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Storyboard Artist Name: Iliuta Sorin

Script Title: THE HUNTRESS - "Cadillac Dreams"

**Camera Shots for the Movie/Film:**

#	Story Element (What is taking place in shot?)	Camera Shot			
		Name	Framing	In-Camera	Angle
1	EXT. SAN FERNANDO VALLEY INDUSTRIAL STREET - DAY A LOW-RIDER car, full-size body, teeny little wheels, SCREECHES around a corner and tears along the street laying rubber all the way.  Careening after it, then straightening out, is Dottie's car, DOTTIE at the wheel, BRANDI white-knuckling it beside her.	Static	Wide Shot		Eye-Level
2	They ROAR past	Static low	Wide Shot		Eye-Level
3	The low-rider is cut off by a truck coming out of a loading dock driveway.	Static low	Wide Shot		Eye-Level
4	RUDY RAMOS slams on the brakes	Static close-up	Close-Up		High Angle
5	The car skids past the truck and flips over	Static Action	Wide Shot		Eye-Level
6	Dottie jams on the brakes, the tires smoking as her car slows but not quickly enough. WHAM! She and Brandi plow into the back of the low-rider, squishing their front end, just as Rudy squirms out the window and runs for the warehouse that the truck just left.	Arc Shot	Wide Shot		Eye-Level
7	Shotguns in hand, Dottie and Brandi push open the doors of Dottie's car	Static low	Mid Shot		Low-Level to Eye Level

8	Dottie is angry about her car and Brandi looks not surprised. They comment about the damages, then keep their eyes on Rudy as he races past the men working the dock and vanishes inside its open door	Follow	Wide Shot		Eye-Level
9	Brandi and Dotti are talking to each other	Follow conversation	Mid Shot		Eye-Level
10	They're at the loading dock now, and Brandi nods to her mother, continues alongside the building, toward the front. The workmen exchange impressed looks as, her gun at the ready, Dottie moves through the open doorway and into the WAREHOUSE	Static Focus	Wide Shot		Eye-Level
11	Dottie sees Rudy hightailing it up the center aisle in the warehouse and yells at him. He then turns a corner. Then Dottie rushes after him.	Static	Wide Shot		Eye-Level
12	Dottie reaches the aisle, but there is no sign of Rudy. Dottie hesitates, looking around -- and we hear a stir behind her, we see Rudy hanging from one of the shelves -- and pushing a pile of boxes at her.	Pan reveal	Medium Close Up		Eye-Level
13	Dottie ducks back, and the boxes CRASH to the floor before her, blocking the aisle. Rudy leaps down and starts sprinting up the aisle -- but suddenly we hear the GUNNING of a motor as a forklift bears down on him.	Static	Wide Shot		Eye-Level

14	Rudy bangs into the lowered forks, tripping and falling, and with a WHINE the forklift raises upward to its full 12 foot height, Rudy dangling upside down, baggy pants caught. He swings back and forth, struggling wildly, then finally breaking free and falling out of frame, on the ground	Tilt up	Wide Shot		Eye-Level
15	Rudy finds himself looking up at first one shotgun barrel, directly in front of him, then another, alongside it.	Static	Medium Close Up		High Angle
16	Dottie is standing before him holding the first gun and Brandi leaning out from the cab of the forklift, which she's been driving, holding the second. Brandi says her line.	Static	Mid Shot		Low Angle
17	Dottie cuffs Rudy	Static	Close-Up		High Angle
18	Dottie and Brandi talk to each other before being interrupted by the FOREMAN	Static	Mid Shot		Eye-Level
19	A FOREMAN comes puffing up to them.	Static	Mid shot		Eye-Level
20	Brandi and Dotti give him explanations and showing him their ID	Static	Mid shot		Eye-Level
21	The foreman is now intrigued	Static	Mid shot		Eye-Level
22	Brandi and Dotti say their lines, then continue moving propelling Rudy back down the aisle and then fading to black	Follow	Mid shot		Eye-Level

Motion	Perspective	Other ( <i>i.e.</i> composition, special lighting, <i>etc.</i> )
Static	3rd Person	
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Static	3rd Person	The truck is to the right of the frame, still out but coming in. Camera is behind the truck looking forward to the road, showing the low-rider
Static	3rd Person	Camera focuses on the foot pressing the brakes
Static	3rd Person	Same as Shot 3, but the truck is slightly more into the view
Camera faces Dottie's car, then arcs to show its back and follows it on its side as it hits the back of the car.	3rd Person	
Static, then when they come out of the car the Camera moves vertically to show their faces	3rd Person	Camera looks up to the door as it is pushed open and out of them come Brandi and Dottie

Static, the camera focuses on the car's damages, then when they look at Rudy, the camera follows him, while they are still in the shot	3rd Person	
Camera follows Brandi and Dottie as they talk	3rd Person	
Camera us in front of the warehouse	3rd Person	Dottie and Brandi to the left, the two workers to the tight and up front. Brandi and Dotti are in the back, next to the entrance
Static	3rd Person	Camera is behind Dottie. Dottie is to the left of the frame, Rudy visible running down th aisle
Camera Pans to the right, reveling the aisle. The camera then zooms out when Dottie looks around, then tilts up to reveal rudy pushing the boxes	3rd Person	Dottie is in front of the camera, looking at the empty isle, to the left of the frame
Static	3rd Person	Camera focuses on Dottie, which then goes out of frame as the boxes fall and block the isle.

Camera focus on Rudy as he hits the fork and tilts up, following him as he is being lifted	3rd Person	Rudy is struggling as he is being lifted
Static	3rd Person	The guns enter the frame from the right, then left, Rudy looking up at them, while still on the ground
Static	3rd Person	Dottie is to the left of the frame
Static	3rd Person	The focus is on the handcuffs
Static	3rd Person	They are both facing each other, Rudy can be seen near the right of the frame, with Dottie to his left and Brandi to her left.
Static	3rd Person	The foreman asks them questions.
Static	3rd Person	Brandi is up close to the camera, Dotti behind her, still holding Rudy
Static	3rd Person	
Follow Dotti and Brandi as they move with Rudy.	3rd Person	Brandi is to the left of the frame and Dotti to her right, Rudy following behind.

Why this shot selection?

Establishing shot

To emphasize the speed they are going at

To show the low-rider is about to crash

To show emotion and how hard the brakes are pressed

To show the car flipping over

To show the collision

To show their anger

To show the damages plus what Rudy is doing

Focus on the conversation

To show Dottie entering the warehouse

To emphasize Rudy running away

To reveal the empty isle and then surprise the audience, revealing the position of Rudy

Suspense

Comedic Effect

Comedic Effect

To reveal the owners of the guns

To show the cuffs being put on

To calm the viewer and introduce a bit of backstory

To show the foreman is tired

To show the foreman as he speaks