"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.
EAT. HADES - (DUSK).

Sc. 1.

THROMBUL

CONT. MOVE IN AS SUN GOES DOWN BEHIND BLDG.

CLOSER...

MOVE TOWARD WINDOW IN CENTER... TO...
EXT HADES (DUSK)

BULL to shoot plate for window burn in.

NOTE:
Schedule PLATE SHOOT during Introgation Scene.

VIEW THROUGH WINDOW OF HOLDEN/LEON WALKS INTO SC
In Tyrell Corp. - Internation Room. (Dusk)

Cut

Trumbull to shoot eye with fisheye lens & reflection

View of Holden's eyeball

Ditto

Leon's reflection in Holden's eyeball

Cut

Stage 4.

Dialogue begins
Dream Quest to supply V.K. screen software.
VTR link-up required for live action shooting.
INT. INTERROGATION ROOM. (DUSK).

DIALOGUE (CONT.)

(TWO

HOLDEN MOPS BROW)

(CUT)
INT. INTERROGAATION ROOM. (DUSK)

HOLDEN: 'WHY IS THAT LEON?'

Table erupts - olden shot thru shoulder.
I'm on fire again.

Bullet goes through chair... tips chair over.

Leon exits.
EXT. OVERHEAD VIEW CITY. NIGHT.

Sc. 3

TRUMBULL

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

TRUMBULL

... FLIES THROUGH
EXT. THE SLIMP - FROM BELOW - NIGHT.

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

Sc. 5.
(T.B.S. Lot)
XT. 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.
To make.

Sc. 5.
So I walk.
For TV's
To be
Advised.

TO VIEW CROWD ALL RESTAURANT ON CORNER

DECKARD LEANING AGAINST WINDOW READING TV SETS IN WINDOW NOT WORKING
Deckard glances at Blimp passing overhead.

Deckard's p.o.v. of Blimp.
WALTER HAILS DECKARD TO COME TO VACANT SEAT AT TABLE ACROSS FROM "D."

D. MOVES TOWARD TABLE (ROOMER)-TV SETS ALL SUDDENLY WORKING PROPERLY
EXT. CITY STREET - NIGHT. (T.B.S. LOT)

D. SITS DOWN

WAITER BRINGS SOUP BOWL.
EXT. CITY STREET - NIGHT. (T.B.S. LOT)

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)

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

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

Floor F/X - spinner lift-off.

THEY ENTER SPINNER - IT RISES O.S.
EXT. STREET - NIGHT.

SC. 6.

RUM BULL.

rumbull - hoot 55mm
b.g. on TBS
treet - plus
liature
spinner
f.g. -
sedate B.G.
shoot into
street shoot - T.B.S.
CUT TO SCREEN

OUT - INT. VIEW OF TRAFFIC AS SPINNER MOVE THROUGH CITY
CUT  D. Wakes (View from Ext. of Spinner)

Reflection on Windscreen
SC. 9.

EXT. SPINNER
F. TRUMBULL.

CUT TO PAN OF 'SPINNER PORT' ON TOP OF POLICE STATION.
Sc. 9.
TRUMBULL.

CUT AS DECKARD'S SPINNER DESCENDS.

CUT TO GAFF - PANEL SLIDES OPEN TO RUL 'LANDING GUIDE'.
CUT AS SPINNER SLOWLY GLIDES CIRCULARLY DOWN TO LANDING PAD
INT. POLICE HQ.
SC 10.
UNION STN.

SC 11.
Camera crane down into Hoyt's office.
DECKARD ENTERS - CAFE BEHIND HIM.
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
P. STARES INTO GLASS - DIALOGUE

BRYANT PUTS BOTTLE BACK INTO CABINET
Sc. 11.

Deckard drinks - Bryant reacts

Cam pulls back - dialogue
Sc. 11.
"Se ya Bryan..."

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....

SC. 12.
Bryant's desk
Watch screen.

INSERT?
SC.12.
WIDE SHOT.

Moving Vehicles
& Lights ...
Sun Through
B.G. Arch.
56. 6.
Trumpet Sheet
B.S. Plates.
Sequence

P. in Unit
S. of Gamer
F.G. 8oz.
Sequence.

57.

Ice: 17

46. 17:
c. Anguy at
N.og. overtaken.
Sc. 17.
GAF FLUSHES over lights
TRUMBULL only

Sc. 18.
Fawzi waggles fuel in response.
main unit F.G.

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

Do we treat his as INSERT?
Sc. 23.

(IN SPINNER)

V.O. DIALOGUE. DEX:

IN SPINNER.

V.O. DIALOGUE. DEX:

Sc. 24.

(INT. TYRELL'S OFFICE)

P. (NO) IS IT ARTIFICIAL

R. OF COURSE NOT
IN SPINNER D. EXPENSIVE

SC. 24. INT. TYRELL'S.

FAINT PROJECTION. .35MM LOCK OFF.

R.: (VO) VERY

D.I.I.O.

...PASSAGE THROUGH SC.
SC. 23.
INT. SPINNER

SC. 24.
INT. TYRELLS

R: IT SEEMS YOUR DEPT.
3c. 24.
INT. TYRELL'S.

V.O. DEK — BENEFITS NOT MY PROBLEM...

RENEE — MAY I ASK A PERSONAL QUESTION?

DEK — GO AHEAD.

R. (V.O.) HAVE YOU EVER KILLED A HUMAN... (IN ROOM)

3c. 24.
INT. TYRELL'S.

... NO!
R. BUT IN YOUR POSITION

D. SO FAR THE VOIGHT KAMPF

R. BUT IT IS A MACHINE
TYRELL OS - SOMEHOW ...... TECHNICAL WORK.

SC 24.

INSERT?

OIIII TURNS TO LOOK
T.: IS THIS TO BE AN EMPATHY TEST

D. WE CALL IT
HE THINKS (SILENCE)

HIS POV

D: IT'S TOO BRIGHT
Sc. 24.
HITS
Button.

T pushes button.

Front projection.
Lock off.

Trump bull.
Jk window optical.

Hi Ho.
Sc. 24.

D put VK on table

Sc. 24.
Insert?

CU VK
Sc. 25.  
Thumbail shoot  
65mm Reflections  
In Optical Composite.

(Pause)  
(OWL BLINKS)

Sc. 25.  
Software - Demonarnt.  
INSERT?

VIDEO: (R'S EYE)

Sc. 25.
V.K. MONITORS RACHAEL

V.K. DIALOGUE

DIALOGUE - TO END OF INTERVIEW
Sc. 25.
Front Projection.

R Leaves Room

Sc. 25.

D: I'M IMPRESSED — DIALOGUE —

D: SHE REALLY DOESN'T KNOW — DIALOGUE —
Sc. 25.
Front Projection.

...PARK...
Window Rises...

T WALKS TO D. DIAL CONT.

Sc. 25.
DIAL CONT. - T. TURNS - WALKS OS

Sc. 25.
F RONT.
PROJECTION?

T WALKS TOWARD CAM. DIAL CONT.
Sc. 25.

DON'T PROJECTION?

T TURNS BACK TOWARD D

Sc. 25.

FRONT PROJECTION?
OUT AS THEY MOVE TOWARD CAMERA - DECKARD OPENS UMBRELLA

POV OF LEOPARD'S HOTEL
D. + CAFF LOOKING UP AT HOTEL

3C. 28.
INT. HOTEL BALCONY
PAN AM BUILDING

OUT TO ELEVATOR OPERATOR - HOTEL
CUT TO DECKARD OPENING DOOR. TO LEON'S GAFF BEHIND.

THEIR POU OF ROOM.
GAFF SWITCHES ON LIGHTS

CAM MOVES AS GAFF MOVES TO D.
Sc. 29.

D. ASKS FOR REDS

MOVE IN AS D. TAKES GLASSES OUT OF CASE.

CUT TO C.U. AS HE PUTS ON INFRARED GLASSES.
D. POLY FROM INFRARED GLASSES "PRINTS" GLOW IN DARK

C.U. OF TABLE WITH LEO'S PRINTS

WALL TO WINDOW
C. 30.
INT. HOTEL Room
(PANAM BLD)
D. EXAMINES CLOSET
PULL BACK TO RUL DISGUSTED GAFF
Sc. 31.
HOTEL BATHROOM

P. POU OF BATHROOM - MOVE IN

Sc. 31.
CONCEAL ON CEILING
NOT YET WHITEN.
Sc. 31.

CUT AS HE EXAMINES HIMSELF IN MEDICINE CHEST MIRROR.

Sc. 32.

HOTEL ROOM

CUT AS HE EXAMINES RUG - PICKS SOMETHING UP.
C.C. of 'scale' on his fingertip

He opens his wallet

Slips 'scale' into plastic envelope
Sc. 34.

Note:
S/Kone A/Ko
from S/Ker?

HE STANDS — MOVES AS LEFT.

C. CHECKS PILLOWS
He reaches inside...

...pulls out packet of photos
CUT AS D. WALKS ACROSS ROOM TO CHEST.

SEASON PACKET OF PHOTOS
Sc 34

**Insert?**

**Cut to CU of photo - cam moves out**

Sc 34

**Insert?**

**Photos roll on top of chest**
Sc. 34.

D. PICKS UP A PIX

C.U. AS HE PEERS AT PHOTO
SC. 38.
EXT. STREET.
B.S. LOT.

THUMB NAIL.

OPTICAL
Composite of
Fish eye - Bump
B.G. plus
Batty eye F.G.

C.U. OF BUMP REFLECTED IN GLASS.

SC. 38.
EXT. STREET.
B.S. LOT.

CUT TO R.V. IT'S ROY'S EYES LOOKING UP

SC. 38.
START OF
Tracking
SHOT.
PLUS
Off.

PULL BACK AS ROY BRINGS HEAD DOWN/BEHIND HIM

BEGIN TRACK
35MM
Sc. 39.
INT. CHEW'S SHOP
INSERT?

CUT TO EYES SWIMMING

PULL BACK TO RV CHEW AT LIGHT-WORKING

CUT TO C.U.
Sc. 39.

INSERT?

DIPS - ACTUALLY INTO SOLUTION

LOUD SPEAKER... DIALOGUE AS HE WORKS

SPEAKER -- DIALOGUE -- SILENCE

C.U. OF CHEW... PAN OVER AS DOOR OPENS
Sc. 39.
INT. CHEWS

CUT AS BATTY AND LEON ENTER

CHEW RISES - DIALOGUE

DIALOGUE ... LEON CLOSES DOOR

CHEW SUDDENLY GRACIOUS
Sc. 39.

Leon looking at eyes view him from other side.

Puts his fist through 'glass'.

Cut at solution and eye balls dump on floor.
CONT. DIALOGUE SC. 39.

Batty: Now this fellow Seraphin... Where would we find him?

Move in on Chew-Despair... Sinks - Fade -
Sc. 40.
65mm lock off
FOR MATTE.

Scenes 41
THRU
45 (part)
NOT STORY BOARDED.
**DECKARD'S APARTMENT - NIGHT**
S. 95 (Part)
S.UDIO.

**T.umbull - 65mm.**
Live Action P.G.
Miniature/
Matte Painting-
B.G.

D. WATCHES SPINNER PASS WINDOW

**Sc. 46.**

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

C.U. OF PILOT

**ALT. SHOT**

**INSERT?**

Sc. 46.

**ALT. SHOT**

**Sc. 46.**

2ND UNIT
T.UMBULL - "GRAB" SHOT.

C.U. OF READ-OUT OF TUNNEL
SC. 47.
TRUMBULL B0 UNIT
RABBER

SPINNER RACES THROUGH TUNNEL

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

SC. 48.
INT. ABANDONED
ROOM (PANAM BLD)
FLOOR F/F
FLOAT
Lightweight
SPINNER

INT. GROUP SIT BY BRAZIER - SPINNER PASSES WINDOW

SCENE IN ROOM (48)
FRIS GOES DOWN TO ST.
SC. 49.
Ext Abandoned
Bl.

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.

LEADING
DRESS WINDOW.
Sc. 50.

EXT. SEBASTIANS

PRIS WALKS UNDER MARQUEE OF THEATER MARQUEE

SHE MOVES INTO FOYER AREA

Sc. 50.

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

Sc. 50.
HER POU OF ST. CLEANING MACHINE (TO BE DESIGNED)

C.U. OF SWEEPER

HER POU OF SEBASTIAN'S TRUCK COMING TOWARD US

SEBASTIAN'S TRUCK PULLS UP

SC. 50.

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

TIGHT SHOT

"O MATTE!!"
98.

Sc. So.

SEBASTIAN EXITS TRUCK

Sc. So.

- SEB. MOVES IN - PRIS STEPS IN HIS WAY

Sc. So.

THEY TALK - DIALOGUE

Sc. So.

DOORS OPEN

THEY MOVE TO DOORS - SECURITY DEVICE
Sc. 51. 

*Sebastian*

BRADBURY BUILDING.

Sc. 51.

THEY ENTER (BRADBURY BLDG. FOYER)

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Sc. 51.

65mm

*ock off

TRUMBULL

BLIMP (WITH ADT.) PASSES OVER YOU THROUGH SKYLIGHT

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NOTE: SCENES 52

THRU 53

NOT STORY BOARDED

(INT DECKARDS APARTMENT)
101.

EX. CHOP SUEY - 1
2 ND. NIGHT.
Scene 54.

TS. LOT.

OUT/D. STARES AT BOWL AS CINAMON GORBLES FOOD

OUT AS D. THINKS/REACTS TO FISH HEADS...

HE GRABS ONE OUT OF THE BOWL

D. STARES AT FISH AS CINAMON GETS HISTORICAL...
EX TOP SUEY - STN NIGHT.
Scene 514
Lot.

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

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

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

CUT C.U. AS HE COMPARES... "FISH!"
EXT. HOP SUEY STAND - NIGHT.
ST. 24
LOT.

CUT/ AS D. WALKS PAST ANIMOID SHOPS

CUT/ HE STOPS FOR MOMENT TO ADMIRE TINY HORSE

HE CONTINUES WALK TO FISH STORE
HE TURNS IN

NO Matte PLANNED!!

SCENE 55.
E.T. ANIMAL
I W - NIGHT.
Scene 55

TBS LOT.

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

SHE TAKES SCALE - INSPECTS IT CLOSELY...

RISES - HANDS IT BACK "NOT FISH - SNAKE!"
EXT. LOT.

CUT/C.U. OF SNAKES

HAND OF AGNES IN - GRABS SNAKE OS
EGYPTIAN STUFFS SNAKE INTO SACK AS D. ENTERS SE

CUT/CAM MEDIUM ON VICIOUS EGYPTIAN

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

CUT/EGYPTIAN TAKES SCALES
HE INSPECTS IT - TURNS - MOVES OS

Cut/Viewer - Place being Inspected.

Sc. 57.
Dream Quest to rovide Micro photography

Cut/To Magnified Place...
Egyptian: Nice from genuine artificial snake.

Closer... closer to observe social number.