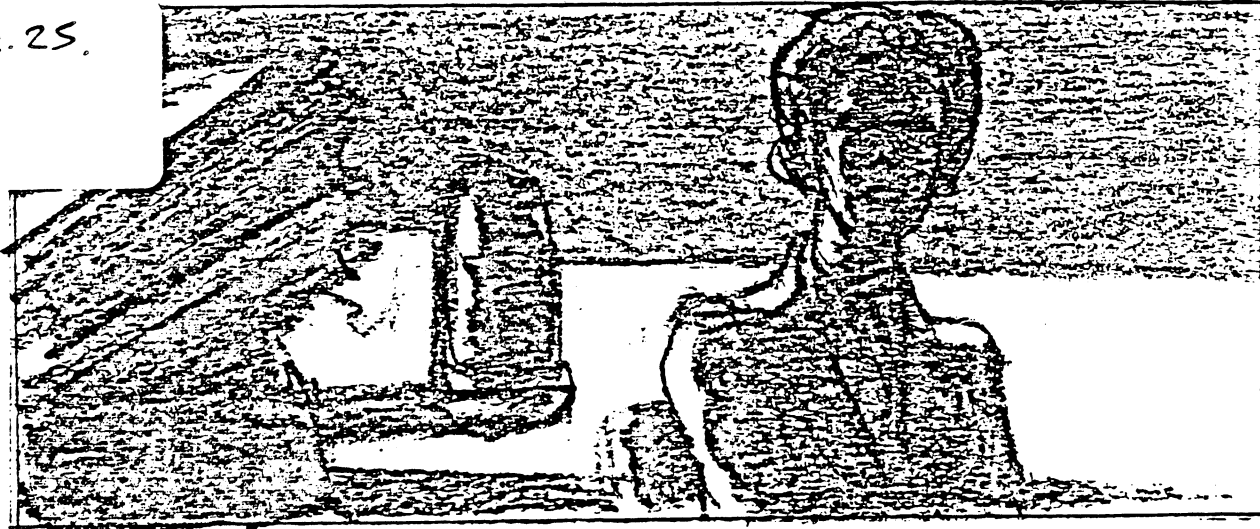


Sc. 25.
V.K. INSERT?

IS KILL IT.

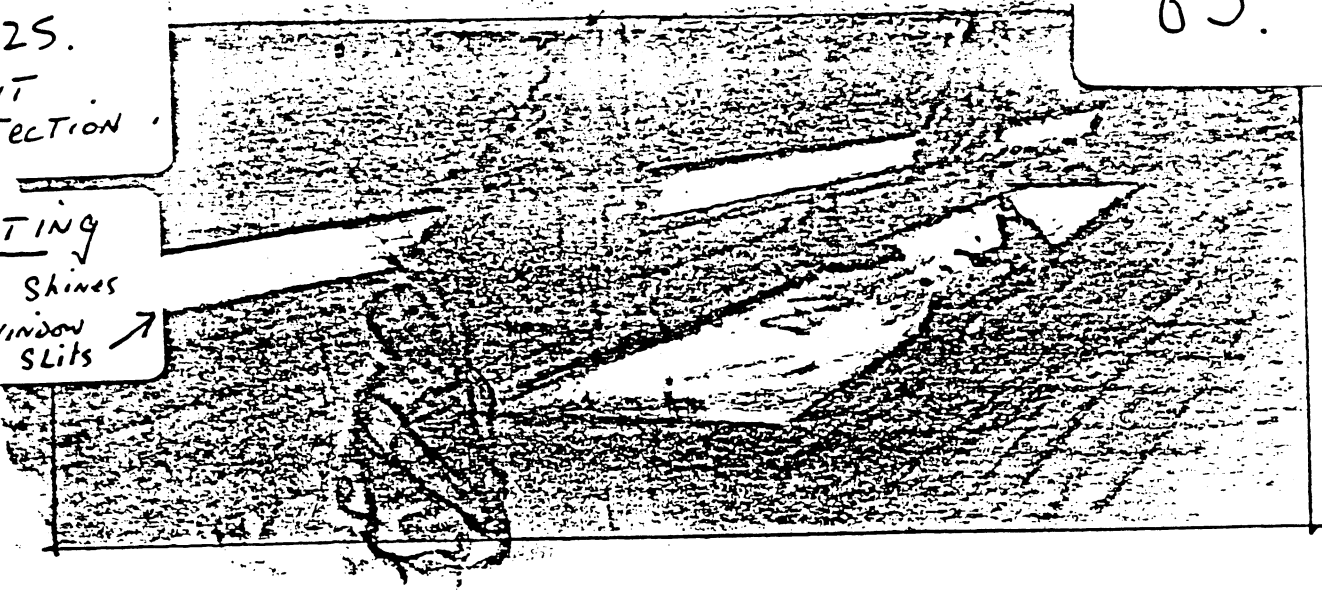


Sc. 25.



C.25.
CONT
REJECTION

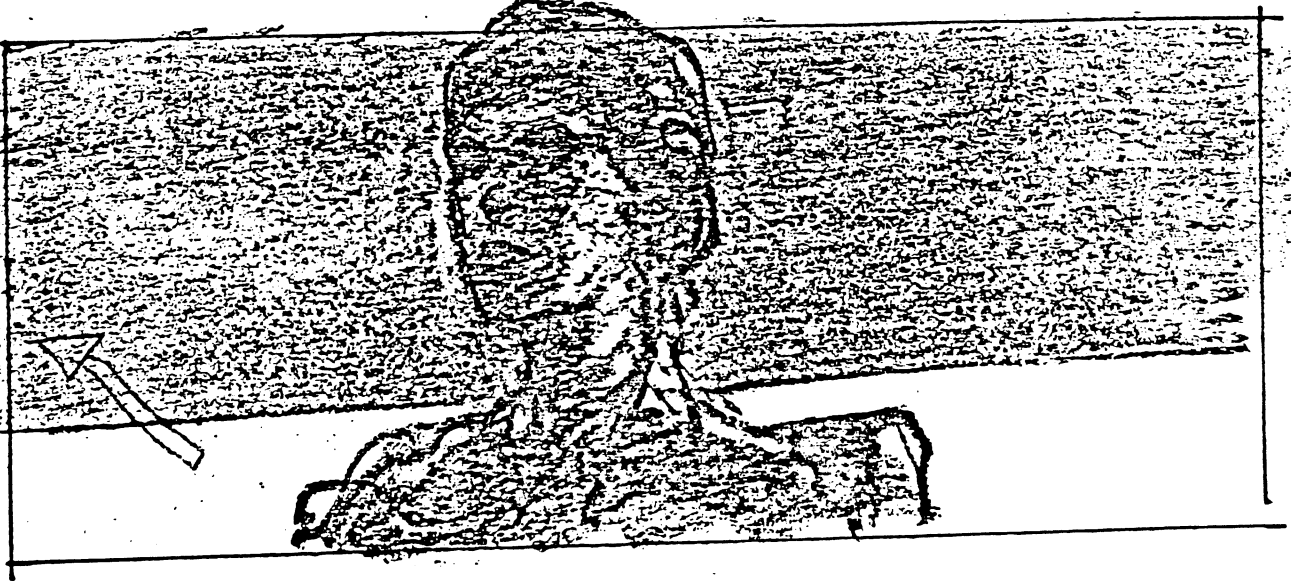
RIGHTING
light shines
through window
slits



C.25.
CONT
REJECTION?



DIALOGUE - T ASKS R TO LEAVE



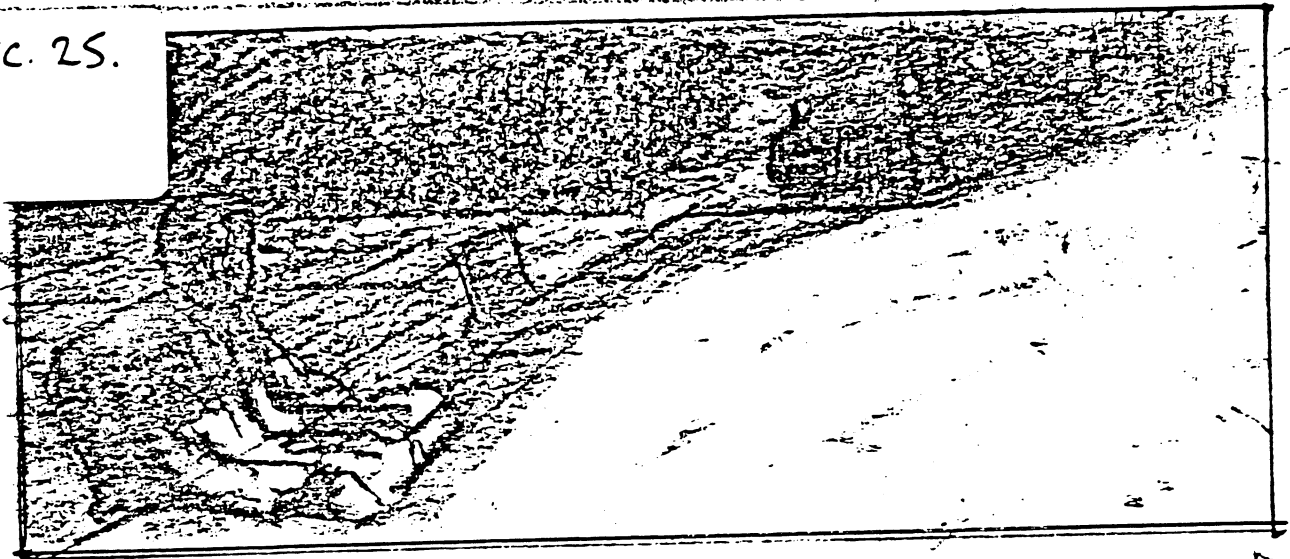
END REJECTION - LEAVE

SC. 25.
FRONT
PROJECTION.

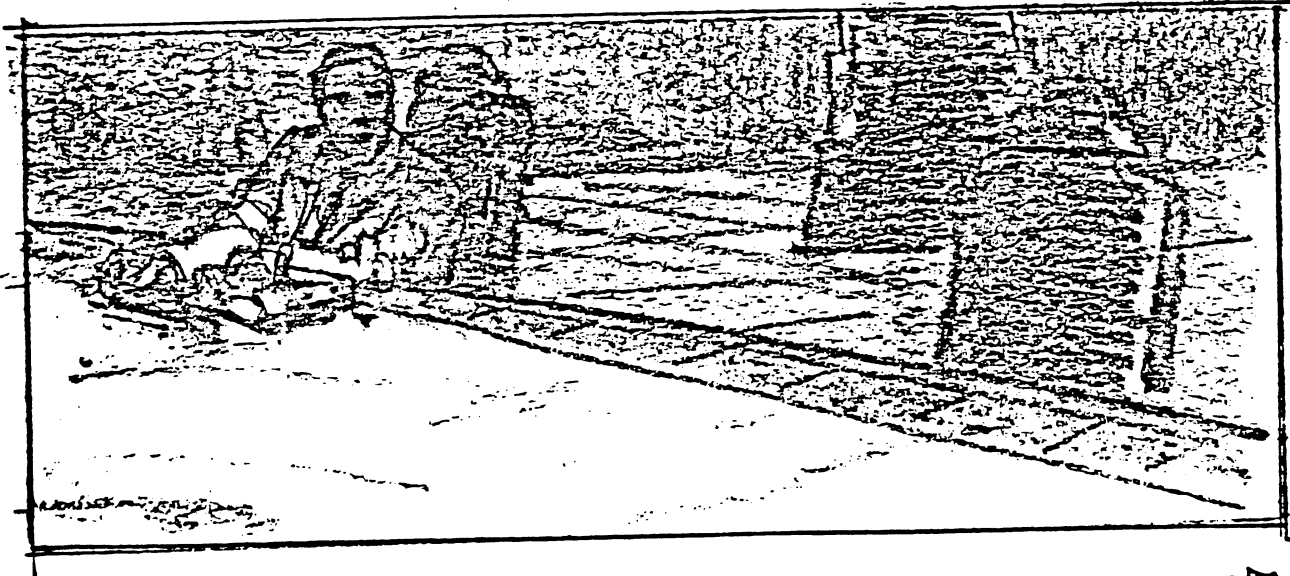


R LEAVES ROOM

SC. 25.



D: I'M IMPRESSED — DIALOGUE



SC. 25.

65.



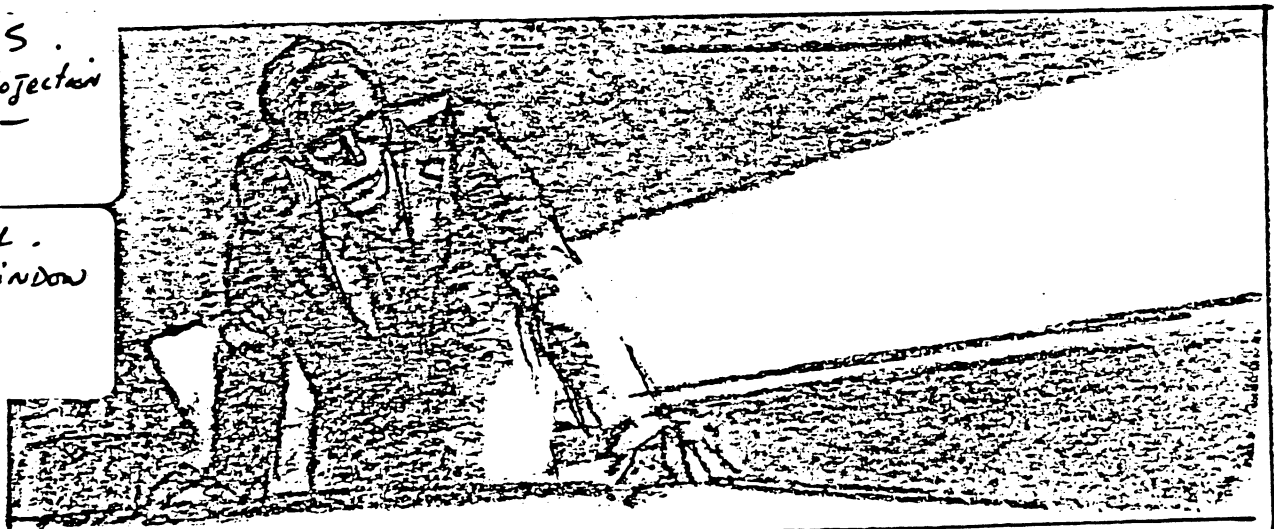
T: FRANKGUSTEIN... ANTI SOCIAL BEHAVIOR ————— DIALOGUE —————>



D: BATTY + CO? ————— DIALOGUE —————>

SC. 25 .
ANTI Projection
k-off -

OPTICAL .
WINDOW
SES.

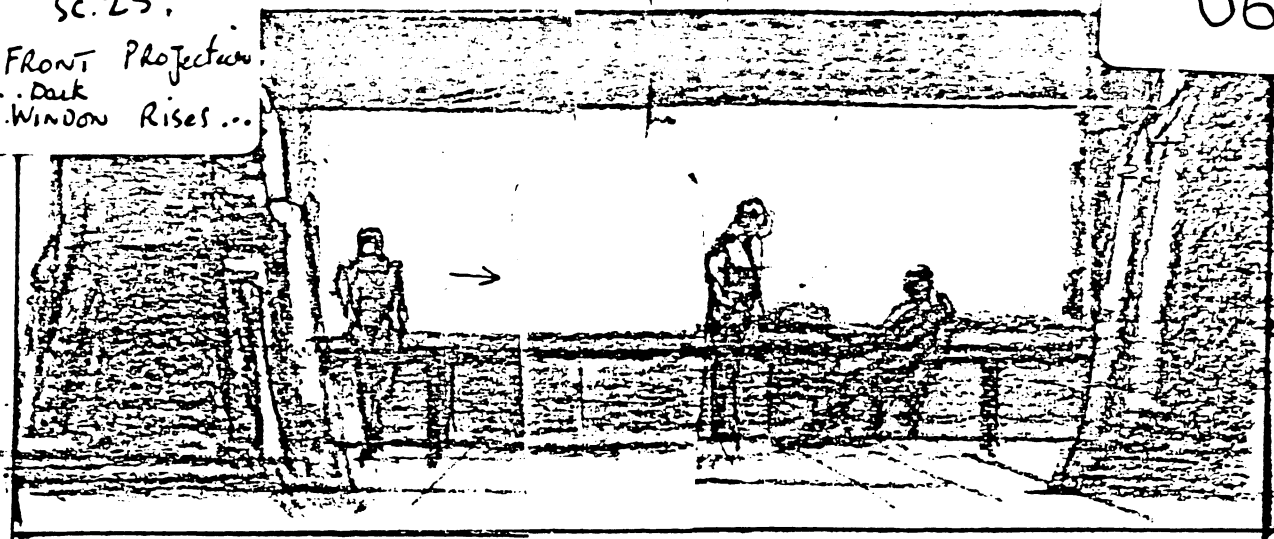


CURTAIN
GOES
UP

T PUSHES BUTTON - CURTAIN RISES

Sc. 25.

FRONT Projection
...Dark
...Window Rises...



T WALKS TO D. DIAL CONT.

Sc. 25.



DIAL CONT. - T TURNS - WALKS OS

Sc. 25.

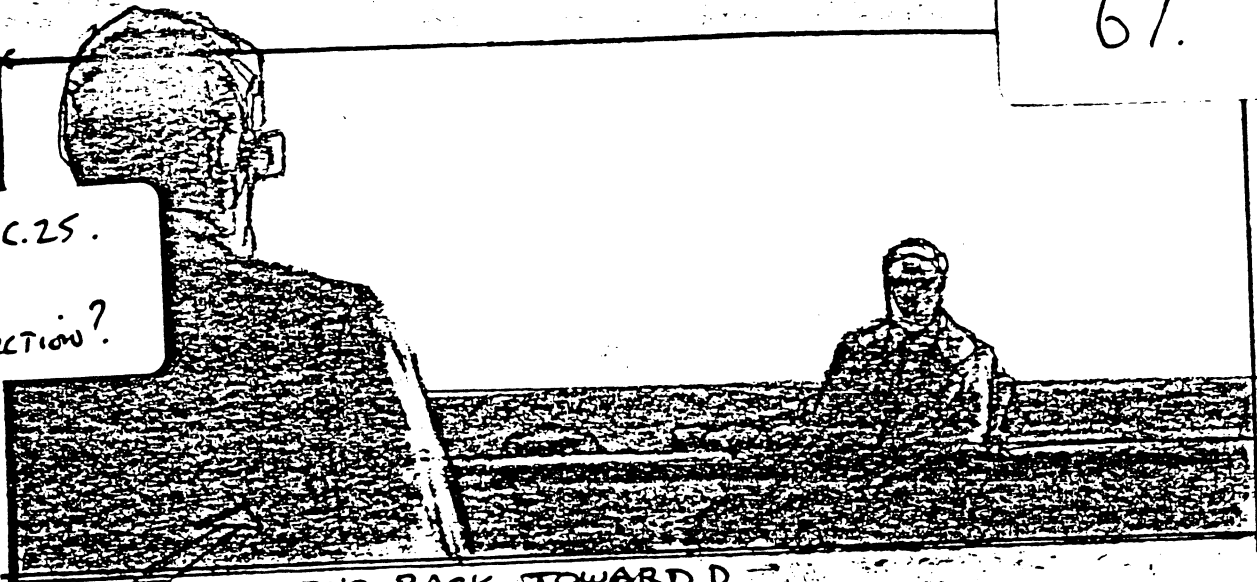
FRONT Projection?



T WALKS TOWARD CAM - DIAL CONT

SC. 25.

INT
OBJECTION?



T TURNS BACK TOWARD D

SC. 25.



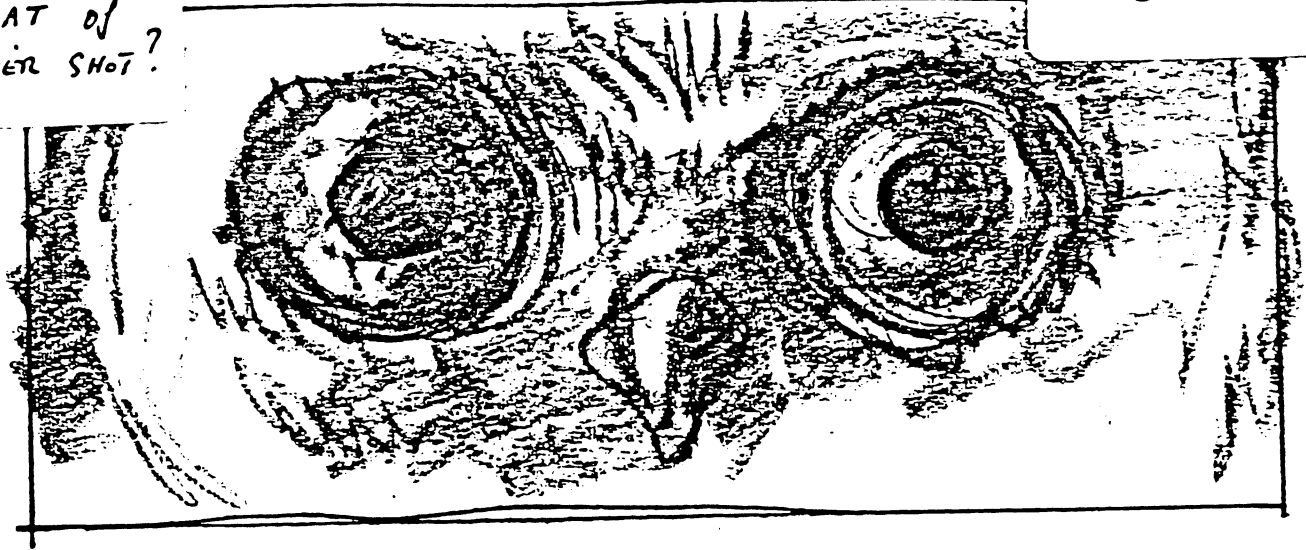
SC. 25.

FRONT
OBJECTION?



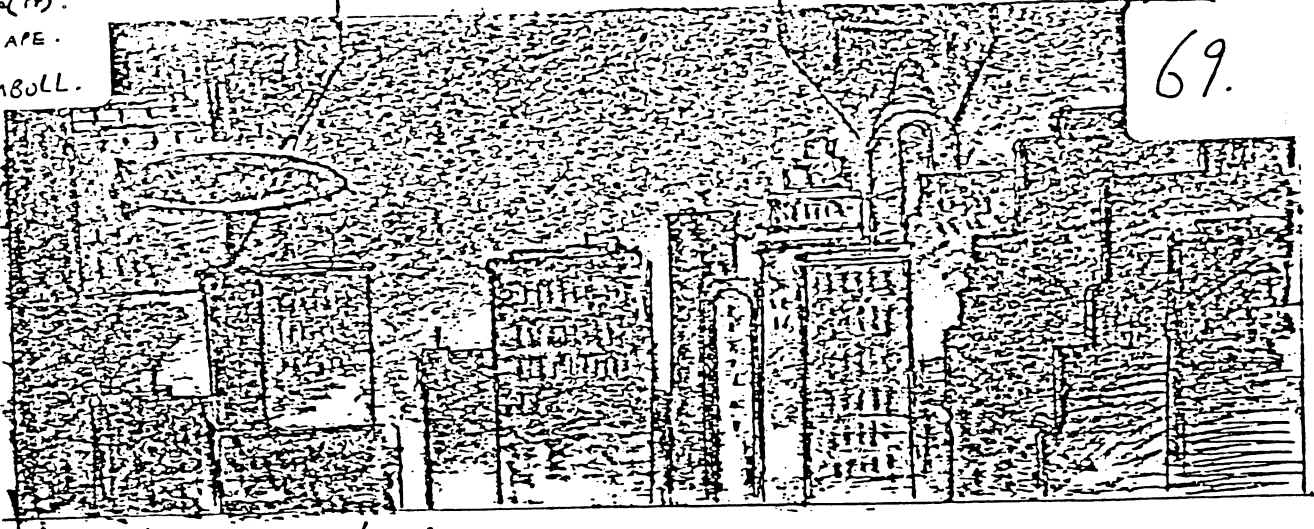
SC. 25.
Repeat of
EARLIER SHOT?

68.



Sc. 26 (Pr)
SCAPE
TRUMBULL.

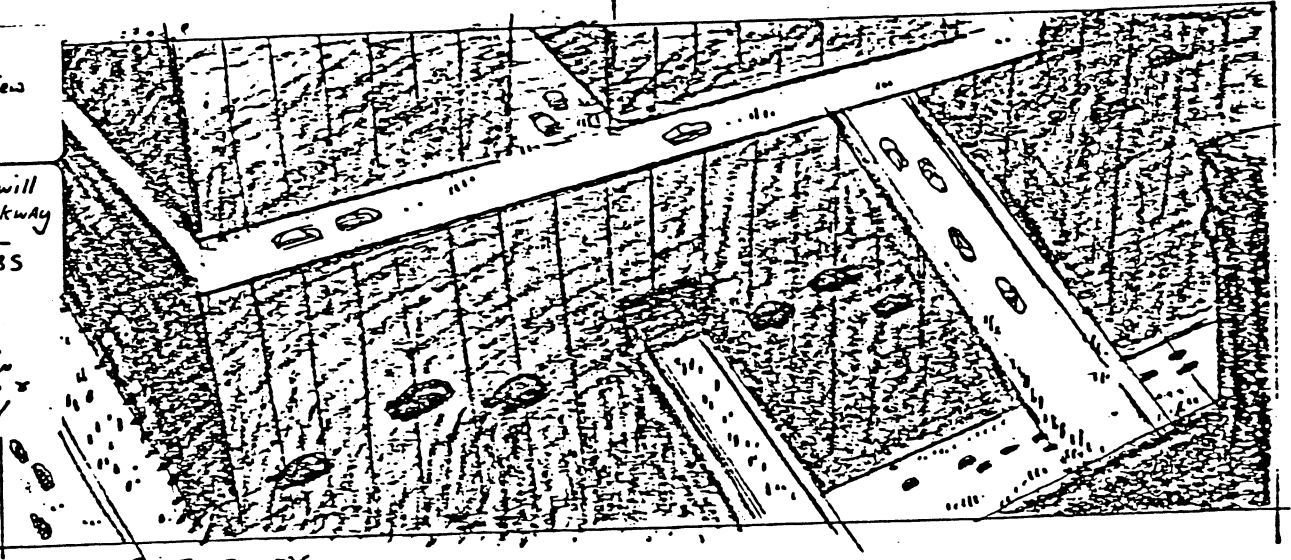
69.



VIEW OF CITY - NIGHT/RAIN

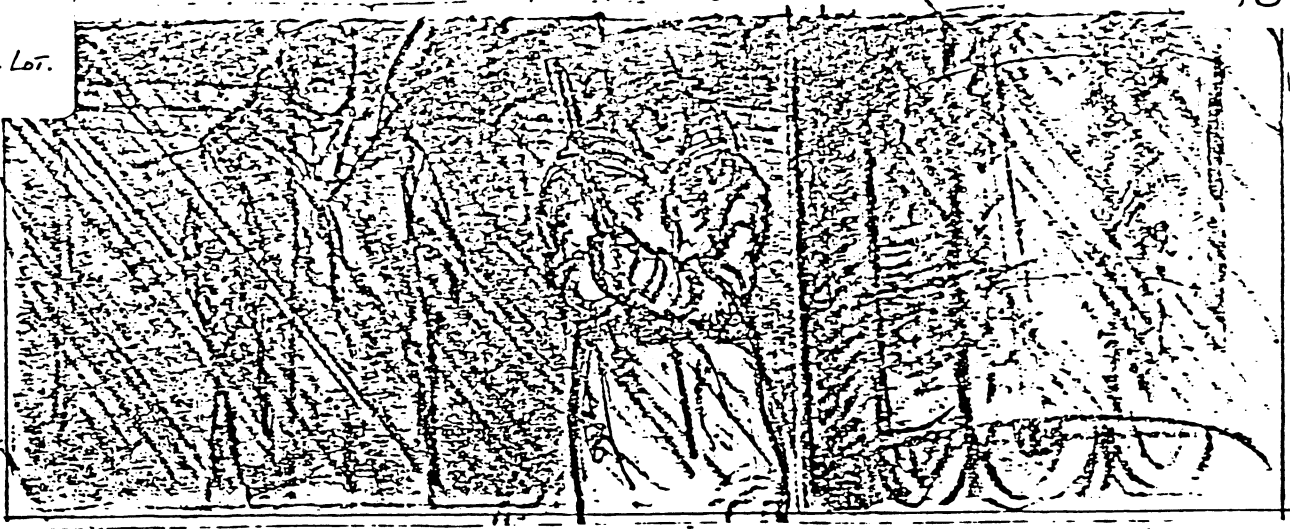
Sc. 26 (Pr)
VIEW
REL.

Trumbull will
HOOT WALKWAY
WAS NOT -
URING TBS
OT -
UNIT
ING
COMBINATION
IVE ACTION &
NIATURE/
ALL
PRINTING.



DOWN STREET OF CITY

7.
T.B.S. Lot.



CUT AS THEY MOVE TOWARD CAMERA - DECKARD OPENS UMBRELLA

c. 27 (PT)
HOTEL.
HOM BOLL
ONLY

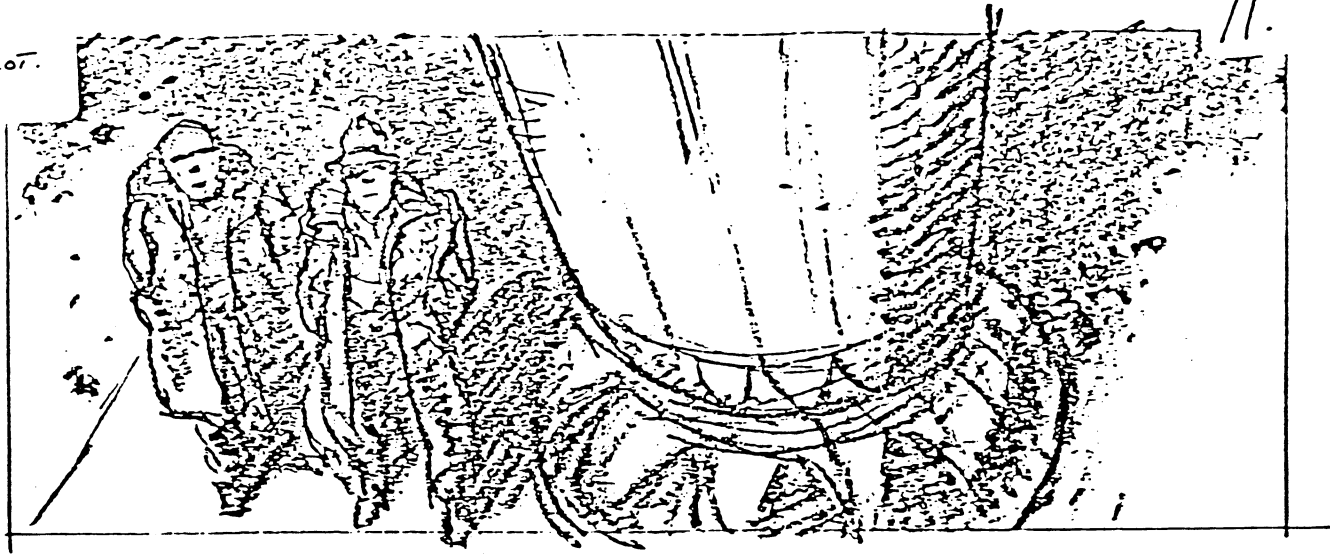


POV OF LEAN'S HOTEL

27.

S. Lot.

71.



D. + GAFF LOCKING UP AT HOTEL

C. 28.

HOTEL
302.

PANAM
Building.



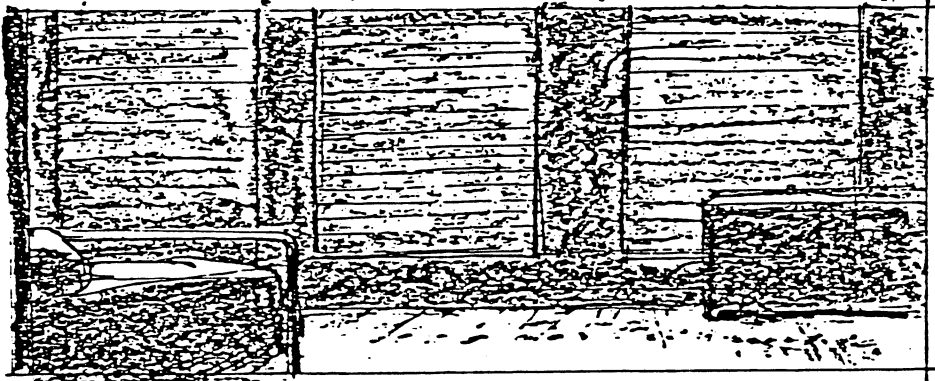
OUT TO ELEVATOR OPERATOR - HOTEL

HOTEL Room
M BLD.



LEON'S ↖
 SHADOW
 MOVES ACROSS
 WALL BEFORE THEY
 ENTER.

CUT TO DECKARD OPENING DOOR TO LEON'S - GAFF BEHIND



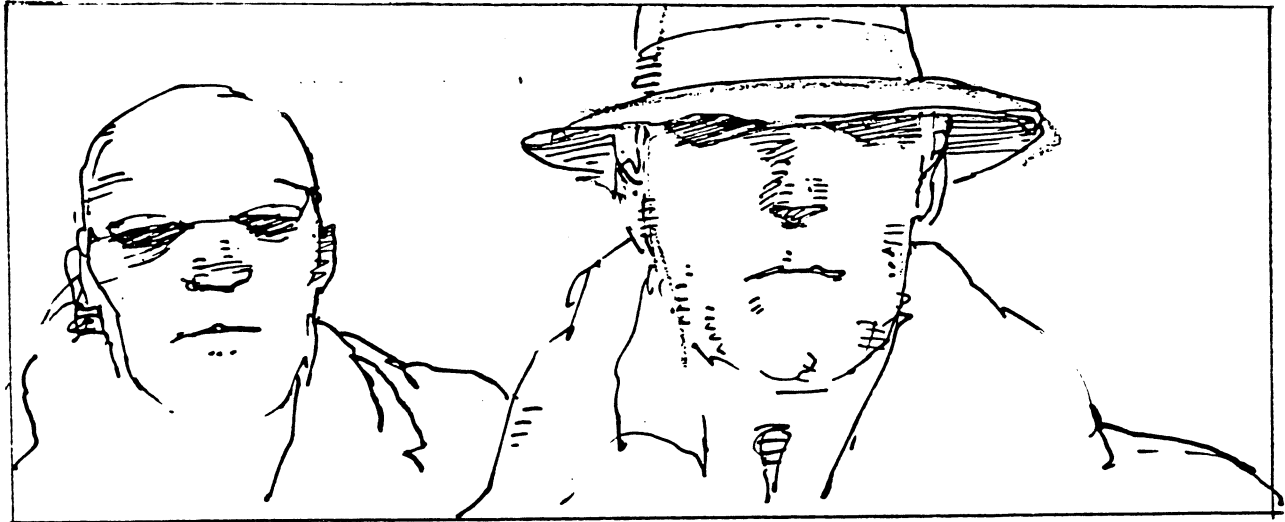
THEIR POV OF ROOM

c. 29.

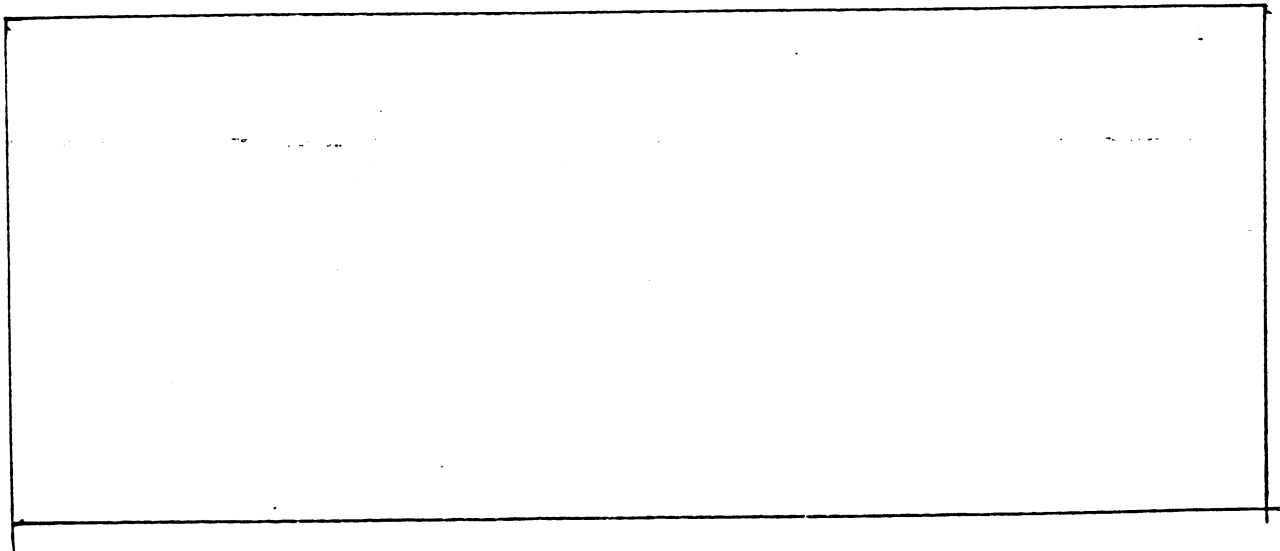


73.

GAFF SWITCHES ON LIGHTS



CAM MOVES AS GAFF MOVES TO D.



3c. 29.

74.



D. ASKS FOR REDS



MOVE IN AS D. TAKES GLASSES OUT OF CASE

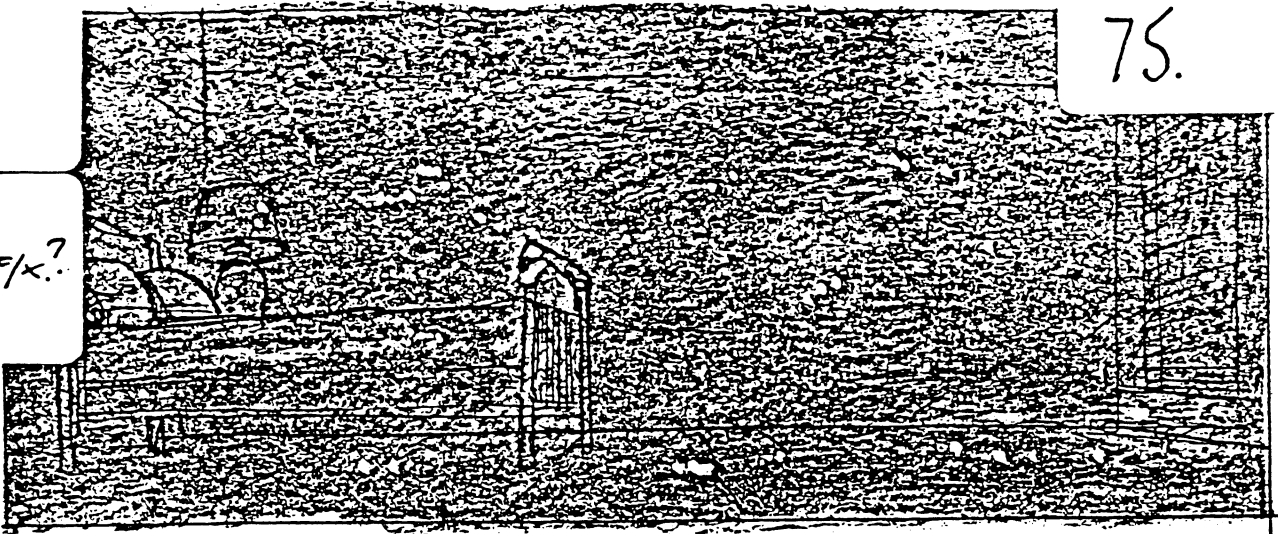


CUT TO C.U. AS HE PUTS ON INFRARED GLASSES

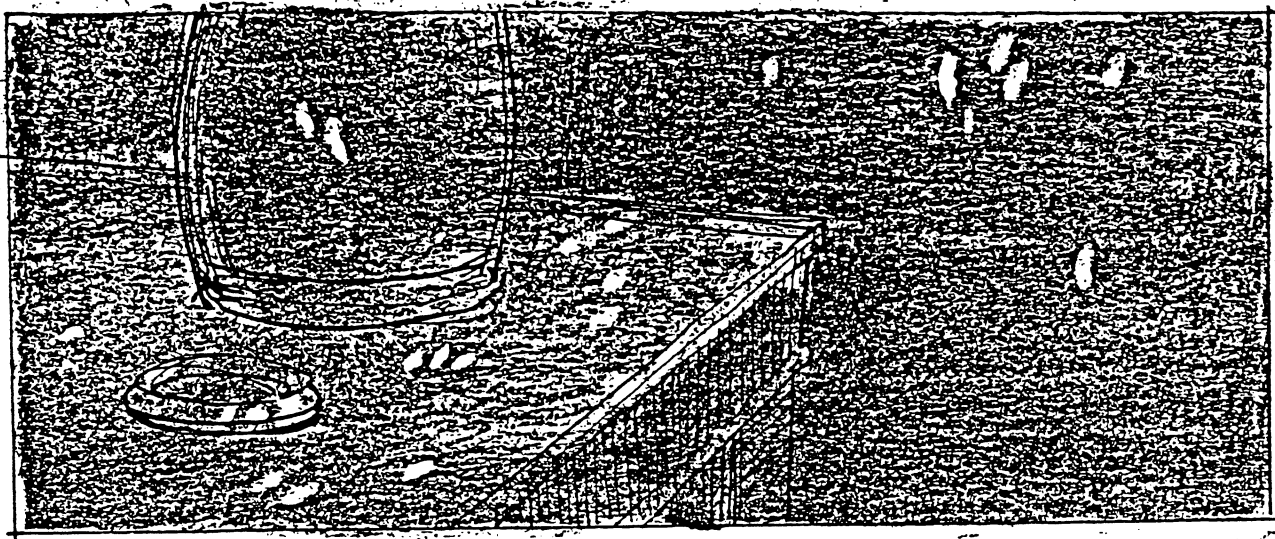
29.

75.

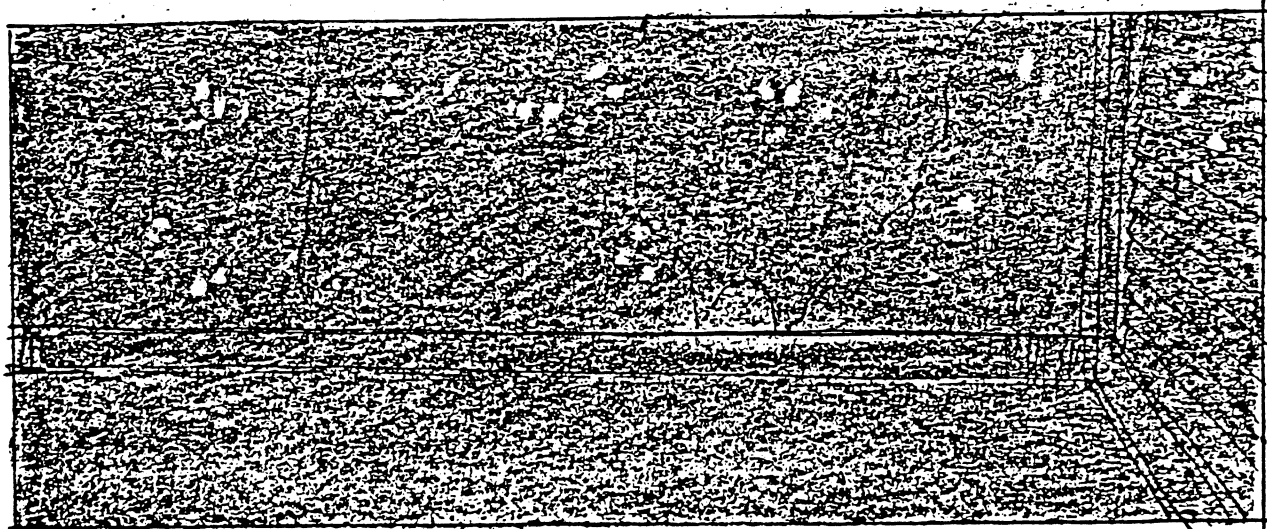
Lighting
V. Light F/x?



D. POV FROM INFRARED GLASSES 'PRINTS' GLOW IN DARK



C.U. OF TABLE WITH LEON'S PRINTS



WALL TO WINDOW

30.
INT. HOTEL
Room
(PANAM BLD.)

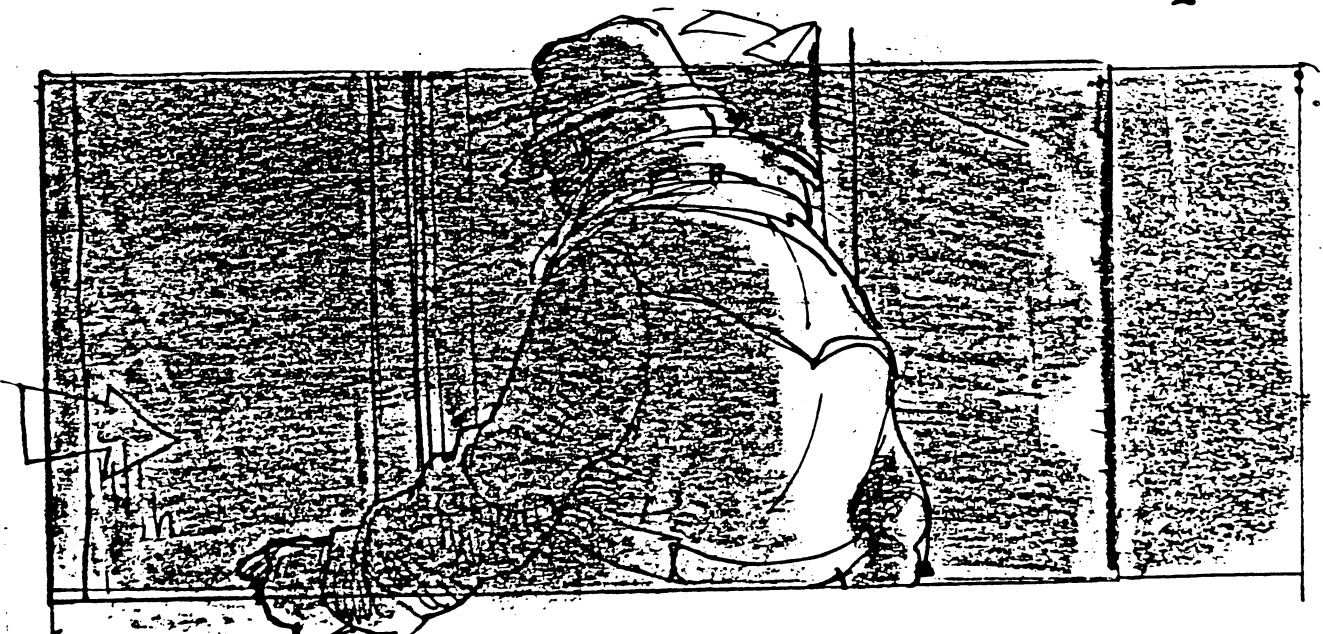
76.



D. EXAMINES CLOSET

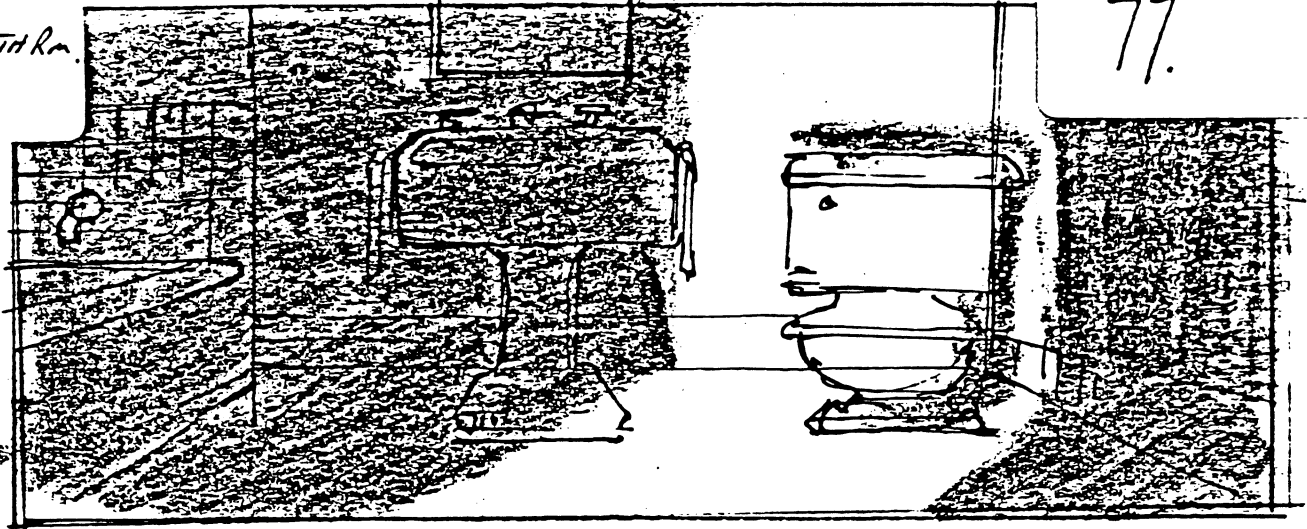


PULL BACK TO RVL DISGUSTED GAFF



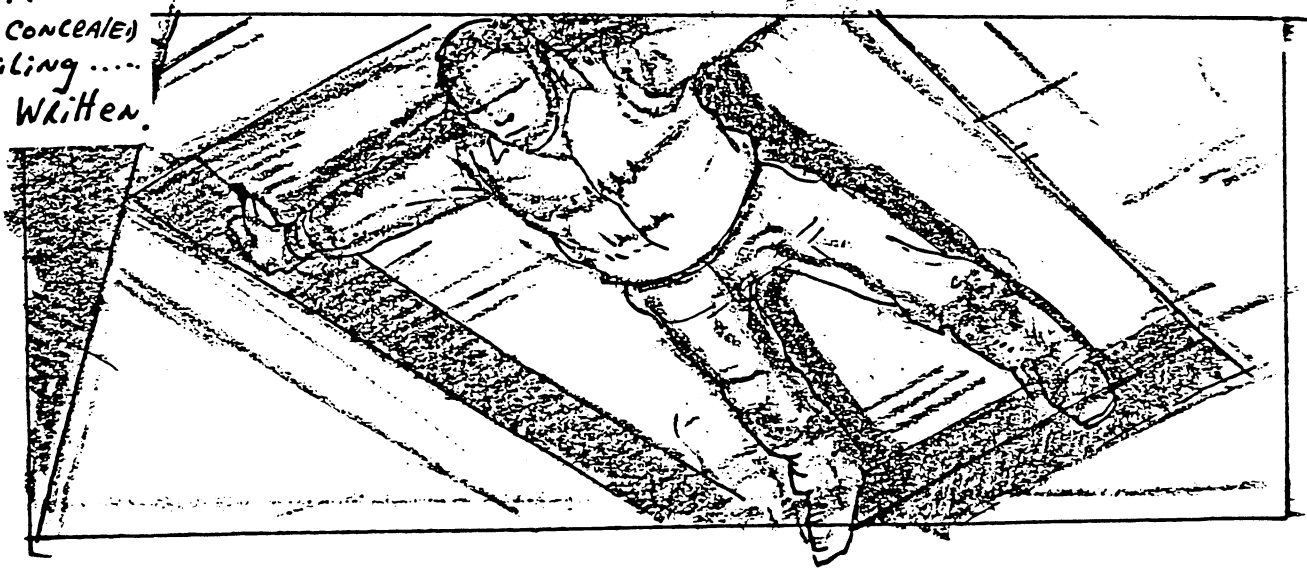
SC. 31.
HOTEL BATHROOM

77.



P. POV OF BATHROOM - MOVE IN

SC. 31.
EDON CONCEALED
ON CEILING.....
NOT YET WRITTEN.



SC. 31.

78.



CUT AS HE EXAMINES HIMSELF IN MEDICINE CHEST MIRROR

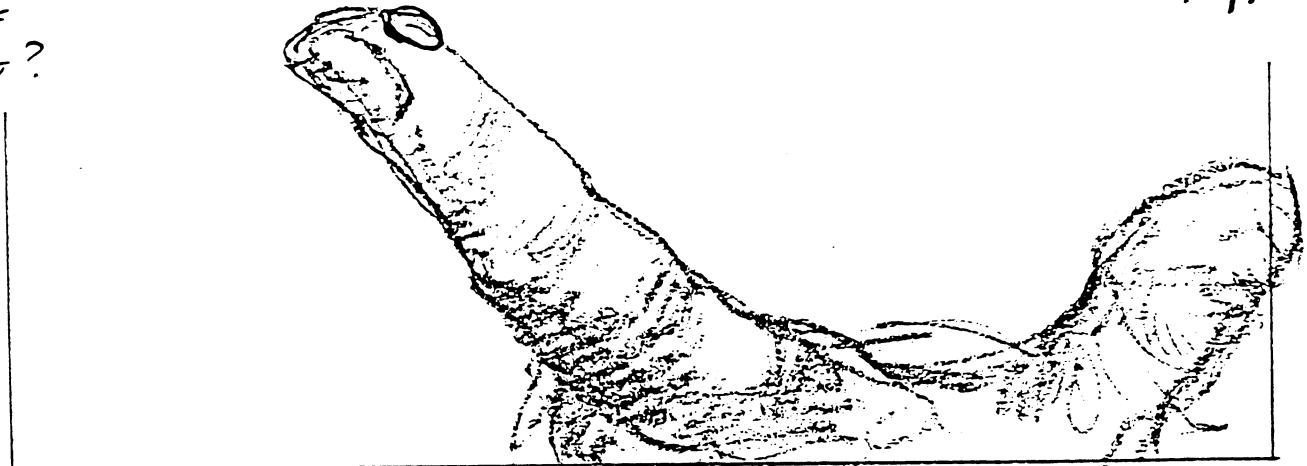
SC. 32.
HOTEL ROOM



CUT AS HE EXAMINES RUG - PICKS SOMETHING UP

SC. 33.
POSSIBLE
INSERT?

79.



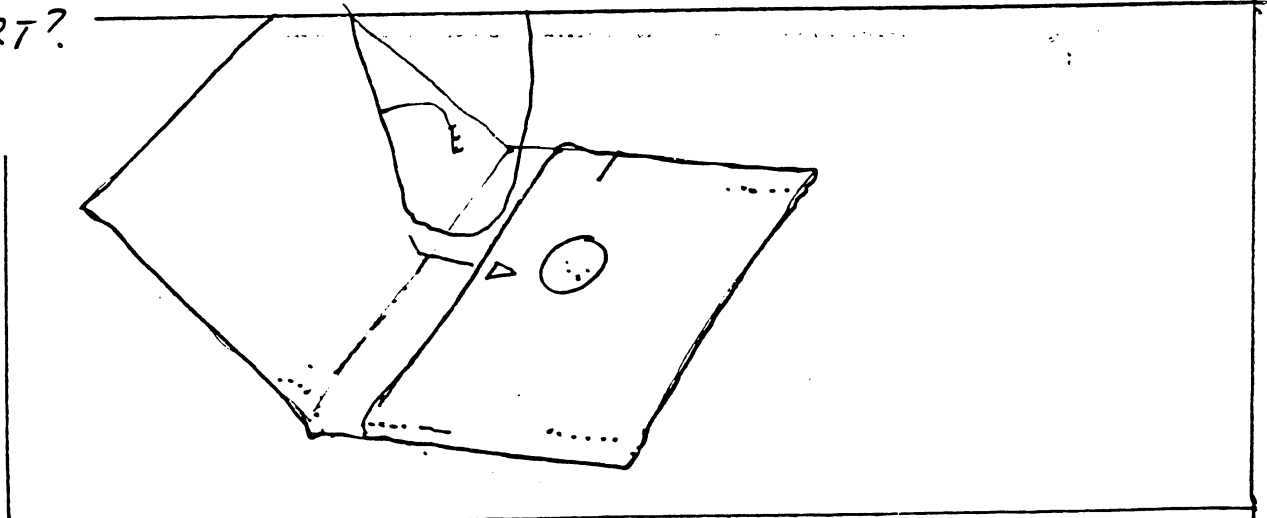
C.G. OF 'SCALE' ON HIS FINGERTIP



HE OPENS HIS WALLET

INSERT?

SC. 33.



SLIPS 'SCALE' INTO PLASTIC ENVELOPE

SC. 34.

80.

NOTE:
S/BOARD differs
from SC. 11 ?



HE STANDS - MOVES OS LEFT.



D. CHECKS PILLOWS

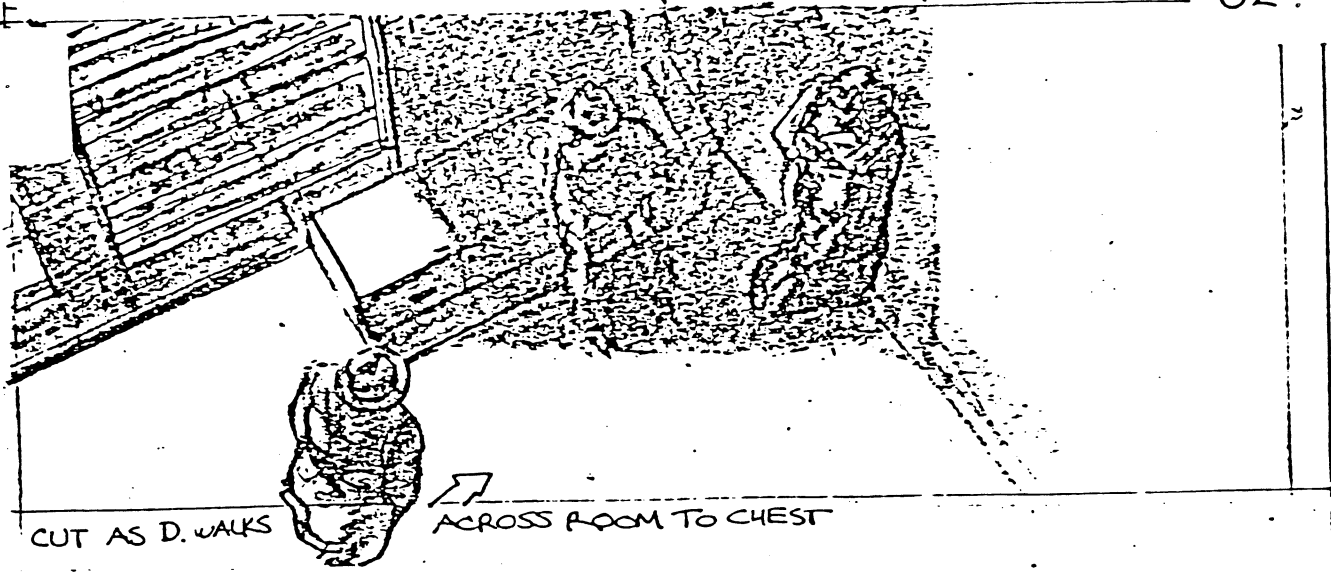


HE REACHES INSIDE...

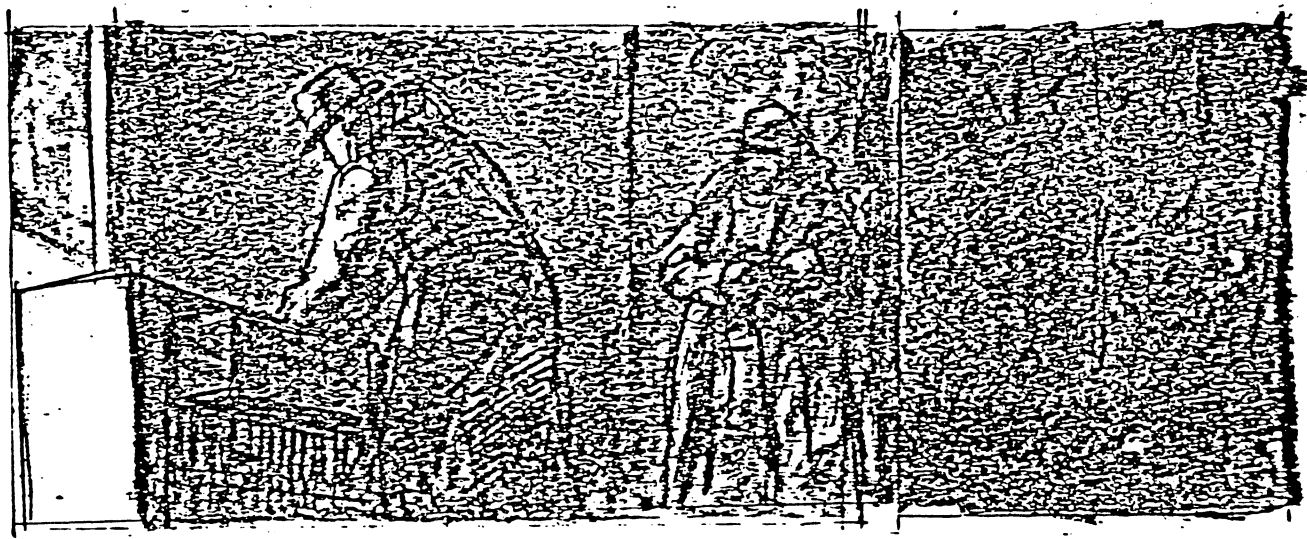


...PULLS OUT PACKET OF PHOTOS

1. E
30.34.

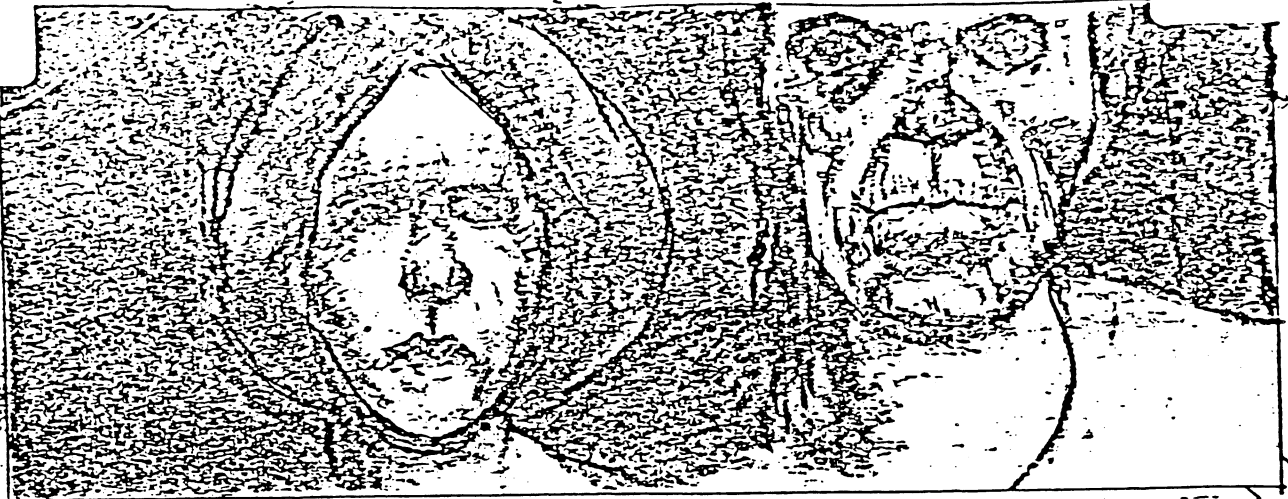


CUT AS D. WALKS ACROSS ROOM TO CHEST



OPENS PACKET OF PHOTOS

SC. 34.
INSERT?



CUT TO C.U. OF PHOTO - CAM MOYES OUT

SC. 34
INSERT?

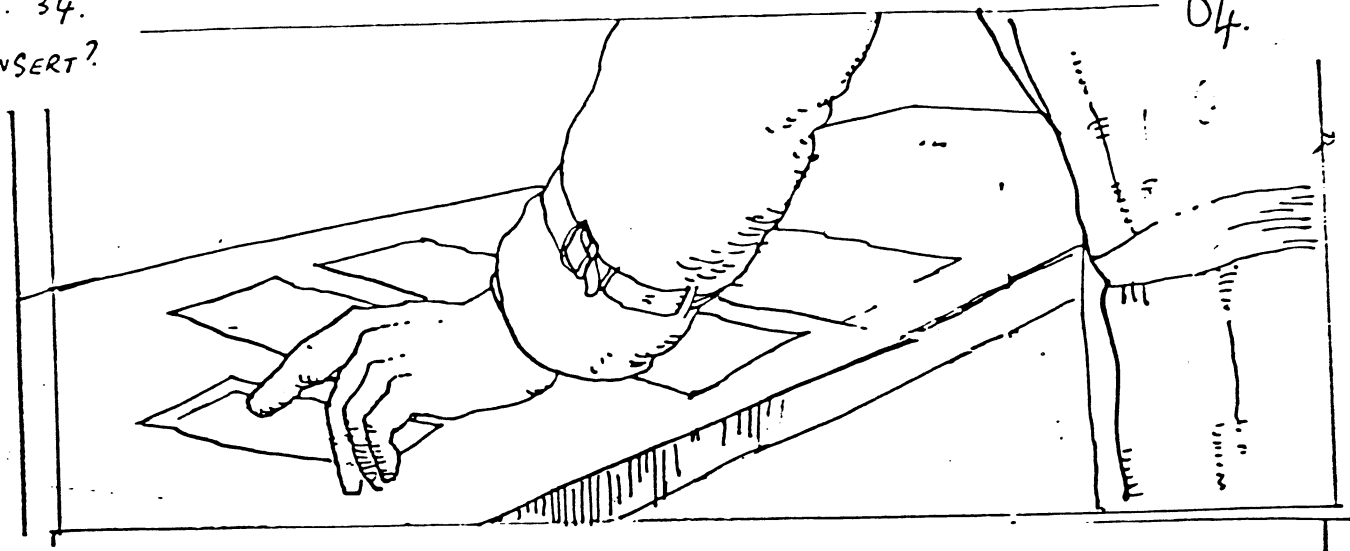


PHOTOS RVL. ON TOP OF CHEST

Sc. 34.

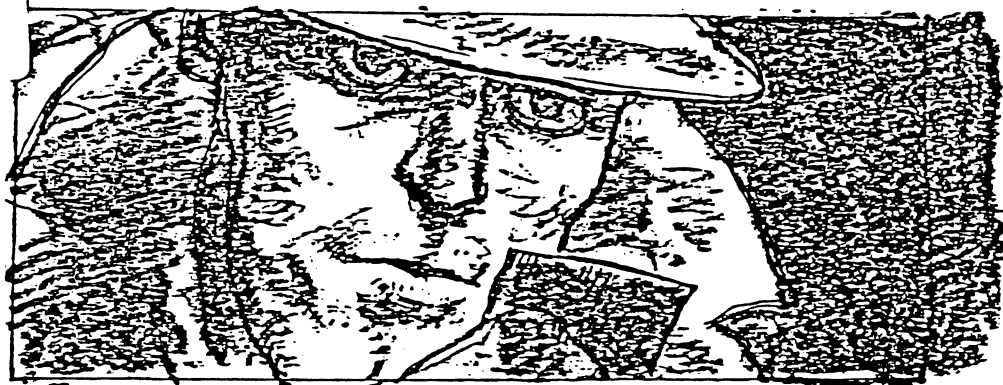
INSERT?

84.



D. PICKS UP A PIX

Sc. 34.



C.U. AS HE PEERS AT PHOTO

SC. 34.
INSERT?

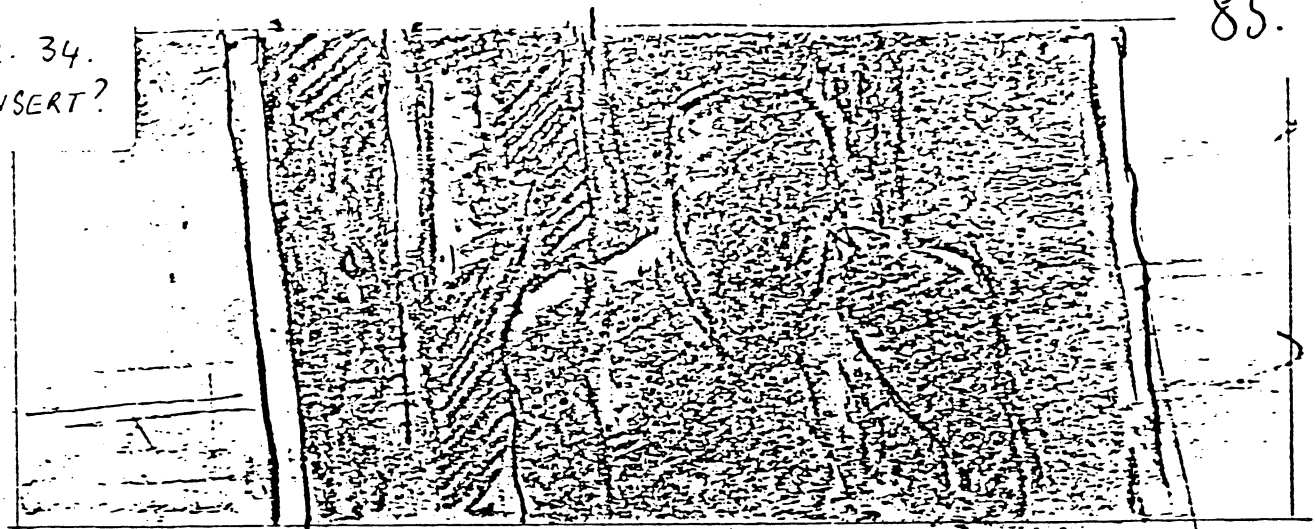
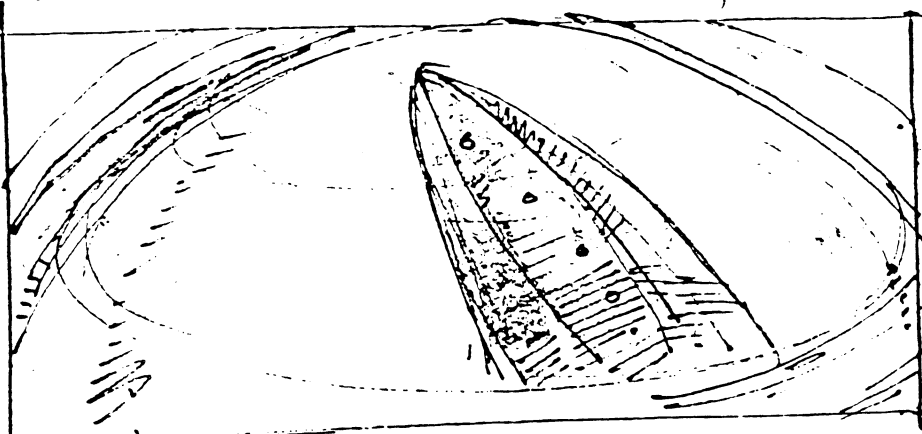


PHOTO OF ROY

Sc. 38.
EXT. STREET.
F.B.S. LOT.



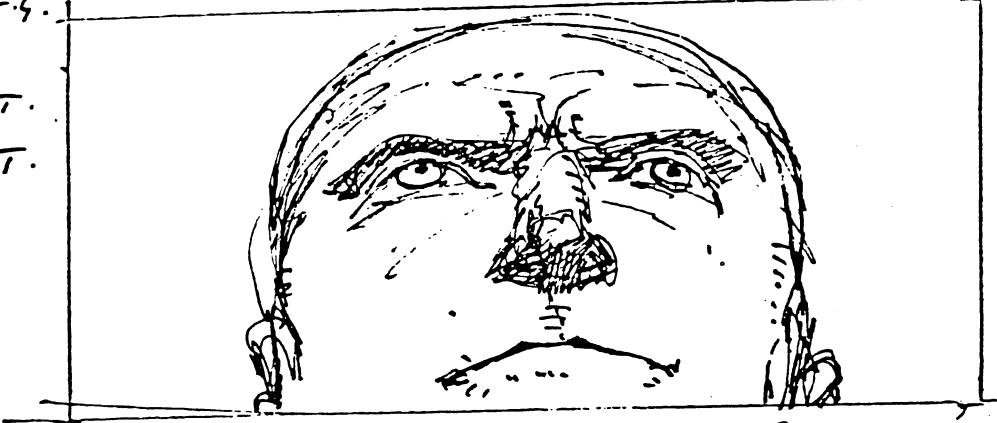
86

TRUMBULL.

OPTICAL
Composite of
Fisheye - Blimp
B.G. PLUS
Batty eye F.G.

C.U. OF BUMPS REFLECTED IN MIRROR

Sc. 38.
EXT. STREET.
F.B.S. LOT.

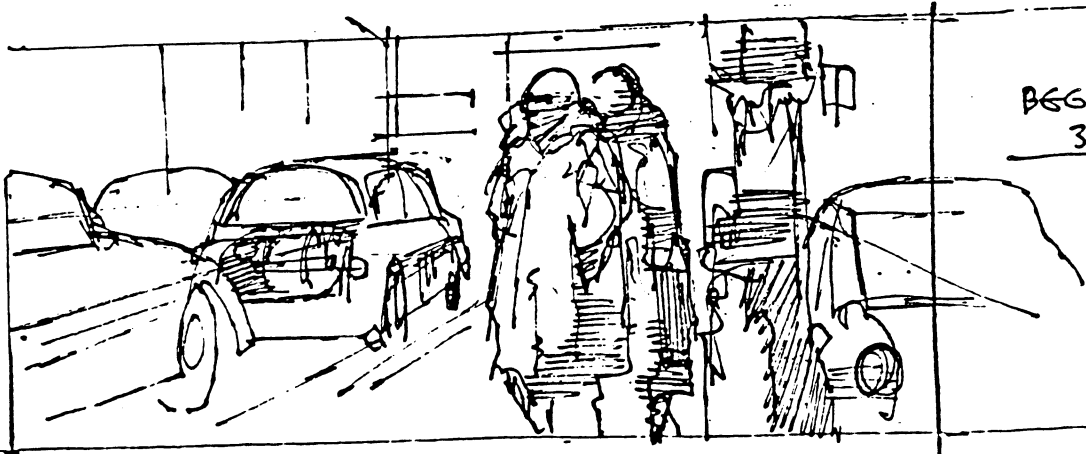


CUT TO RUL IT'S ROY'S EYES LOOKING UP

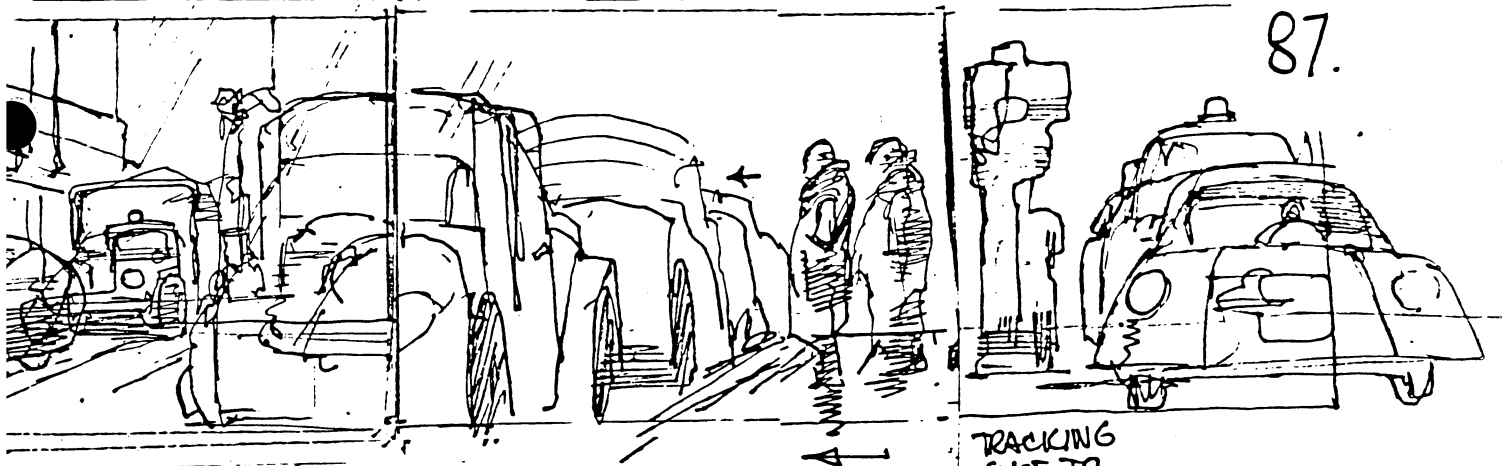


PULL BACK AS ROY BRINGS HEAD DOWN / LEON BEHIND HIM

Sc. 38.
START of
Tracking
SHOT.
PLUS
pick off.
65mm - for
MATE SHOT.

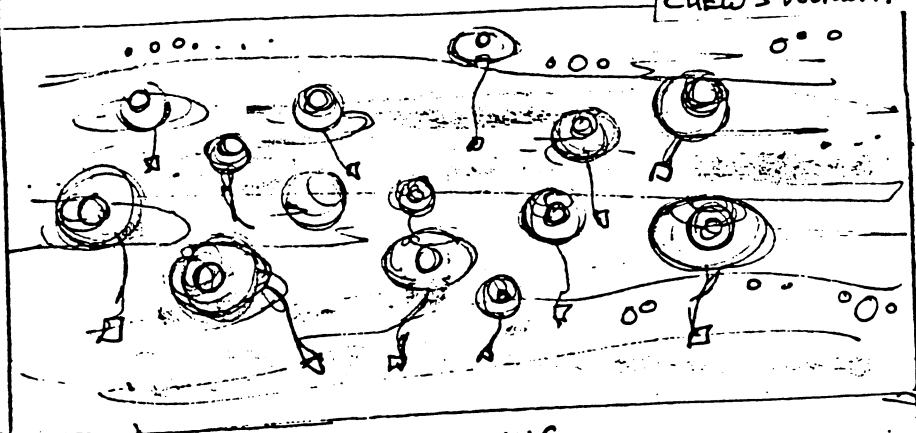


BEGIN TRACK
35 MM



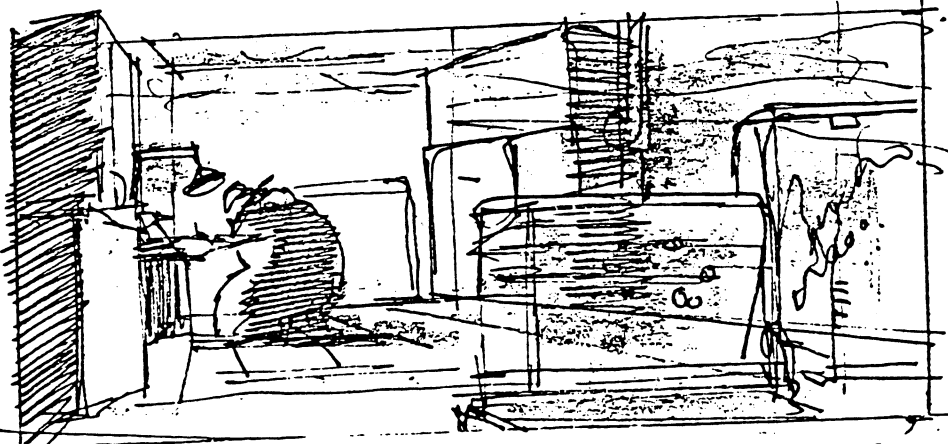
TRACKING
SHOT TO
CHEW'S DOORWAY

SC. 39.
INT. CHEW'S
SHOP.
INSERT?



CUT TO EYES SWIMMING -

SC. 39.



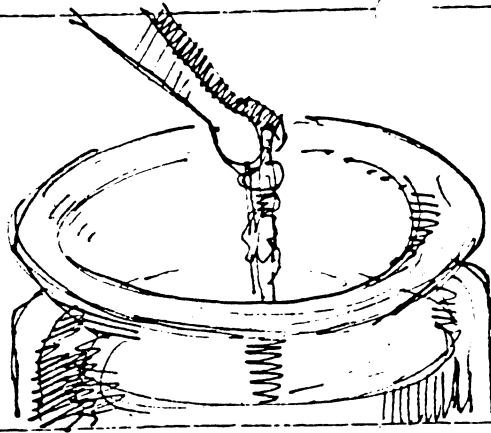
PULL BACK TO RVU CHEW AT LIGHT-WORKING -



Sc. 39.

INSERT?

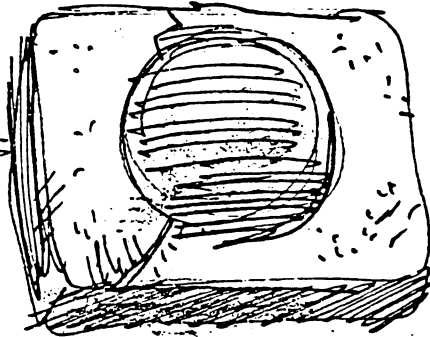
88.



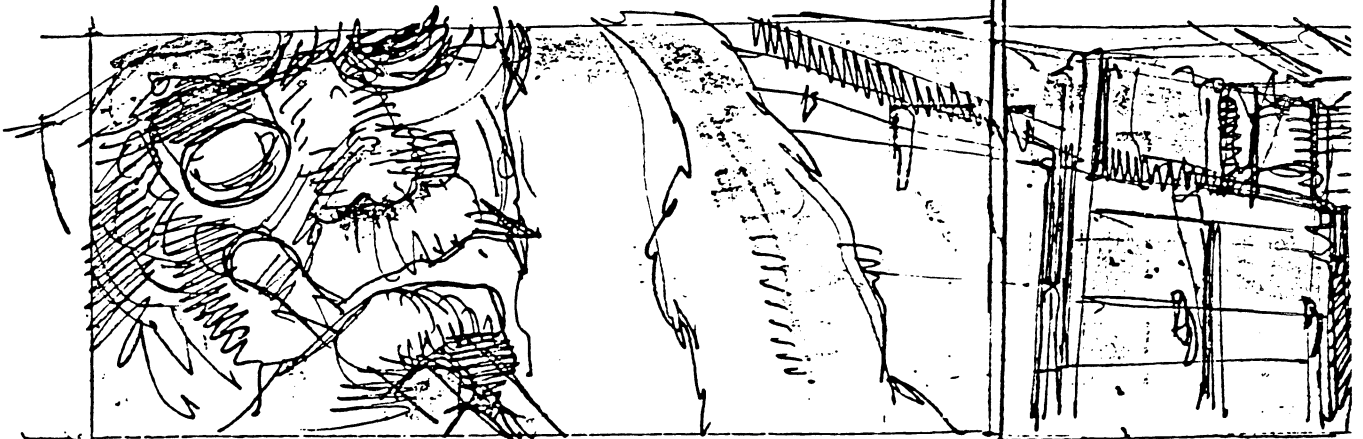
DIPS - ARTICLE INTO SOLUTION



LOUDSPEAKER... DIALOGUE AS HE WORKS



SPEAKER DIALOGUE SILENCE



C.U. OF CHEW... PAN OVER AS DOOR OPENS

Sc. 39.

INT. CHEWS

89.



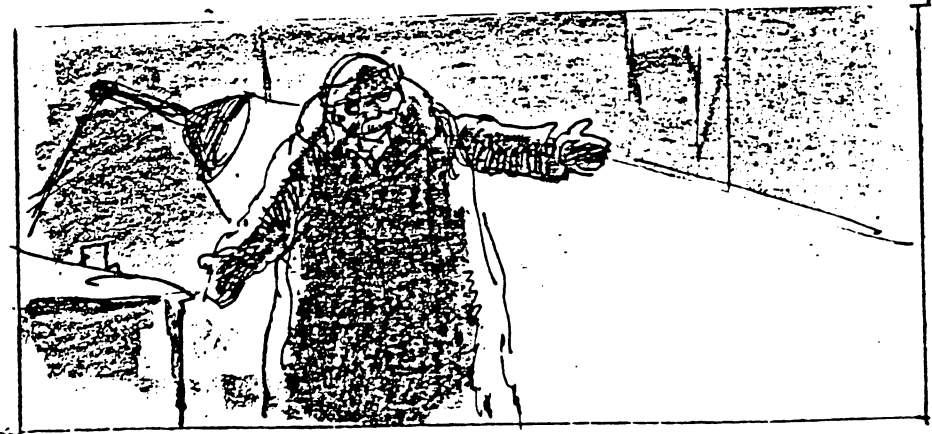
CUT AS BATTY AND LEON ENTER



CHEW, RISES - DIALOGUE



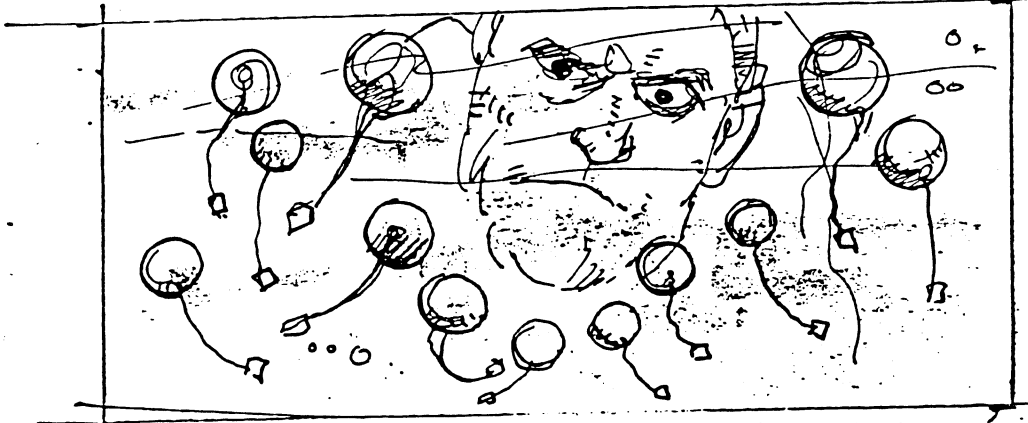
DIALOGUE ... LEON CLOSSES DOOR



Sc. 39.

90.

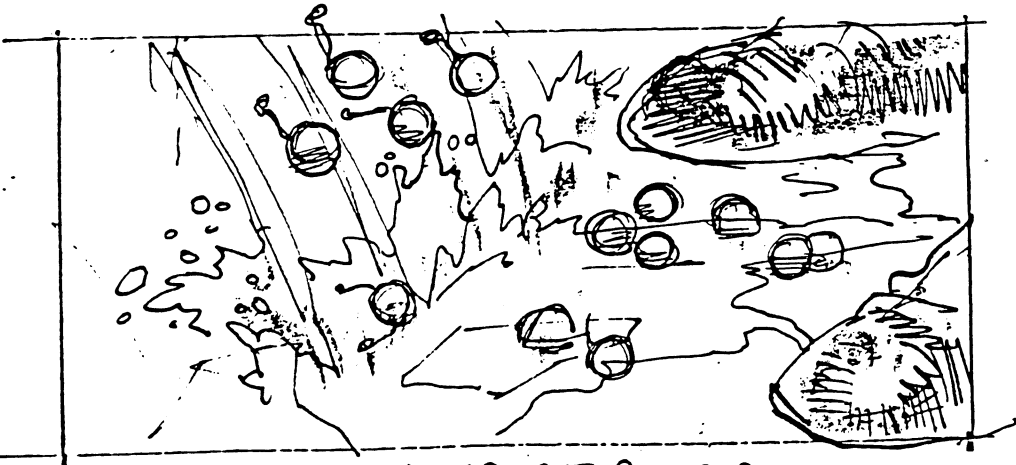
Sc. 39. DIALOGUE



LEON LOOKING AT EYES VIEW HIM FROM OTHER SIDE



~~HE~~ PUTS HIS FIST THROUGH 'GLASS'



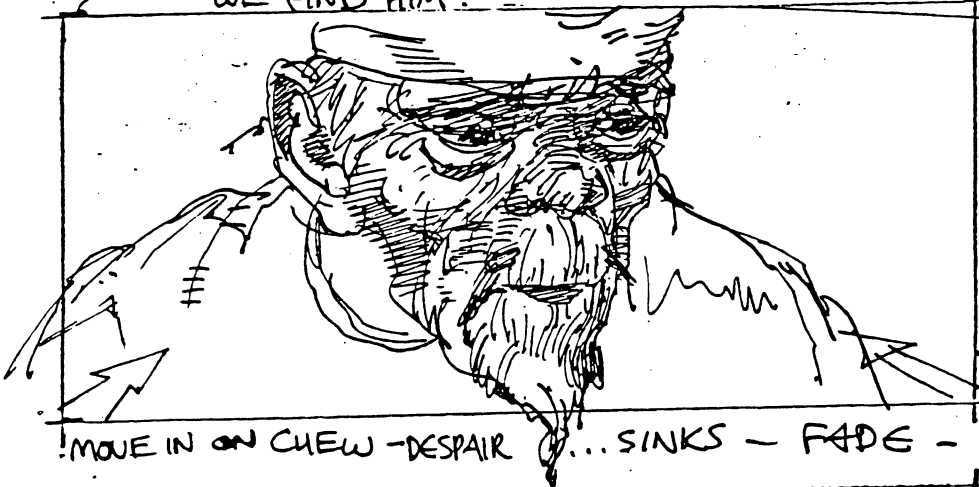
SC. 39.

91.

CONT. DIALOGUE SC. 39.



- ZATTY: NOW THIS FELLOW SEBASTIAN... WHERE WOULD WE FIND HIM? -



CW
IN

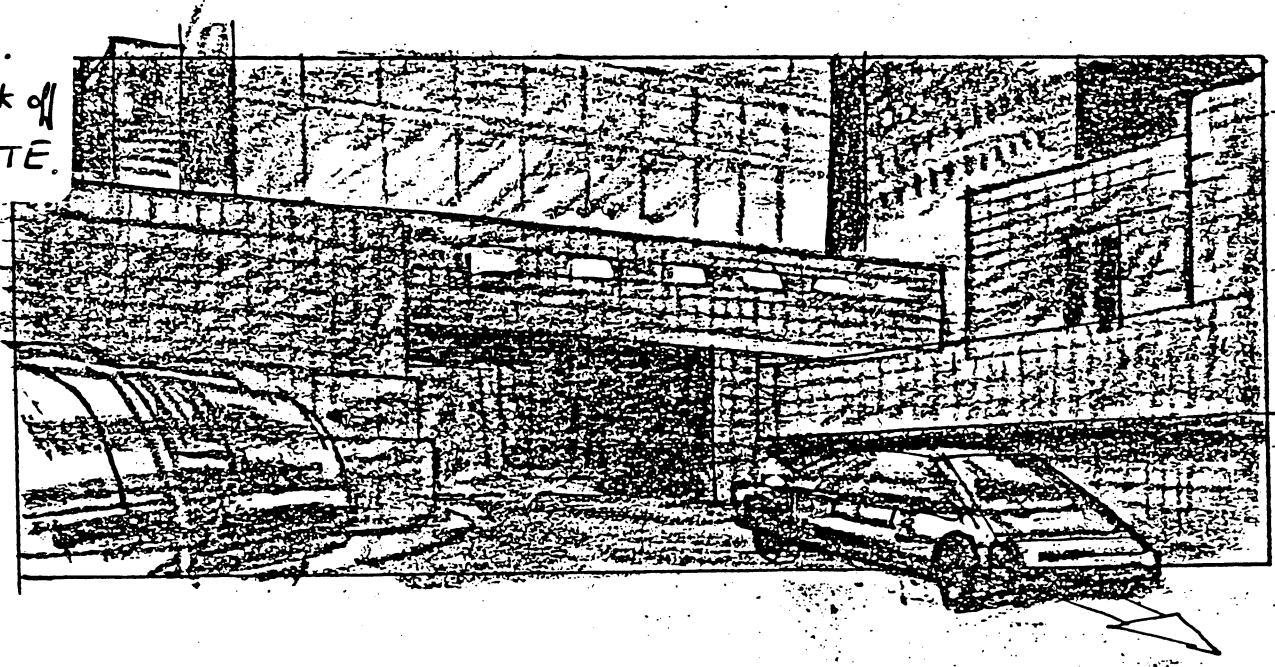
MOVE IN ON CHEW - DESPAIR (... SINKS - FADE -

92.

c. 40.
XT
STORYBOARDS
DEPARTMENT
5mm
Lock off
FOR
MATTE.



c. 40.
55mm Lock off
FOR MATTE.



SCENES 41
THRU
45 (PART)
NOT STORY BOARDED.

DECKARD'S
MOMENT - NIGHT.
5 (Part)
DIO.

Trumbull - 65mm.
Action F.G.
Signature/
Painting-

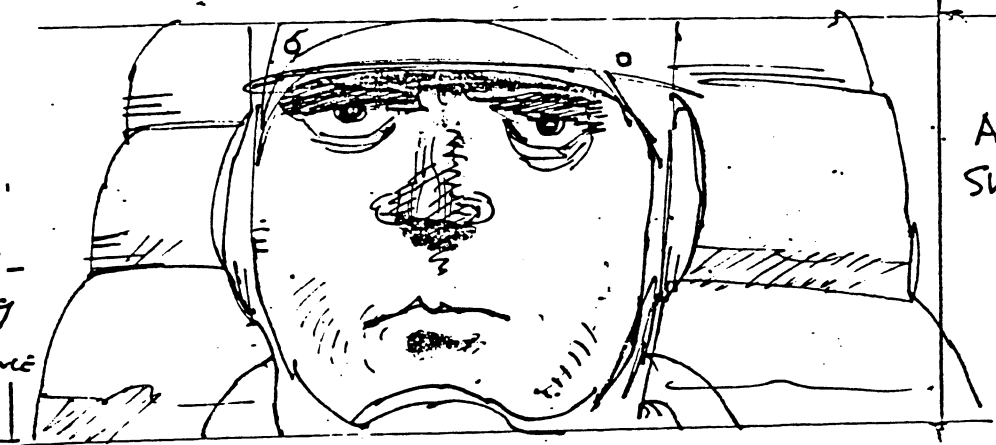


93.

D. WATCHES SPINNER PASS WINDOW

SC. 46.

THIS IS A
"GRAB" SHOT -
When shooting
INT SPINNER
SEQUENCE

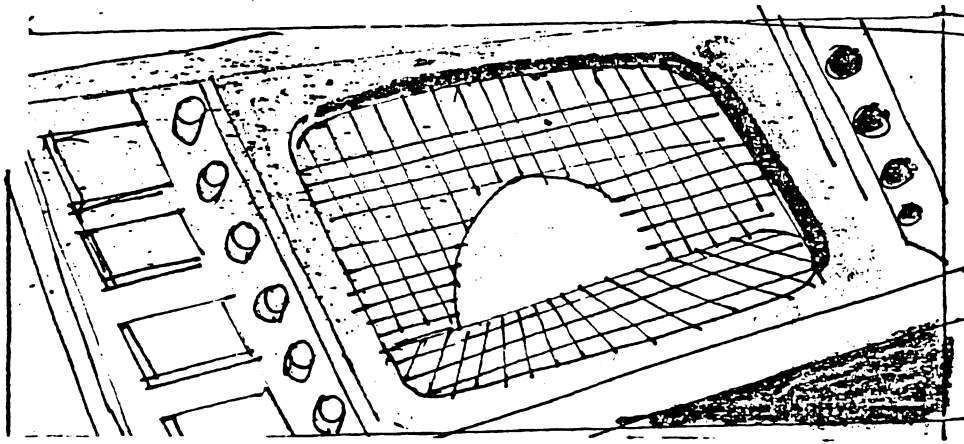


ALT.
SHOT

C.U. OF PILOT

INSERT?

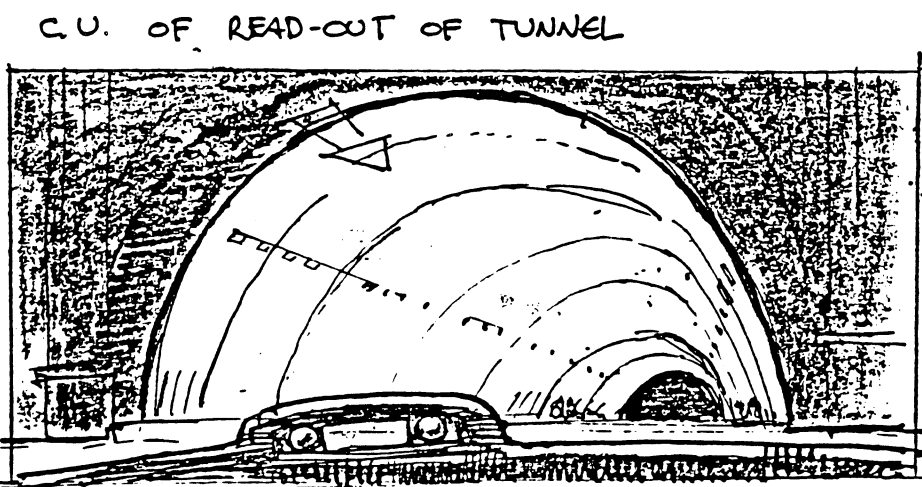
SC. 46.



ALT
SHOT

SC. 46.

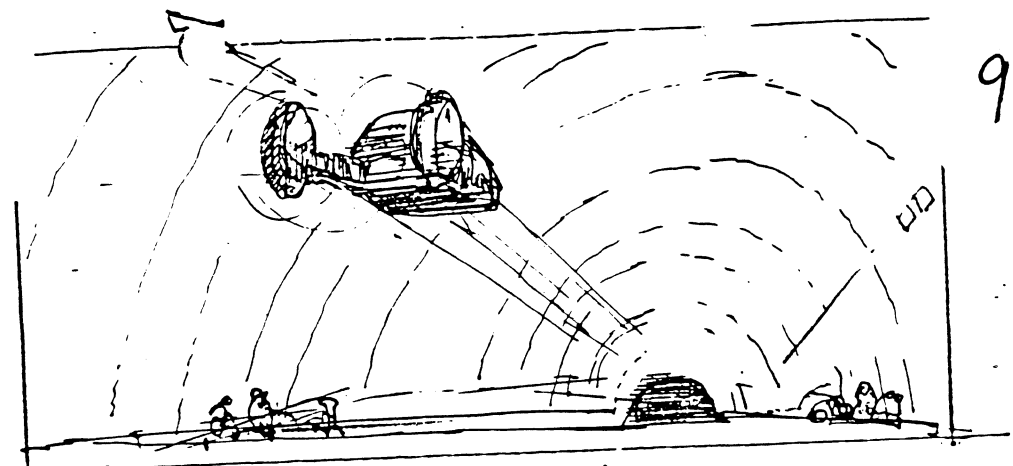
2ND UNIT
TRUMBULL -
"GRAB" SHOT.



C.U. OF READ-OUT OF TUNNEL

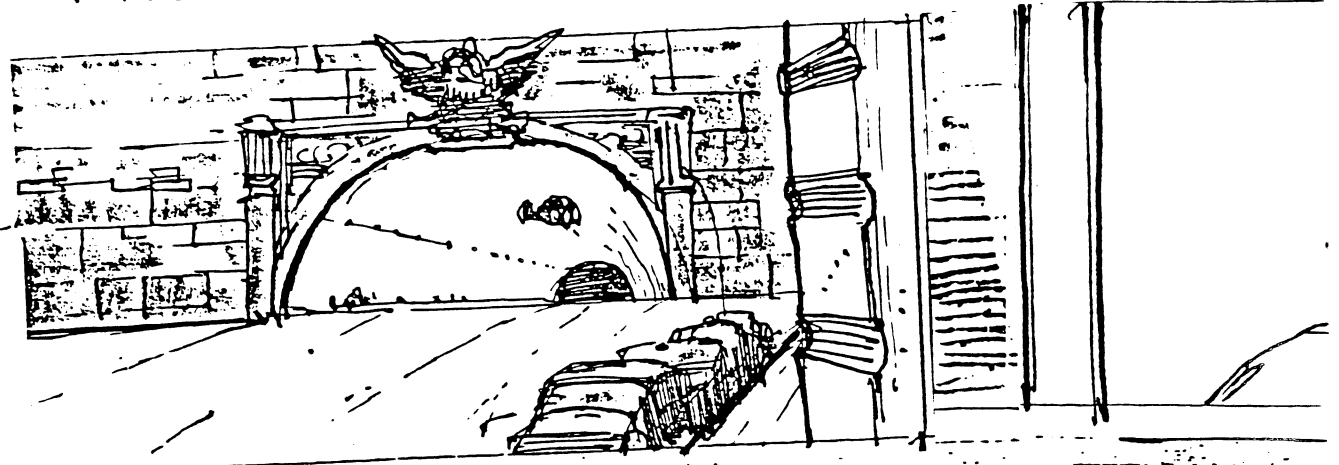
Sc. 47.
TRUMBULL
2ND UNIT
"RABBER"

94.



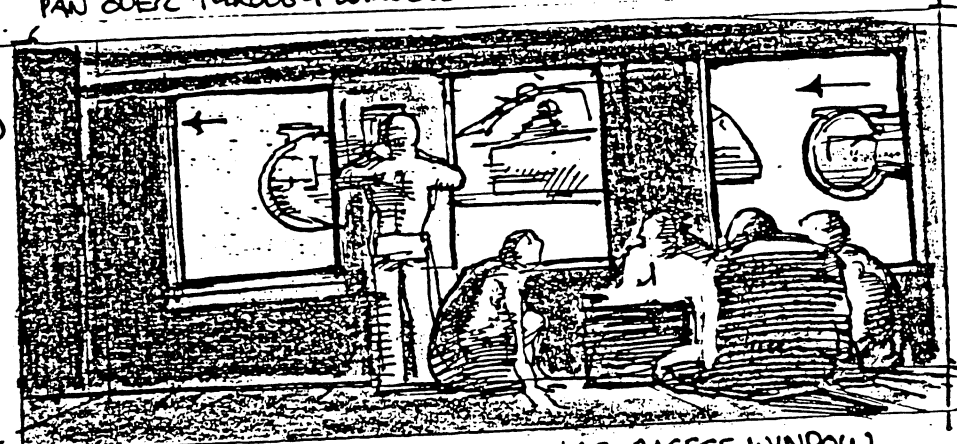
SPINNER RACES THROUGH TUNNEL

Sc. 48(Pt)
TRUMBULL
PLUS
IN UNIT
PANAM BLD.
MOTION
CONTROL.



LONGER VIEW - SPINNER NEARS END OF TUNNEL -
PAN OVER THROUGH WINDOW TO ROY SHAVING

Sc. 48.
INT. ABANDONED
ROOM
PANAM BLD)
FLOOR F/x
FLOAT
lightweight
Spinner.

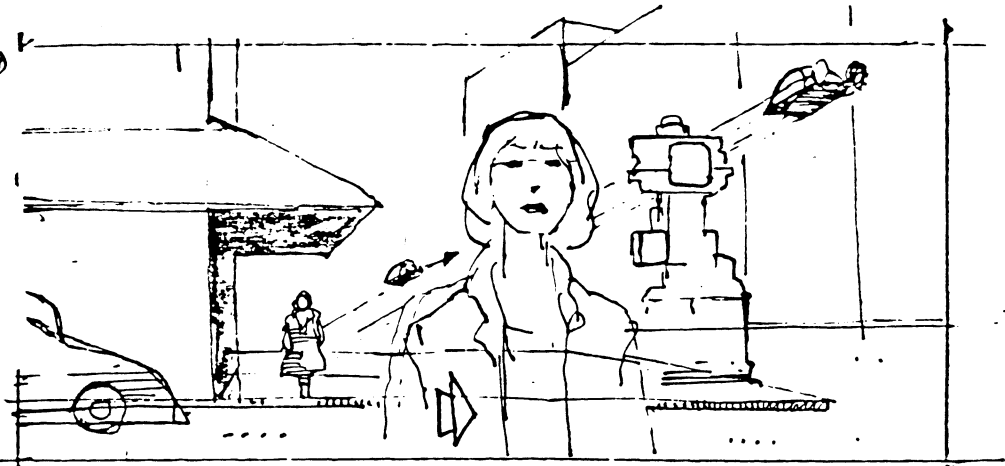


INT. GROUP SIT BY BRAZIER - SPINNER PASSES WINDOW

SCENE IN ROOM (48)

PRIS GOES DOWN TO ST.

C. 49.
ST ABANDONED
5mm
Lock off.
Rumboll/
MAIN unit



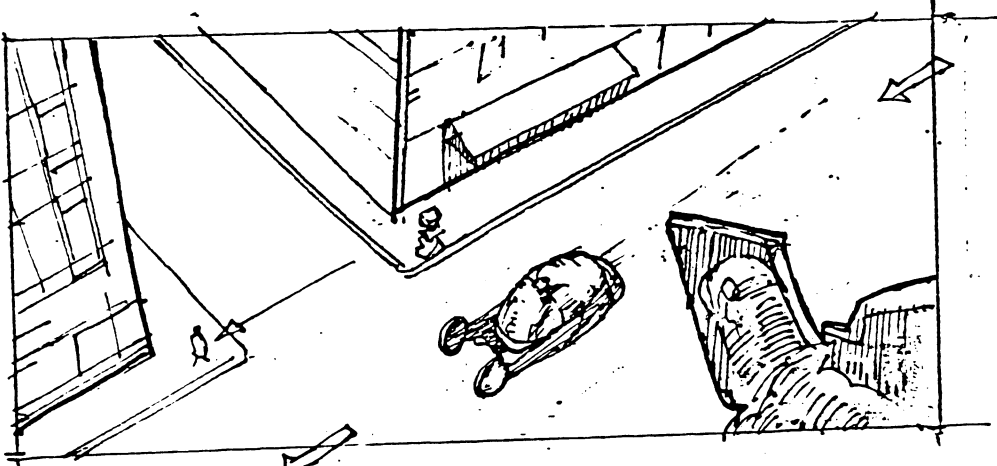
PRIS EXITS HOTEL - MOVES TOWARD CAM AS SPINNER PASSES

SC 49.



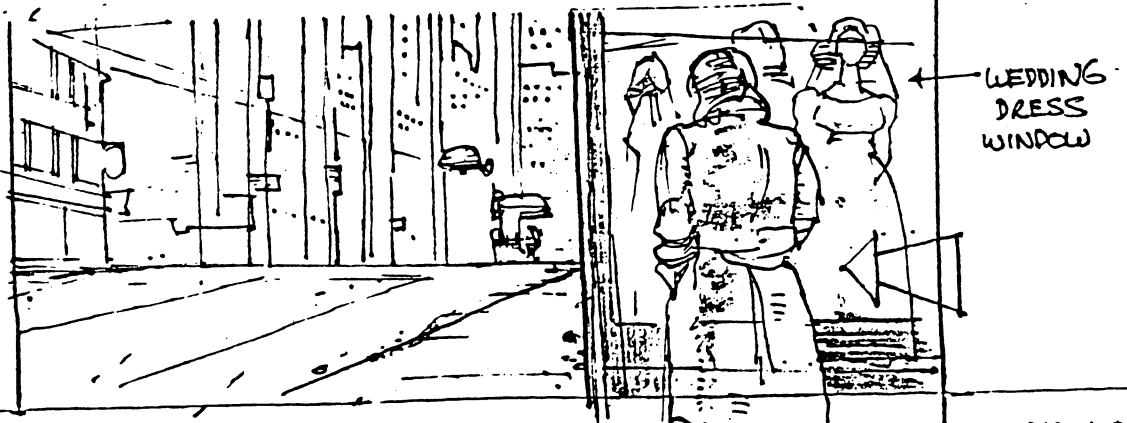
SHE TURNS TO SPINNER - REACTS NERVOUSLY

SC. 49.
Rumboll/
MAIN unit.
5mm
lock off.

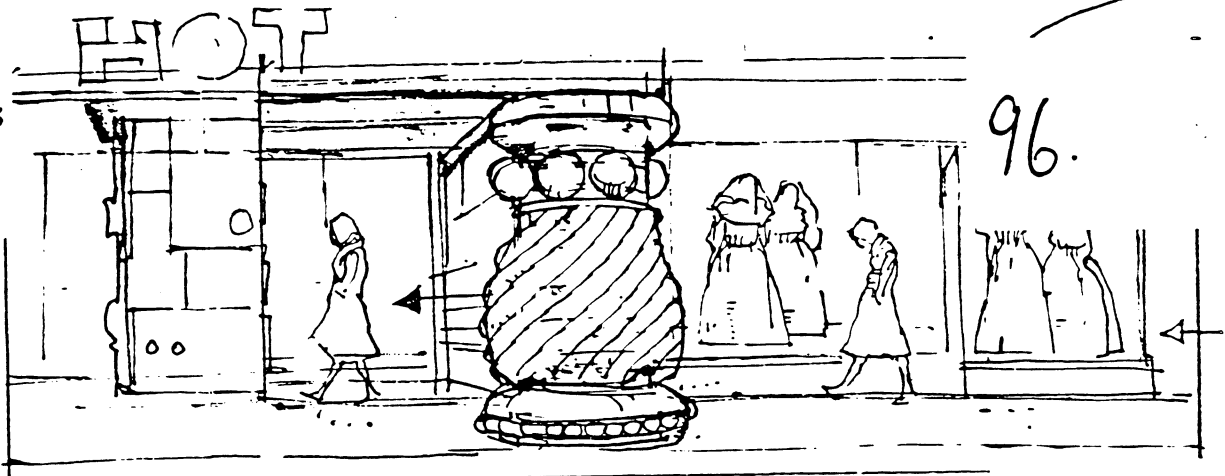


SHE CROSSES ST. AS SPINNER GLIDES THROUGH

SC. 49.
65mm
Lock off.
Rumboll
MAIN unit.



Sc. 50.
EXT. SEBASTIANS



96.

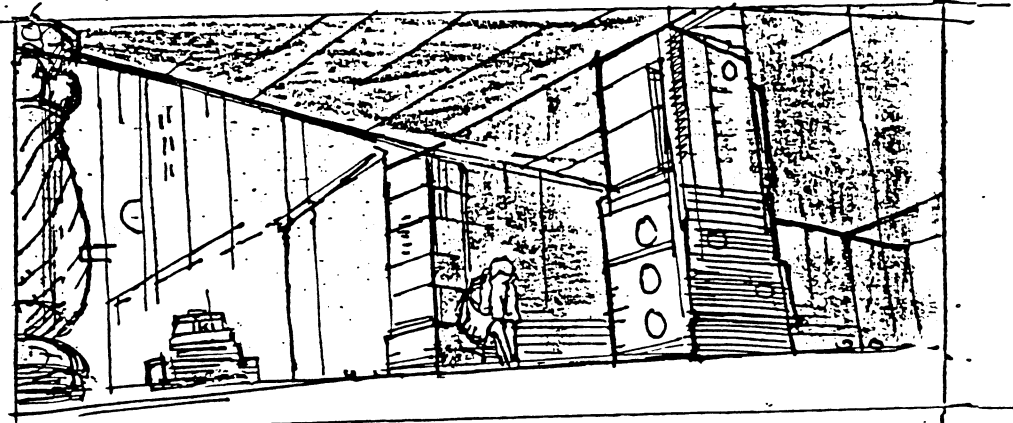
PRIS WALKS UNDER MARQUEE OF ~~MULTIPLE DOOR~~ ~~NOISE~~

Sc 50.



SHE MOVES INTO FOYER AREA

Sc. 50.

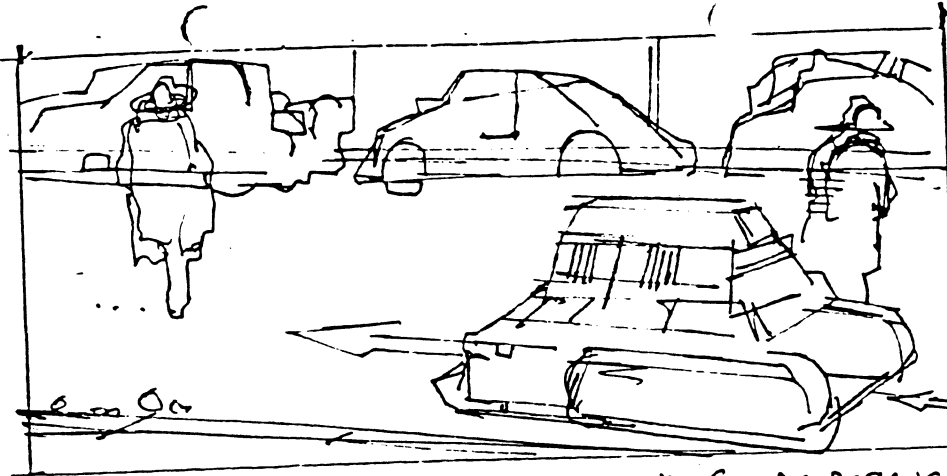


SITS - WAITS - ST. CLEANER MOVES UP ST. TOWARD CAM

Sc. 50.

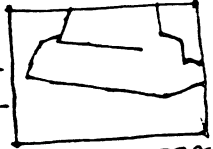


Sc. 50.



97.

HER POV OF ST. CLEANING MACHINE (TO BE DESIGNED)



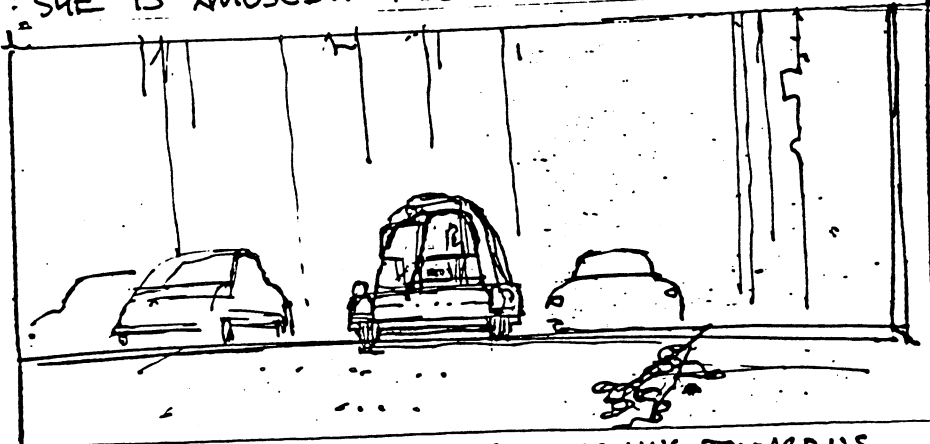
C.U. OF SWEEPER

Sc. 50.



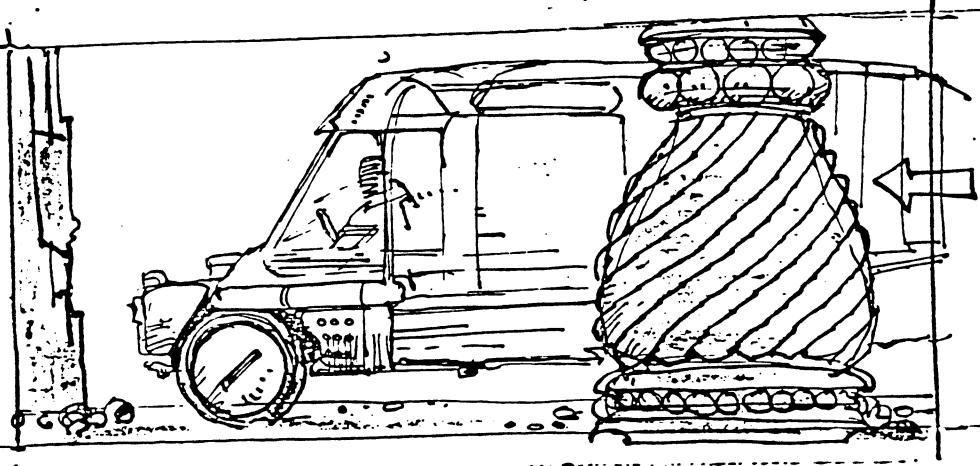
SHE IS AMUSED... - HEARS OS SEB TRUCK - TURNS - LOOKS LEFT

Sc. 50.
Tight SHOT
'O MATTE !!



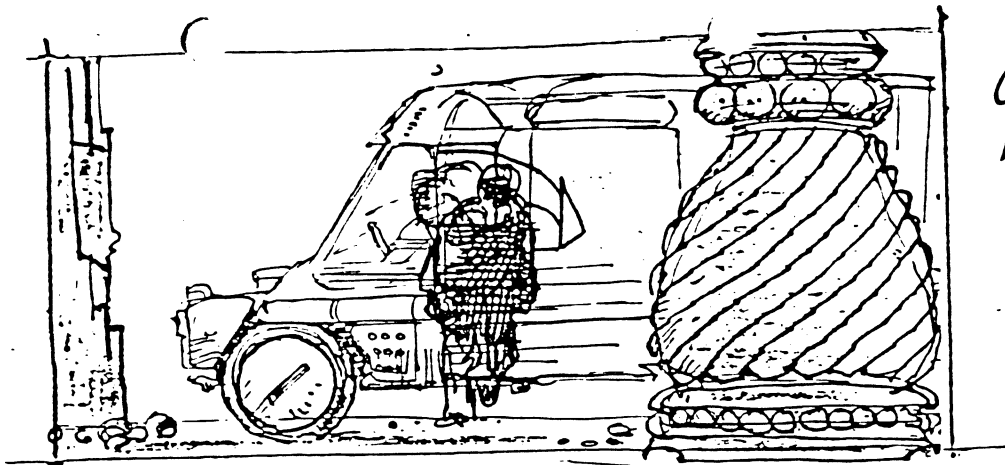
HER POV OF SEBASTIAN'S TRUCK COMING TOWARD US

Sc. 50.



SEBASTIAN'S TRUCK PULLS UP

SC. 50.



98.

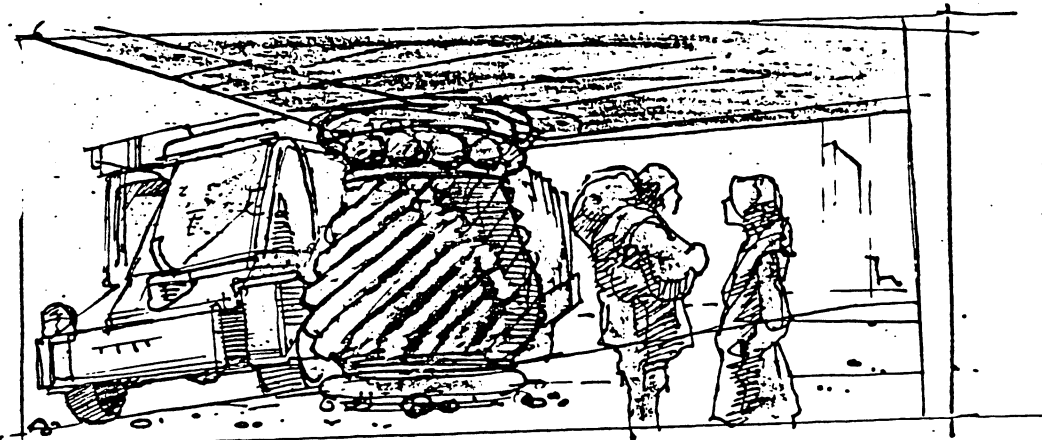
SEBASTIAN EXITS TRUCK

SC. 50.



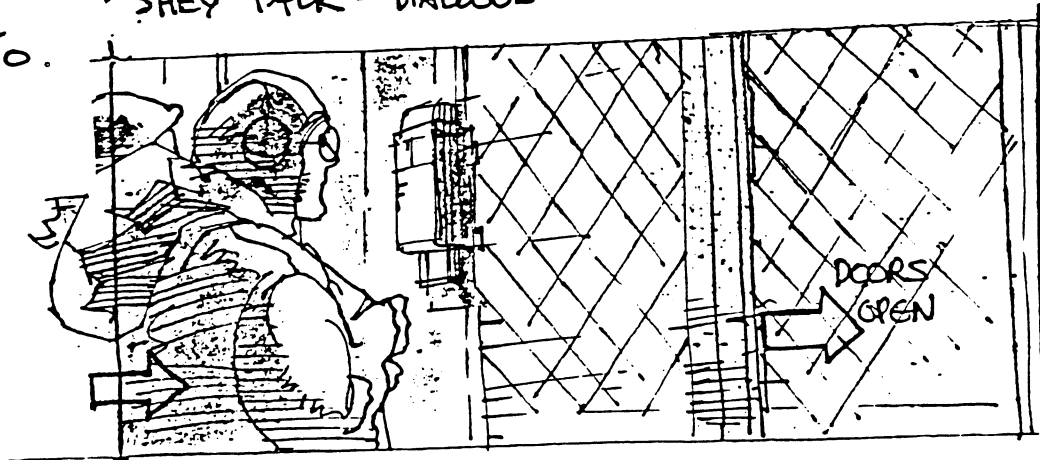
- SEB. MOVES IN - PRIS STEPS IN HIS WAY

SC. 50.



THEY TALK - DIALOGUE

SC. 50.

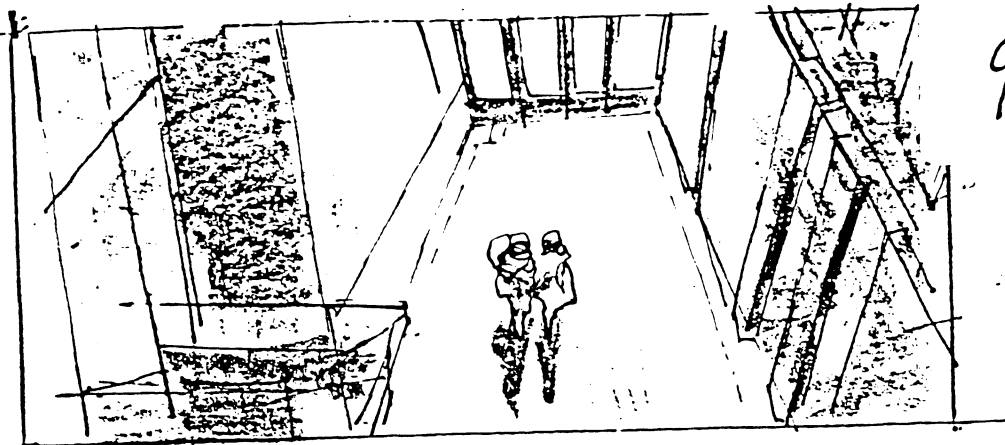


THEY MAKE TO DOORS - SECURITY DEVICE

SC. 51.
ST. SEBASTIAN
34.

BRADBURY
BUILDING.

99.



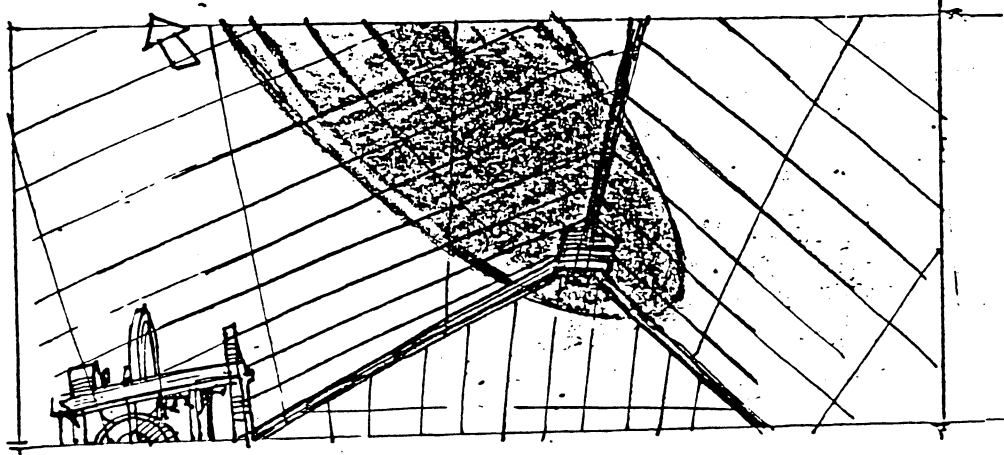
THEY ENTER (BRADBURY BLDG. FOYER)

SC. 51.



SHE LOOKS UP - REACTS

SC. 51.
65mm
lock off:
TRUMBULL.



BUMP (WITH ADT.) PASSES OVER POW THROUGH SKYLIGHT

NOTE: SCENES 52
THRU 53
NOT STORY BOARDED
(INT DECKARD'S APARTMENT)

XT. CHOP
STAND -
HT.
cene 54.



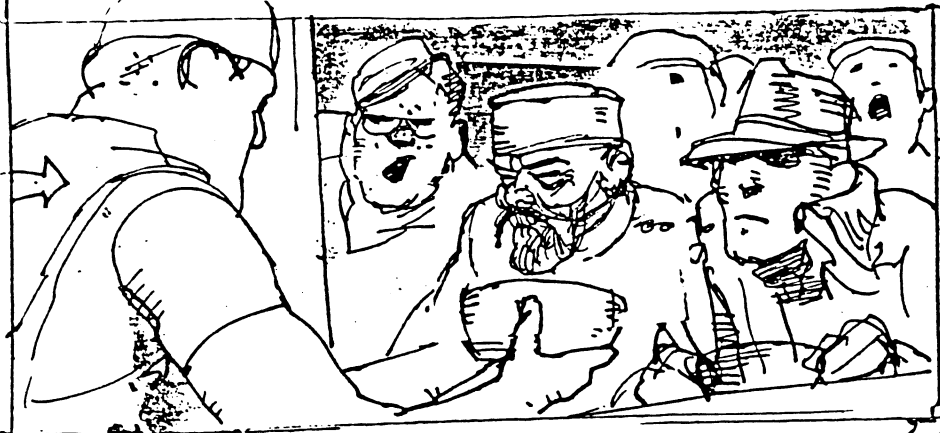
100.

MOVE

3 LOT.

DECKARD AT CHOPSUEY BAR - CAMERA MOVES DOWN....

ene 54



CAM MOVES DOWN TO D. AS WALTER BRINGS BOWL TO CHINAMAN NEXT TO D.

54

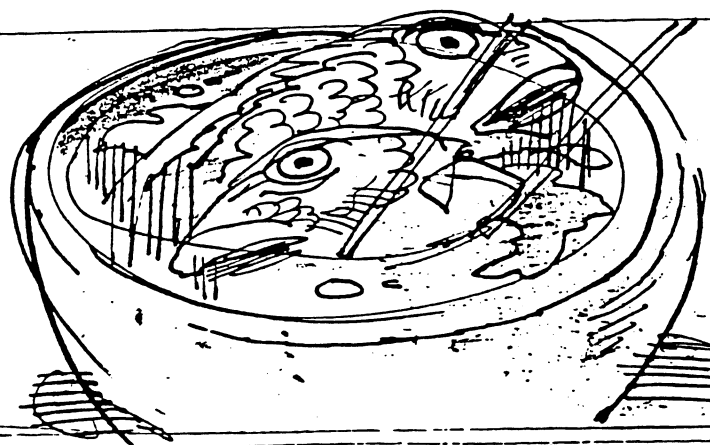


CUT

D. LOOKS OVER AT CHINAMAN'S BOWL

ene 54

CUT

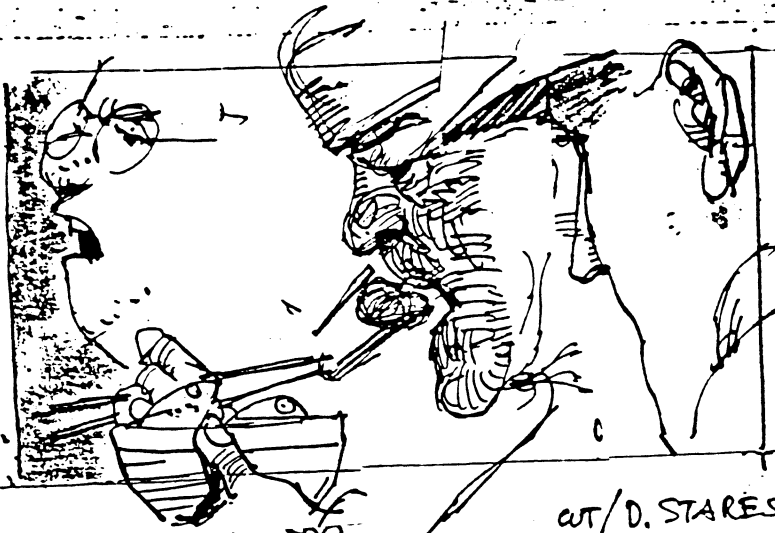


DECKARD'S POV OF 'FISHHEADS' BOWL

CHOP SUEY -
D. NIGHT.
e 54

LOT.

(101.



CUT/D. STARES AT BOWL AS
CULINAMAN GOBBLES
FOOD

54



CUT AS D. THINKS/REACTS TO FISHHEADS...

54



... HE GRABS ONE OUT OF THE BOWL

ne 54.



D. STARES AT FISH AS CULINAMAN GETS HYSTERICAL...

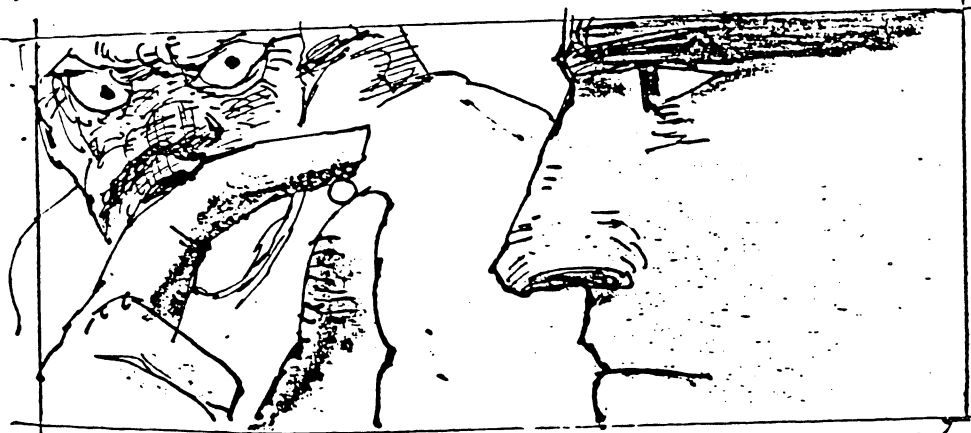
TOP SUEY -
NIGHT.
e 54
LOT.

102.



C.U. AS D. PULLS SCALE OFF OF FISH

e 54



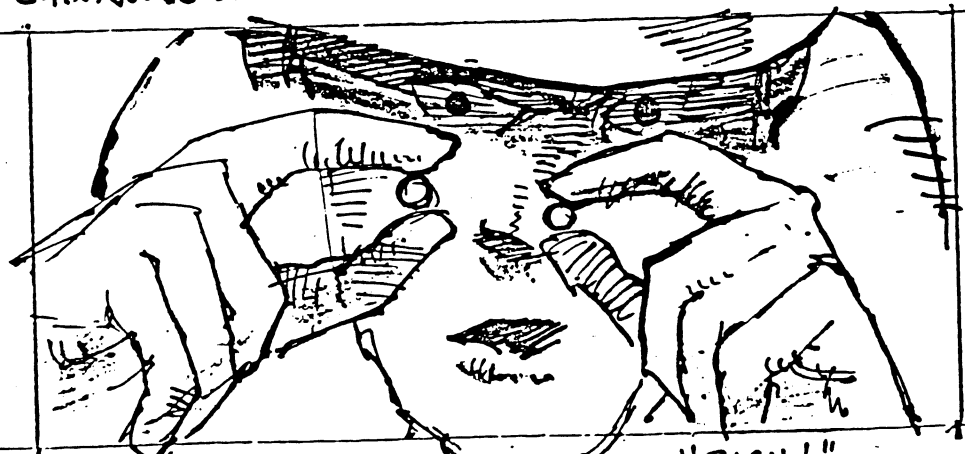
CUT/ HE HOLDS IT UP TO LIGHT AS CHINAMAN CONT. SCREAMING

e 54



CUT/D. PULLS 'SCALE' OUT OF WALLET TO COMPARE
CHINAMAN YELLING - PEOPLE CALLING OUT ORDERS

e 54



CUT C.U. AS HE COMPARES -- "FISH!"

CHOP SUEY
D-NIGHT.
e 54
LOT.

103.



CUMMAN - !! !! CONT. SCREAMING

ANIMAL ROW.
f.
e 55.
LOT.
NO
MATTE
PLANNED!!



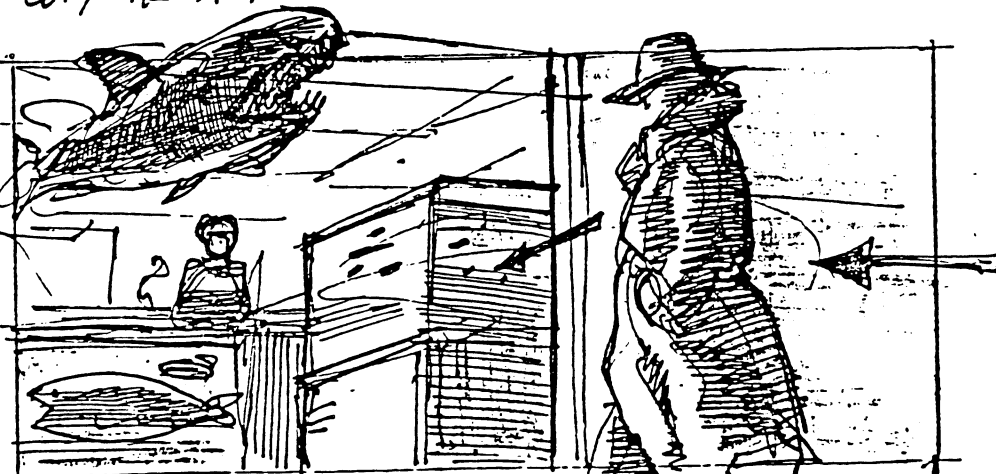
CUT/ AS D. WALKS PAST ANIMOID SHOPS

e 55.



CUT/ HE STOPS FOR MOMENT TO ADMIRE TINY HORSE

e 55.



HE CONTINUES WACK TO FISH STORE

HE TURNS IN

104.



T. ANIMAL
W - NIGHT.
ene 55
55

CUT TO C.U. OF FISH IN TANK - PAN PAST TO DECKARD AND PROPRIETRESS - MOVE IN.



e 55
55

SHE TAKES SCALE - INSPECTS IT CLOSELY...



cene 55
55

RISES - HANDS IT BACK - "NOT FISH-SNAKE!"

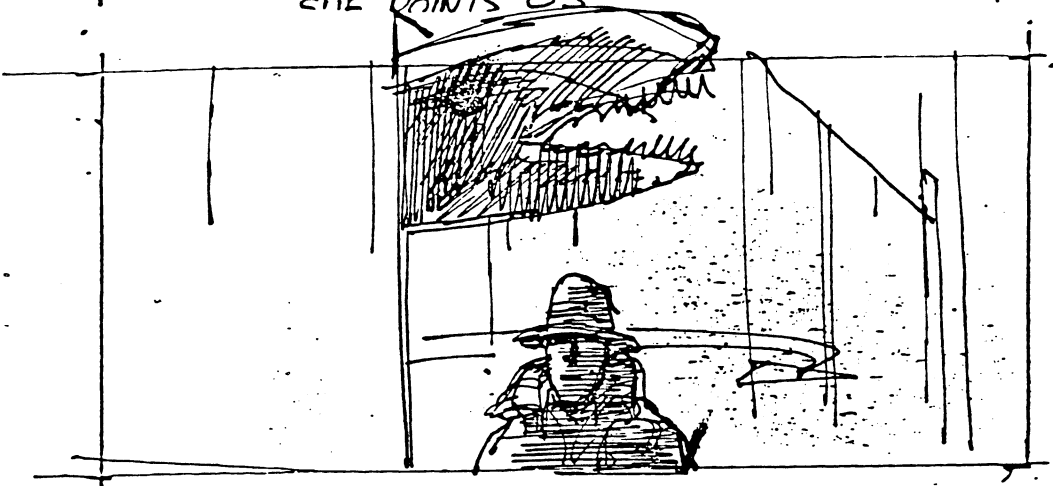
ANIMAL ROW -
INT.
Scene 55.
S. LOT.

105.



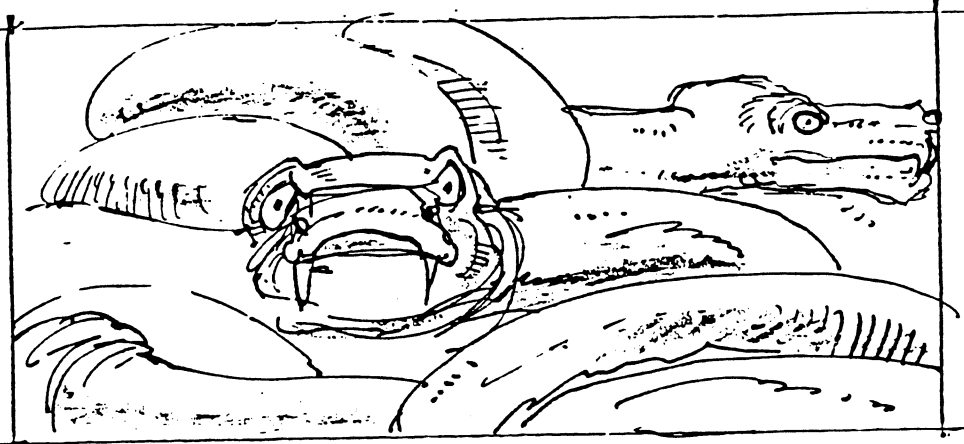
SHE POINTS OS

55.



INT.
EGYPTIAN
NIGHT.
56.

S. LOT.
INSERT?



CUT/C.U. OF SNAKES

56
INSERT?



HAND REACHES IN - GRABS SNAKE OS

EGYPTIAN'S
B.S.
2.56.

106.



EGYPTIAN STUFFS SNAKE INTO SACK AS D. GUTERS SC



CUT/CAM MOVES IN ON UNCTIOUS EGYPTIAN



CAM SWINGS TO PROFILE AS D. ENTERS
D: "I WANNA KNOW WHAT THIS IS"



CUT/EGYPTIAN TAKES SCALE

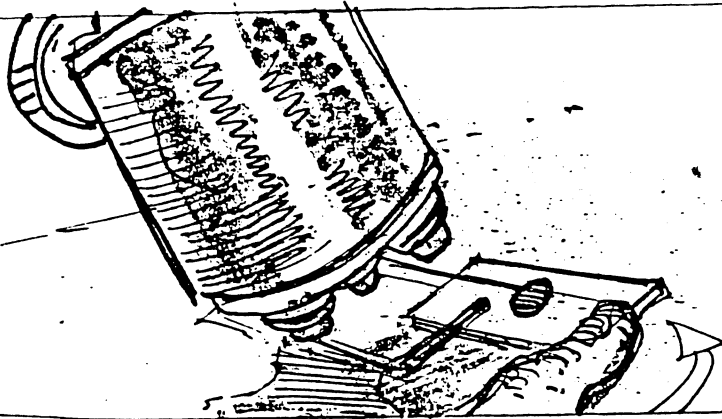
EGYPTIAN'S

3.S.
.56

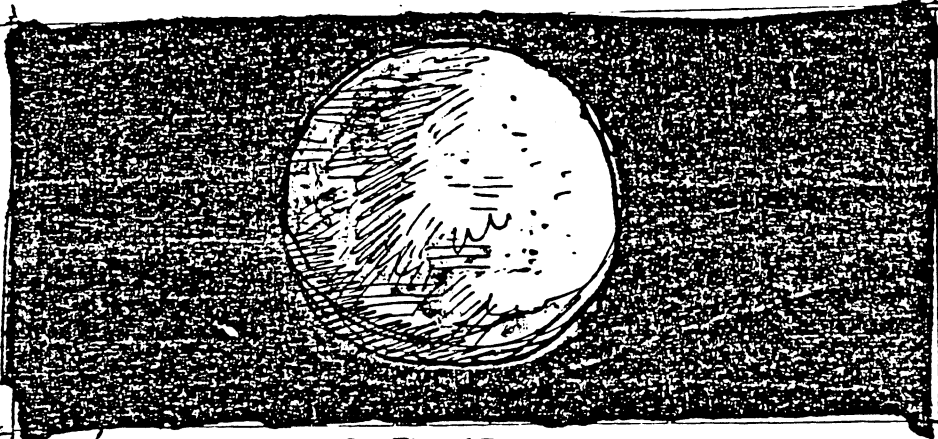
107.



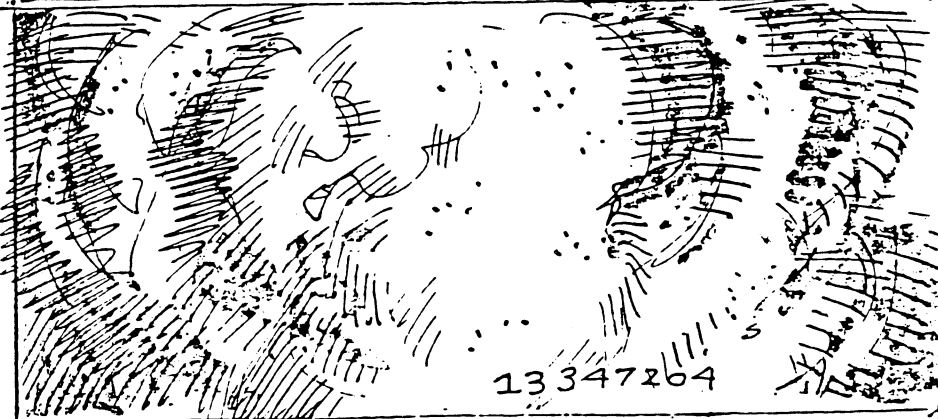
HE INSPECTS IT - TURNS - MOVES OS



CUT/ VIEWER - FLAKE BEING INSPECTED.



CUT/ TO MAGNIFIED FLAKE...
EGYPTIAN : "NICE - FROM GENUINE ARTIFICIAL SNAKE



CLOSER ... CLOSER TO OBSERVE SERIAL NUMBER

Sc. 57.
am Quest to
ide Micro
otography)

13347264