

*John W. Rogers*

"BLADE RUNNER"

STORYBOARD

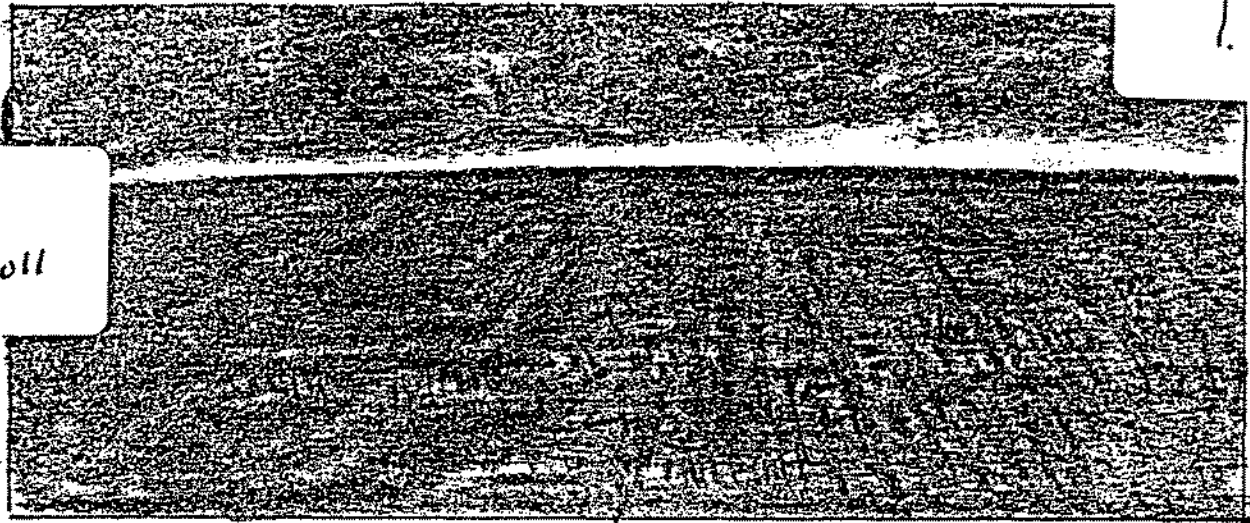
March 4, 1981

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.

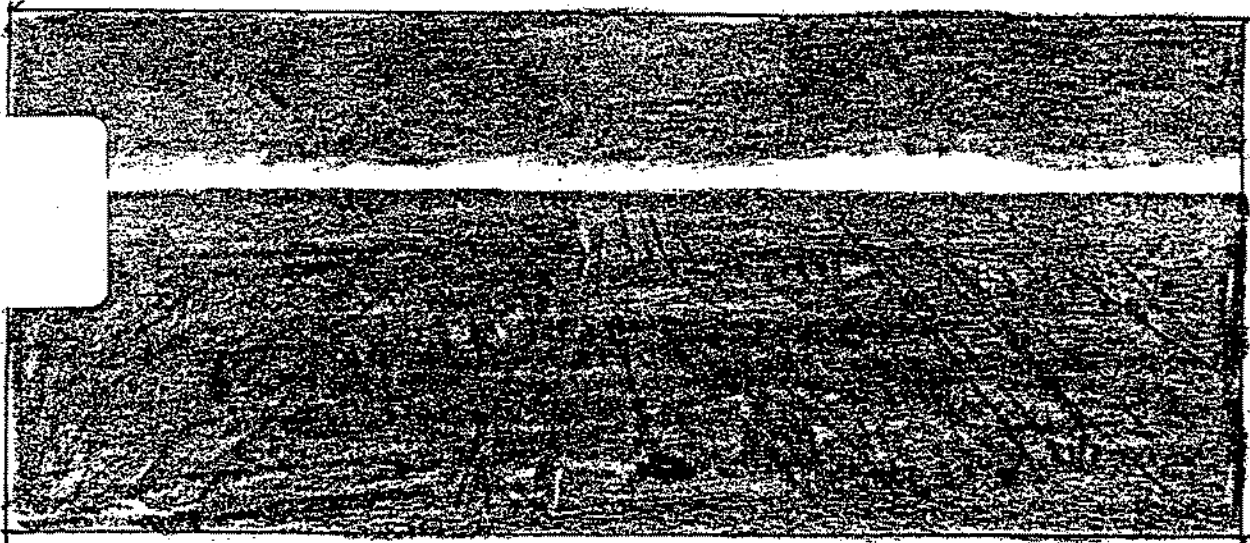
Ivor Powell.

Associate Producer.

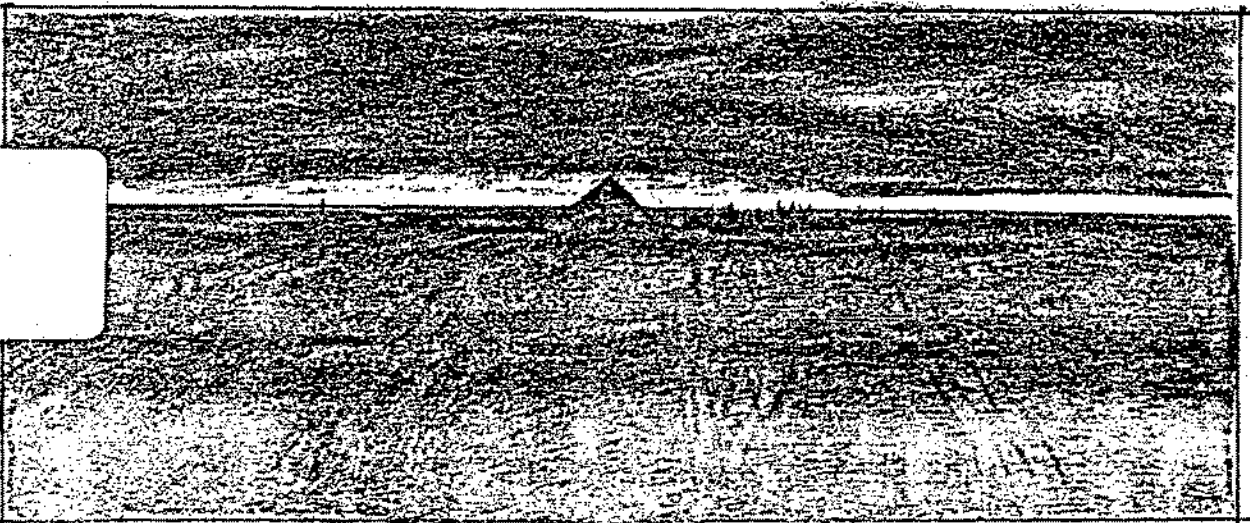
SC. 1.  
TRUMBOLL



OVERHEAD VIEW OF INDUSTRIAL LANDSCAPE - SUN DOWN



MOVING ..



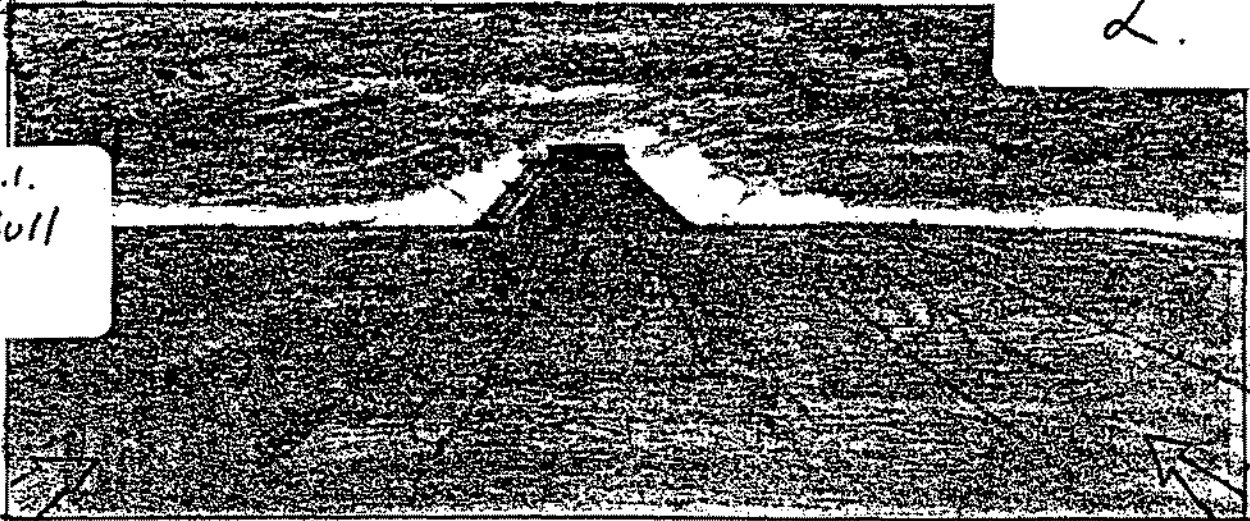
TO VIEW OF TYRELL CORP. ON HORIZON

EAT. HADES - (DUSK)

2.

Sc. 1.

Sc. 1.  
THOMBULL

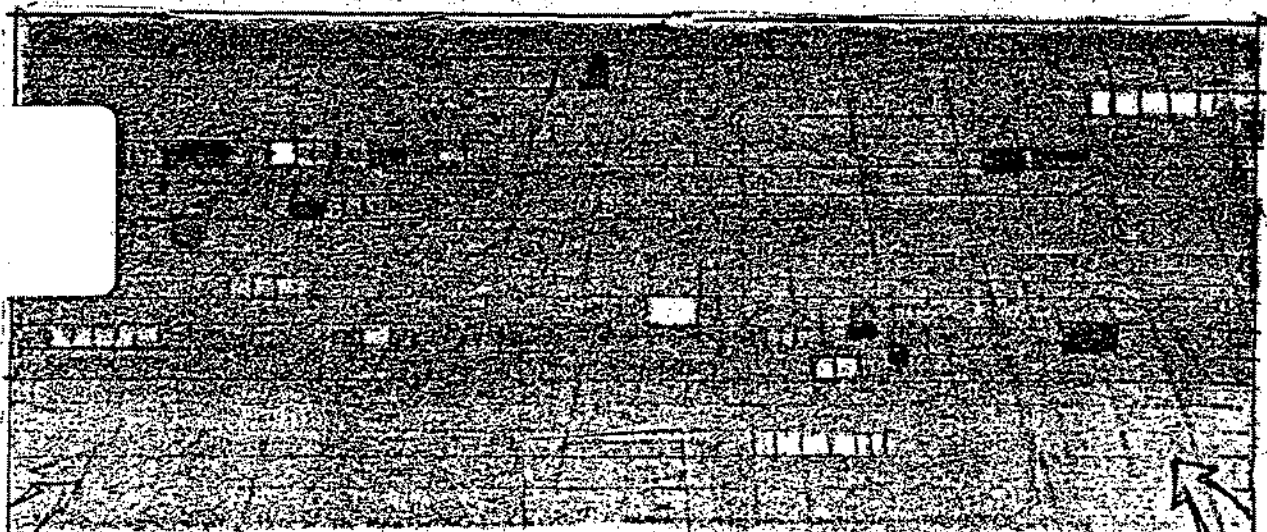


CONT. MOVE IN AS SUN GOES DOWN BEHIND BLDG.

3/4 in inset  
model.



CLOSER...



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

EXT HADES (DUSK)

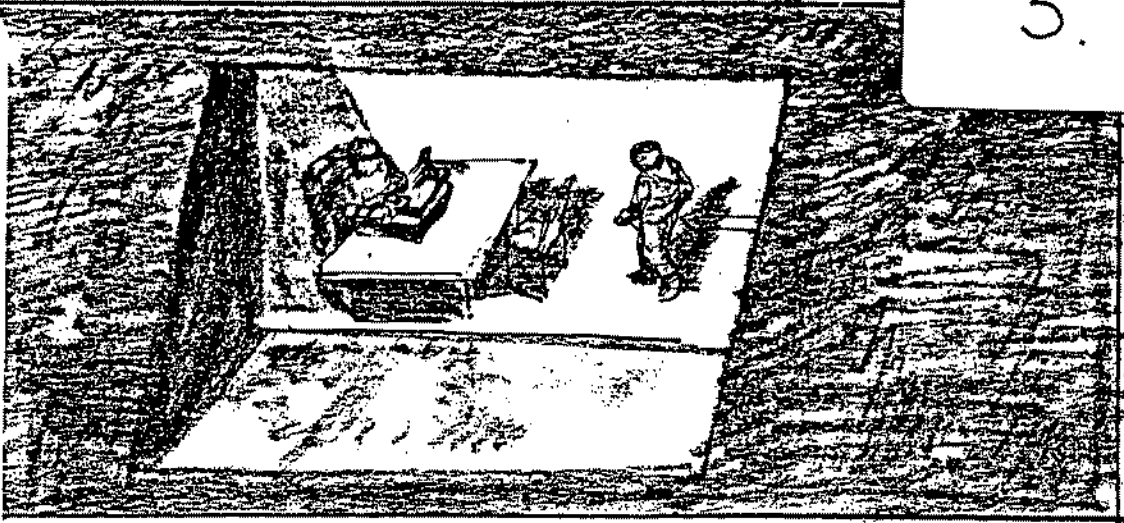
3.

○ BULL to  
shoot plate  
for window  
burn in.

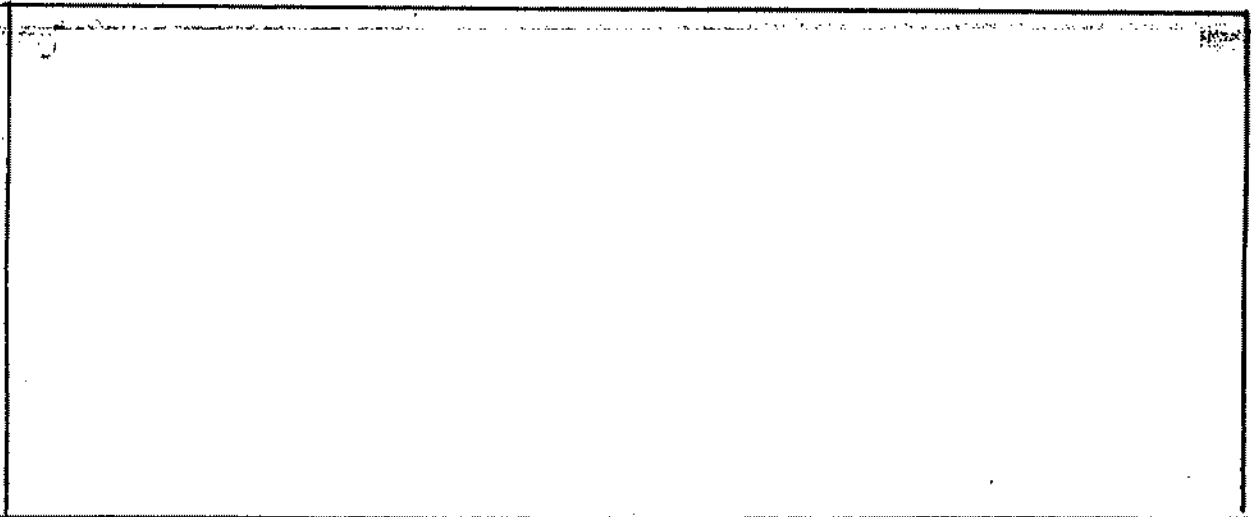
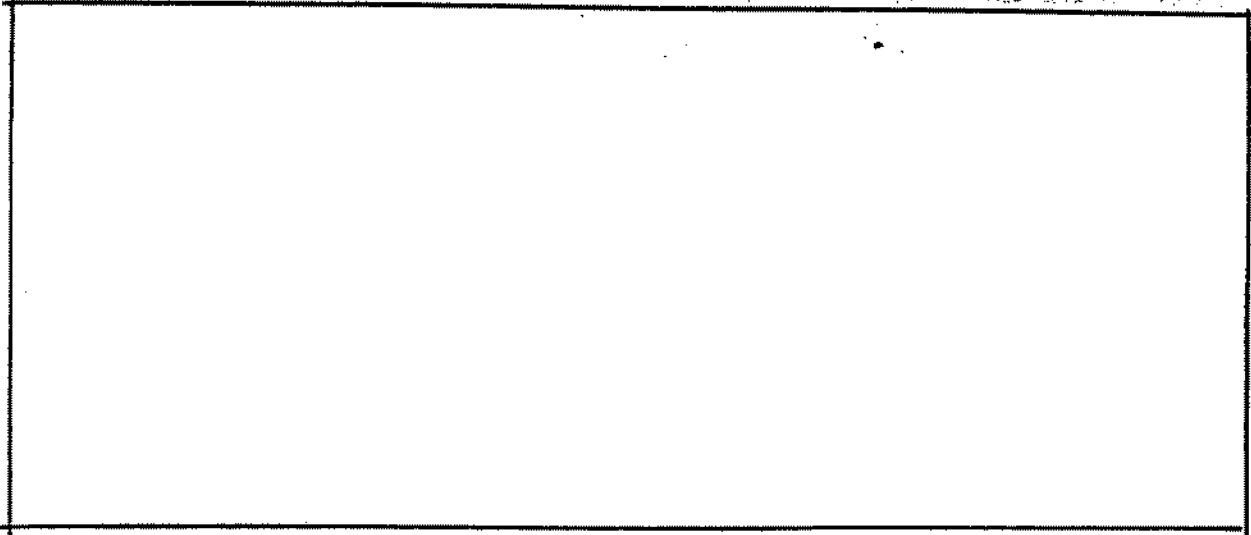
Sc. 1.

NOTE:

Schedule  
PLATE SHOOT.  
DURING  
Interrogation  
Scene.




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

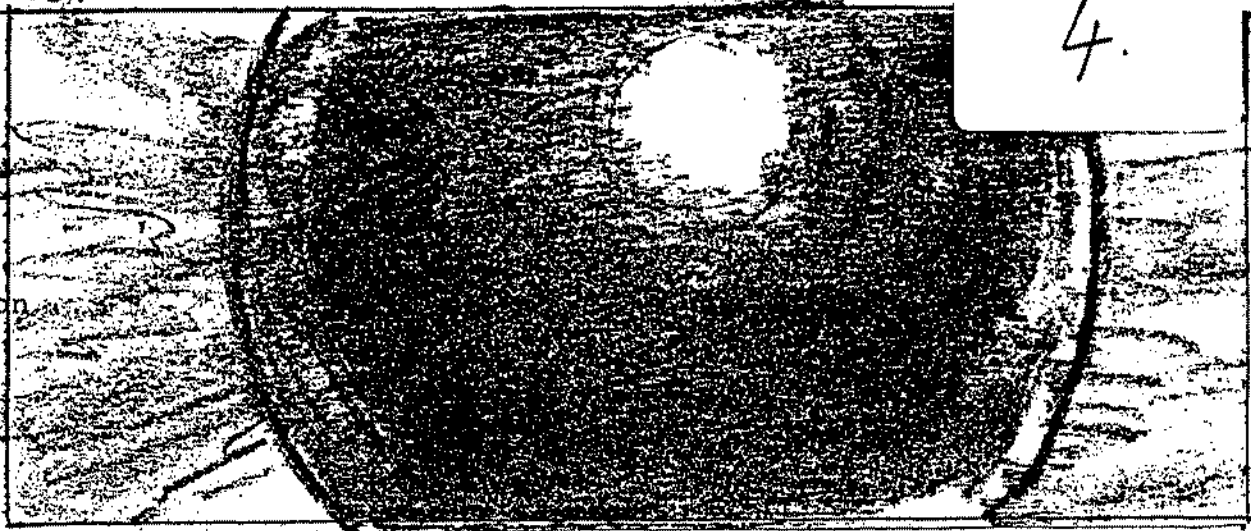




CUT

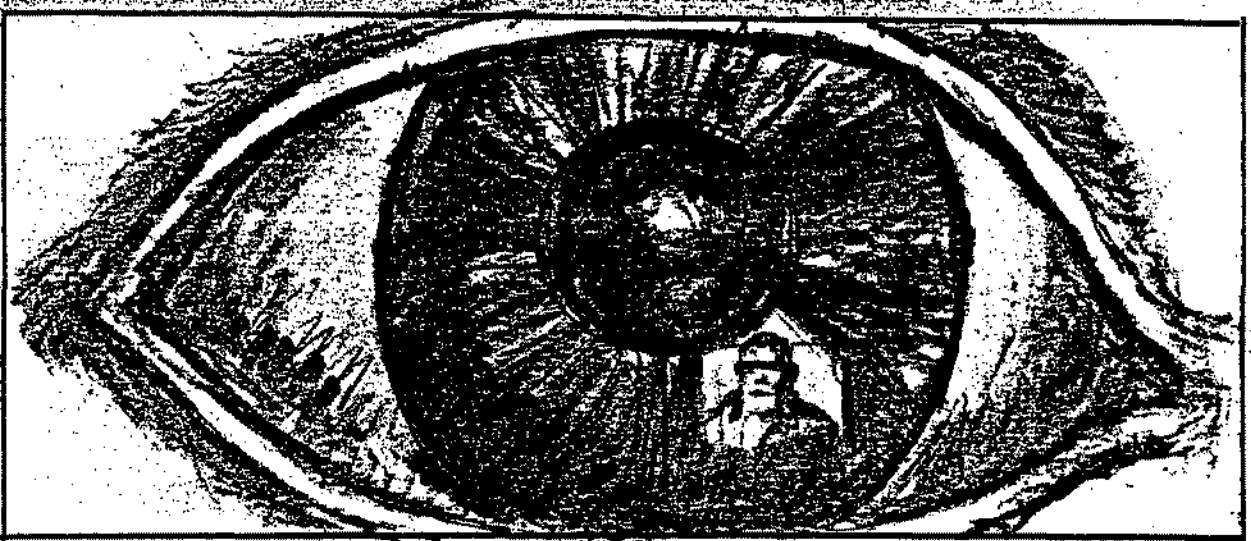
4.

Sc   
Trumbull  
to shoot  
eye with  
fisheye  
lens &  
reflection



VIEW OF HOLDEN'S EYEBALL

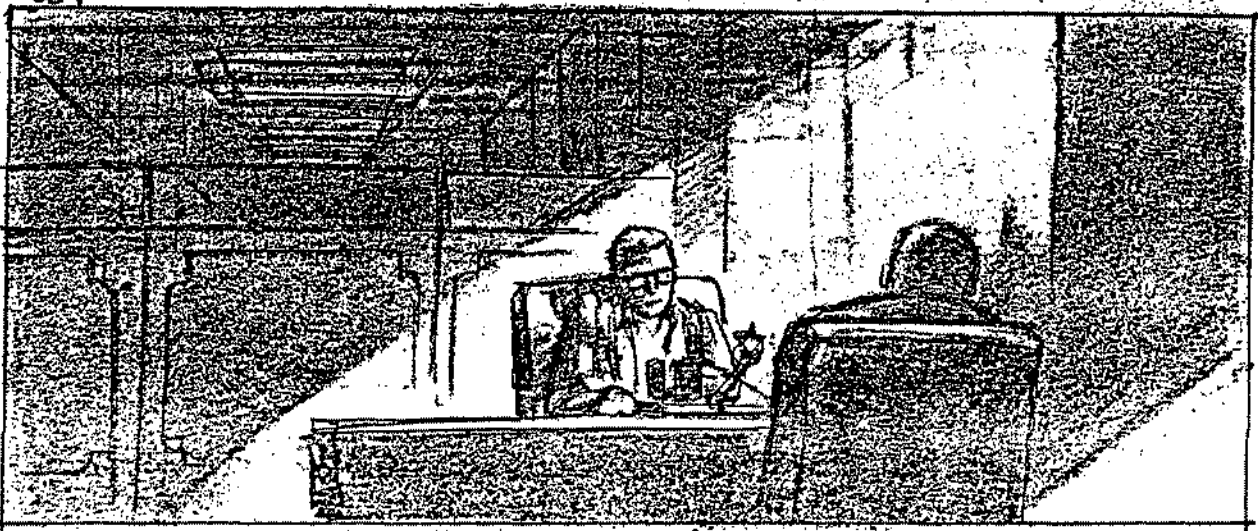
  
DITTO



LEON'S REFLECTION IN HOLDEN'S EYEBALL

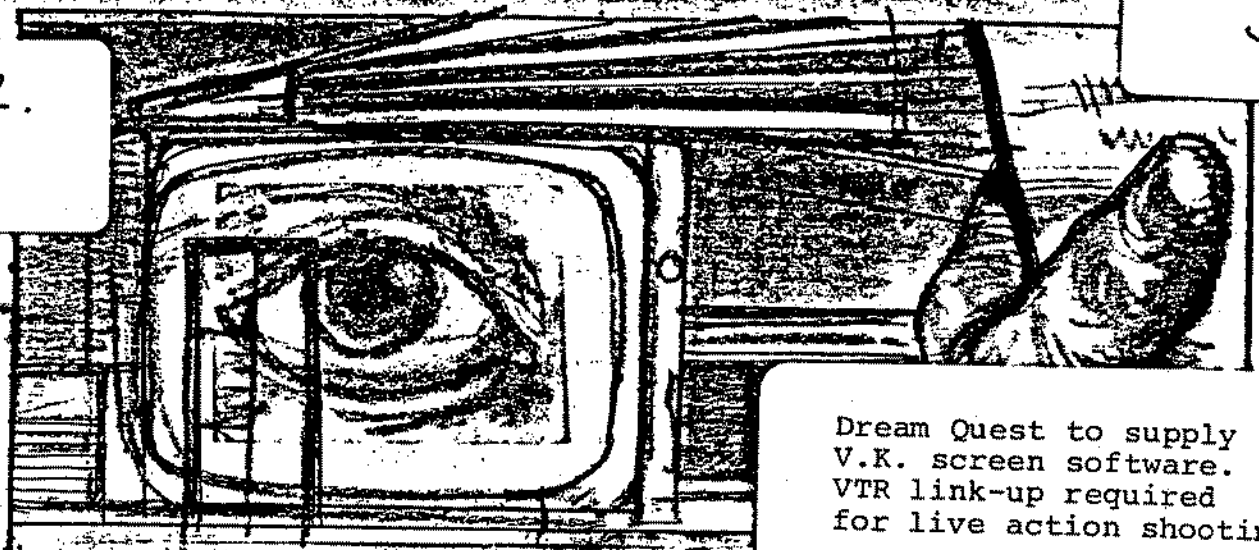
CUT

2.  
page 4.



DIALOGUE BEGINS →

2.

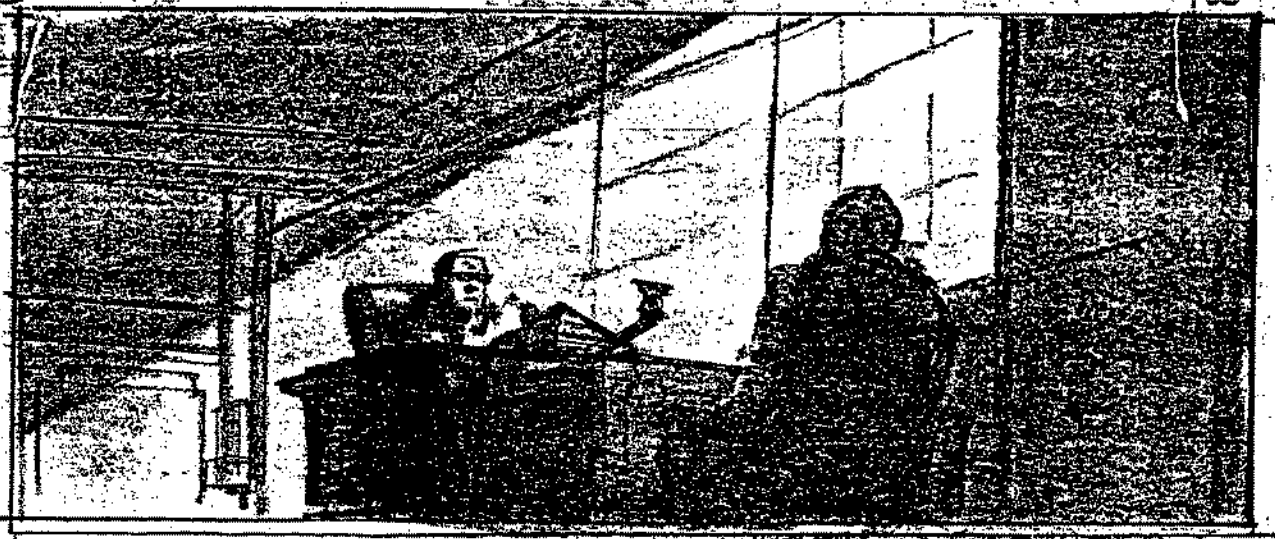


Dream Quest to supply  
 V.K. screen software.  
 VTR link-up required  
 for live action shooting.

DIALOGUE (CONT) ↓

WT

2.



CUT

2.



2.



DIALOGUE (CONT.) ↓

*CUT*



*CUT*



3. 2.

WT INT. INTERROGATION ROOM. (DUSK).

I E 7.

7.

Sc. 2.



DIALOGUE (CONT.)

CUT

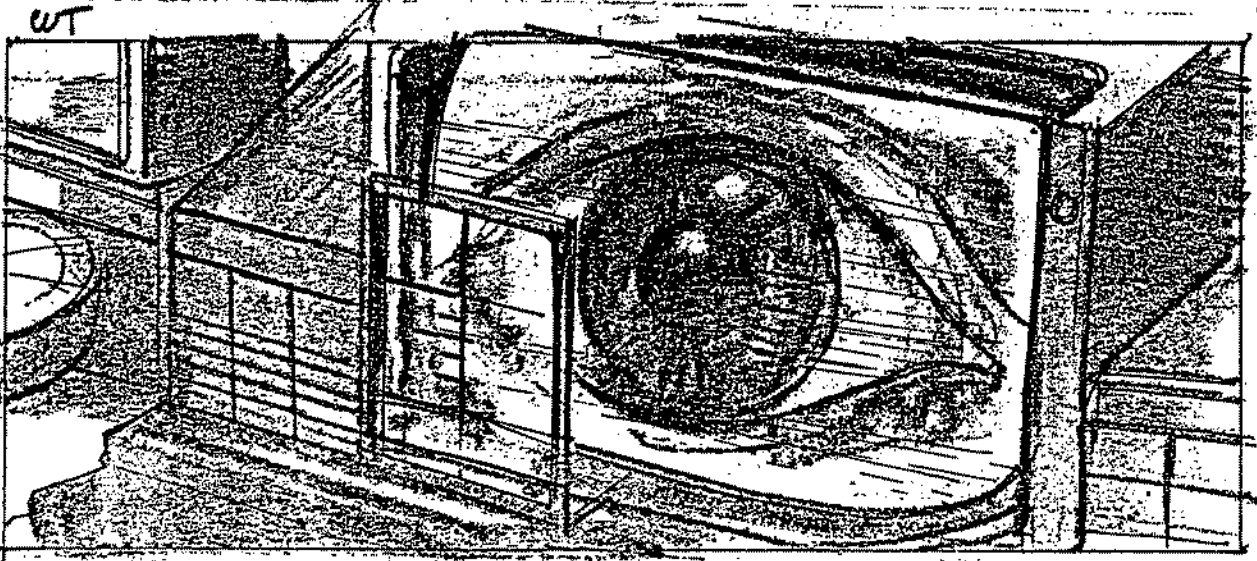
Two

Sc. 2.



(HOLDEN MOPS BROW)

WT

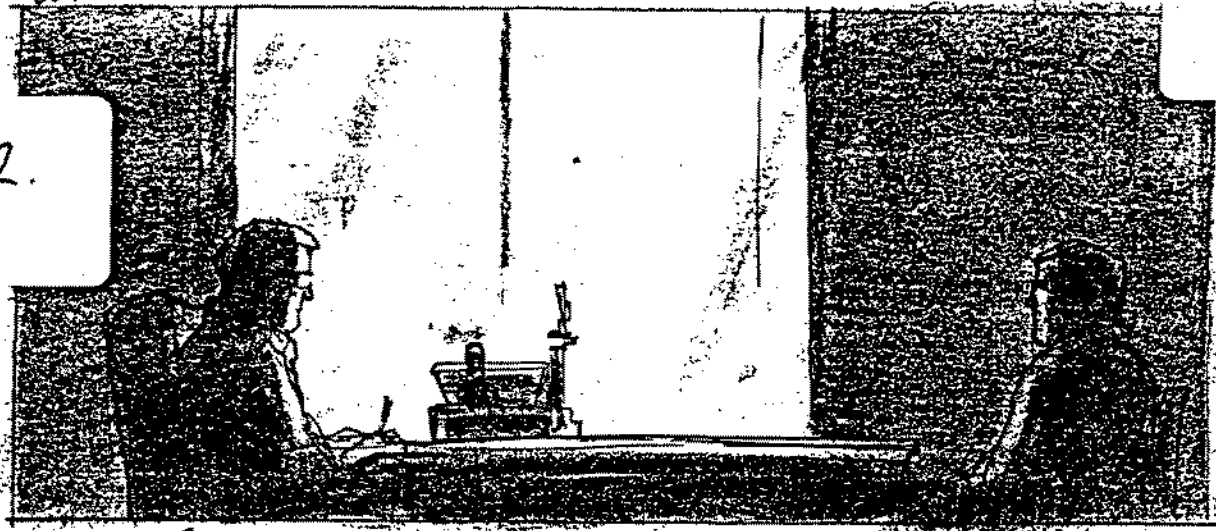


2.



8

SC. 2.



DIALOGUE (CONT.)



CUT

SC. 2.

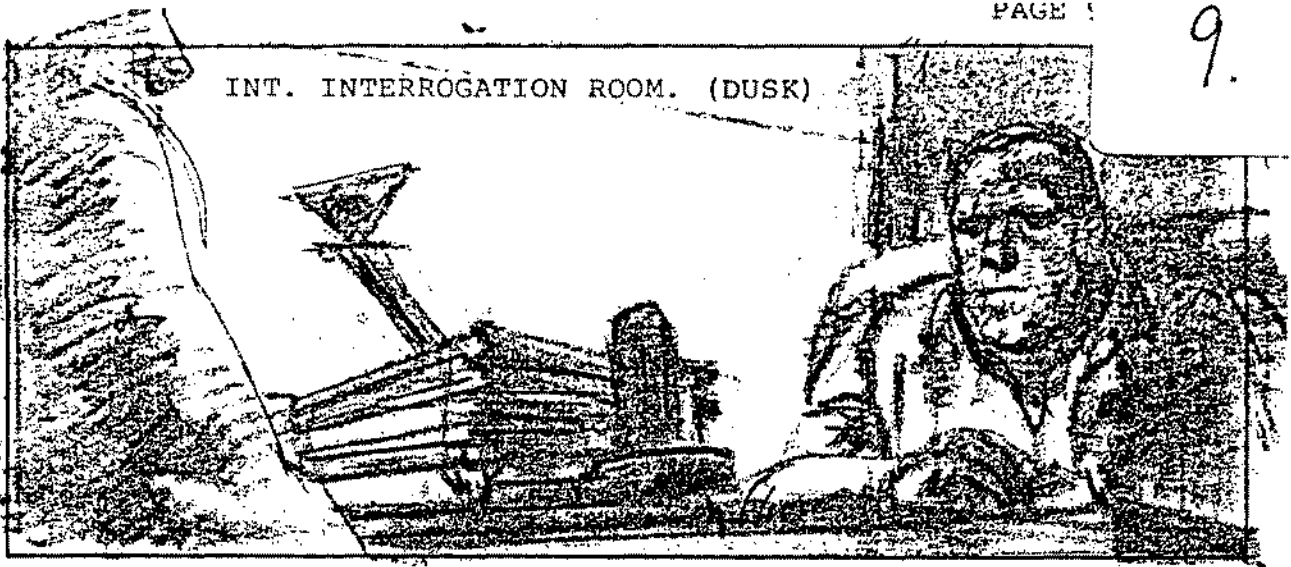


CUT

SC. 2.



INT. INTERROGATION ROOM. (DUSK)



HOLDEN: 'WHY IS THAT LEON?'

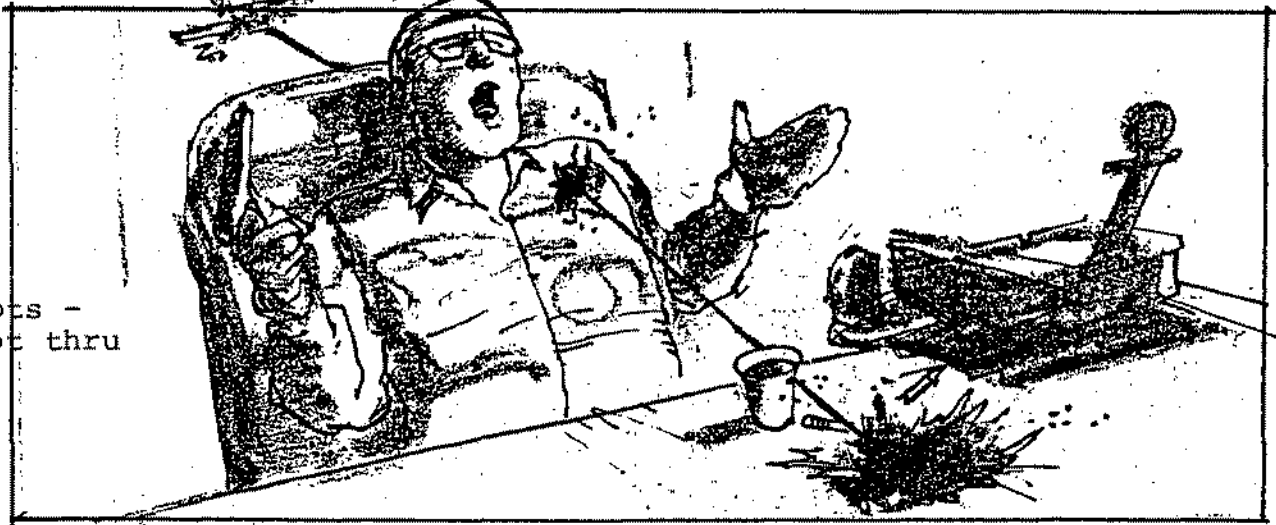
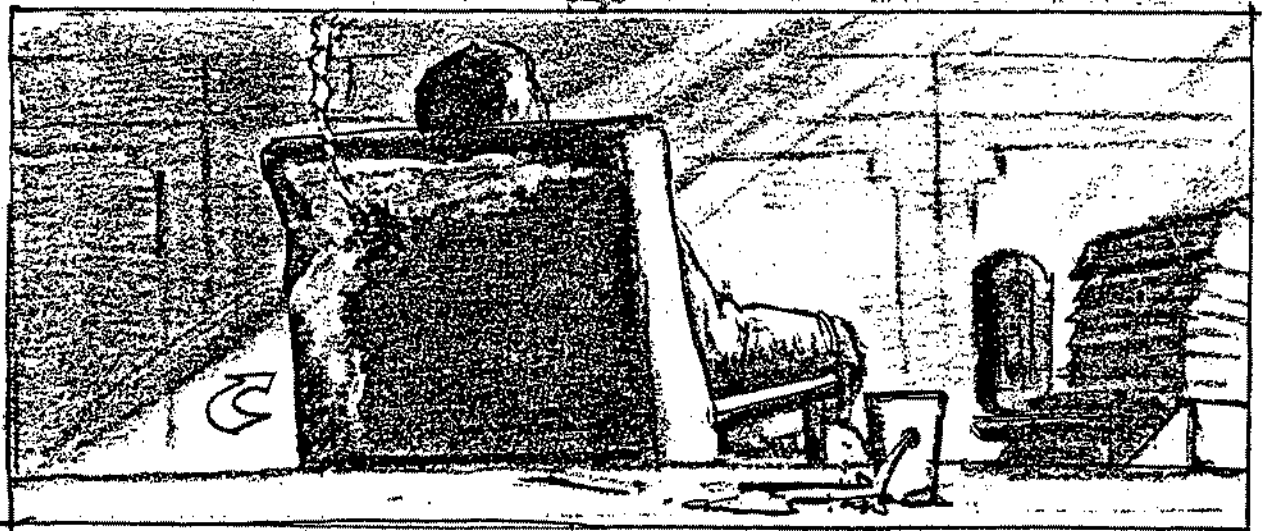


Table erupts -  
Holden shot thru  
shoulder.



SC 2.

10

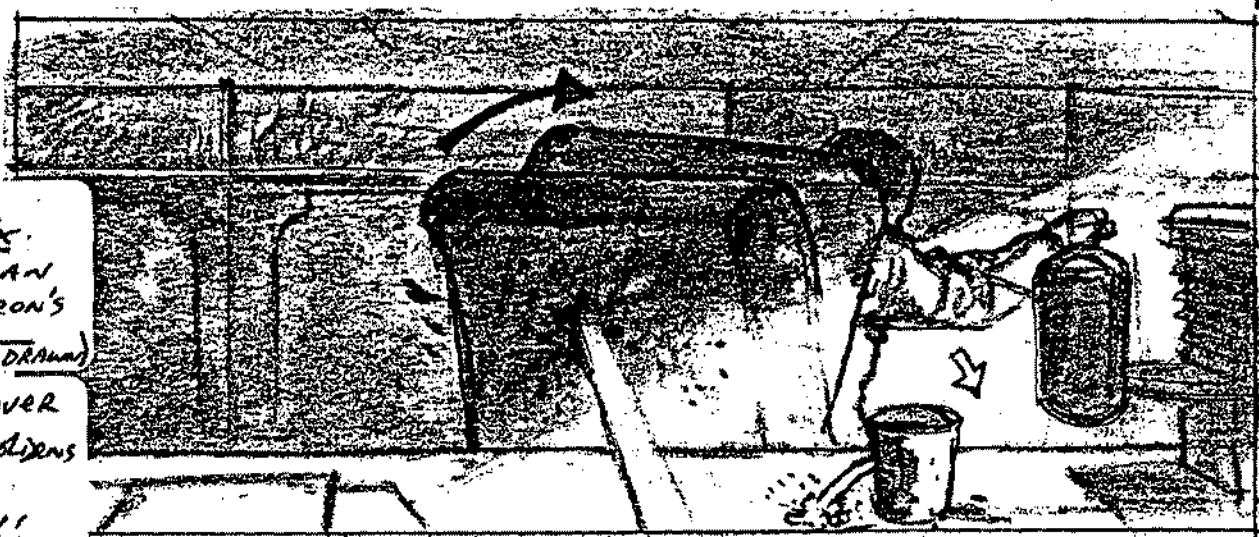
Sc. 2.

on fire again.



Sc. 2.  
 R. Fix.  
 Ceiling FAN  
 HIT BY LEON'S  
 BULLET (NOT DRAWN)

HANGS OVER  
 TOP OF HOLDERS  
 BY WIRE !!



BULLET GOES THROUGH CHAIR... TIPS CHAIR OVER.

Sc. 2.

Leon exits



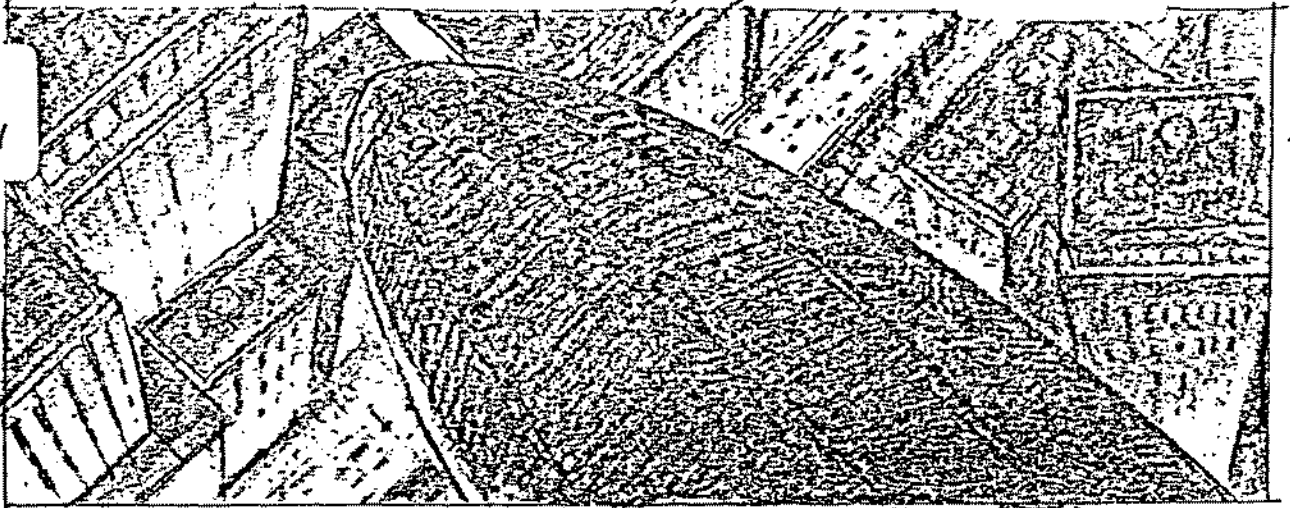
EXT. OVERHEAD VIEW CITY. NIGHT.

11.

SC. 3

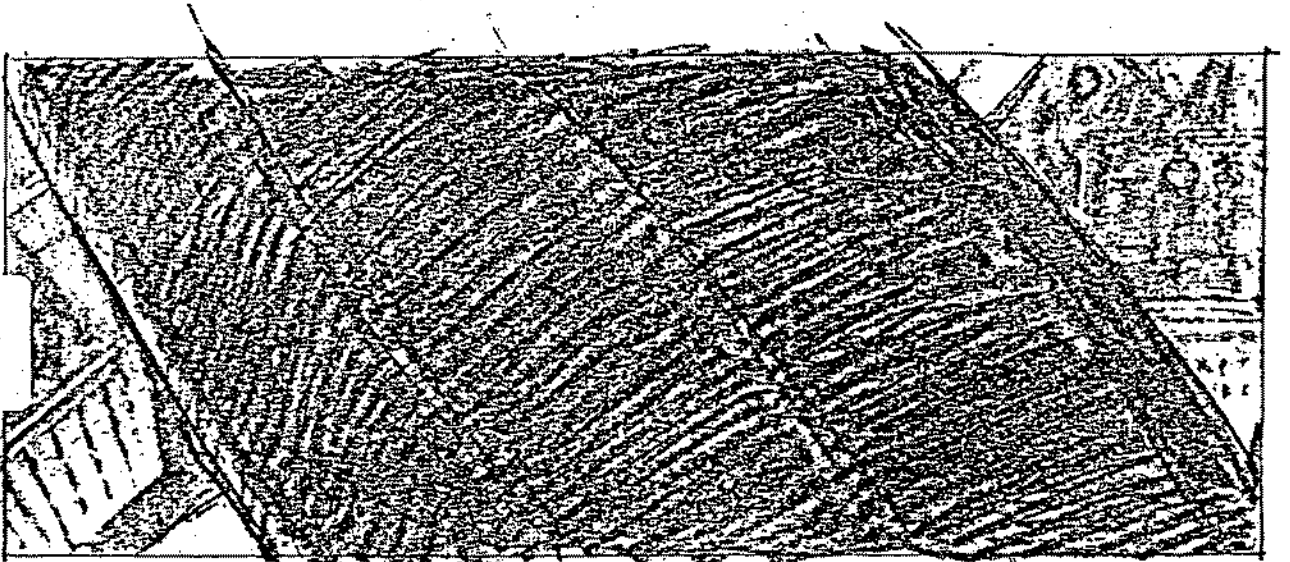
TRUMBULL

TRUMBULL



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

TRUMBULL



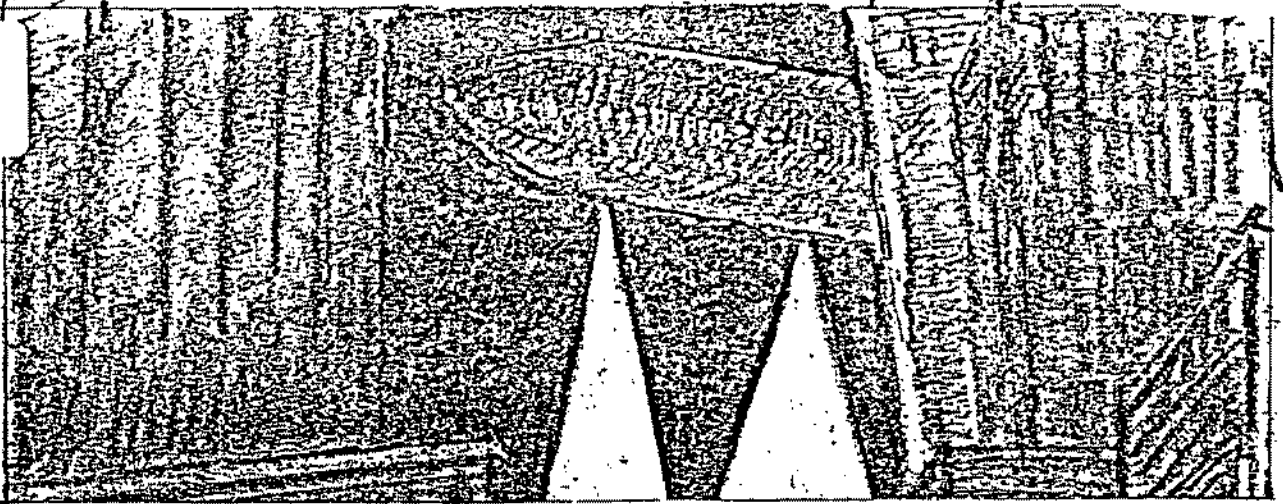
... FLIES THROUGH



EXT. THE BLIMP - FROM BELOW - NIGHT.

12

Sc. 4.  
Trumbull.



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

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

EXT. CITY ST. NIGHT.

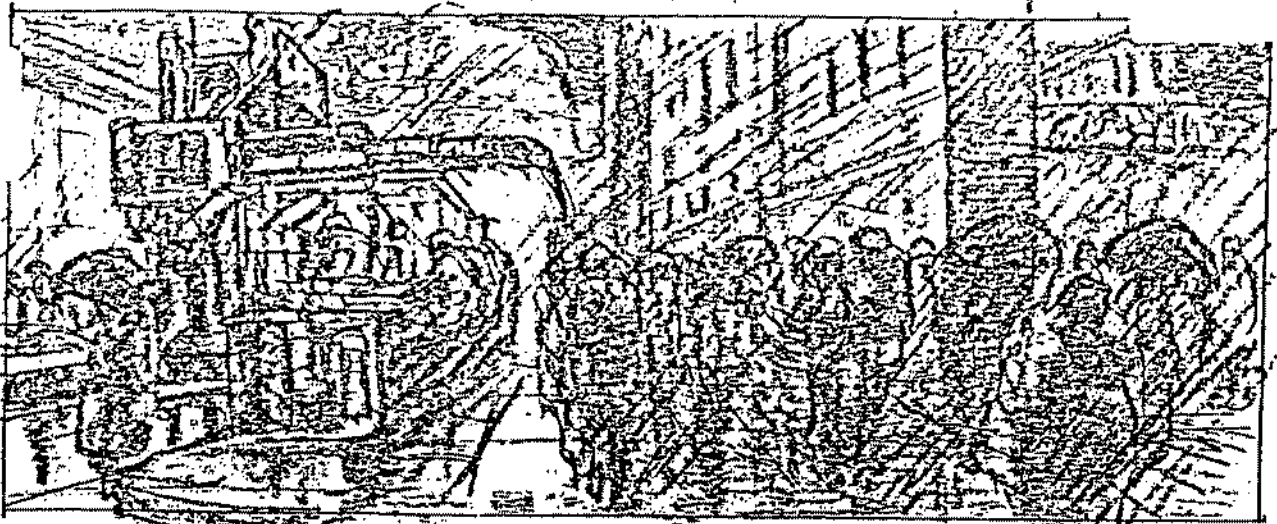
(Main unit plus matte painted B.G. & Advertising screen burn in.)

65mm Lock off



MOVE IN ON CORNER...

Sc 5  
10 matte!



TO VIEW FOOD STALL RESTAURANT ON CORNER

Sc. 5.

So. wall  
for TV'S  
to be  
advised.



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

EXT. CITY STREET - NIGHT

(T.B.S. LOT)

14.

SC 5.

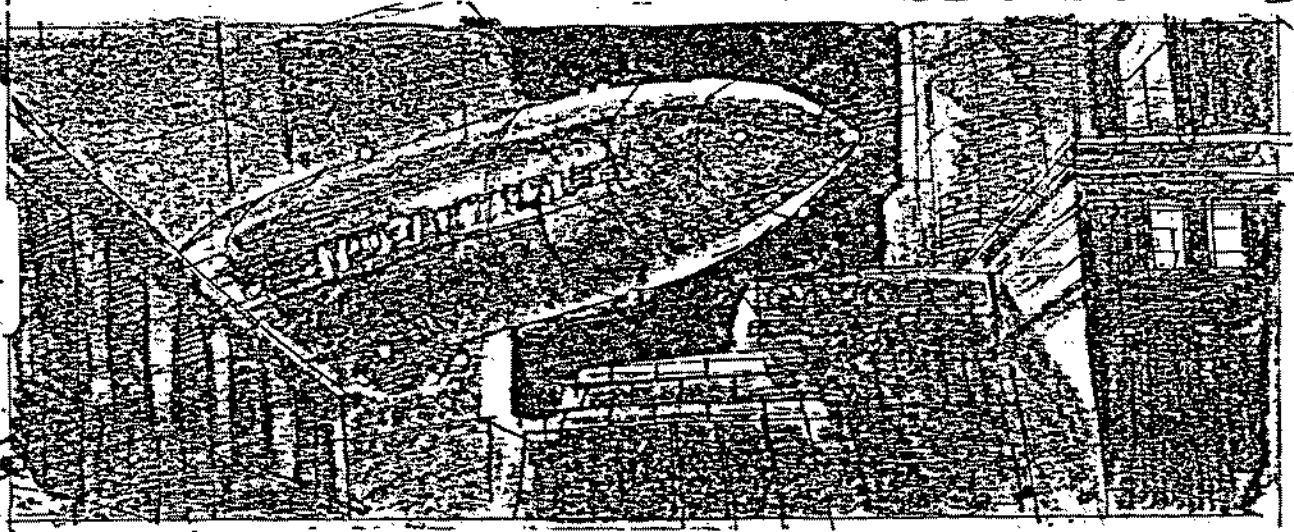


Deckard glances at Blimp passing overhead.

O

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

SC 5.  
TRUMBULL  
O

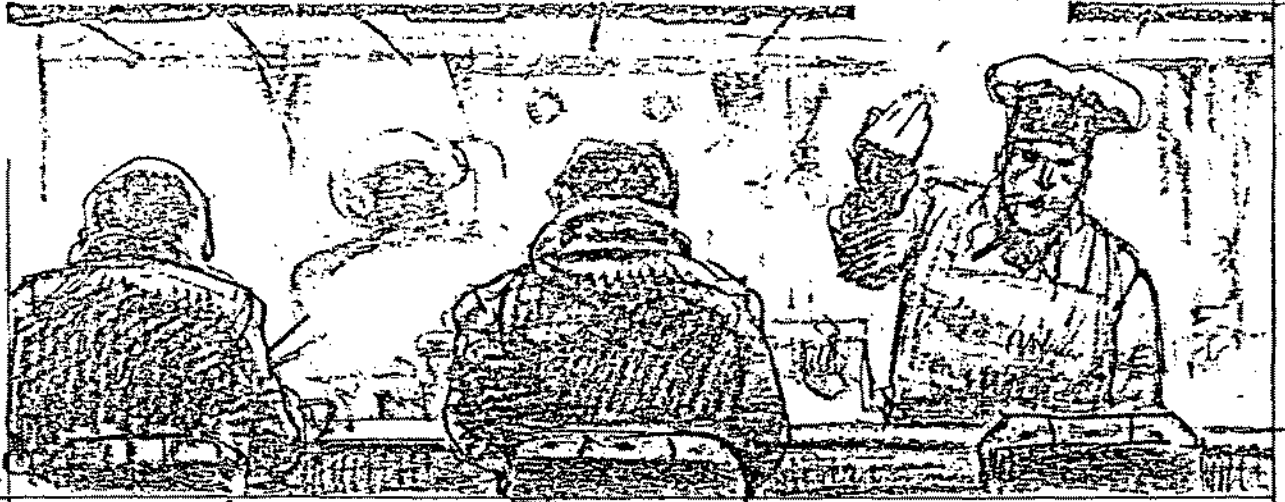


Pov-

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 (DCAMERA) - TV SETS ALL SUDDENLY WORKING PROPERLY



SC. 5.



D. SITS DOWN



WAITER BRINGS SOUP BOWL

5.



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

5.



GAFF DIALOGUE AS D. CONT. TO EAT

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

18

SC 5.

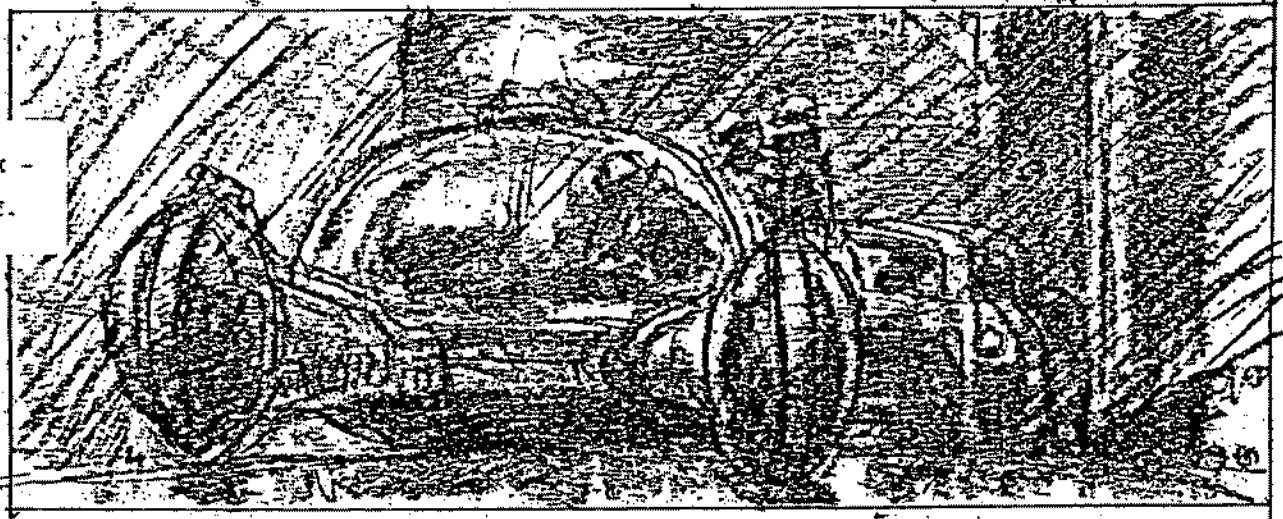


IMPATIENT, GAFF + ASSISTANT GRAB D. PULL HIM O.S.

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

c

Floor F/X -  
spinner  
lift -off.



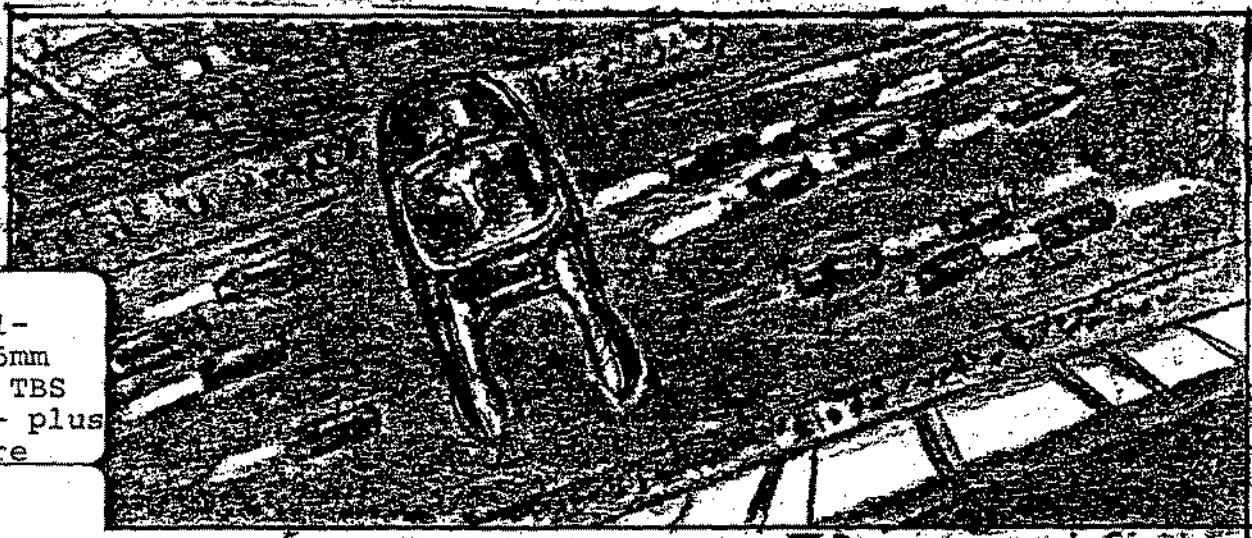
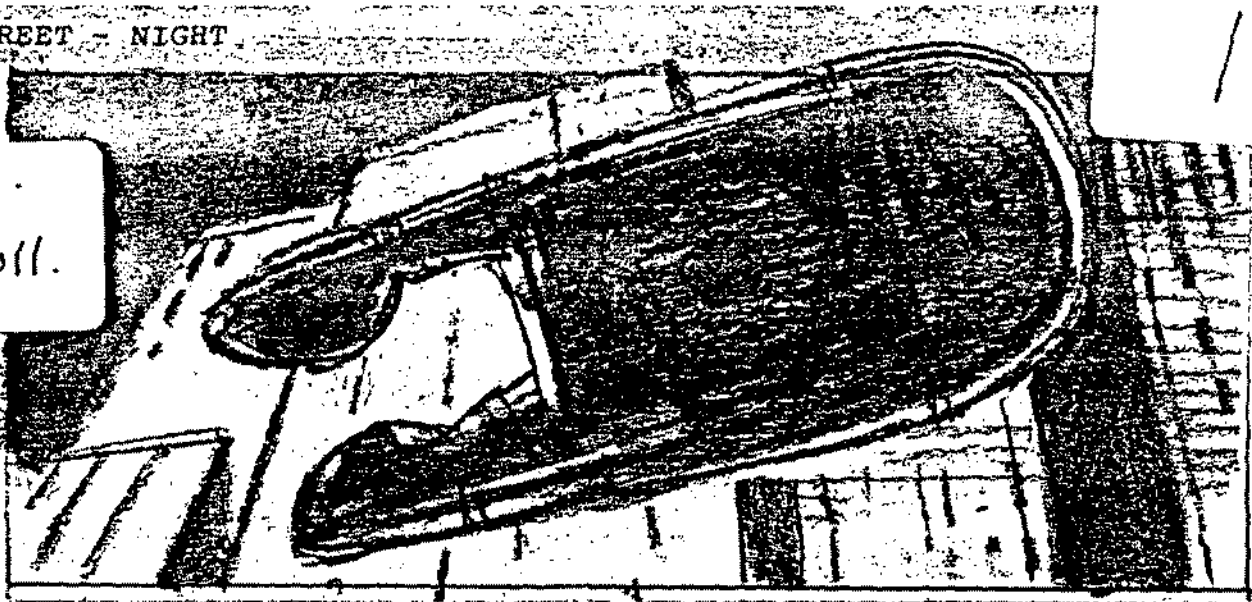
THEY ENTER SPINNER- IT' RISES O.S.

EXT. STREET - NIGHT

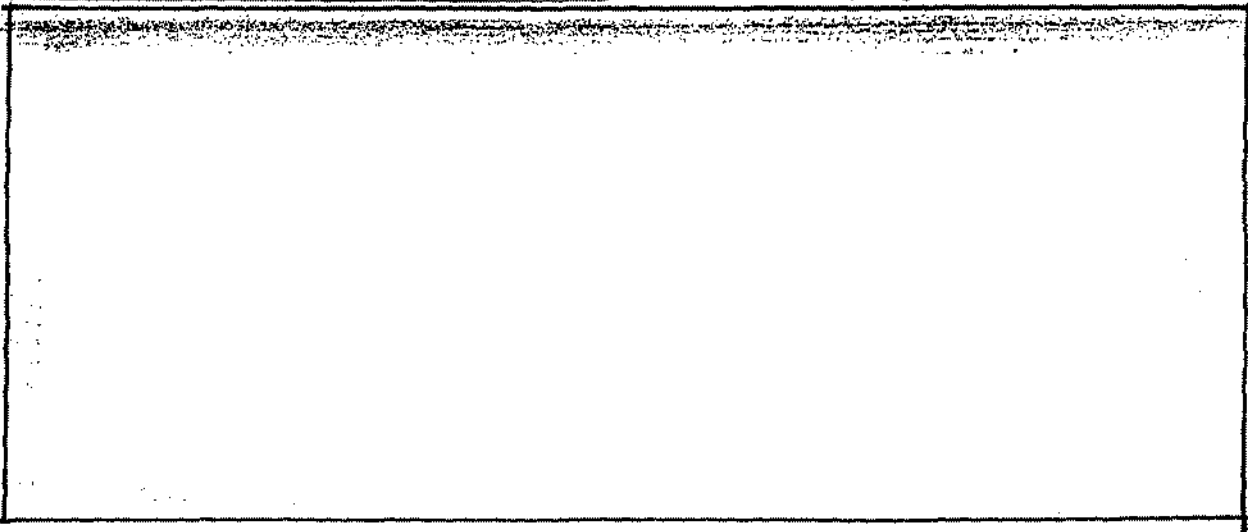
19.

sc. 6.

TRUMBULL.



rumbull-  
 hoot 65mm  
 b.g. on TBS  
 treet - plus  
 iature  
 spinner  
 f.g. -  
 table B.G.  
 SHOOT INTO  
 Street shoot - T.B.S.



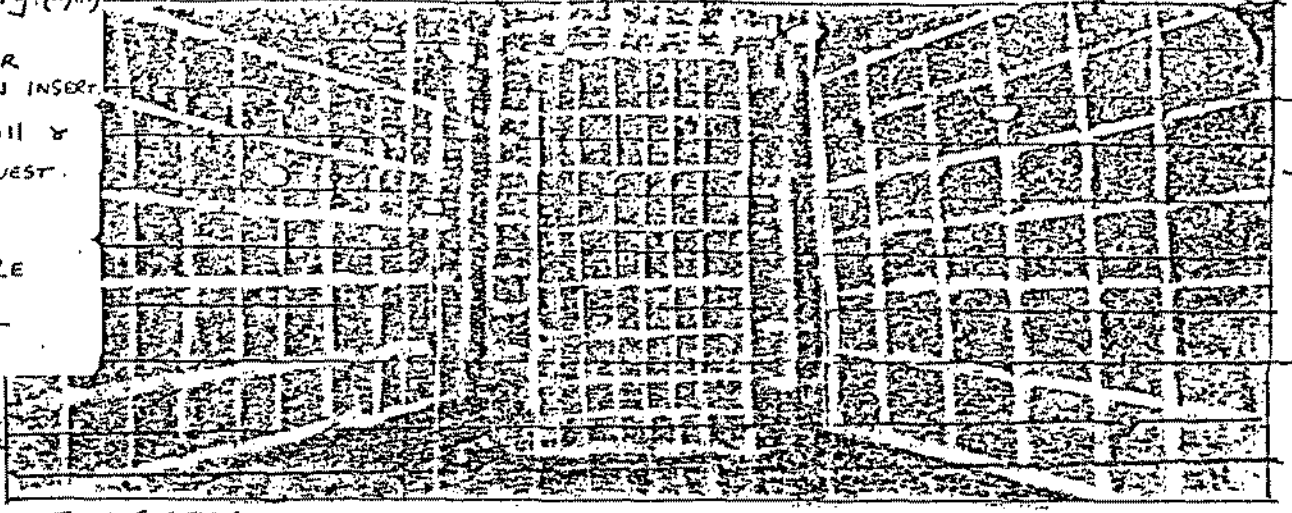


EXT. CITY (night)

7.  
SPINNER  
SCREEN INSERT

TRUMBULL &  
DEAN QUEST.

SCHEDULE  
AS  
INSERT

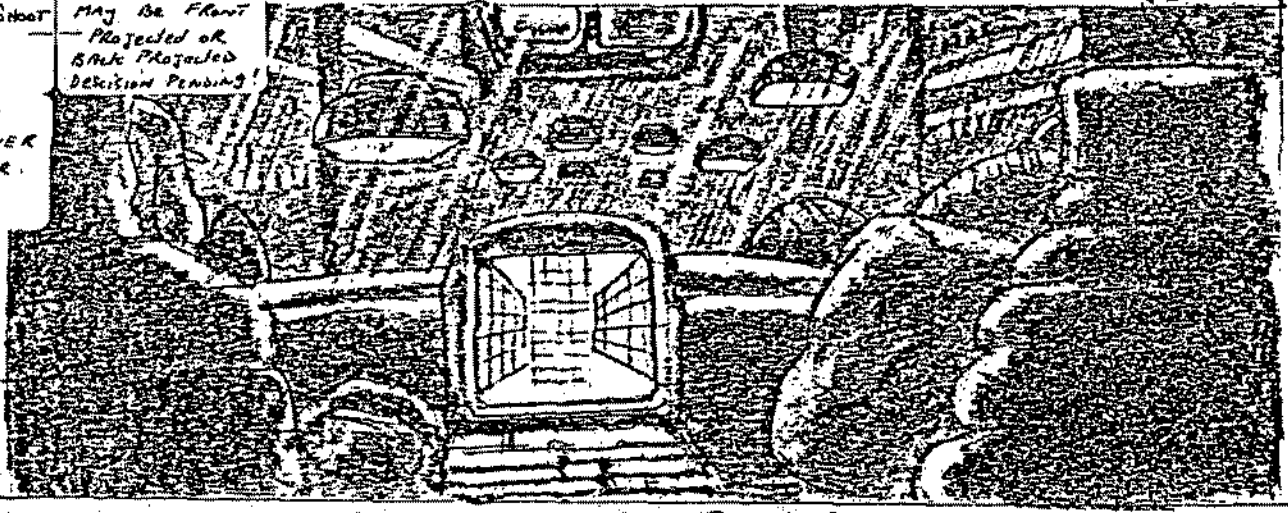


CUT TO SCREEN

7.  
TRUMBULL SHOOT  
B.G. PLATE

B.G. PLATE  
MAY BE FLOW  
PROJECTED OR  
BACK PROJECTED  
DECISION PENDING!

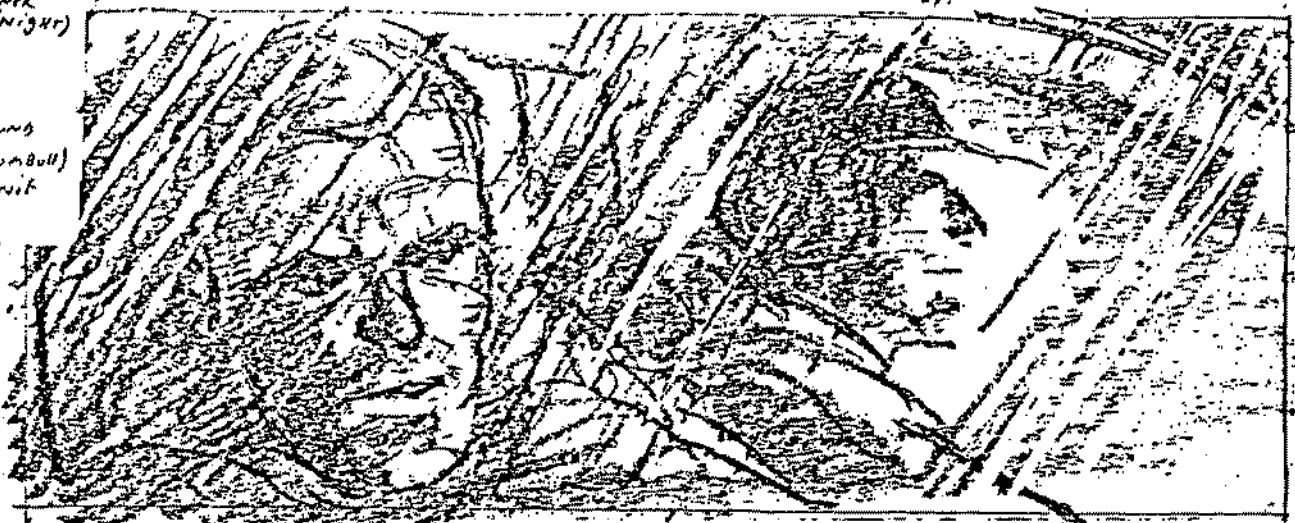
IN UNIT  
SHOOT SPINNER  
F.C. INTERIOR.



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

SPINNER (RIGHT)

9CK Grounds  
ATES (TRUMBULL)  
+ MAIN UNIT  
C. 8.



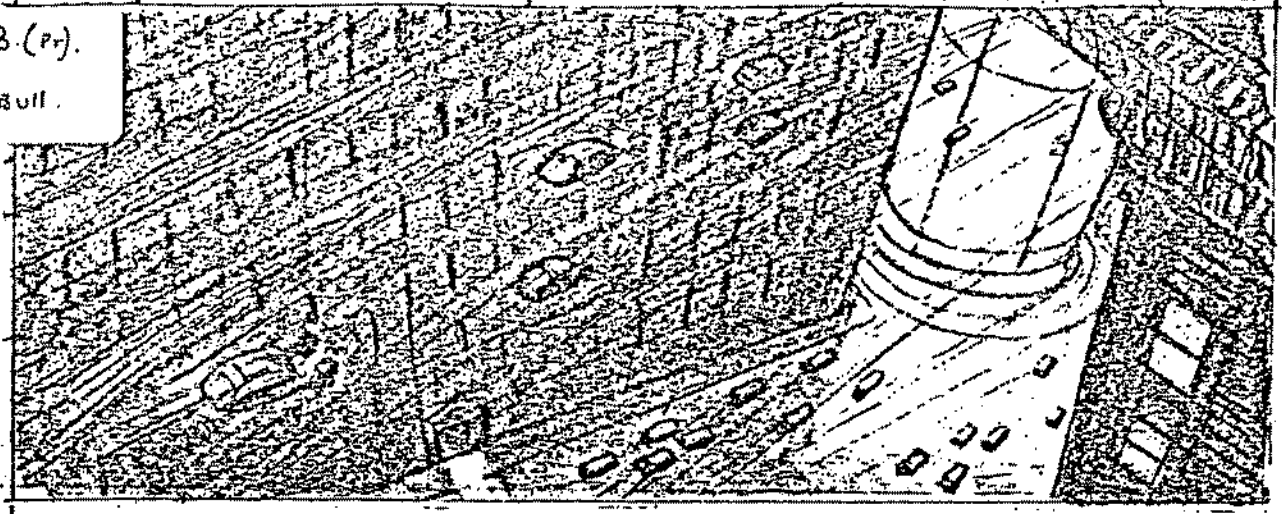
CUT D. WAKES (VIEW FROM EXT. OF SPINNER)

C. 8.  
3 - ONE.

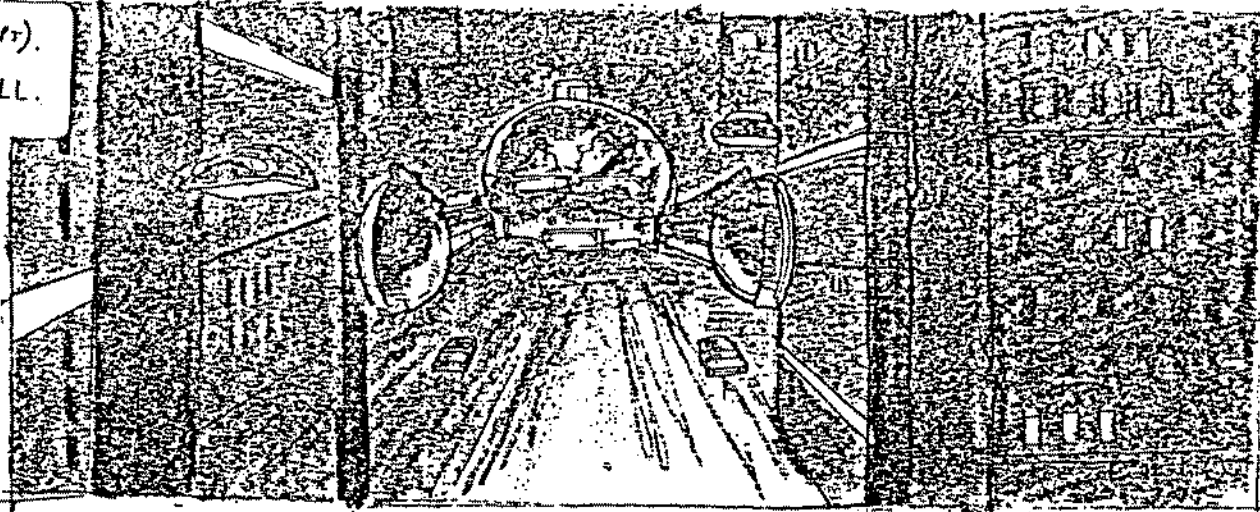


REFLECTION ON WINDSCREEN

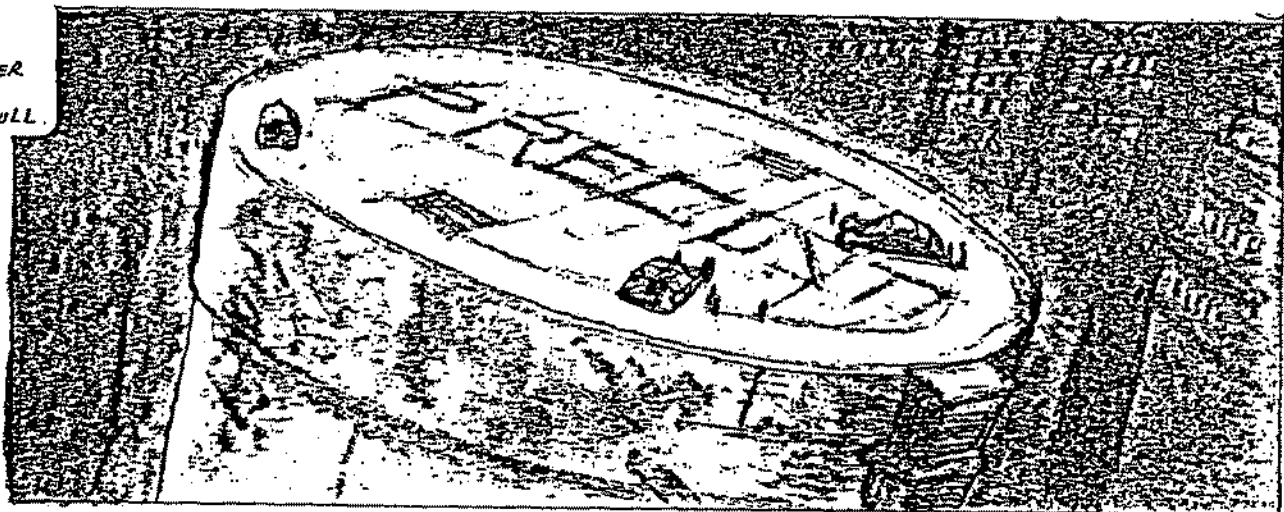
cc. 8. (P.).  
TRUMBULL.



8 (17).  
TRUMBULL.



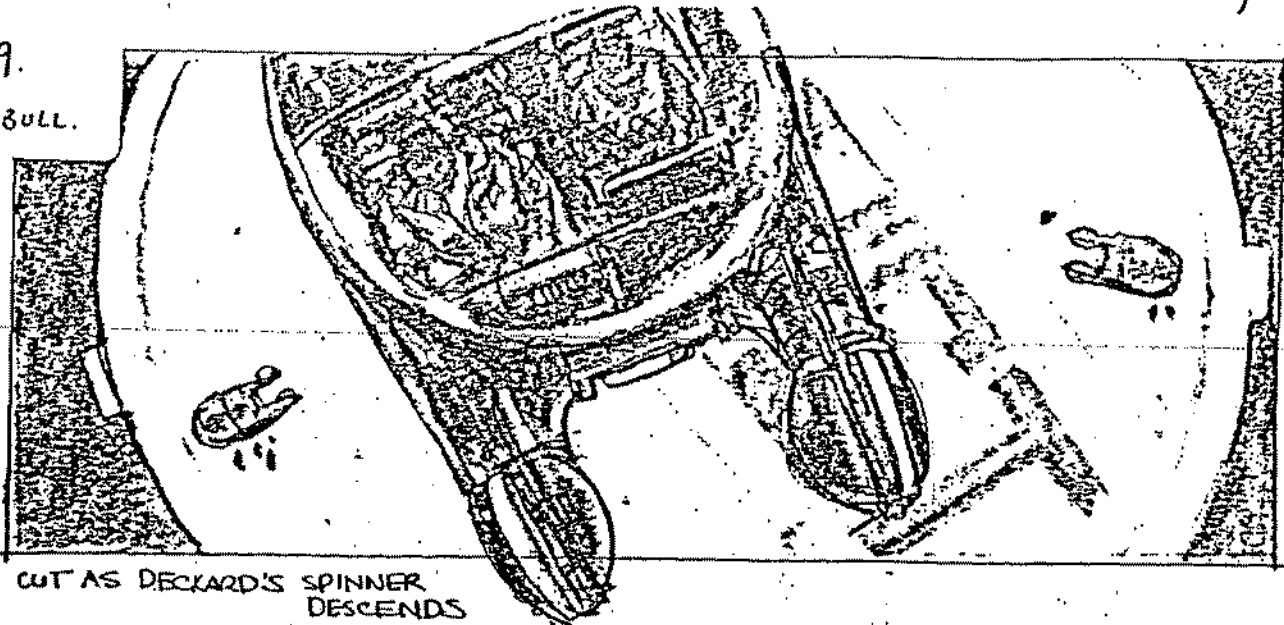
Sc. 9.  
EXT. SPINNER  
F. TRUMBULL.



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

Sc. 9.

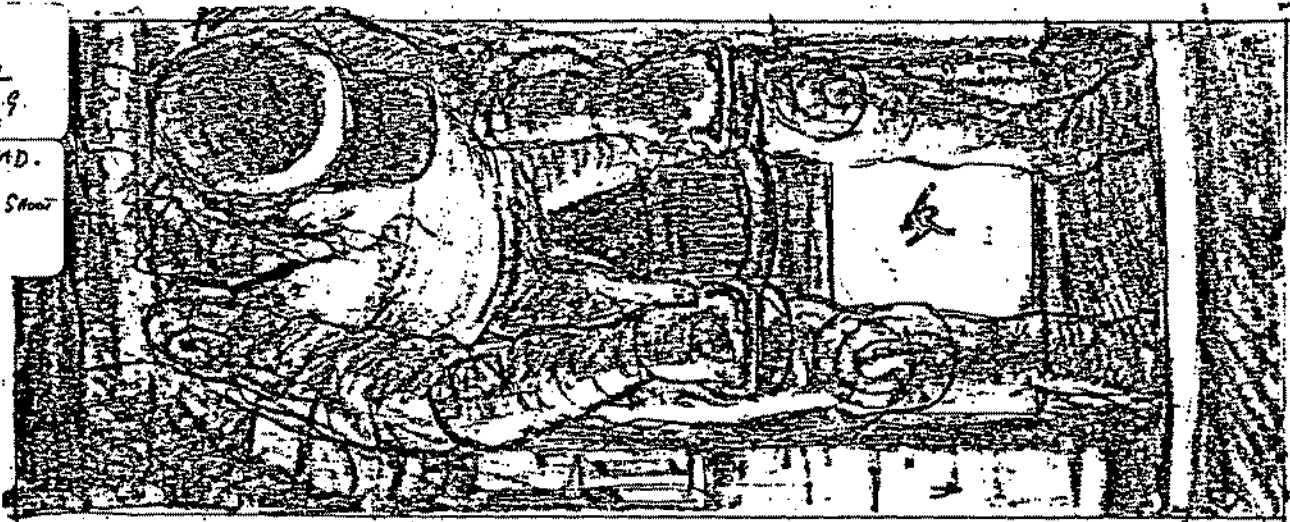
TRUMBULL.



CUT AS DECKARD'S SPINNER DESCENDS

Sc. 9.

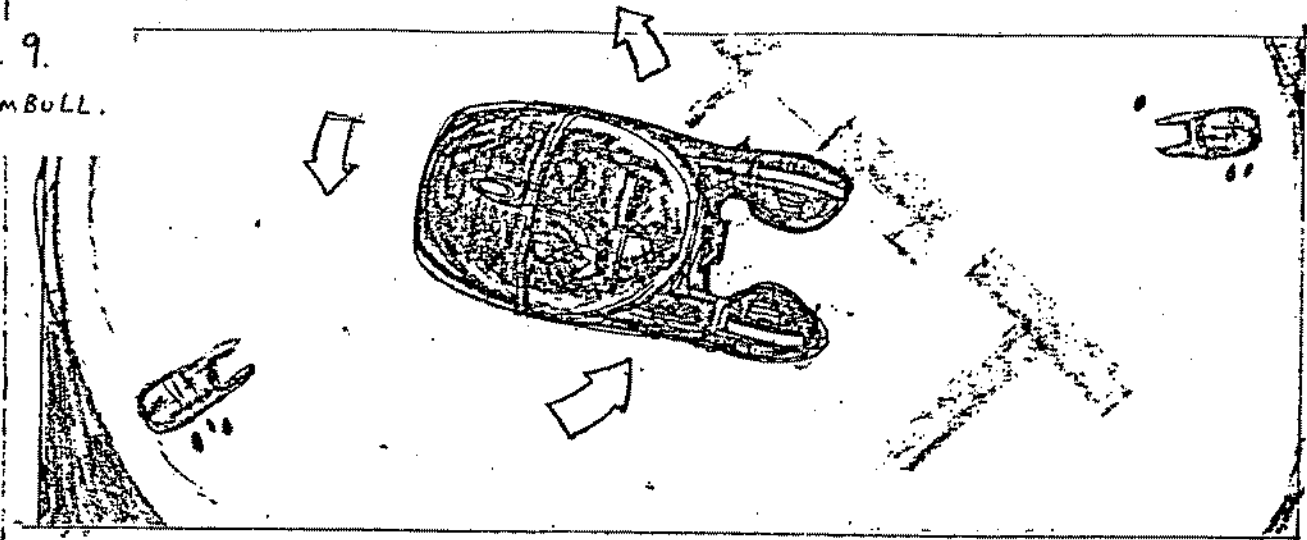
TRUMBULL  
 1007 B.G.  
 PLATE OF  
 MAN ON PAD.  
 1 in unit shoot  
 F.G.



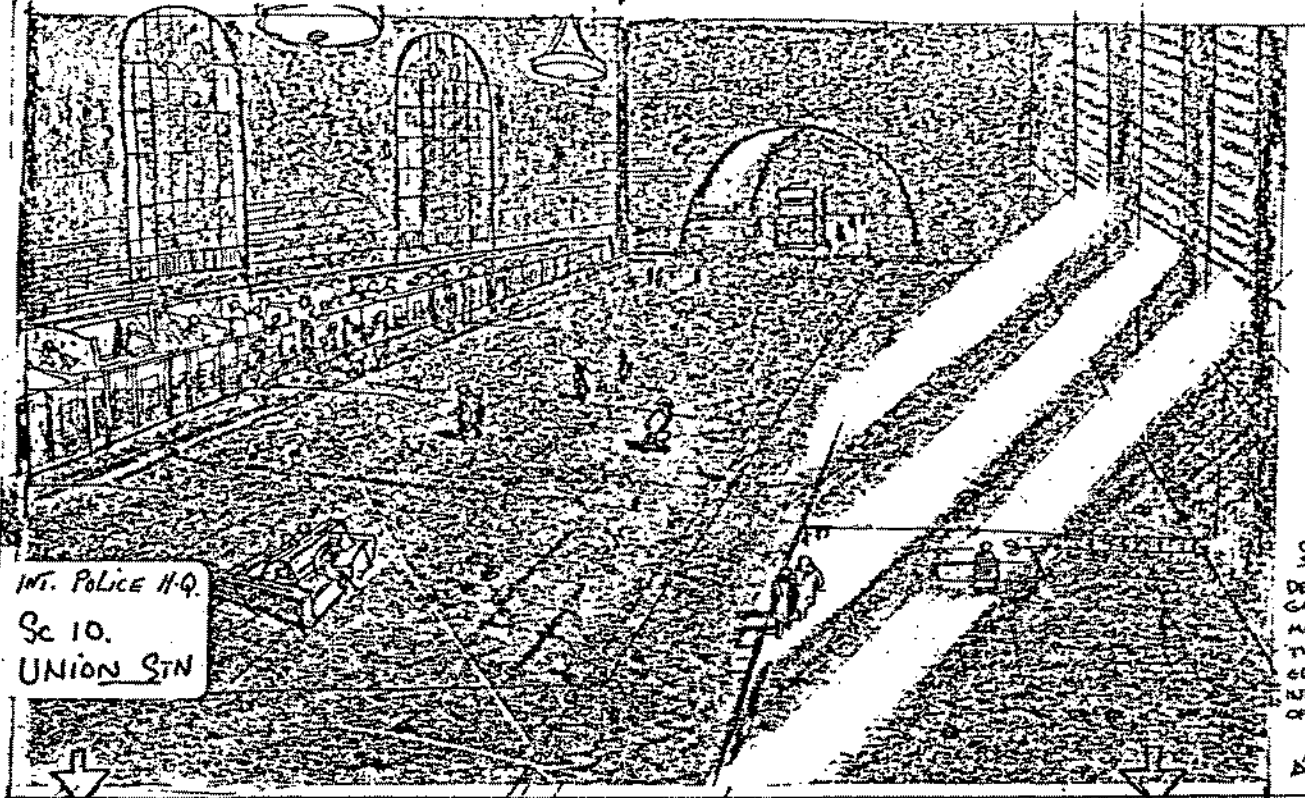
CUT TO GAFF - PANEL SLIDES OPEN TO RVL 'LANDING GUIDE'



9.  
TRUMBULL.



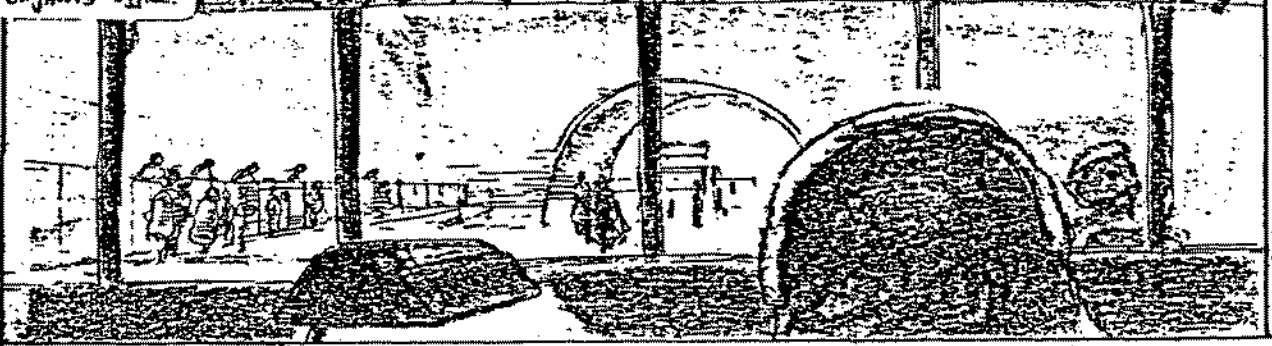
CUT AS SPINNER SLOWLY GLIDES CIRCULARLY DOWN TO LANDING PAD



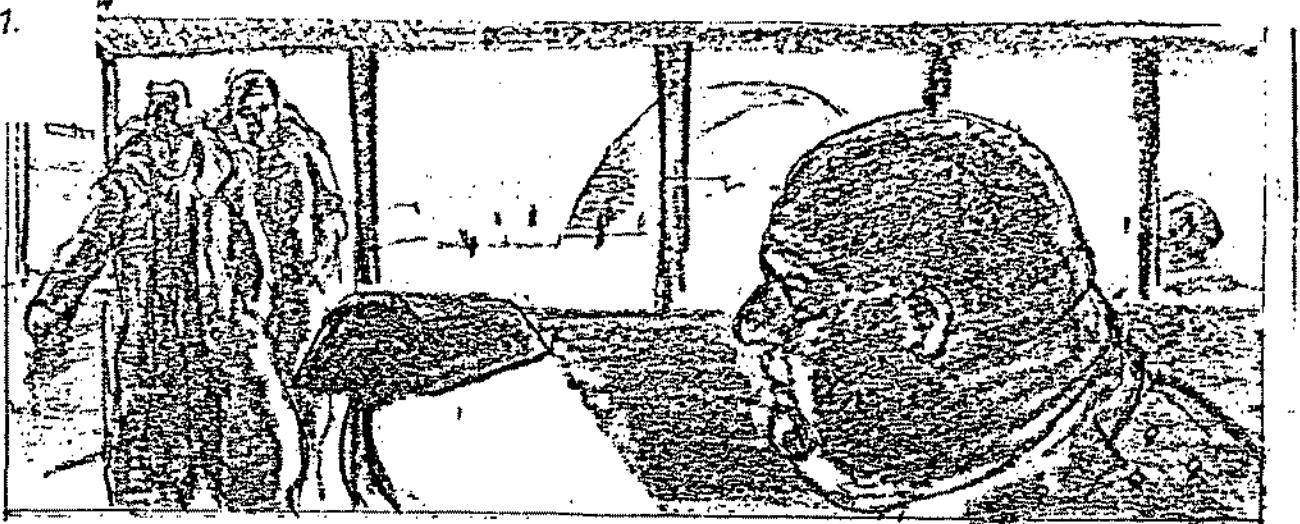
INT. POLICE H-Q.  
 SC 10.  
 UNION STN

CRANE  
 SHOT.  
 DECKARD  
 GAFF "CA  
 MOLES DE  
 THROUGH  
 EDGE" CE  
 INTO BRYA  
 OFFICE

SC 11.  
 CAMERA CRANES  
 DOWN INTO  
 BRYANT'S OFFICE.



11.



DECKARD ENTERS - GAPP BEHIND HIM

5011.



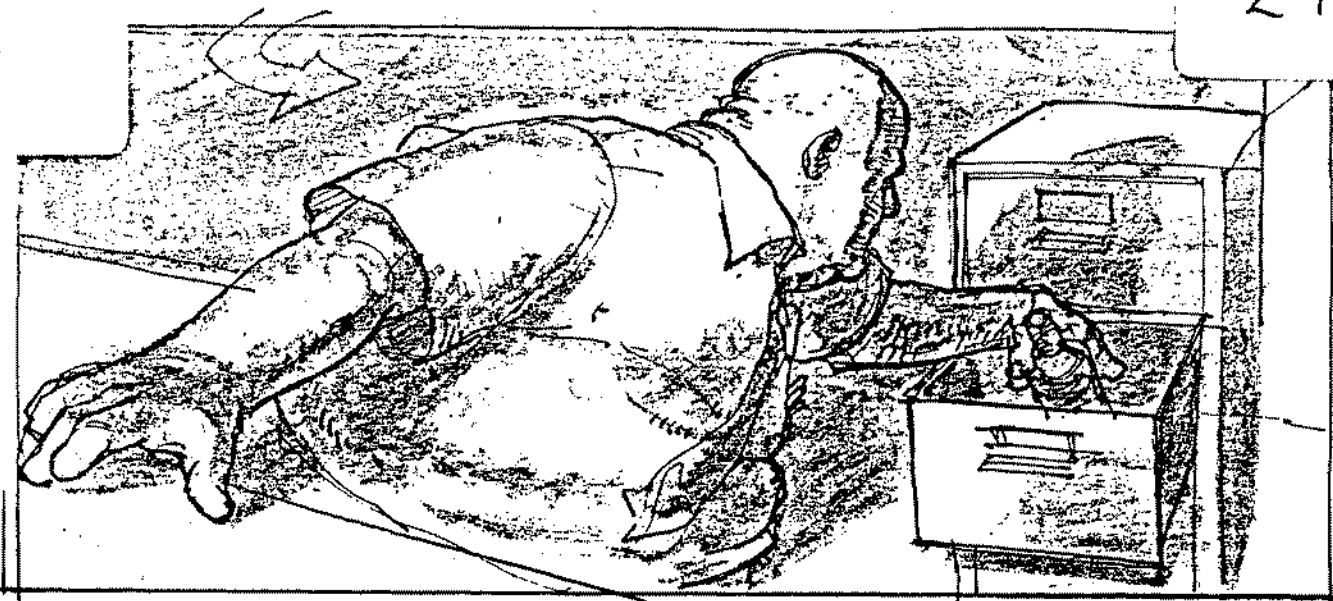
CUT - DECKARD MOVES TO CHAIR NEAR DESK - REMOVES HAT...



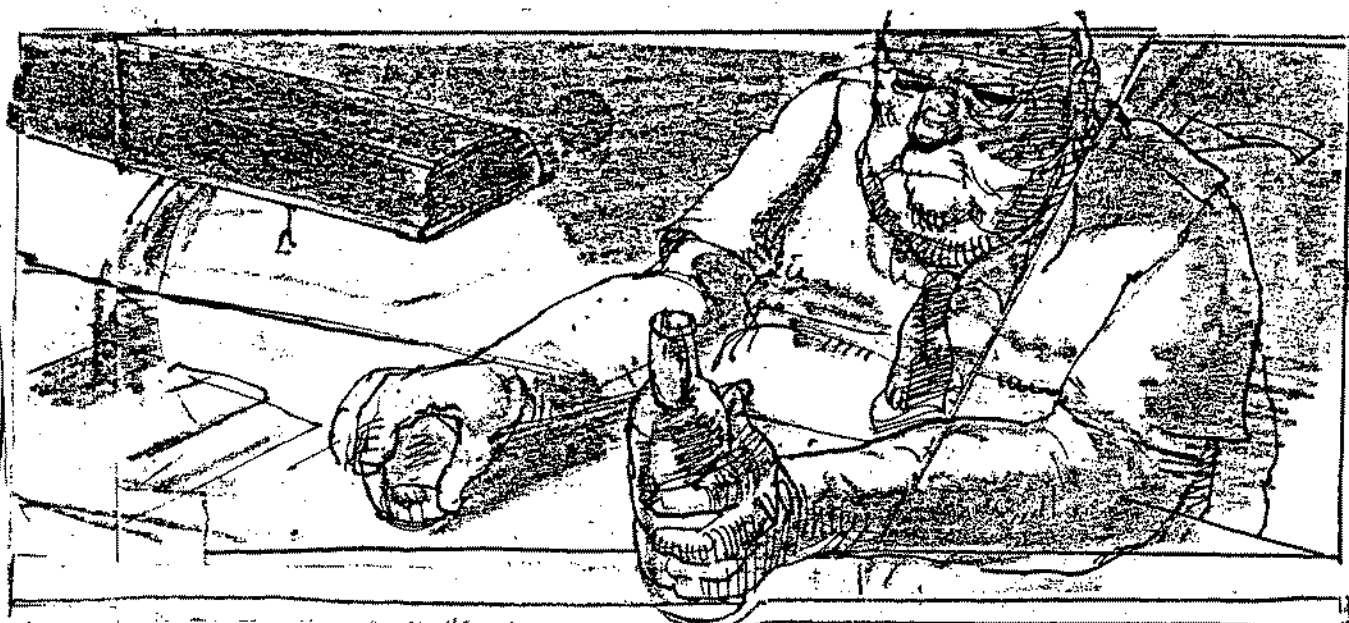
SITS..



11.



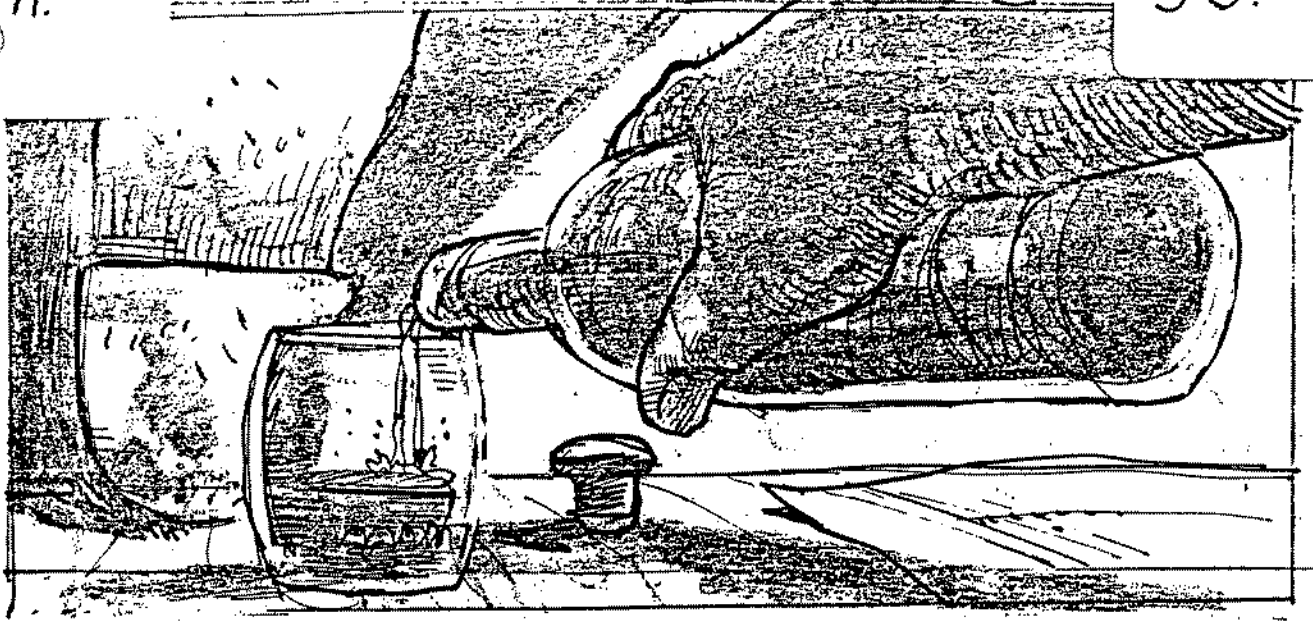
BRYANT TURNS - OPENS FILE - REMOVES BOTTLE + GLASS



... PUTS BOTTLE AND GLASS ON TO DESK







CUT TO  
C.O. OF  
BRYANT  
POURING  
DRINK



CUT-D. REACHES FOR GLASS



Sc. 11.

3



D. STARES INTO GLASS-DIALOGUE



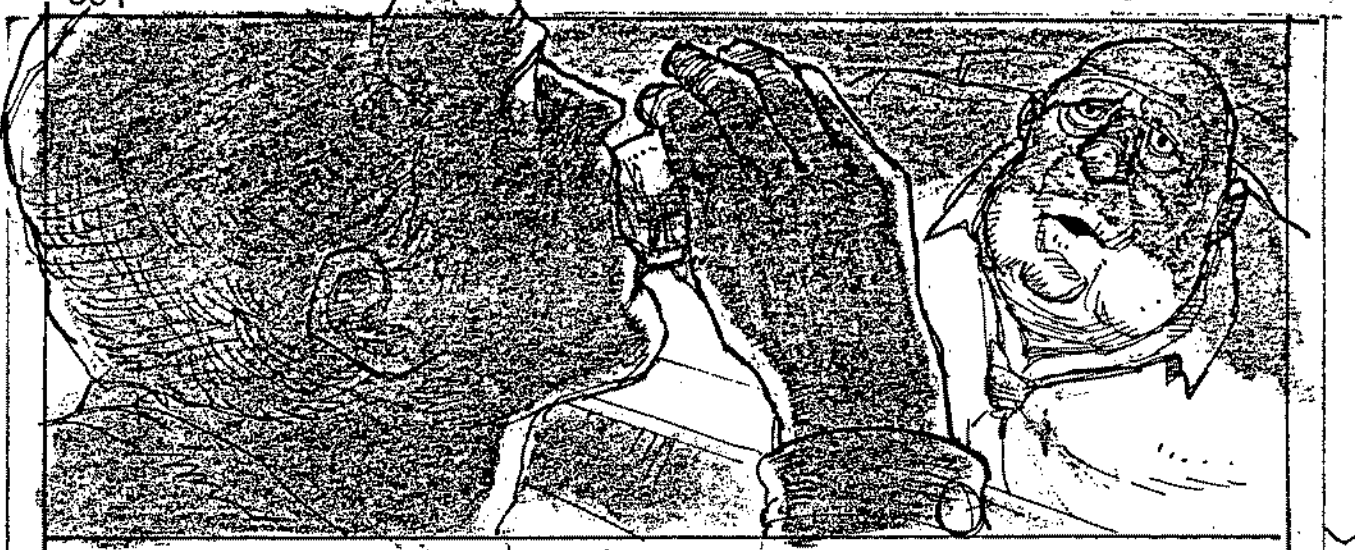
BRYANT PUTS BOTTLE BACK INTO CABINET



Sc. 11.



CUT



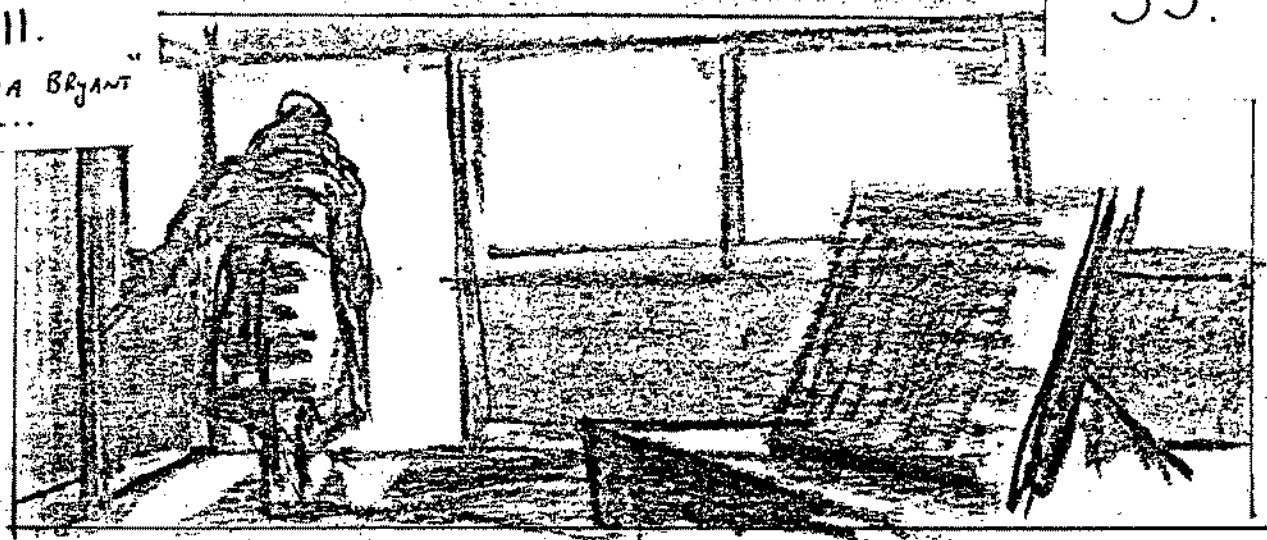
DECKARD DRINKS - BRYANT REACTS -



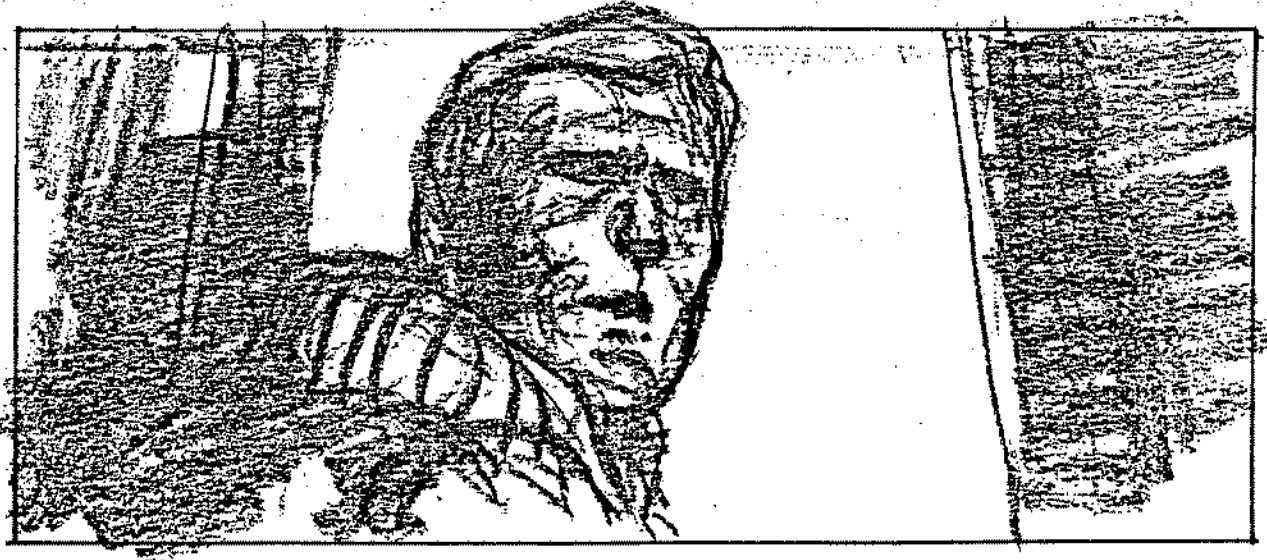
CAM PULLS BACK - DIALOGUE



SC II.  
"SE YA BRYANT"



SC II.  
"STOP THE F....  
Right where  
you are"...



SC. 12.

INT. ROOM

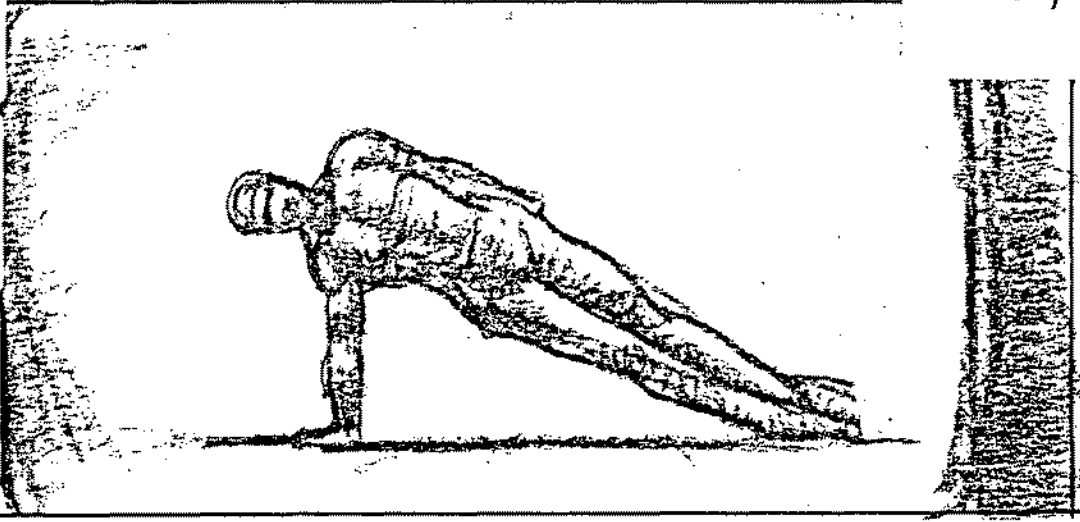
POLICE H.Q.

INSERT!!

"A NAKED MAN  
AGAINST WHITE  
TILES....."

Schedule in  
Shooting of  
gymnast.....

34.

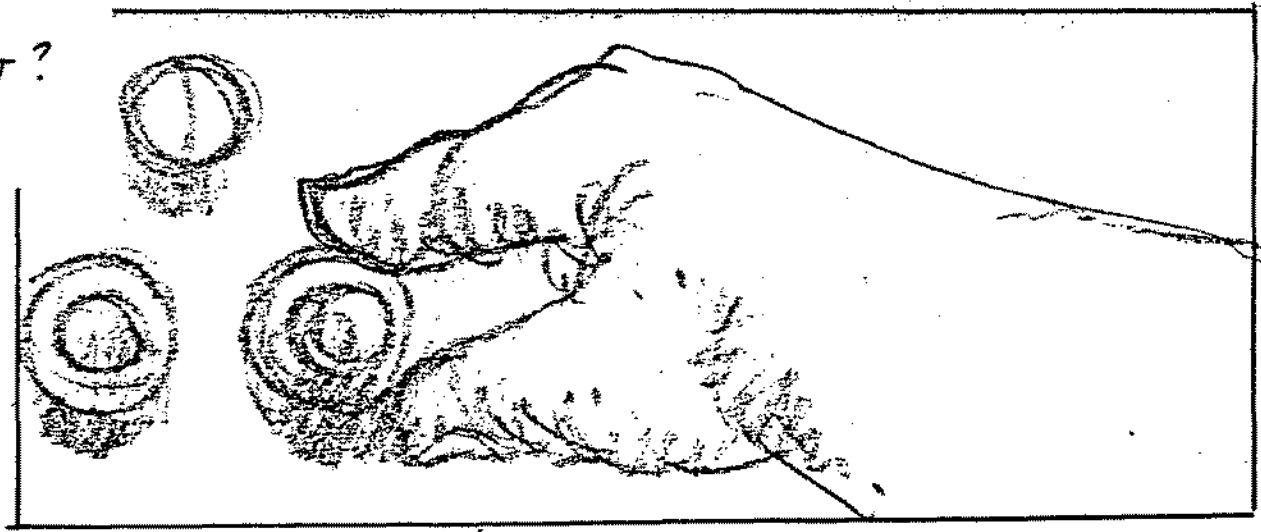


SC. 12.

BRYANT & DEKARD  
WATCH SCREEN.



INSERT?





SC. 12.

35.

INCEPT TAPES  
○ NEXUS 6's.

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

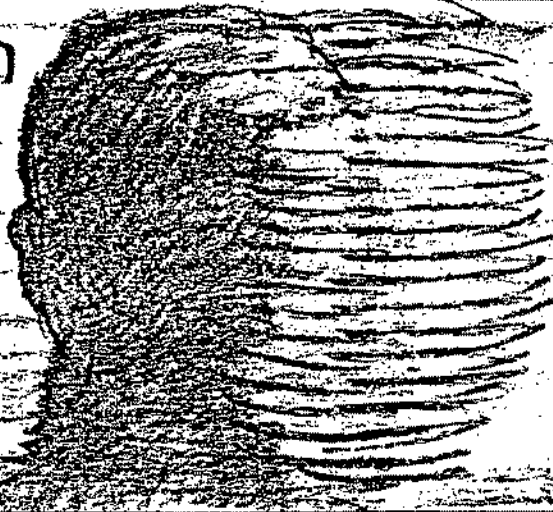
INSERTS

TAIPO  
0251



TEAM QUEST  
TO supply  
plastic  
velays - ....  
ON All INCEPT...

TAIPO  
0251



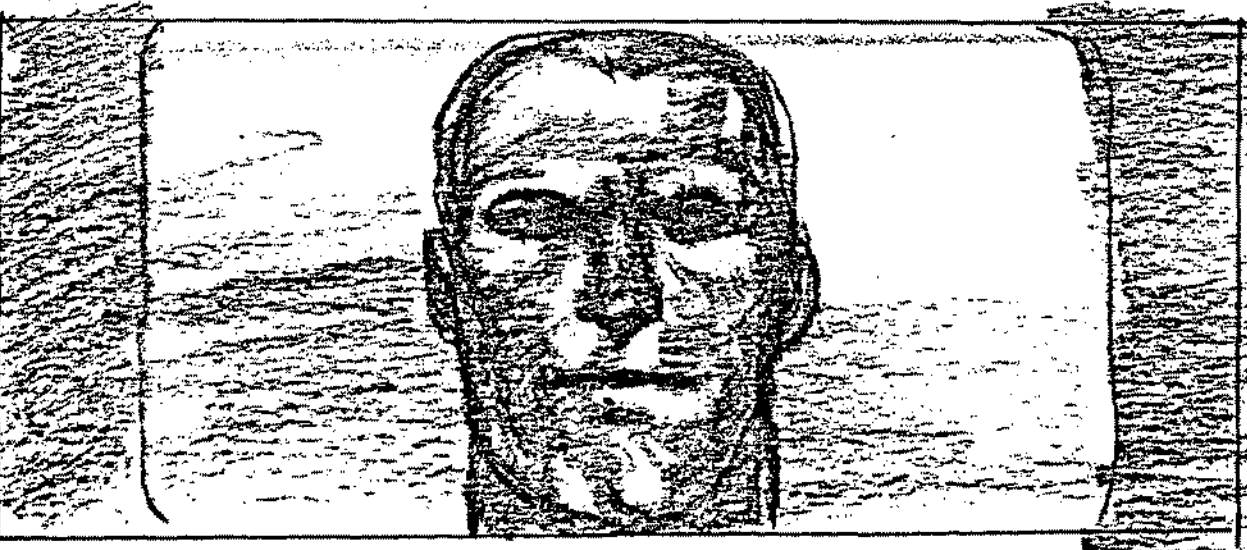
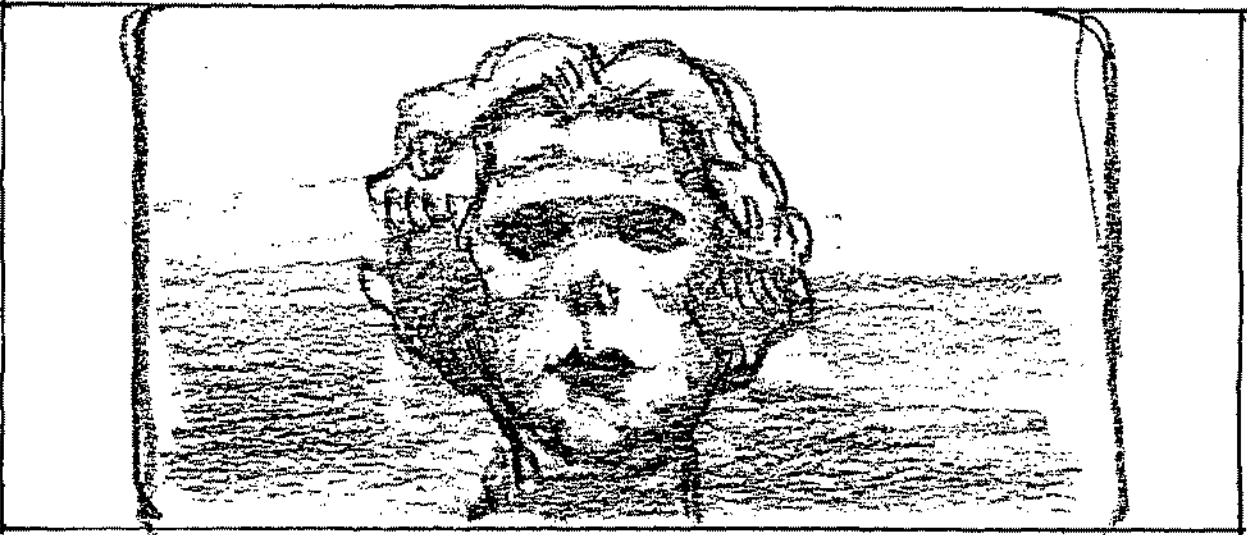
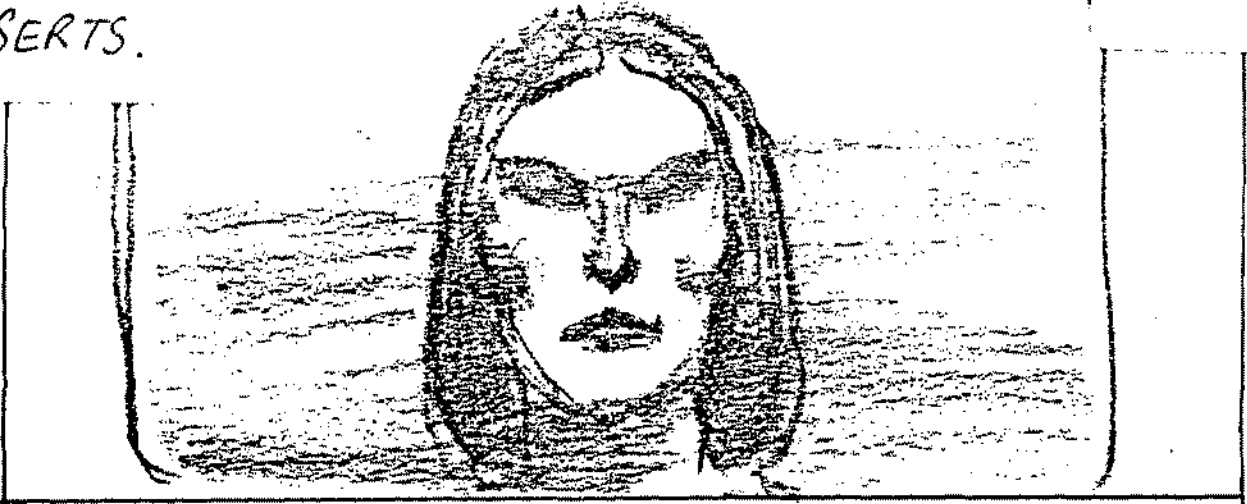
01A7E  
FOR RYII



SC. 12.

36.

○/INSERTS.

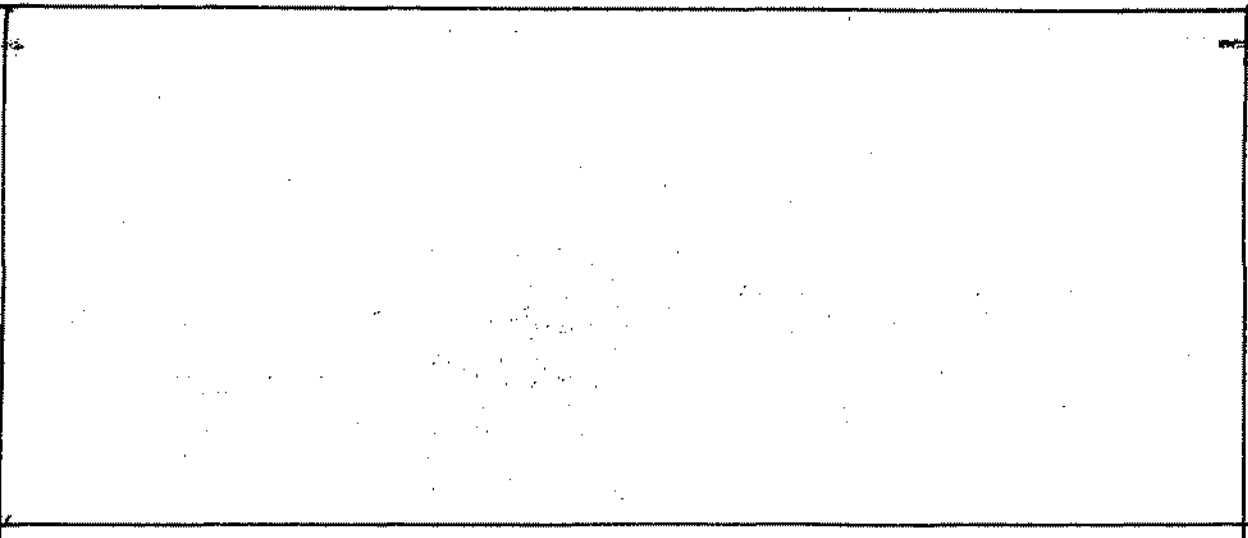
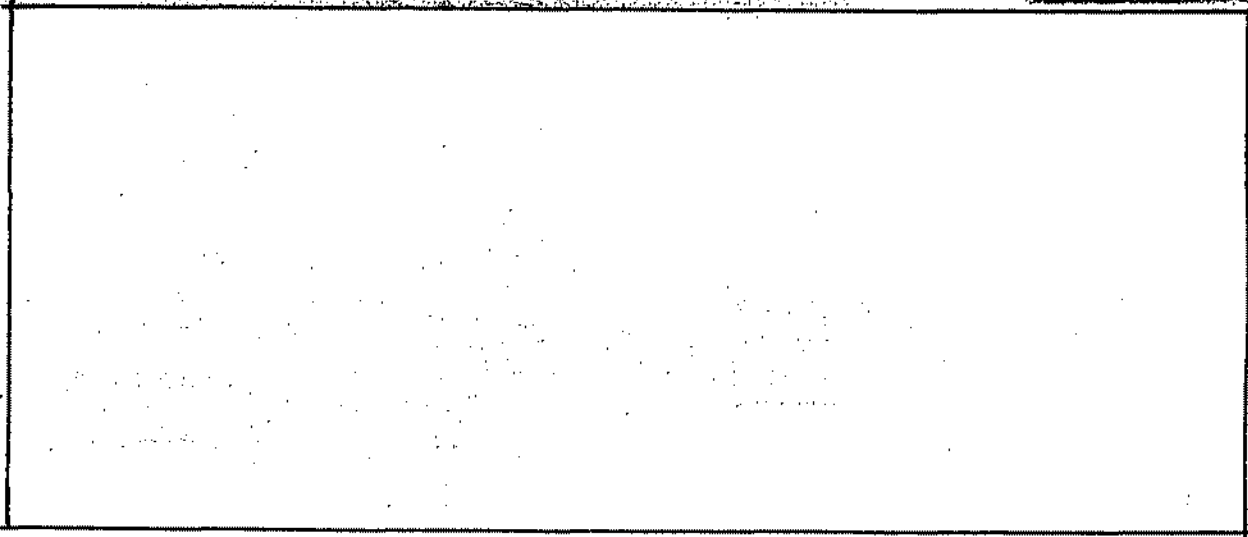


SC. 12.

WIDE SHOT.

37.

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

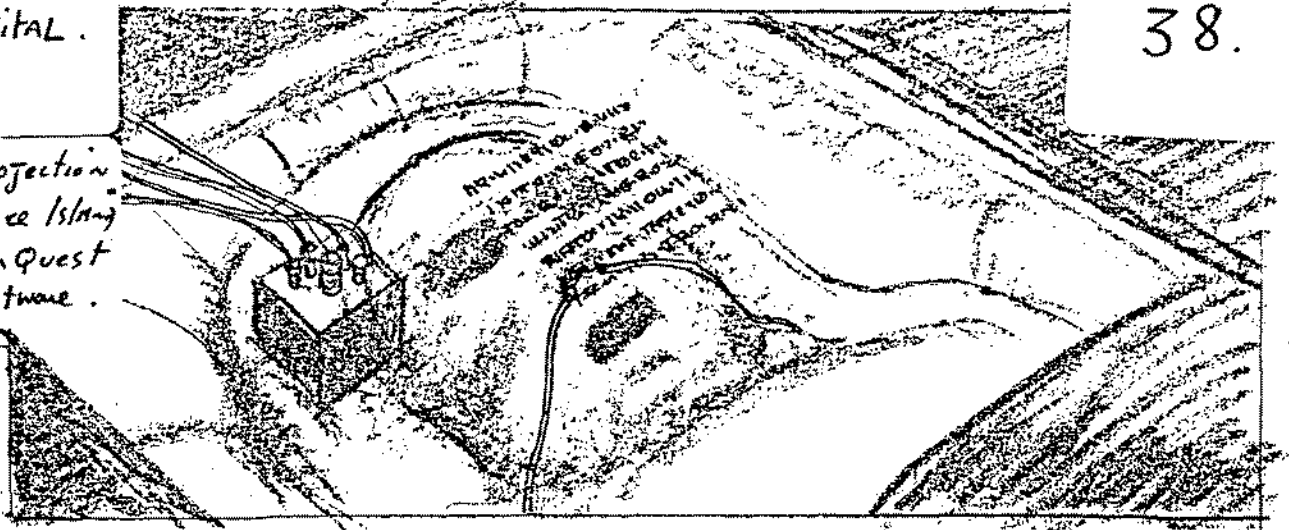


Sc. 13.

INT. HOSPITAL.

38.

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



INSERT of  
MEDICAL  
Readouts ---  
Sc. 13.

DreamQuest  
Supply  
Software.

Sc. 6.  
Thum Bull shoot  
B.S. Plates.  
F. Sequence

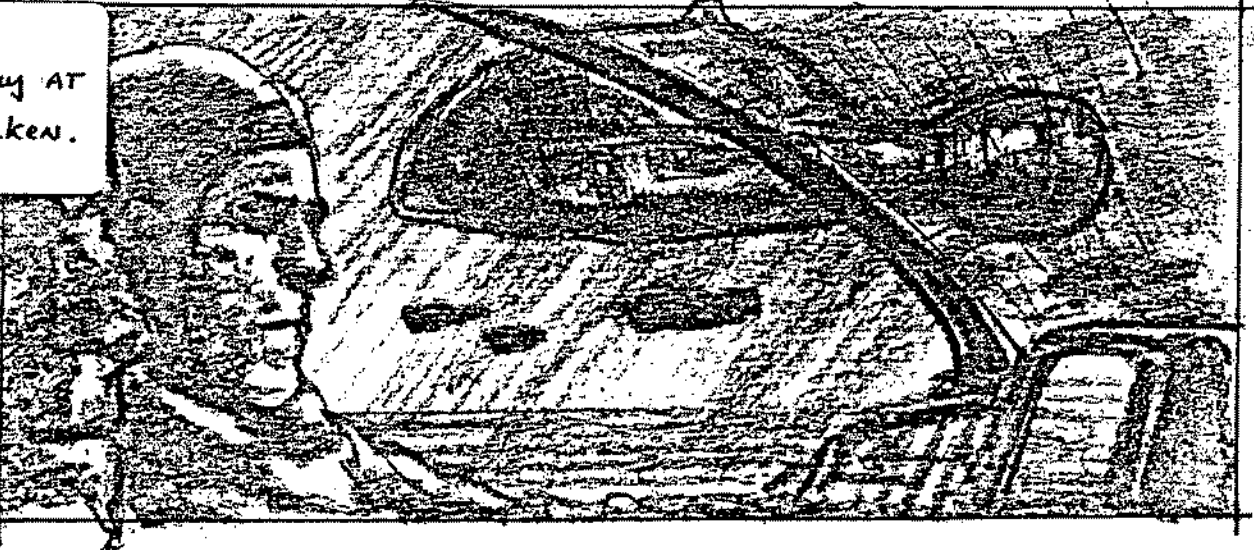
Main unit  
S. of Spinner  
F.S. for  
Sequence.



Sc. 17.  
Jenai overtakes



Sc. 17:  
RAF Anguy AT  
K.ug overtaken.

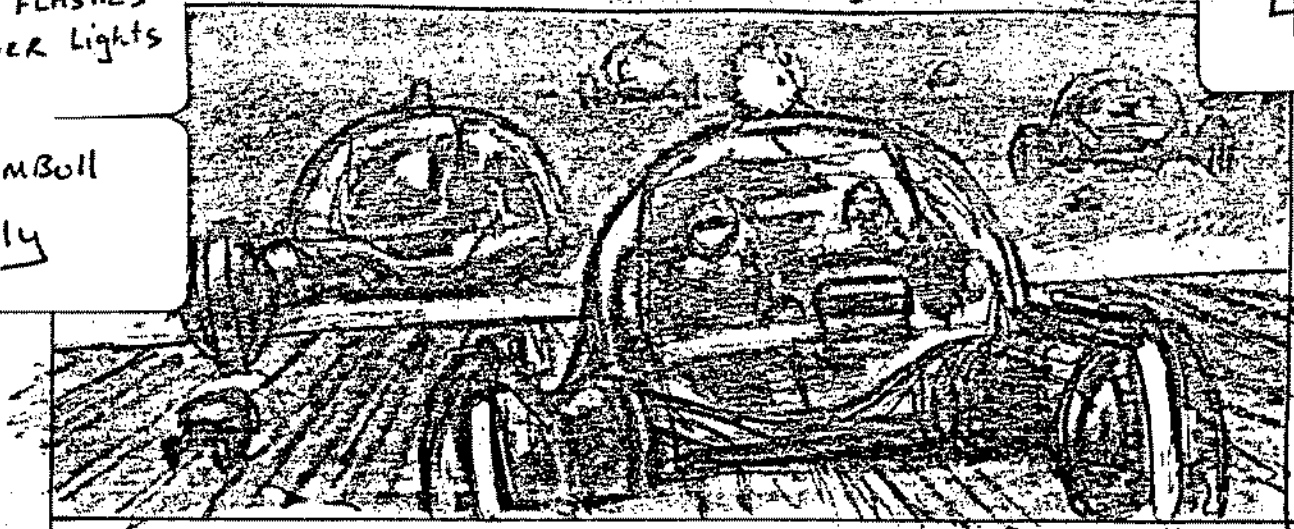




Sc. 17.  
GAF - FLASHES  
OVER Lights

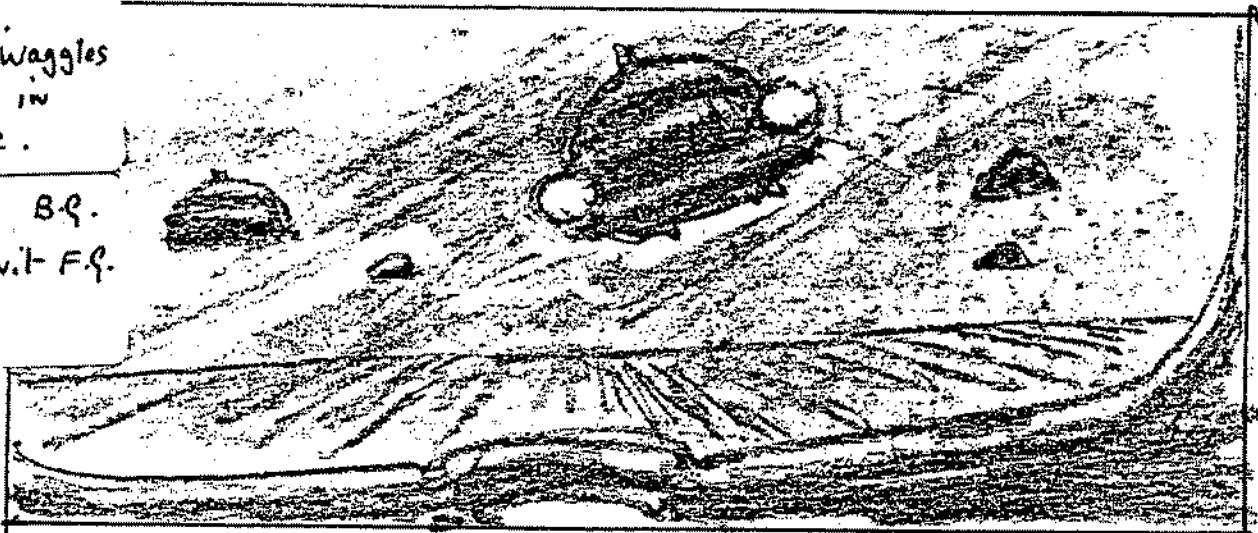
40.

TRUMBULL  
ONLY



Sc. 18.  
Fenari waggles  
his tail in  
response.

TRUMBULL B.G.  
main unit F.G.



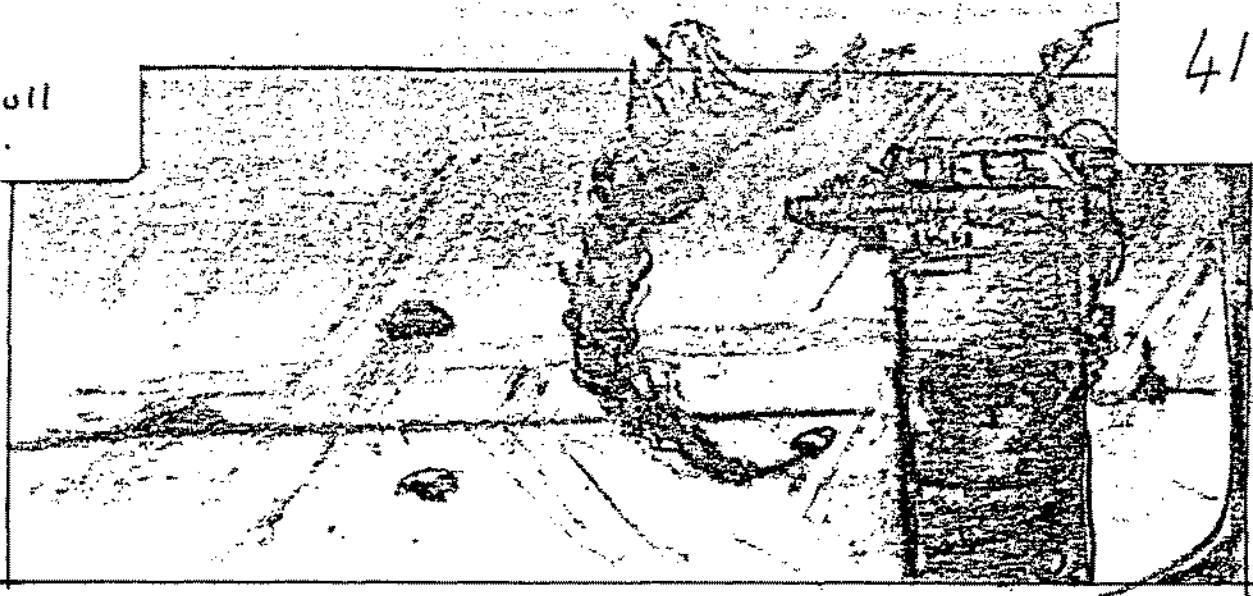
Sc. 19.  
TRUMBULL B.G.  
main unit F.G.



3c 19.

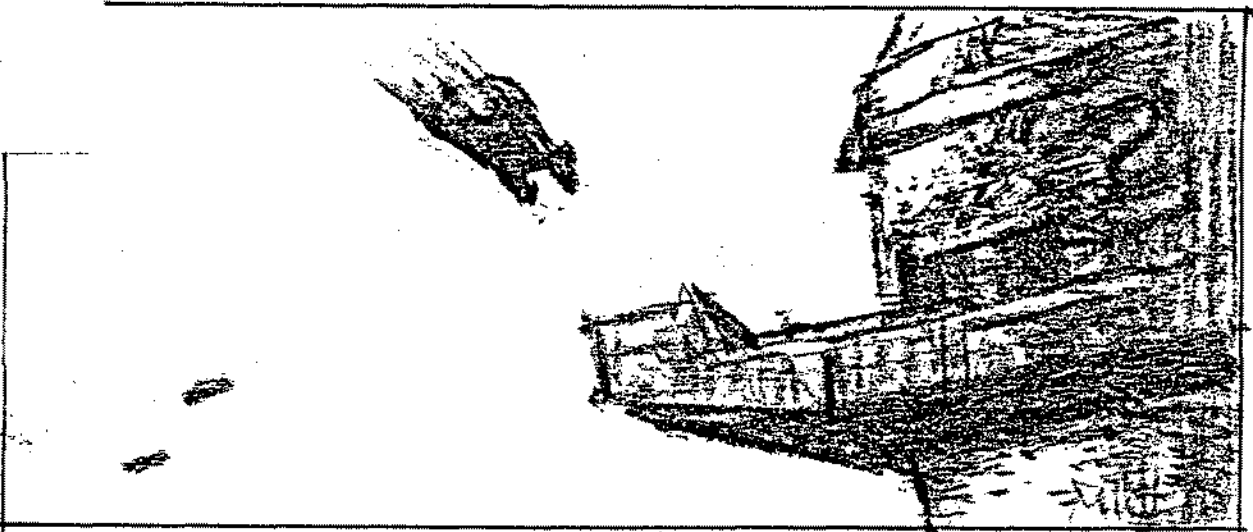
Trumbull  
only.

41.



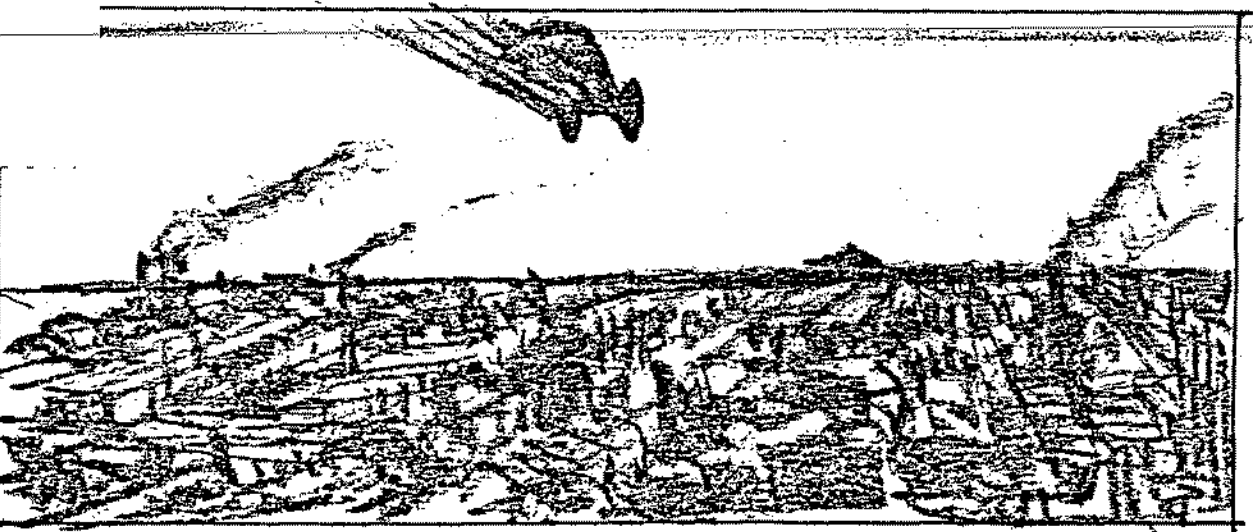
5-19.

Trumbull  
only.



c. 20.

Trumbull  
only.



ic. 20

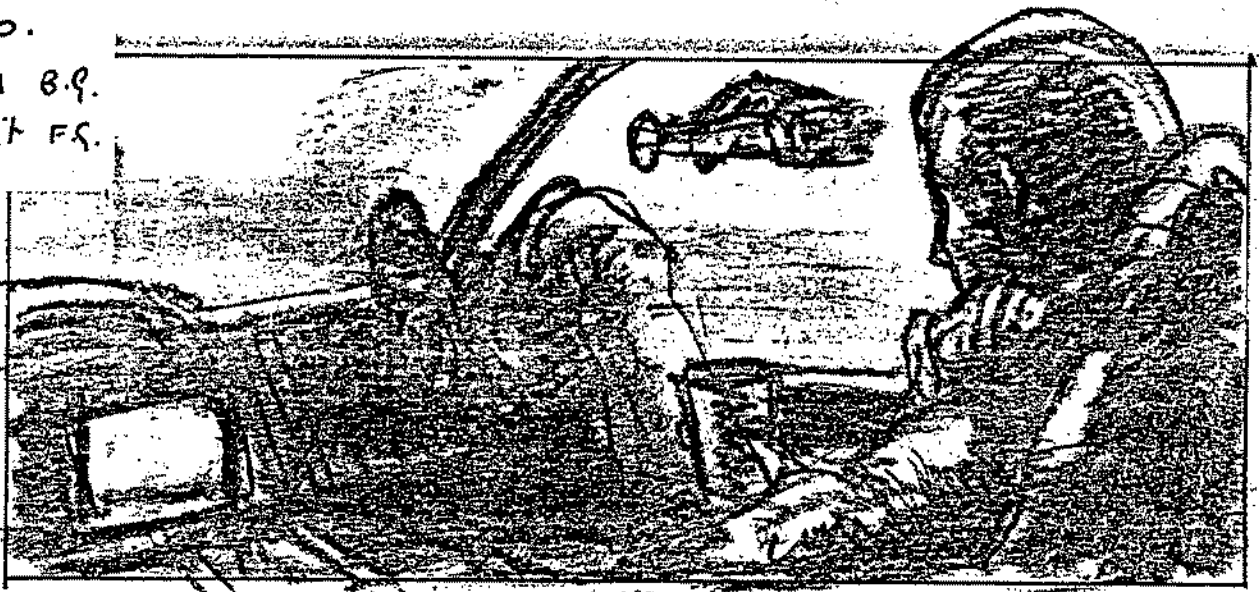
Thumboll.

42.



Sc. 20.

Thumboll B.P.  
Main unit F.S.



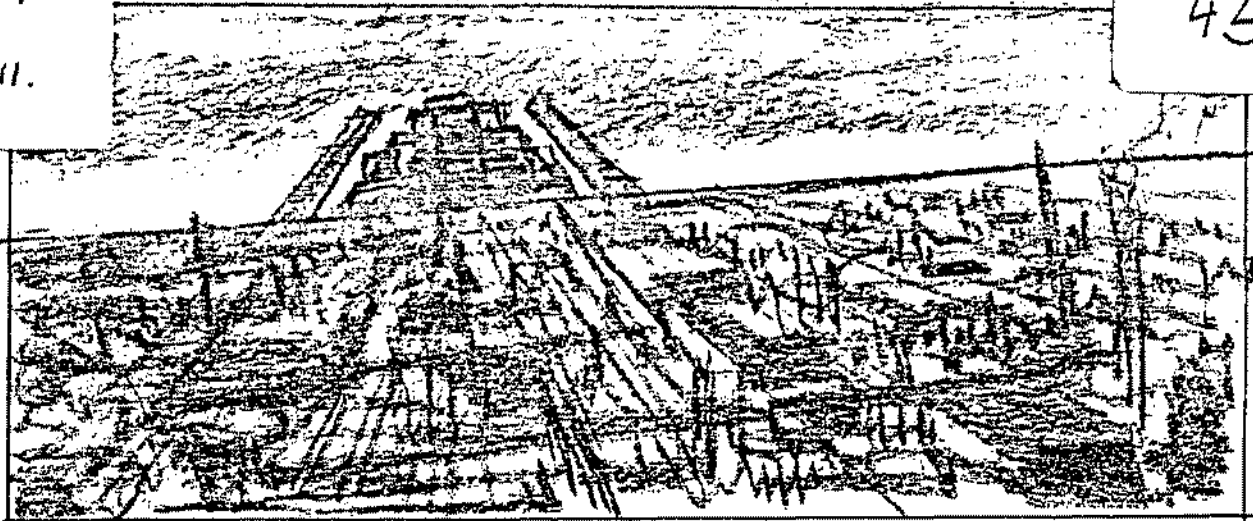
Sc. 20.  
Repeat of  
Previous Set-up.



Sc. 20.

43.

Trumbull.



Sc. 20.

Trumbull B.S.  
main unit F.S.

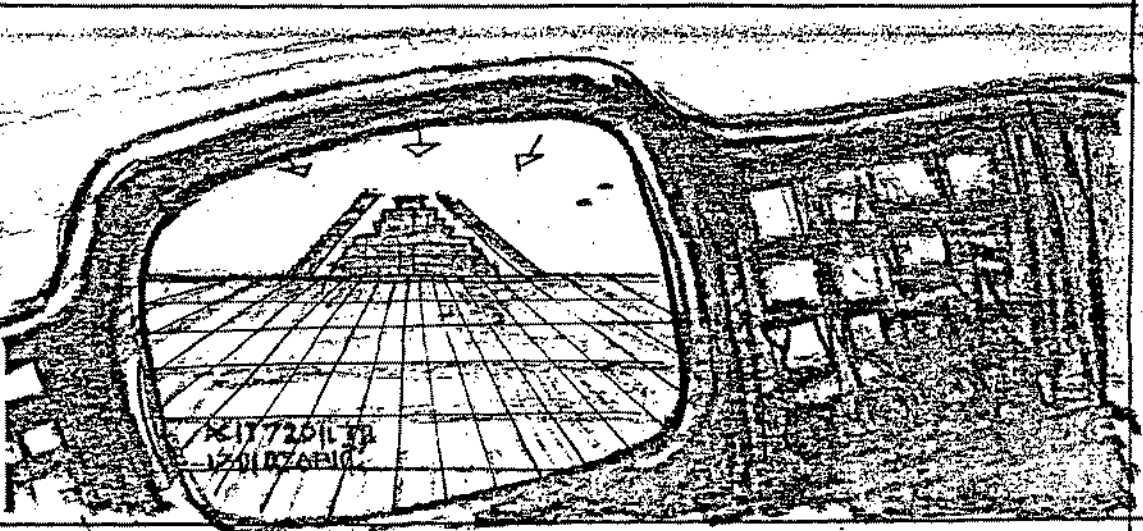


Sc. 20.

Team Quest  
Supply Software  
Burn in.

Trumbull B.S.  
main unit F.S.

Do we treat  
this as  
INSERT?

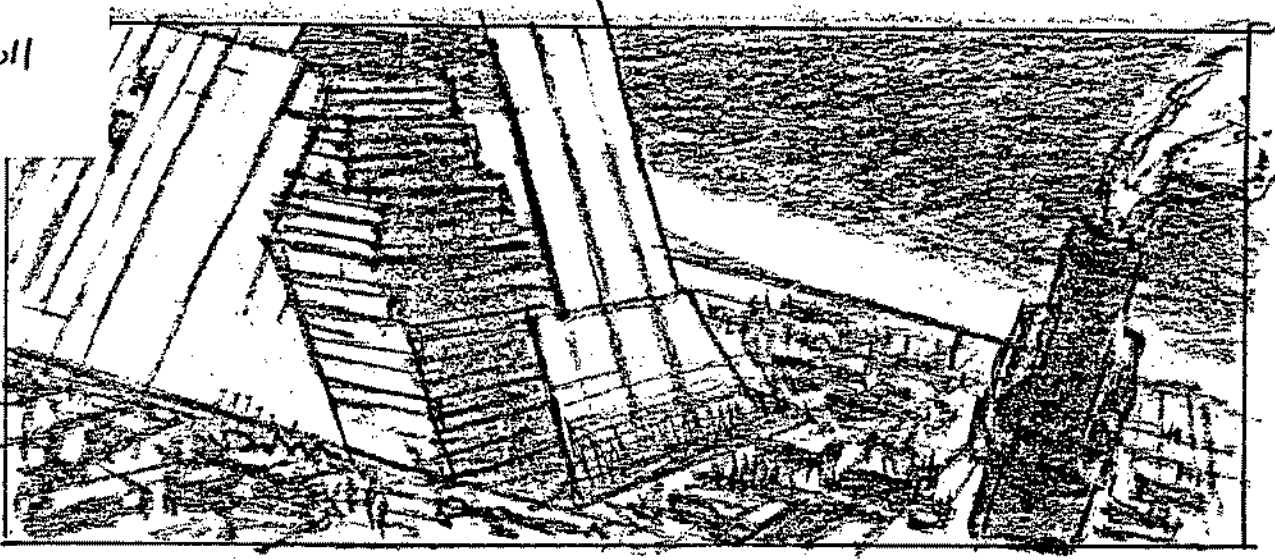




Sc. 20.  
Trumbull B.S.  
Main Unit F.S.



Sc 20  
TRUMBULL



Sc. 20  
Trumbull B.S.  
Main Unit F.S.

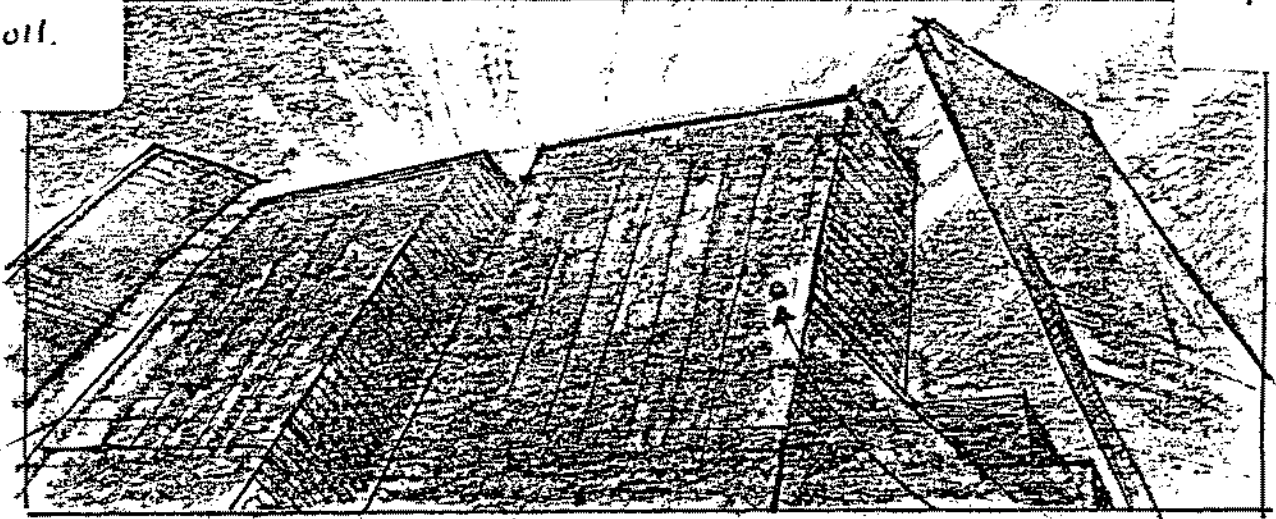




c. 20

45.

Trumbull.

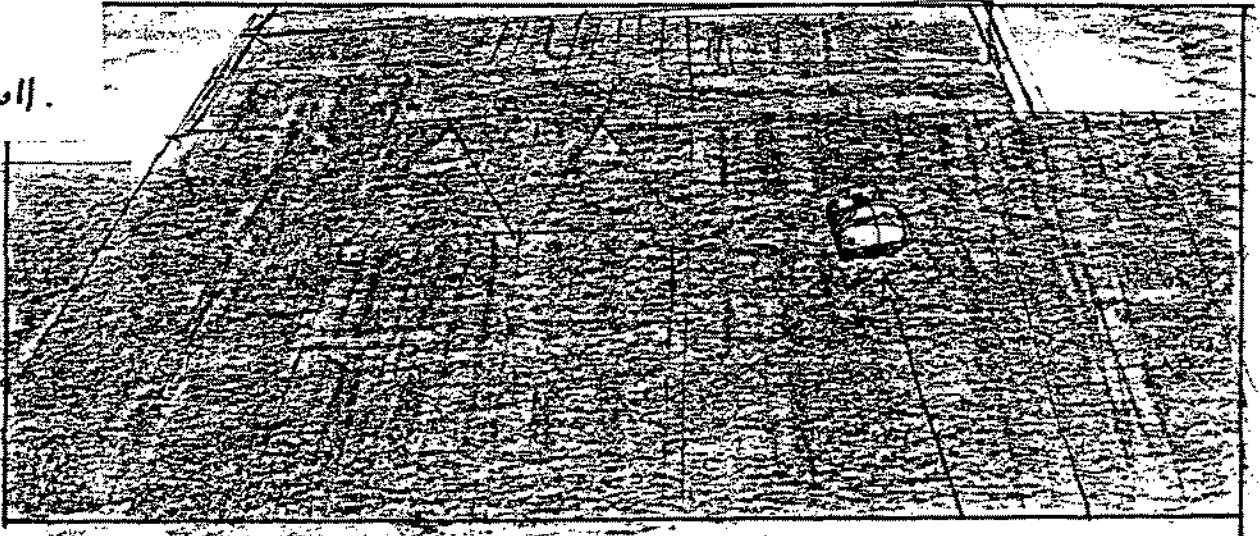


Sc. 20.



c. 20.

Trumbull.

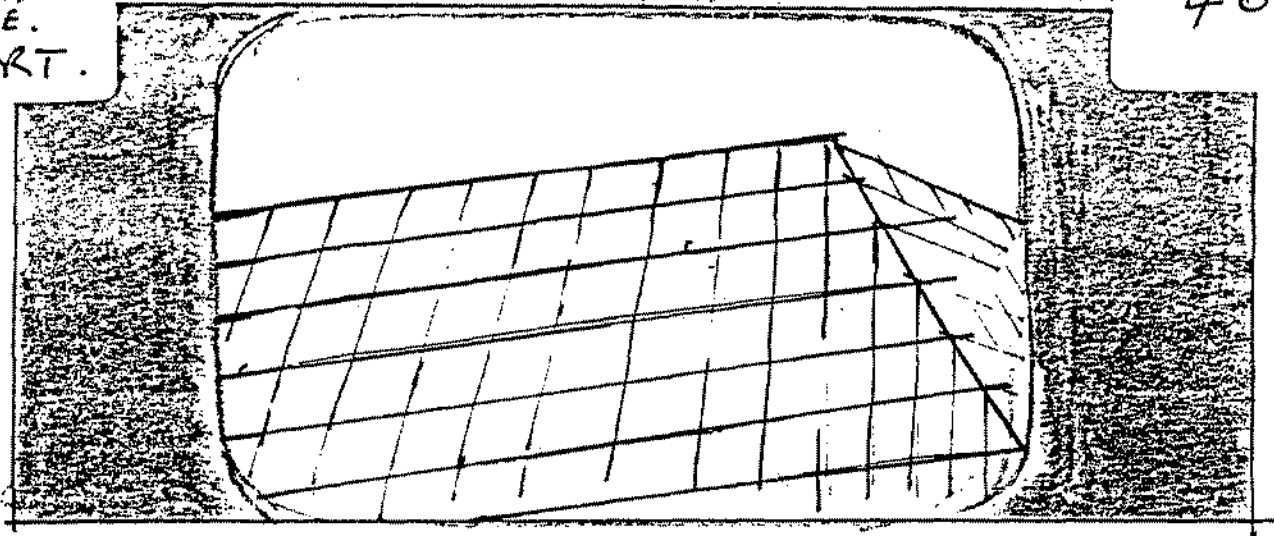


sc. 20.

Dream Quest  
SOFTWARE.

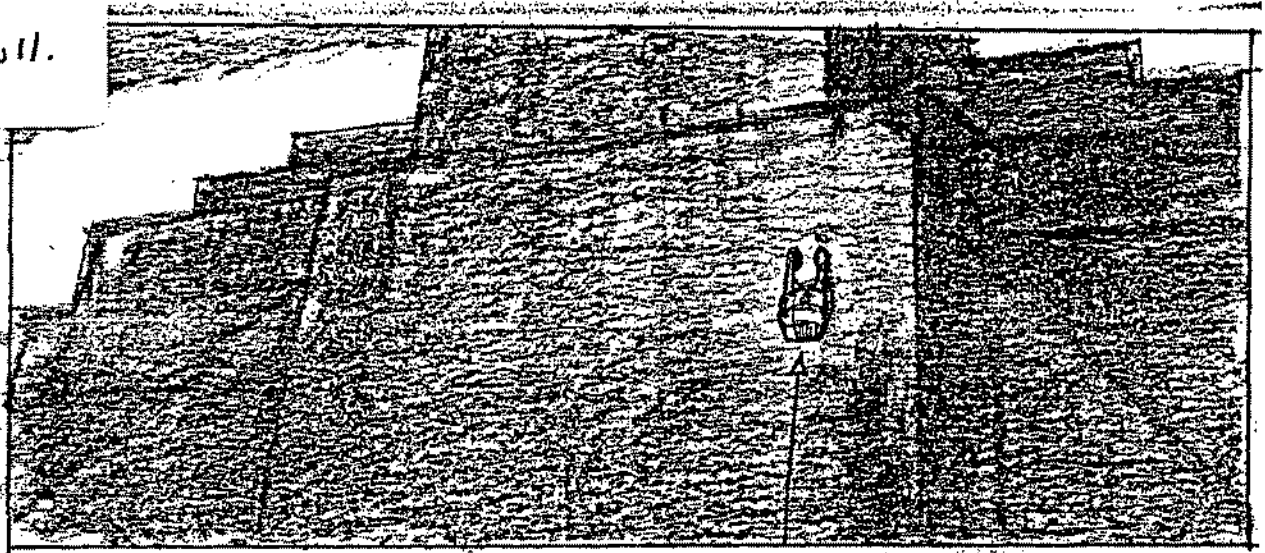
INSERT.

46.



sc. 20.

TRUM BULL.

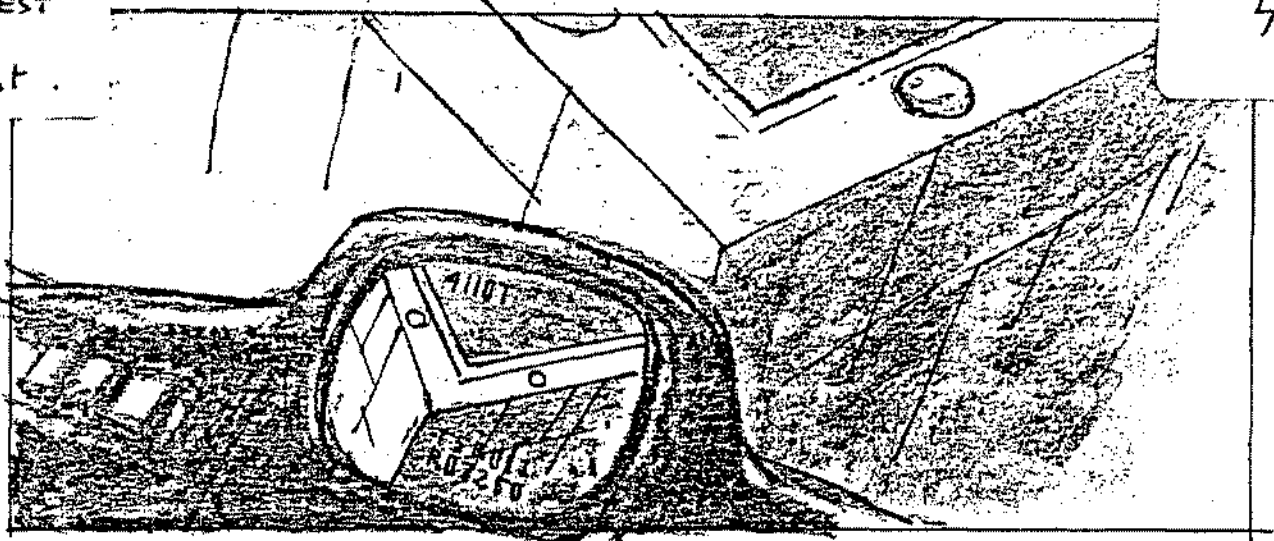


sc. 20.



Sc. 20.  
Dream Quest  
Trumbull  
Main Unit.

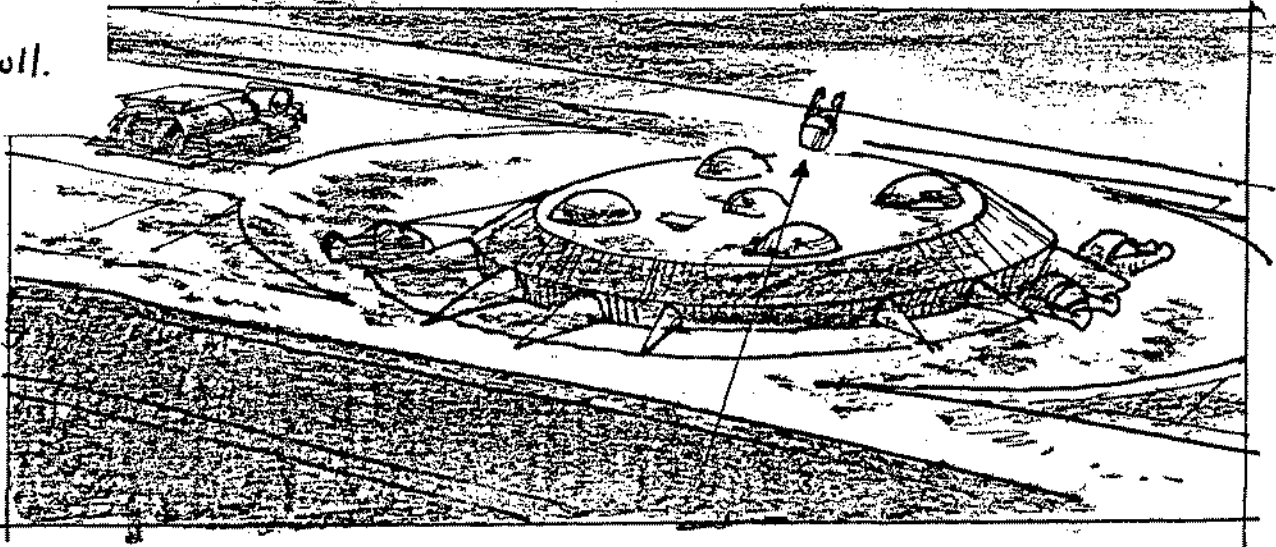
47.



Sc. 22.  
Trumbull  
Main Unit.

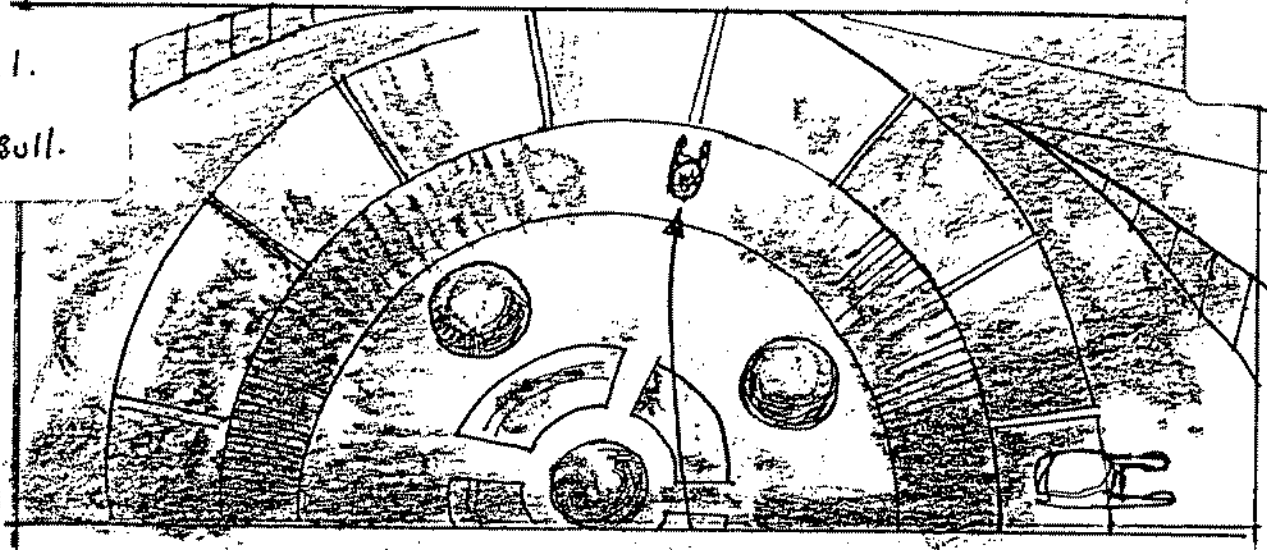


Sc. 21.  
Trumbull.



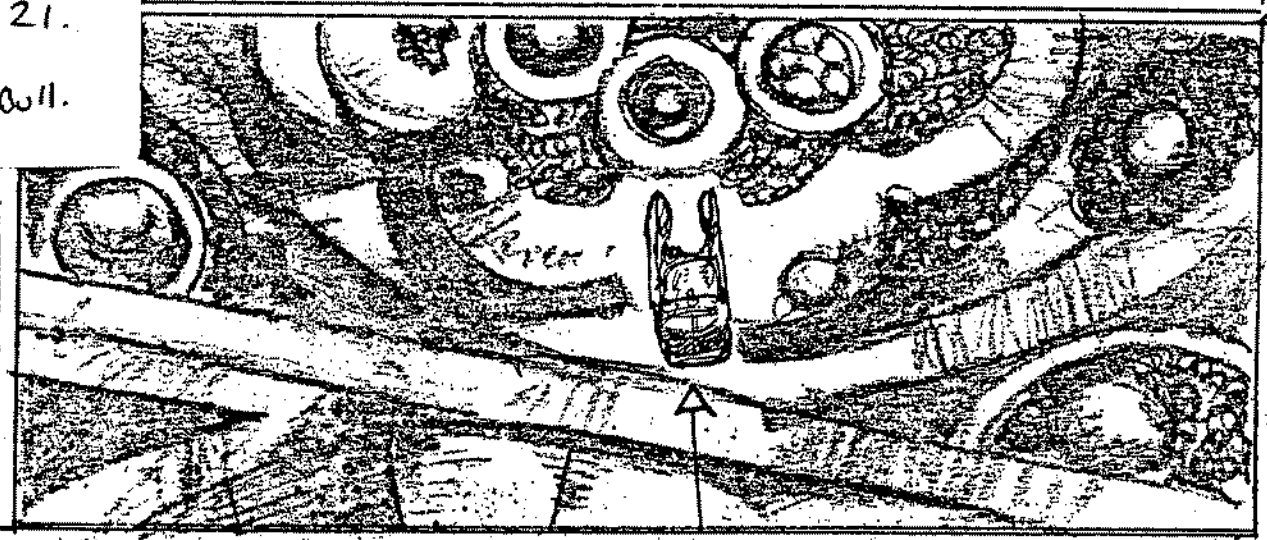
SC. 21.

TRUMBULL.



Sc. 21.

Trumbull.



SPINNER DESCENDS.

Sc 22.

INT. SPINNER.

Lighting  
Shadow moves  
across  
FACE.





SC. 23.  
INT. Spinner  
(Voices over)



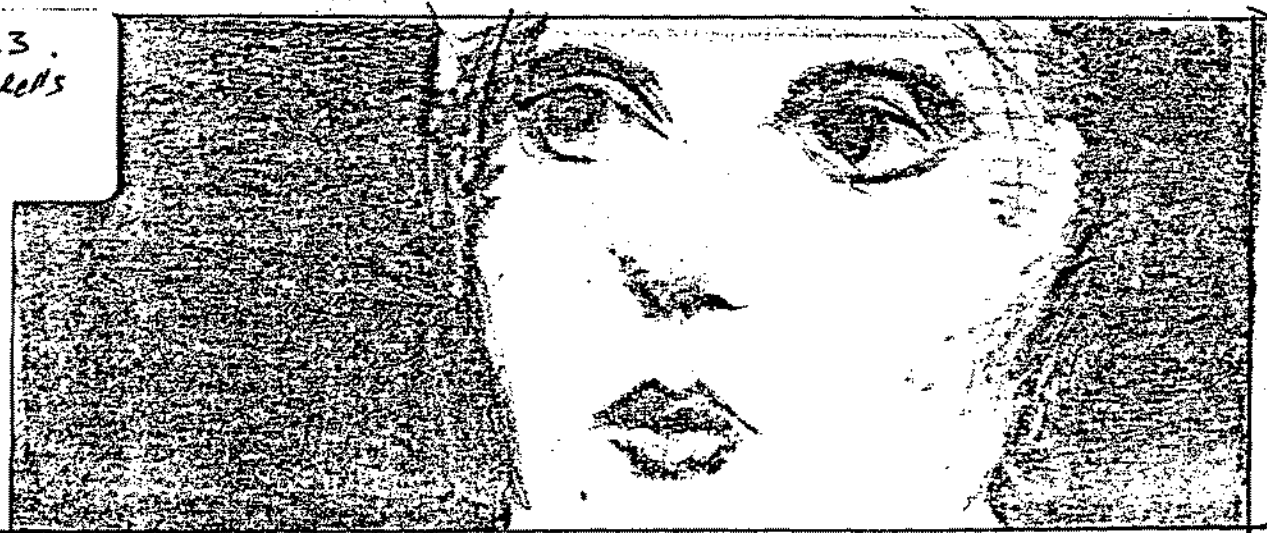
IN SPINNER.  
V.O. DIALOGUE DEK: M

SC. 24.  
INT. TYRELL'S  
OFFICE,



D. (vo) IS IT ARTIFIAL

SC. 23.  
INT. TYRELL'S  
Office



R: OF COURSE NOT



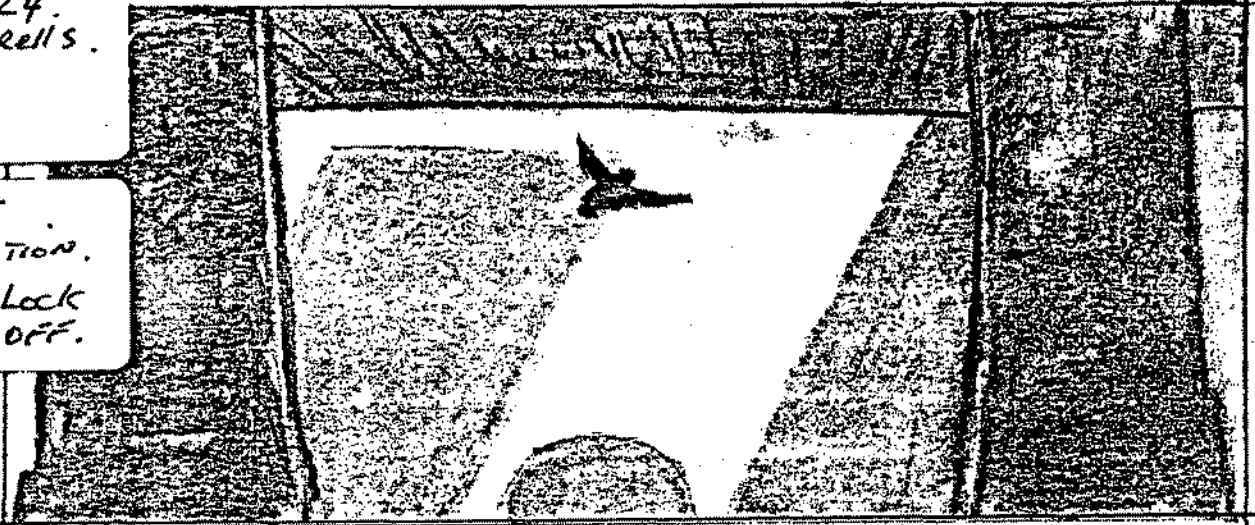
SC. 23.  
INT. SPINNER.



IN SPINNER D. EXPENSIVE

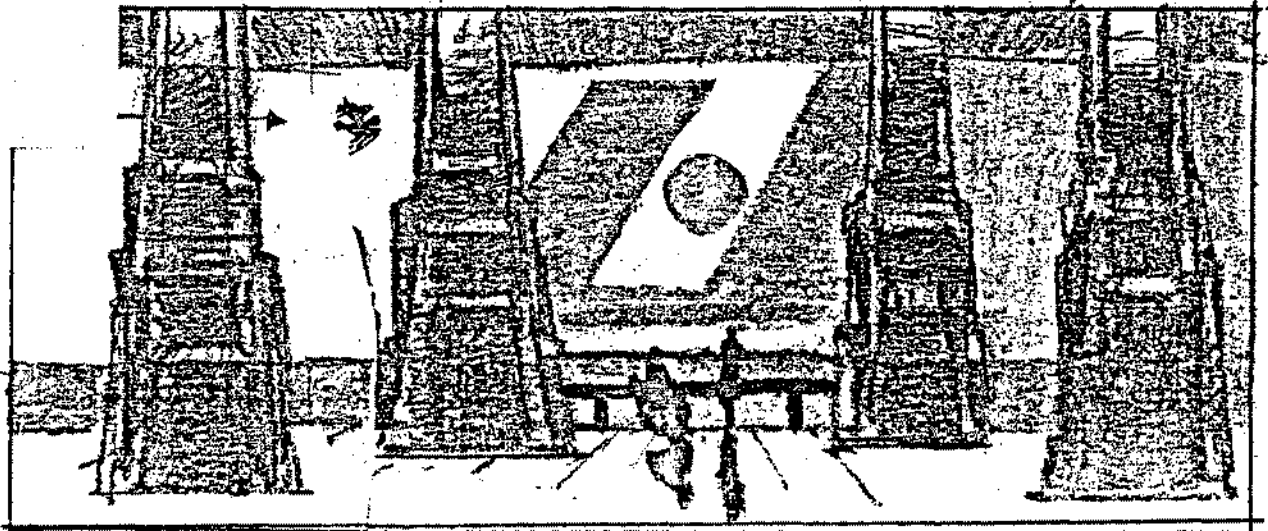
SC. 24.  
INT. TYRELL'S.

INT.  
PROJECTION.  
65mm LOCK  
OFF.



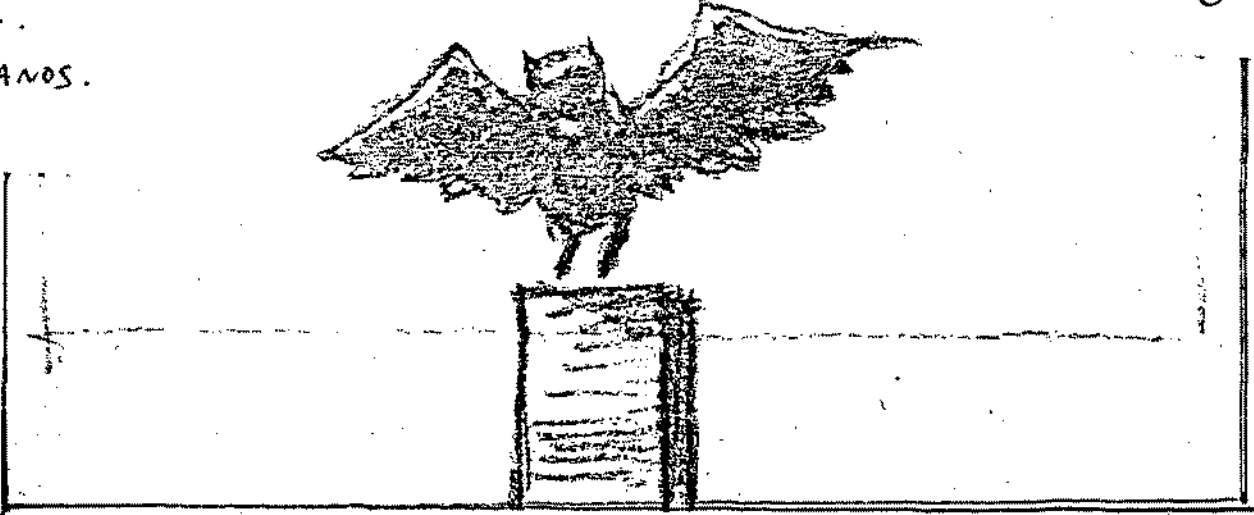
R: (VO) VERY

DITTO.



ALL DANCE THROUGH SC

SC. 4.  
OWL LANOS.



SC. 24  
INT. TYRELLS.



R: IT SEEMS YOUR DEPT.

SC. 23  
INT.  
SPINNER



24.  
INT. TYRELLS.



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

3c. 24.  
INT. TYRELLS.



R. (VO) HAVE YOU EVER RETURNED A HUMAN... (IN ROOM)

Sc. 24.



... NO!

SC 24.

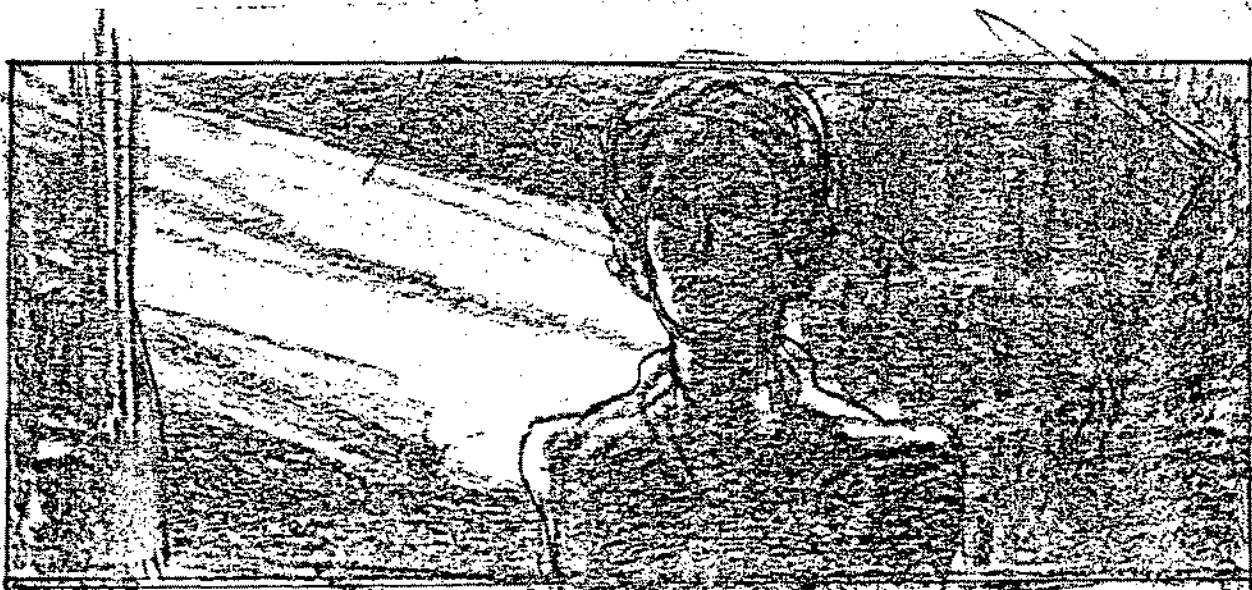
53.



R. BUT IN YOUR POSITION

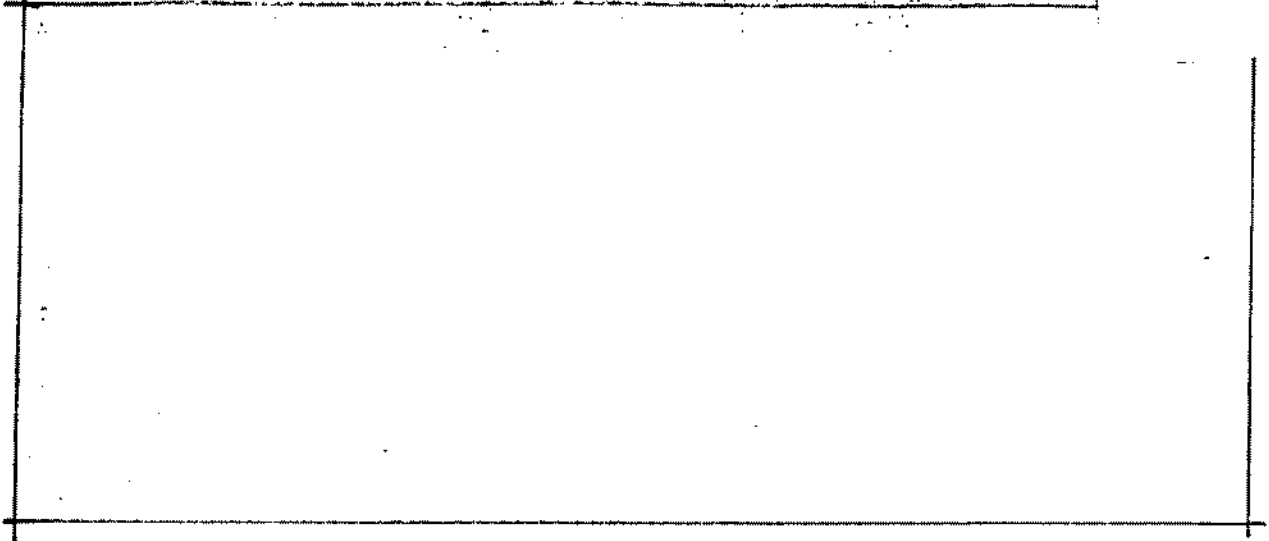


D. SO FAR THE VOLGUT KAMPF



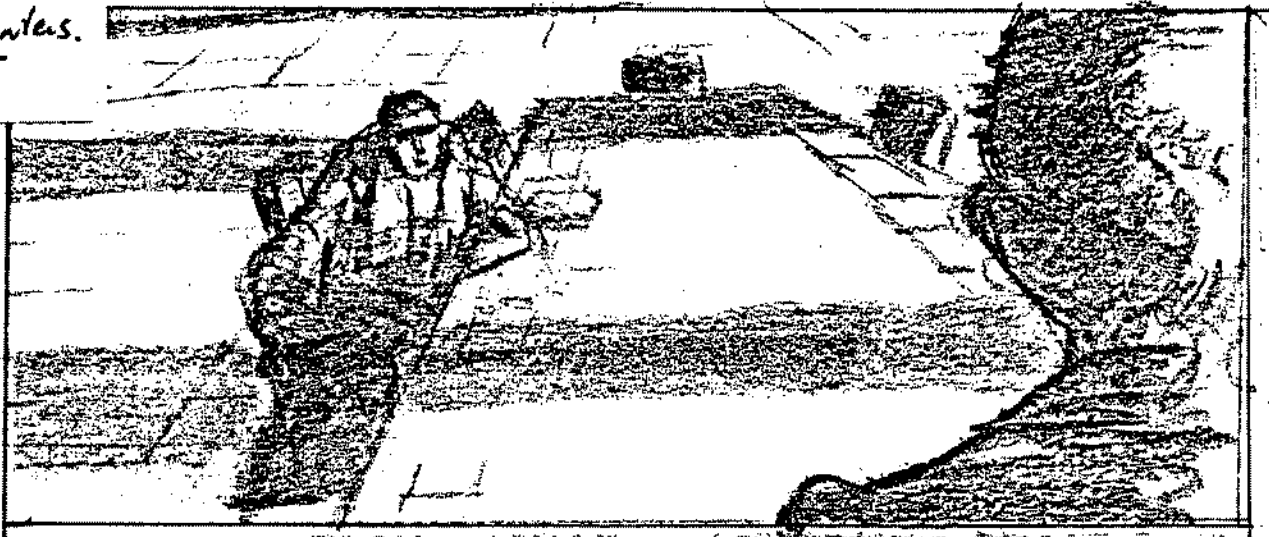
R. BUT IT IS A MACHINE





SC 24.

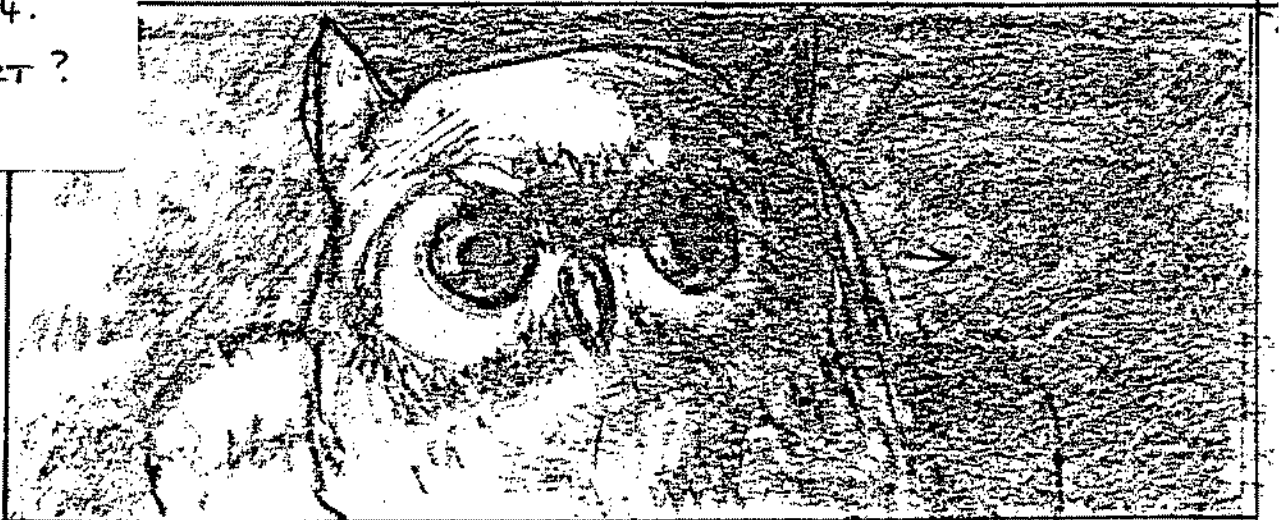
TYRELL enters.



TYRELL OS - SOMETHING ..... TECHNICAL WORK.

SC. 24.

INSERT ?

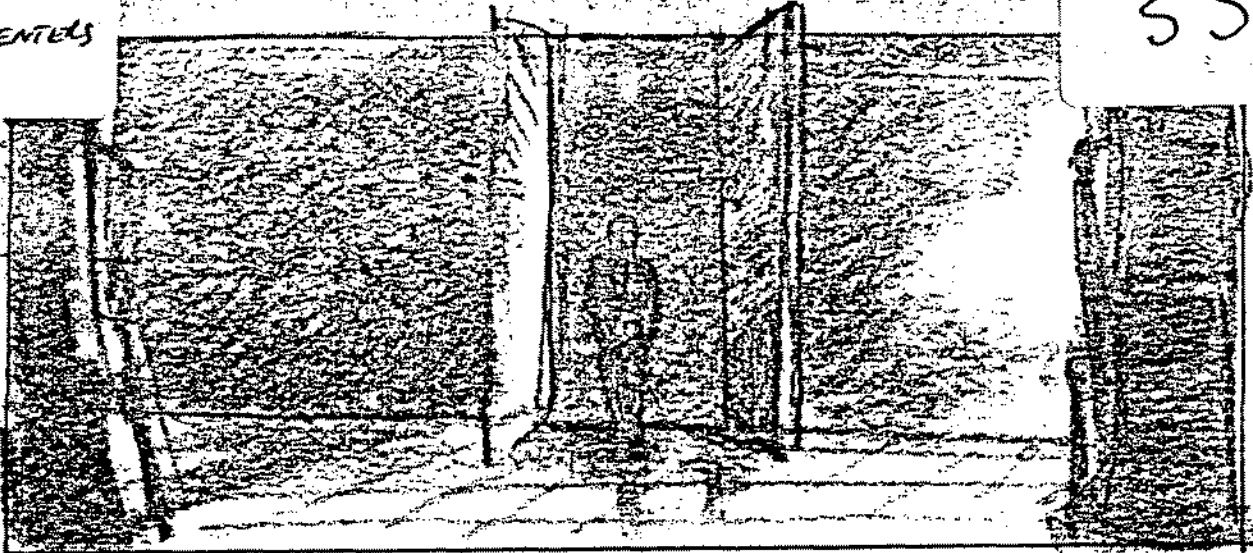


OWL TURNS TO LOOK

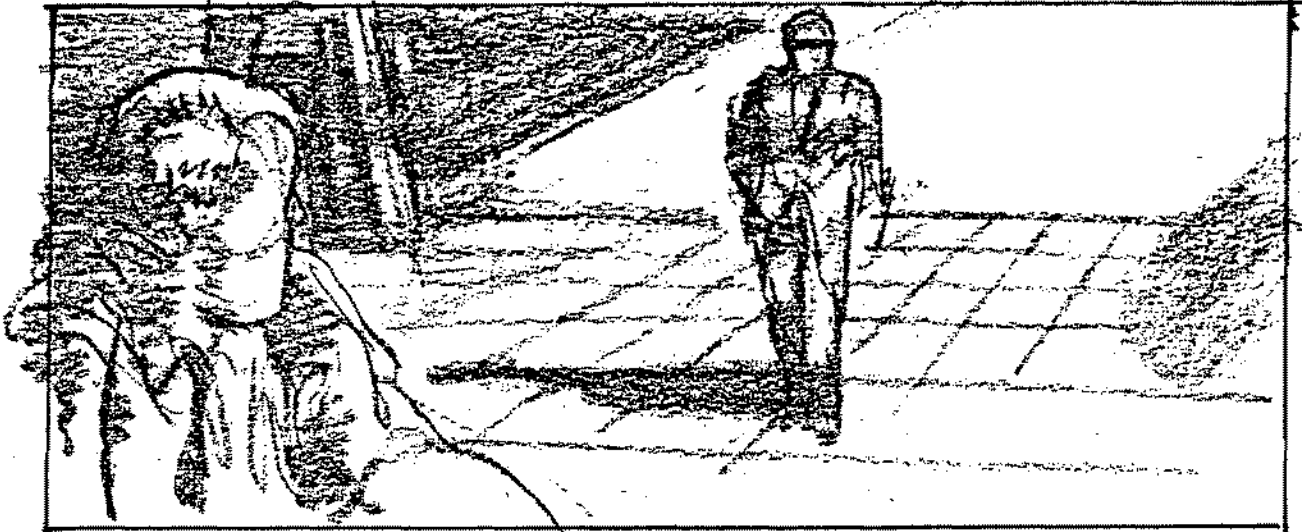


C. 24.  
SYLL ENDS

55.



T AT DOORS



MOVES IN R. (V6) MR DECKARD.

FRONT  
Projection.



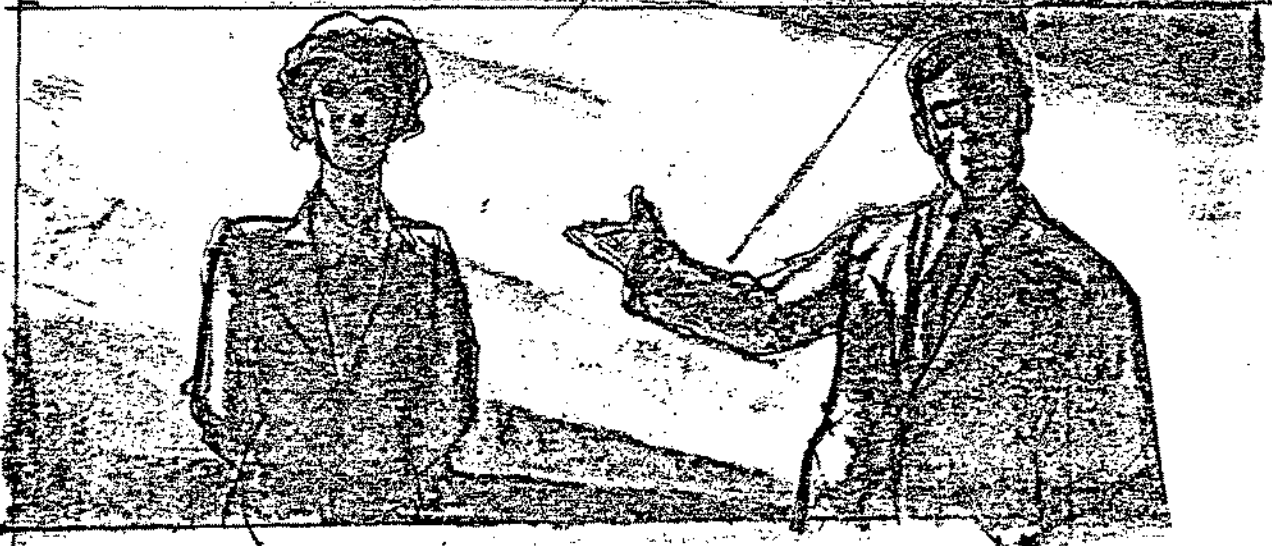
R (V6) MR DECKARD



T.: IS THIS TO BE AN EMPATHY TEST



D. WE CALL IT



Sc. 24.

57.



HE THINKS (SILENCE)

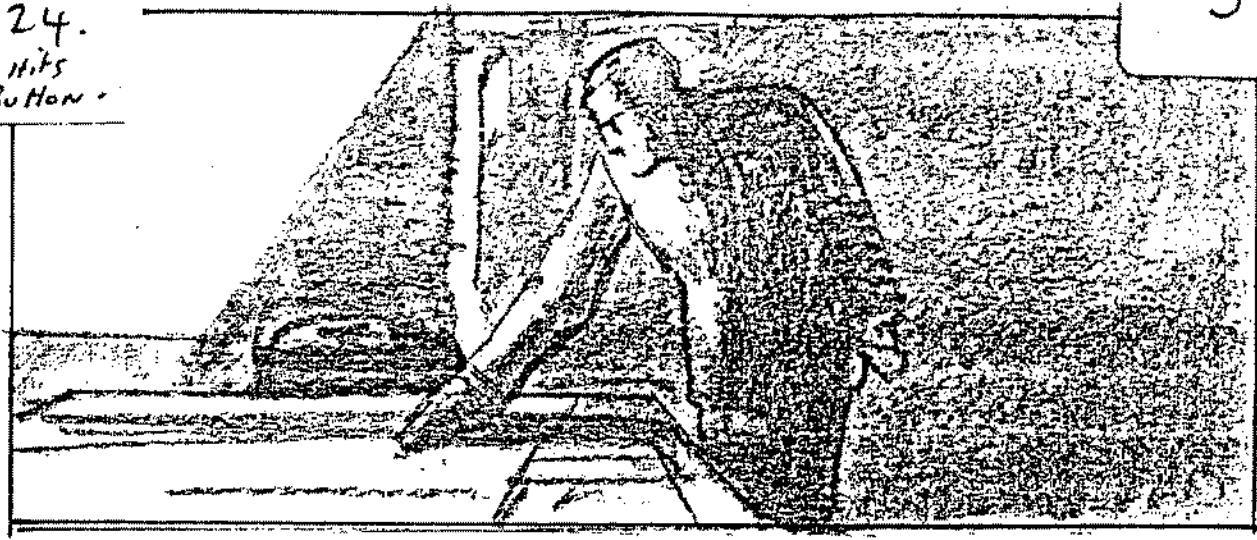


HIS POV



D:- IT'S TOO BRIGHT

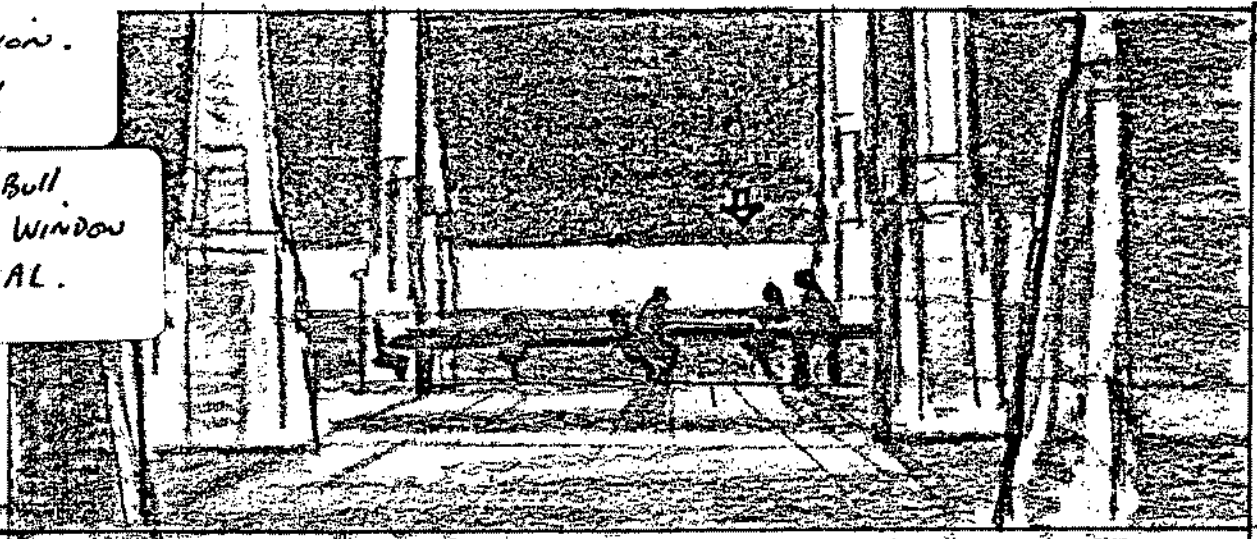
Sc. 24.  
T hits  
Button



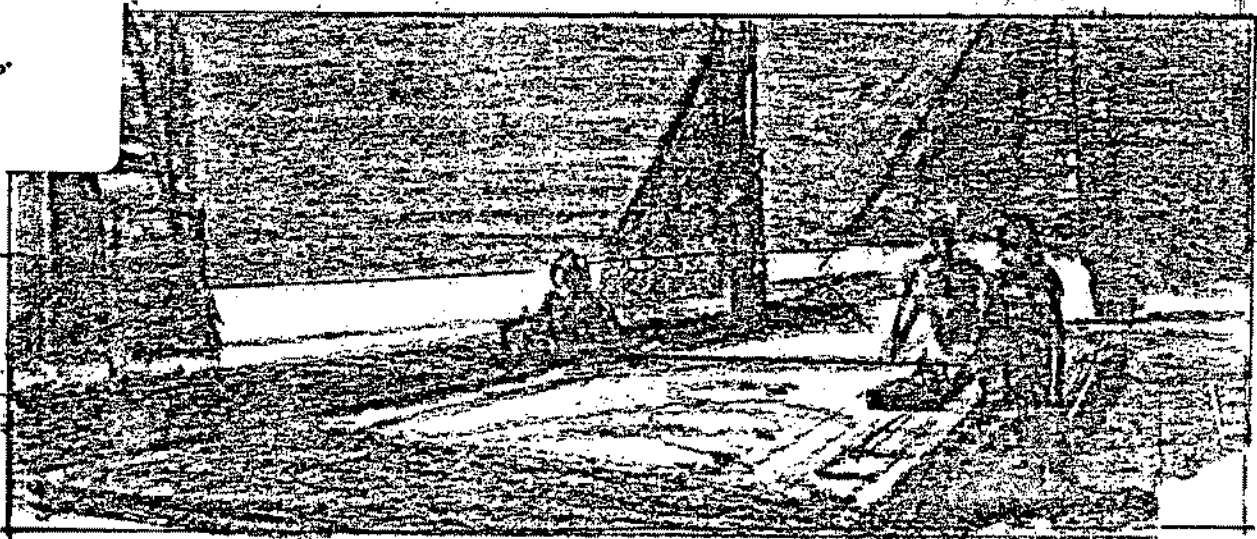
T PUSHES BUTTON

FRONT  
Projection.  
Lock off.

TRUMBULL  
OK WINDOW  
OPTICAL.



Ditto

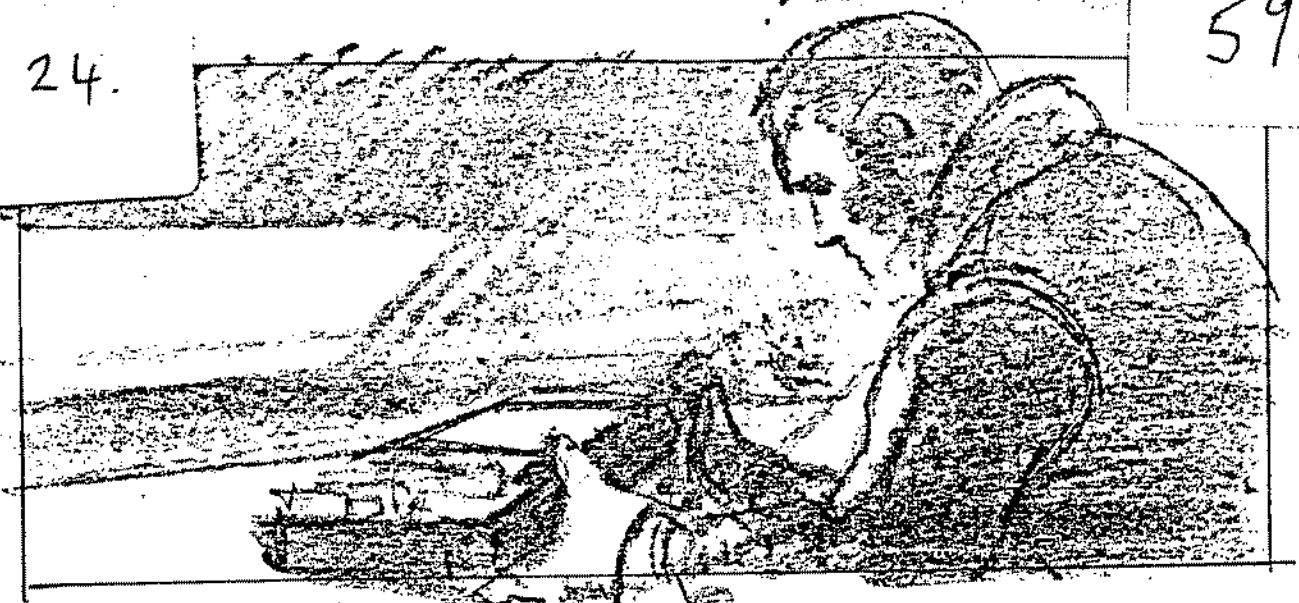


FIRST IN SYNC SECTION.



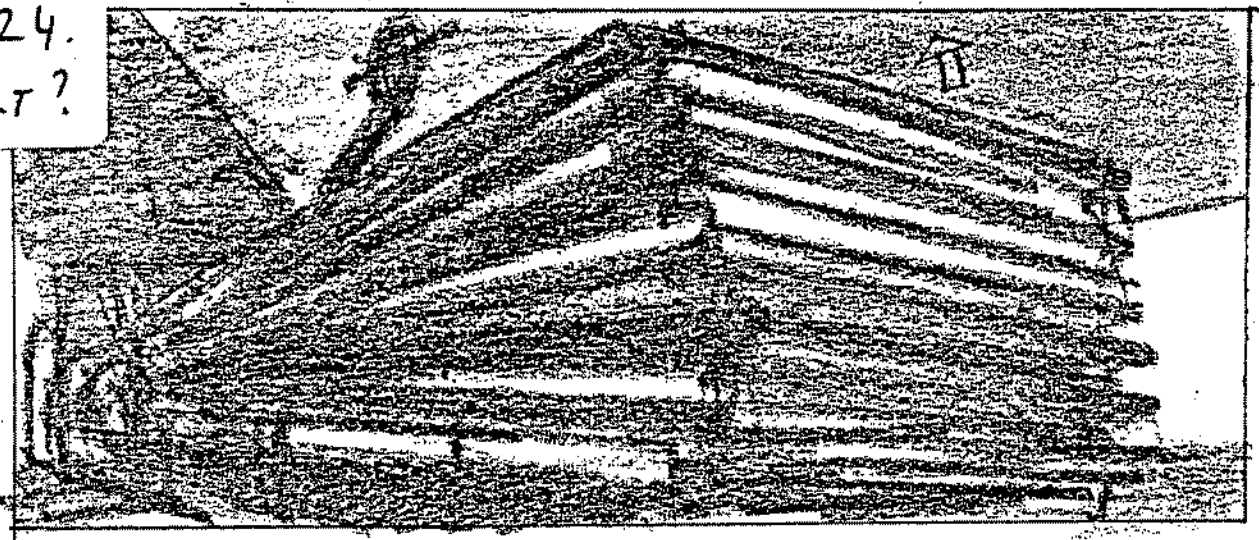
Sc 24.

59.



D PUT VIK ON TABLE

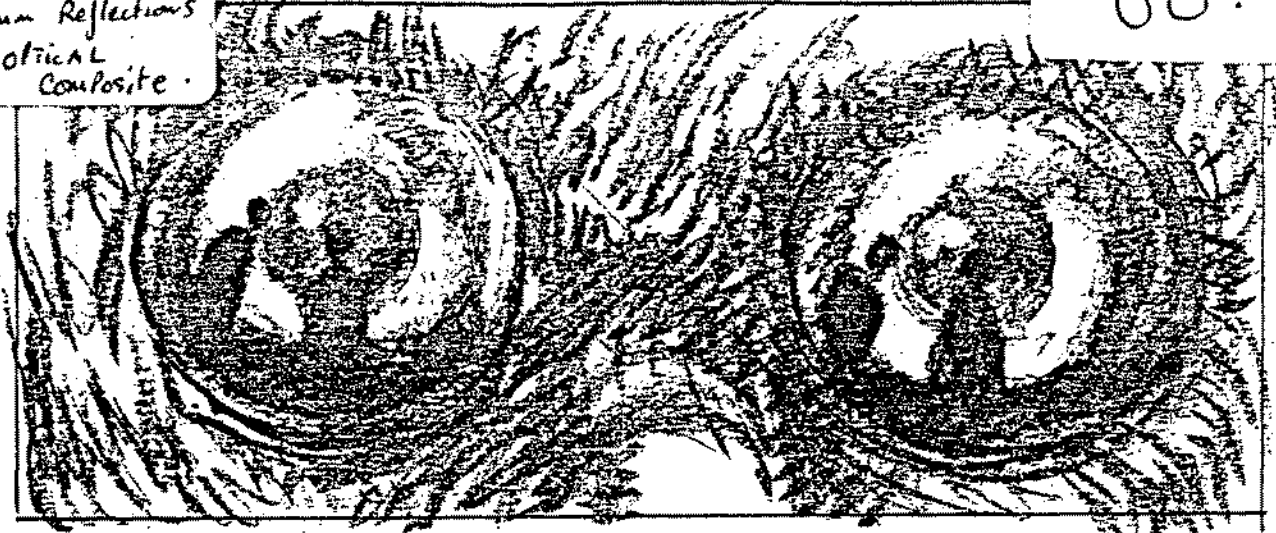
Sc. 24.  
INSERT ?



CU VIK



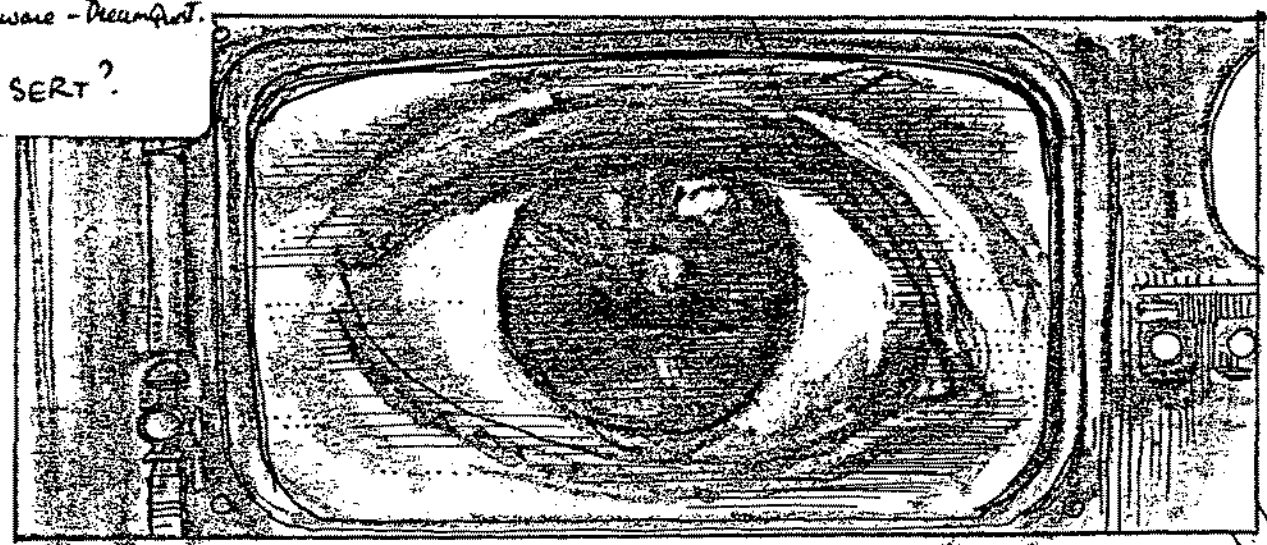
Sc. 25.  
Trumbull shoot  
65mm Reflections  
in optical  
Composite.



(PAUSE)

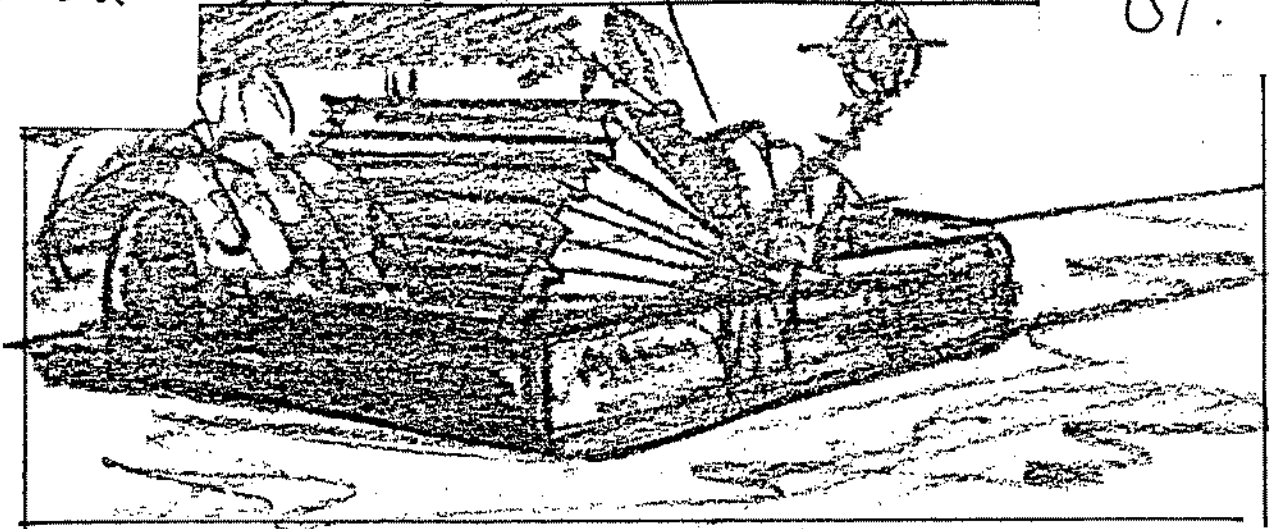
(OWL BLINKS)

Sc. 25.  
Software - Decompant.  
INSERT?



VIDEO: (R'S EYE)

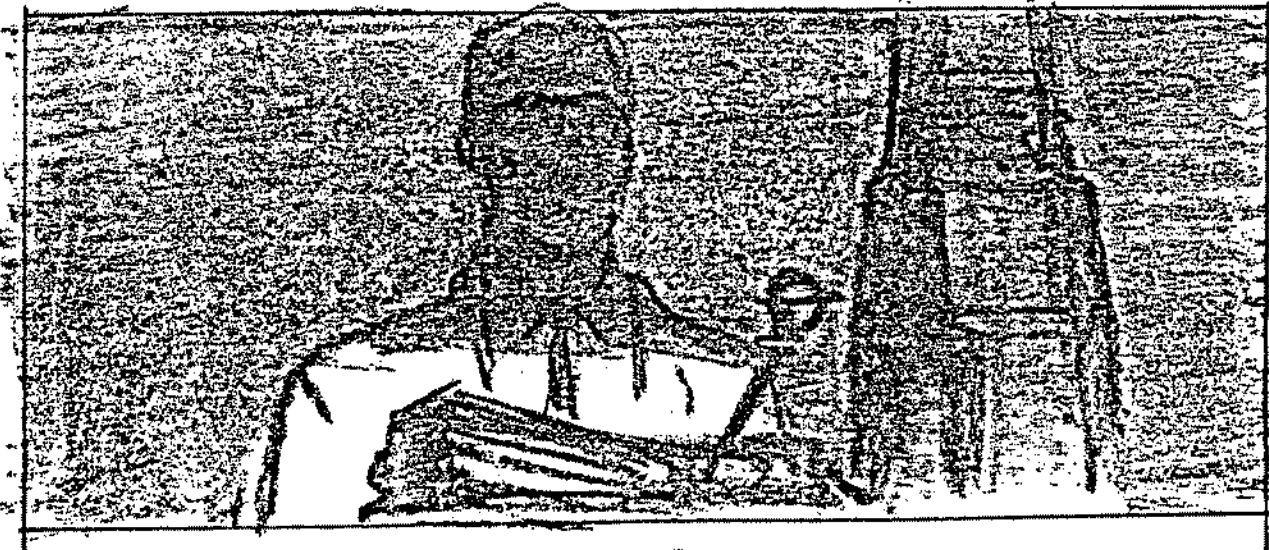




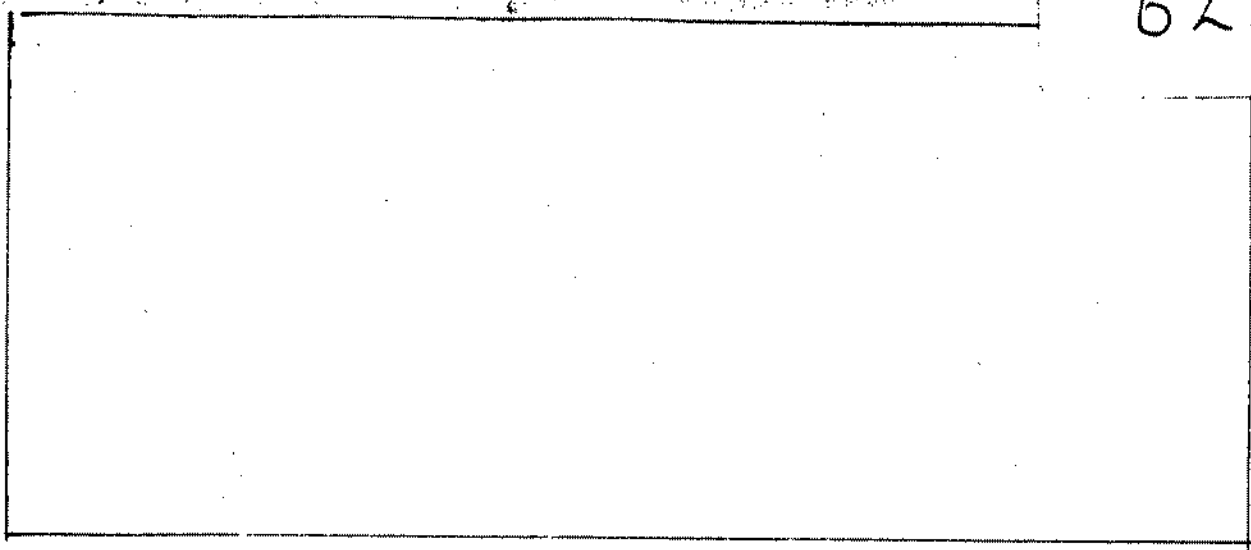
V.K. MONITORS RACHAEL.....



V.K. DIALOGUE.....

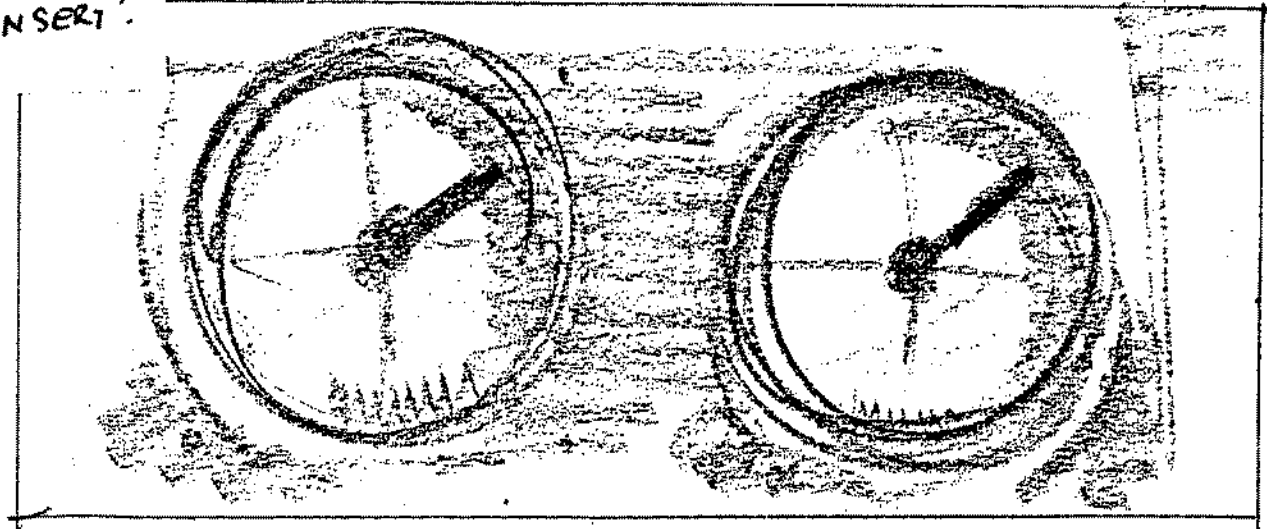


DIALOGUE - TO END OF INTERVIEW



Sc. 25.  
V.K. INSERT?

ID KILL IT.



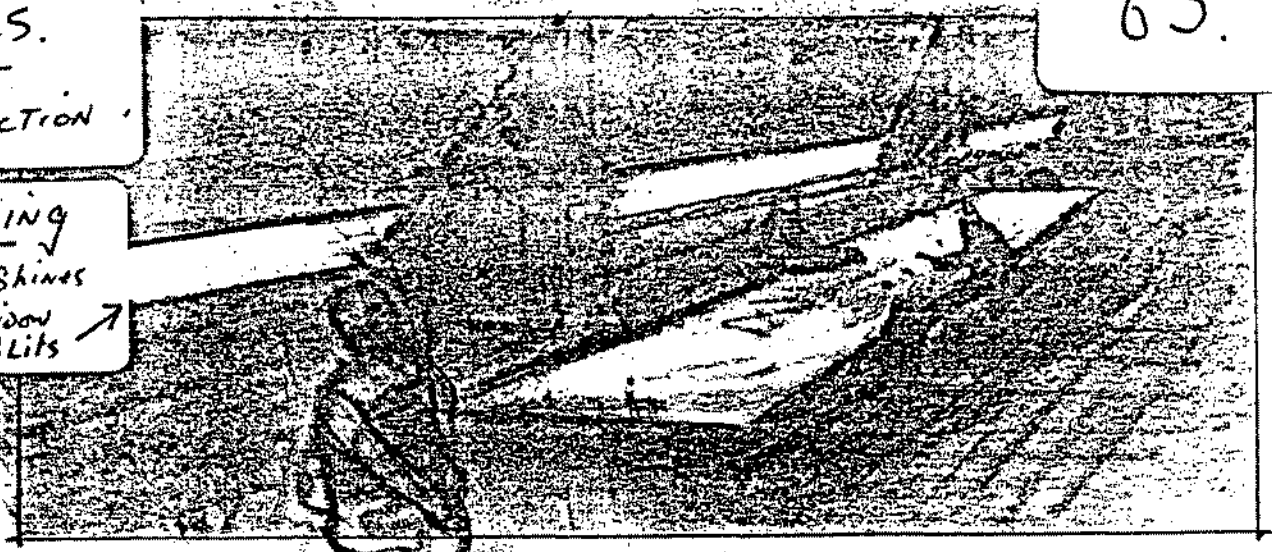
Sc. 25.



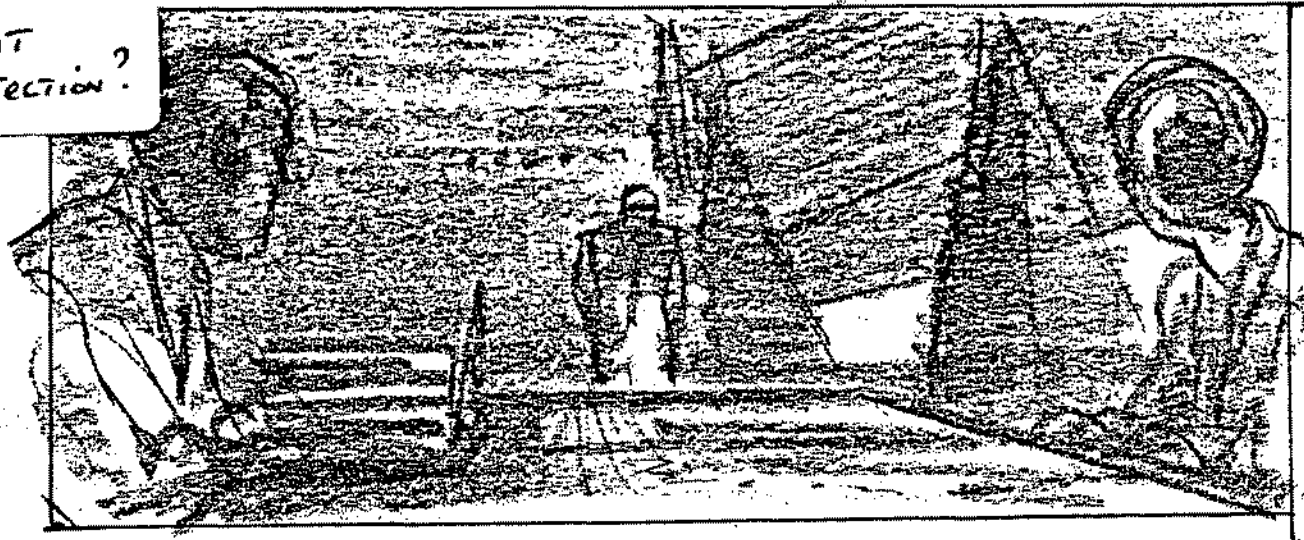
R - I WOULDN'T ACCEPT.

SC. 25.  
FRONT  
PROJECTION

LIGHTING  
Light Shines  
Thru Window  
Slits



SC. 25.  
FRONT  
PROJECTION?



DIALOGUE - T ASKS R TO LEAVE



SHE RISES - LEAVES

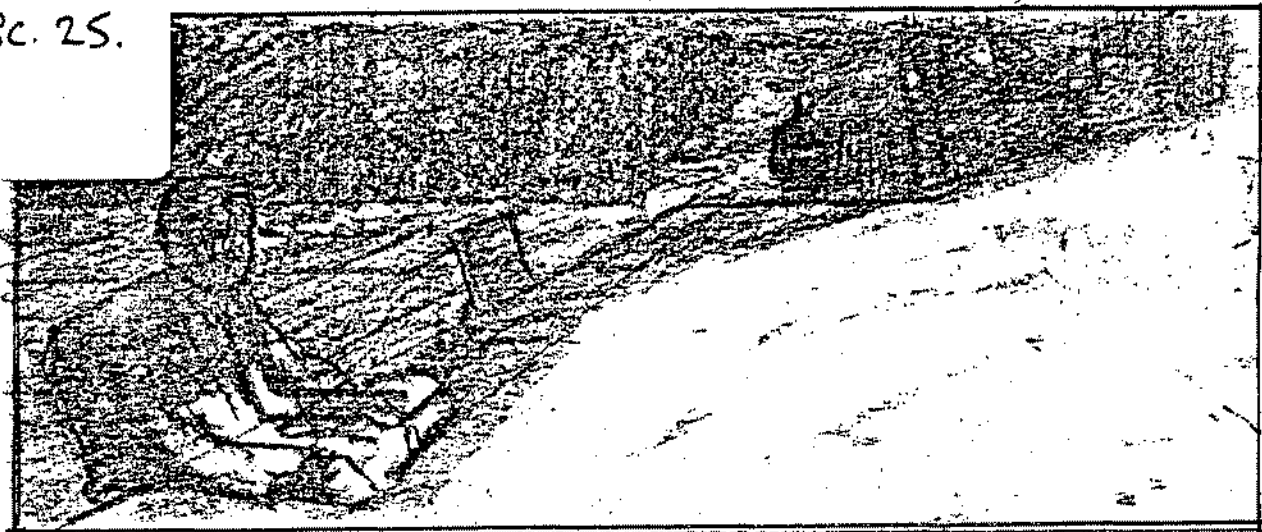


SC. 25.  
FRONT  
PROJECTION.

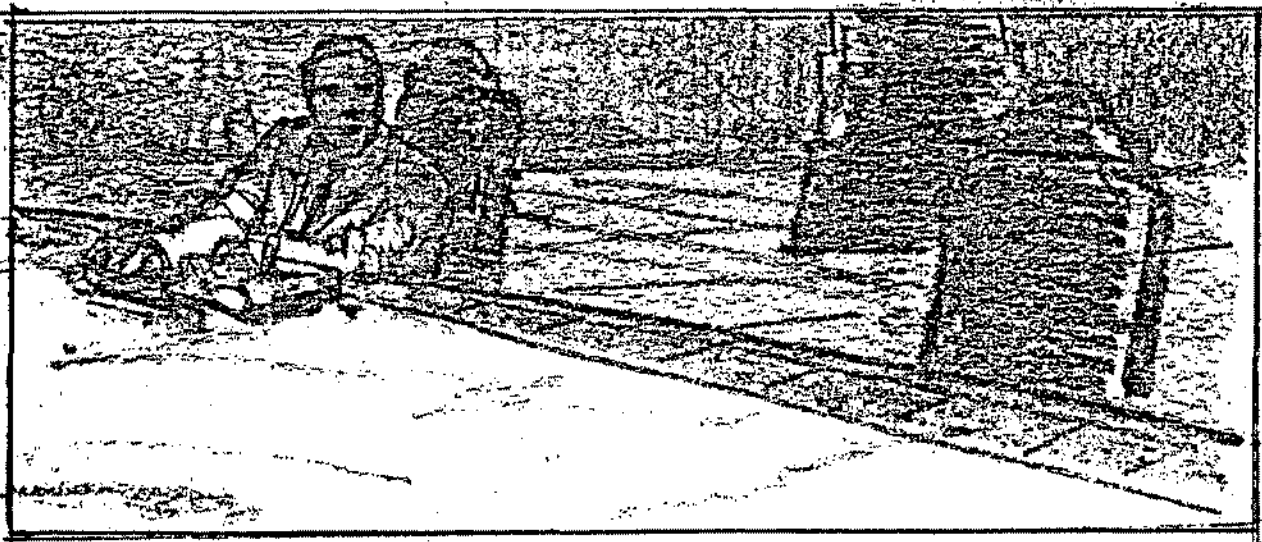


R LEAVES ROOM

SC. 25.



D: I'M IMPRESSED — DIALOGUE —



D: SHE REALLY DOESN'T KNOW — DIALOGUE

SC. 25.

65.



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

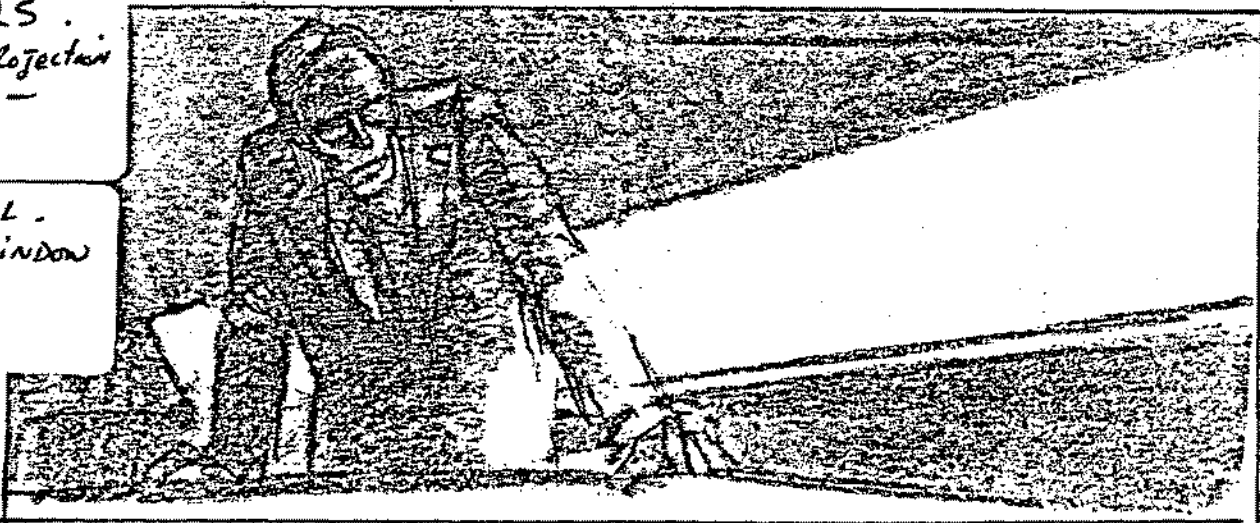


D: BATTY + CO? ————— DIALOGUE —————>

SC. 25.

FRONT PROJECTION  
L SC. 25 -

OPTICAL -  
DARK WINDOW  
RISES.

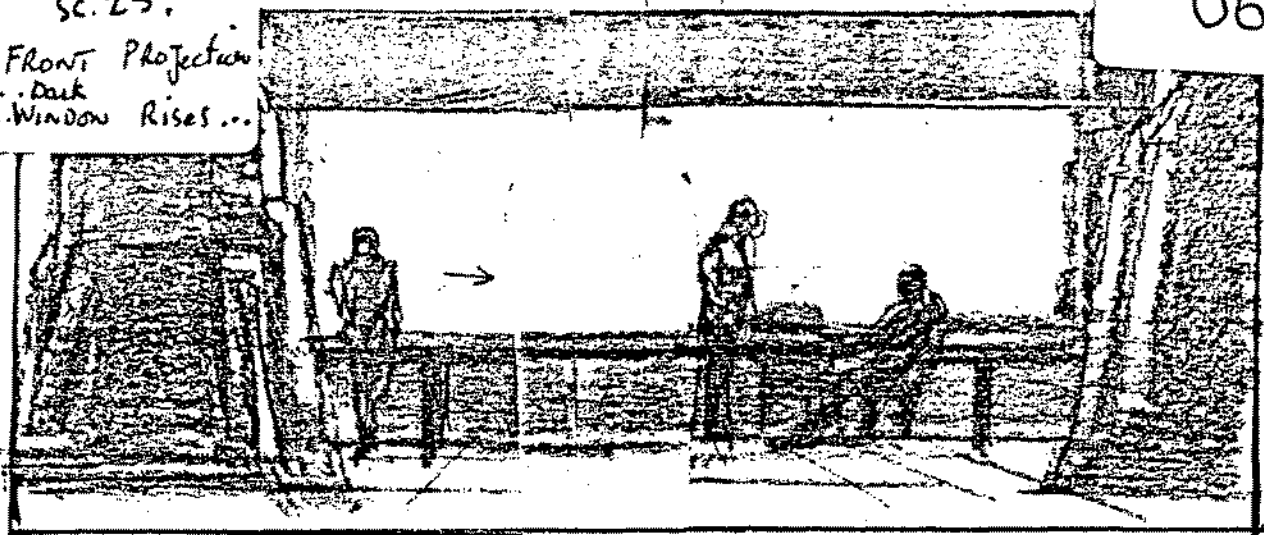


CURTAIN  
GOES  
UP

T PUSHES BUTTON - CURTAIN RISES

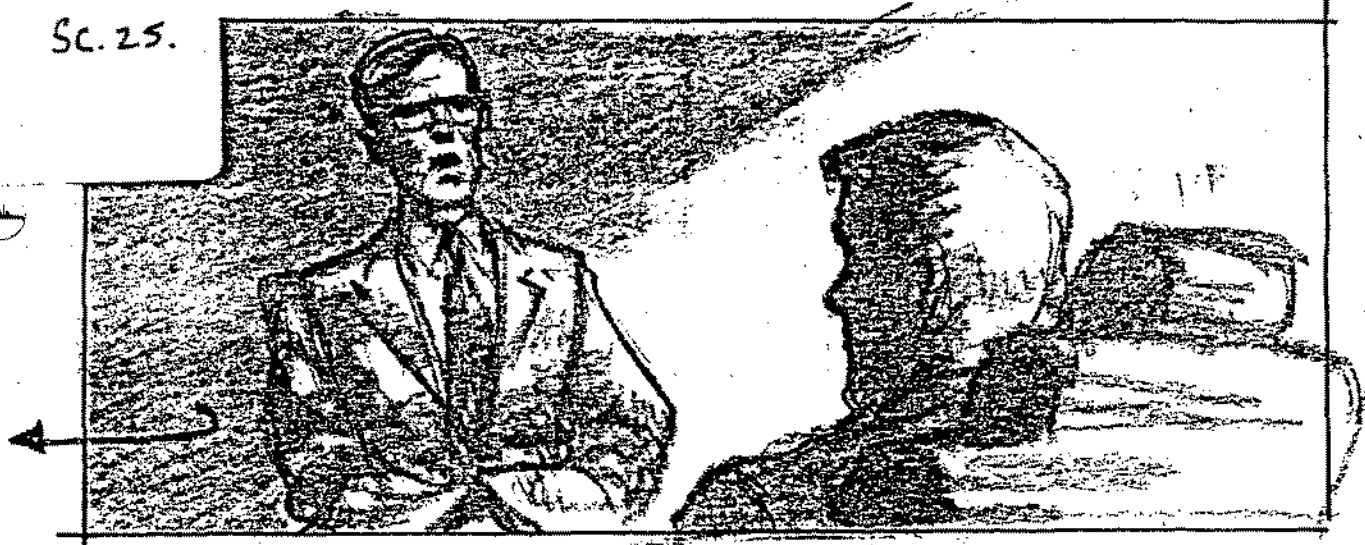
Sc. 25.

Front Projection  
...Dark  
...Window Rises...



T WALKS TO D. DIAL CONT.

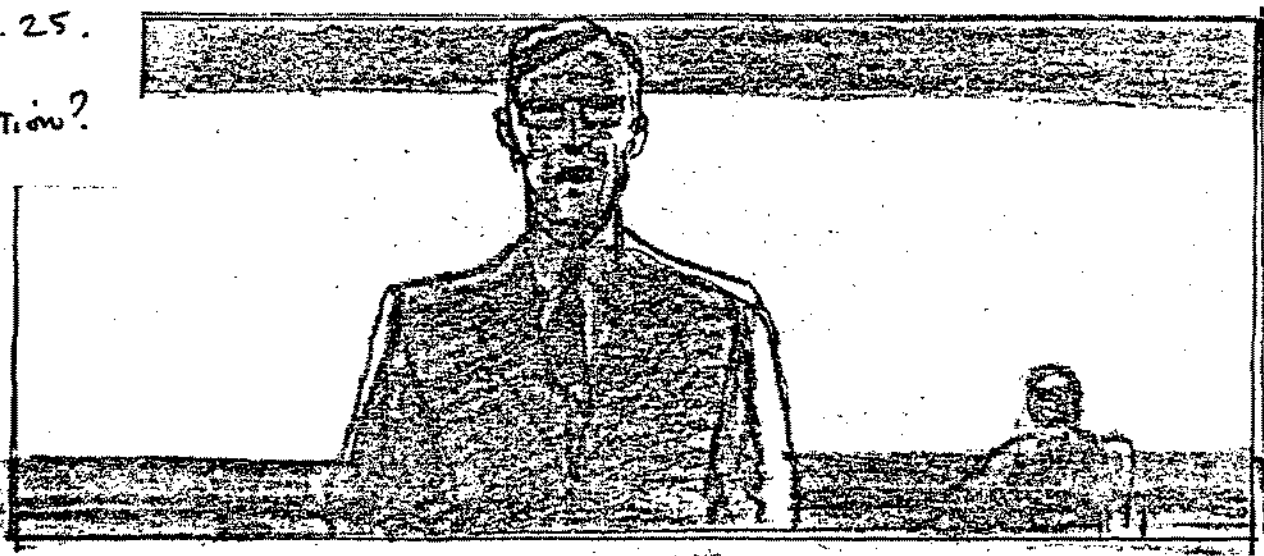
Sc. 25.



DIAL CONT. - T TURNS - WALKS OS

Sc. 25.

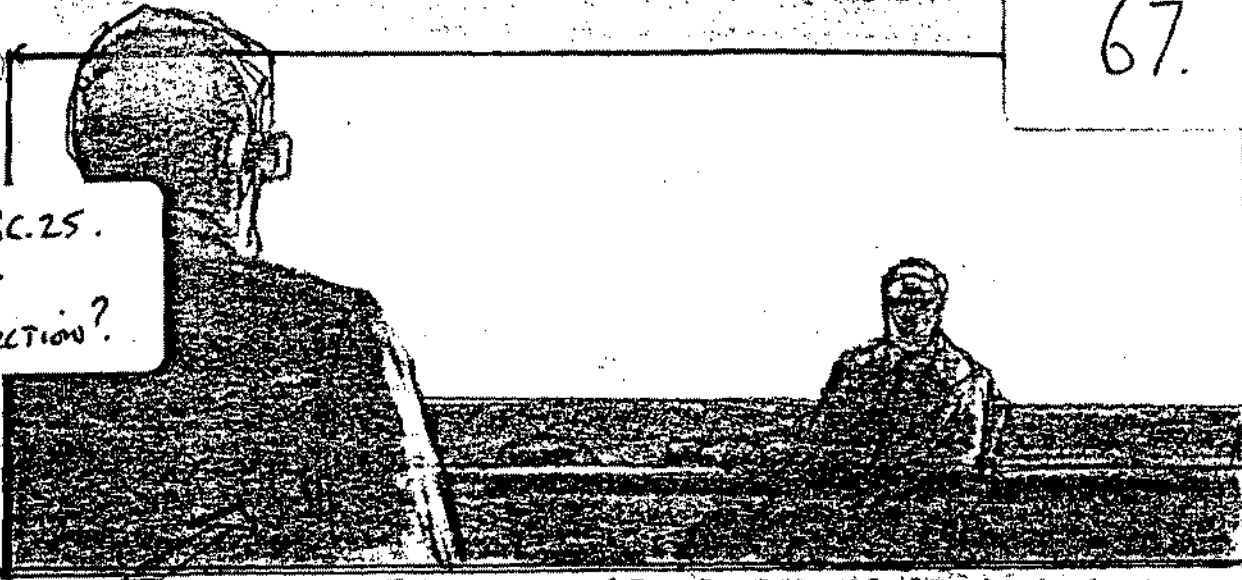
Front  
Projection?



T WALKS TOWARD CAM - DIAL CONT.

SC. 25.

FRONT PROJECTION?



T TURNS BACK TOWARD D

SC. 25.



SC. 25.

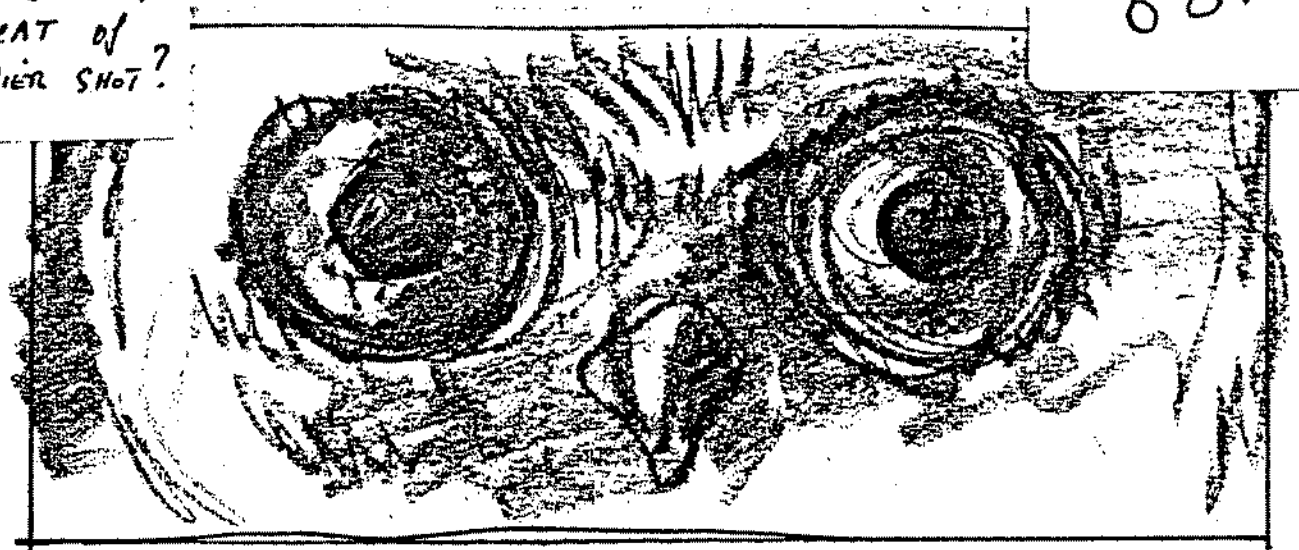
FRONT PROJECTION?





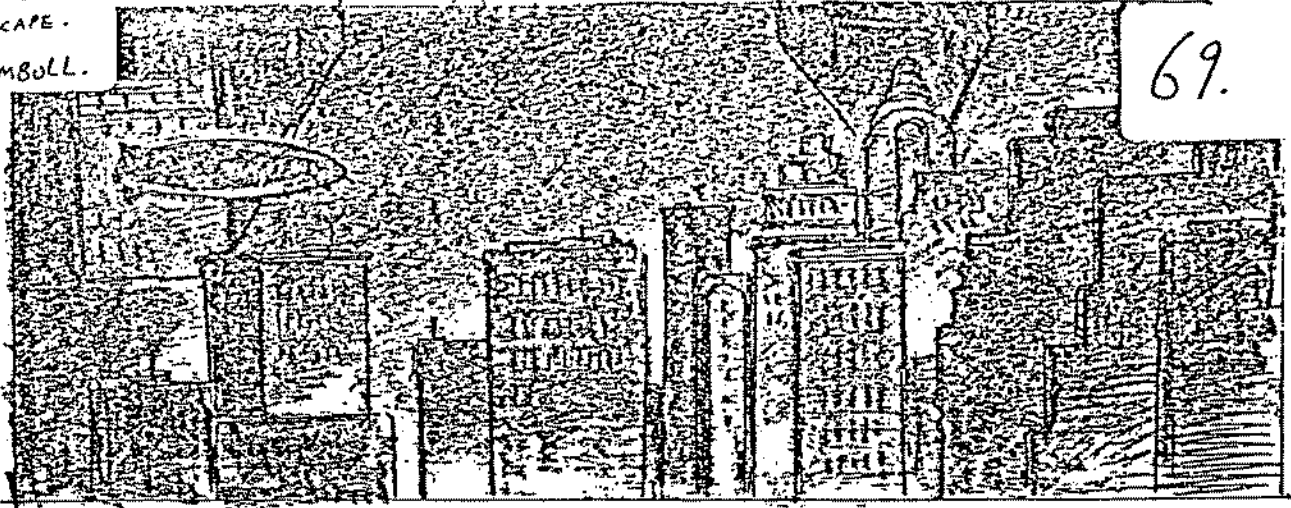
SC. 25.  
Repeat of  
EARLIER SHOT?

68.



Sc 26 (H).  
SCAPE.  
TRUMBOLL.

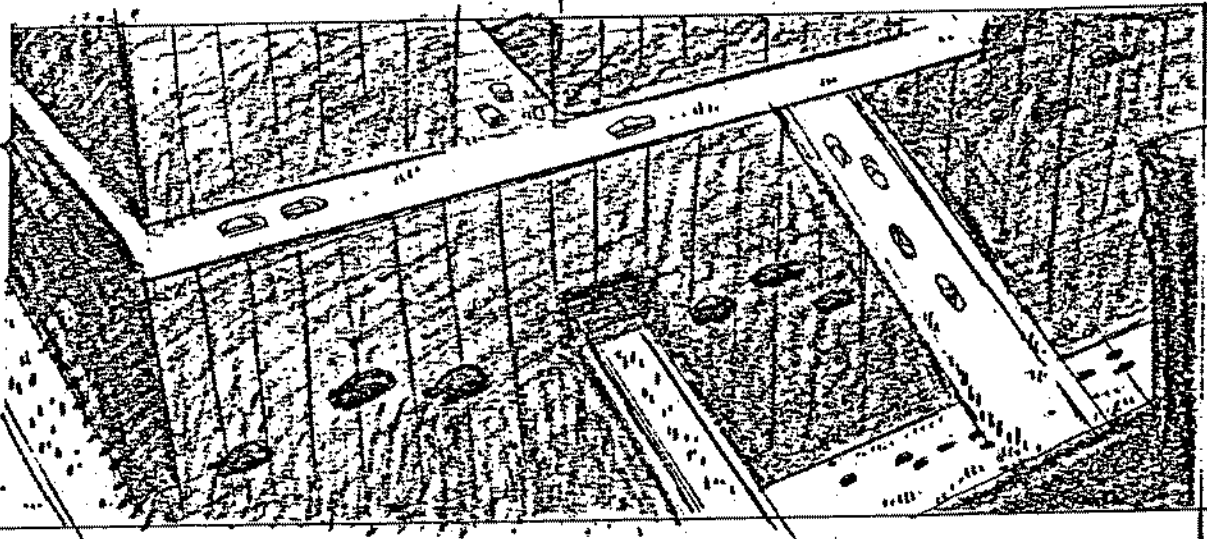
69.



VIEW OF CITY - NIGHT/RAIN

Sc. 26 (H)  
VIEW  
TEL.

Trumbull will  
HOOT WALKWAY  
WAS SHOT -  
DURING TBS  
LOT -  
UNIT  
ING.  
COMBINATION  
LIVE ACTION &  
MINATURE/  
PRINTING.



DOWN SHOT OF CITY

7.  
T.B.S. Lot.



CUT AS THEY MOVE TOWARD CAMERA - DECKARD OPENS UMBRELLA

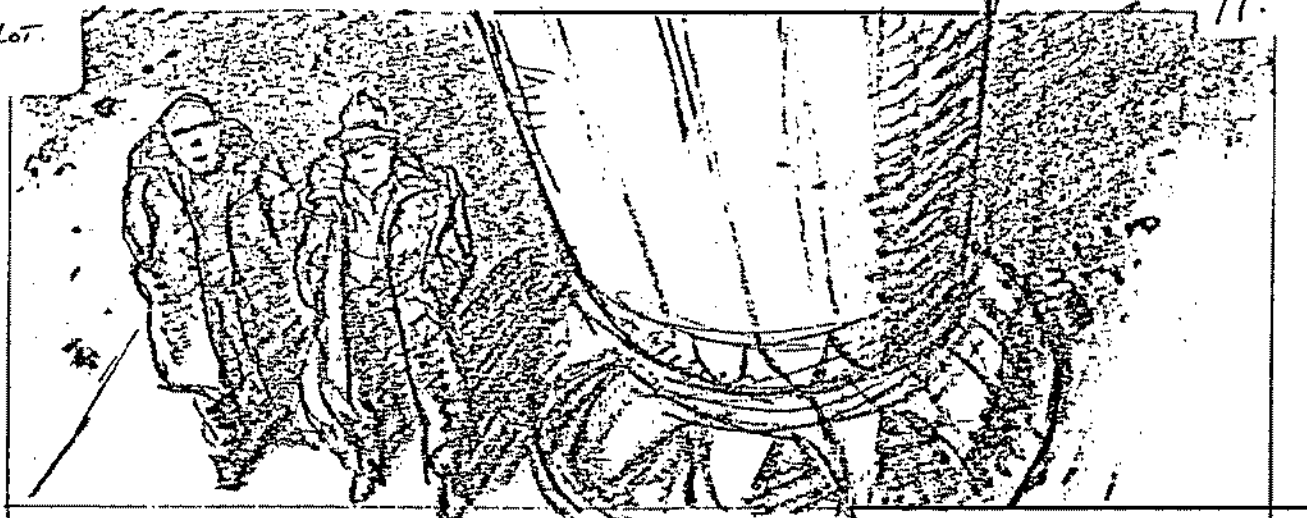
sc. 27 (pt)  
POV HOTEL.  
Rom Ball  
only



POV OF LEQUIS HOTEL

SC. 27.  
Lot.

71.



D. + GAFF LOCKING UP AT HOTEL

SC. 28.  
INT. HOTEL  
COR.

PANAM  
Building.



OUT TO ELEVATOR OPERATOR - HOTEL

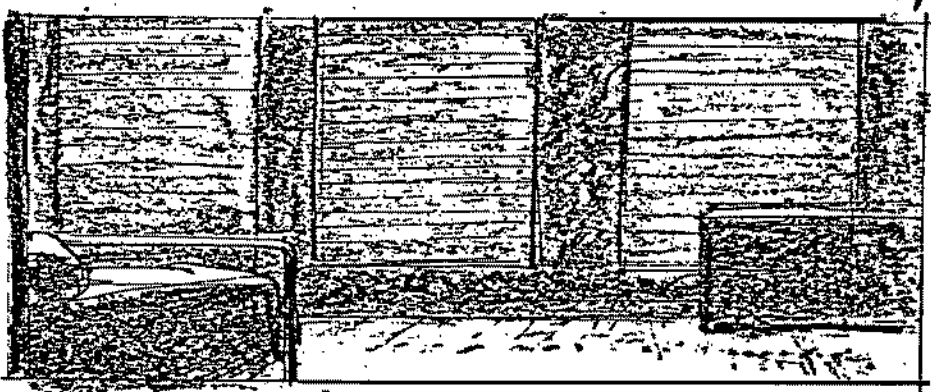


INT. HOTEL Room  
P. VAM BLD.



LEON'S  
SHADOW  
MOVES ACROSS  
WALL BEFORE THEY  
ENTER.

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



THEIR POV OF ROOM

sc. 29.

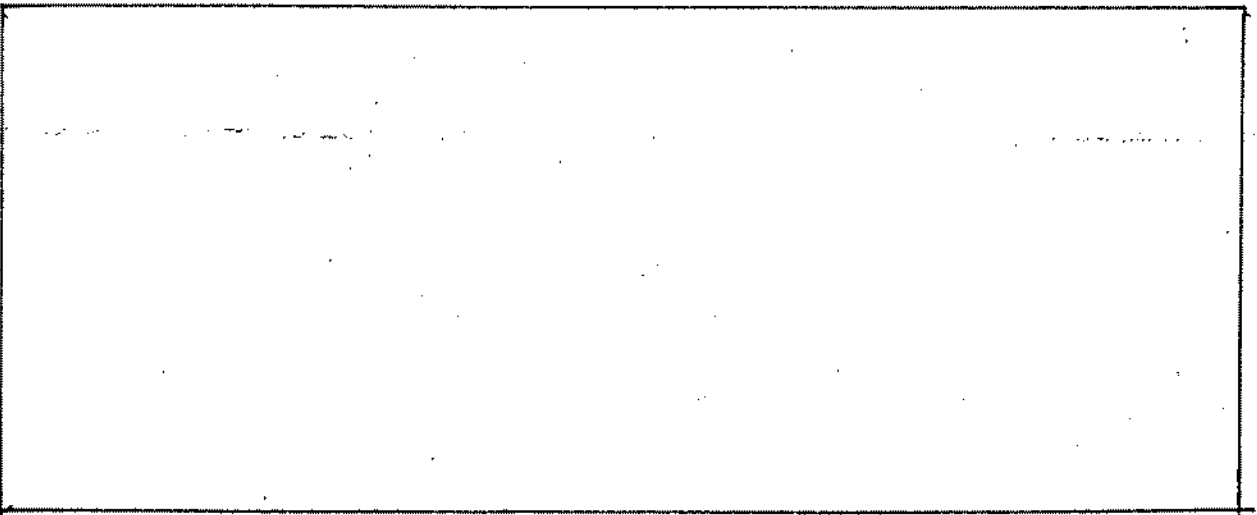
73.



GAFF SWITCHES ON LIGHTS



CAM MOVES AS GAFF MOVES TO D.



Sc. 29.

74.



D. ASKS FOR REDS



MOVE IN AS D. TAKES GLASSES OUT OF CASE



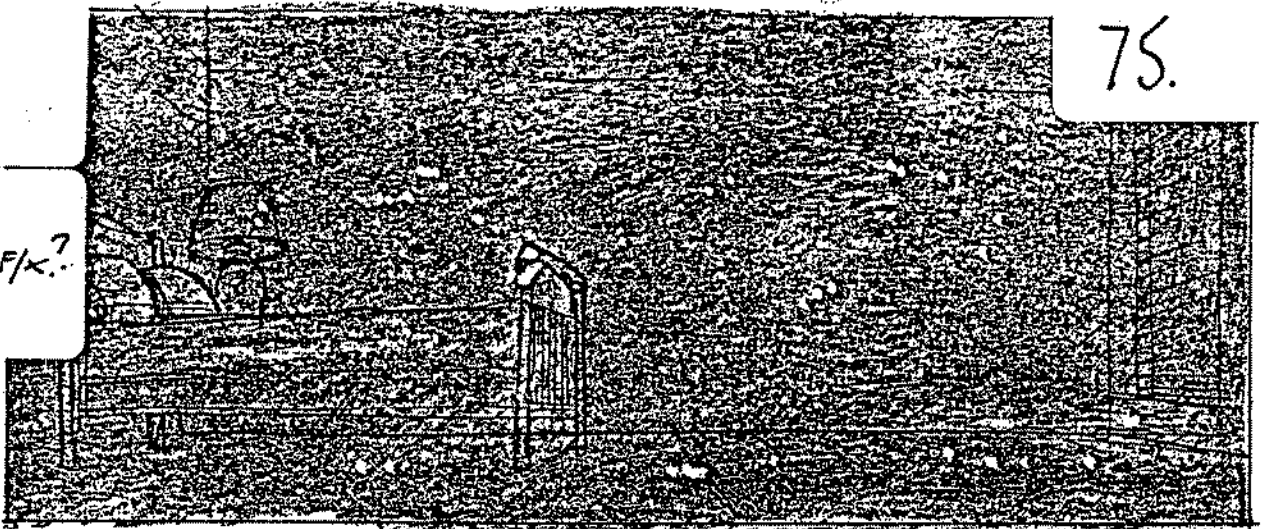
CUT TO C.U. AS HE PUTS ON INFRARED GLASSES

Sc. 29.

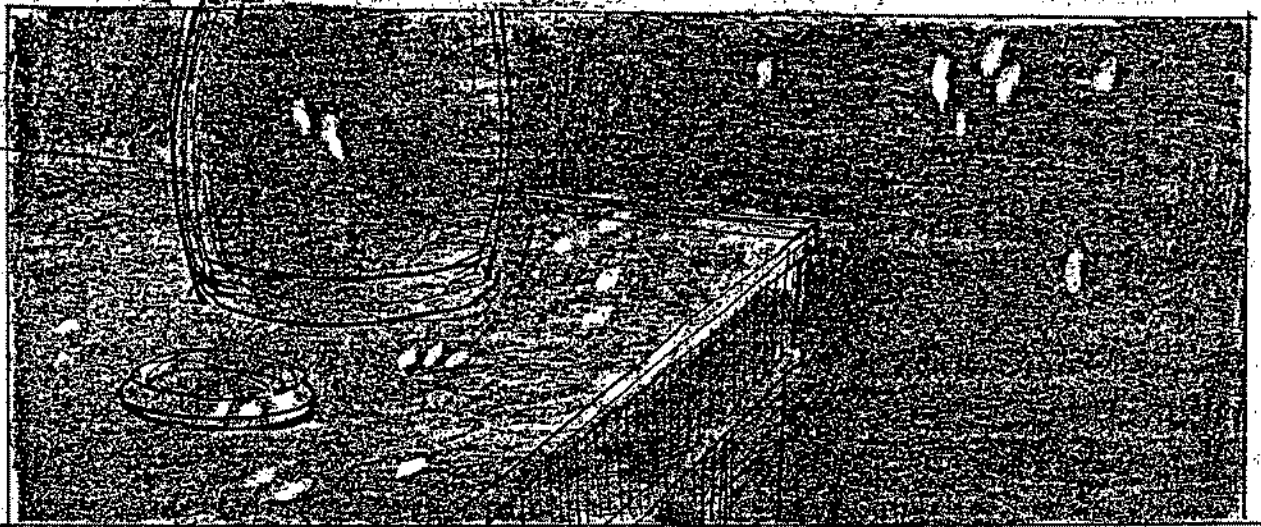
75.

Lighting

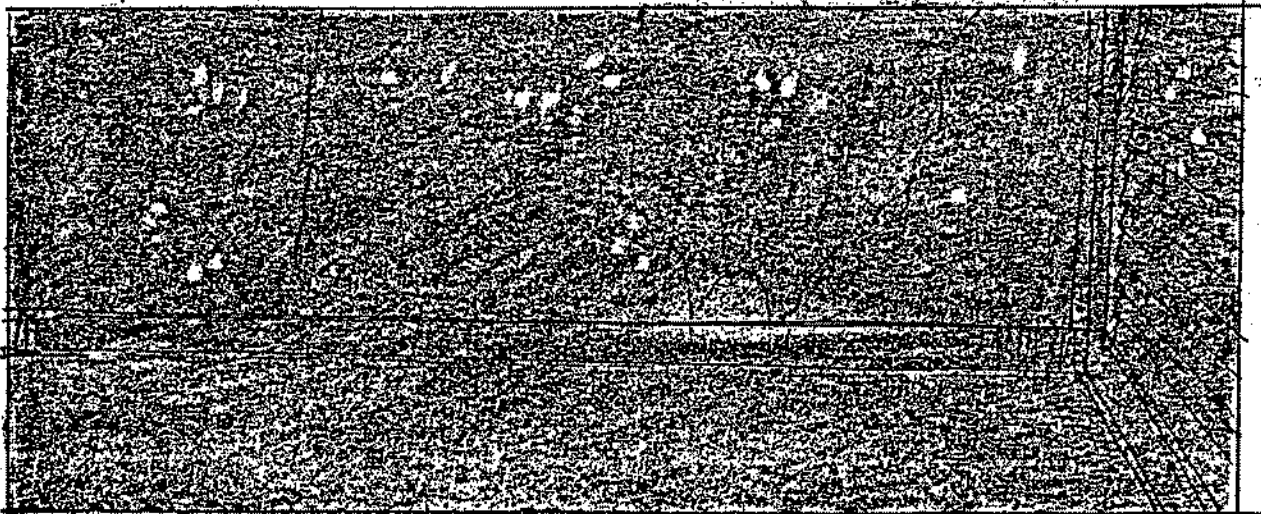
U.V. Light F/X?



D. POV FROM INFRA RED GLASSES 'PRINTS' GLOW IN DARK



C.U. OF TABLE WITH LEON'S PRINTS



WALL TO WINDOW

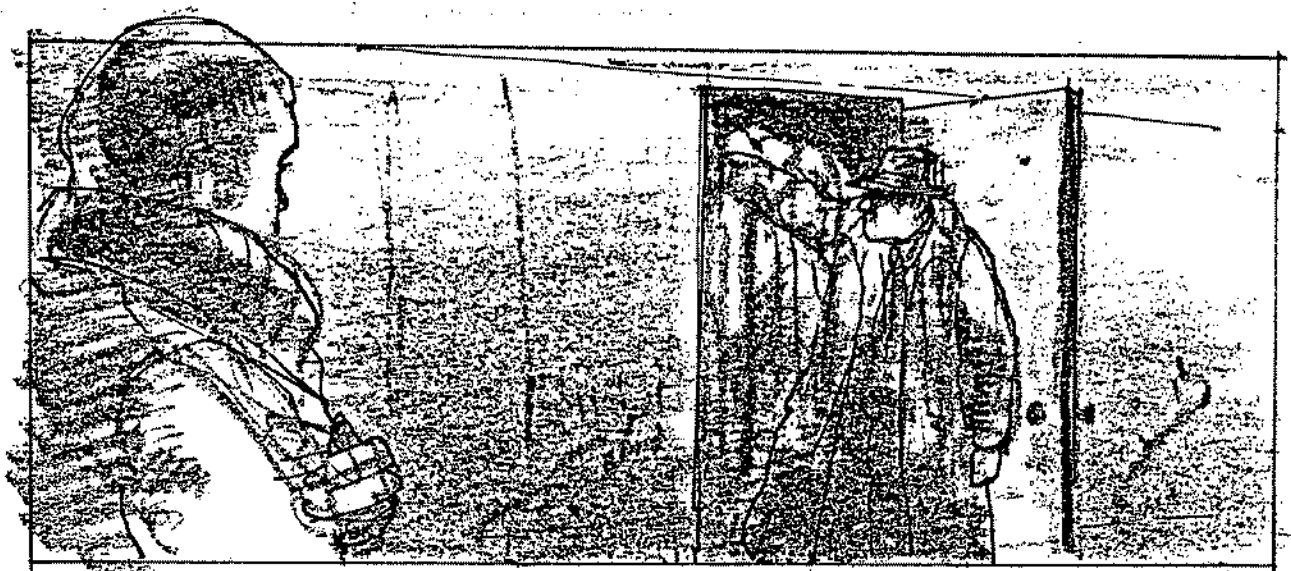


SC. 30.  
INT. HOTEL  
Room  
(PANAM BLD.)

76.



D. EXAMINES CLOSET



PULL BACK TO RVL DISGUSTED GAFF

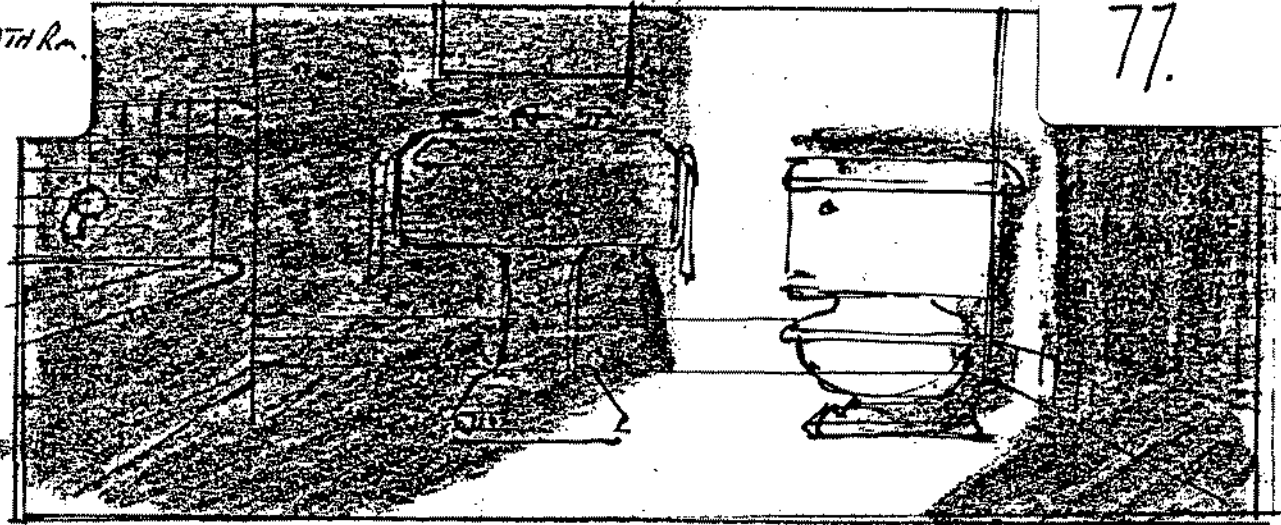


- P. M. H. P. M. A.

SC. 31.

HOTEL BATH Rm.

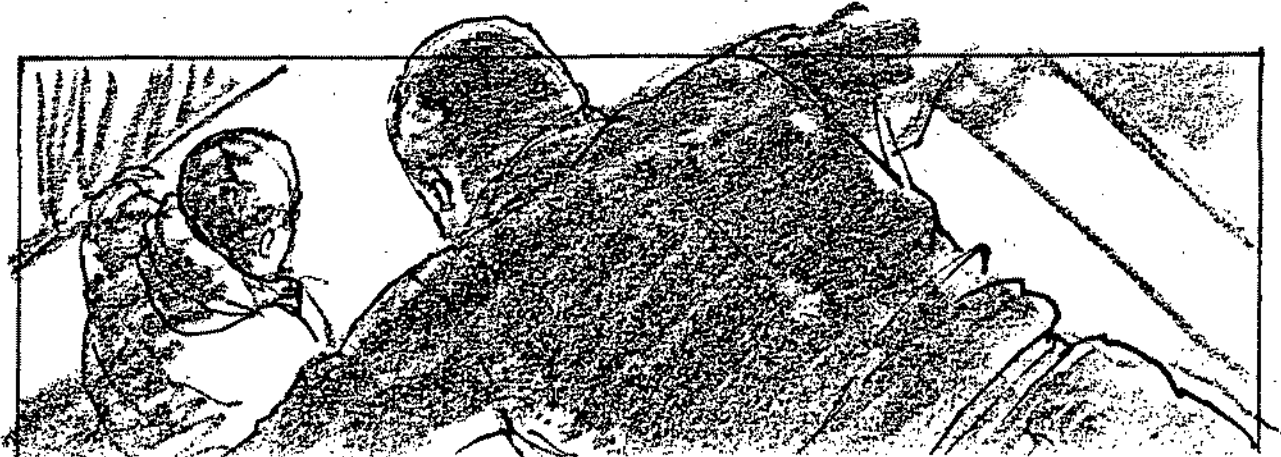
77.



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.

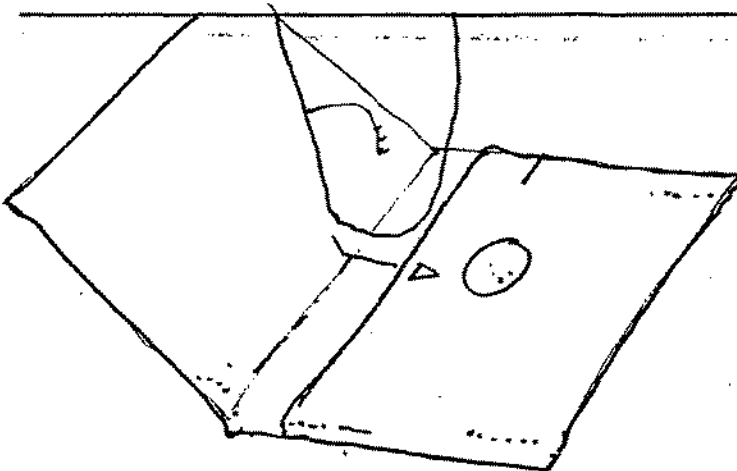


C.O. OF 'SCALE' ON HIS FINGERTIP



HE OPENS HIS WALLET

INSERT?  
SC. 33.



SLIPS 'SCALE' INTO PLASTIC ENVELOPE



SC. 34.

80.

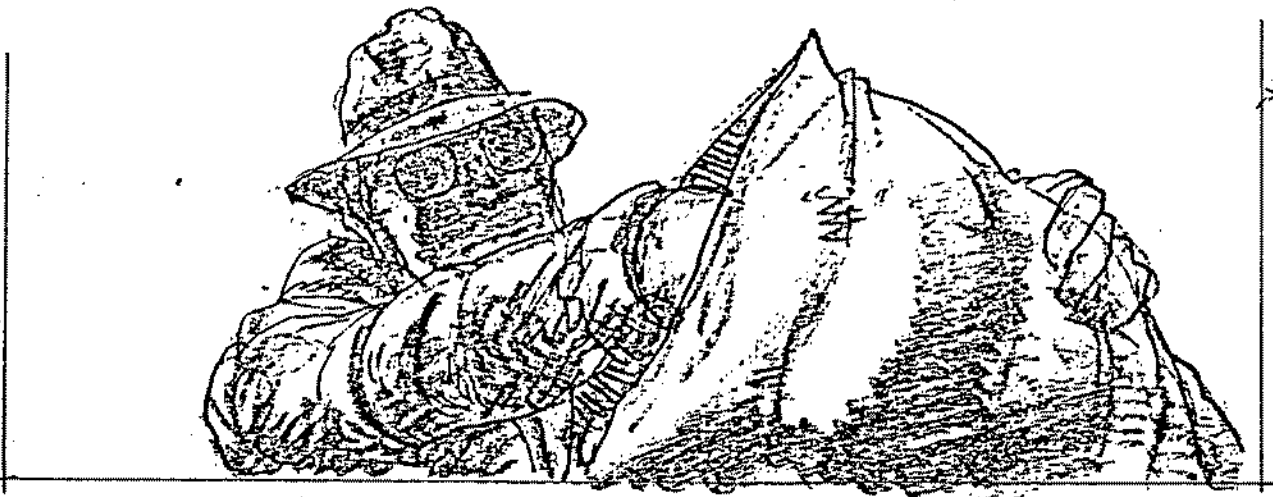
NOTE:  
S/BOARD DIFFER  
FROM SCRIPT?



HE STANDS - MOVES TO LEFT.



D. CHECKS PILLOWS



HE REACHES INSIDE...



...PULLS OUT PACKET OF PHOTOS

SC. 34



CUT AS D. WALKS

ACROSS ROOM TO CHEST



OPENS PACKET OF PHOTOS

SC. 34.

83.

○ INSERT?



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

SC. 34

○ INSERT?



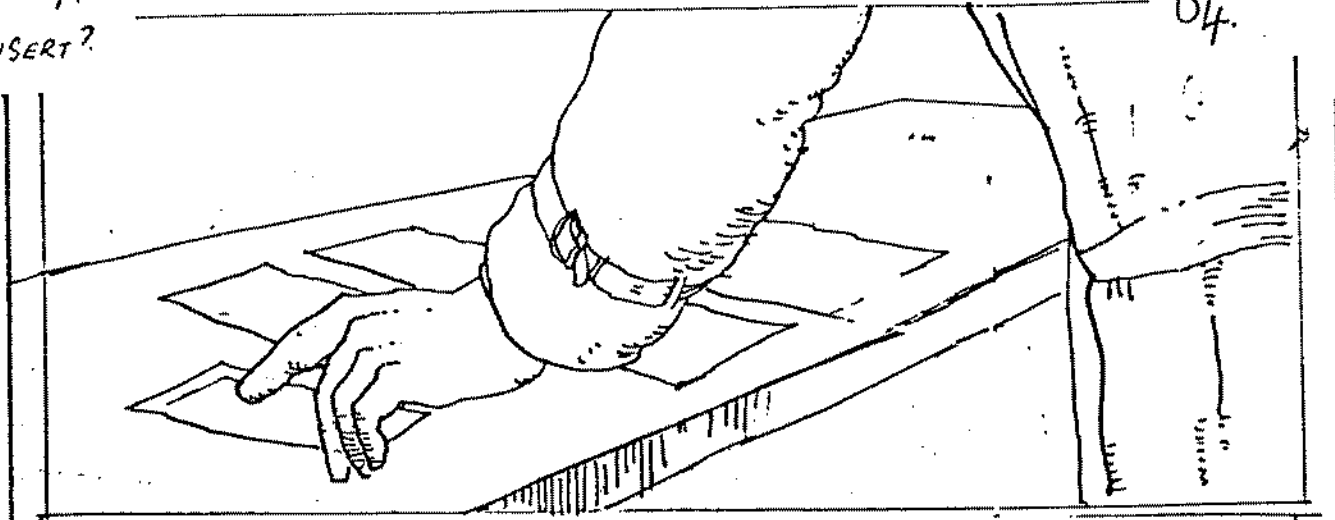
PHOTOS RVL. ON TOP OF CHEST



Sc. 34.

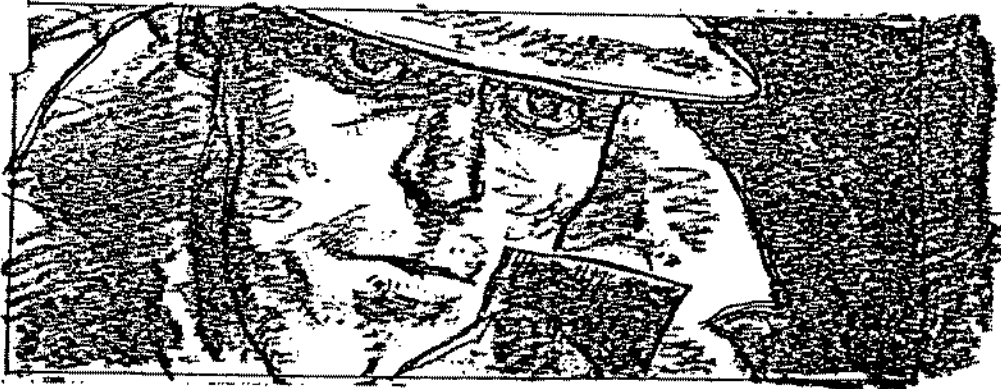
INSERT?

84.



D. PICKS UP A PIX

Sc. 34.



C.U. AS HE PEERS AT PHOTO

SC. 34.  
INSERT?

85.

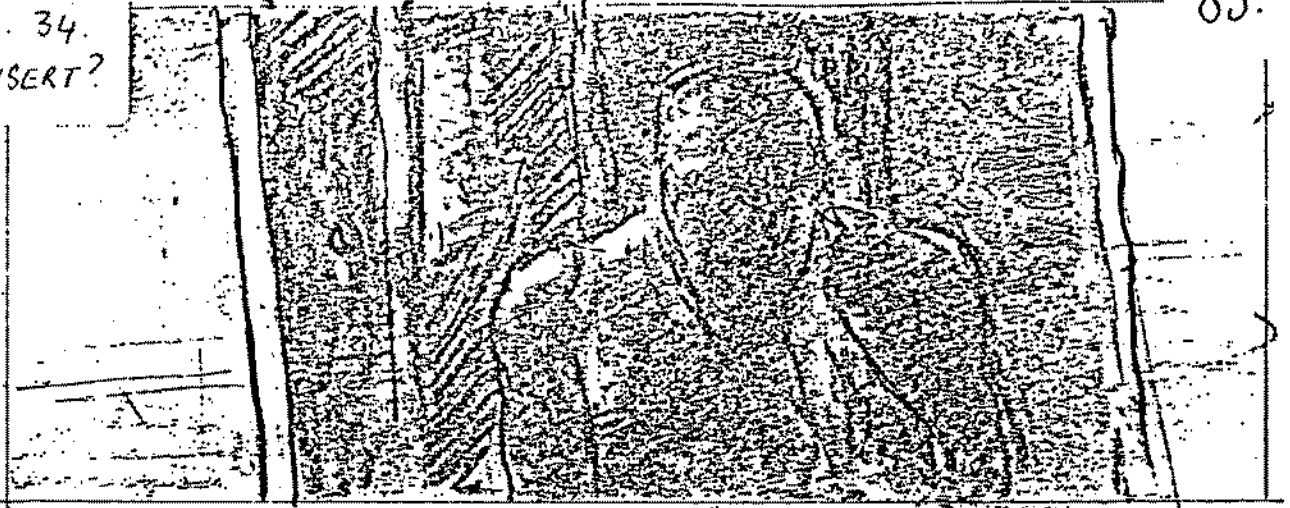


PHOTO OF ROY

Sc. 38.

EXT. STREET.

○ B.S. Lot.

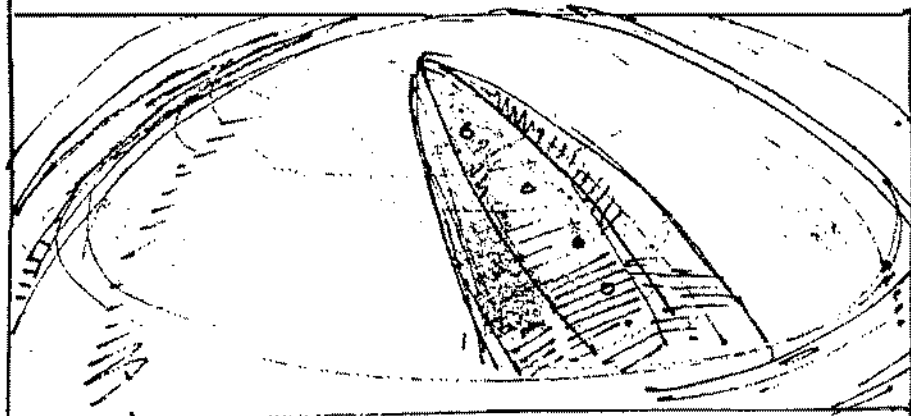
TRUMBULL.

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

Sc. 38.

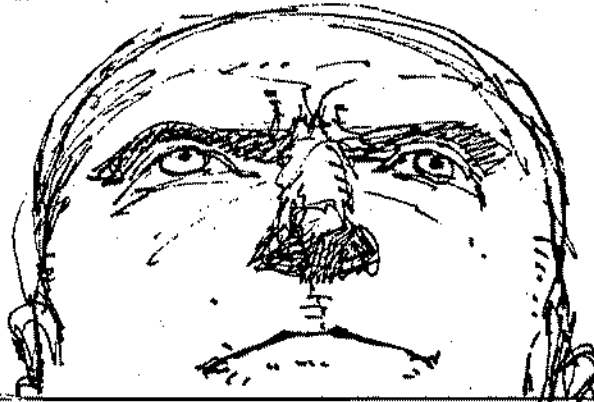
EXT. STREET.

○ F.B.S. Lot.



86

C.U. OF BUMPER REFLECTED IN GYERTU



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



PULL BACK AS ROY BRINGS HEAD DOWN / LEON BEHIND HIM

Sc. 38.

START of  
Tracking  
SHOT.

PLUS

side off.

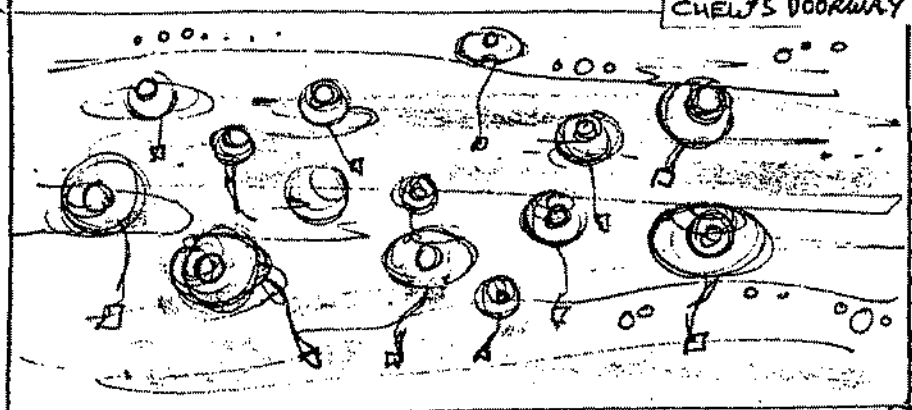
65mm - for  
Matte SHOT.



BEGIN TRACK  
35MM

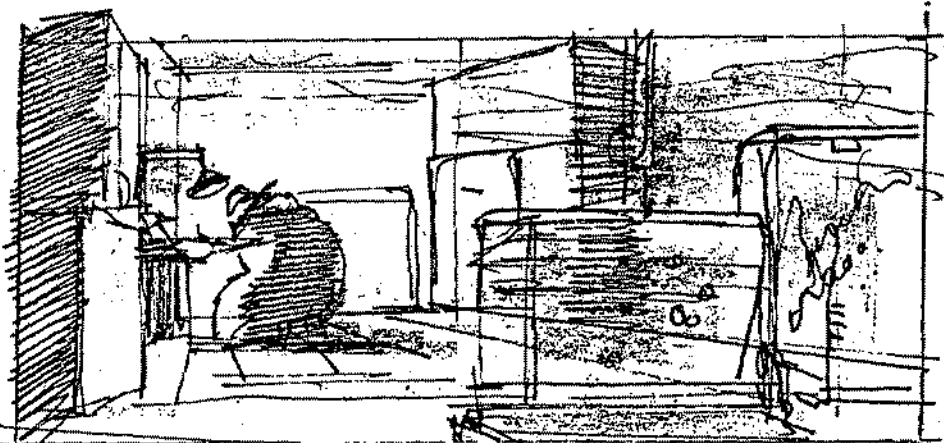


SC. 39.  
INT. CHEW'S  
SHOP.  
INSERT?



CUT TO EYES SWIMMING -

SC. 39.



PULL BACK TO RVL CHEW AT LIGHT-WORKING -



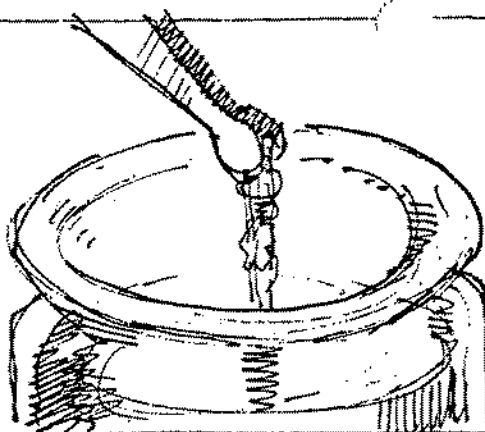
CUT TO C.U.



Sc. 39.

INSERT?

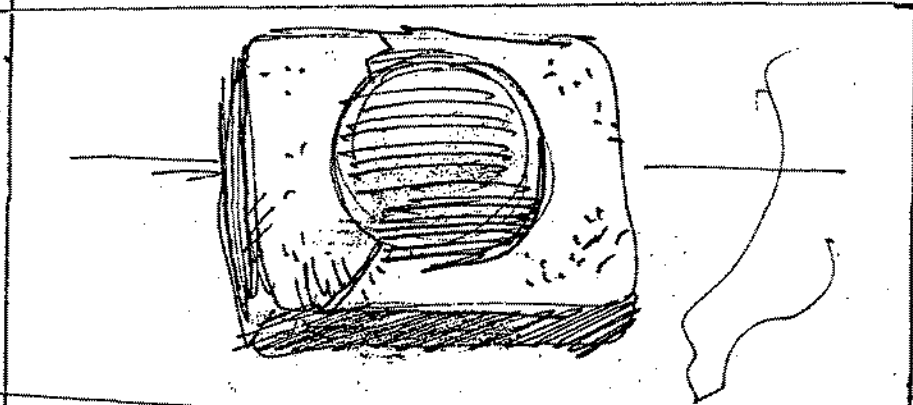
88.



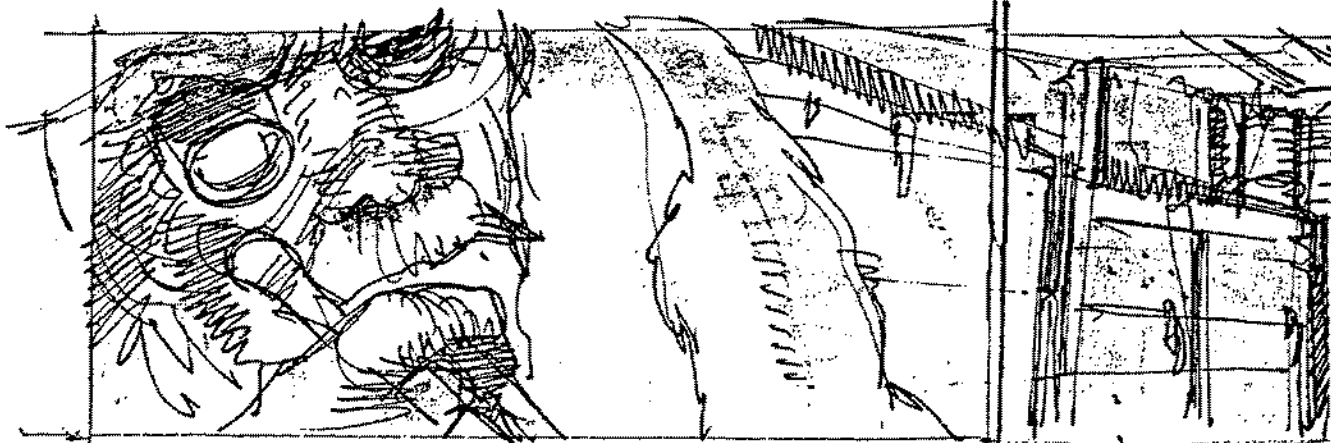
DIPS - ARTICLE INTO SOLUTION



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

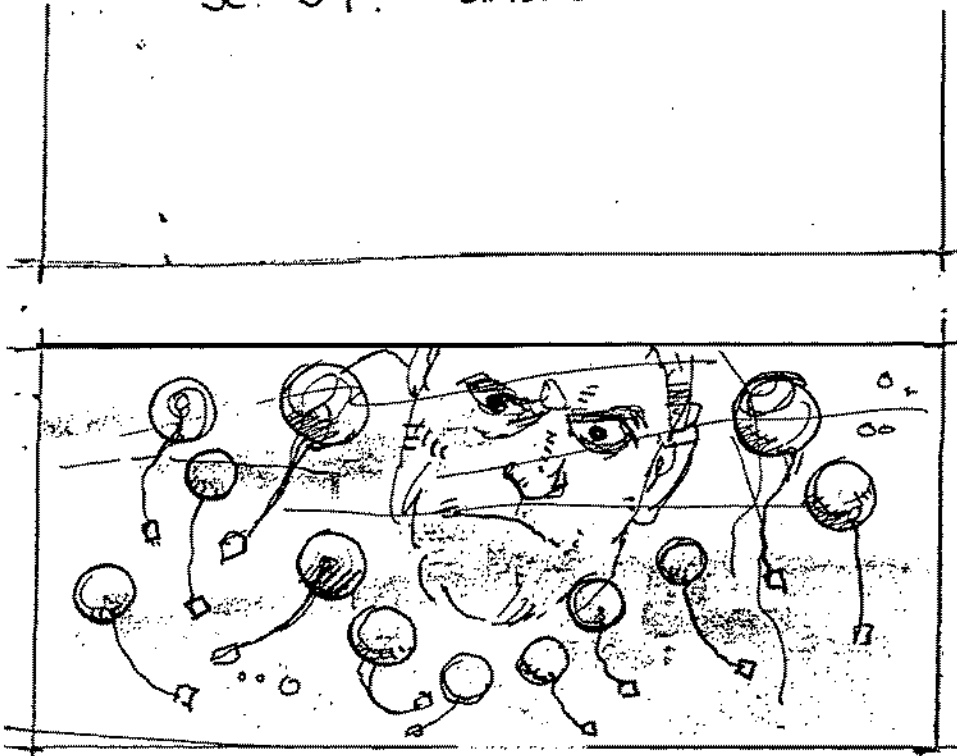


DIALOGUE ... LEON CLOSSES DOOR

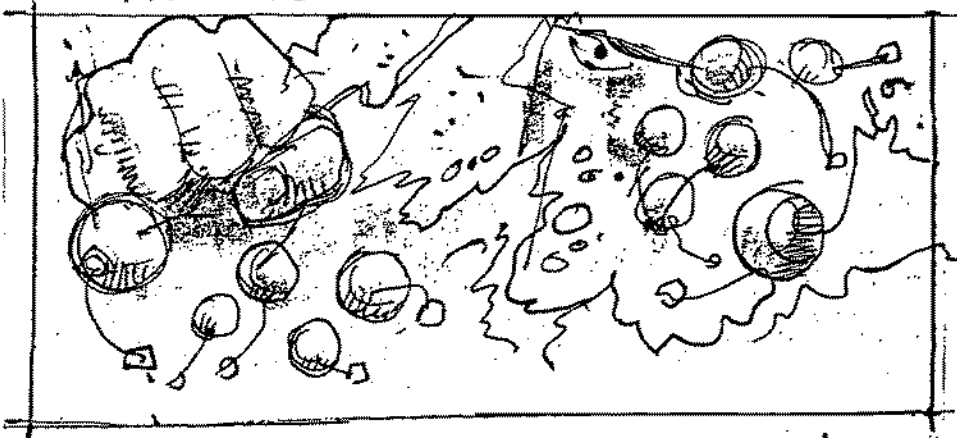


CHEW SUDDENLY GRACIOUS

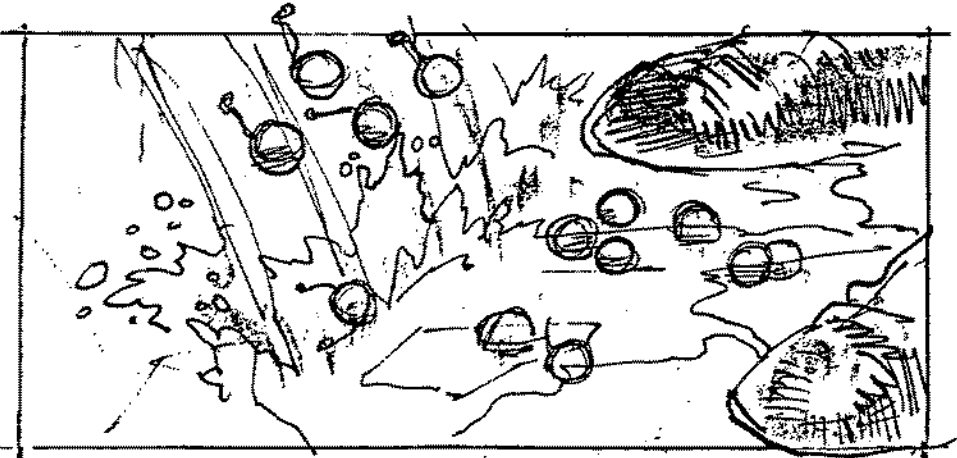
Sc. 39. DIALOGUE



LEON LOOKING AT EYES VIEW HIM FROM OTHER SIDE



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



CUT AS SOLUTION AND EYE BALLS DUMP ON FLOOR

SC. 39.

91.

CONT. DIALOGUE SC. 39.



- BATTY: NOW THIS FELLOW SERASTON... WHERE WOULD WE FIND HIM?



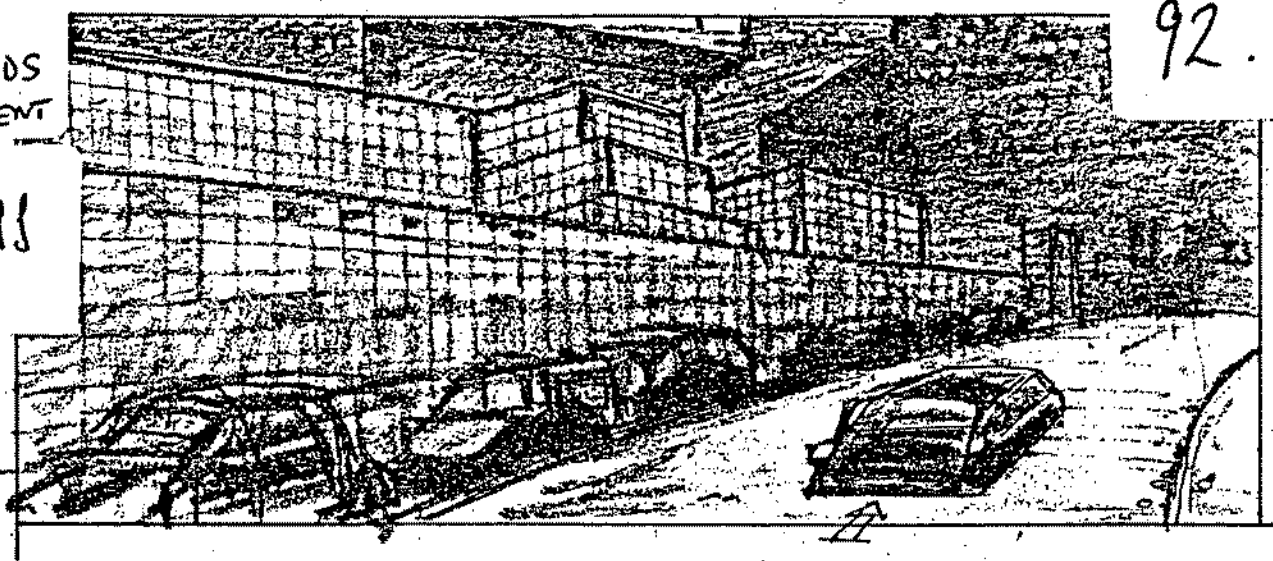
CUT  
IN.

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

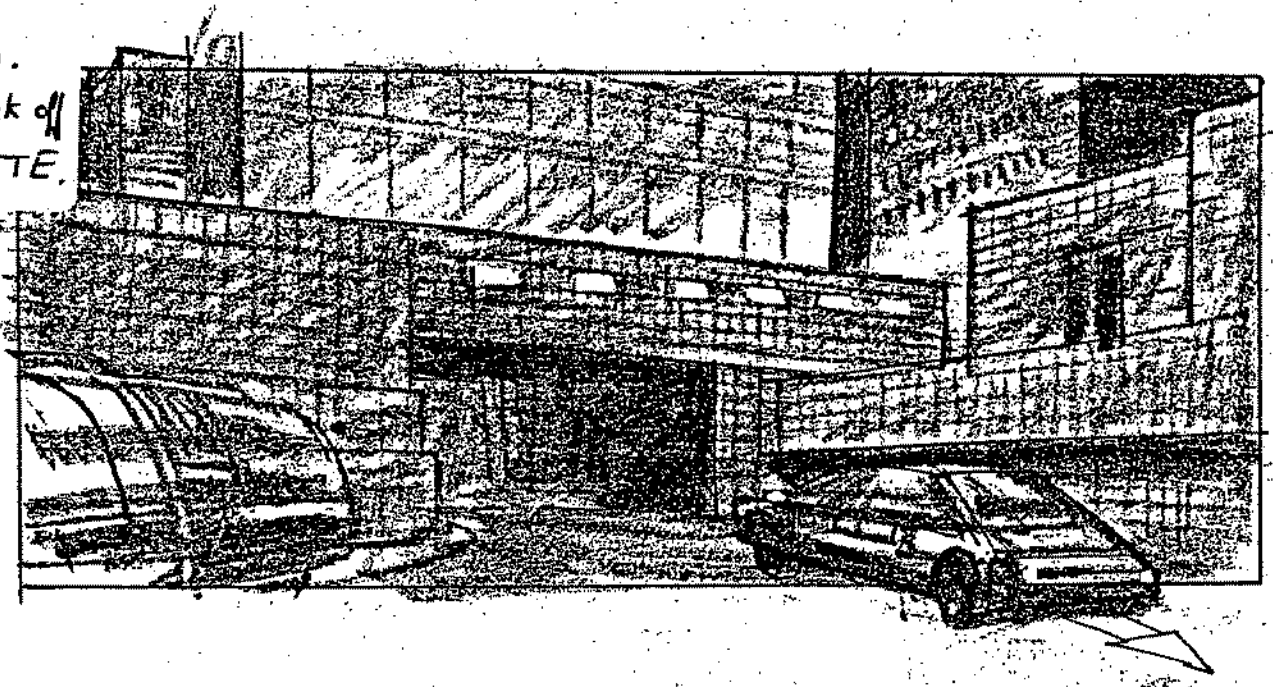
x. 40.  
EXT  
COURTARDS  
APARTMENT

92.

65mm  
Lock off  
FOR  
MATTE.



SC. 40.  
65mm Lock off  
- FOR MATTE.



Scenes 41

THRU

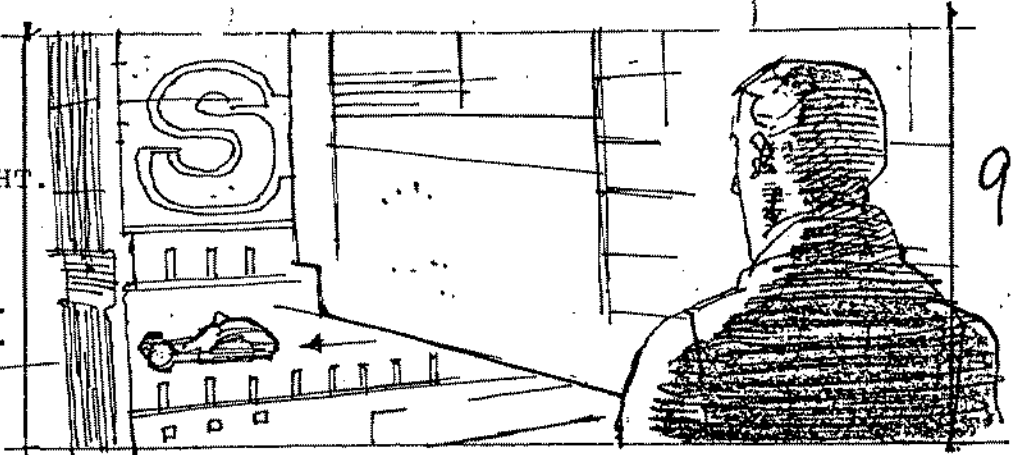
45 (PART)

NOT STORY BOARDED.



IN DECKARD'S  
APARTMENT - NIGHT.  
S. 95 (Part)  
S. JUDIO.

Trumbull - 65mm.  
Live Action F.G.  
Miniature/  
Matte Painting -  
B. G.

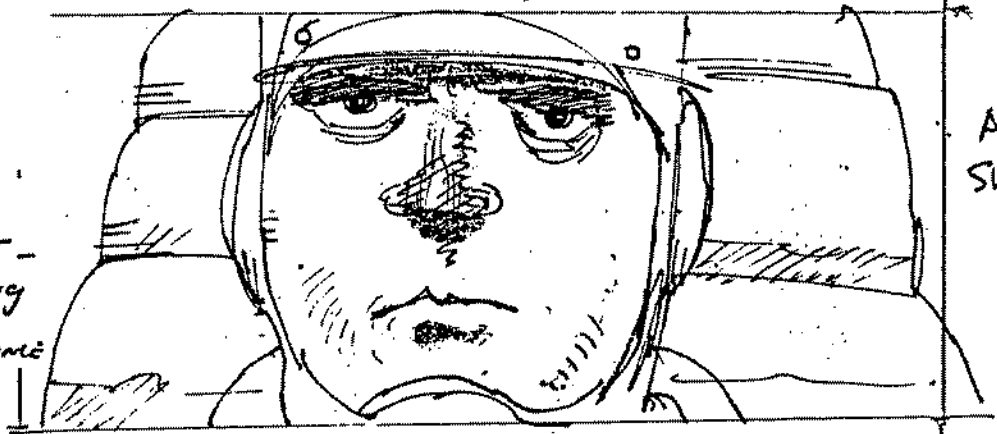


93.

D. WATCHES SPINNER PASS WINDOW

SC. 46.

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

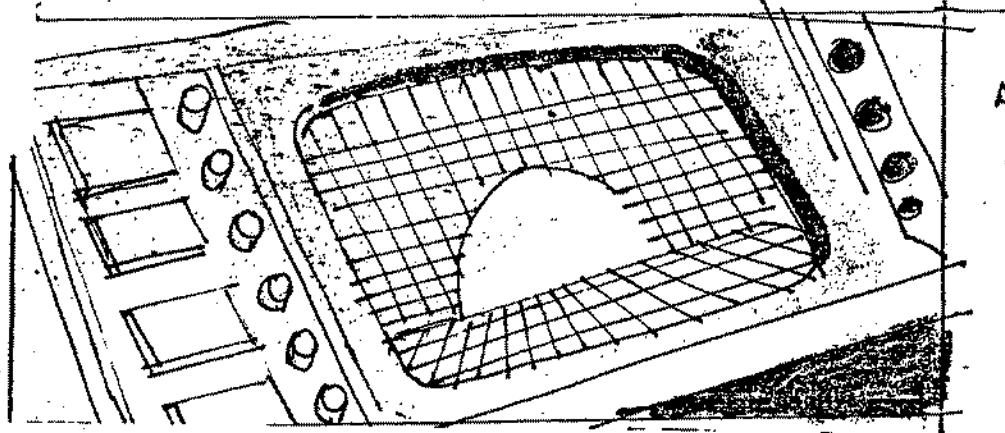


ALT.  
SHOT

C.U. OF PILOT

INSERT?

SC. 46.

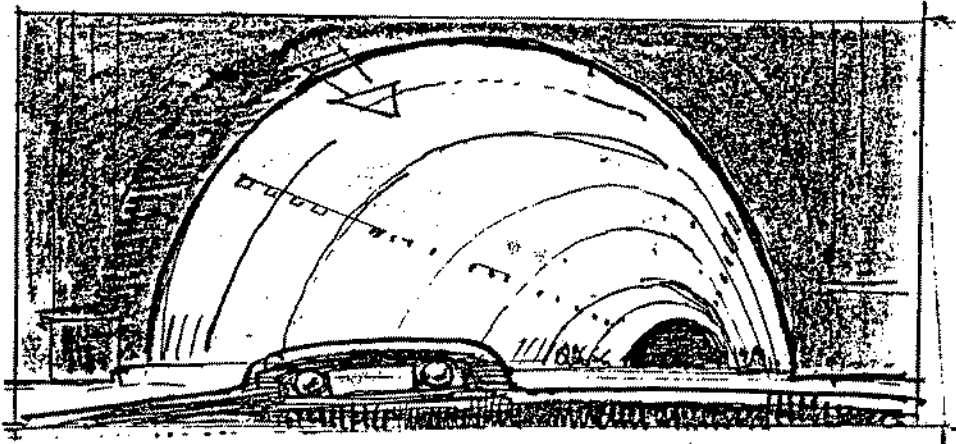


ALT  
SHOT

C.U. OF READ-OUT OF TUNNEL

SC. 46.

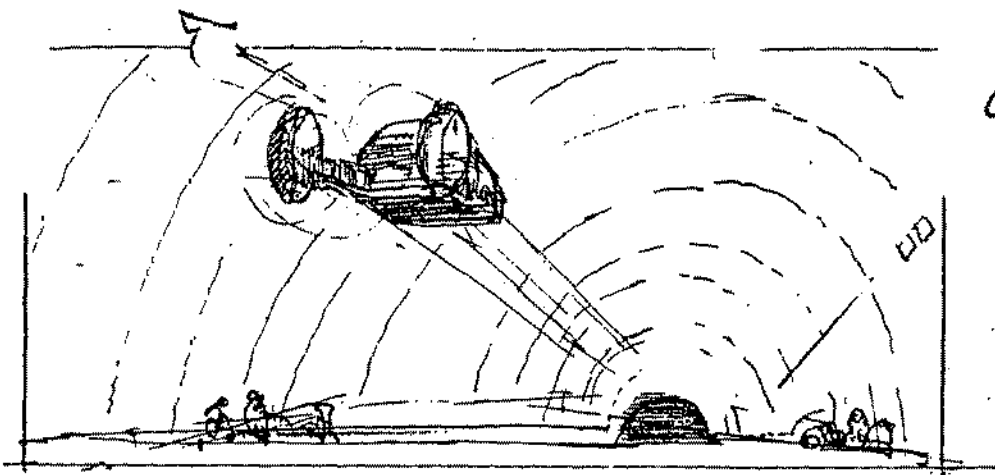
2ND UNIT  
TRUMBULL -  
"GRAB" SHOT.



Sc. 47.

TRUMBULL  
AND UNIT  
"RABBIT"

94.

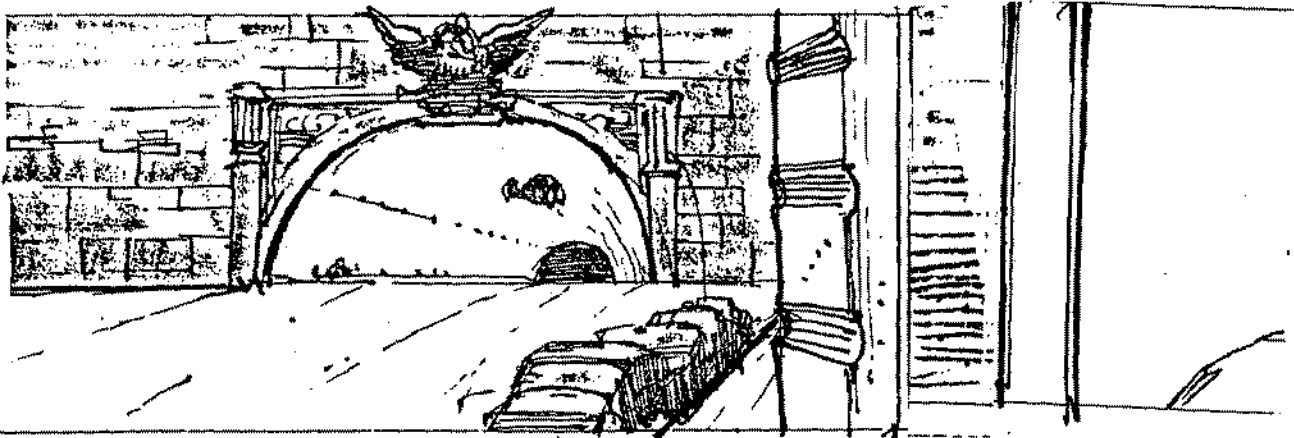


SPINNER RACES THROUGH TUNNEL

Sc. 48(Pt)

TRUMBULL  
PLUS  
IN UNIT  
PANAM BLD.

MOTION  
CONTROL.



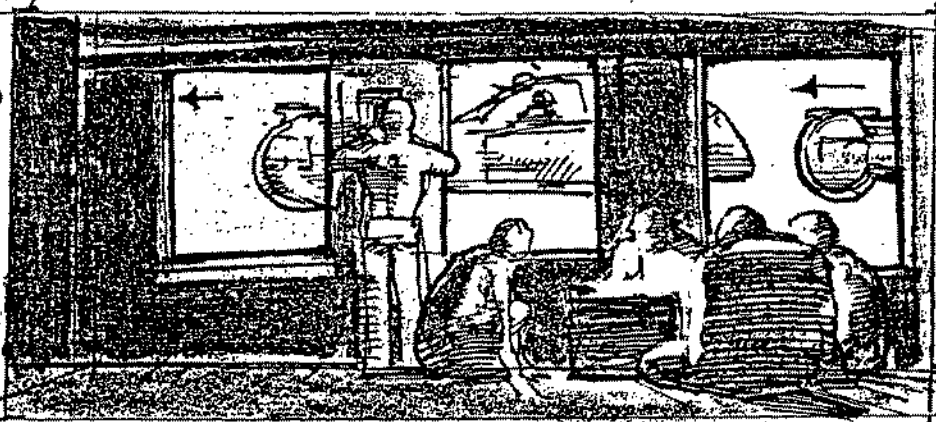
LONGER VIEW - SPINNER NEARS END OF TUNNEL -  
PAN OVER THROUGH WINDOW TO BOY SHAVING

Sc. 48.

INT. ABANDONED  
ROOM  
(PANAM BLD)

FLOOR F/x

FLOAT  
Lightweight  
Spinner.



INT. GROUP SIT BY BRAZIER - SPINNER PASSES WINDOW

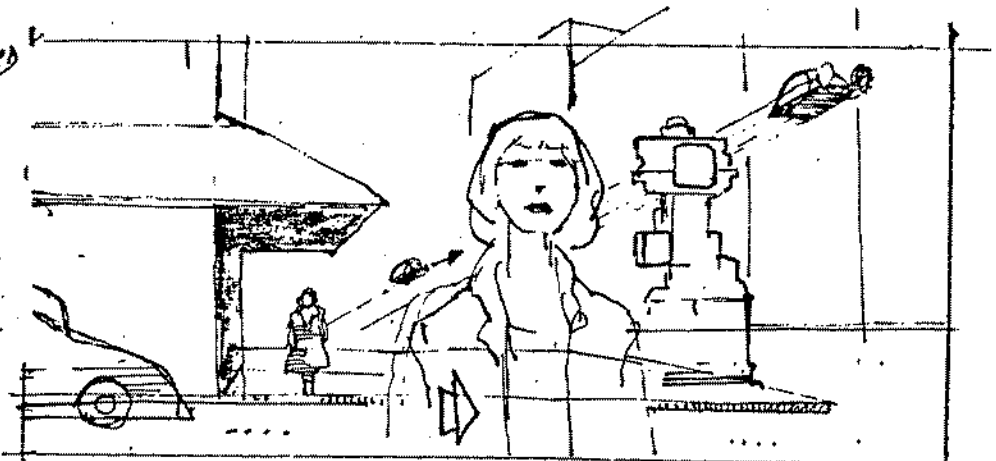
SCENE IN ROOM (48).

PRIS GOES DOWN TO ST.

SC. 49.  
EXT ABANDONED  
RI

95.

65mm  
Lock OFF.  
TRUMBOLL/  
MAIN UNIT



PRIS EXITS HOTEL - MOVES TOWARD CAM AS SPINNER PASSES

SC 49.

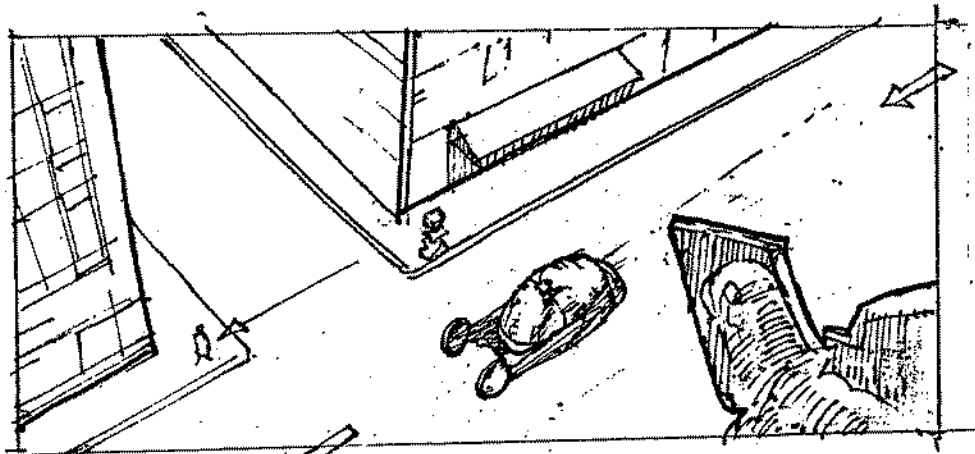


SHE TURNS TO SPINNER - REACTS NERVOUSLY

SC. 49.

TRUMBOLL/  
MAIN UNIT.

65mm  
Lock off.

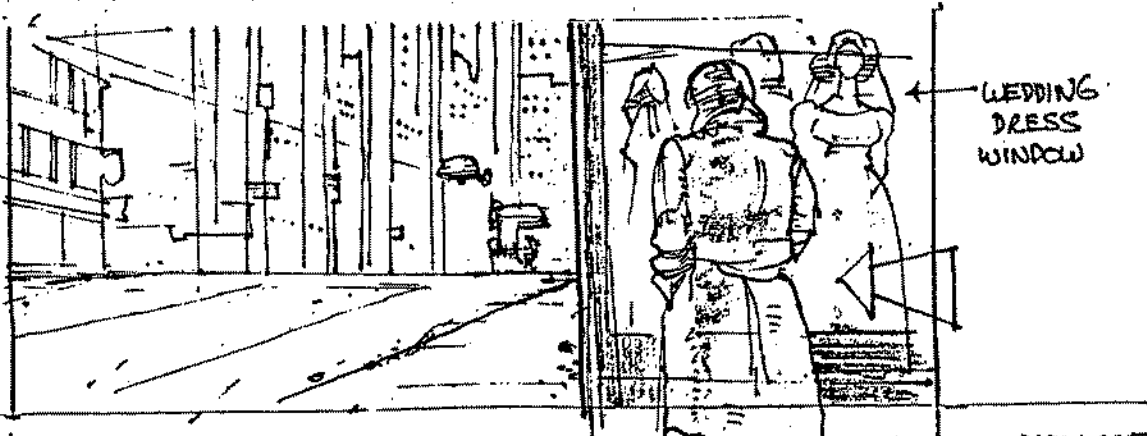


SHE CROSSES ST. AS SPINNER GLIDES THROUGH

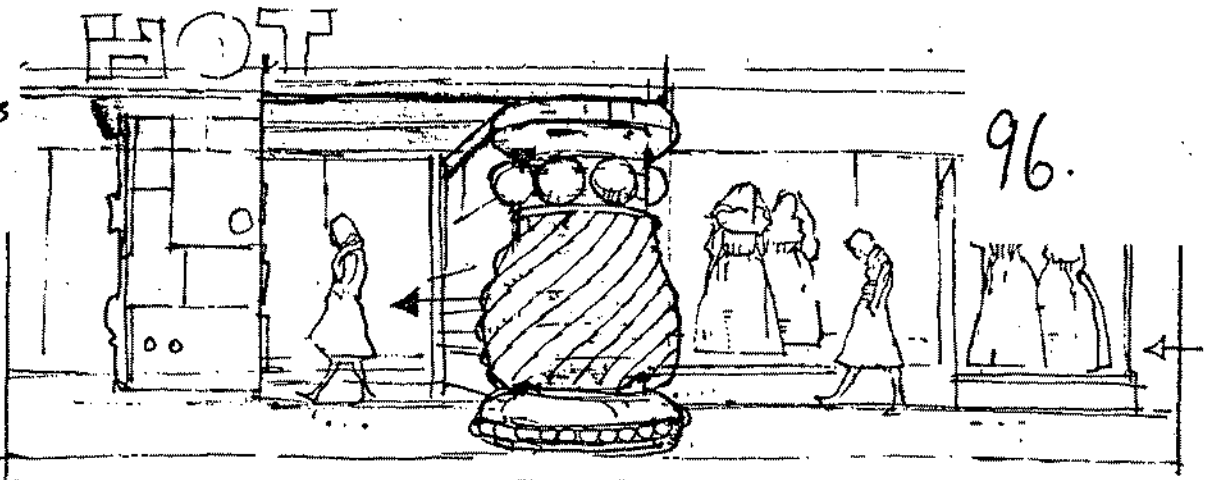
SC. 49.

65mm  
Lock off.

TRUMBOLL  
MAIN UNIT.



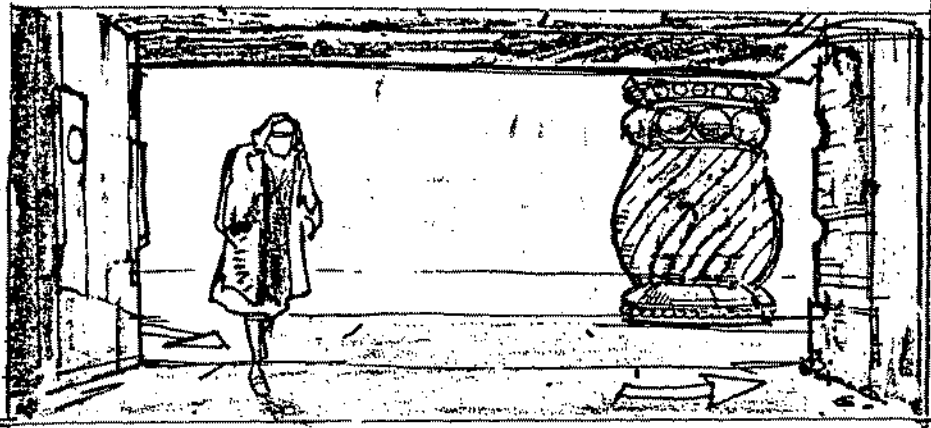
SC. 50.  
EXT. SEBASTIANS



96.

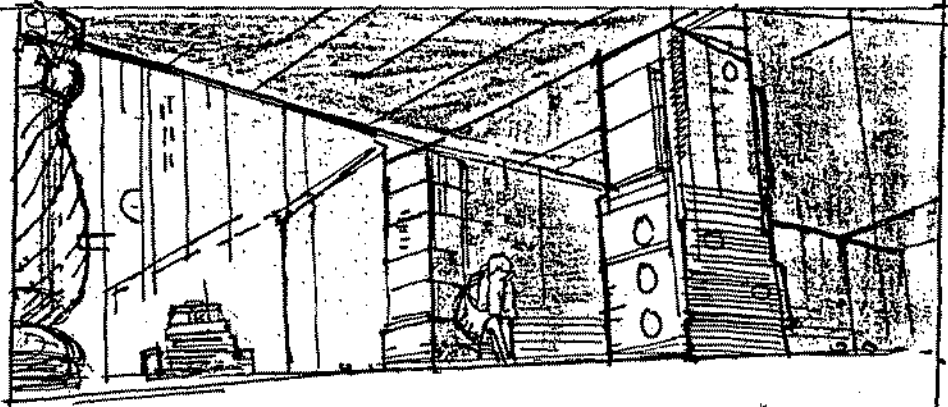
PRIS WALKS UNDER MARQUEE OF ~~MUSEUM~~ ~~DEPARTMENT~~ ~~STORE~~

SC 50.



SHE MOVES INTO FOYER AREA

SC. 50.

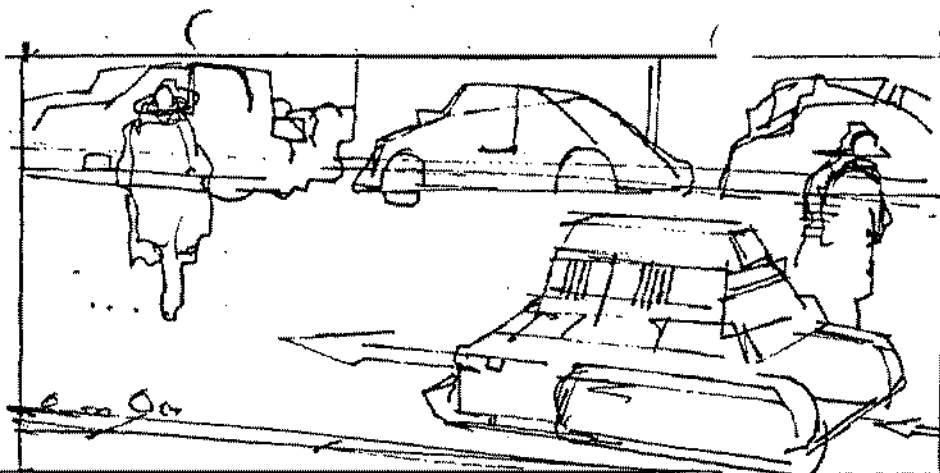


SITS - WAITS - ST. CLEANER MOVES UP ST. TOWARD CAM

SC. 50.



Sc. 50.



97.

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



C.U. OF SWEEPER

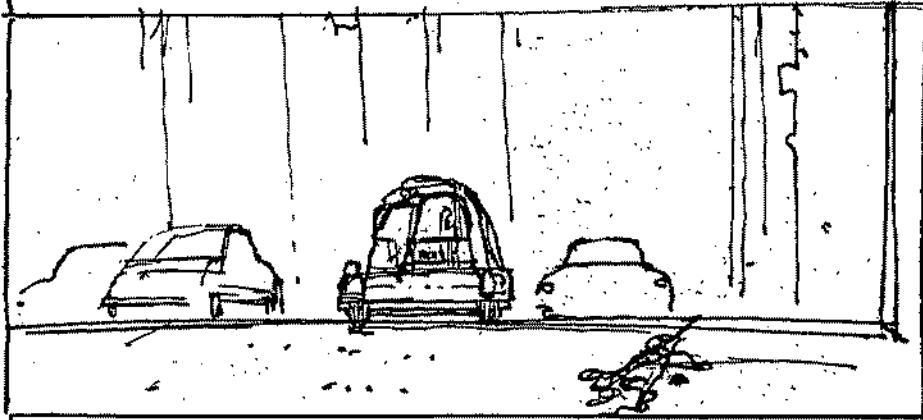
Sc. 50.



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

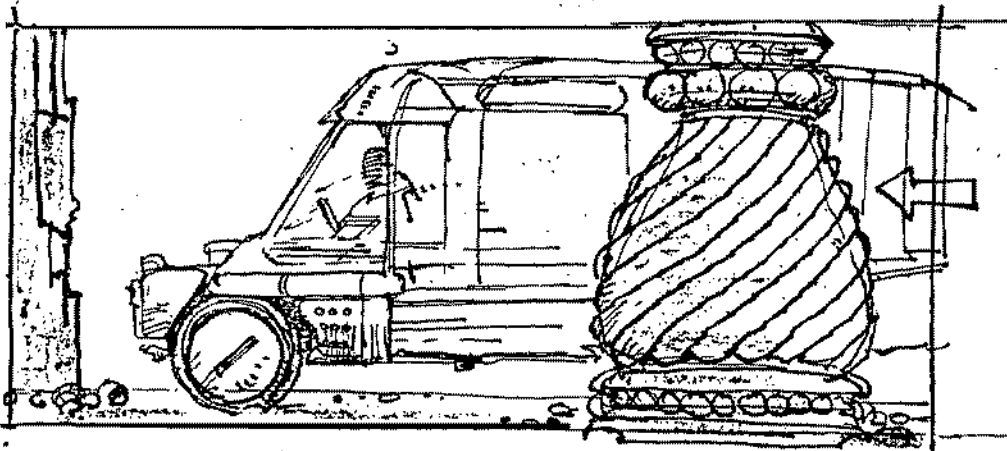
Sc. 50.

Tight SHOT  
O MATTE !!



HER POV OF SEBASTIAN'S TRUCK COMING TOWARD US

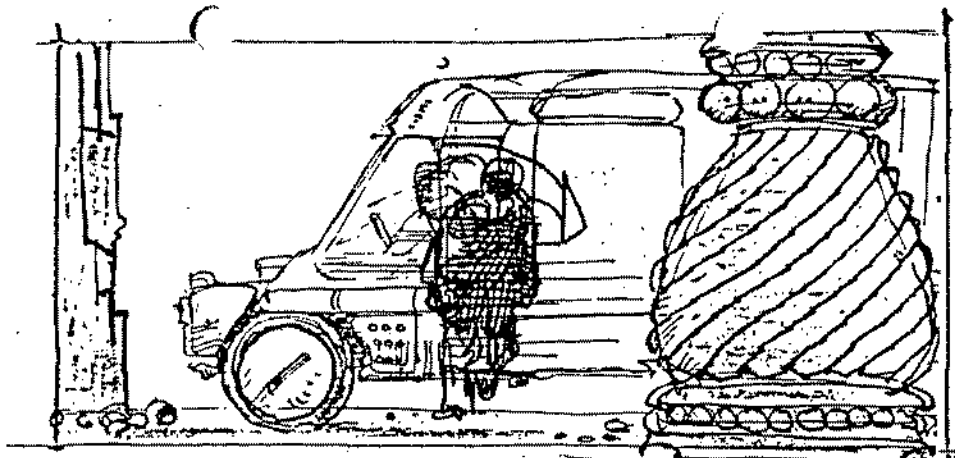
Sc. 50.



SEBASTIAN'S TRUCK PULLS UP



SC. 50.



98.

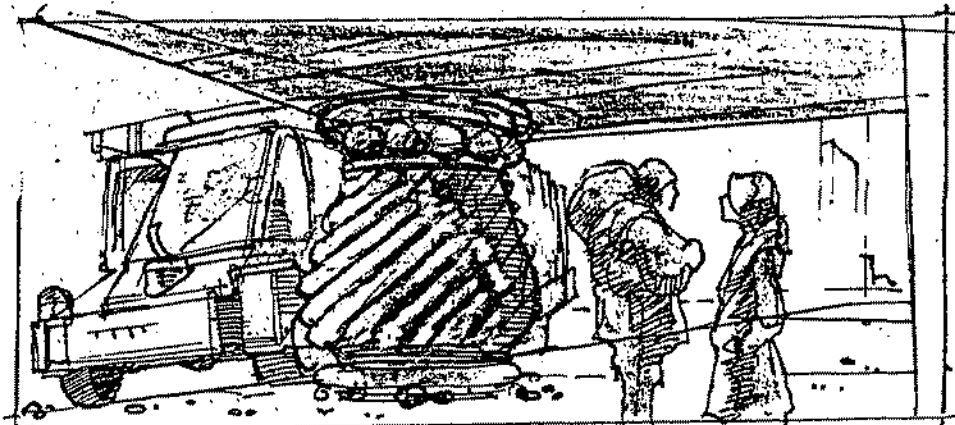
SEBASTIAN EXITS TRUCK

SC. 50.



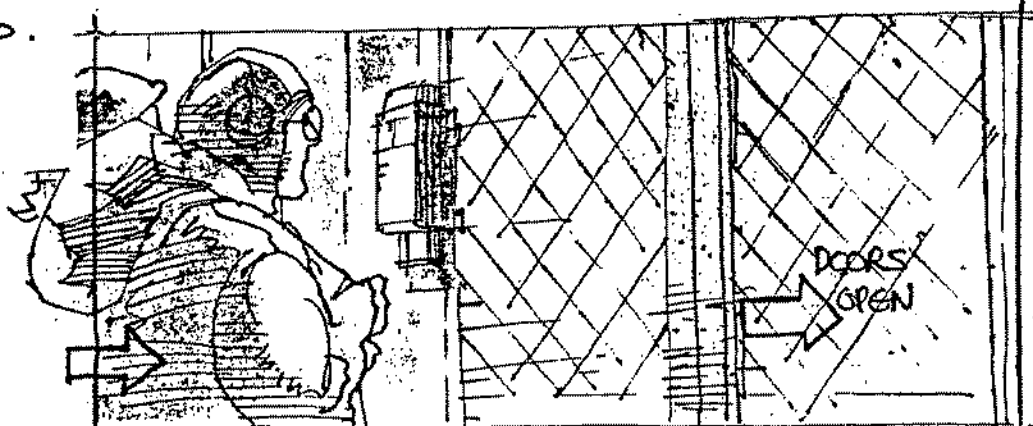
- SEB. MOVES IN - PRIS STEPS IN HIS WAY

SC. 50.



THEY TALK - DIALOGUE

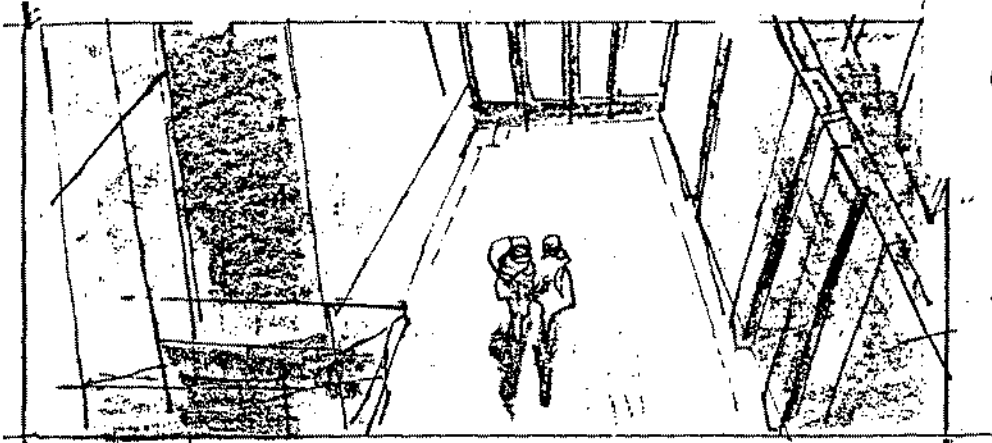
SC. 50.



THEY MOVE TO DOORS - SECURITY DEVICE

SC. 51.  
NT SEBASTIAN  
by.

BRADBURY  
Building.



99.

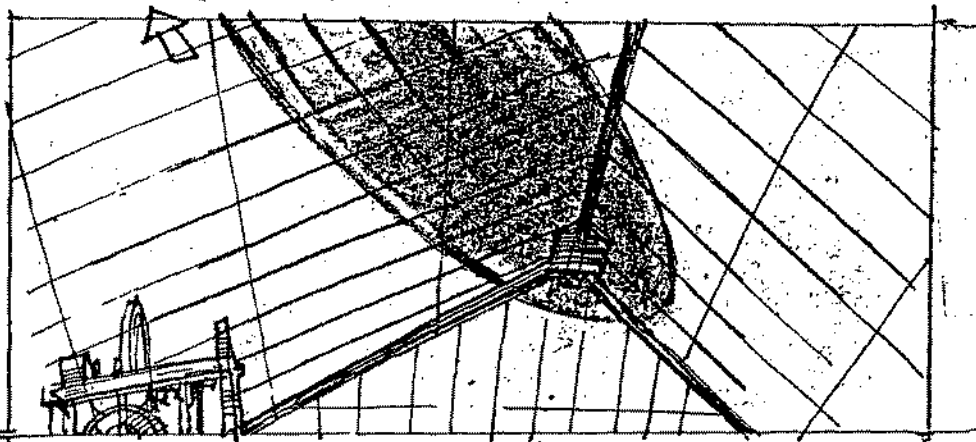
THEY ENTER (BRADBURY BLDG. FOYER)

SC. 51.



SHE LOOKS UP - REACTS

SC. 51.  
65mm  
lock off:  
TRUMBULL.



BLIMP (WITH ADT.) PASSES OVER POV THROUGH SKYLIGHT

NOTE: SCENES 52

THRU 53

NOT STORY BOARDED

(INT DECKARDS APARTMENT)

EXT. CHOP  
STAND -  
NIGHT.  
Scene 54.

TBS LOT.

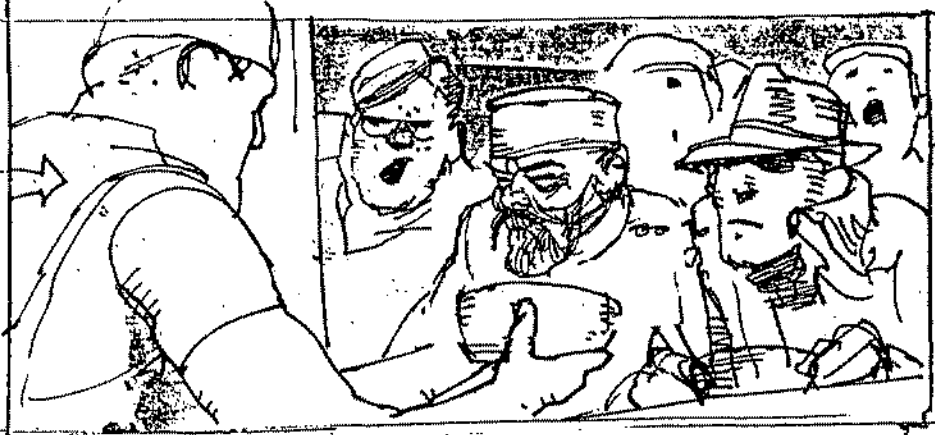


100.

MOVE

DECKARD AT CHOPSUEY BAR - CAMERA MOVES DOWN...

Scene 54



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

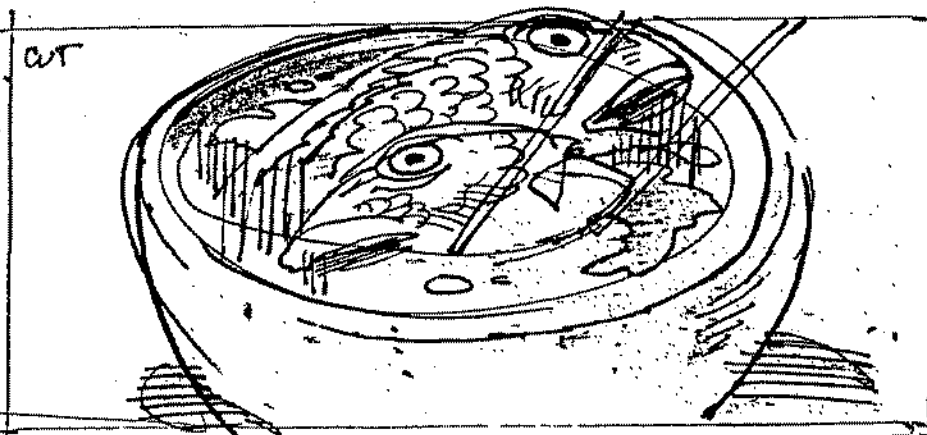
54



CUT

D. LOOKS OVER AT CHINAMAN'S BOWL

Scene 54



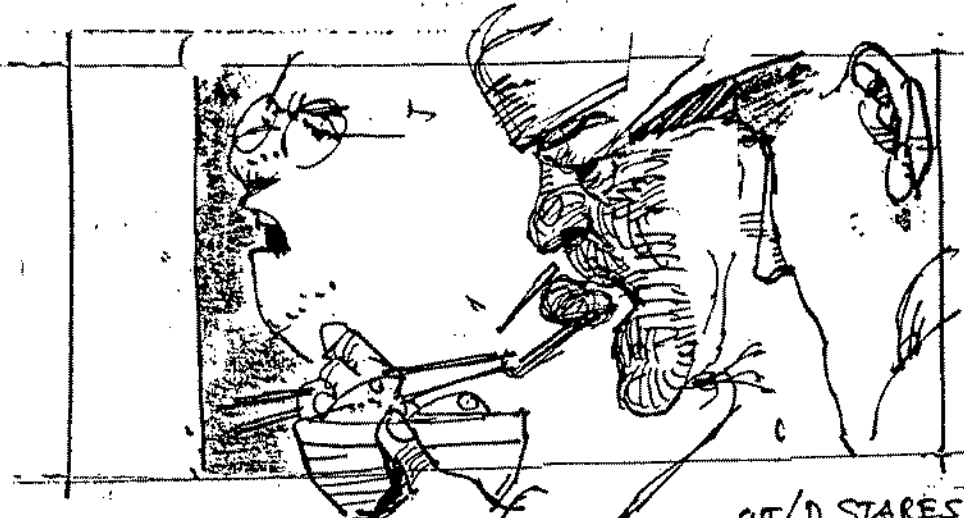
CUT

DECKARD'S POV OF 'FISHHEADS' BOWL

(101.

EX. CHOP SUEY -  
ST. ND. NIGHT.  
Scene 54

TBS LOT.



CUT/D. STARES AT BOWL AS  
CHINAMAN GOBBLES  
FOOD

Scene 54



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

Scene 54



... HE GRABS ONE OUT OF THE BOWL

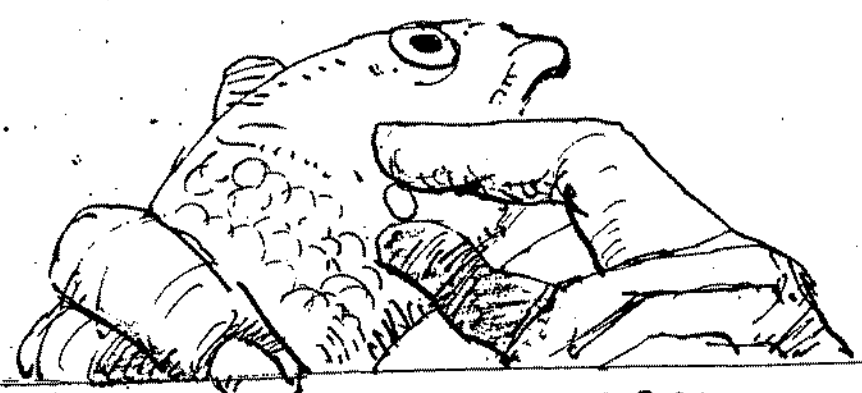
Scene 54.



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

EX OP SUEY -  
STAL NIGHT.  
Scene 51+  
RE LOT.

102.



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

Scene 51+



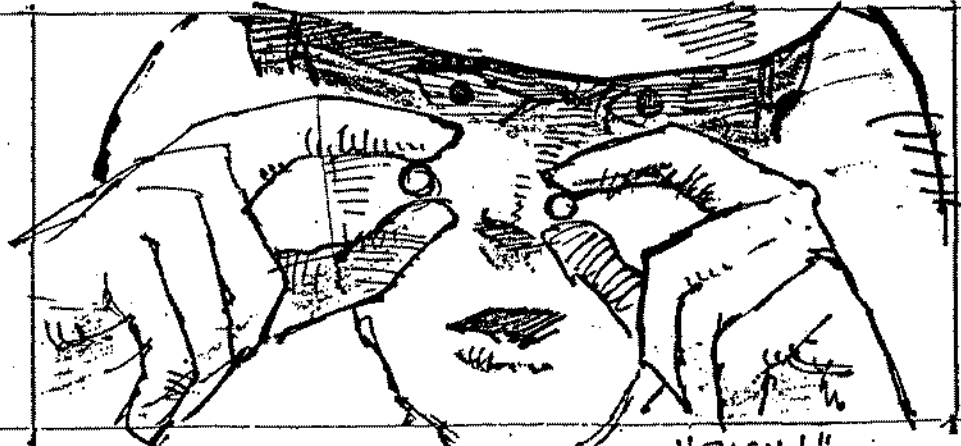
CUT/ HE HOLDS IT UP TO LIGHT AS CHINAMAN CONT. SCREAMING

Scene 51+



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

Scene 51+



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



EXT HOP SUEY  
STAND - NIGHT.  
Sc ne 54  
FEC LOT.



CU MAN - !! !! CONT. SCREAMING

BY ANIMAL ROW.  
F.  
Scene 55.  
FEC LOT.

NO  
MATTE  
PLANNED!!



CUT/ AS D. WALKS PAST ANIMOID SHOPS

Scene 55.



CUT/ HE STOPS FOR MOMENT TO ADMIRE TINY HORSE

Scene 55.



HE CONTINUES WALK TO FISH STORE

HE TURNS IN

104.

E.T. ANIMAL  
F.W. - NIGHT.  
Scene 55:  
55



TBS LOT.

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...

Scene 55:  
55.



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

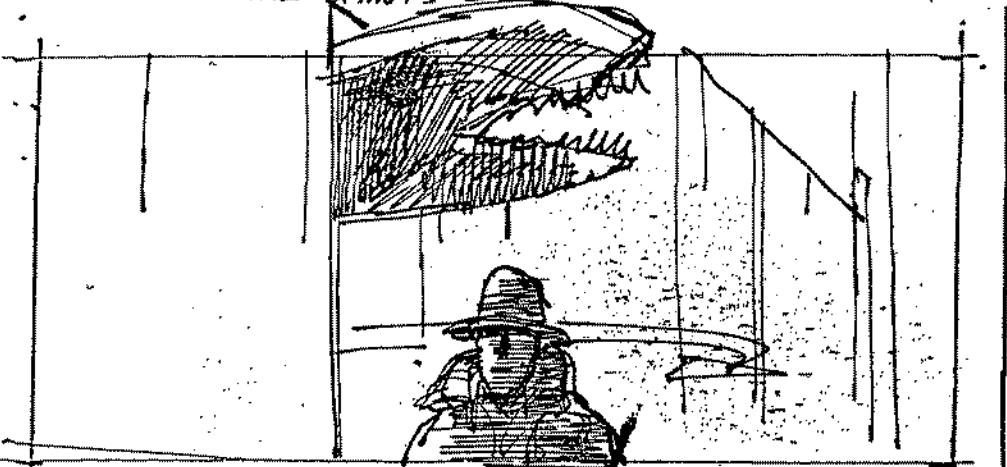
ANIMAL ROW  
Scene 55.  
S LOT.

105.

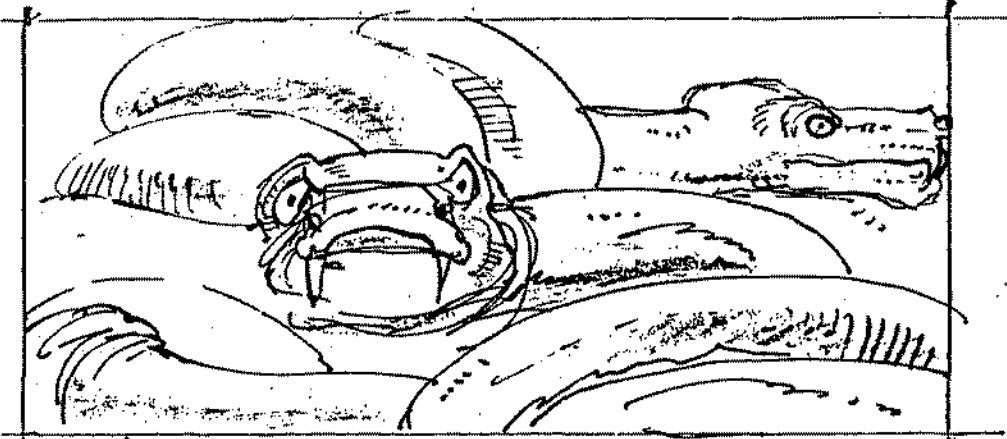


SHE POINTS OS

55.



EXT/INT.  
EGYPTIAN  
NIGHT.  
56.  
TBS. LOT.  
INSERT?



CUT/C.U. OF SNAKES

S. 56  
EXT?



HAND REACHES IN - GRABS SNAKE OS

EGYPTIAN'S  
T.B.S.  
SC. 56.

106.



EGYPTIAN STUFFS SNAKE INTO SACK AS D. ENTERS 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

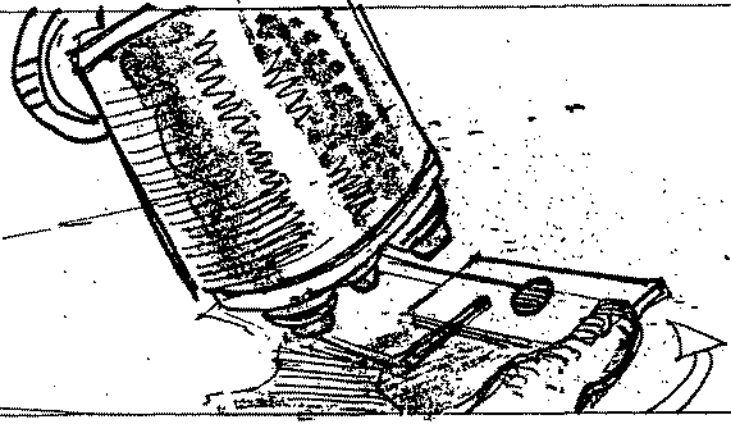
EGYPTIAN'S  
7.55.  
c.56

107.



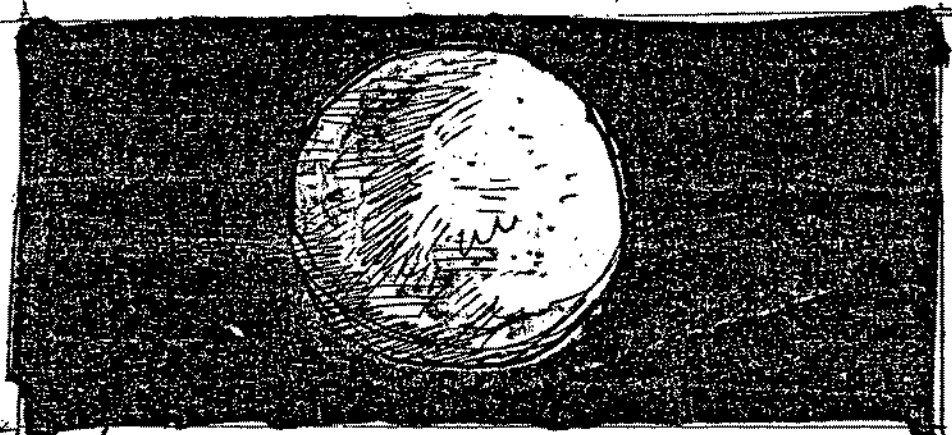
HE INSPECTS IT - TURNS - MOVES OS

itto



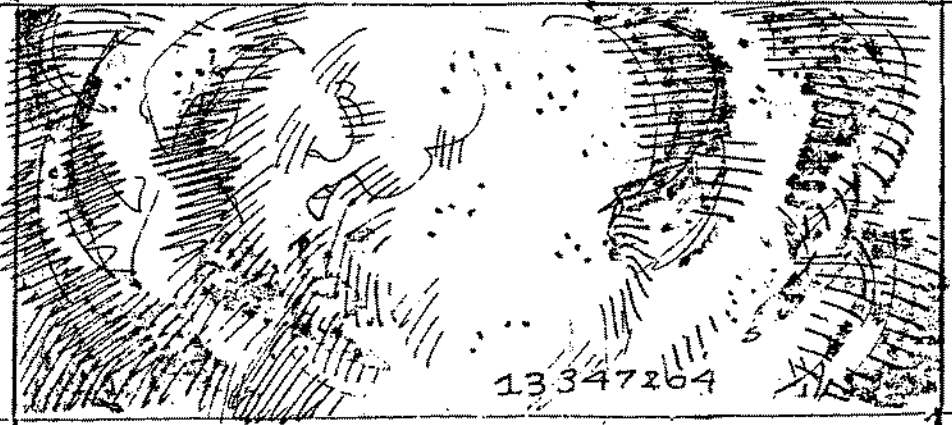
CUT/VIEWER - FLAKE BEING INSERTED.

Sc. 57.  
Team Quest to  
provide Micro  
photography)



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

itto.



CLOSER ... CLOSER TO OBSERVE SERIAL NUMBER