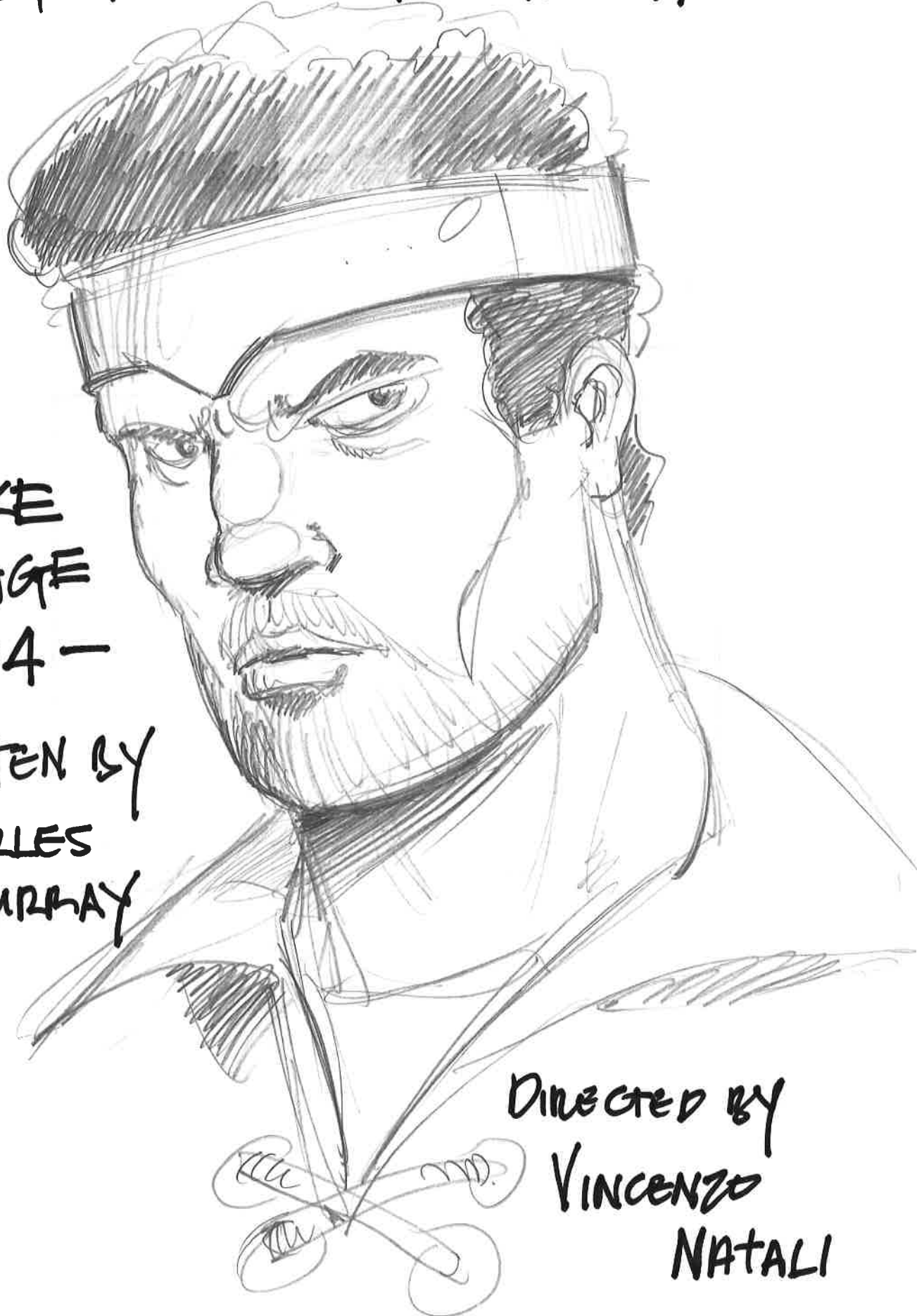


STEP INTO THE ARENA



LUKE
CAGE
-104-

WRITTEN BY
CHARLES
MURRAY

DIRECTED BY
VINCENZO
NATALI

TITLE: LC 104 SC 1-2

DIR:

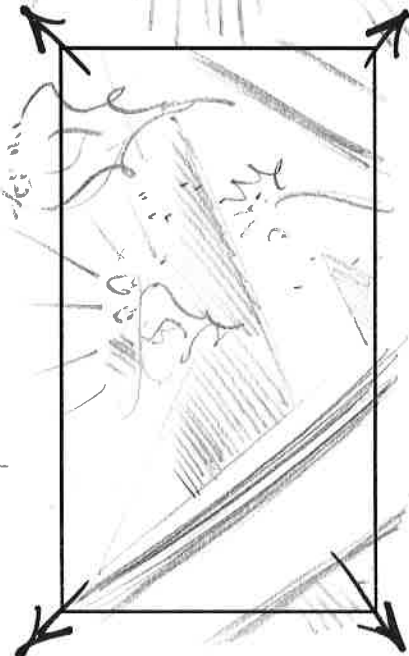
PAGE: 1



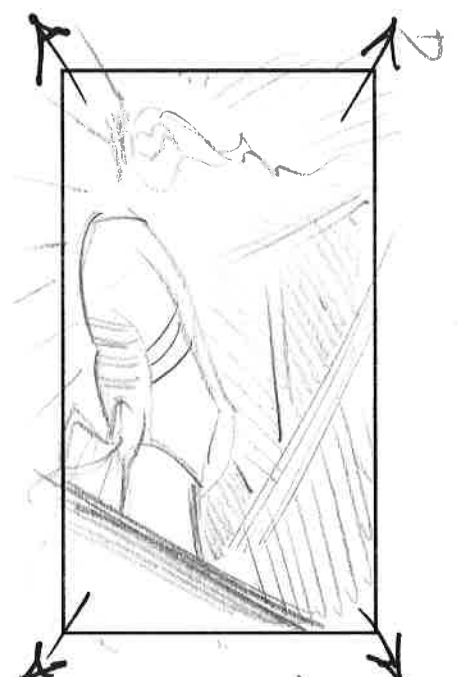
DARKNESS



EXPOSED WIRE SPARKS



PULL BACK THEN RUMBLE. (GAMING DEBRIS)



FIND CONTROLLER'S FOOT ... THEN COLLIE UNCONCIOUS



... THEN LUKE ALSO KNOCKED OUT



16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE: LC 104

DIR:

sc 1-2

PAGE: 2



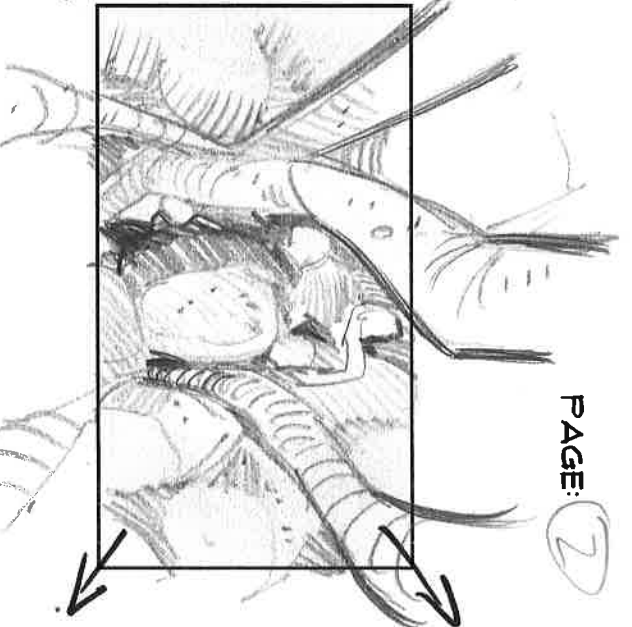
Rise thru

DEBRIS...

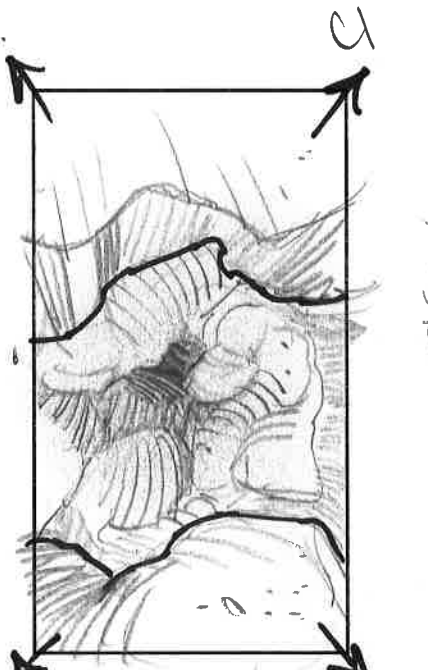


... CONTINUE TO

RISE...



... UNTIL WE LOSE
SIGHT OF L...



CONT. RISING...

... UNTIL WE RISE OUT

OF THE RUBBLE,

FIREBOMB CROSS THRU

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

FG...

TITLE:

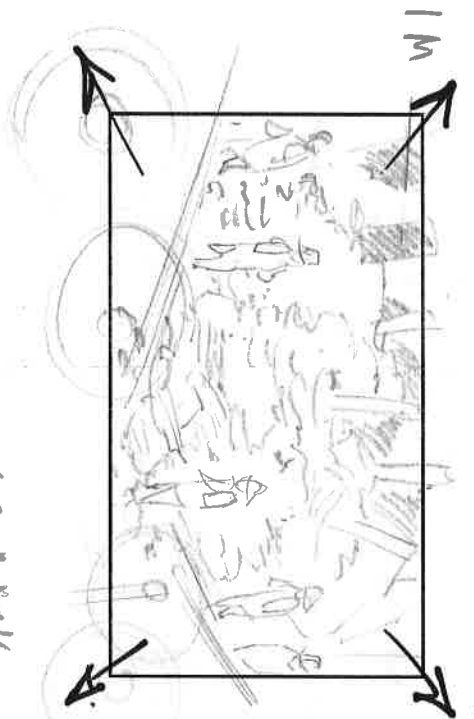
LC 104

SC 2

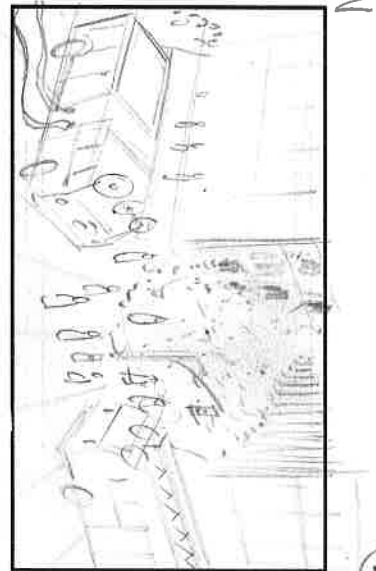
PAGE:

3

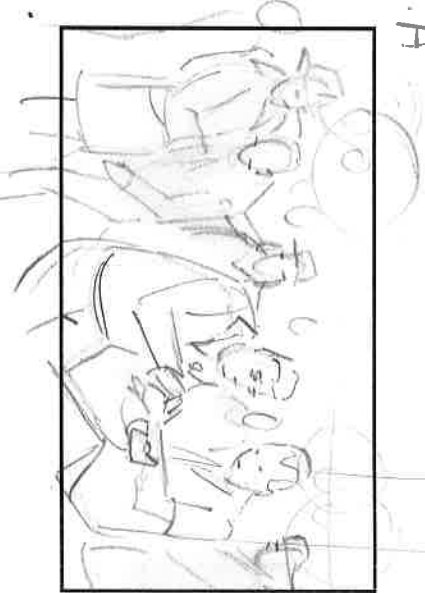
DIR:



CONTINUE RISE BRILL
Past Emergency
vehicles.



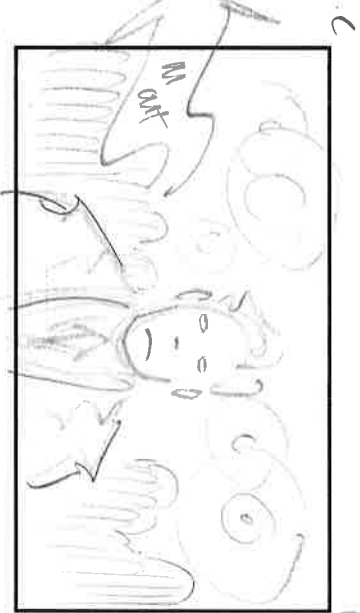
...END IN BIG WING
TANGLED OF
DESTRUCTIO...
3



ANGLE ON INSURED
Neighbors.



M STEPS INTO FG.



...EXITS REVEALING
S, WHO FOLLOWS.
"HAY SHIT!"



ANGLE THROUGH
DESTRUCTION TO M&S,
"WE'RE USELESS! HOW SHIT
WITH THIS ONE."

16:9 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

DIR:

4. "ANY SURVIVORS?"

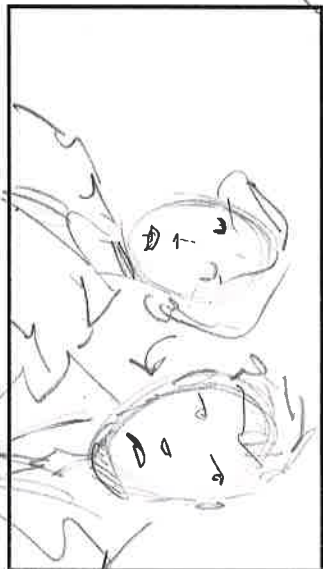


5



FF FF.

6



2 spot = M & S

"who's that?"

7 Follow M & S as they come up to FF



8



9



Their POV of Sin.

Push in to M - moved

TIGHTER LENS ON S.

IN YGT SEE NEWS VAN REPORTERS PULL UP +

REPORTERS RUN OUT.

FIREFIGHTER
The guy talking to himself in Chinese is the owner. Says his wife and their tenant were in the restaurant when it happened.

FIREFIGHTER
From inside, your guess is as good as ours. We were lucky only the restaurant and the apartments above collapsed and not the whole structure. Could have been a hell of a lot worse.

LC 104

PAGE: 5

TITLE:
DIR:

sc 2



MISTY
BLOCK THIS WHOLE THING OFF.
in or out but PDNY and P.D.
Nobody

Police Block
OFF REPORTERS,

MISTY (CONT'D)
What happened? Gas main?

FIREFIGHTER
Still trying to figure it out. Tell you this much. I don't know if gas caused it, but after this kind of explosion, there's gas everywhere. If anyone's alive, we need to get to them. Now.



can fire

2. stop



Rest of DIRL, 15 FF player is these

Notes

FF crosses to exit

16:2 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE:

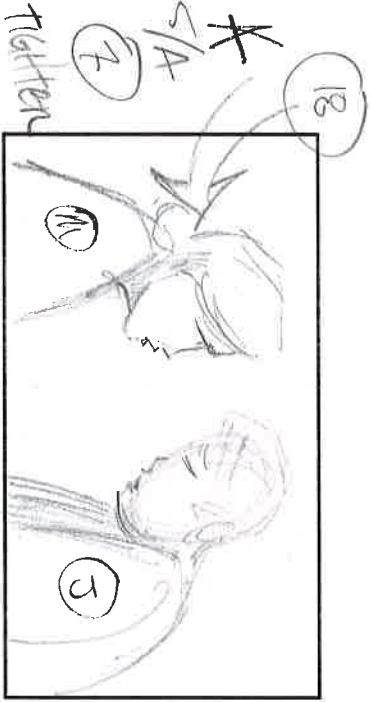
LC 104

Sc 2

PAGE:

7

DIR:

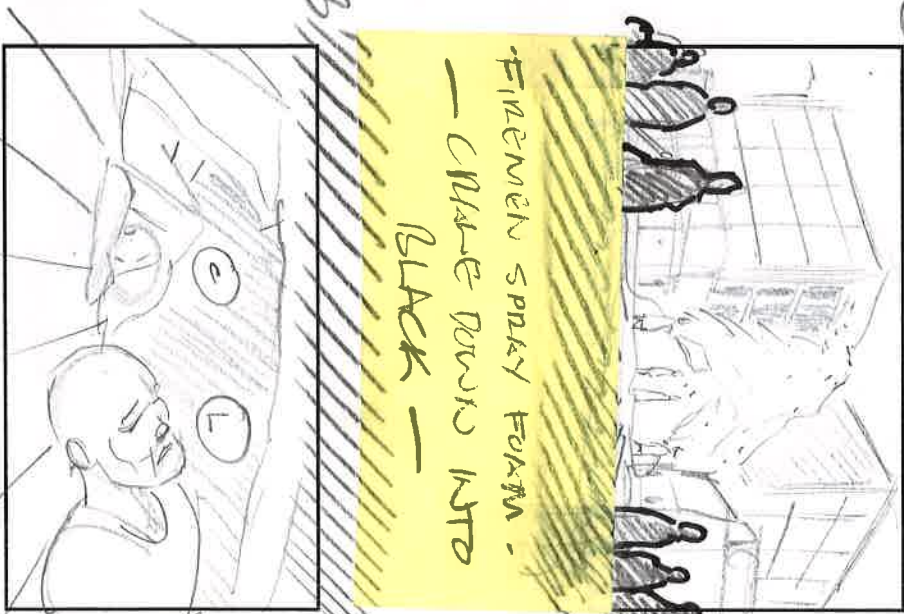


M COMES UP TO J



Each J = she looks

back to the
yellowing.



MISTY
Do you know what happened?

JIN
(in Chinese)
My wife. My wife.

MISTY
Was Luke in there with her?

JIN
Not really sure.

BLACK TRANSITION TO C of L

UNDER ANOIDS

TITLE: LC 104

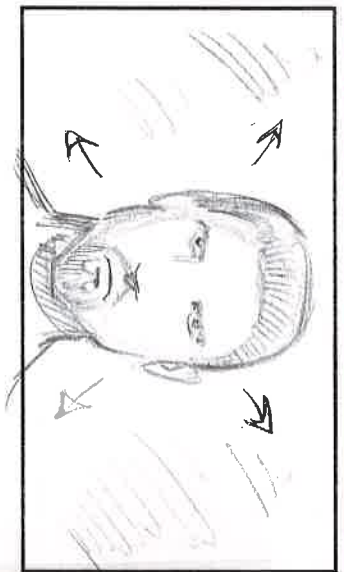
DIR: SC 5-7

PAGE: 8



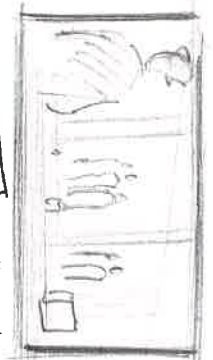
PUSH IN TO L.

RACKHAM
 Shut up! You have no voice. You have no rights. You used to be a citizen. But from the moment you came here...



CARL LUCAS STEPS INTO FOCUS.

16:9 & FRAME



ANGLE FROM WITHIN GUARD FRONT



IMAGE GOES OUT OF

FOCUS ... DISOLVE TO ...



DIAG MOVE PAST WIDOW AS C IS EXAMINED BY GUARD. 'BEND OVER'



ANOTHER SILVERLY IMAGE...

RACKHAM (O.S.)
 ...your dumb asses belongs to the state of Georgia.



C BENDS OVER HUMILIATED "small"

ACTION SAFE

TITLE: LC 104

DIR: SU 5-7

PAGE: 9

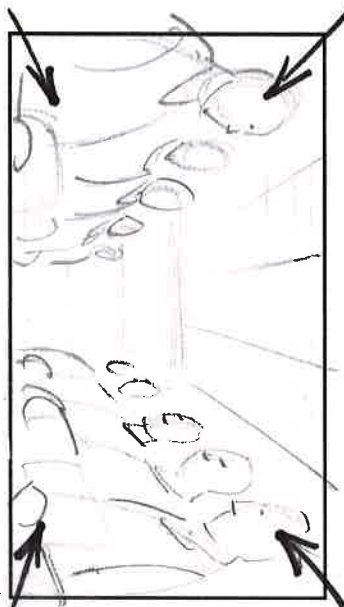
26



ECU C.

RACKHAM (O.S.)
Some of you monkeys didn't get the message the first time around. Or, you like it in here. However, if this is your first time at the Seagate theme park. Lemme just say...

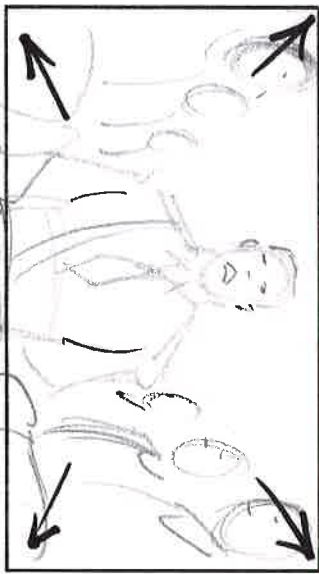
24 A



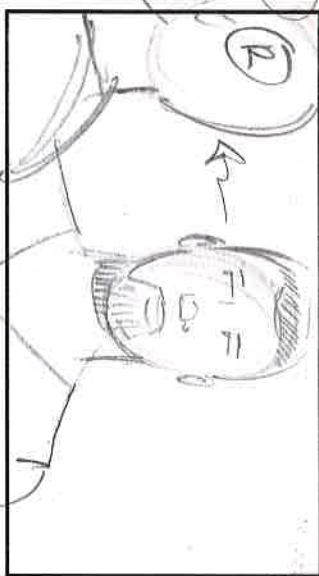
MOVE BETWEEN TWO ROWS OF PUSHERS

RACKHAM
.As long as you follow the rules you will be fine.

24 C



28



29



RACKHAM (CONT'D)
Rule number one. Obey every rule I say after rule number one. Rule number two. None but the righteous shall see God. And since there ain't no righteous people in here... God ain't gonna have to worry about your shitty prayers. So, that means I'm his mean, shitty substitute.

LEND HIM AS HE WALKS

C SAVES AS R PASSES

OVER C TO R

RACKHAM (CONT'D)
Rule number three. Ain't nobody talking when I'm talking.

THE STORYBOARD PAGE WITH TITLE & ACTION SAFE

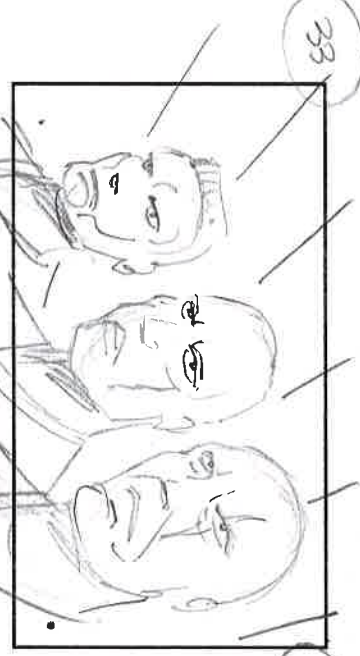


R HITS C @ HIS

BILLY CLUMB.



R STRAYS C UP.



OTHER CONS ARE C.



CA C. * 5/4 (28)



CA R.

RACKHAM (CONT'D)
 Don't start a fight if you can't take a punch.

RACKHAM (CONT'D)
 I'm surprised I had to tell a former law officer to follow the rules.

CARL LUCAS
 New life, not quite used to it.

RACKHAM
 Good thing you'll have many years to adjust.

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

* 5/4 (29)

TITLE: LC 104 SC 5-7

DIR:

PAGE: 11

26



WIFE.

RACKHAM (CONT'D)
Just remember, how you start is how you end in places like this.
(beat)
And God help you if you don't figure who your friends are in here. No one does it alone.

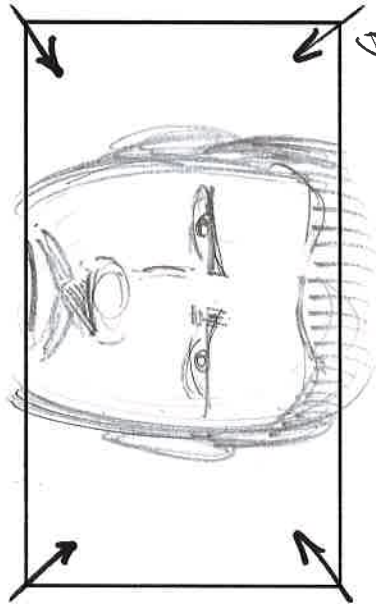
37 A



HE EXITS,

* 37 B

B

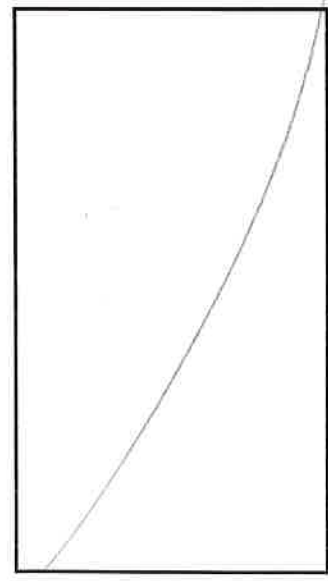
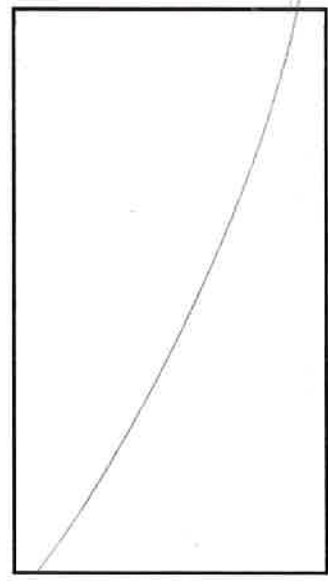


POST INTO C.

39



ANGLE ON SAVANNAH'S EYES - C.



16:9 6 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

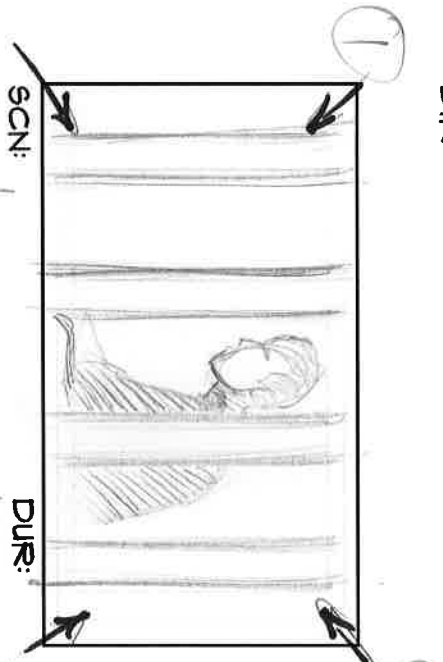
TITLE:

DIR:

Like cage 104 - sc of

PAGE:

12



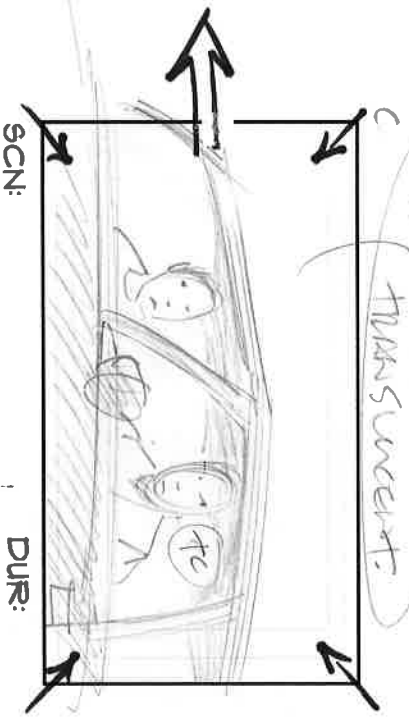
Push in to L thru

IRANS OF CELL, L SITS ON COT

WAVE TURNS TRANSLUCENT

PUSH IN ...

WAVE TURNS TRANSLUCENT



CAN VISIURE THRU WALL. ... PAN L TO C, IN PROFILE
COST PUSH IN, THEN PAN L ... PUSH IN

WAVE TURNS TRANSLUCENT

TC VISIURE CLEANSING

"Stupper you no surprise,
But Lucas the 16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE MACHINE, AND A
Pm Denis kid? seriously?"

"You are a fool. A
Machine is wont'less if
it can't find a way out..."

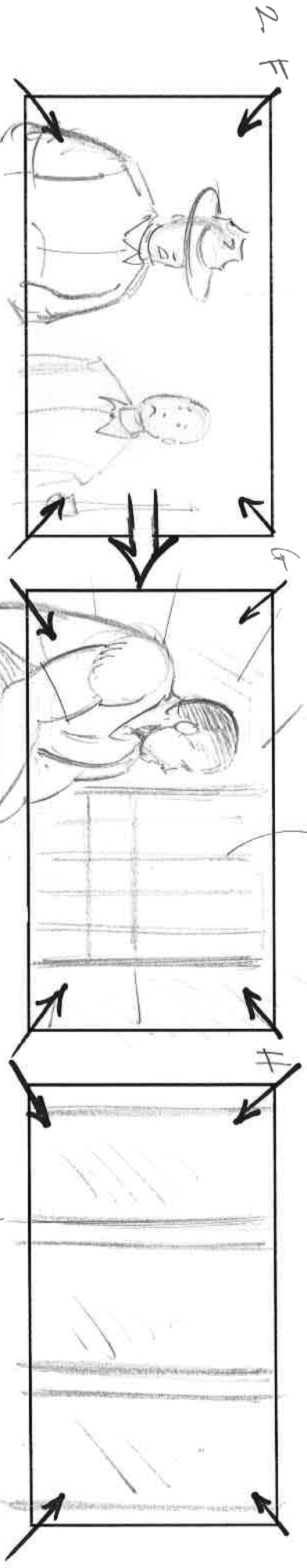
TITLE:
DIR:

LC 104

sc of

PAGE:

13



PUSH PAST C TO FULL

FRAME ON DULL INSTRUCTOR

& TC. PAN R

...PAN L TO C IN CELL

PUSH IN

PUSH IN TO BARS



PASS THRU BARS

FRONT UP POLICE PRECINCT

HALLWAY. C IS ARMESTED

"I' M TIGHT"

DO IT!"

CONT. PUSHING IN, PAST

SHELF C, TO FIND C IN HIS CELL.

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE:
DIR:

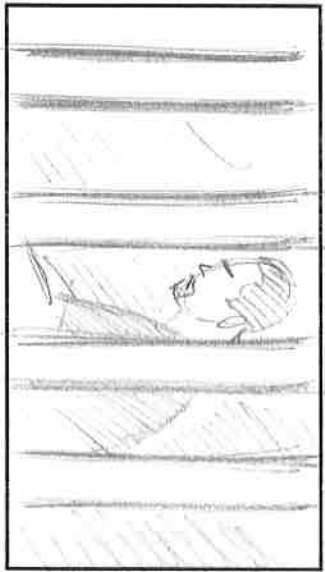
LC 104

sc 9

PAGE:

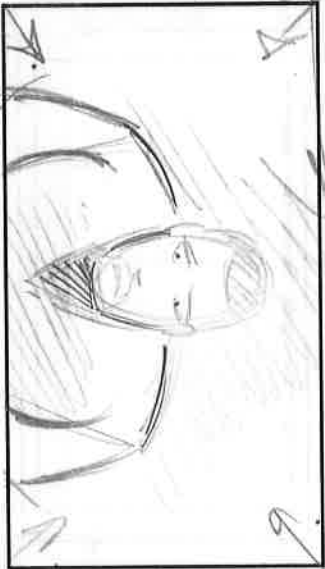
14

2. L



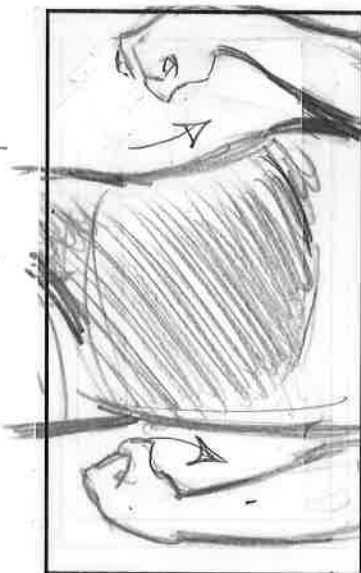
END WHERE WE
STARTED.

3 A



PUSH IN TO C.

B



...HE STANDS...

4



PUNCHES WALL

5



EVEN C.
PUNCHING

"I DIDN'T DO IT."

DUR:

6



CLOSE FOCUS SHOT
ON HIS BLOODY
HANDS.

CEILING

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFF

TITLE: LC 104

DIR:

WINDORS

SC 10

* Bucks spot @ 20/25A
BUT SUBSTITUTE VEELY
FOR SQUABBLES.

PAGE:

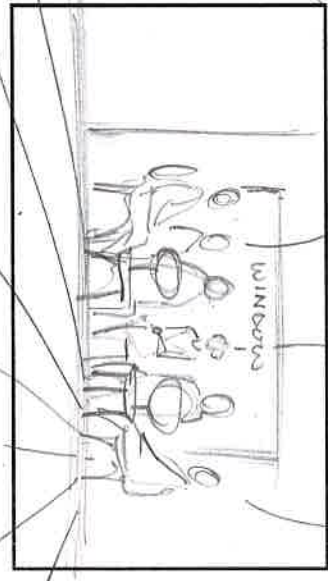
15



SLIPE OFF
C TO REVEAL
R



SLIPE OFF R
TO REVEAL C.



HIDE OLD ROOM

REVA
...If you don't make attempts to
befriend someone, loneliness is

Guaranteed to eat you alive. Let's

SQUABBLES
Squabbles, ma'am. In here, I'm
Squabbles. Reggie had a job, a
family, a life.
REVA
You still have a family.



ON S



Even C LISTENING



OTS C TO R. SIA

SQUABBLES
I haven't talked to my family in
years. I asked forgiveness. Doesn't
seem like they care.

REVA
How have you dealt with it?
SQUABBLES
I had to forgive myself. Take one
day at a time.

"Skill?"

10:9 & FRAME 9

SAFE

7



OTS R to C

CARL LUCAS
I don't need to, want to, or have to get to know anybody.

REVA
That's like placing yourself in solitary without actually going to the hole.

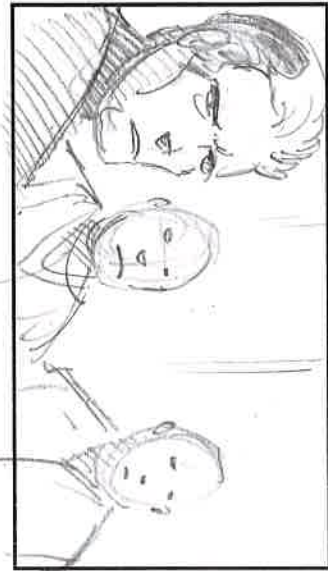
CARL LUCAS
You can't trust nobody in a place like this.

8



CW R

REVA
Because you used to be a cop?



ANGER SD OTHER CONS.

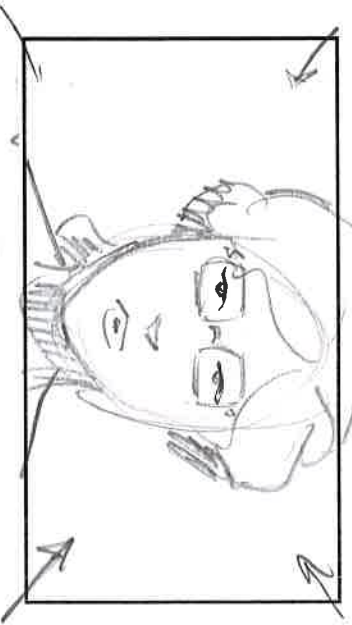
*



Slow push into C

TIGHT

EYELINE



Slow push into R

CARL LUCAS
Ain't the first cop to do time. And I ain't ever sent nobody to Seagate, so I ain't got that problem. But trust in places like this sets you up for failure.

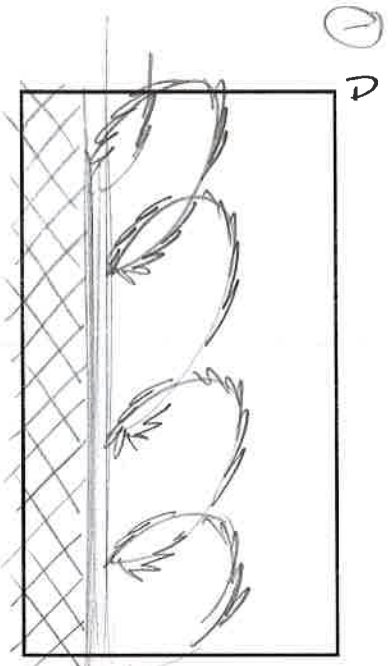
TITLE:
DIR:

LC 104

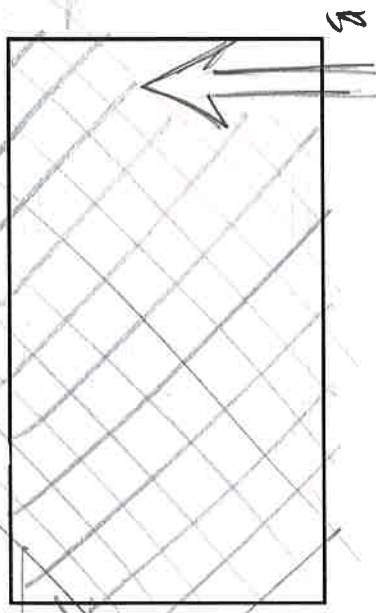
sc 12

PAGE:

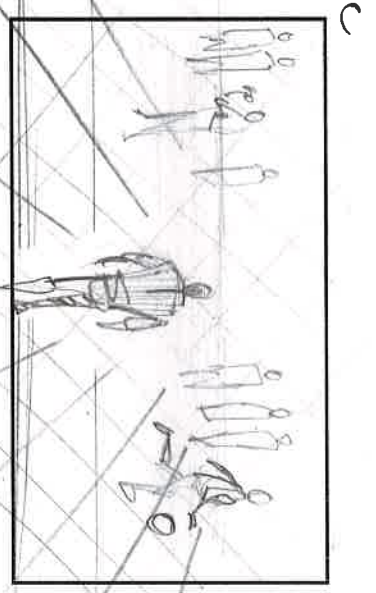
17



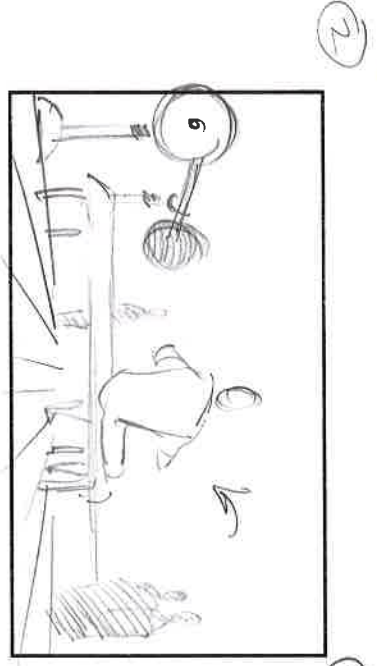
RAJOR MIKE



SHADE YOURS WITH
LINE FEEDS.



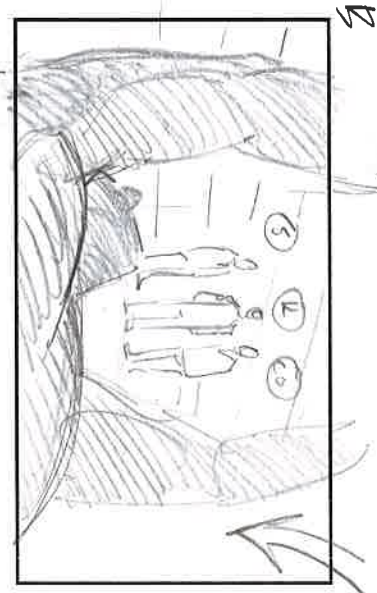
C WALKS
INTO THE GYM.



SLIDE L AS C FILMS
A WORKOUT BEHIND



OR C



HE DOES PRESSES.
IN 25 WE SEE S, R & CO.

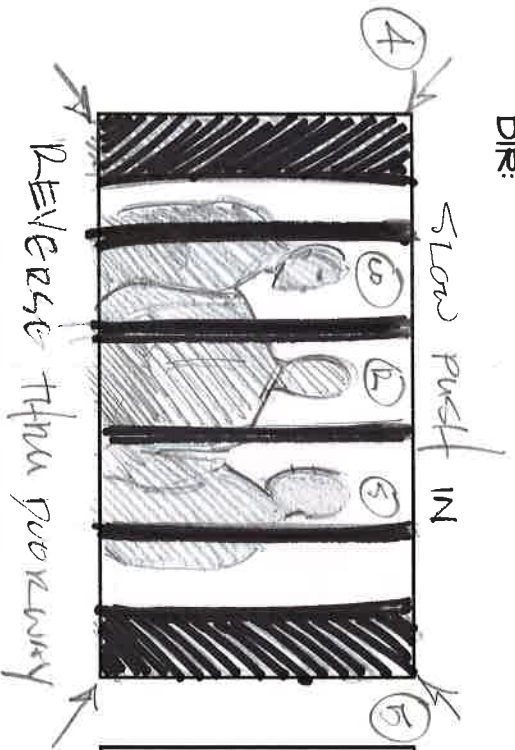
16:9 & FRAME STORYBOARD PAGE WITH

SHADES
That's the dude you mentioned?
RACKHAM
Yep. That's him.

TITLE: **LC 104**

DIR: **SR 12**

PAGE: **18**

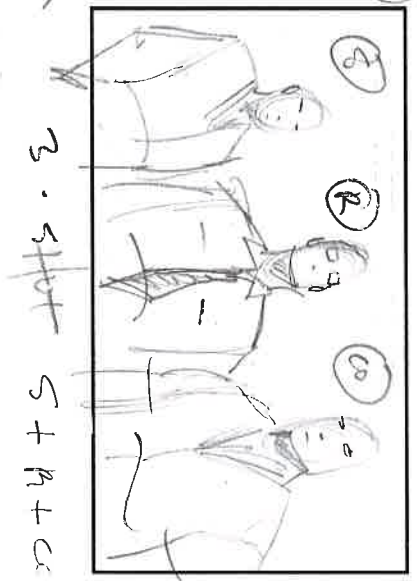


COMANCHE
They say three things get a cop locked up. Pride, power, or pussy.

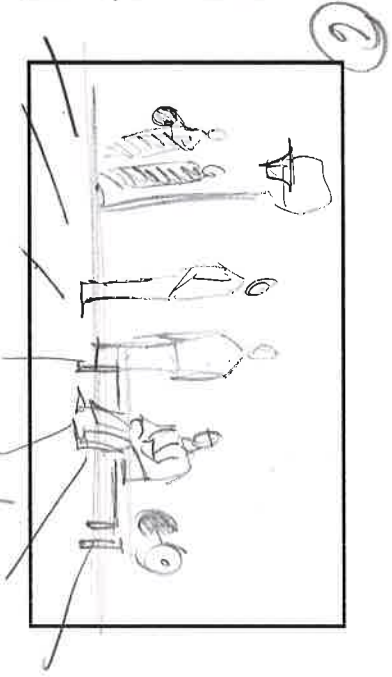
RACKHAM
I take pride in my power over pussy, and I ain't never seen a day in lock up.

SHADES
What's he in here for?

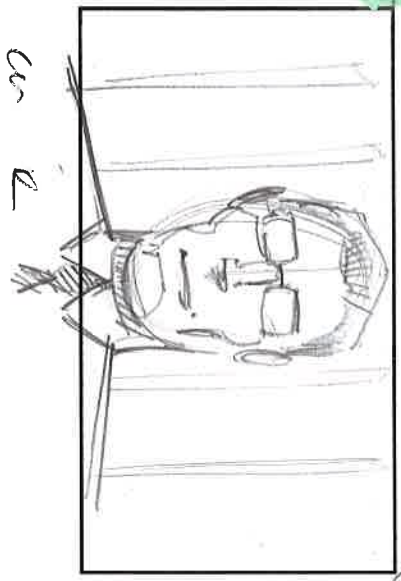
RACKHAM
I've seen his jacket. To get the amount of years for what they said he did... I'm guessing he pissed somebody off. He was sent here to rot...



COMANCHE
What chu wanna do?



There pol = C gives up
bend to other inmates.



RACKHAM
See if he bends... or breaks.



C REFLECTED IN
R's SURMISES

NAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE: LC 104 sc 13 - 14

DR:

PAGE:

109

1



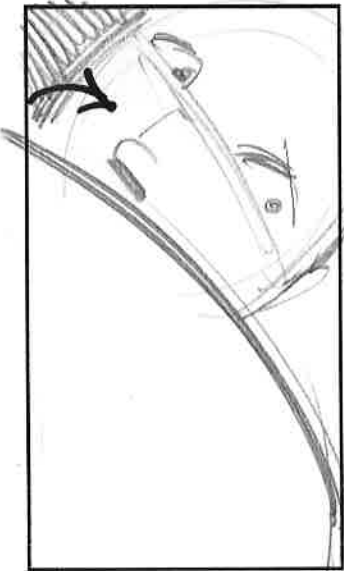
HIGH ANGLE = C ASLEEP

2



SAME TIGHTER =
Hears A 'click'

3



RISING ANGLE =
He looks up.

3



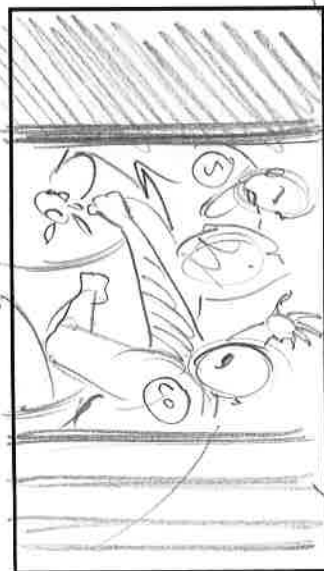
Pillow case
covers his face

4



C. pov = silhouette
Visible thru Pillow
case.

5



slow SLIDE R
CO pushes C

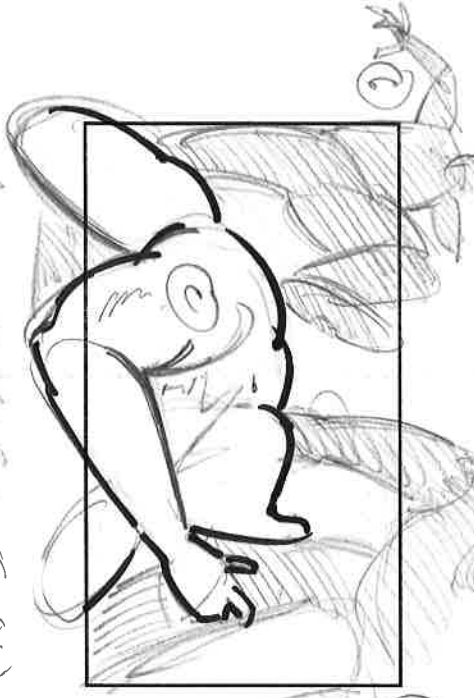
16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC 104

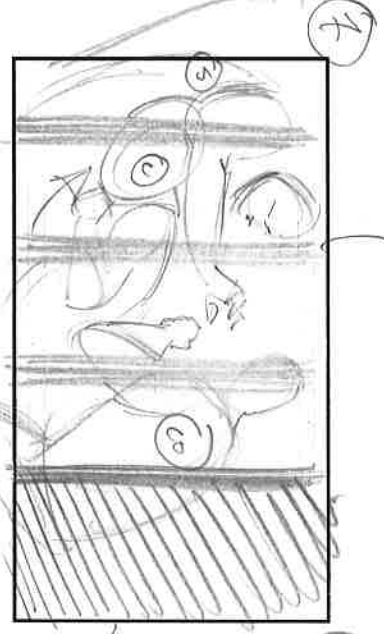
SC 13-14

TITLE:
DIR:

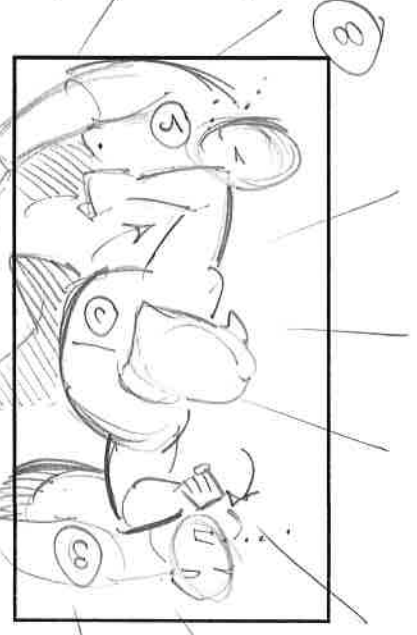
PAGE:



6
LOW ANGLE: C ON
TILE SHOWING
GETS STAMPER.



7
BOOK
SLOW SLIDE L
AS C PUNCHES INTO S
K SA S TALKER



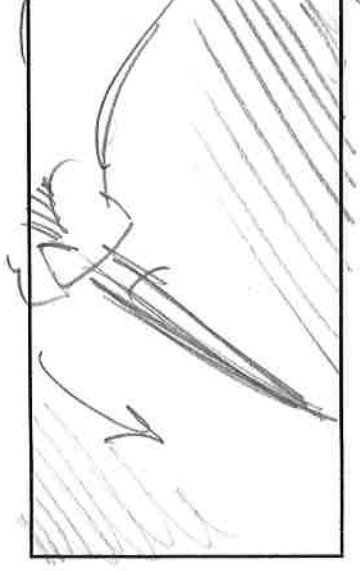
8
HIGH ANGLE: C TAKES
ELBOWS + PUNCHES
S + CO



9
C PUNCHES OFF
PUNCH CASE



10
GETS PUNCHED



11
INSERT: S TAKES
OUT SHIV

TITLE: LC 104

Sec 13-14

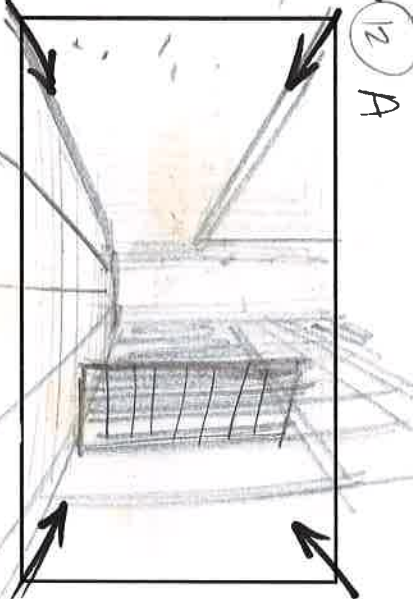
PAGE: 20

DIR: (11)



pan back for

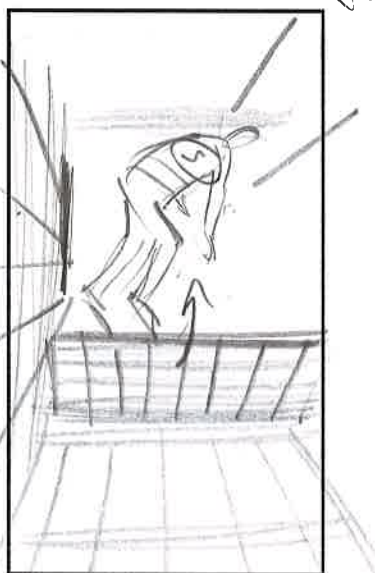
more close quarters
grinding.



12 A

At the end of cut
(connection)

Sound pushes in - sounds
of flattening



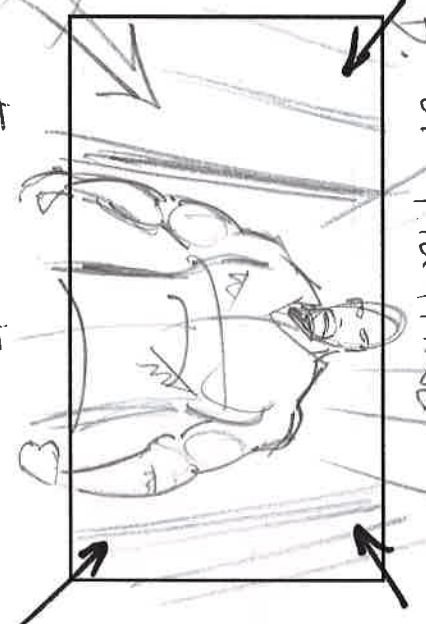
B

Character throws out



12 C

Forward by
corner the



D.

Tilt up to C
HD cut. He

Steps forward



E.

And
drops to his knees

12 C FRAME STORYBOARD PAGE WITH TITLE & ACTION

CARL LUCAS
I'm not gonna take shit because
it's being dish out, ya hear!?

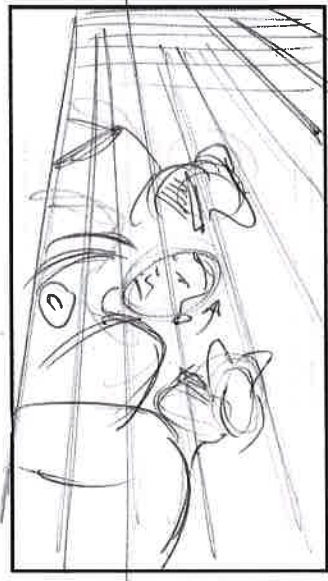
TITLE: **LC 104** SC 13 - 14

PAGE: **21**

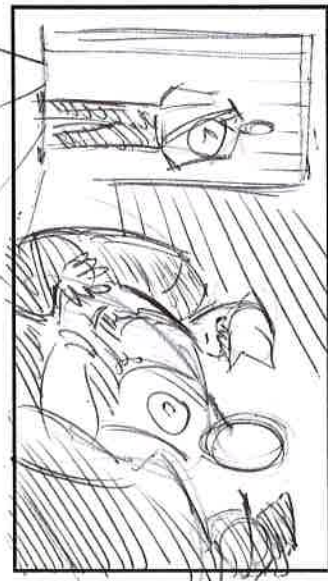
DIR:



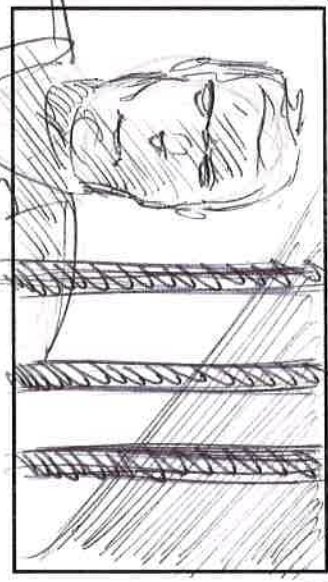
BOOM UP TO CAMERA
COMING DOWNSTAIRS



VIEW FROM OTHER SIDE
OF BARS. GUARDS PRESS
CARL AGAINST IT
CARL LUCAS (CONT'D)
I'm just trying to survive!



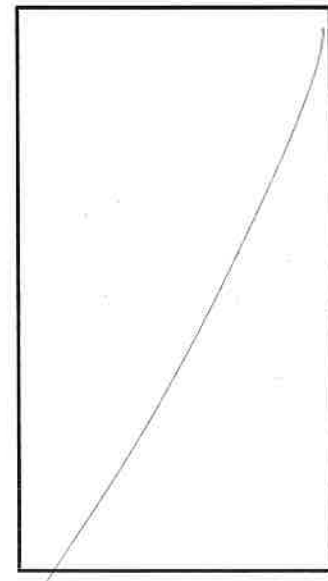
REVERSE: R STAYS AT
END OF CORRIDOR



R IN THE SHADOWS.



PEEK INTO C
LOOKING AT R.



RACKHAM
(to himself)
Guess I found me a gladiator...

16:9 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC 104

Sc 15

PAGE

22

TITLE:
DIR:

① A

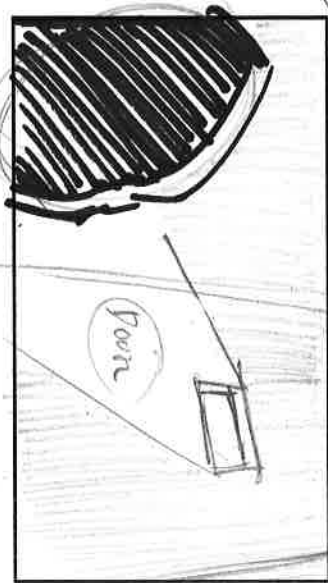


B



- LIGHT HITS C.

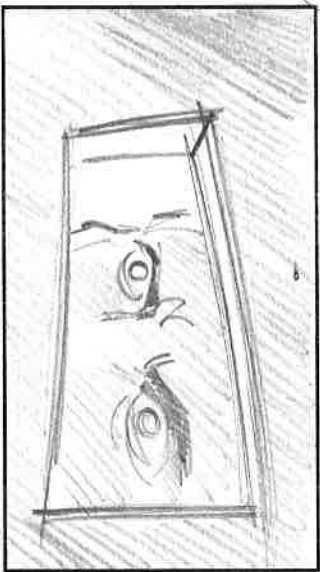
②



OVER C TO OPEN SLAT.

"HERE OF A FLIGHTER, WARS."

③



PUSH IN & TURN UP TO FIND C, ASLEEP.

④



C DOESN'T RESPOND.

⑤



HIGH ANGLE C
LEFT IN DARKNESS

↳ THRU SLAT

(Chim)

1009 6 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC 104

TITLE: LC 104 SC 17
DIR:

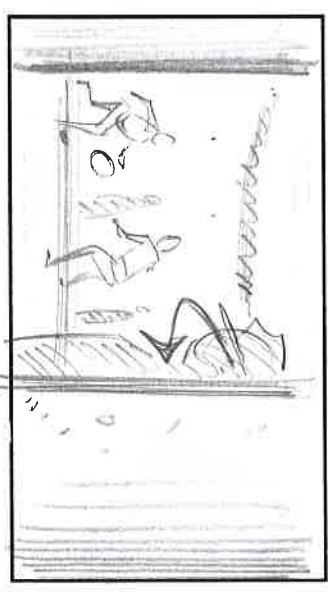
①



DARKNESS

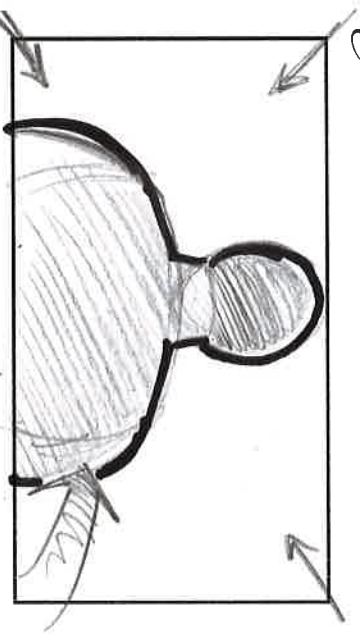
* Storyboard

B



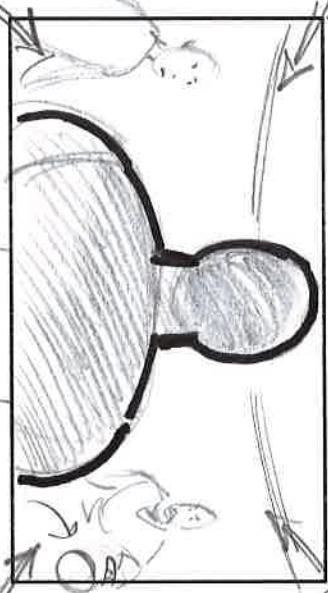
GRAND BREDS RUN TO PASSED YOUNG.

C



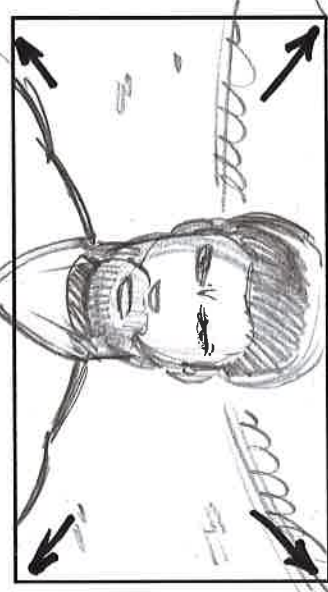
C PASSES THROUGH ROOM

1. D



THROWS HIM AS HE WALKS THROUGH BASKETBALL GAME

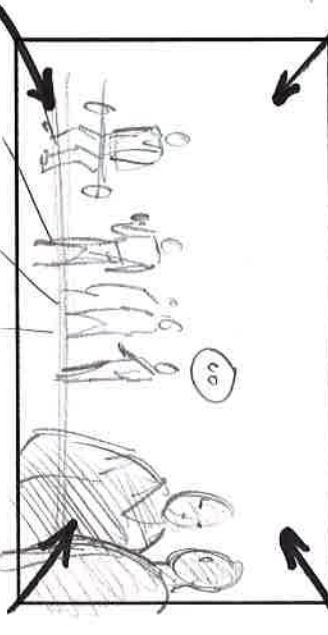
②



LEAD C,

* Storyboard

③



C PAY OF CO.

* Storyboard

INMATE (yells)
You can't just walk into the middle of a game like that. Wake up!

AME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE: LC 104

sc 17

PAGE: 24

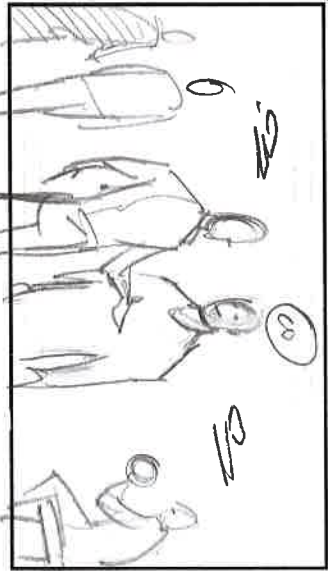
DIR:

4



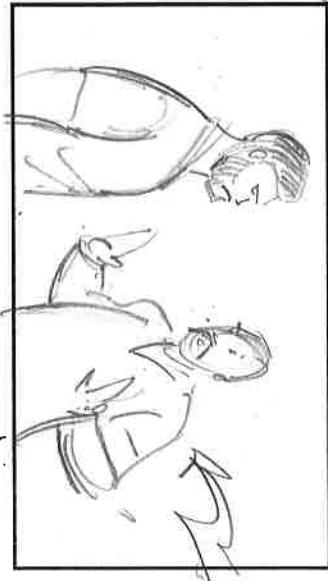
C STOPS IN ECAN.

5



CLOSER (START) AND CO.

6



5 STEPS IN FRONT OF C.

1



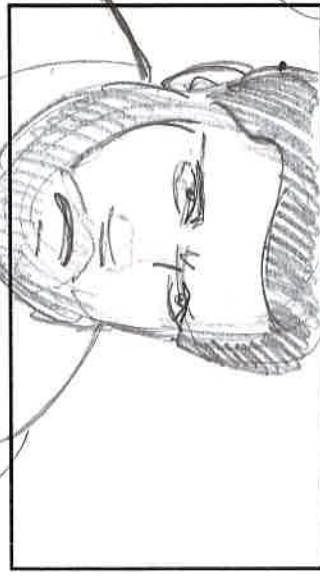
OVER S TO C.

3



OVER C TO S.

9



AS C'S EXPRESSION CHANGES HE COOLS DOWN.

SQUABBLES (CONT'D)
Cop a squat before you do something stupid like catch a body.

16:36 PM

SQUABBLES (CONT'D)
The best way to stay out of the hole is staying out of your head when it's full of hate...

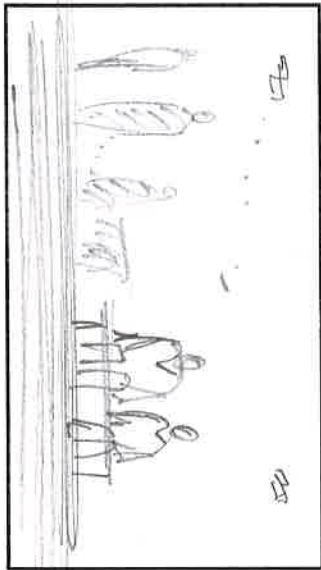
SQUABBLES
You think can't nobody read that look a thousand miles out?

ACTION SAFE

TITLE: **LC 104**
DIR: **sc 17**

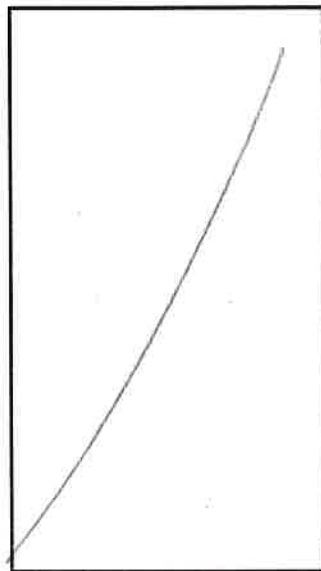
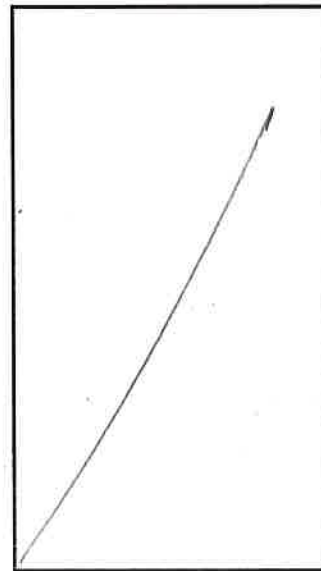
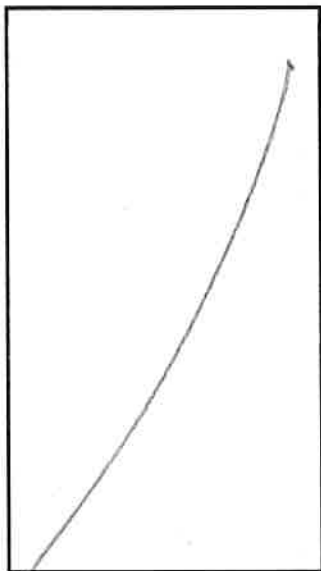
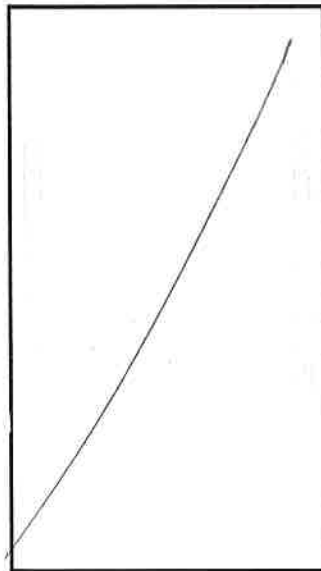
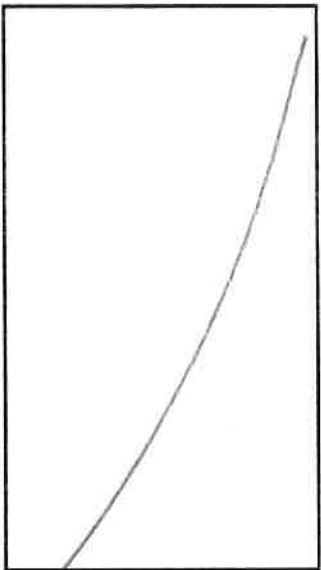
PAGE: **25**

16



DINE THEY SIT AT A
bench.

SQUABBLES (CONT'D)
Soak up some of this sunshine,
youngblood, and count down your days.

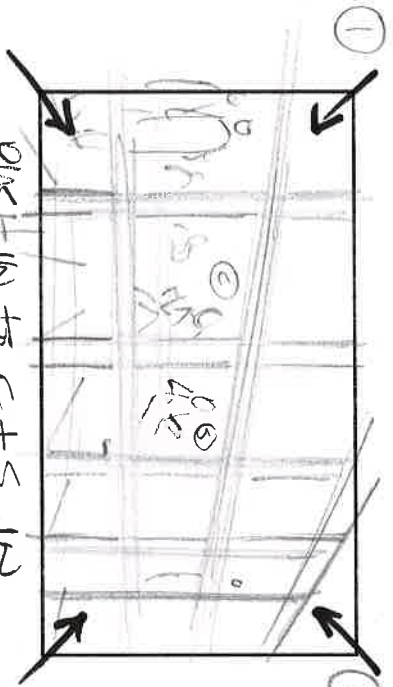


TITLE:
DIR:

LC 104

sc 18-19

PAGE: 26



PUSH IN TO C + S IN
OPEN DRAW

SQUABBLES
Nigga, you crazy. You saying that Rolling Stone cover with Lisa Bonet hair, nakedness, eyes on me...



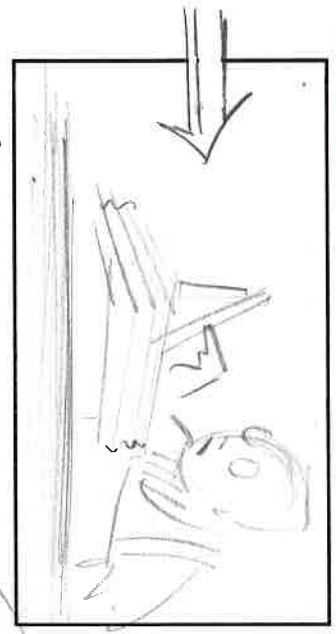
CUT TO
SQUABBLES
She got a daughter?

CARL LUCAS
Zoe. Or like I call her, Godfather Part Two...



2 SHOT C + S (FACED AWAY)
CARL LUCAS (FROM FRONT OTHER)

SQUABBLES
On me! You saying that wasn't hot? Says it right on the cover. The Hot Issue.



PAN OVER TO

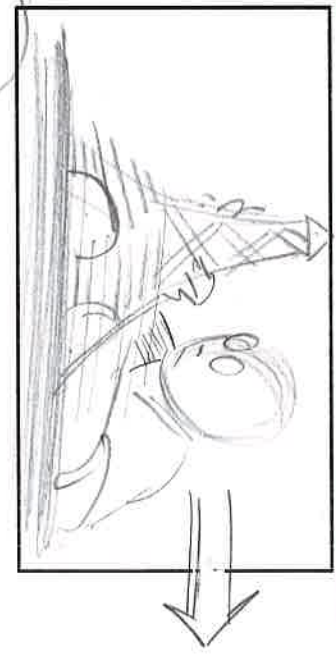
WHITE BUILDING
SOMETIMES OUT
OF FOOTPRINT

DISSOLVE
TO...



CARL LUCAS

Come out of the time machine, Squabs. There's a lot of new honeys out here. You don't know nothing about Beyonce? You don't know Nicki Minaj? Lisa Bonet's daughter?



TOOTHPICKS HAVE
BECOME MORE
OF EIFFEL TOWER

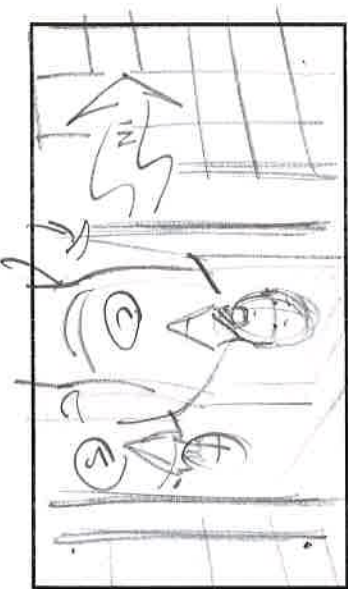
PAN OFF LHM
TO...

100% FRAME STORYBOARD PAGE WITH TITLE & ACTION CAPS

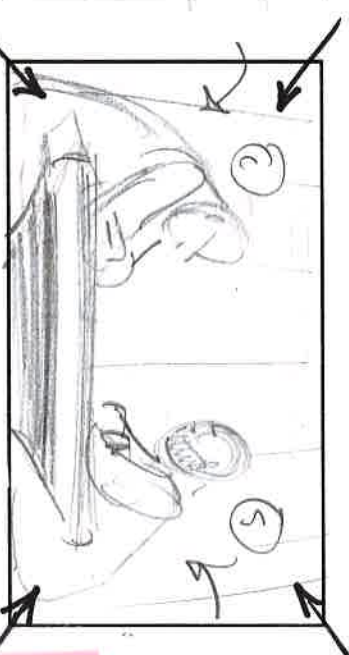
TITLE: LC 104
DIR:

Sc 18-19

PAGE: 24



C + S enter room.

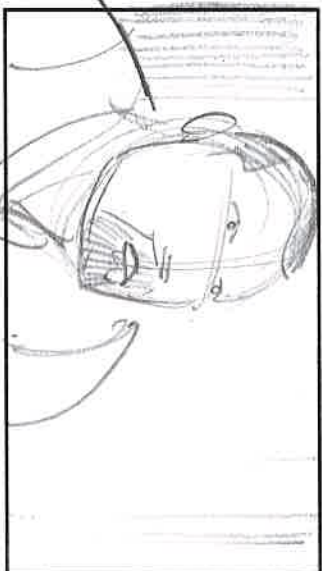


C + S take A
SIT FACING each
OTHER.

SLOW PUSH-IN



CN S



CN C

SQUABBLES
This place is privately owned. Energy development, military tech, shit like that... I'm sure what you think is the worst is really the beginning.

* STRIP ON CAIN'S FOR REST OF YEAR.

FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

SQUABBLES
Not even Papillon getting away from here.

CARL LUCAS
I loved Papillon. Dustin Hoffman and those raggedy ass teeth.

It seems like this place carries more secrets than that joint he was in though.

CARL LUCAS
This damn joint is privatized?
SQUABBLES
You say privatized, I say plantation

SQUABBLES (CONT'D)
Rumor is they experiment on people, some folks say something else completely different...

LC 104

SC 23

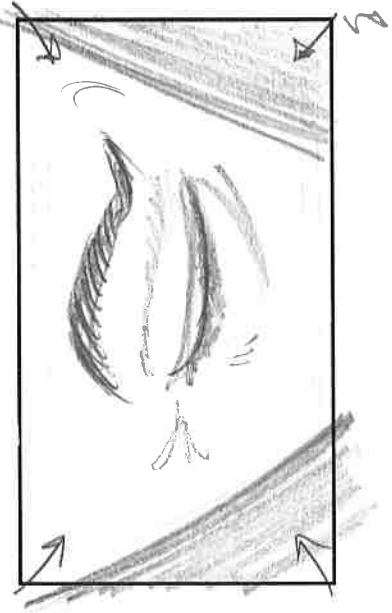
PAGE: 28

TITLE:
DIR:

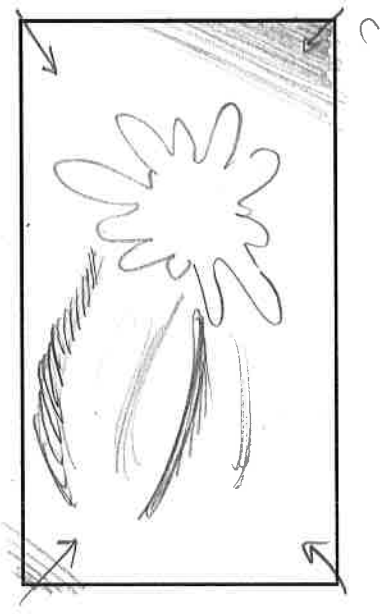


PUSH IN TO L UNCONSCIOUS

(PERISCOPE LENS)



END OF EYE



DROP OF FORM.

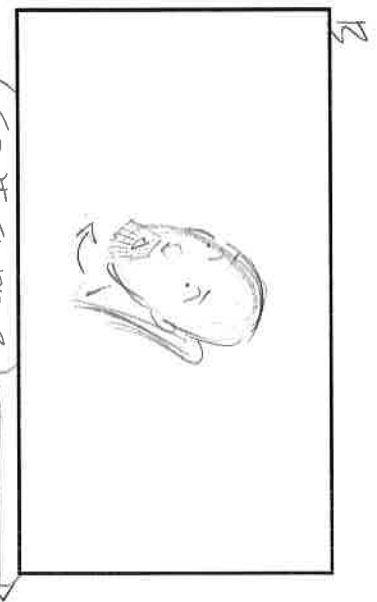


EYE OPENS.



L FLIPS OUT TO HIS STOMACH.

LINE R. → LATERAL TRACK

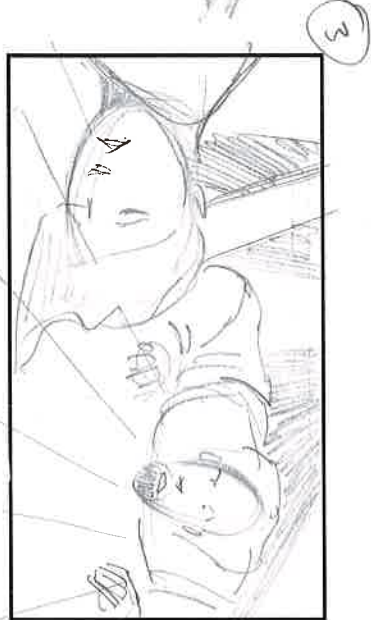


(COST. SURGE R.) → SEES COMIC CC.

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE



CONT. SLIDE R. →



OVER C TO L



L USES CELLPHONE
TO LIGHT UP SPACE. C TURNS.

5

RECONVERTS L TO C.
(FACED RAMP) "CONNIE? ...
CONNIE!"



C →

I smell...

CONNIE

6



C →

Gas.

LUKE (CONT'D)
We're not going to have a lot of time. But we have to be careful. If this rubble shifts the wrong way, or if we make the wrong move, we could set off a spark and this whole place will blow.

CONNIE
What happened?

LUKE
The building fell on us.

CONNIE
How?

LUKE
(intentionally vague)
Something came flying at the building. I got you out of the way.
CONNIE
My leg is trapped.

LC 104

SC 23

PAGE:

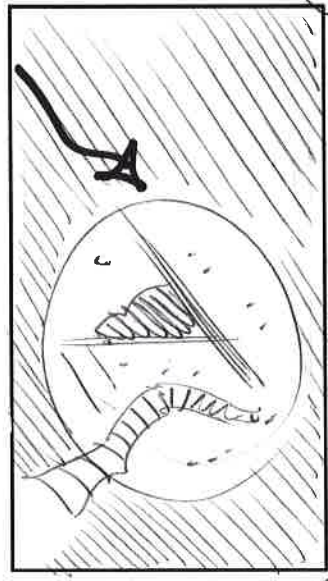
TITLE:
DIR:

7



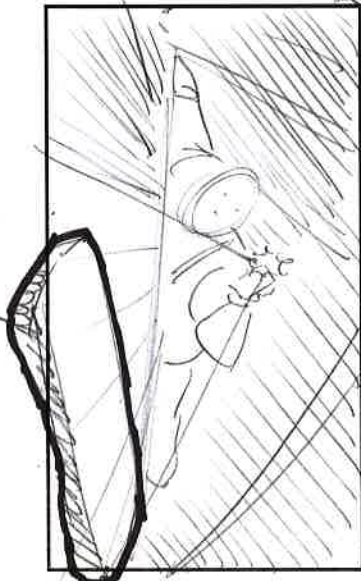
HIGH ANGLE THRU DENNIS.
L SHINES LIGHT

8



L POV OF LIGHT.
NO WAY OUT

9



L SPIES PIECE OF DENNIS

10



L PASTES UP 'CEILING'.
AND SPACES IT @ DENNIS.

11



SOMETHING SHITTY
DENNIS ANDS NOW
KNOWING CONSIDER.

12



L PAUSES... WAITS
FOR THINGS TO
SETTLE...

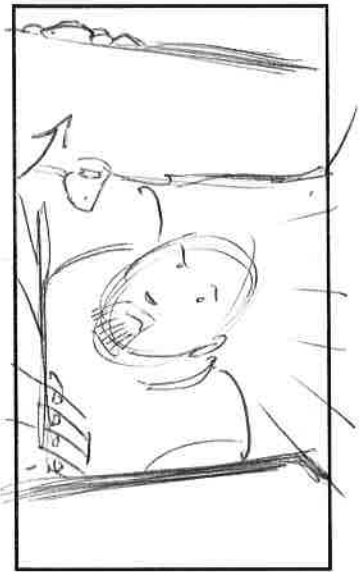
TITLE: LC 104

SC 23

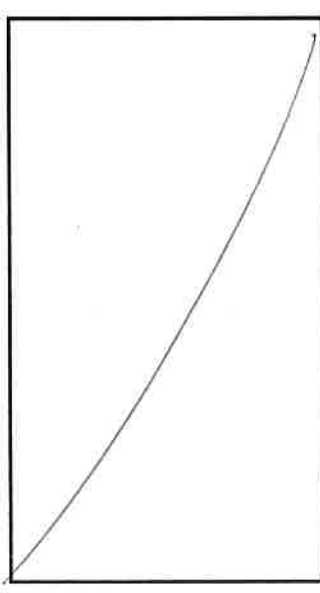
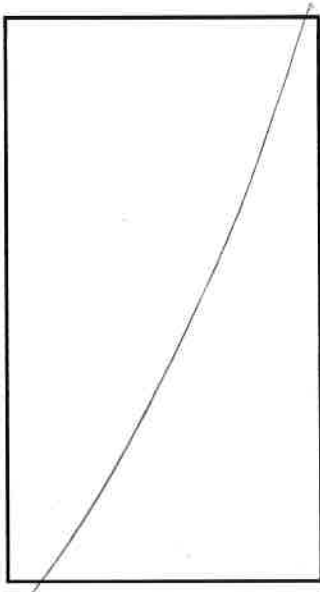
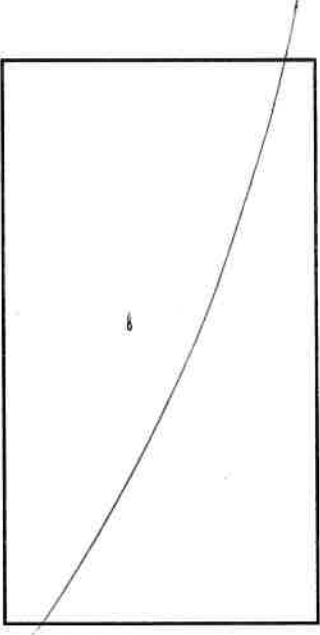
PAGE:

20

DIR:



... AND THEN HE RESUMES
work.



10:9 6 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

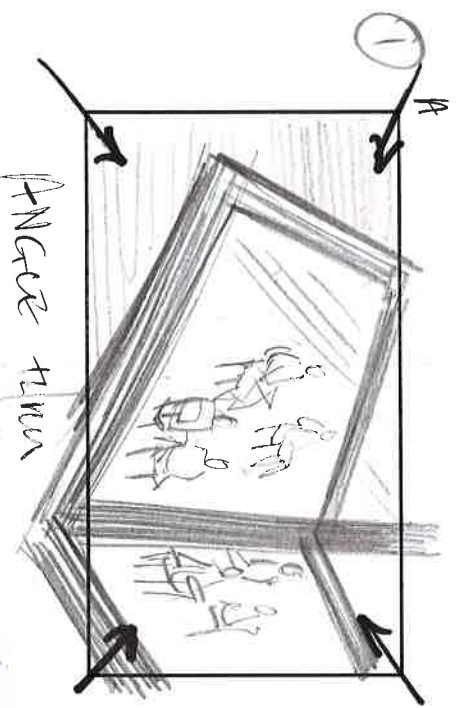
LC 104

TITLE:

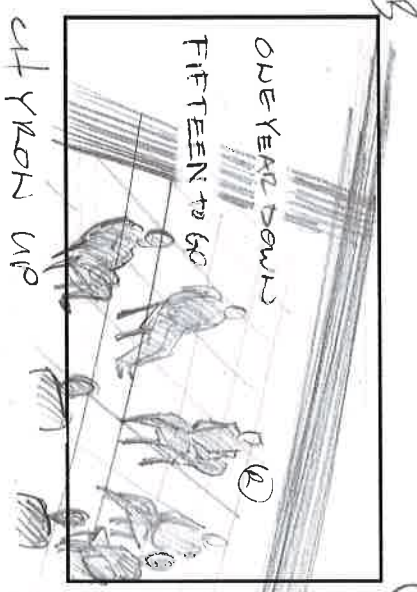
DIR:

SC 25A

ADDITIONAL ANGLES.



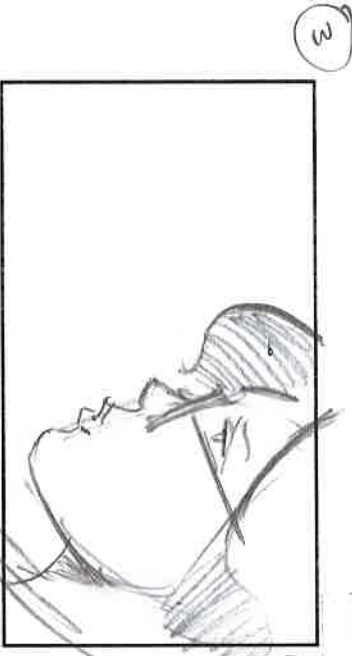
ANGRE TURN
SKYLIGHT.



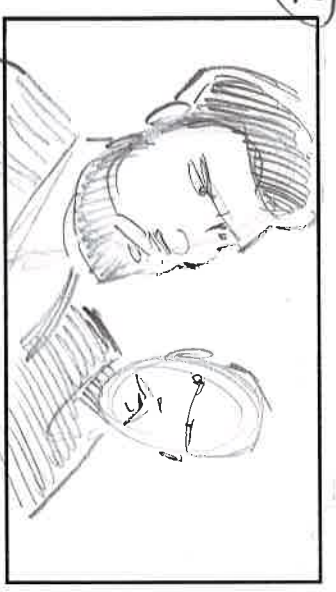
CHRON UP



S IN PROFILE



PROFILE R



RAKING 2. SHOT = CTS



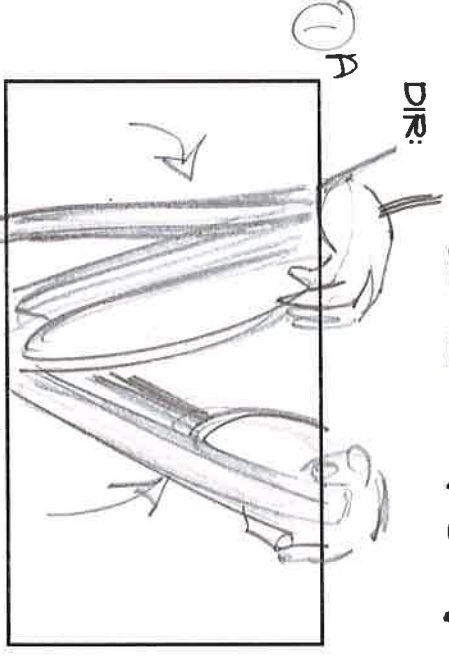
REVA (incredulous)
So some of the inmates think people are experimented on in Seagate?

SQUABBLES
Yes. Jimmy Quinto said he was getting his sentence reduced if he went through some experiment. Next thing you know he was gone. Was he lying?

REVA
Of course he was. He probably did a plea bargain. Or testified.

CARL LUCAS
Only problem is you work for Seagate. So, if it is true, why would you admit it?

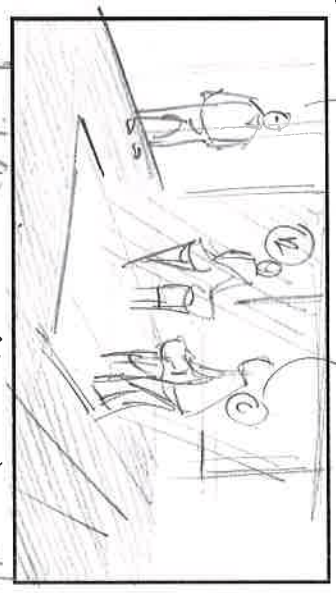
DIR:



C # chairs chair



TUT UP TO HIM & R.

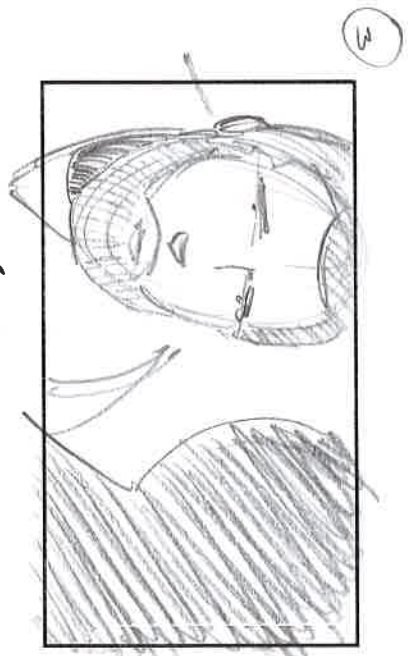


HIGH/VIDE STACKING CHAIRS

CARL LUCAS
 It took me a while to actually remember I was raised with manners. Should've done this a long time ago.

REVA
 Folding chairs is easier than talking why can't I get you to talk?

REVA (CONT'D)
 You're not a murderer. You're not some serial killer. You're a man who trusted the wrong people, made a few stupid mistakes, and caught a bad break...



cc C



cc R

(NEST OF DIR.)

16:9 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE:
DIR:

LC 104

PAGE:

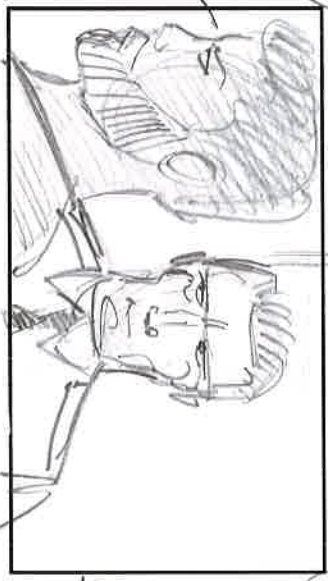
sc 29

20



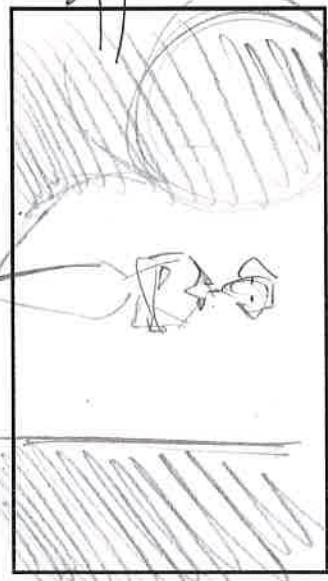
OVER C + R TO RACKHAM

RACKHAM
Back away, Lucas.

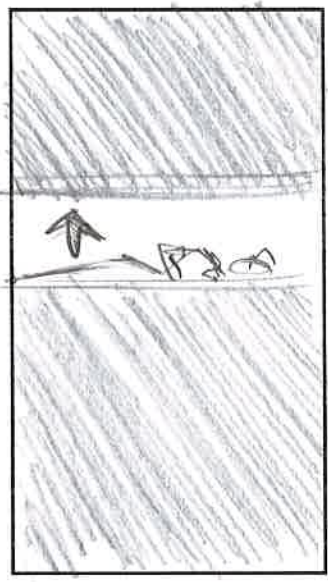


R eyes C AS

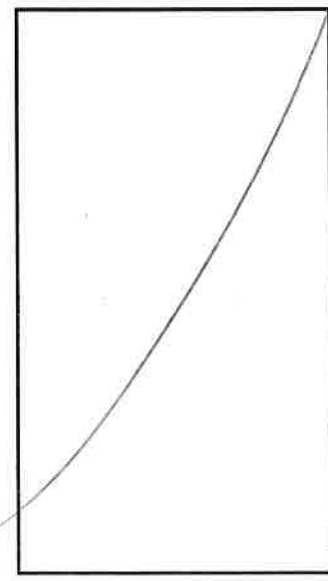
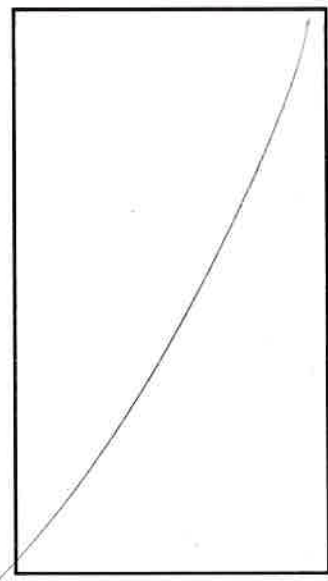
5
He exits
"Time for me to go"



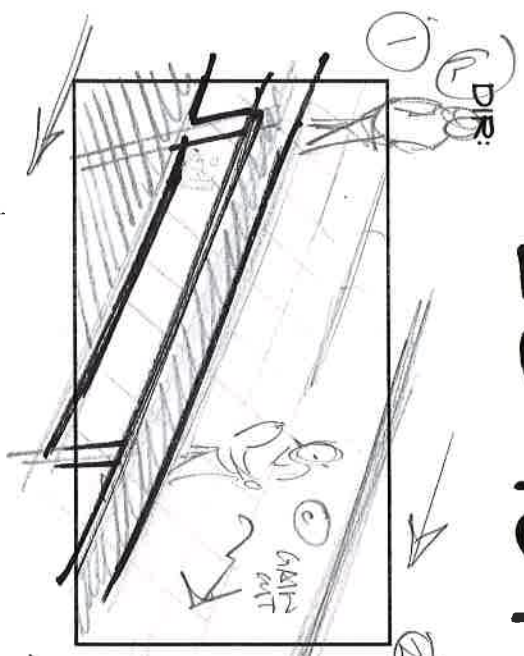
R EXITS, REVA IN BG



Door closes on her.



16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE



HIGH ANGLE TRACK
 W ← AS HE WAVES
 ... R FAVOROUS.



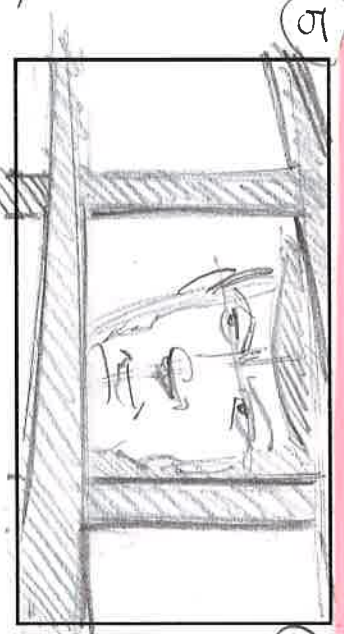
RACKHAM
 Getting caught up with Doc Connors
 ain't the smartest thing.
 CARL LUCAS
 Not the lane I wanna play in.



RACKHAM
 I make you an easy offer and threw
 in some perks. But you got your ass
 on your shoulders.



Lucky I'm a patient man and I was
 smart enough to know you'd say no.
 Gave me time to build a backup plan.

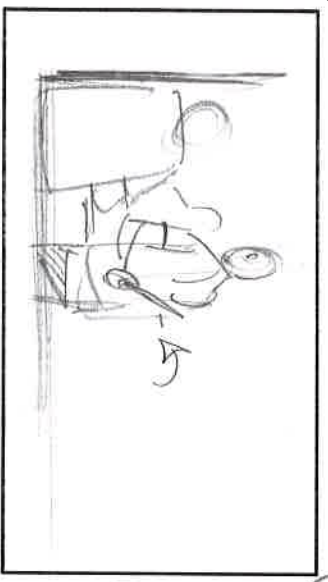


R LOUCIE INTO
 ROOM



ANGLE THRU GLASS
 IMMATE EXCHANGES
 Look W R.

6b



INMATE STAYS.
WE SEE SHIV.

7



ON C SEEING WHAT IS
ABOUT TO HAPPEN.

8

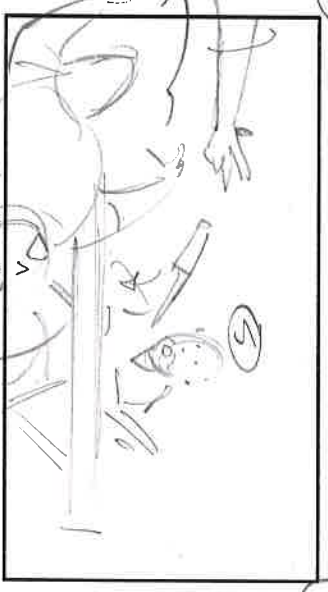


(yells)
RACKHAM (CONT'D)
Squabbles! Put down that shiv!

9a



9b



10



R BLOWS WHISTLE
GUARDS COME
RUSHING.

LC 104

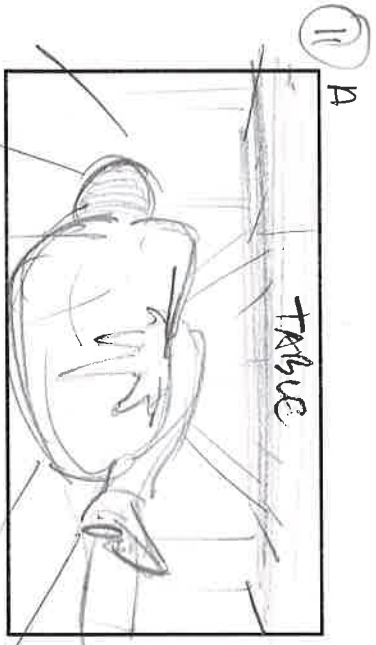
TITLE:

DIR:

Sc 21

PAGE:

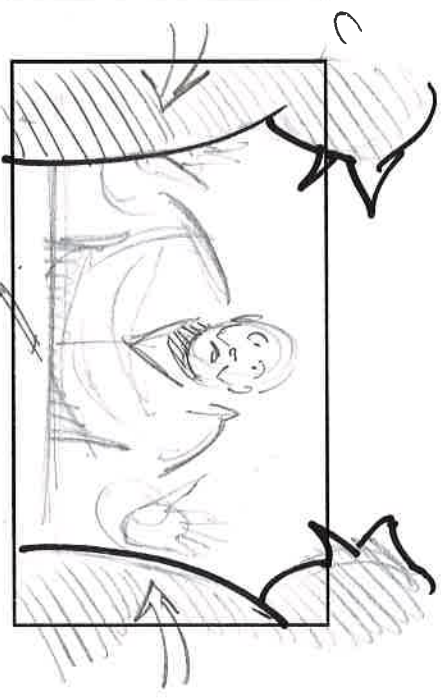
35



WOUNDED INMATE
ON FLOOR



ROOM UP TO S
(SHIN ON TRAGE)



GUARDS STEP INTO FG



Reverse: the
Attack



outside room window has

RACKHAM (CONT'D)
You don't fight, I tear your little
world apart. Starting with your
homie squabbles.



2 hits
← Billycans

189 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE: LC 104

Sc 31

PAGE: 36

DIR:



RACKHAM (CONT'D)
I can't believe you fell for the club in the gut again...

"Rackham come on!"

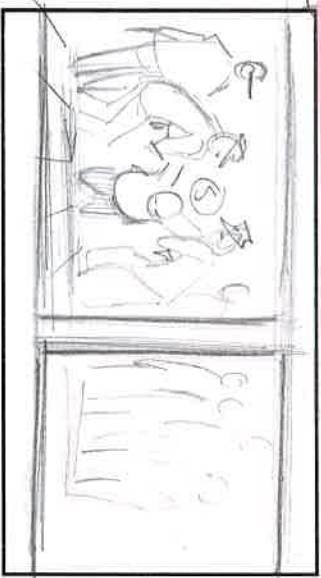


2 rows white
AGAIN.



you make a

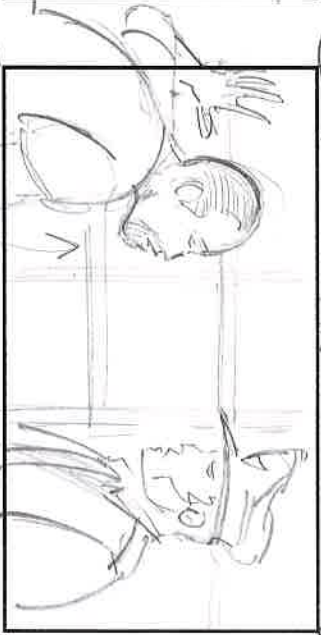
RACKHAM
I still have ten seconds to clean up this mess. I don't move quick, your man's gonna get another twenty easy. Or life. You want this stopped, tell me what I want to hear.



McGue tells his words =
S is picked up
GURMS.



C MGS.



19 A PUSH IN

(REST OF PAGE)

16:9 6 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

* S/A 2

* S/A 3

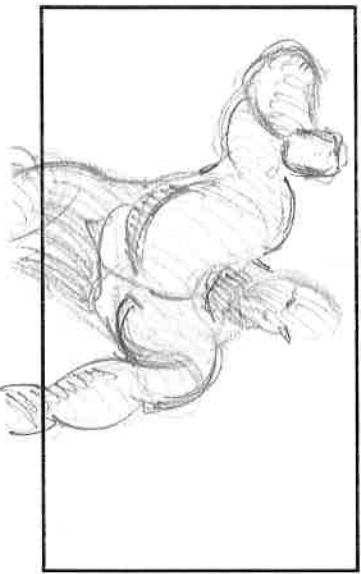
LC 104

Sc 24

PAGE 27

TITLE:
DIR:

1 A



cut of focus image
of c bidding up
to punch *

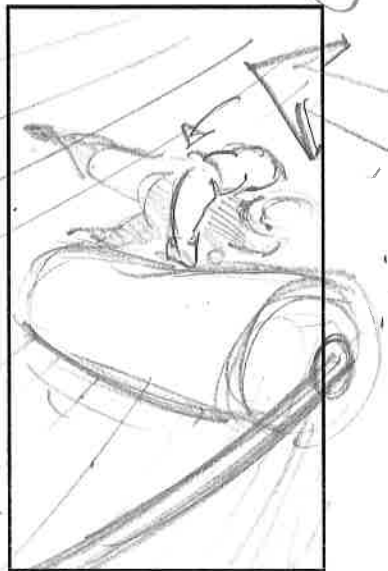
LEN'S
48 FPS

B



makes contact

2



CRASH DOWN.
c HAMMERING BAG

48 FPS

3



cut c cutting
out. Frustration.

4



View behind c.

5



ON CO + S IN 45, c IN 45

LEN'S
48 FPS

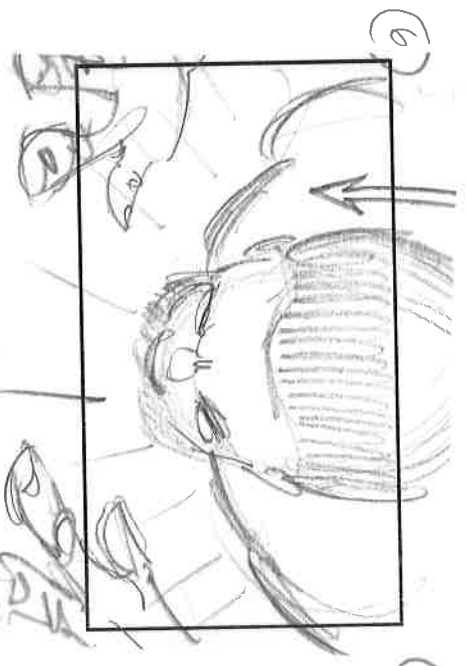
LEN'S
48 FPS

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC 104

sc 34

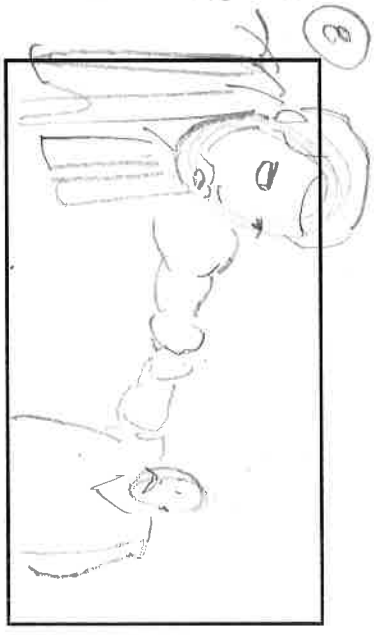
TITLE:
DIR:



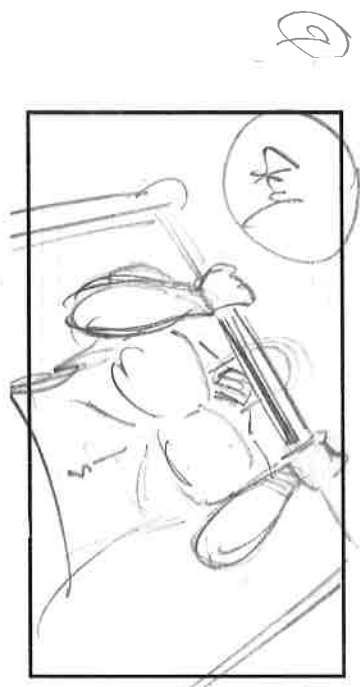
* 48FPS
C
PREPS INTO SHOT



CHANGE UP AS HE DOES
PAST UPS



C + S DAP



C
DOES CHIN UPS



(CRAZE)



...Sawets...

* 48FPS

+ LENS GLASSY

10:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC 104

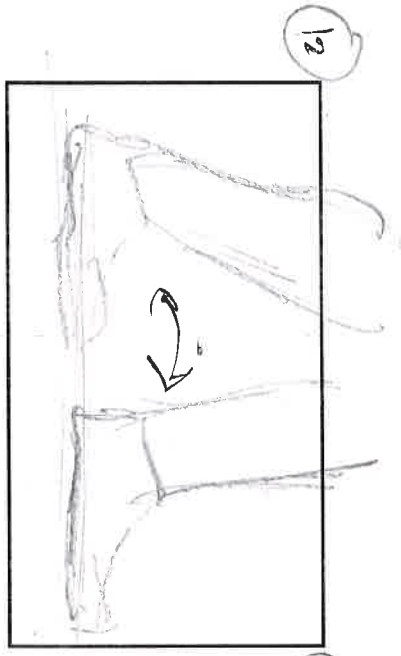
TITLE:

DIR:

SC 24

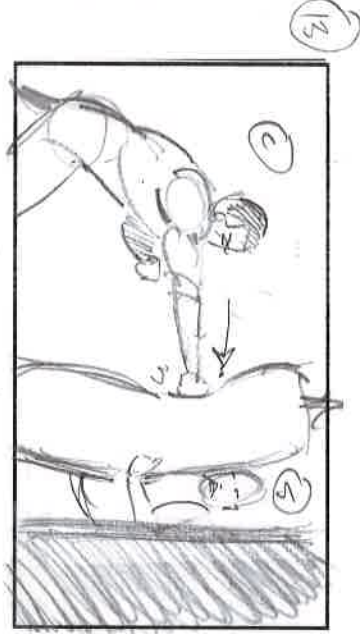
PAGE:

29



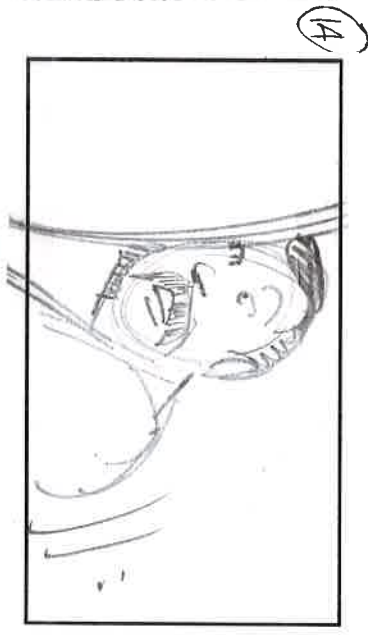
C FOOTWORK

* AESTHETICS + LENS GUY



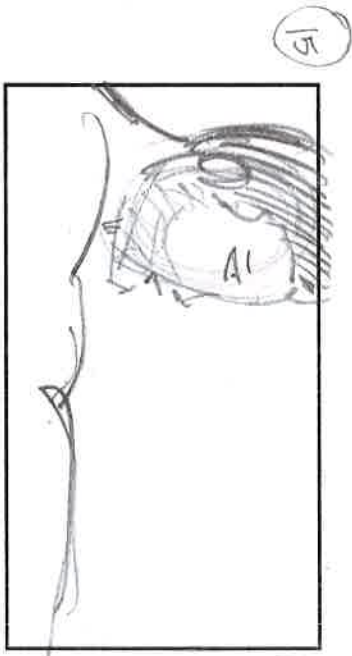
SLIDE OFF BACK TO SECTS

SQUABBLES
Strategy's the name of the game, brother. You want to whip some serious ass?

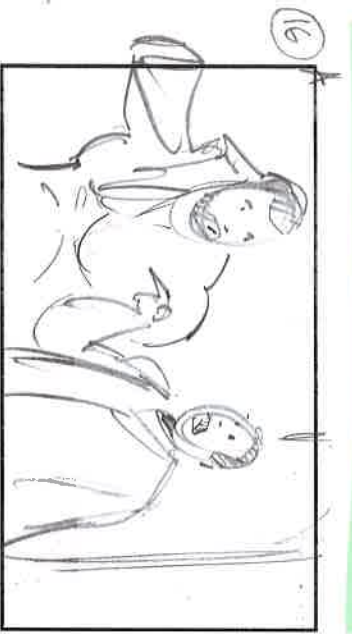


C/S

SQUABBLES (CONT'D)
Stay on that center line. Head, chin, chest, stomach, and if you have to get them nuts. Stay inside your man's shoulders...



C/C



2. SHOT

(REST OF DIAL)



C GOES BACK TO

PUNCH UPS.

CARL LUCAS
App used to box?

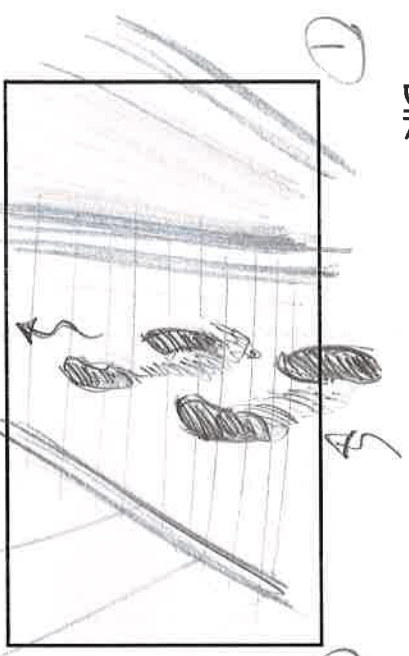
12-9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE: LC 104

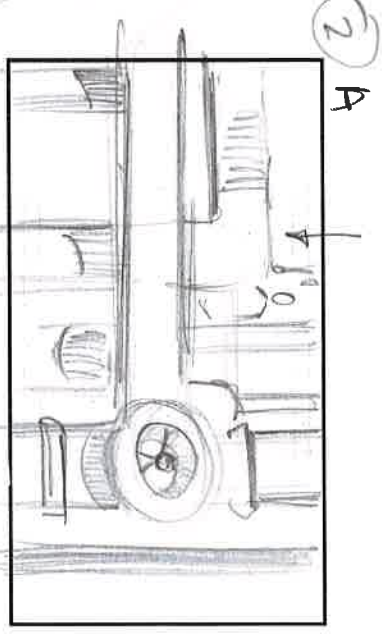
Sc 25

PAGE: 10

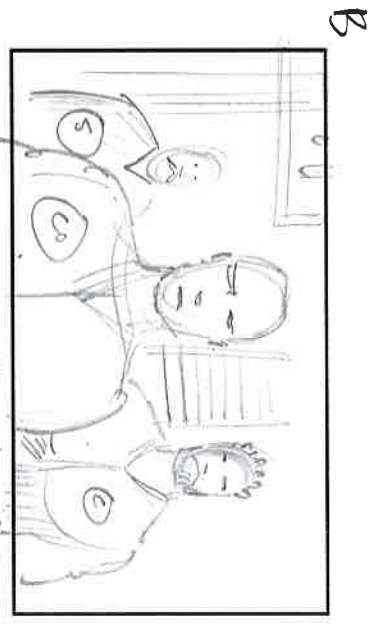
DIR:



1 ANGLE FROM STAIRWELL
LOOKING UP AT CATWALK



2A SLIDE L PAST PIPES



2B CONT. SLIDE L



3 PAN L



4 TO FLIGHT IN PROGRESS
PAST IN

COMANCHE
What kind of nigga are you?
CARL LUCAS
The kind who doesn't like being called
a nigga.

COMANCHE
You know how this goes?
(off Carl's look)
You win, you get whatever you want
up in this joint. Booze, bitches,
extra rations and shit like that.
CARL LUCAS
A don't want none of that.

TORYBOARD PAGE WITH TITLE & AC

TITLE:
DIR:

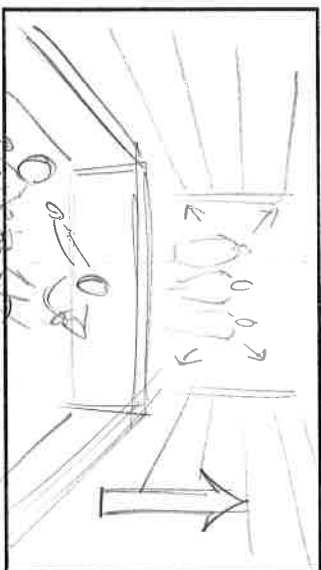
LC 104

sc 35

PAGE:

(A)

(5)



CRANE UP AS CO + C+S
AWWINE,

(6)



PUSH IN TO C TAKING
EVERYTHING IN,

(7)



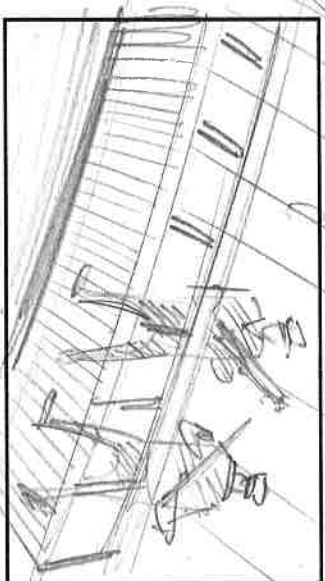
C POV = K, WATCHES
FRUIT

(8)



C LOOKS UP

(9)



C POV OF GUARDS
ON CARTWALK

(10)

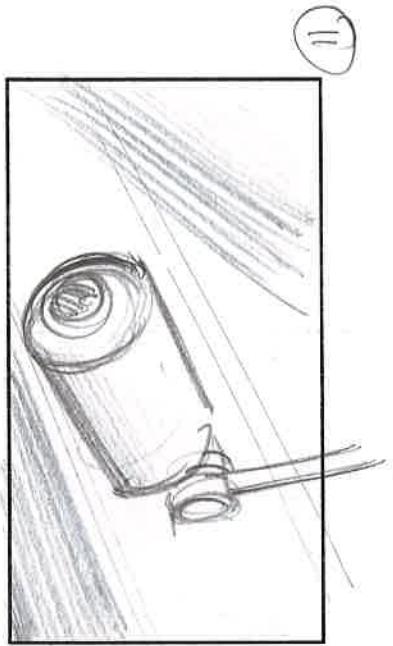


C LOOKS OTHER WAY

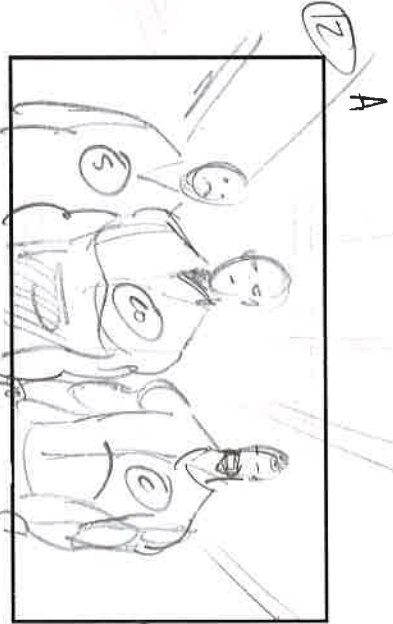
LC 104

SC 35

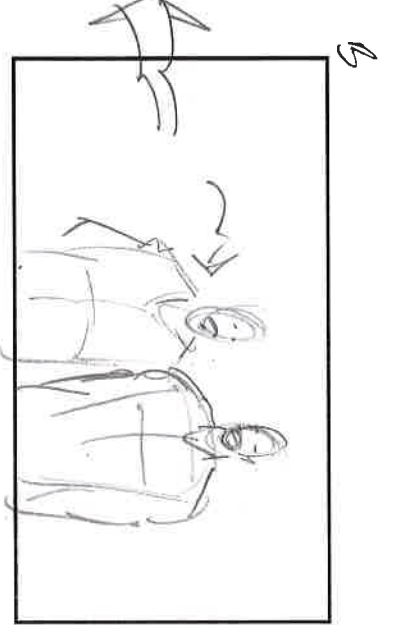
TITLE:
DIR:



C POV OF WEBCAM



3 shot S + CO + C



CO EXITS. S COMES
OVER TO C.



A



14

SENDING THE FIGHTS OUT?
WELCOME TO THE INTERNET.
COMANCHE



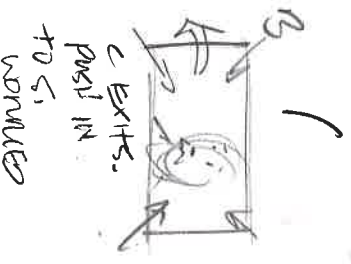
15

A

SQUABBLES
Smart move with the hair. Gives 'em
nothing to grab.

CARL LUCAS
I'm still mad at you about picking
Jet Li over Bruce Lee...

SQUABBLES
Take it out on them bastards, then.



Fill in rough sketches
RD PAGE WITH TITLE & ACTION BAR

TITLE: **LC 104** 35

DIR:

19



INSERT
C'S HAND

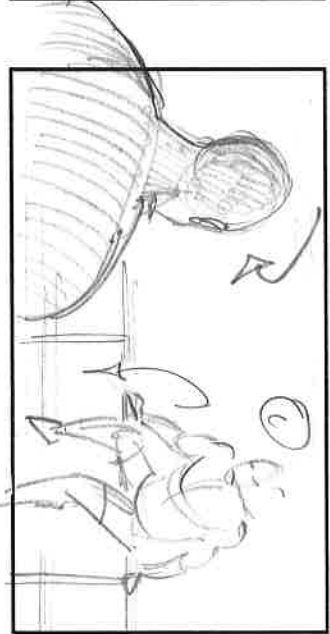
PAGE: 43

15



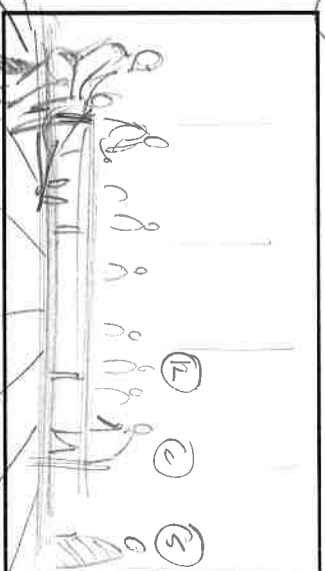
FIGHTER RAISES ARMS
TRUMPHFAST

16



TURNS AS C GETS
INTO THE RING.

16



WIBES LOSER
AWAY

17



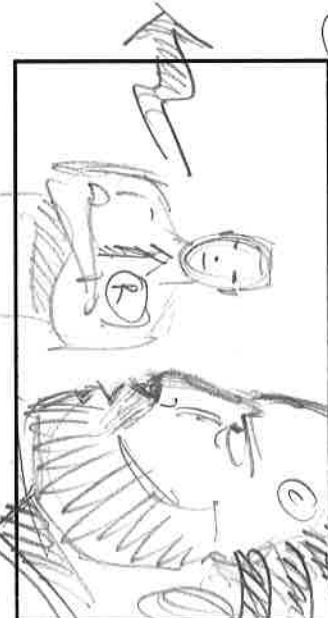
CN FIGHTER - SORRY!

18



CN C - STEELS
HIMSELF

20



BELL SOUNDS
+ C EXITS (R 15 sec)

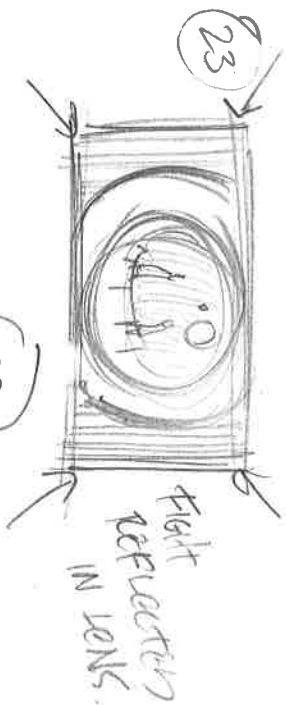
LC 104

TITLE:
DIR:

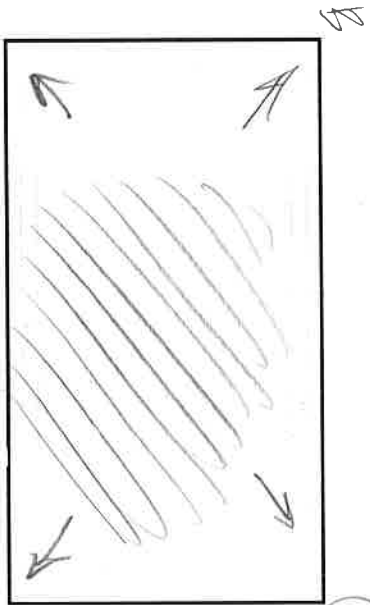
SC 25

PAGE:

44



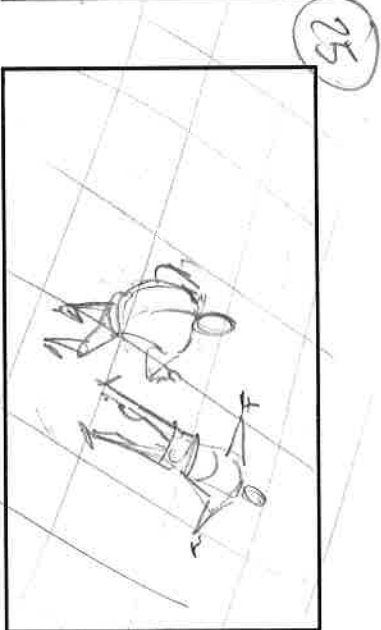
C COMES UP TO CAMERA



C + OPPOSITE FIGHT



PUSH IN A C
TAKES HIM OUT



HIGH ANGLE:
FIGHTER KNOCKED OUT.



PUSH IN TO C
VICTORIOUS.

LC 104

FR 35

TITLE:

DIR:

27



PUSH IN TO ZEVAN

28



ZEVAN WE ARE RETURNING TO SEE ANOTHER FIGHT

29



C IN ANOTHER FIGHT

30



PUSH IN TO S

EGGHEADS C OHS

31



PULL OUT HALF

ANXIOUS FOR ANOTHER KNOCK OUT

32



ZEVAN TRIES TO GET UP...

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC 104

TITLE:
DIR:

Sc 35

PAGE:

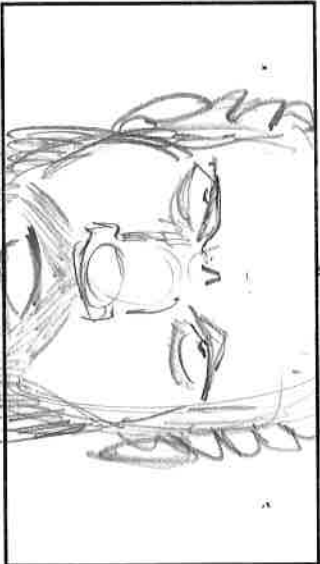
40

32 B



PUSH IN
AS C FINISHES
HIM OFF.

24 B



C LOOKS UP.

33



PUSH IN TO B

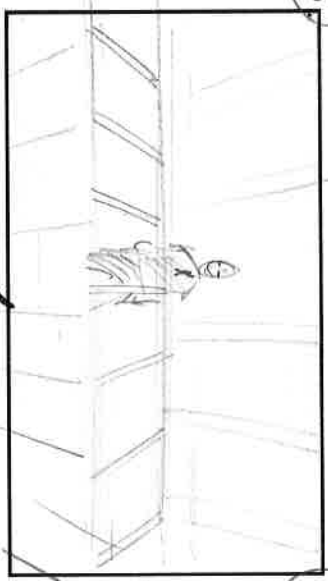
CONNECTING
WINNINGS

24 A



PUSH IN TO C VICTIMIOUS

35



PUSH IN TO B
ON CHARACTER

36



TILT UP AND PUSH IN.

28 FRS

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFES

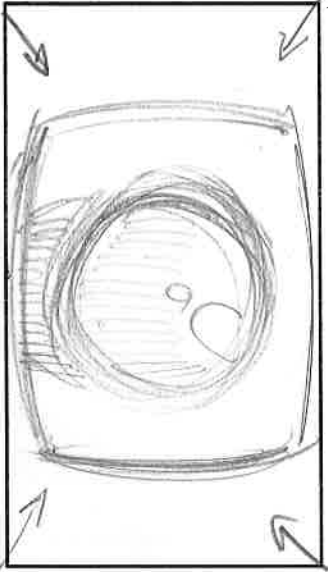
LC 104

TITLE:
DIR:

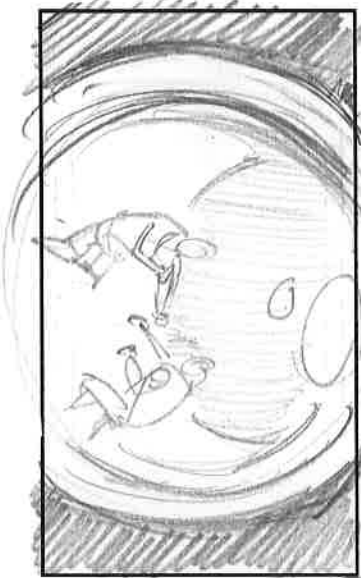
PAGE: 27



REF STOPS
C + GUNNERS DIVER
LEGEN OUT OF MIGHT.



PUSH IN TO CAMERA



SEE REFLECTIONS
OF C BEAT UP MOTHER
FILTERS.



360° MOVE AROUND
C AS HE BLOCKS
OUT 3 MORE
OPPONENTS.



48 FPS

48 FPS

PUSH INTO C

LOW-CESS. HE

LOOKS
DOWN

12:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC 104

SC 35

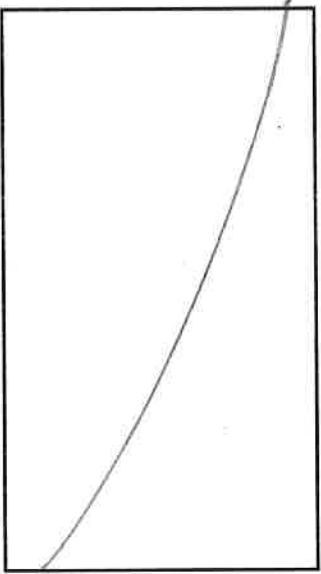
PAGE: 13

TITLE:
DIR:

10



* 48 FPS
Posit in to his hand
as bandages are
unwound (like his soul)

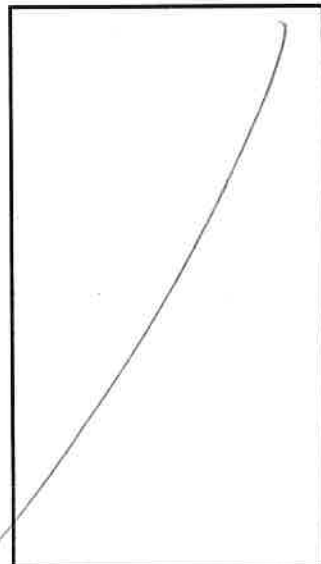
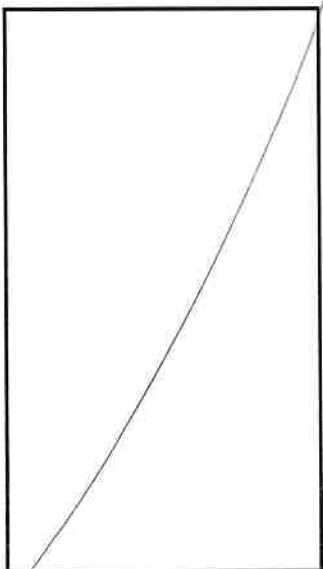
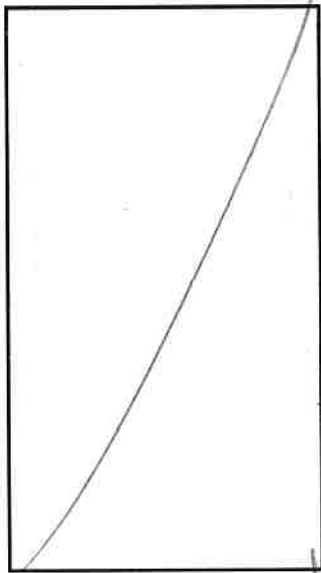


11



end of S distorted
by c as he unwinds
bandages
* 48 FPS

Posit in.



TITLE:
DIR:

LC 104

or 26A

PAGE:

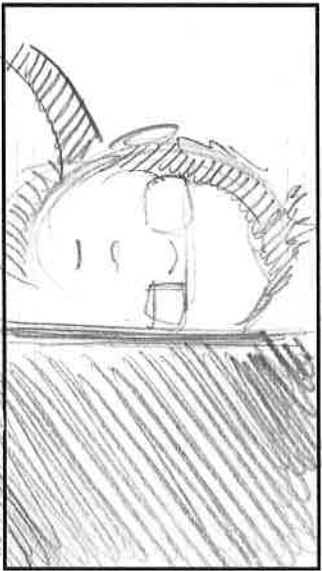
49

1 A



Blank

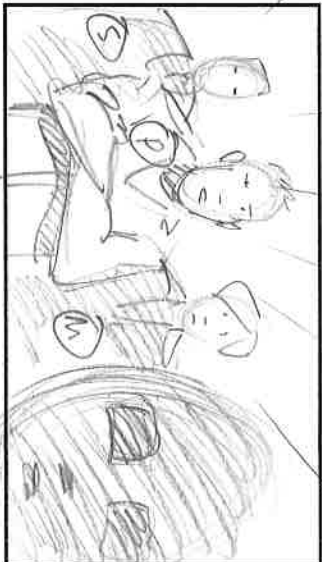
B



COME OFF NOODLE
TO REVEAL TEXT

SLIDE L

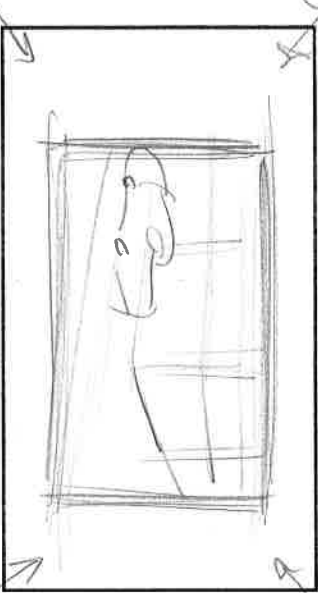
C



REVEALS PEREZ ...
MISTY & SUMMER

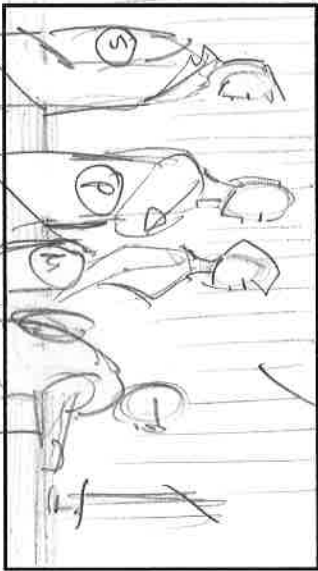
SLIDE L

2



SCENES
MORNING -
FUTURE CAN

2



FUTURE

"WAT YOU KNOW THE
GUY THAT LIVES HERE"

4



FUTURE 2 spots: P + M

"MET HIM AT
HARVEY'S
PARADISE..."

16-9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SLIDE

TITLE:
DIR:

LC 104

36A

PAGE: 50

5



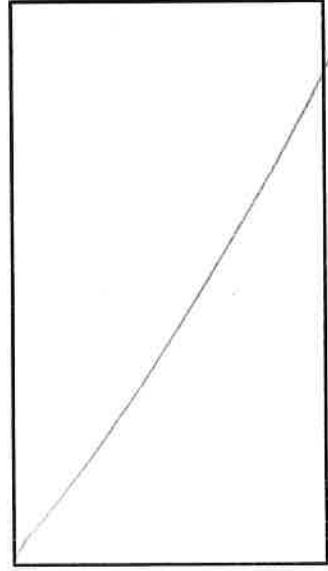
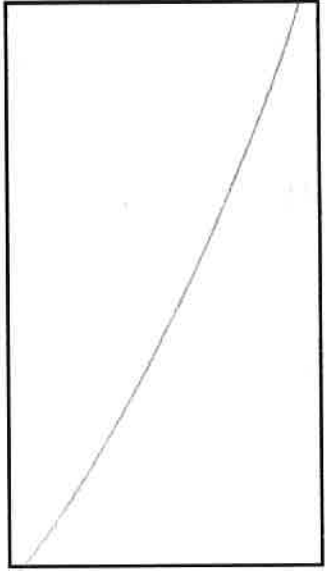
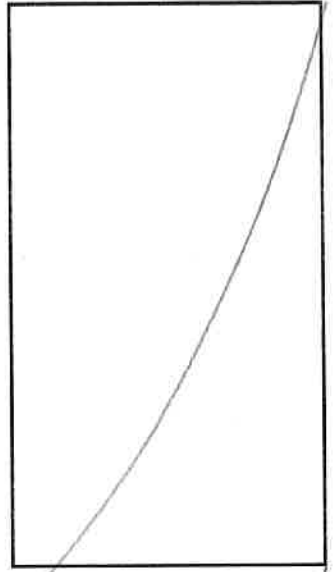
C MEXICOS

6



can m.

"who do you think?"



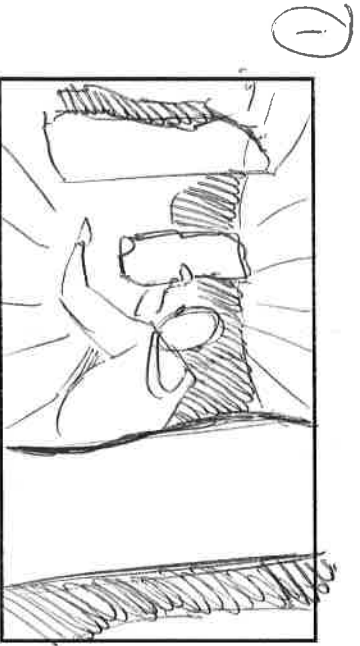
18-9 6 FRAME STORYBOARD PAGE WITH TITLE & ACTION CAPS

TITLE:
DIR:

LC 104

30 S

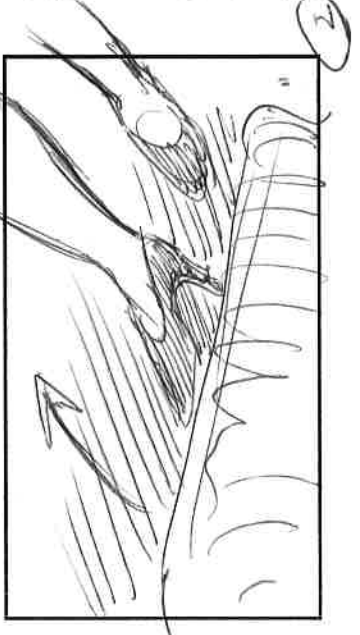
PAGE: 51



AS L SECURES SPACE.



L LIFTS BUCK OF CONDIMENTE OFF CONDIMENTE'S LEG.



INSERT:
LEG FEEDS



C COMES OUT



CU L
(D.I.S.T.)



CU C.

18.9 6 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE:
DIR:

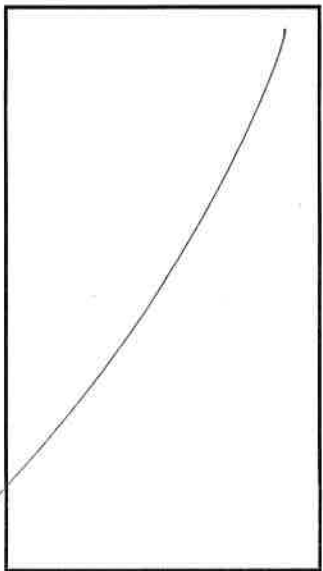
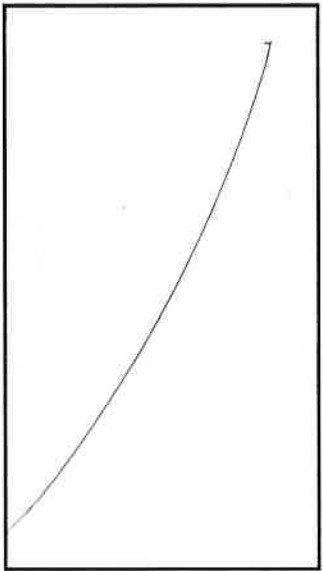
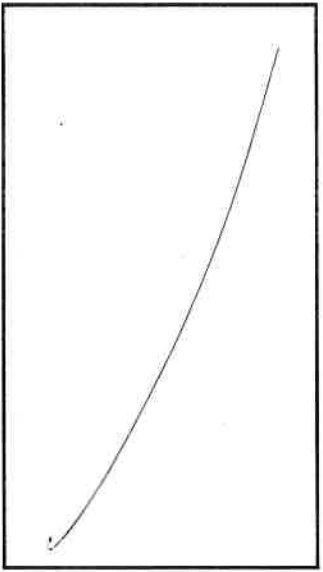
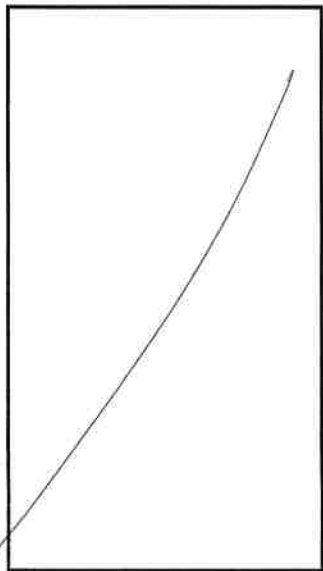
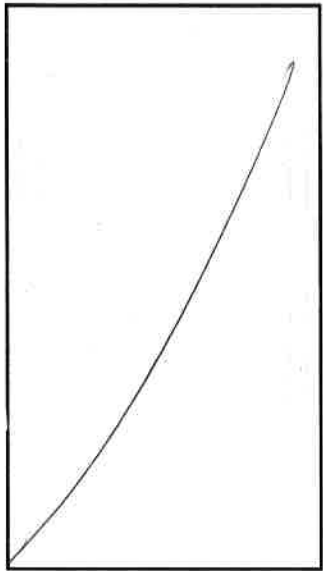
LC 104

sc 30B

PAGE: 52



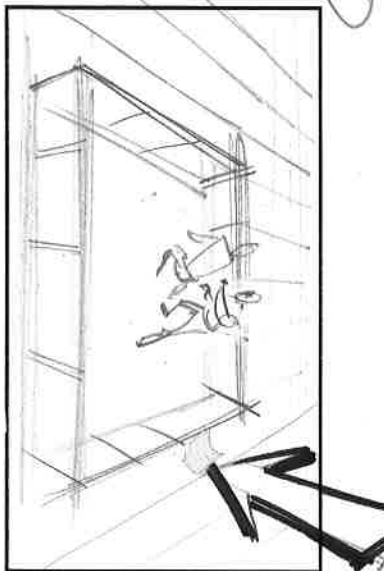
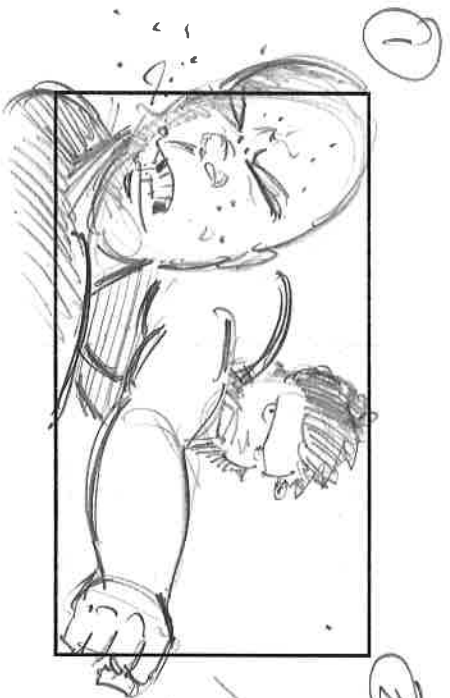
EX L: REMEMBRANCE



LC 104

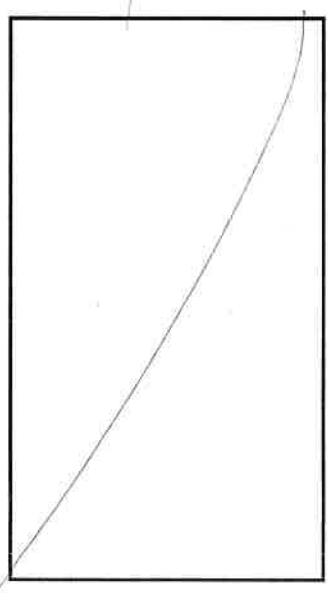
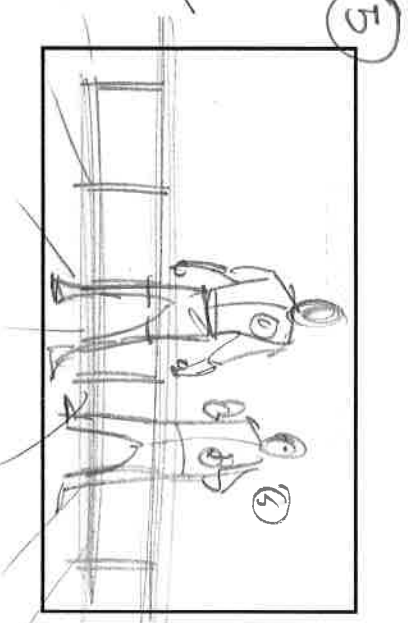
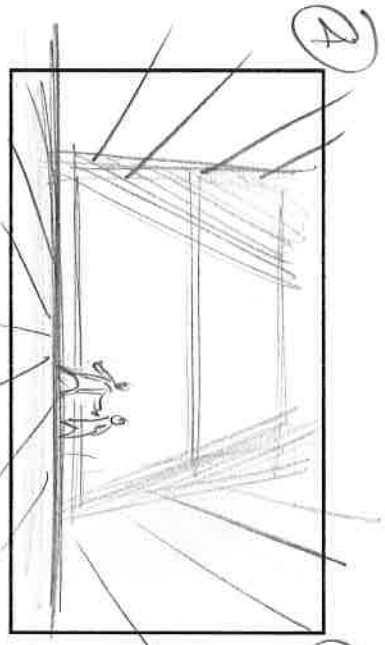
Sc 41-42

TITLE:
DIR:



CRANE DOWN. TELL
WINGS + FIGHTERS
GO TO THEIR CONCRETS.

C SITS. DRIVES NOW
WATER. S. IS THROUGH



Very wide = C + S
PRACTICE

(AN DIAL) ~~~~~
15:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE:
DIR:

LC 104

SC 43

PAGE: 54



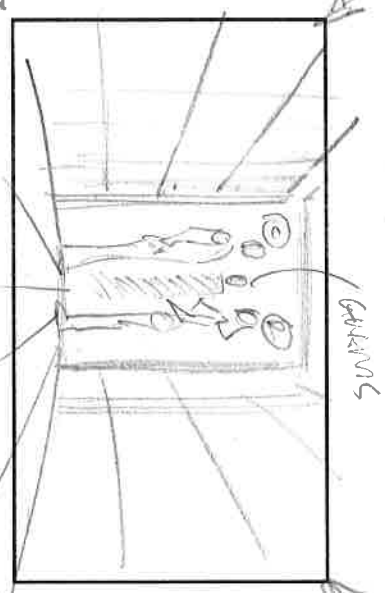
1
FIRST IN TO NIGHT
OF LIVING YEARS ON
TV.



2 A
C WATCHES LOOKING
ZOMBIE-LIKE



3
A CARRIES GUARDS STEP
INTO FA.



4
GUARDS
C ESCORTED OUT
OF OPEN ROOM



5
2. SHOT C & D



6
CU C.

(AU DIML?)

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

→

TITLE:
DIR:

LC 104

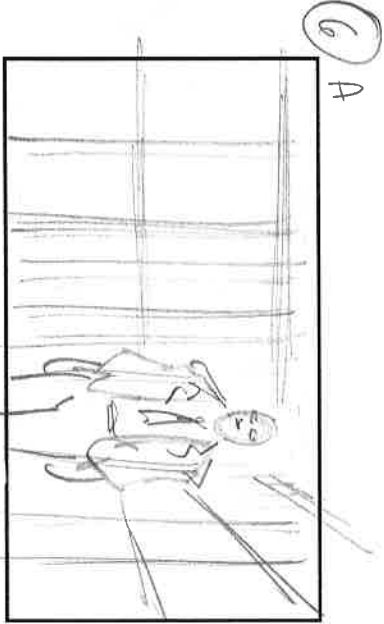
sc 43

PAGE: 55

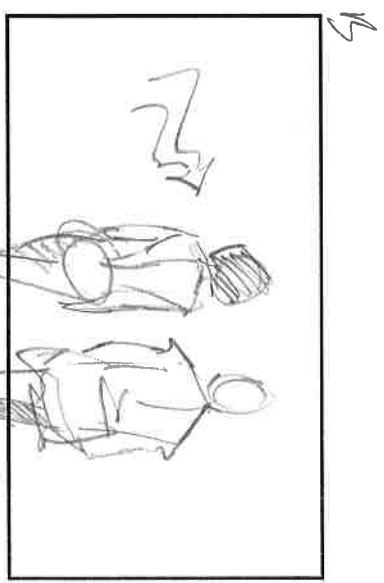


CU R.

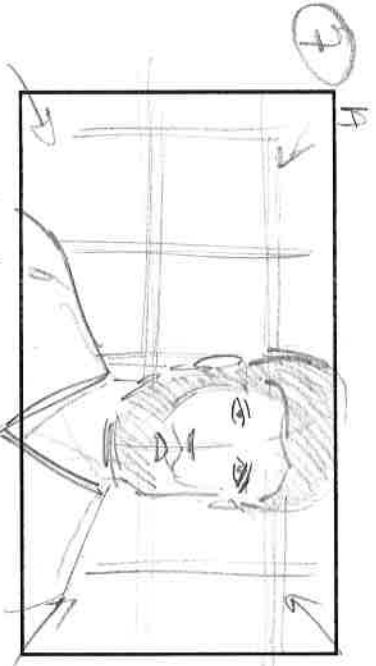
(NEW FINAL)



ANGLE ON B IN BG
WITTING FOR R.



R versus
B vs.



Fast in to C
WAT



Stops
to peeking C



CAN GUARDS R

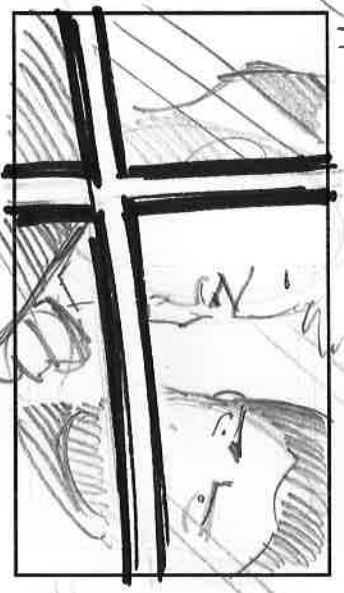
"DAMN, I'LL ALL BEATKING MY HEART"
16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SCENE

TITLE: LC 104 SC 43

PAGE: 50

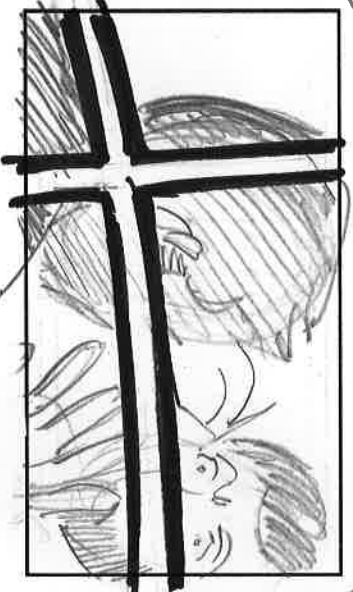
DIR:

8 A



ANGLE thru GLASS

13



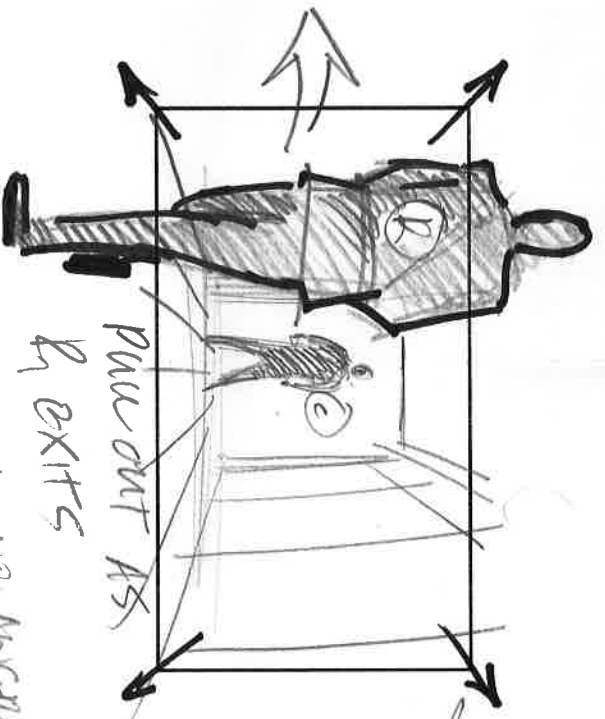
C RELEASED B

14



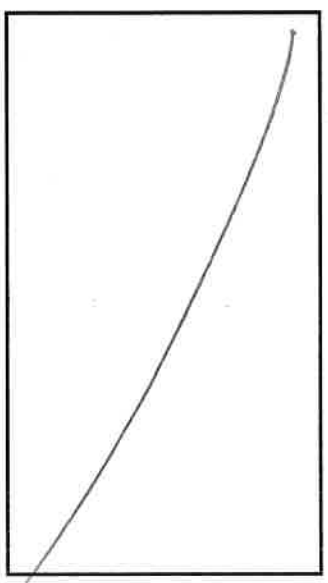
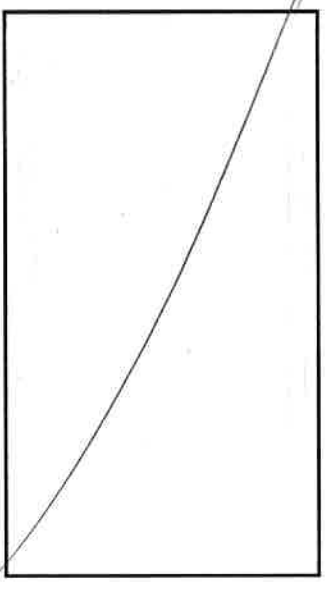
"NOT SMART..."

5/4 7



PAUSE AS
B EXITS
LEAVING C ALONE ANGRY

* S/A 2



ATTENTION, 16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE:
DIR:

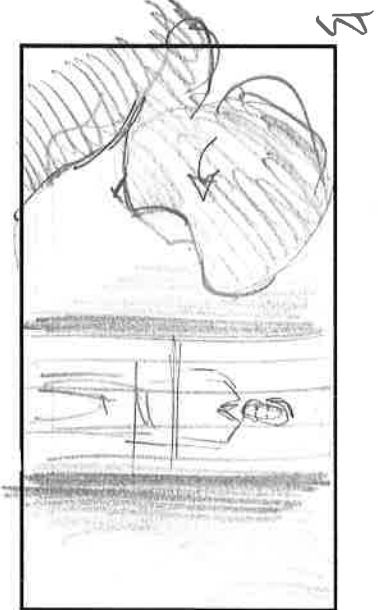
LC 104

sc 44

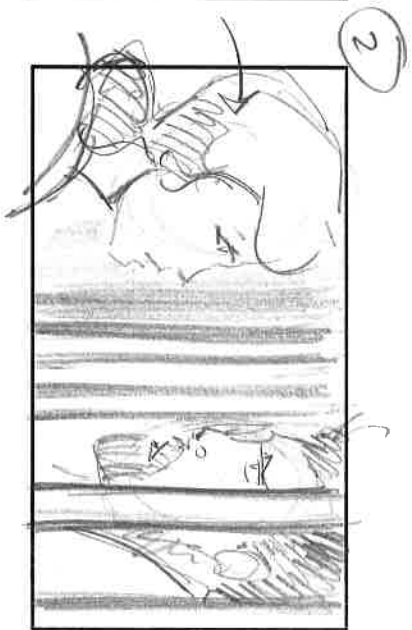
PAGE 57



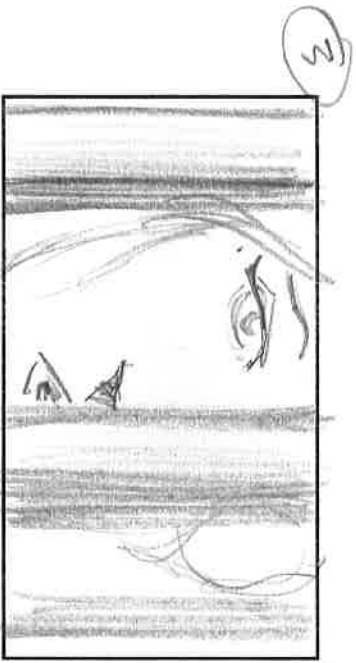
2 AT PASIC - C
APPEARS IN BACKGROUND



MAKES TO HIM.



2 STOPS INTO SHOT



ECU R



ECU C.



PROFIVE C.

(CUT DIR)



16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE:
DIR:

LC 104

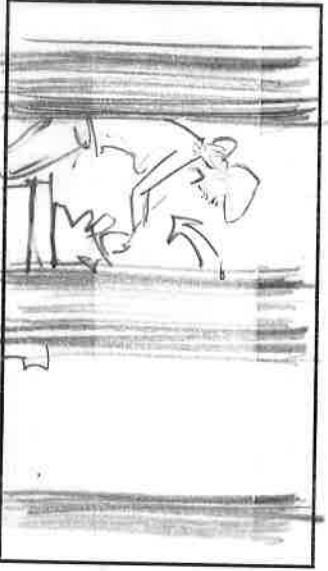
sc 44

PAGE:

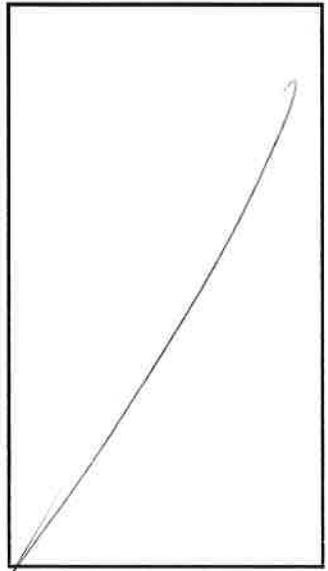
58



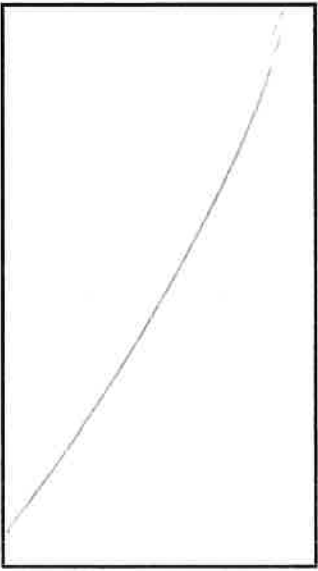
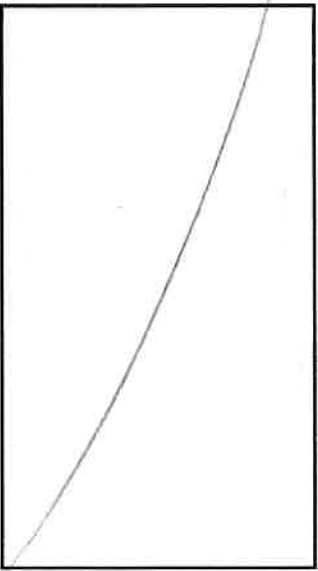
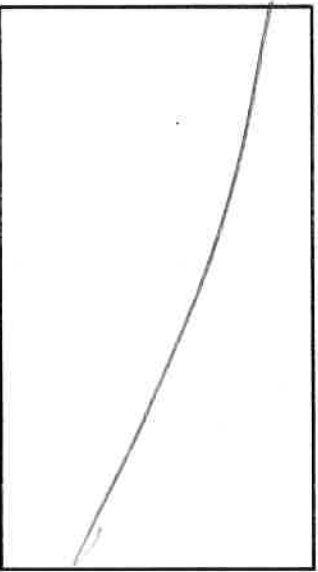
NEELET: Their hands
Touch
before c leaves



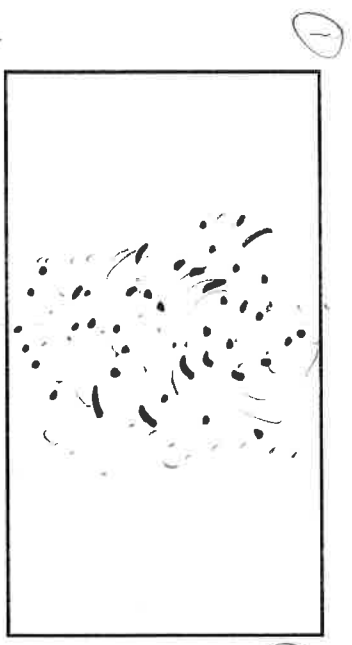
L goes back to desk
and packs her
stuff.



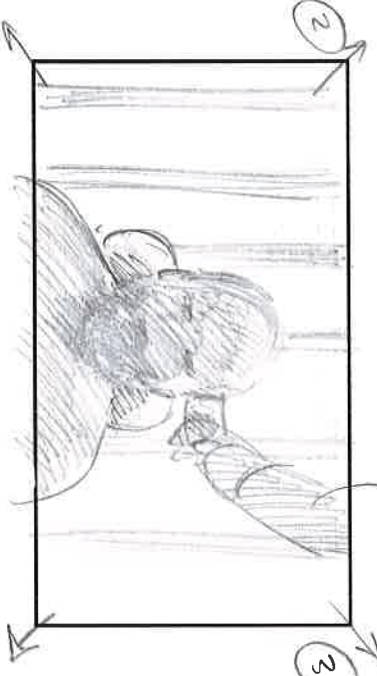
X s/A (3)



TITLE: **LC 104** sc 46A-47
 DIR:

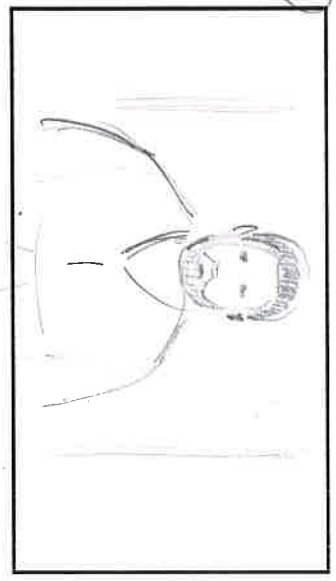


* 48 FPS: Hair Falls

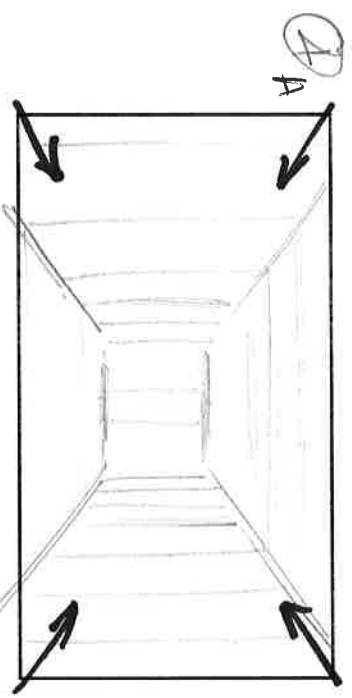


pull out from C
 in reverse close.
 keep focus. 48 FPS

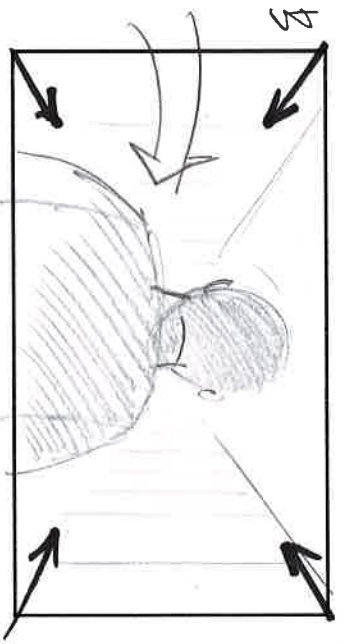
pan back
 arm



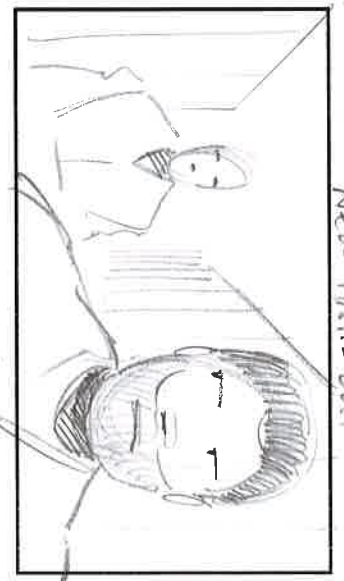
CAM EXITS FRAME
 UNKIND INTO FOCUS
 REVEALING HIS
 NEW HAIR CUT



SOUND OF CLIPPERS →
 MOUNDING HAIR COMBING
 * STEREOICAM



ENTERS SPOT



REVERSE = SHIPPER APPROX
 REHIND C.

16:9 FRAME STORYBOARD PAGE WITH TITLE

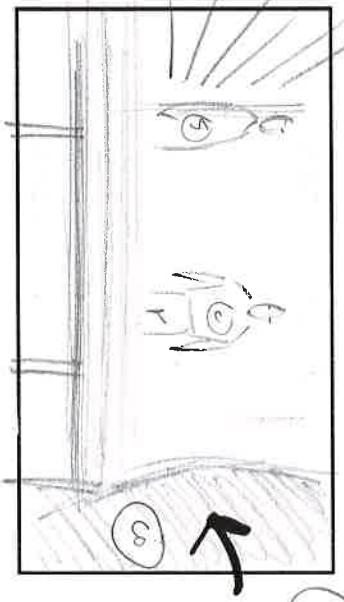
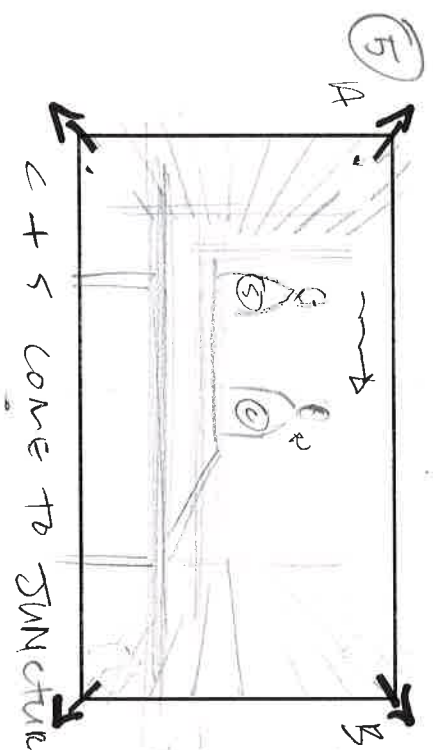
SHADES
 MASSUP, MY NIGGA?
 CARL LUCAS
 Either that or get owned.

LC 104

sz 47

PAGE: 61

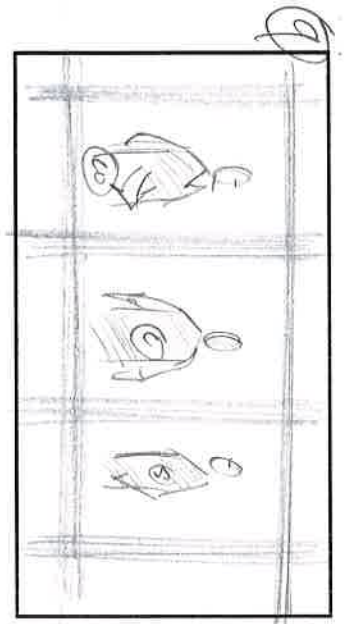
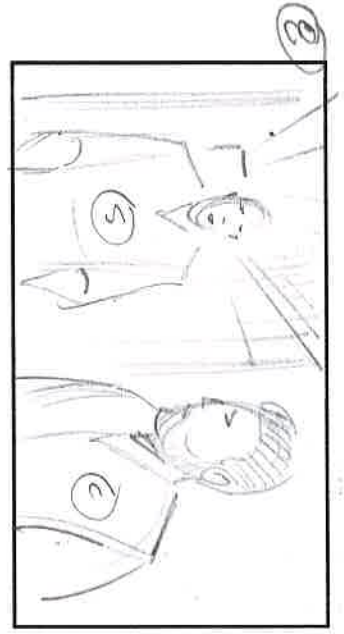
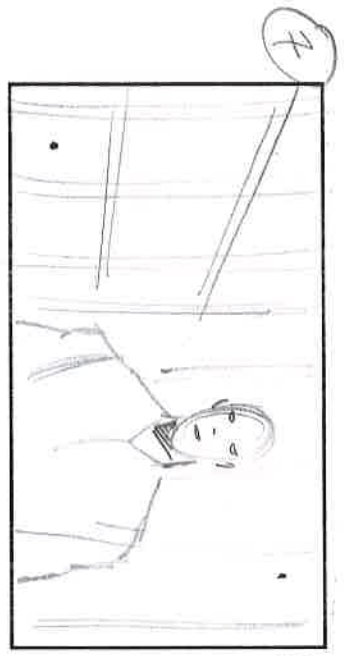
TITLE:
DIR:



CARL LUCAS (CONT'D)
You know the one thing I don't believe in? Coincidences... What you want?

COMANCHE (O.S.)
I hear you trying to get out the fight game?

CARL LUCAS
Who did you hear that from?



COMANCHE
Your girlfriend.

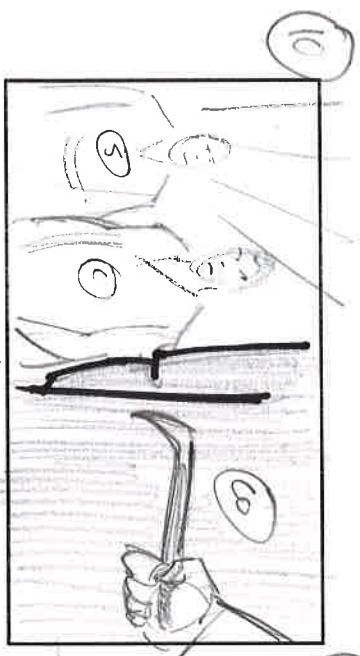
SHADES
Squabbles didn't give you up easy
CARL LUCAS
He ain't... talk to you.
(beat)
He alive?

COMANCHE
Ain't the question.

ACTION SAFE
Especially since you trying to expose shit going on in Seagate.

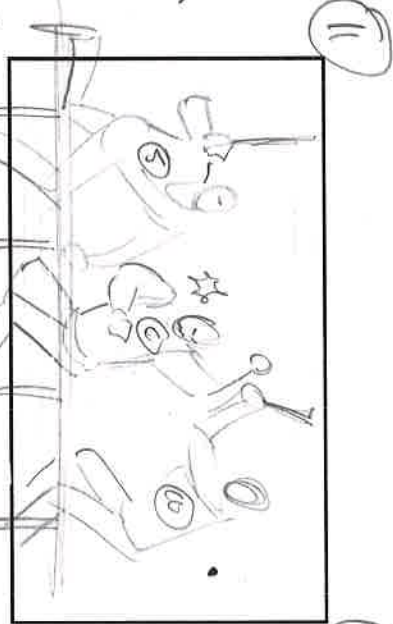
CO APPROACHES.
SCENE L

DIR:



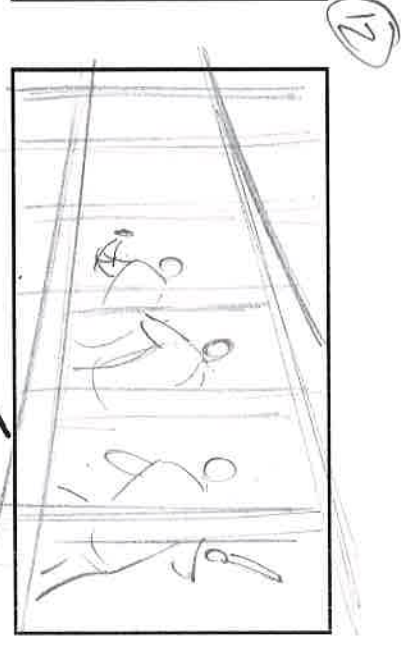
ANGLE BEHIND C.
WE SEE HIS WEAPON

CARL LUCAS
Guess I can't trust nobody in here, can I?



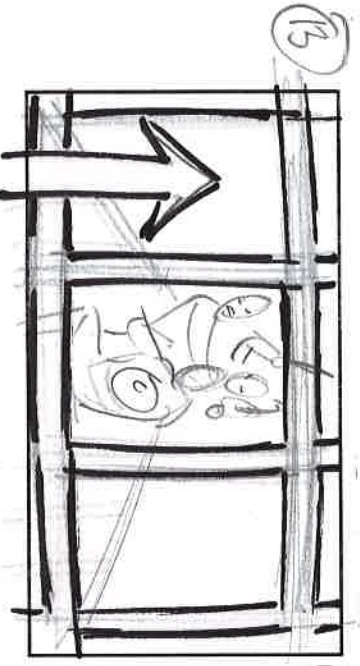
S + C ATTACK!

S/A S FIGHTER.



DIAG SURE
PACT GUNS

AS C IS FORCED
TO WAVE WASTEWAY



ANGLE THROUGH GLASS

WE SEE AS THEY
FIGHT



HIT. FIGHTING. C GETS
HIS CUES IN BUT

IS OVER POWERED



ONLY UNDER WASTEWAY

AS THEY FIGHT ON
ONE SIDE...

1509 & FRAME SIZE * 16:9 * AGE WITH TITLE & ACTION SAFE

TITLE:

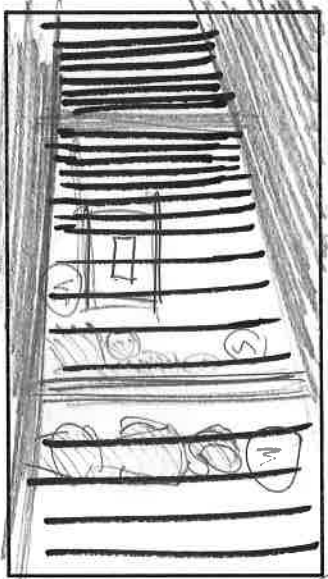
LC 104

SC 48

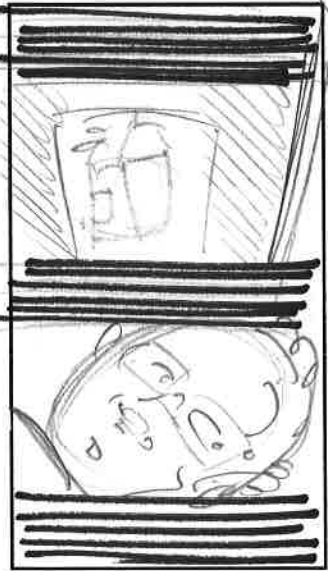
PAGE 63

DIR:

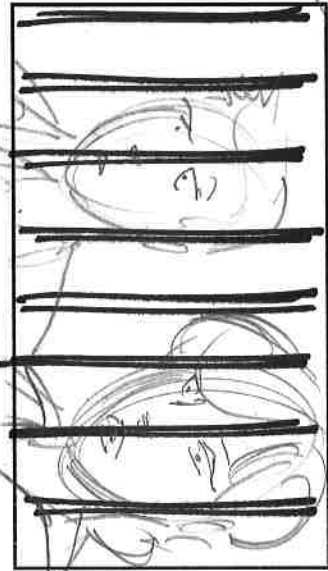
(ALL DIAL)



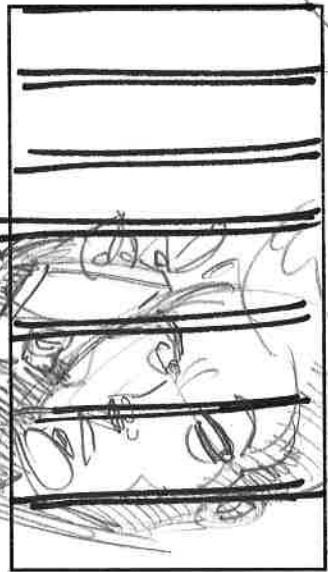
M + S + Y + T
Y visible thru
blinds



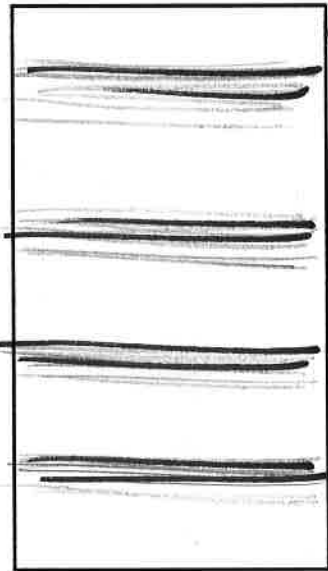
thru blinds:
tech looks thru
screen to them.



S + M visible
thru blinds



M + S + Y + T
Y visible thru
blinds



Continue
to slide L



Let blinds go
out of focus
TRANSITION
to FLASH
(back)

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC 104

TITLE:

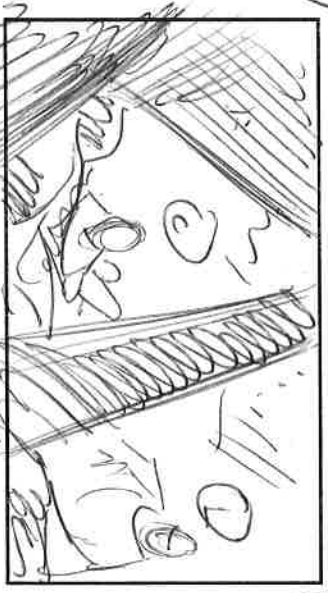
DIR:

651

PAGE:

02

1



SCISSOR

TO FINE C + L

2



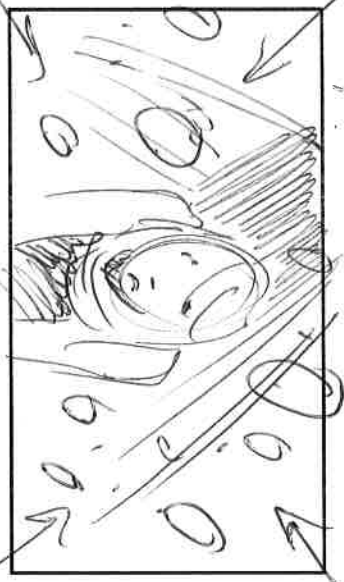
C MOVES INTO
SAFE SPACE.

3



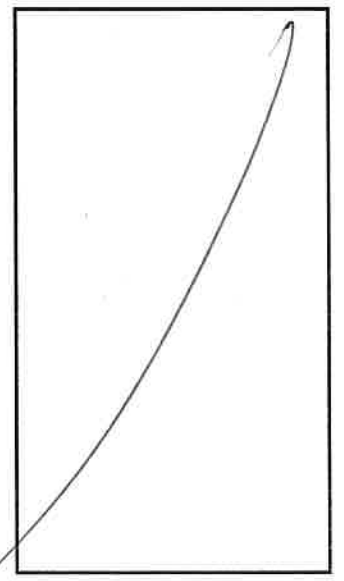
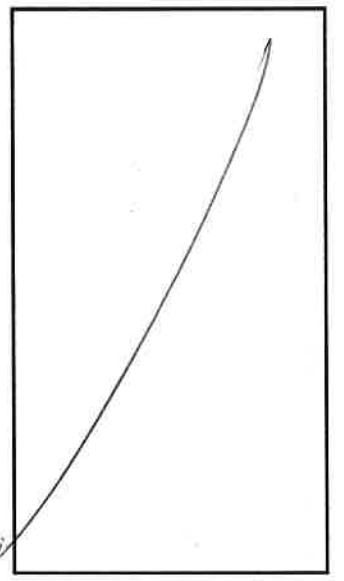
L STARTS PUNCHING!
THREE.
POSMAN RAINDS DOWN.

4



FIRST IN TO C

AS DENNIS FALLS



10:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE



1 ECU C'S TONS AND BURSTON HOOKLES.



2 ECU C'S



3 ECU HIS SWEETENED EYE

* LENS RAMP



4 REVA ENTERS INFIRMARY → GUIDE L



5 2. SHOT 2 FC



6 ECU PLEASANT C.

REVA

7 11

CARL...

REVA

Please, Carl...

CARL LUCAS

I trusted you. They knew everything.

DR. BURSTEIN He was attacked. He's got internal damage. Won't survive a transfer.

STORYBOARD PAGE WITH TITLE & ACTION SAFE

7



ECU PROFILE R

REVA
It wasn't me, Carl. They beat it out of squabbles. They killed him.

8



CU C

CARL LUCAS
I'm gonna kill them.

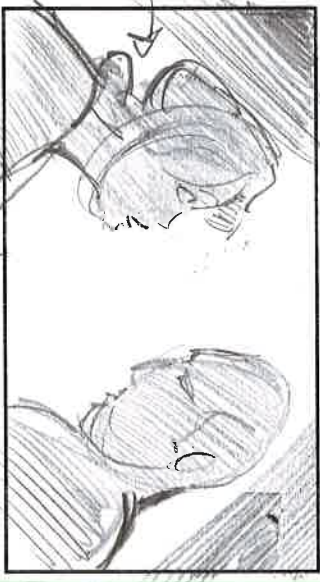
9



CU R

REVA
You're going to die if you don't get any help.

10



2. Shot R + W.

REVA
You have to try to save him.

DR. BURSTEIN
I... I've never had a patient start off in this kind of shape. He's damaged goods and his chance of surviving...

to Burstein.

REVA
Do it, dammit. For me.

DR. BURSTEIN
Take the ferry home. You don't need to be a part of this.

11



2 EXITS, B STEPS UP TO REVA.

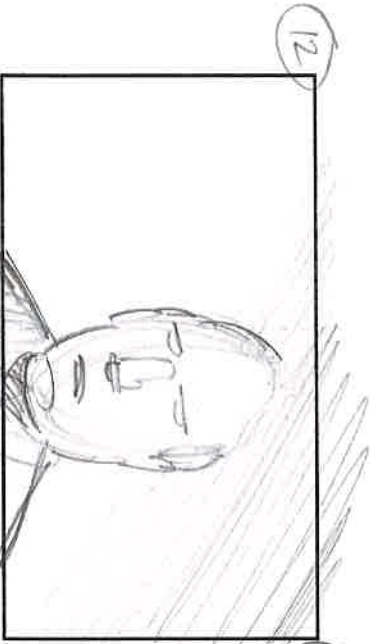
DR. BURSTEIN (CONT'D)
You're probably gonna die. But you're already dying. What you're about to see is... different from anything...

LC 104

TITLE:

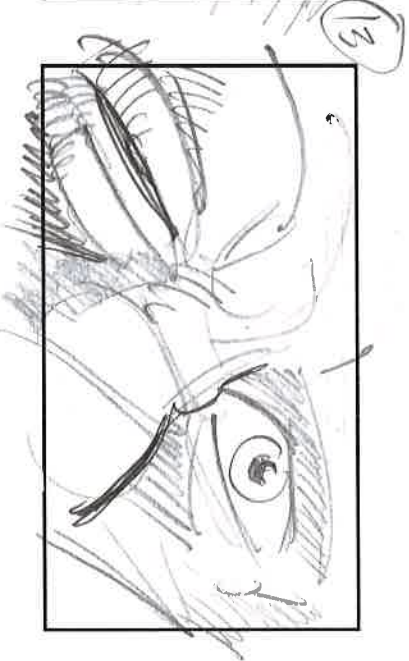
DIR:

PAGE: 64

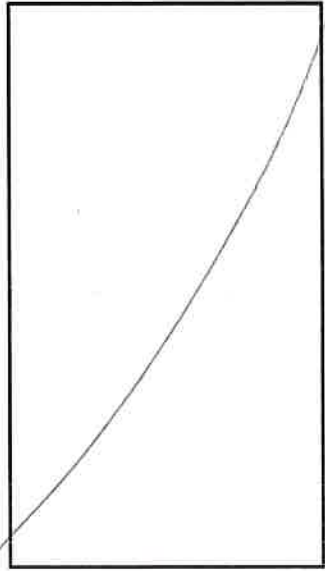
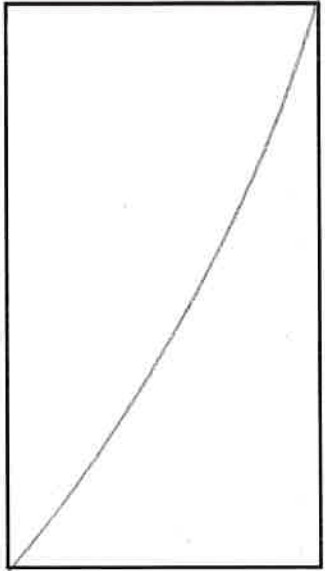
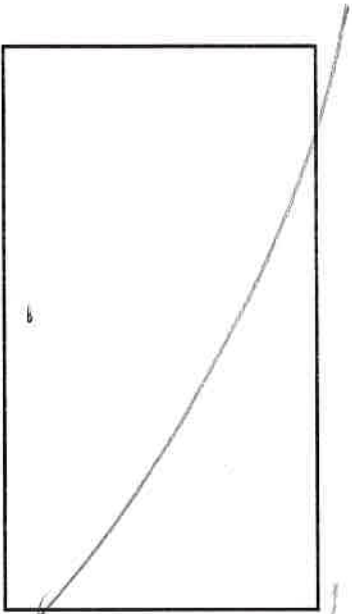


cn B.

...you've ever experienced. If you survive, I'll explain everything.



cn C.



159 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE:

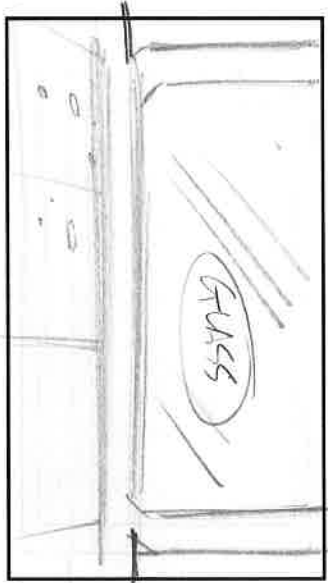
DIR:

PAGE:

(68)

* B FINIKLES PUTTING ON TIMA. REVEL THIS!

1A

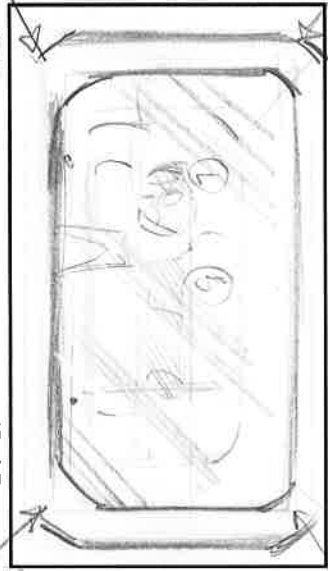


SCN:

DUR:

Rise up to control panel.

B



SCN:

DUR:

Push in thru window L IN TRACK

2



SCN:

DUR:

Release = Advice then open glass door.

3

"WENT GOING TO PACE YOU IN AN EJECTOR - BLOCKED WITH BATH THAT WILL STIMULATE CELL REGENERATION."

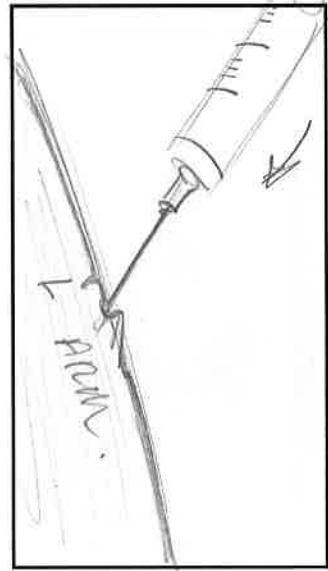


SCN:

DUR:

B PLERS SPRING.

4

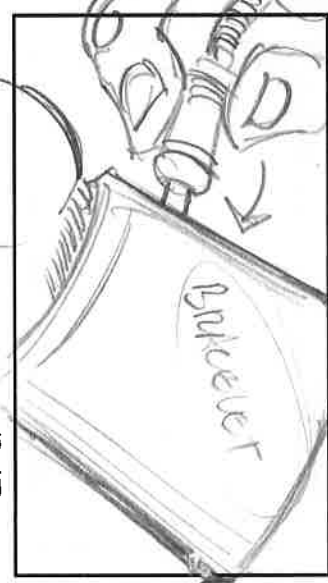


SCN:

DUR:

INSERT = NEEDLE GOES INTO L'S ARM.

5



SCN:

DUR:

INSERT = B STRIPS IN BRACELETS

"FIND A WAY TO HELP PEOPLE HERE. NEGOTIATE INT. INHABLY. HELP CANCER PATIENTS GAIN VICTIMS ..."

16:9 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

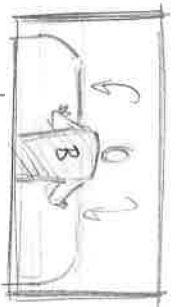
LC 104
sc 54

TITLE:

DIR:

B starts LIP

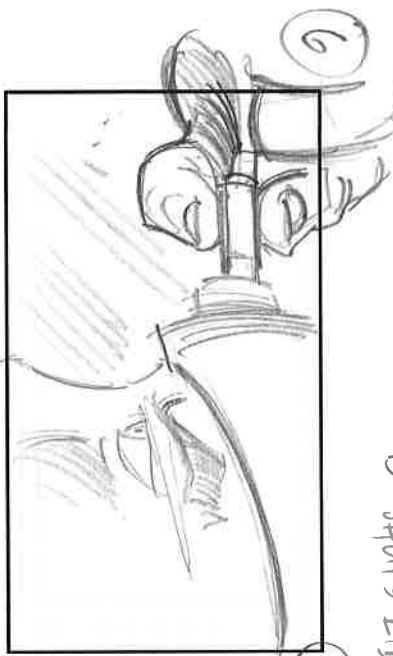
INSERT: DOOR LOCK MECHANISM



9

10

PAGE: 69



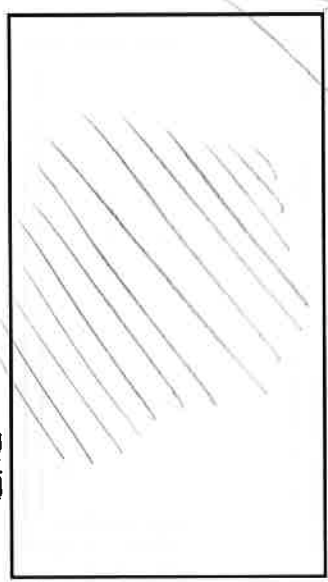
SCN:

DUR:

INSERT = 15 STAKS IN 2
TRAMA

6

7



SCN:

DUR:

HIGH ABOVE = L cut
OF FOCUS



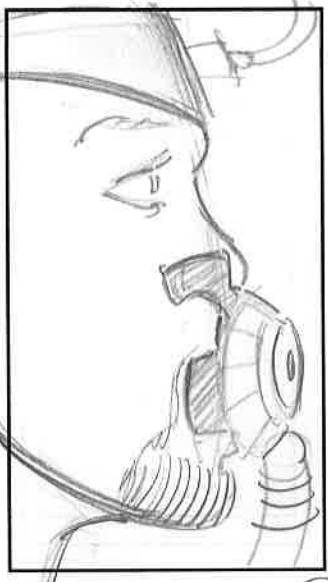
SCN:

DUR:

B lowers L into prone
position. (IN focus)

8

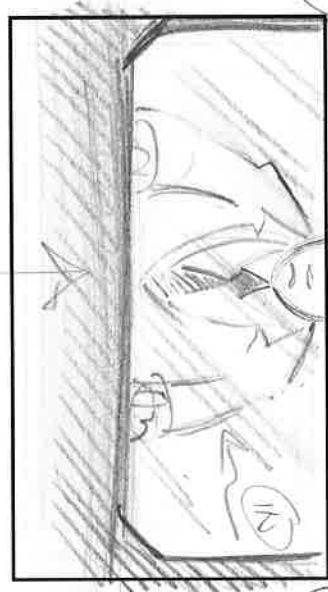
"UP TO RAY IN CURTAIN
GUNSLOTS."



SCN:

DUR:

Positive ABOVE =
REGULATOR PLACED IN
L'S MOUTH.



SCN:

DUR:

Rise over console AS
B starts up the machine



SCN:

DUR:

INSERT = WALL RING LIGHTS
UP.

12

15:9 6 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

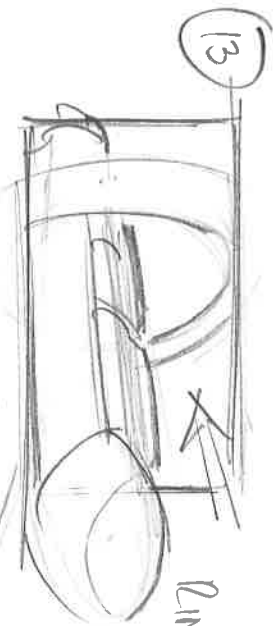
LC.104
SC 54

TITLE:

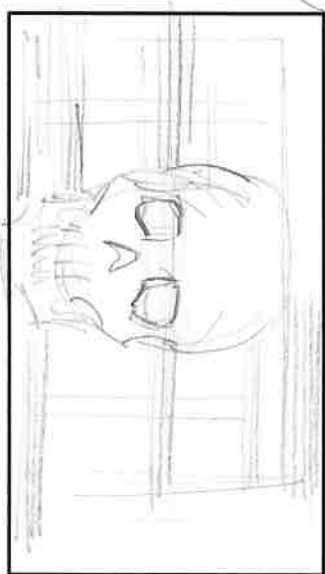
DIR:

PAGE:

70

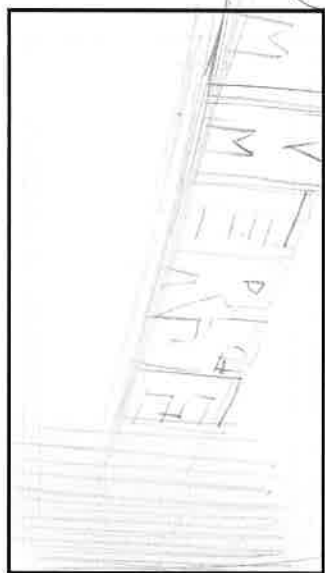


13
RING PASSES
OVER CAPSULE



14
SCN:
DUR:

INSERT: GRAPHICS ON COMPUTER SCREENS.



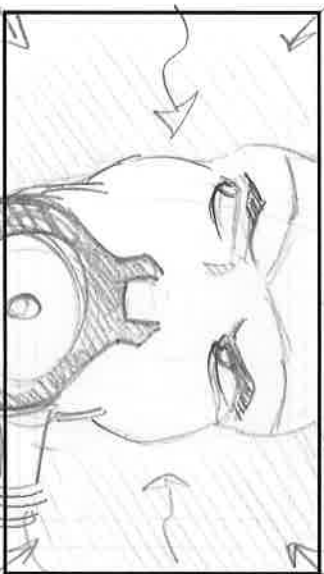
15
SCN:
DUR:

INSERT: ECU SCREEN



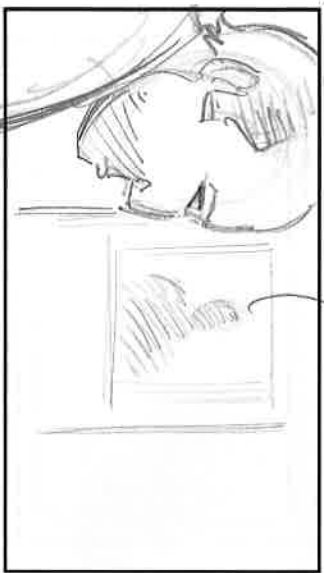
16
SCN:
DUR:

FROM DOWN AS LIQUID BEGINS TO FILL TANK



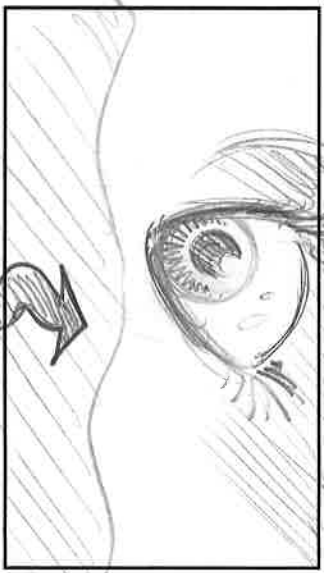
16B
SCN:
DUR:

L. LIQUID W/RES BEHIND



17
SCN:
DUR:

FIGURE APPROX IN REVEALING GLASS



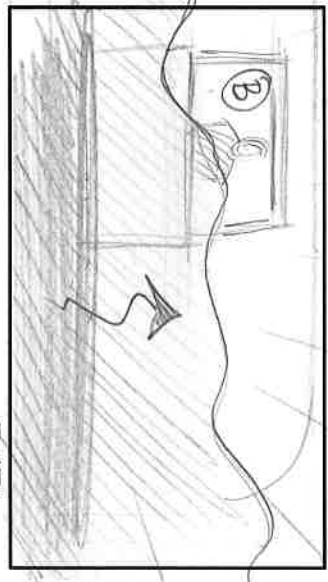
18
SCN:
DUR:

ECU L'S EYE: LIQUID RISES.

16-9 6 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC 104
 TITLE: SC 54
 DIR:

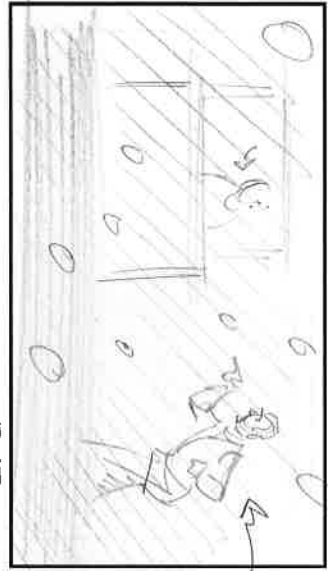
19



SCN: DUR:

L POV: B BEHIND
 CONSOLE. WATER
 LINES.

20



SCN: DUR:

L POV: R COMES INTO
 THE ROOM!
 "ADHERES LUCAS?"
 "ABSSENT, THIS ISN'T THE TIME!"

21



SCN: DUR:

REVERSE: R + B, TASK
 IN RGR

21



SCN: DUR:

PUSH IN TO R AS
 HE REALIZES...

22



SCN: DUR:

L POV:
 R COMES UP TO HIM

23



SCN: DUR:

R REFLECTS IN TASK.
 "CAN YOU GO AND
 DIE TONIGHT."

LC 104

TITLE: LC 574

DIR:

PAGE:

12



SCN: *Post in & Rise*
 DUR:



SCN:
 DUR:

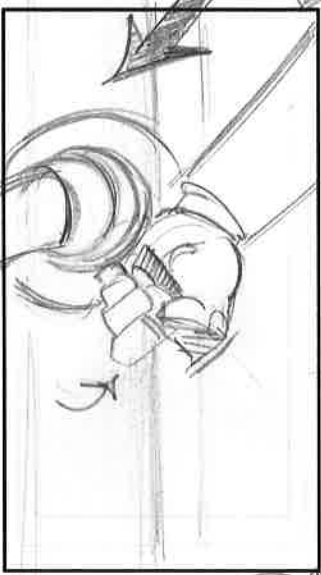


SCN:
 DUR:

"URGENT PLEASE..."
 "WE HAD A GOOD SYSTEM, CARL."

"I NEED MONEY AND YOU
 GET TO LIVE. RIGHT NOW
 I GET TO WATCH YOU SUEN."

Reverse = R Paints GWS
 AT B.



SCN:
 DUR:
Push in to vase



SCN:
 DUR:
OVER, GWS TO B.



SCN:
 DUR:
INSERT SCREENS.

AS R OPENS IT.

(WOP... OUT THE RECT FOR THIS)

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE: LC 104
 DIR: SC 54

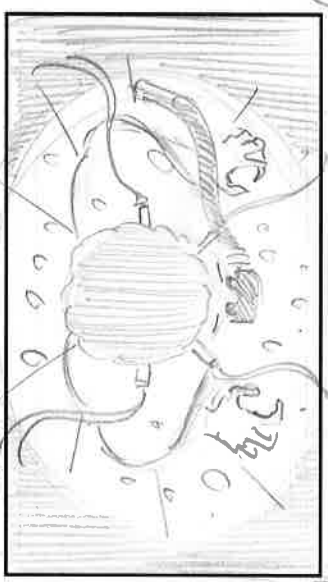
PAGE: 13

28



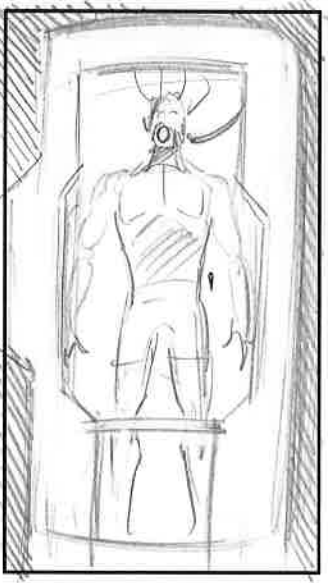
SCN: INSERT: INDICATOR GIVES INTO RED.
 DUR:

29



SCN: ANGLE INSIDE TRUCK: DATER BEGINS TO ROLL INTERNAL LIGHTS FLASH - SHORT.
 DUR:

30



SCN: HIGH ANGLE: TRUCK STARTS TO ROLL
 DUR:

31



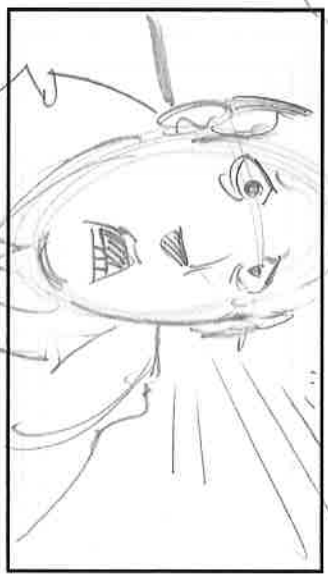
SCN: SWAMP CUT IN TIGHTER
 DUR:

32



SCN: SWAMP IN TIGHTER L'S EYES SHAR OPEN
 DUR:

33



SCN: SWAMP
 DUR: "YOU CAN'T DO THIS!"

16:9 6 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC.104

ca 54

TITLE:

DIR:

LIGHTS

PAGE: 74

34



SCN:

DUR:

LOW ANGLE R

"YOU GONNA STOP ME?"

36



SCN:

DUR:

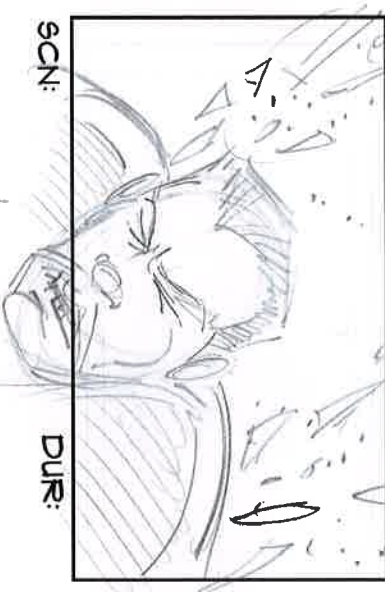
L CRIS OUT

REGULATOR

DEVIKARD

16:9 6 FRAME

B



SCN:

DUR:

WOMP!

LIGHTS EXPLODE!

37



VEINS BECOME VISIBLE
IN L'S FACE

35



SCN:

DUR:

TANK

WIPER OVER TANK.
ALL THE LIGHTS SPOT

38



VEINS BECOME VISIBLE
IN L'S HEAD

AC

TITLE: LC-104
 DIR: SC 54

PAGE: 45

39



Veins become visible
 in his hand

40



Veins become visible
 in his neck.

41



SCN:
 DUR:
 Goes to contrast panel

THINK

42



SCN:
 DUR:
 Graphics on computer

43



SCN:
 DUR:
 "He's 'killed'!"

44



SCN:
 DUR:
 High angle = K. turns.
 "What?"

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE: L.C. 104
 DIR: SC 54

PAGE:

(46)

14 B

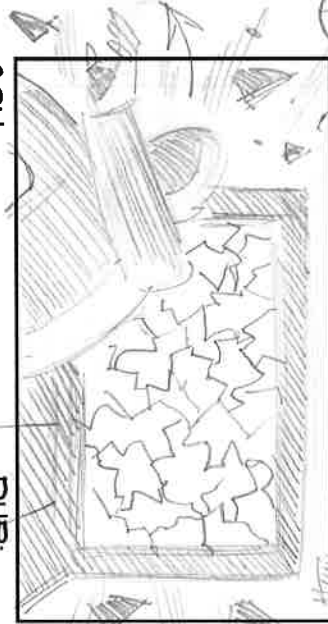


SCN:
 DUR:

BOOM!

(45)

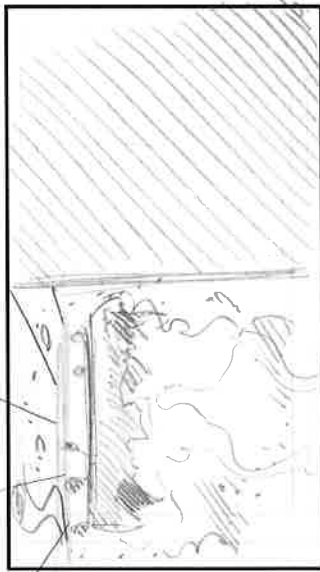
SHINING LIGHT



SCN:
 DUR:

B IS KNOCKED OWN AS
 EXPLOSION CRACKS SAFETY
 GLASS

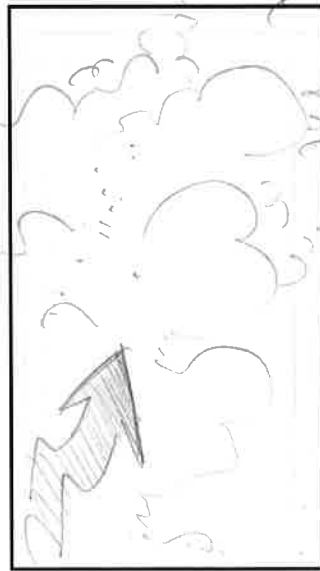
(46)



SCN:
 DUR:

COME OFF CONSOLE TO FIND
 DESTROYER TANK.

B



SCN:
 DUR:

AS WE APPROACH
 STEAM OBSCURES OUR
 VIEW

(47)



SCN:
 DUR:

USE STEAM AS TRANSITION
 POINT TO TIGHTER ANGLE
 BOOMING UP TO EDGE OF
 TANK.

SCN:
 DUR:

BLACKNESS



TITLE:

LC.104
sc 54

DIR:

PAGE:

49

A B



SCN:

DUR:

SPARKING WIRES

L's HAND APPEARS

A B



SCN:

DUR:

* 30 FPS

50

STEPS ON
BROKEN GLASS
* 30
FPS

SLIDE R



SCN:

DUR:

SLIDE L

FG BEGINS

THAN TWISTED BEGINS
WE SEE L RISE

* 30 FPS

B



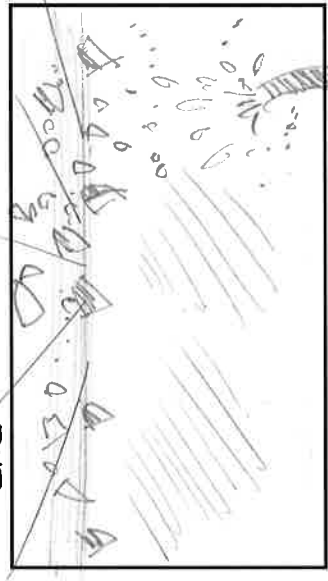
SCN:

DUR:

GLASS - COVERED FRAME
* 30 FPS

RISE & PUSH IN TO L
AS STEAM BEGINS
AND WE GET OUR
FIRST GOOD LOOK AT
HIM...

LIVE WIRE



SCN:

DUR:

SLIDE R

TITLE: LC 104
SC 54

DIR:

PAGE: 78

50



SCN:

DUR:

Plus off chin
GRACE ... NO SCARS!

51

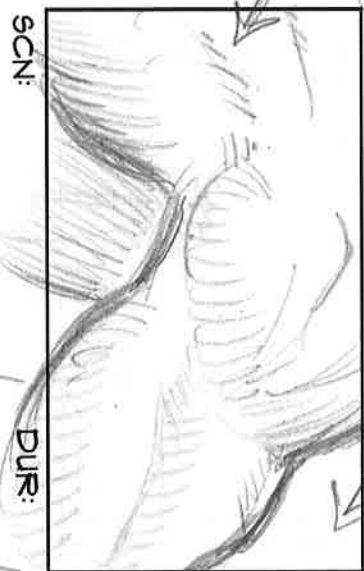


SCN:

DUR:

L POV: SCARS ARE
HEAVED ON HIS HAND.

52

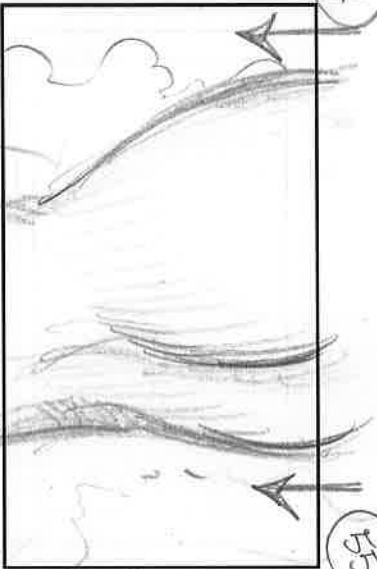


SCN:

DUR:

SERIES OF SHOTS SHOWING
HIS BODY IS COMPLETELY
HEAVED ... SPANNER ...

54



SCN:

DUR:

55



SCN:

DUR:

... HEFT ...

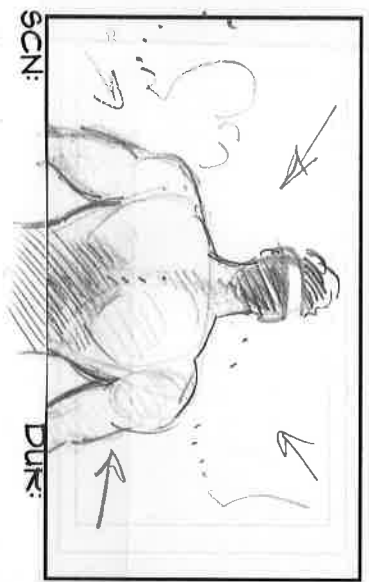
1.6:9 6 FRAME STORYBOARD PAGE WITH TITLE & ACTION

... LET ...

... BACK ...

TITLE: LC 104
SC 54

DIR:

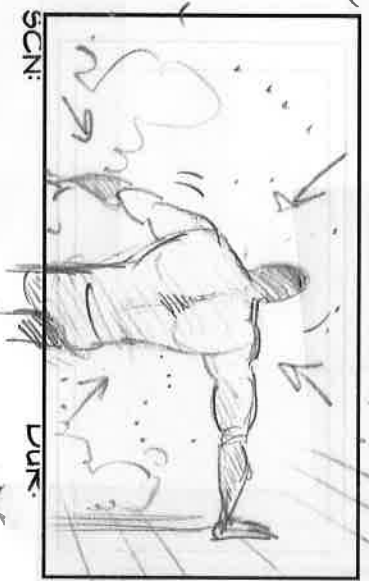


L WALKS AWAY FROM
CAM,

54
A



HIGH ANGLE: L COMES
UP TO B



STUMBLES UNFAMILIAR
WITH HIS NEW BODY

B



TURNS & SEES ...



AS L COMES AROUND
CORNER TO FIND

58
A



JUST IN TO BODY
PINNED TO WALL BY

FRAGMENT OF
THE SCARFING
RING

16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

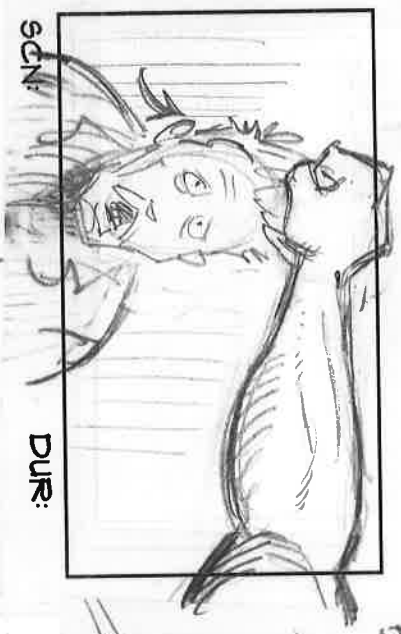
TITLE: LC.104
 DIR: SC 54

58 b



END CLOSE UP
 BODY

59 A



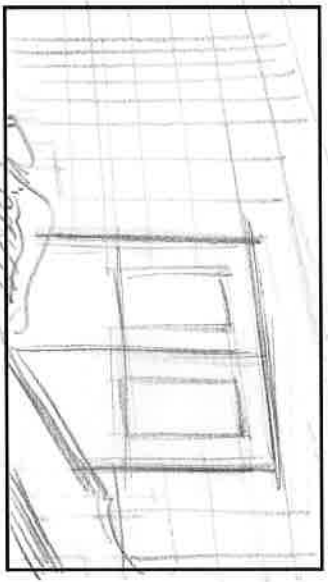
L REACTS TO B
 LIFTS UP HIS HEAD
 HIS BACK LAM - BEND

B



ARM SOUNDS!
 PMS TO L

60



POV L =

SOUND OF APPROACHING
 FEET.

61 A



L REACTS



PUNCHES THE WALL
 THE TILE
 SPLINRS!

* BEGINS THUCKS THEM.
 16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC 104

TITLE: Sc 54-54A

DIR:

PAGE: 81

(62)

A



SCN:

L REACTS

DUR:

B

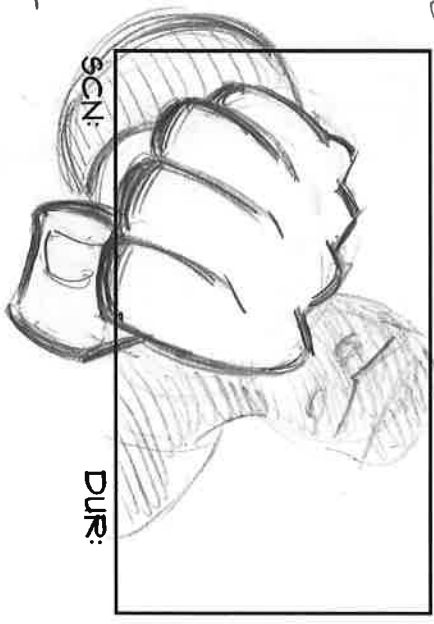


SCN:

EXAMINES HIS FIST

DUR:

C



SCN:

PUNCHES THROUGHS

DUR:

(63)



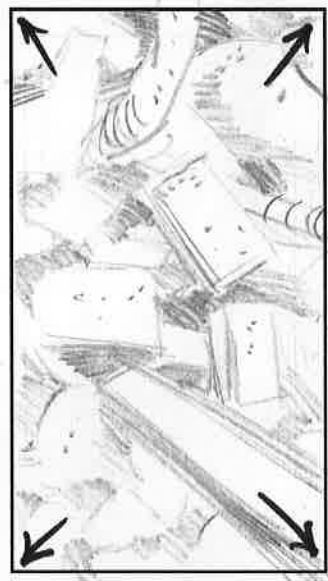
SCN:

PRACTICE PUNCH

DUR:

L'S FIST SMASHES INTO WALL

(64)



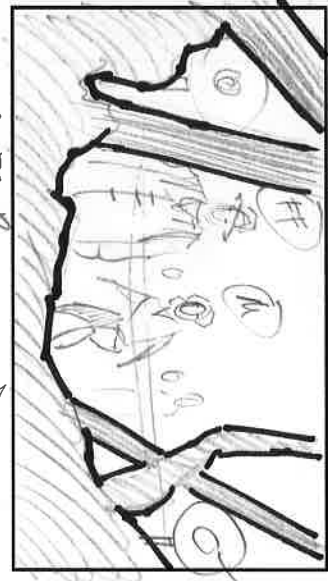
SCN:

EXT. COINTEL'S - DUR:

POV UP FROM DESK

THUMP - THUMP - THUMP... "WHAT'S GOING ON?"

(65)



SCN:

SLIDE L IN DOOR UNDER TABLE

DUR:

LENS.

DOOR LIGHTS

FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

Sc 54B-

LC 104

PAGE:

83

DIR:

TITLE:

71



PUSH IN (RIGHT TO WALL)

72 A



BEHIND GROUP STEPPING FORWARD.

73



CRASH UP AS THE

CRASH UP AS THE REAR INTO SINK HOLE

73



THE WARE DEEP
ABLE TO WALL.

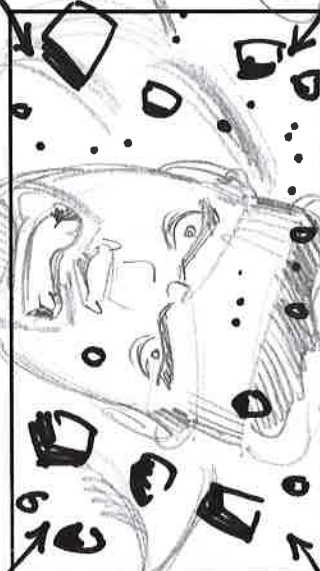
74



PUSH IN TO BULLSEYE AS IT STRIKES!

THUMP - THUMP - THUMP - THUMP - THUMP!

75



SLOW PUSH IN TO CRASH PUNCHING

THUMP - THUMP - THUMP!

LOW ANGLE ON GROUP

RYAN

I've never seen anything like this.

15:9 6 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

46 FPS

48 FPS

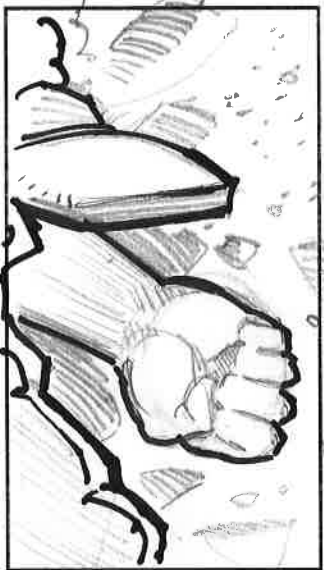
TITLE: LC 104

PAGE: 86

DIR:



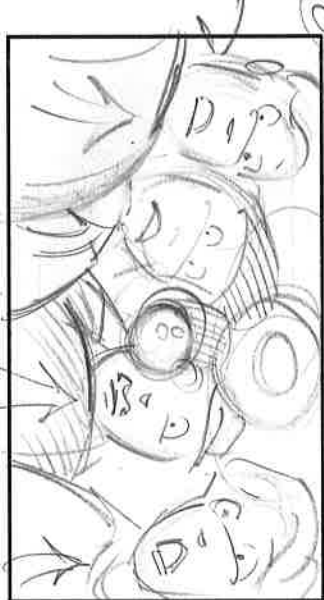
76 A.G
C'S FIRST PUNCH
BACK



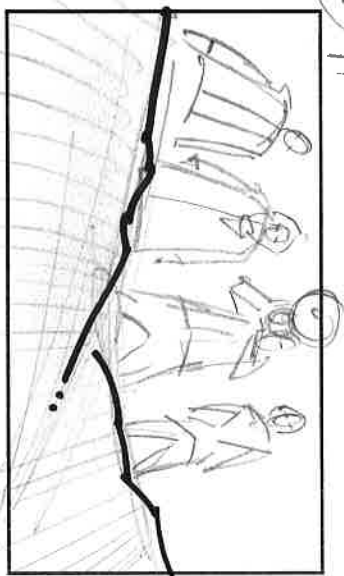
77 B
L'S FIRST EXPLODES
THRU IN FG!



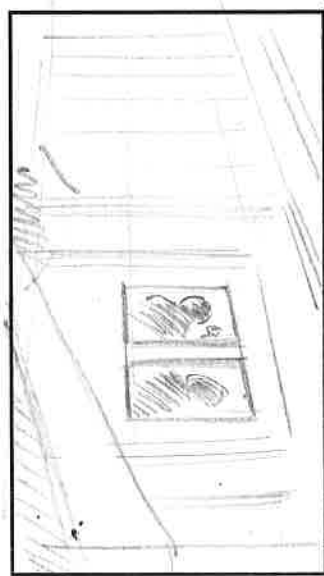
78
THRU STC
FORWARD



79
EVERYONE SWIMS
BACK.
"YOU SEE THAT?!"



77 A
ANGLE FROM SHIRKORE
EVERYONE WATCHING



79 A
INT LABS: FIGURES
APPEAR AT DOOR.
DENNIS LEERS THEM
SHOT.

LC 104

PAGE:

84

TITLE:

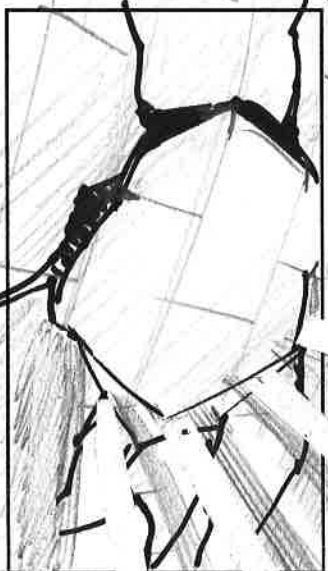
DIR:



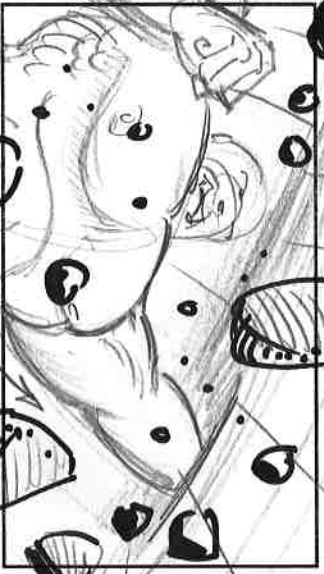
PAN TO C FOR HIS REACTION...



BARBERS HIS EFFECTS

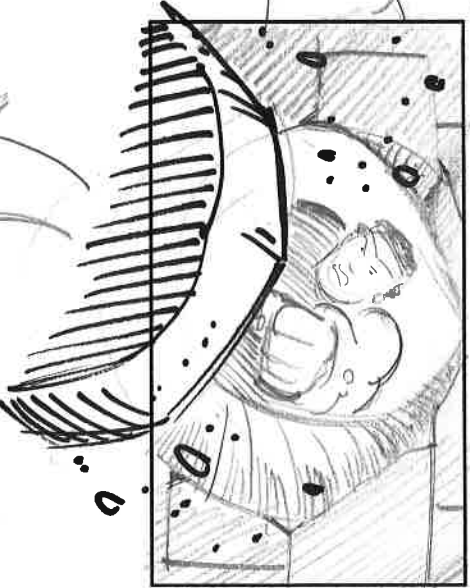


EXT PRISON WALL, CRACKS FORM, BEGINS OR WE'LL SHOOT OUT.



EXTREME LOW ANGLE

C BARBERS USE HELM...



C KNOTS

HOPE INTO WALL

10:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE



PRISON WALL = CHANGE FRAMES PAST, K WE'LL FROM HERE.

LC 104

TITLE:

DIR:

PAGE:

85



84

PUSH IN TO C AS
HE COVERS THEM
HERE.



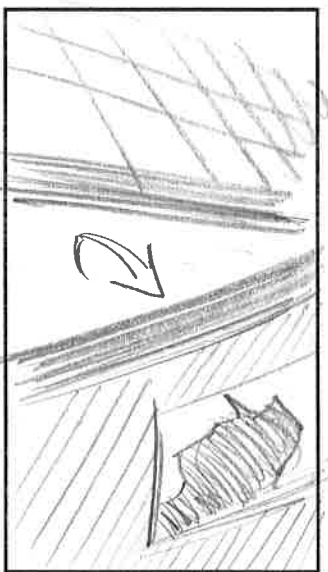
85

L PBY OF SCRAM
& DISTRACT LARRY.



86

C LOOKS BACK
INTO ROOM



87

DOOR SLAMS
OPEN



88 A

- BEAT IN DARKNESS -



B

ROOSTER!

C DROPS INTO THE
WATER

18.9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC 104

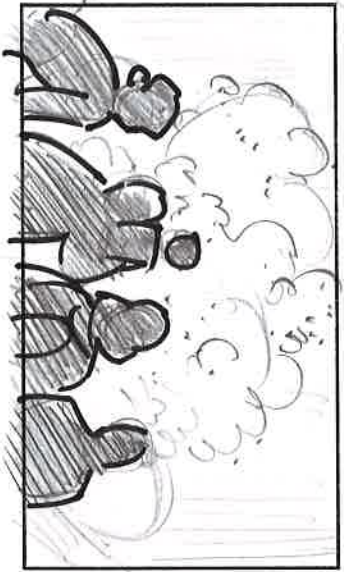
TITLE:

DIR:

PAGE:

81

87



ANGLE OVER GROUP
PLUME OF DUST
RISES,

90



FF 2 CALLS OUT

FIREFIGHTER #2
Is anybody down there???

91



THEIR POV OF SINGAPORE *STUDIO

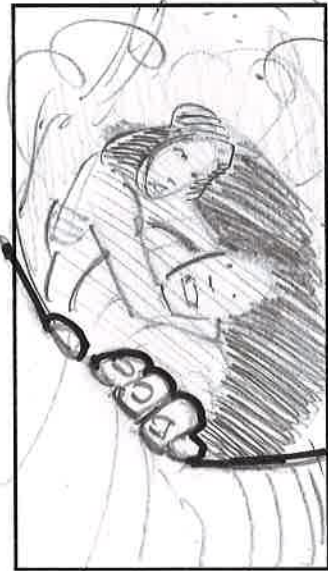
LUKE
yeah, and I'm gonna need some help!

92



LOW ANGLE: THEY SHINE
LIGHT INTO SINGAPORE.

93



LIGHT REVEALS
L & C. *STUDIO

LUKE (CONT'D)
Connie's leg is broken.

94



CU M. REACTING
PUSH IN.

12x9 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

LC 104

PAGE: 28

TITLE:

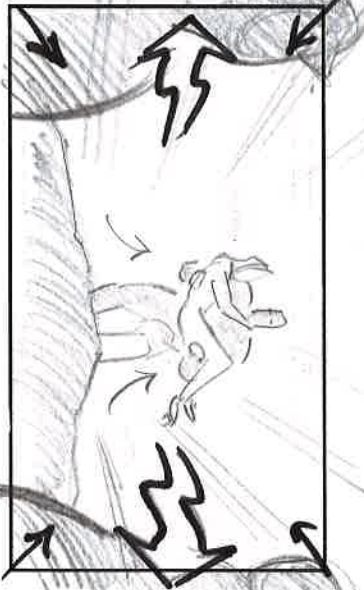
DIR:



ON GROUP'S BACKS

... THEY WANT TO

REVEAL...



...L COMES OVER

THE KISS (W) C.

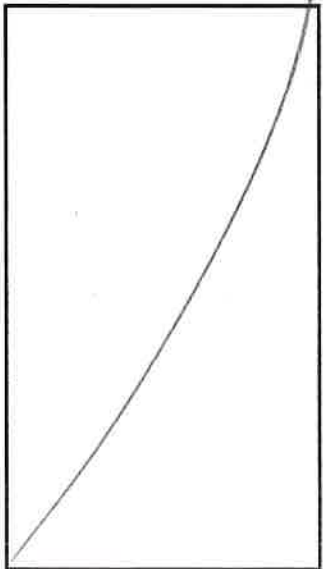
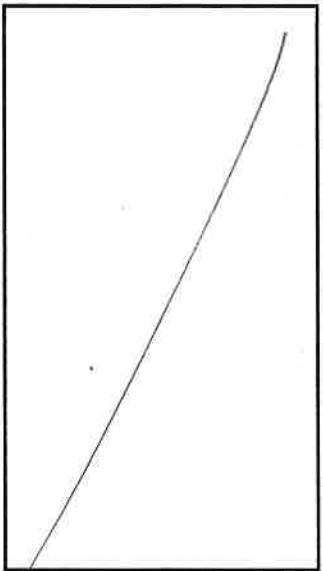
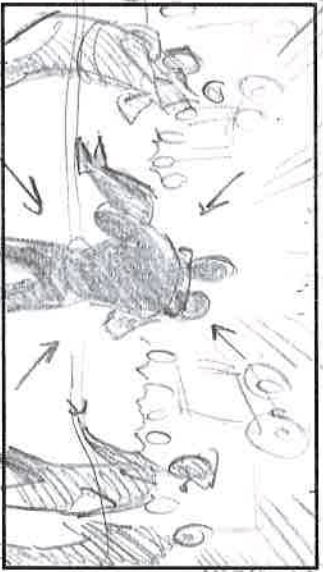


PUSH IN TO TIGHT 2. SKOT

CONNIE (whispers to Luke) I can't believe you did this.

LUKE

Which is why I think you should keep what happened down here between us.



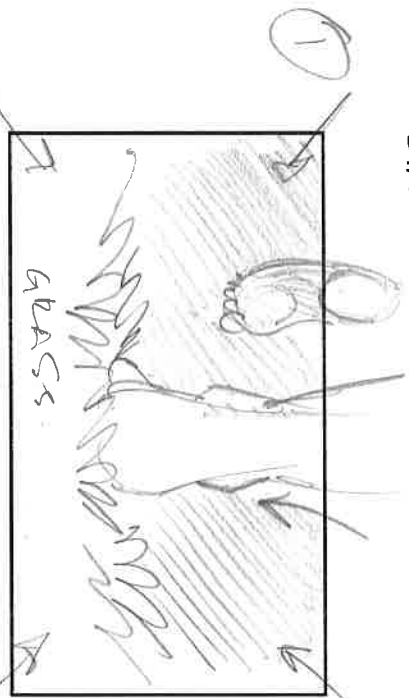
ROOM IN AS L STOPS FORWARD

THE SCENE

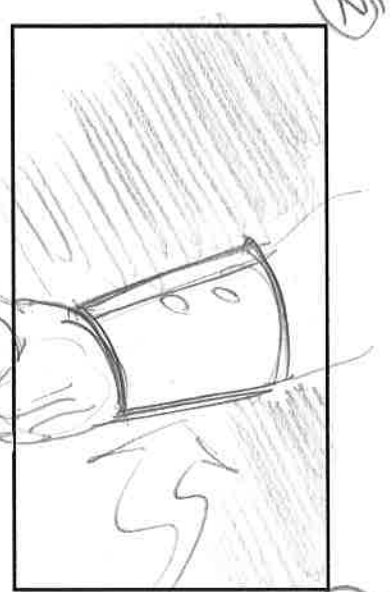
FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE: LC 104
DIR: SC 60

PAGE: 80



L FEET ENTER SHOT:



WREST HAND IN MOONLIGHT



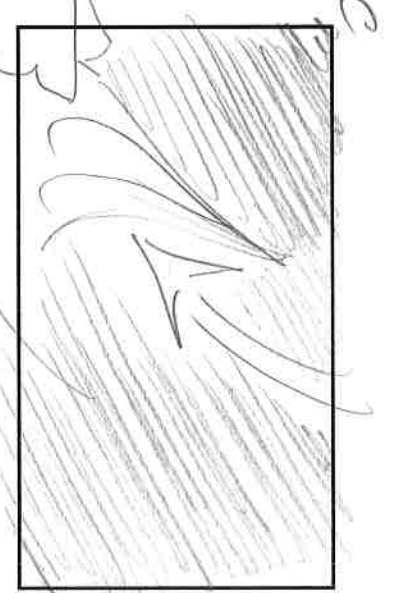
TENDS IN THE MOONLIGHT



L SILHOUETTE THAN SHEET.



SCIBE TO NEWER SHIRT + BLUE PANTS



GRASS THAN.

15.9 6 FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

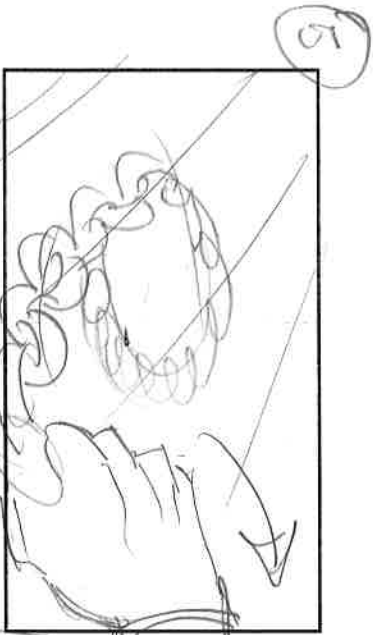
TITLE:
DIR:

LC 104

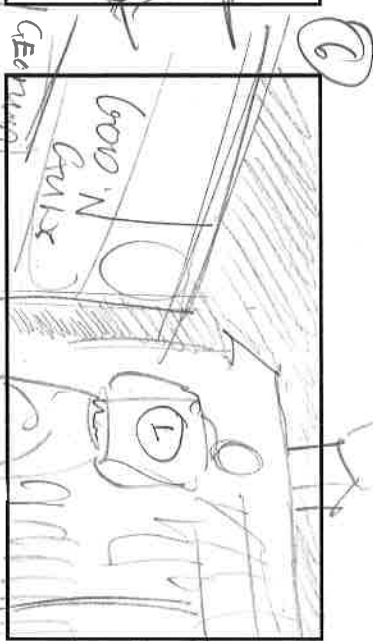
SC 60

PAGE:

10



PULL UP CHAIR
FROM TRUCK
REAR



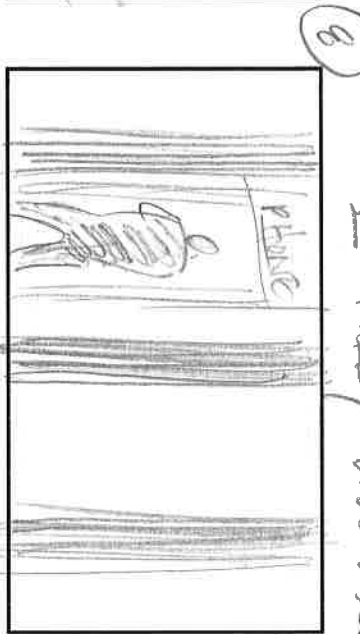
BRACK OF REAR UP
TRUCK TO FIND
FULLY MESSAGED



TRUCKER. L TURNS
TO US IN RUN
HIS AWAY.



PULL BACK TO
REVEAL IT WAS
HIS REFLECTIONS



WAS YOU
LOOK LIKE A
DAMN FOR!



PLEASE BROTHER.

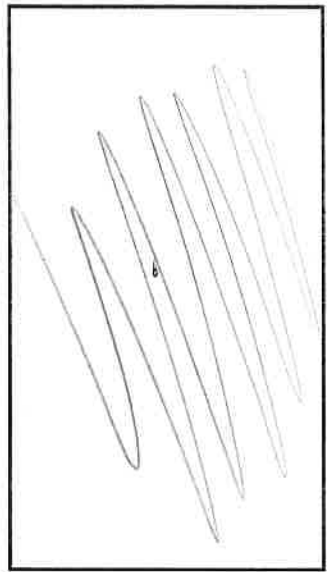
16:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

TITLE:
DIR:

LC 104

SC 62 - 63C

1 A



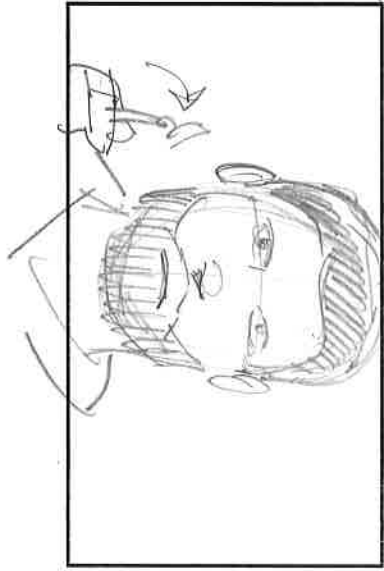
DD BG

B



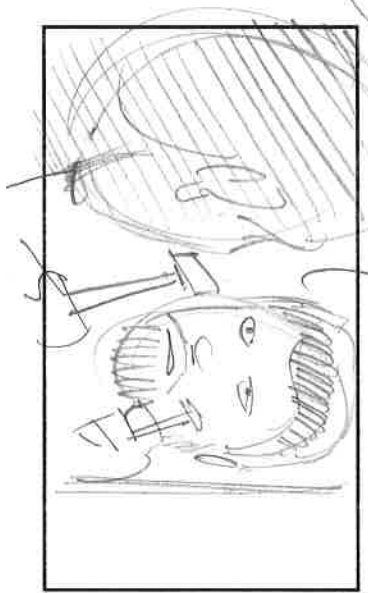
C STEPS IN WEARING
HOOVER.

C



BURNS WAZOR INTO
VIEW

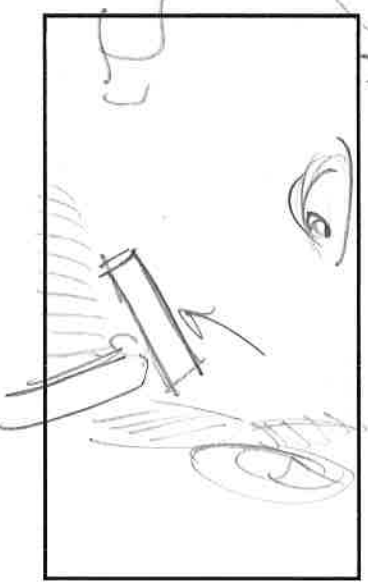
2



MINUS

OVER C TO HIS
REFLECTION

3 A



OWN REFLECTION
- HE PUSSES NAZOR

B



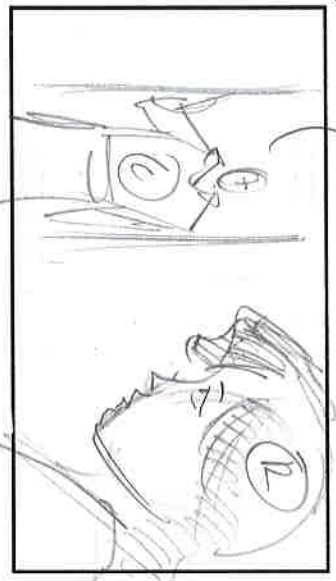
H BREAKS.



Winkin

S/A ②

C TURNS TO ...



gathbook

OVER R TO C



Over R side works now



you same NOOHE "FORGIVE ME"

even STRIVE IN HER HAND.



I MADE SURE THEY WONT EVEN FORGIVE ME."

she turns to c.



C IN DENIAL

"I'LL EXPLAIN LATER"

169 & FRAME STORYBOARD PAGE WITH TITLE & A

CARL LUCAS I think you have a lot of explaining to do. About the corporation, All of it.

"WHEN WE'RE FAR AWAY FROM HERE."

TITLE:

SC 62 - 63c

PAGE:

93

DIR:

10

A



SCN:

DUR:

GOES BACK INTO BATHROOM

B

PICKS UP SPANNING FARM
CONTAINER



SCN:

DUR:

PATS IT TO CHECK

11 A

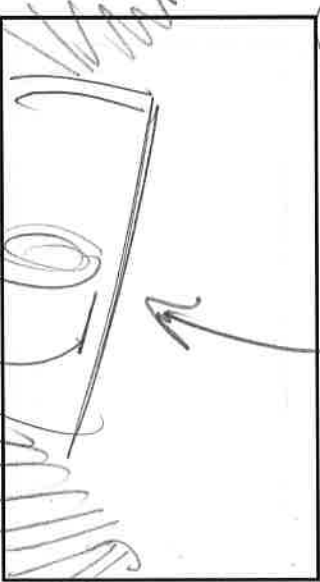


SCN:

DUR:

TILT PROFILE: PICKS
UP RASHTON RAZOR

12



SCN:

DUR:

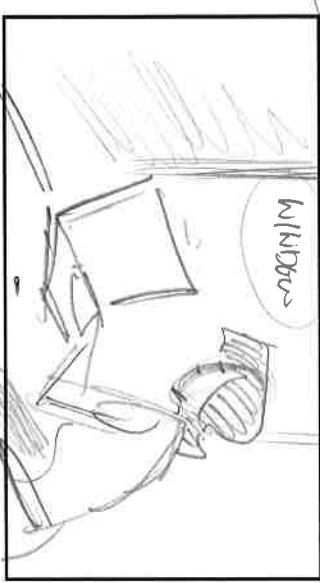
EAR RAZOR
STARTS TO
SHINE

16:9 FRAME STORYBOARD PAGE WITH TILT PROFILE ON SAFE

SCN:

DUR:

ANGLE ON R.



WINDOW

LC 104

SC 62 - 03C

PAGE:

91

TITLE:

DIR:



C STARR

MTB for

CARL LUCAS
I still can't believe I punched through that wall.



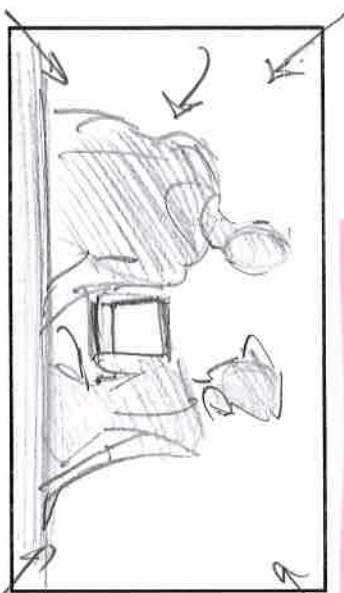
Reveal C AS Luke

CAFE!



CA 2

REVA
No one's survived Seagate's waters either.



C SHS ROOM NEXT
to Iphen, Snow push



FINANCIAL REVENUES FOR MOST OF
BIRTH.



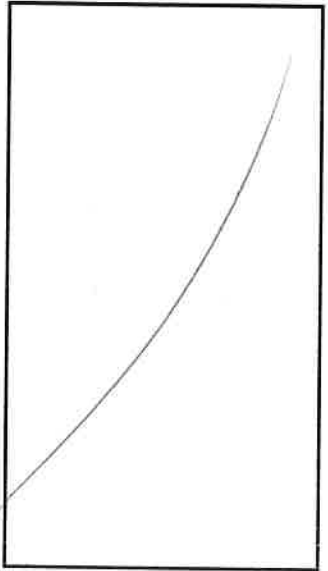
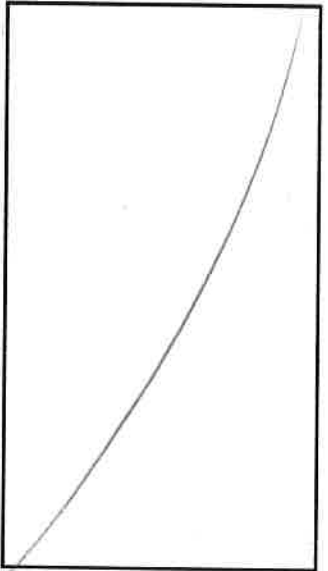
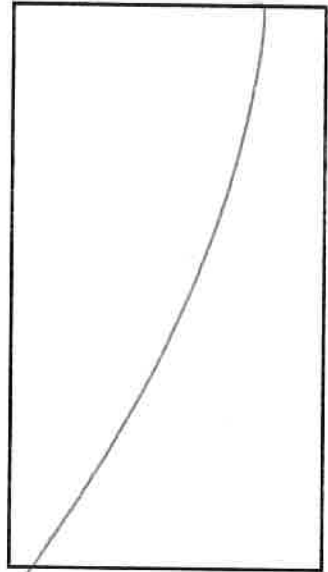
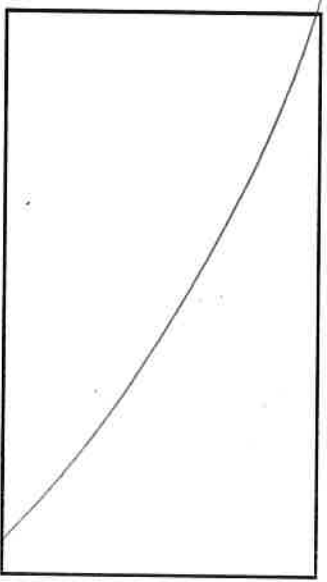
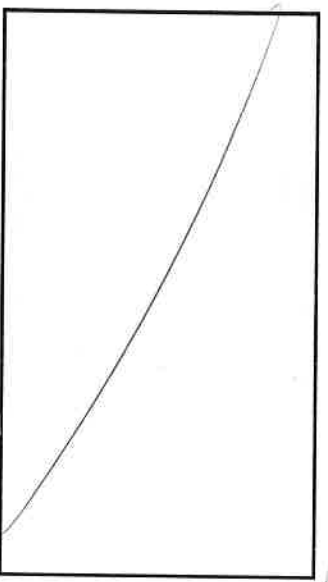
TITLE:
DIR:

LC 104

SC 62-63C

PAGE:

95

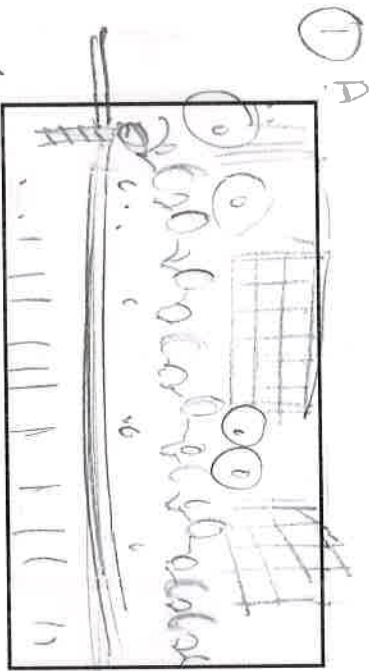


18:9 & FRAME STORYBOARD PAGE WITH TITLE & ACTION SAFE

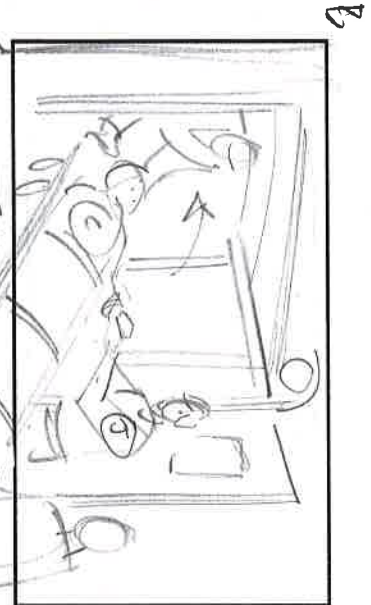
()

()

DIR:



ANGLE ON CROWD BEHIND POLICE TRAIL. TRACK L



C LONGED ONTO AMBULANCE. S NEXT TO HER



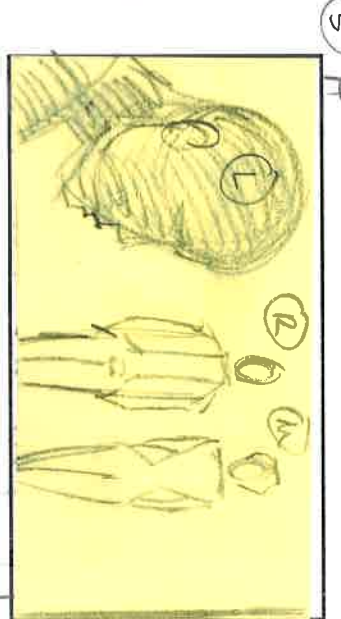
FIRST M ID FG "RYAN?"



M STEPS UP TO R



ANGLE ON L EXAMINED BY EMPT



OVER L to R & M.

RYAN WILL NEVER BELIEVE ME

RYAN (CONT'D)
That big guy punched his way through all of the concrete and debris below. I've never seen anything like that.

MISTY
You weren't the only one to see it.
RYAN
Cameraman caught his fist coming through that rubble. That'll be on CNN.

LC 104

TITLE:

DIR:

sc 4

PAGE:

17

3 B



M COMES OVER TO L

"YOU OKAY?"

"I'LL SURVIVE."

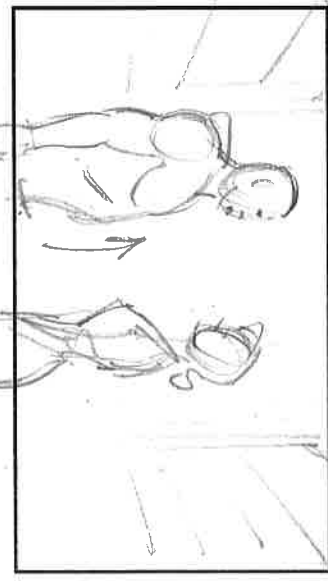
4



PROFILE M.

"WE NEED TO TALK ABOUT WHAT HAPPENED AT THE PRECINCT."

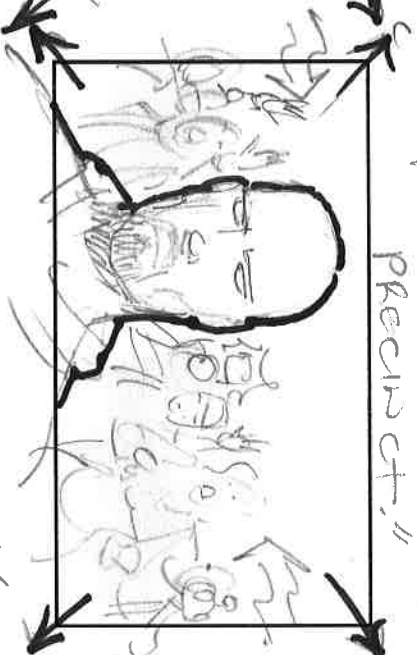
5 A



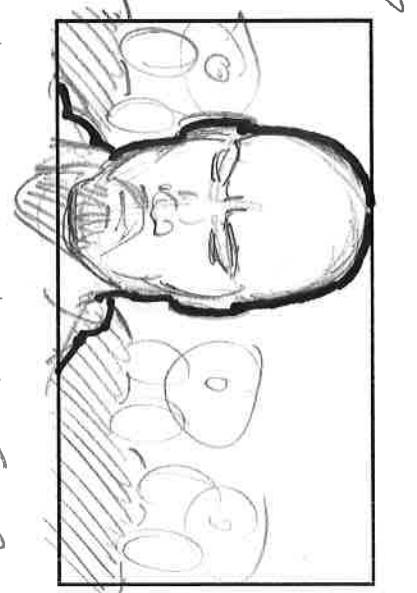
L STRAHS.



WAKES AWAY WITH BUT A WORD.



GALLI'S OLD CAM. AS REPORTERS GATHER



L COMES TO A STOP ... THINGS ...

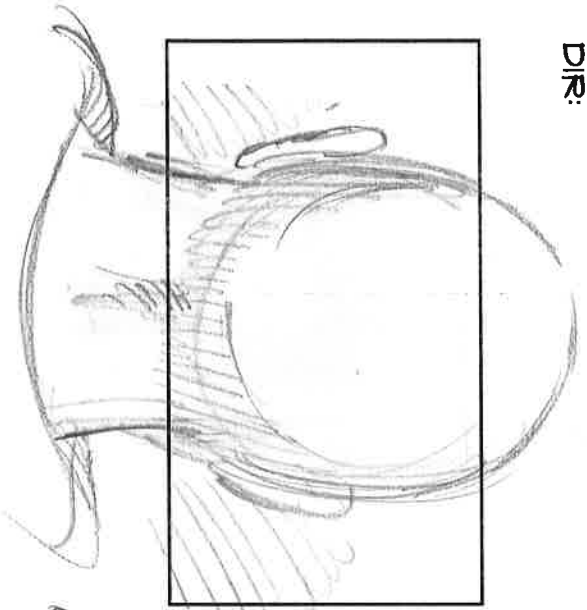
TITLE:
DIR:

LC 104

SC 64

PAGE

78



Reverse:

L turns to us: "My name is Luke Cage."

