

Crone

John Carpenter's **ESCAPE FROM L.A.**

STORYBOARD PACKET #1

a/o 10/23/95 WHITE PAGES

SCENE #'s:

4-7

10

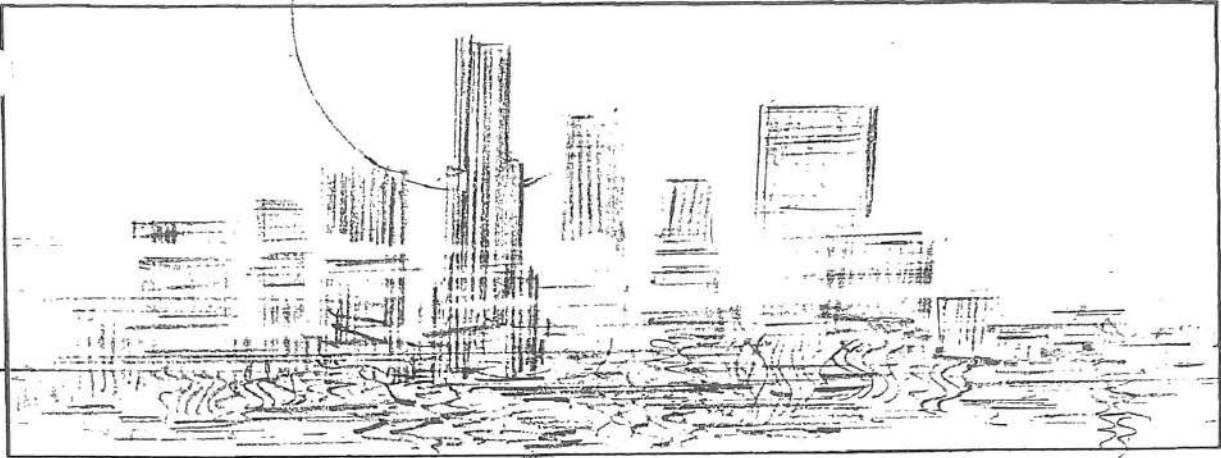
11 (OMITTED)

12

(Pages 1-8)

"ESCAPE FROM L.A."

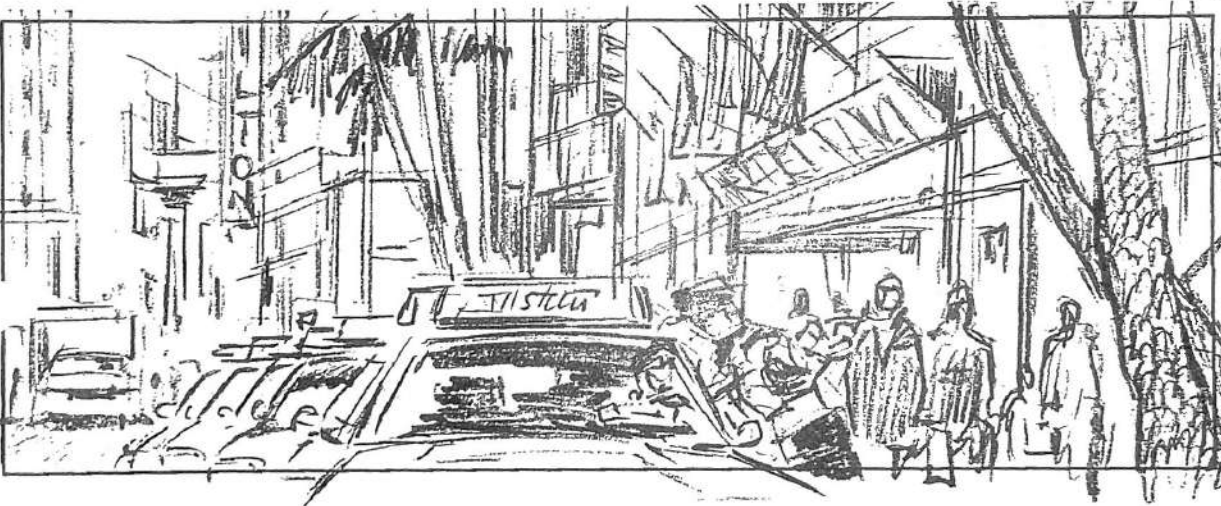
SCENE# 4



(1)
LIVE
ACTION

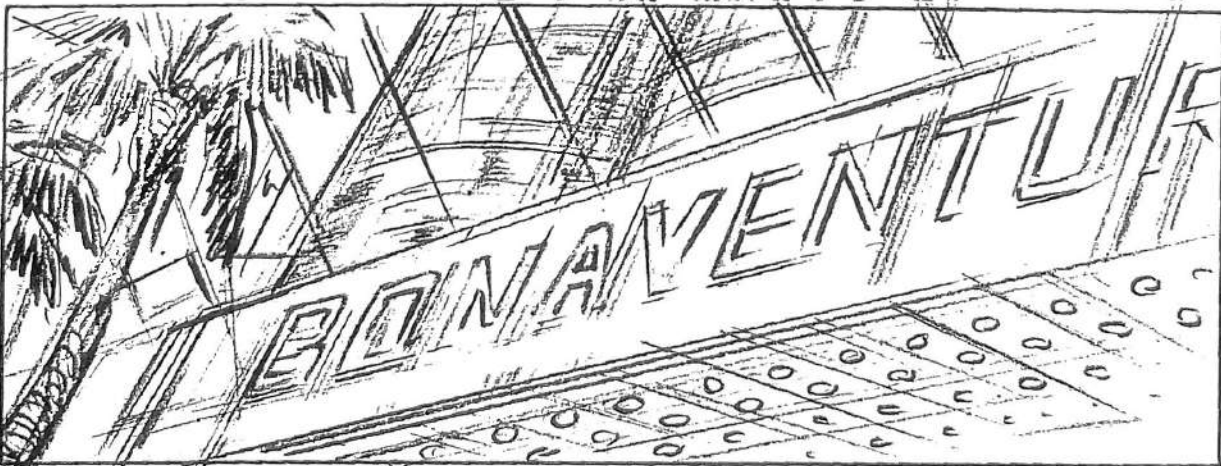
DOWNTOWN L.A. SMOG, HEAT

SCENE 5



(1)
LIVE
ACTION

PAN
UP



(1A)
LIVE
ACTION

PAN

"ESCAPE FROM L.A."

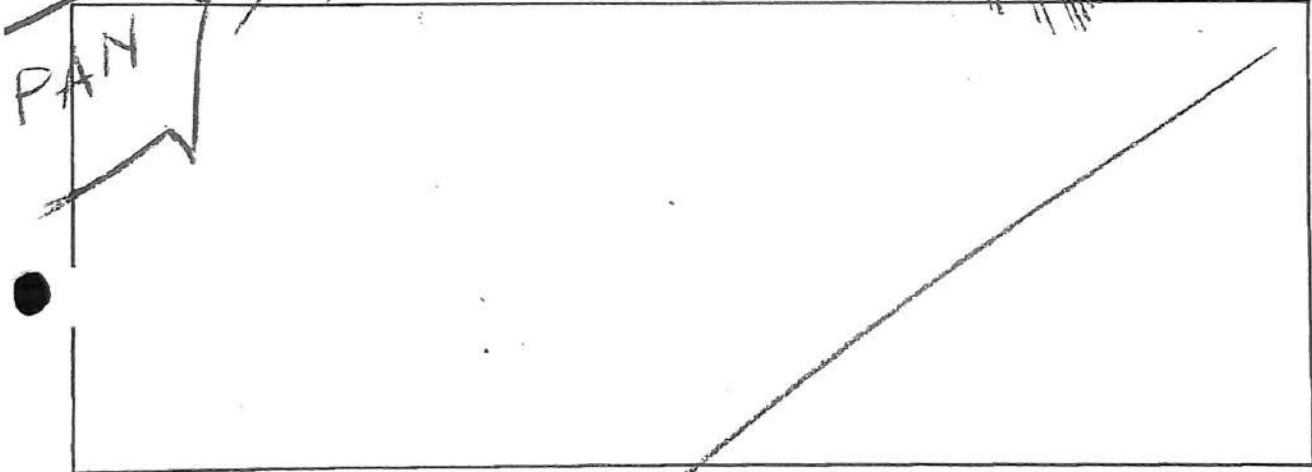
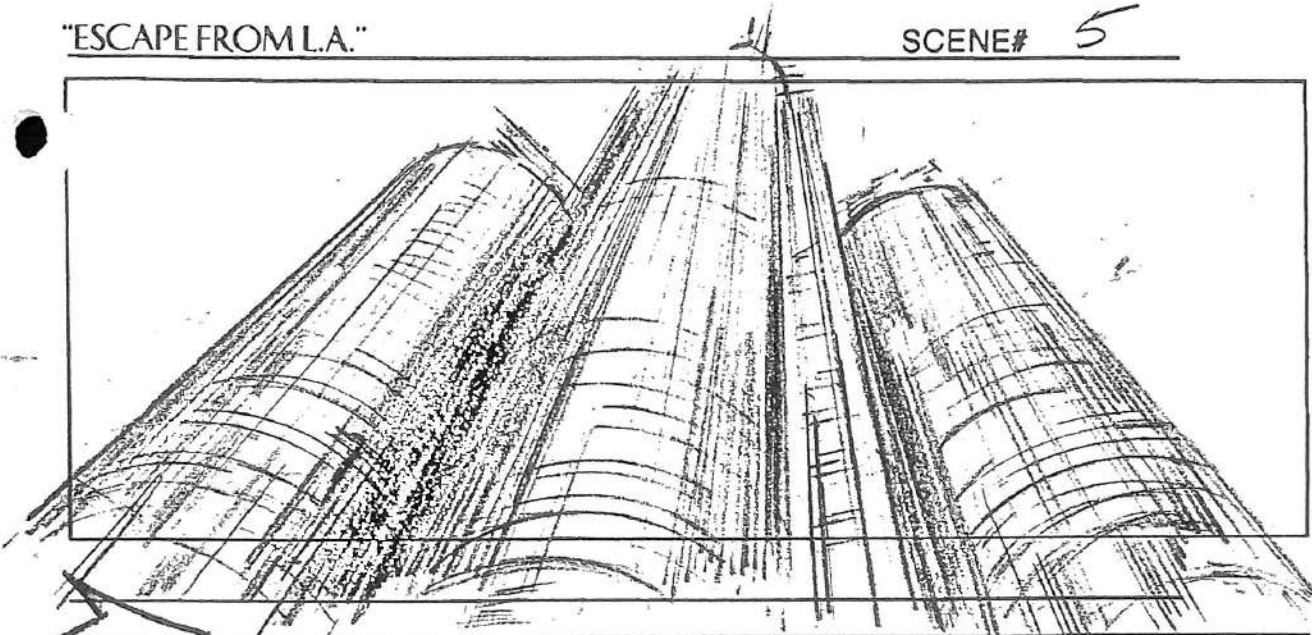
SCENE# 5

18

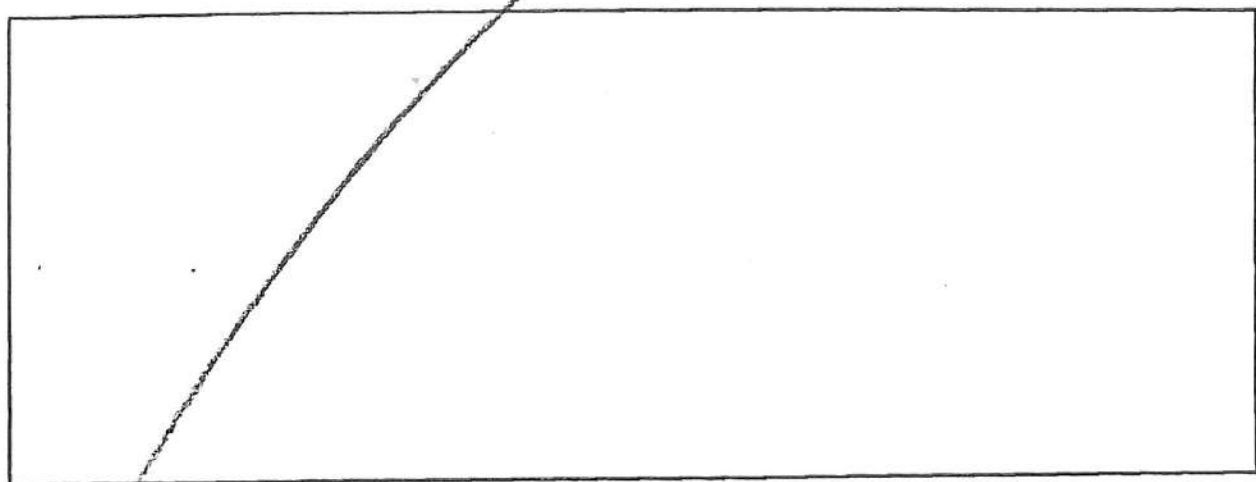
CONTINUE



LIVE



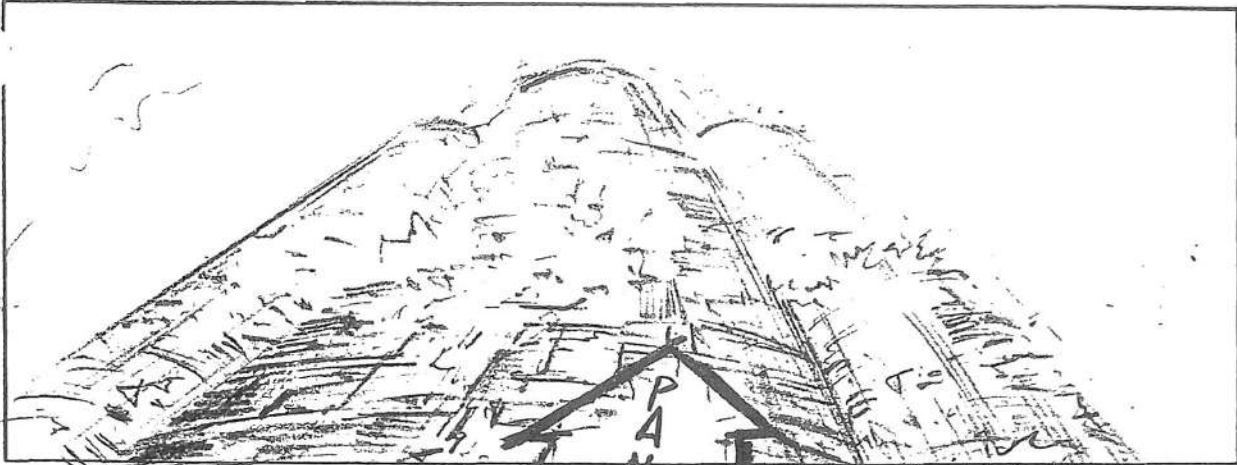
19



20

1C

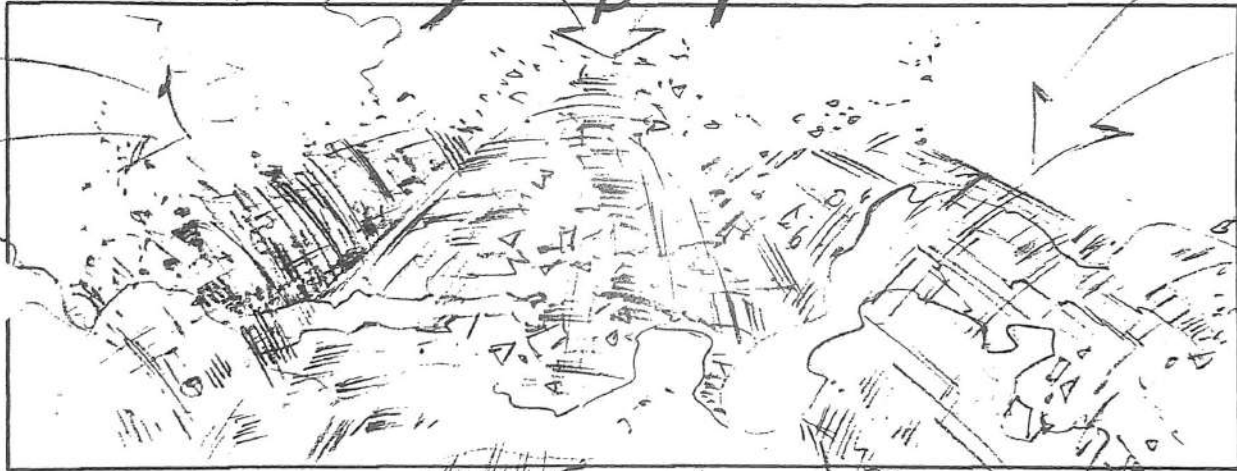
COMPOSITE
SMALL
LINE ART
AND
MULTITURE
OR
EFFECT



THE DONAVENTURE HOTEL
STARTS TO SHAKE

1D

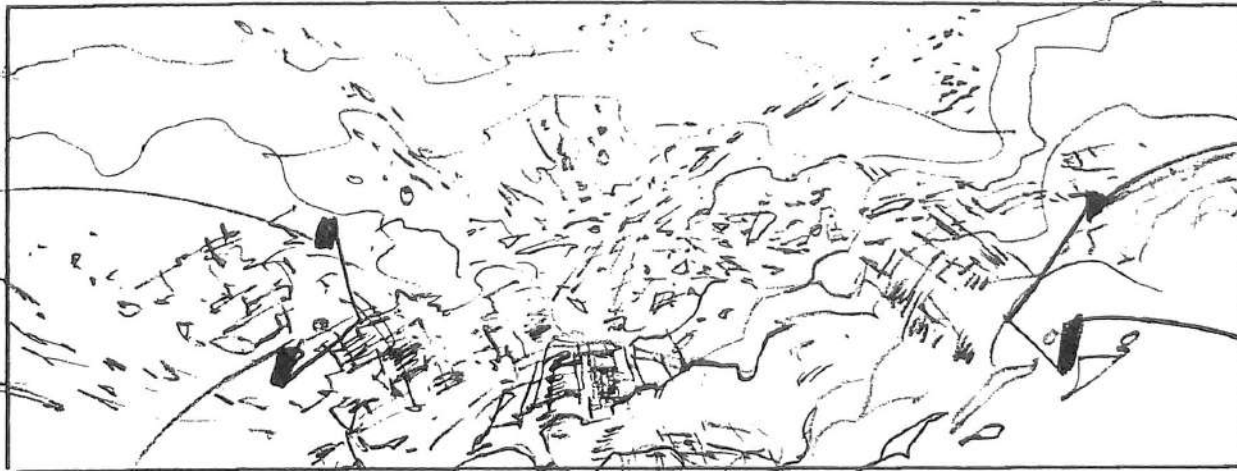
EFFECT



THEN IMPLODES

1E

EFFECT

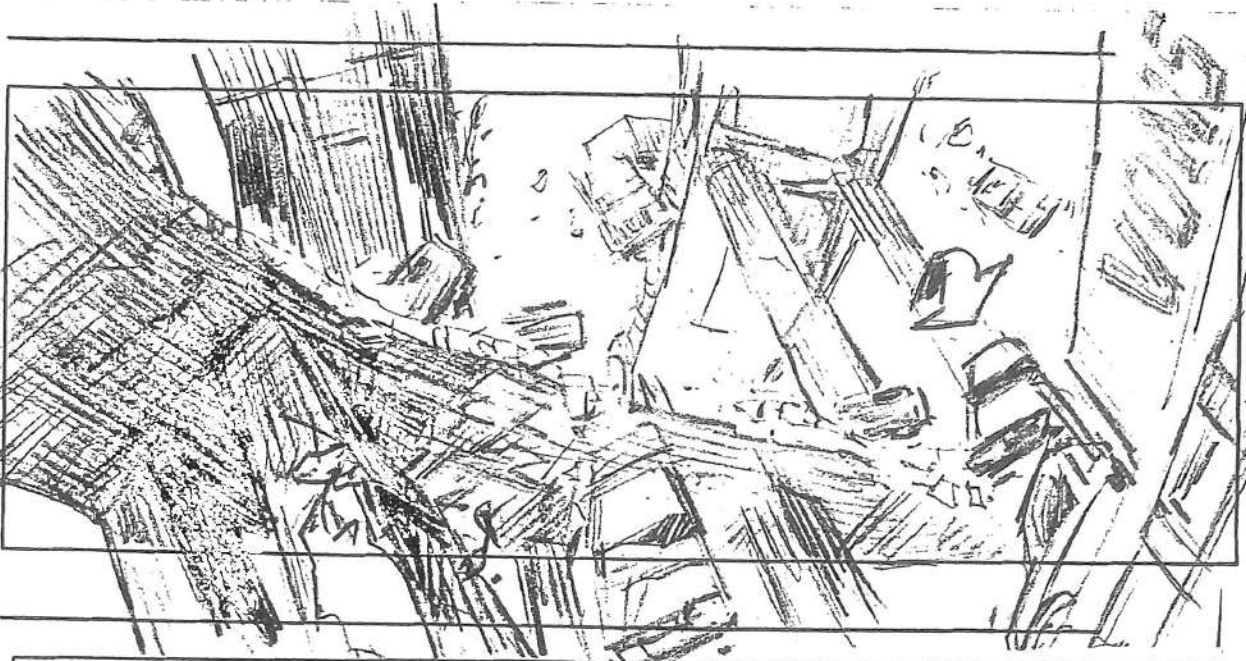


AND COLLAPSES INWARD

SCENE 6

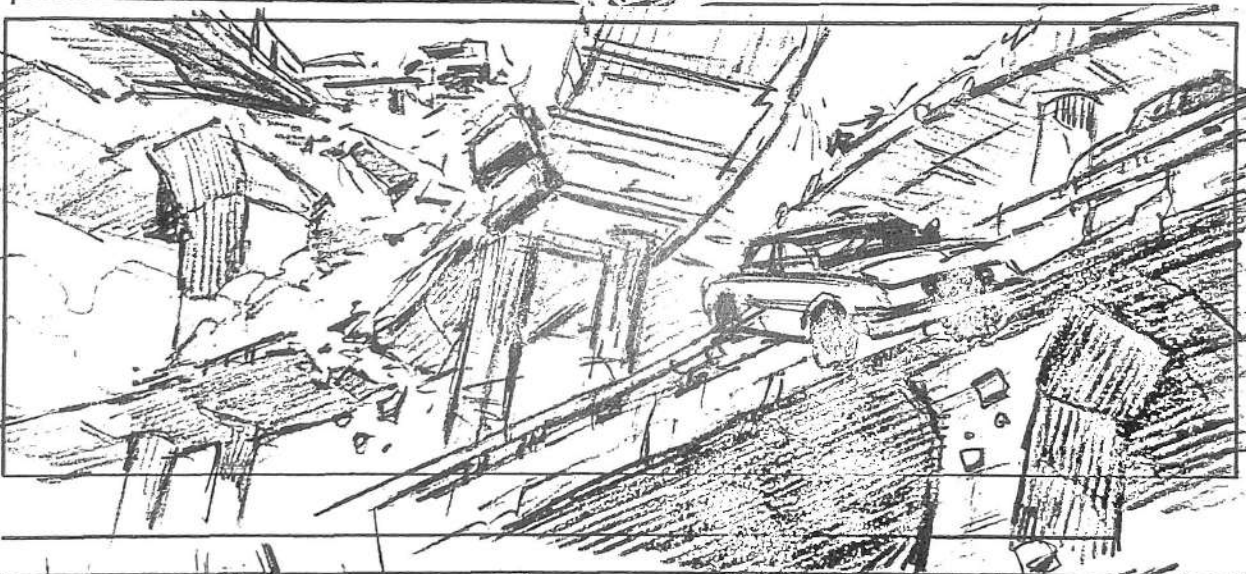
11

FREEM
MINIATURE
EFFECTS



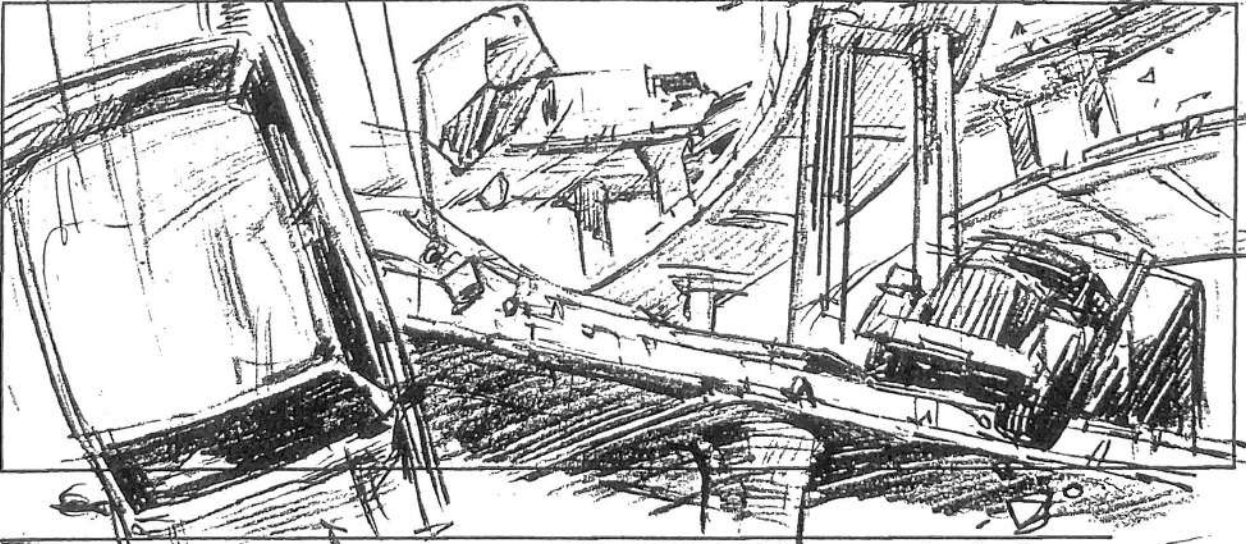
1A

FREEM
MINIATURE
EFFECTS

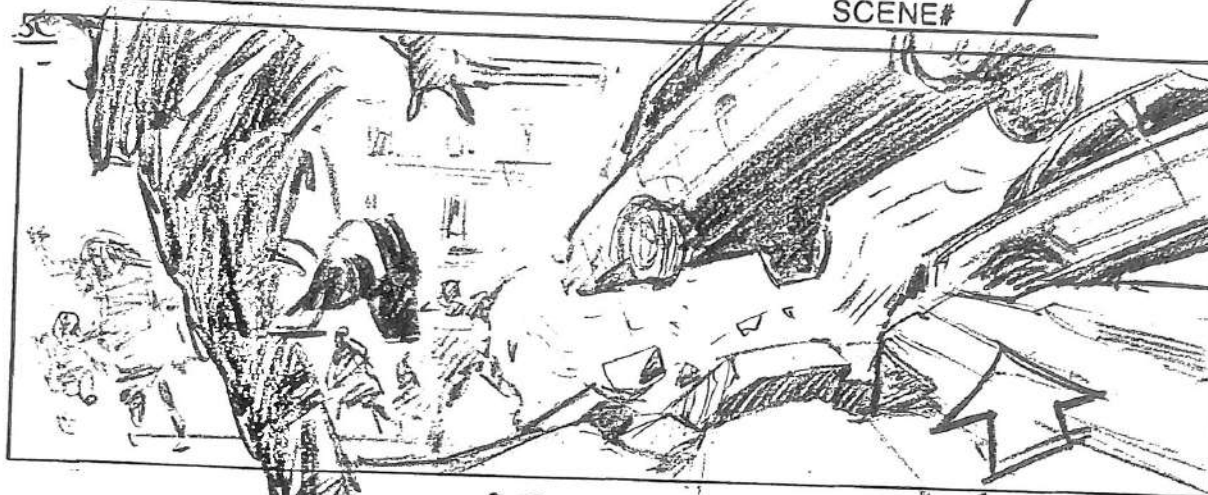


1B

FREEM
MINIATURE
EFFECTS



SCENE# 7



1

MINIATURE
EFFECT
SHOT

omit

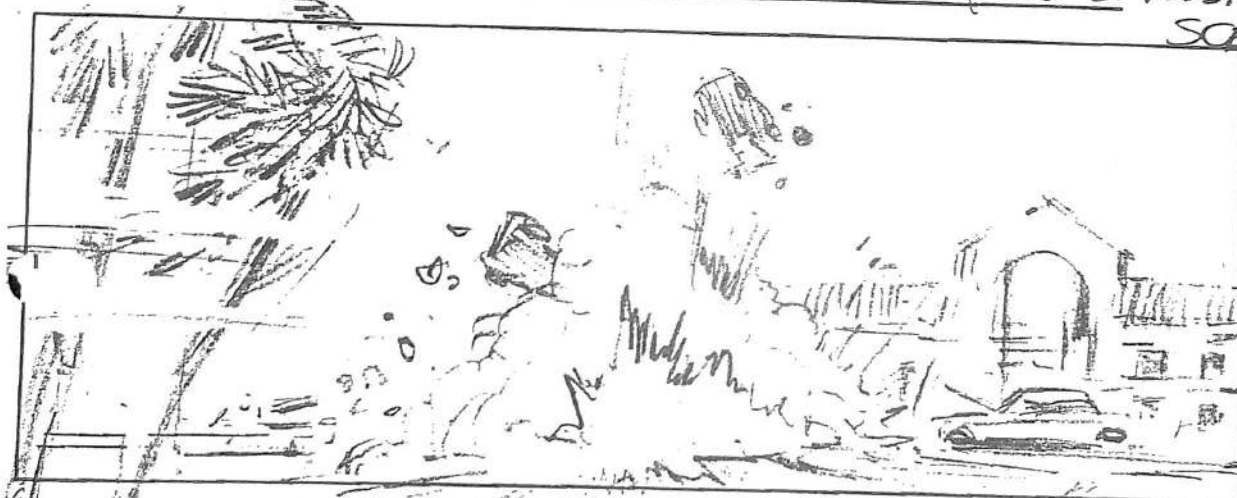
STREETS "BUCKLING" (GAS EXPLOSION)

SCENE 8

1

MINIATURE
EFFECT
SHOT

omit



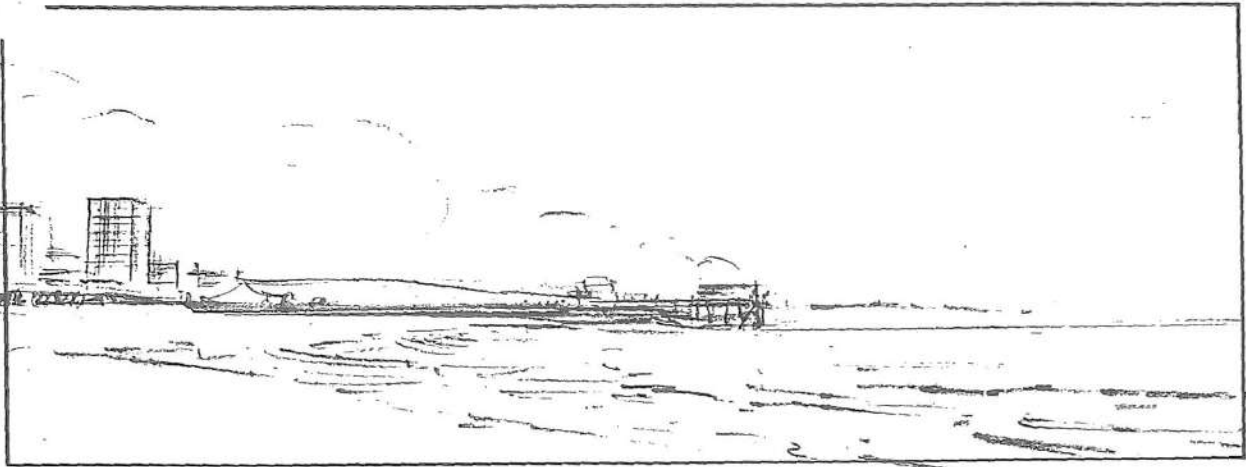
GAS MAINS EXPLODING / DOWNTOWN / TRAIN STATION

"ESCAPE FROM L.A."

SCENE# 10

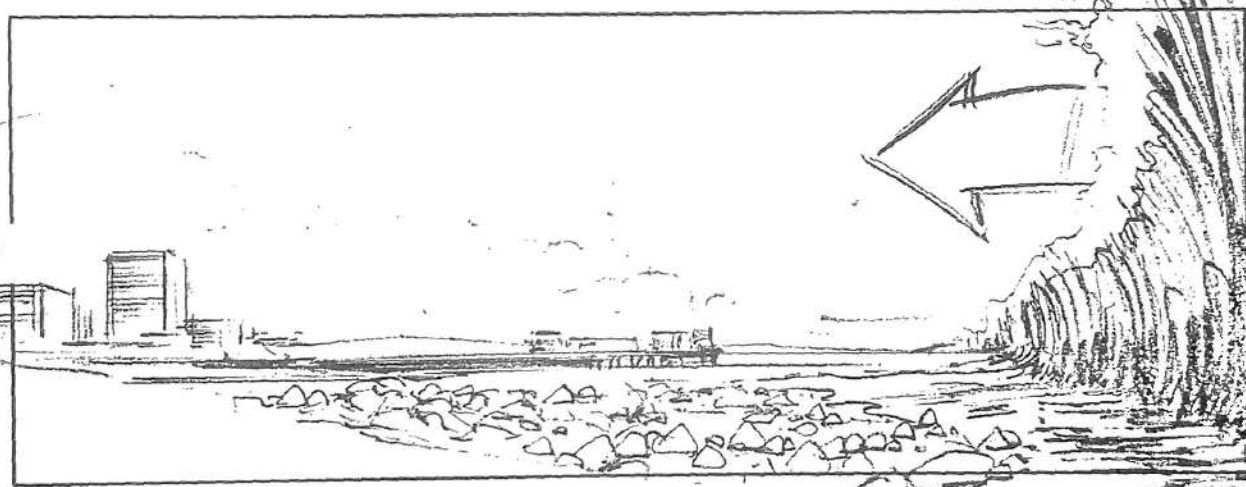
1

MINIATURE
EFFECT
THROUGHOUT

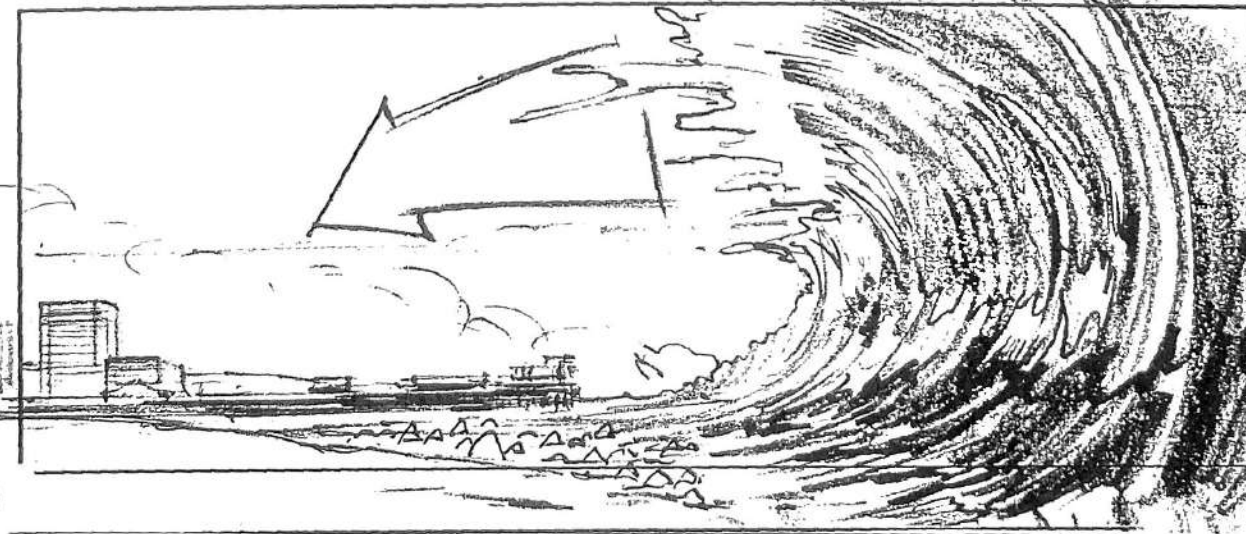


TSUNAMI

1A



1B





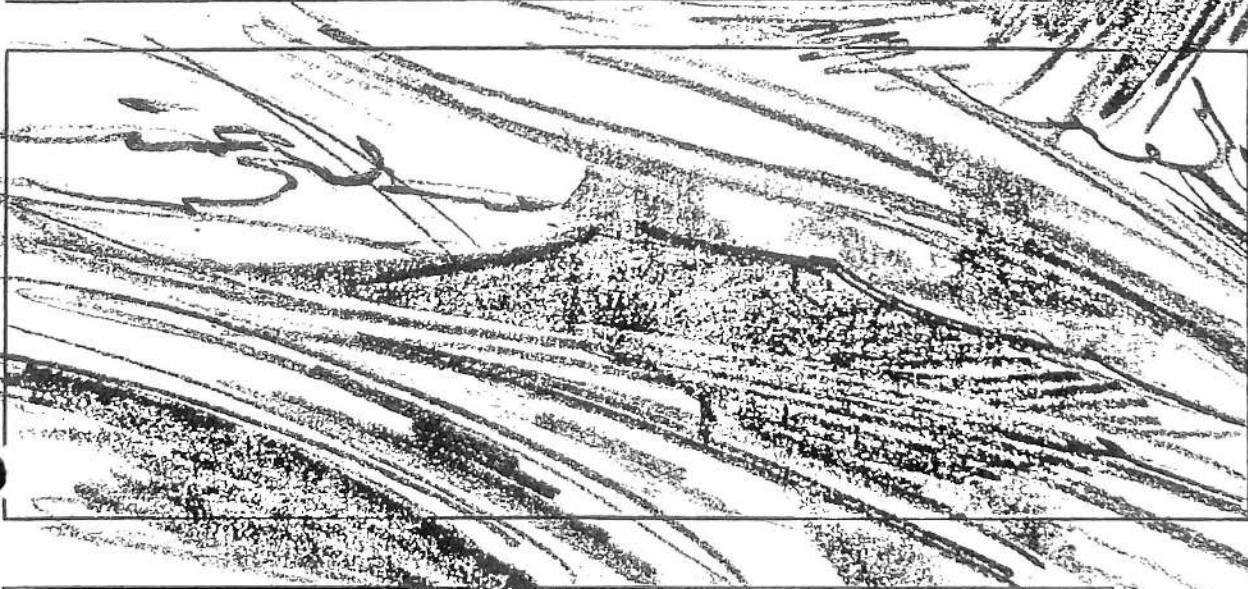
1C

MINIATURE



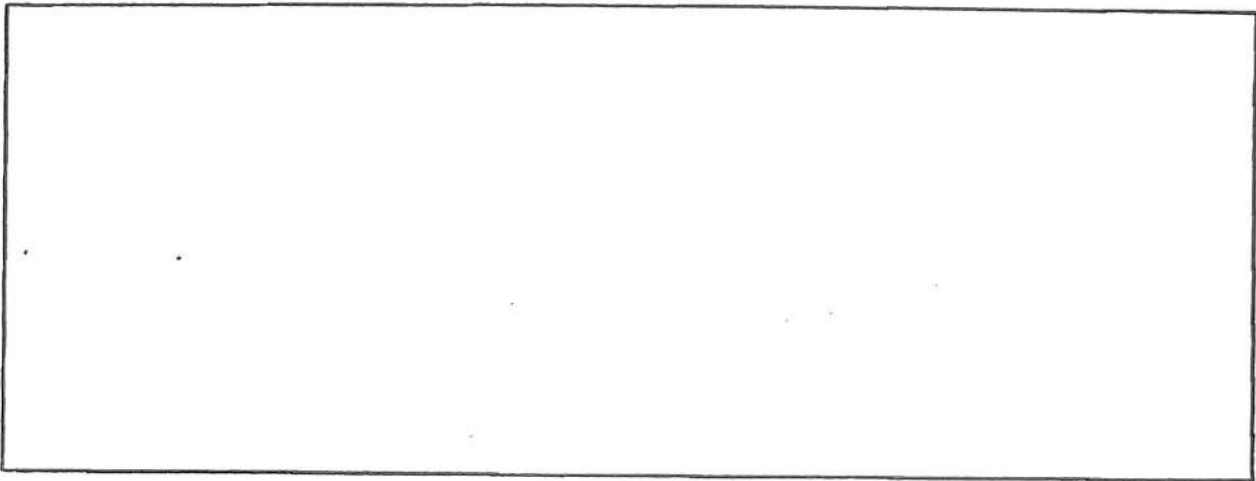
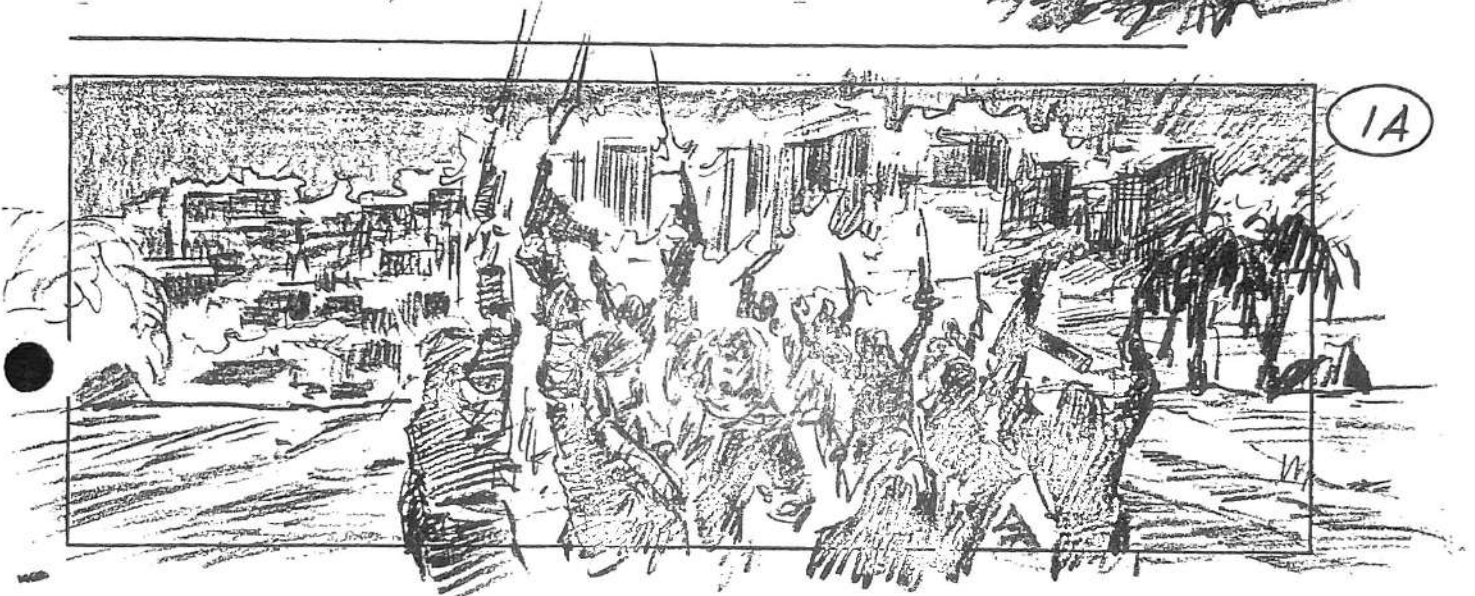
1D

MINIATURE



1E

MINIATURE



Crone

John Carpenter's
ESCAPE FROM L.A.

STORYBOARD PACKET #2

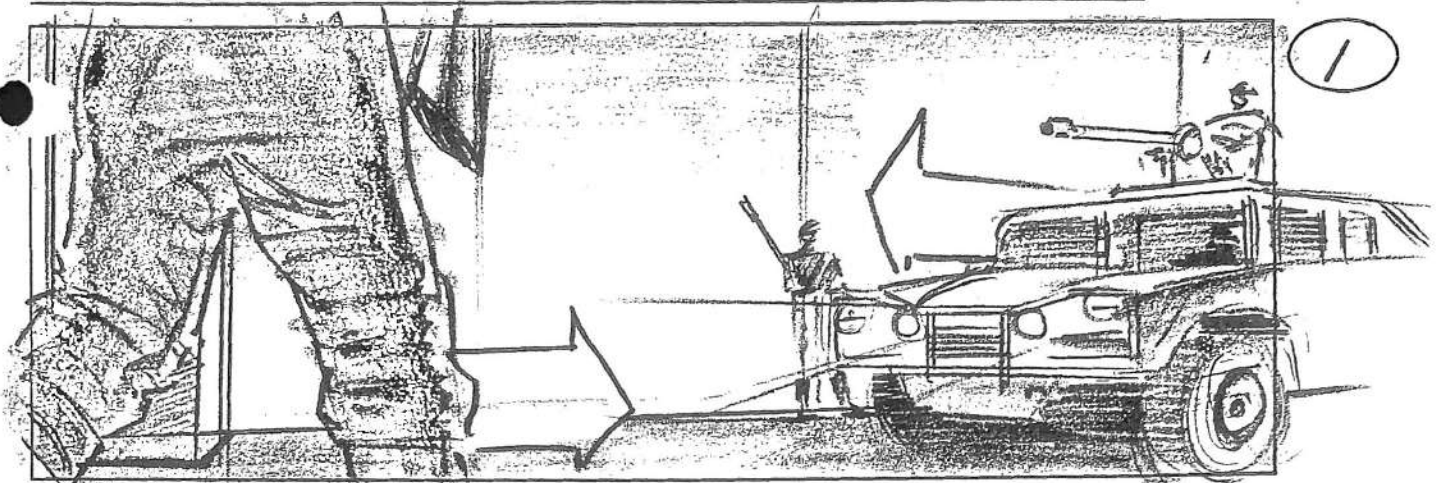
a/o 10/23/95 WHITE PAGES

SCENE #'s:

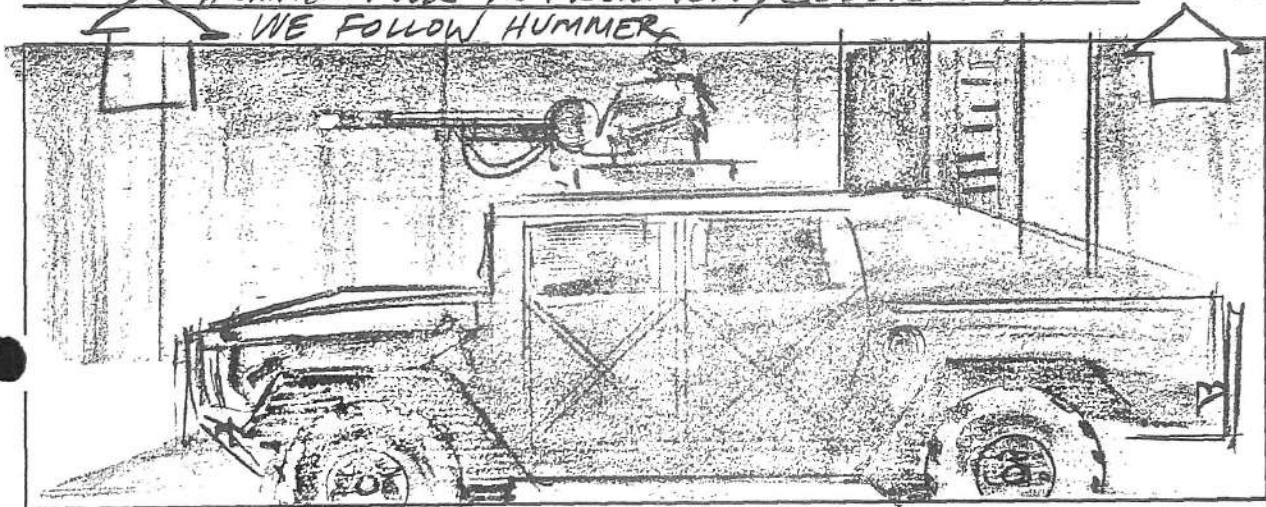
14

16

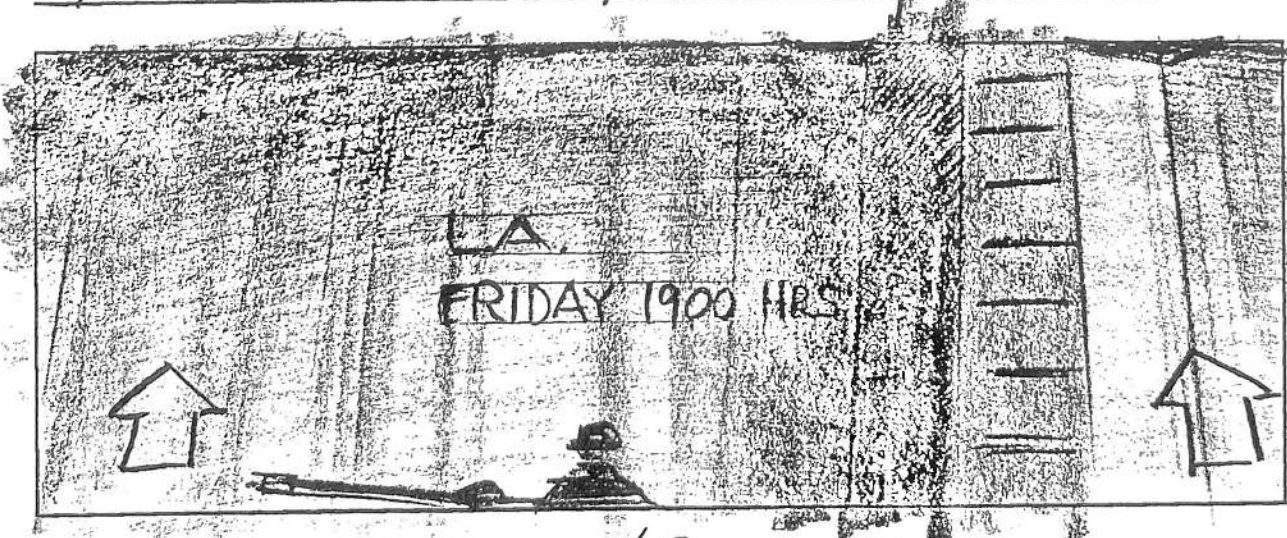
(Pages 1-3)



HUMMER PULLS IN FROM RT. / SOLDIERS PASS FROM LEFT
WE FOLLOW HUMMER



HUMMER STOPS AS WE LIFT UP WALL



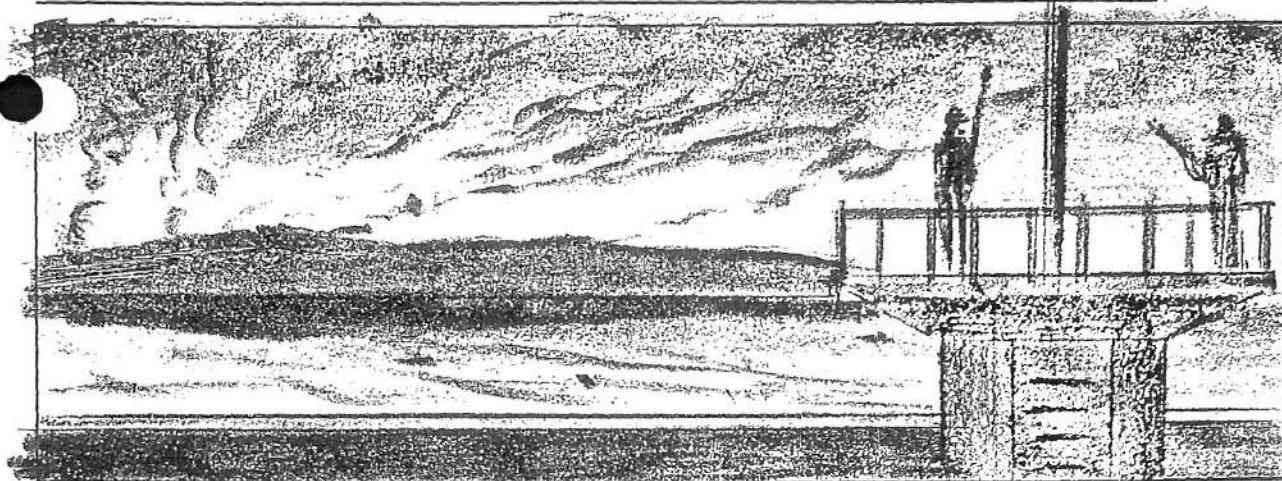
CONTINUE UP WALL / SUPERIMPOSE

"ESCAPE FROM L.A."

14
SCENE 14

PG. 2

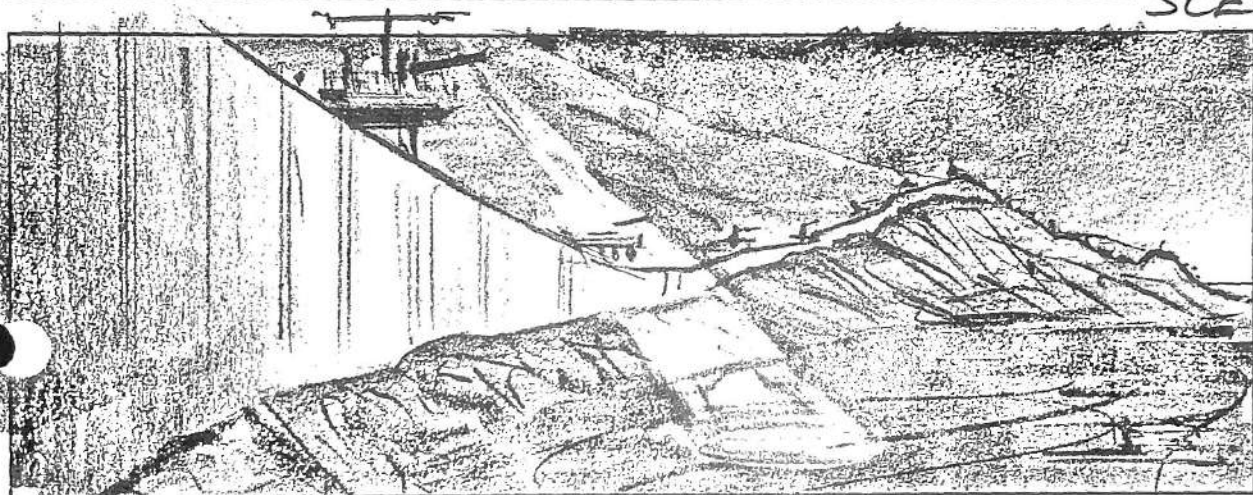
1C



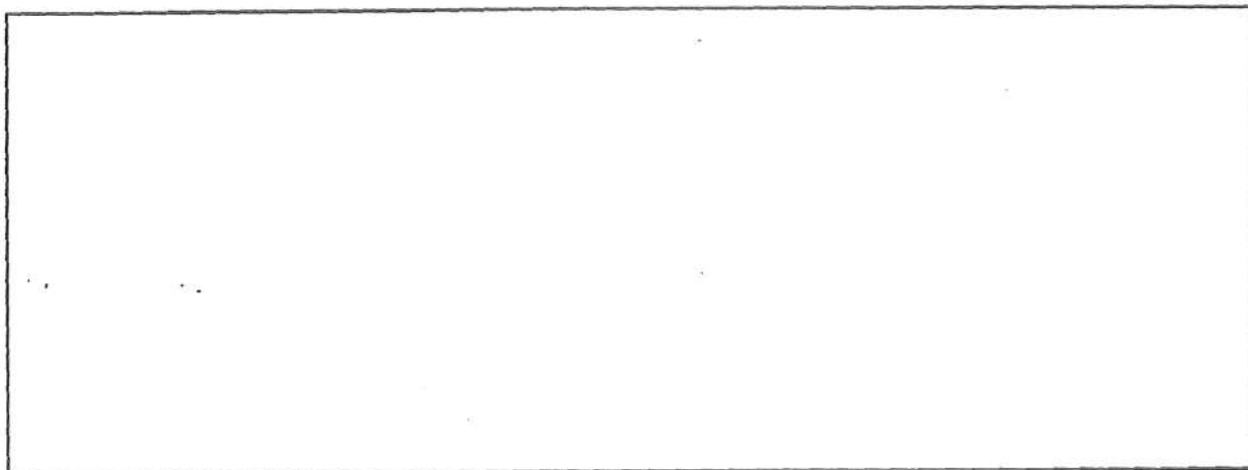
LOS ANGELES IN FLAMES

SCENE 15

1



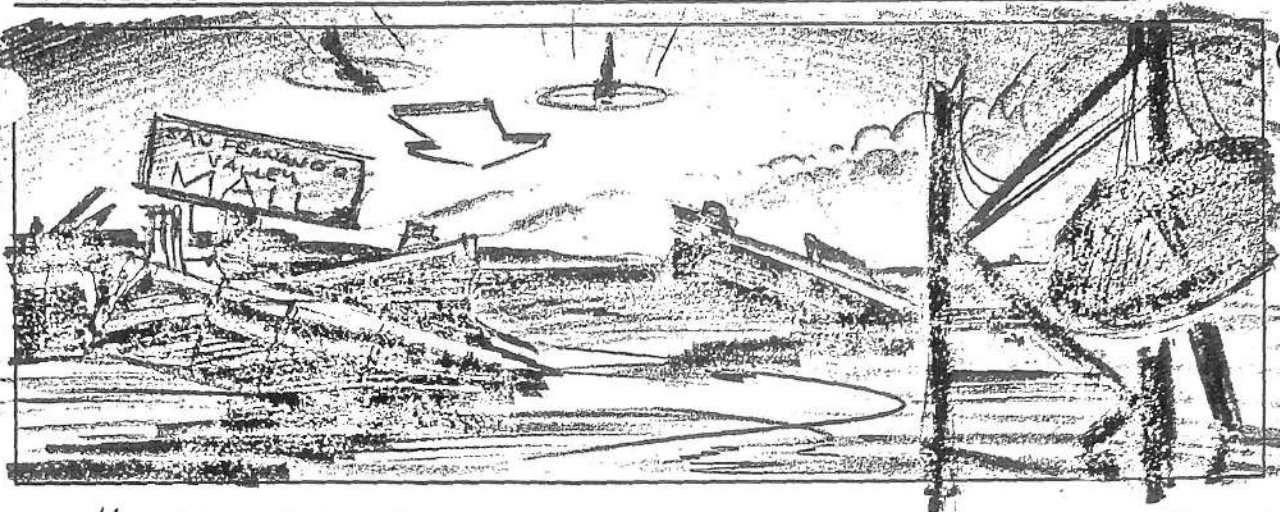
WALL LOOKING SOUTH



"ESCAPE FROM L.A."

SCENE#

16



1

HELICOPTERS

SCENE 17



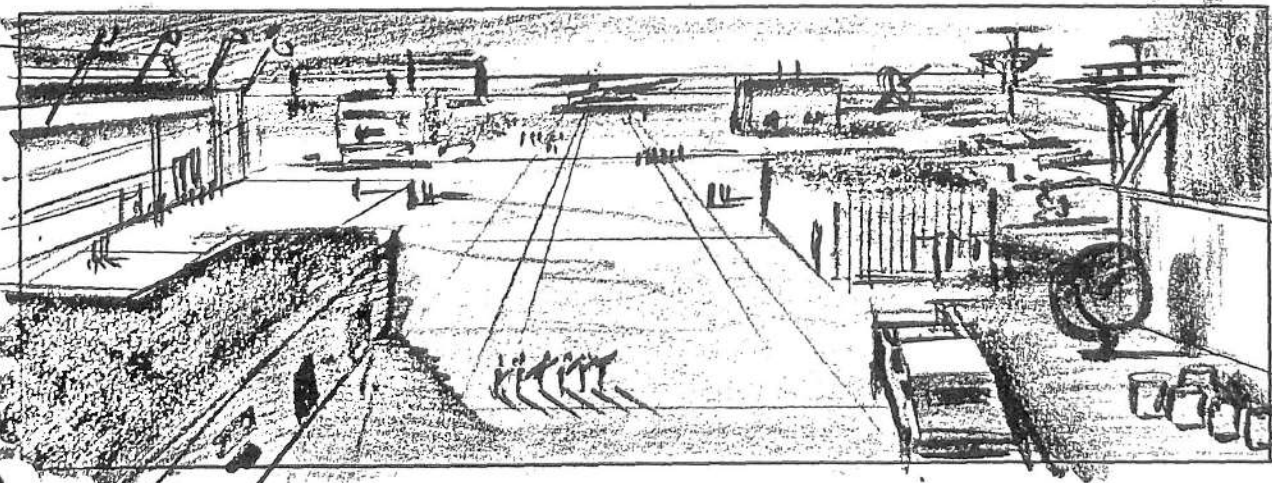
1

SANTA SUZANNA PASS / 118 FWY / NORTHWEST

"ESCAPE FROM L.A."

SCENE#

18



1

FIREBASE 7

Crone

John Carpenter's
ESCAPE FROM L.A.

STORYBOARD PACKET #3

a/o 10/25/95 WHITE PAGES

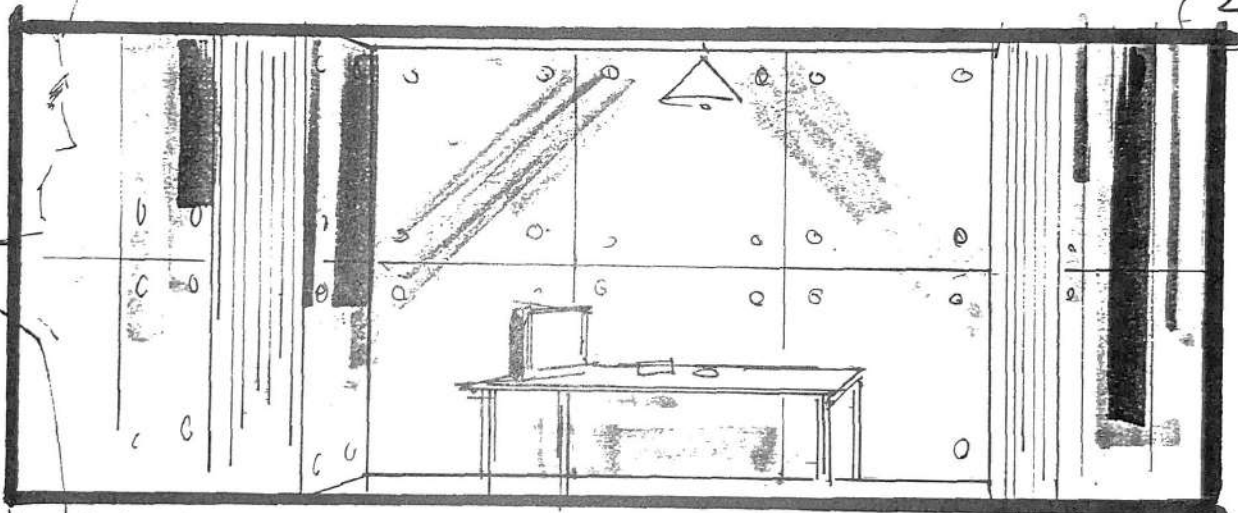
SCENE #'s:

26 - 35

(Pages 1-15)



INT. CONCRETE CELL - IT SLAMS SHUT - PLISSKEN TURNS & LOOKS -



HIS POV OF THE CELL - SIMPLE TABLE, OVERHEAD LIGHT - COMPUTER WITH MONITOR, AND WATCH ON THE TABLE -



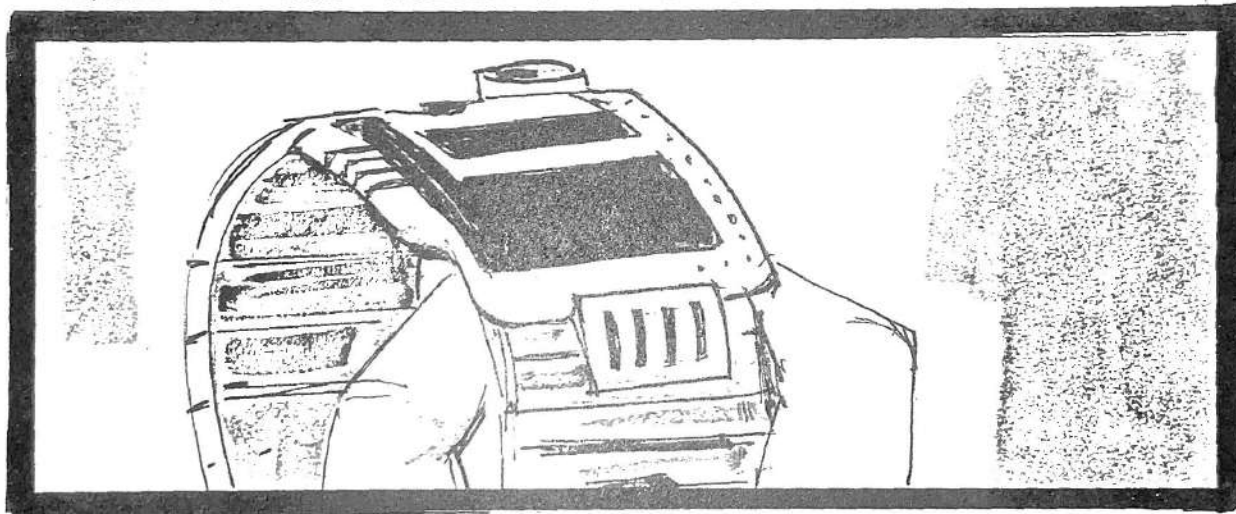
PLISSKEN ENTERS HIS POV -

CAMERA MOVES WITH HIM



SCENE CONTINUES AS CAMERA MOVES WITH HIM. HE WALKS OVER TO THE TABLE & PICKS UP THE WATCH -

3

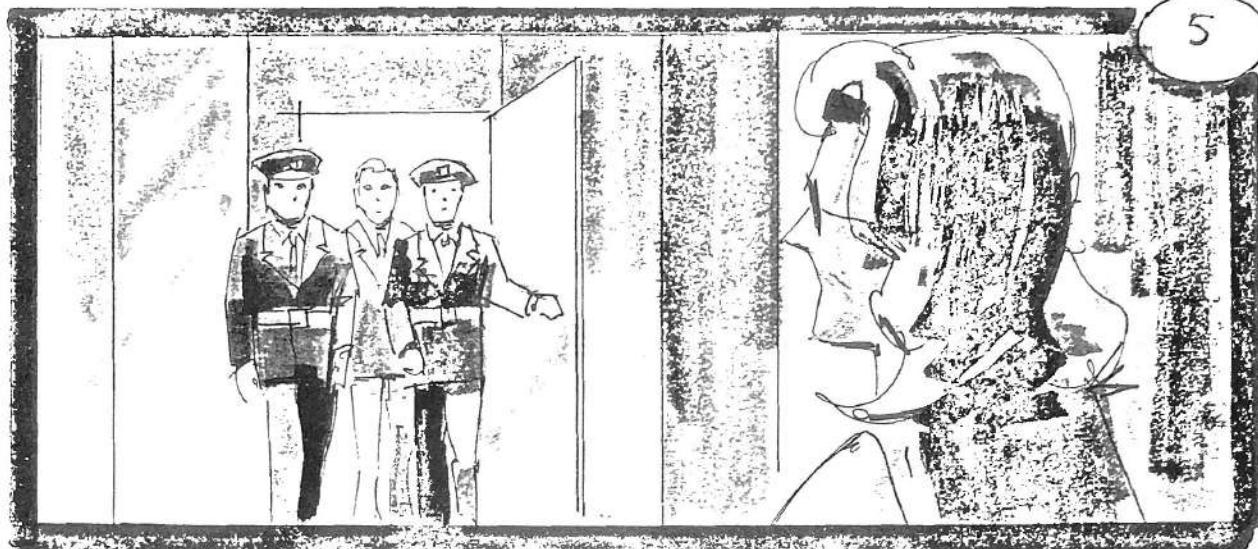


INSERT OF THE WATCH - IT'S READOUT IS BLANK

4



BLISSKEN TOUCHES THE PAD WITH HIS FINGER - THE MONITOR



5

OVER PLISSKEN - THE CELL DOOR OPENS - MALLOY, BRAZEN & 3RD MAN ENTER - MALLOY: "HOW YOU DOING, PLISSKEN?" PLISSKEN: "GET TO THE DEAL"

MALLOY: "WHAT?"

6



ON PLISSKEN: "YOU NEED ME FOR SOMETHING. WHAT IS IT?"

7



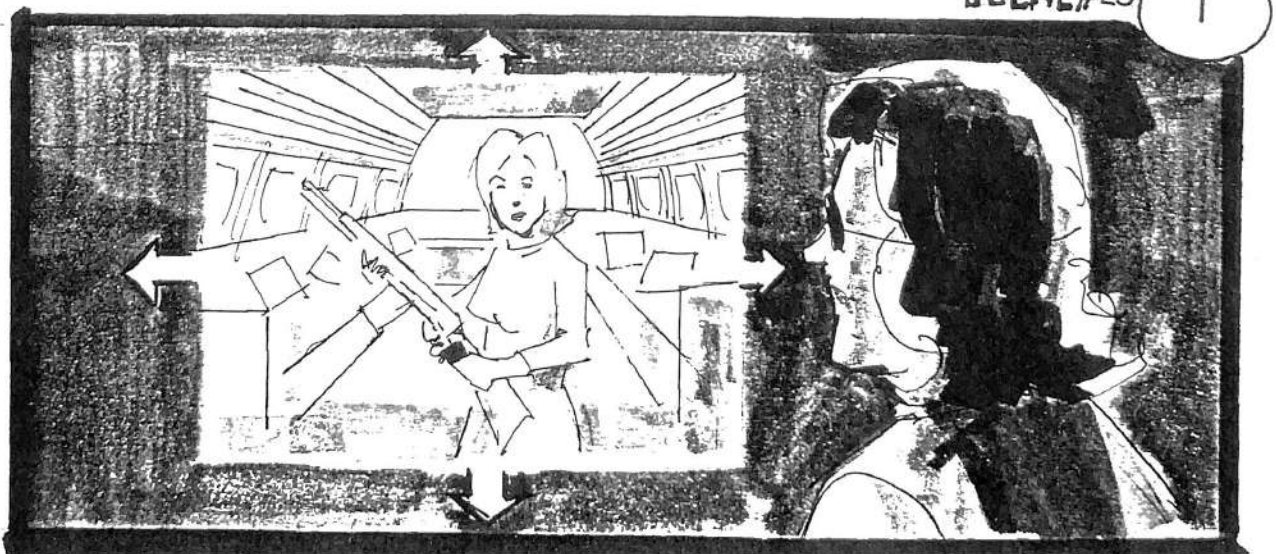
OVER PLISSKEN - 3RD MAN: "SHOW HIM" BRAZEN PULLS OUT A REMOTE CONTROL UNIT -



SCENE CONTINUES - BRAZEN WORKS THE REMOTE CONTROL UNIT THE LIGHTS GO DOWN - A COMPUTER RENDERED IMAGE APPEARS IN MID-AIR OF THE BENFORD DEFENSE LAB.



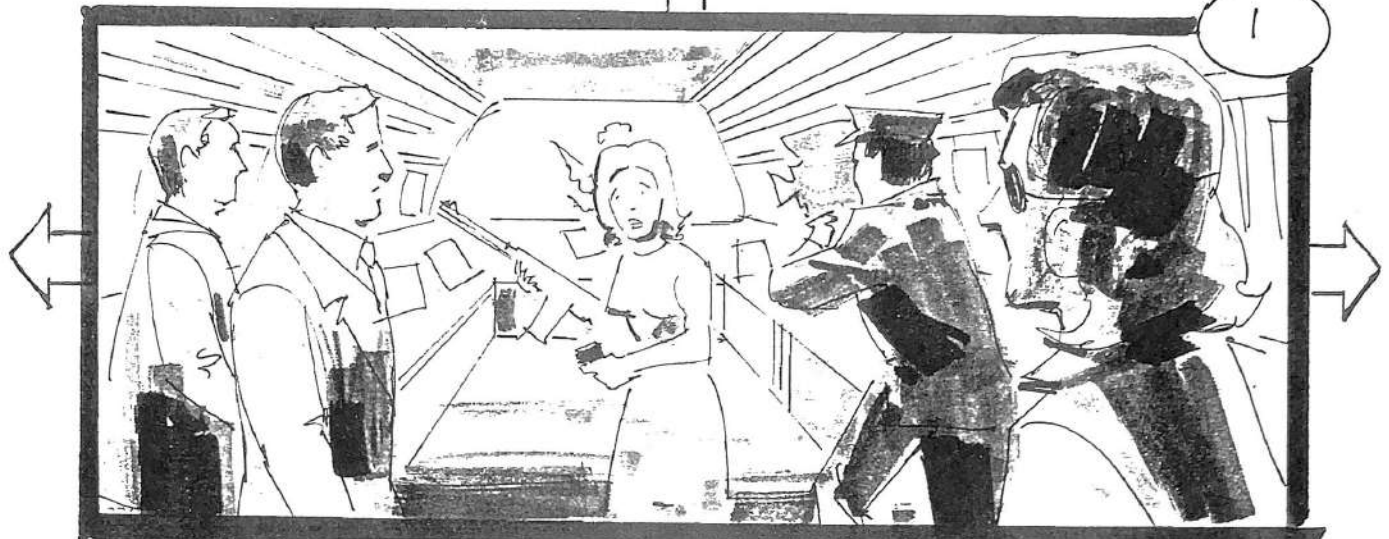
ON PLISSKEN REACTING -



BACK TO WIDE SHOT - THE MID-AIR COMPUTER IMAGE SHOWS UTOPIA STANDING IN THE MAIN CABIN OF AIR FORCE 3 - COMPUTER IMAGE STARTS TO WIDEN -



1



SCENE CONTINUES AS THE COMPUTER IMAGE SPREADS
AROUND FLISSKEN -
↓
UTOPIA: "TODAY IS DAY ONE OF A..."

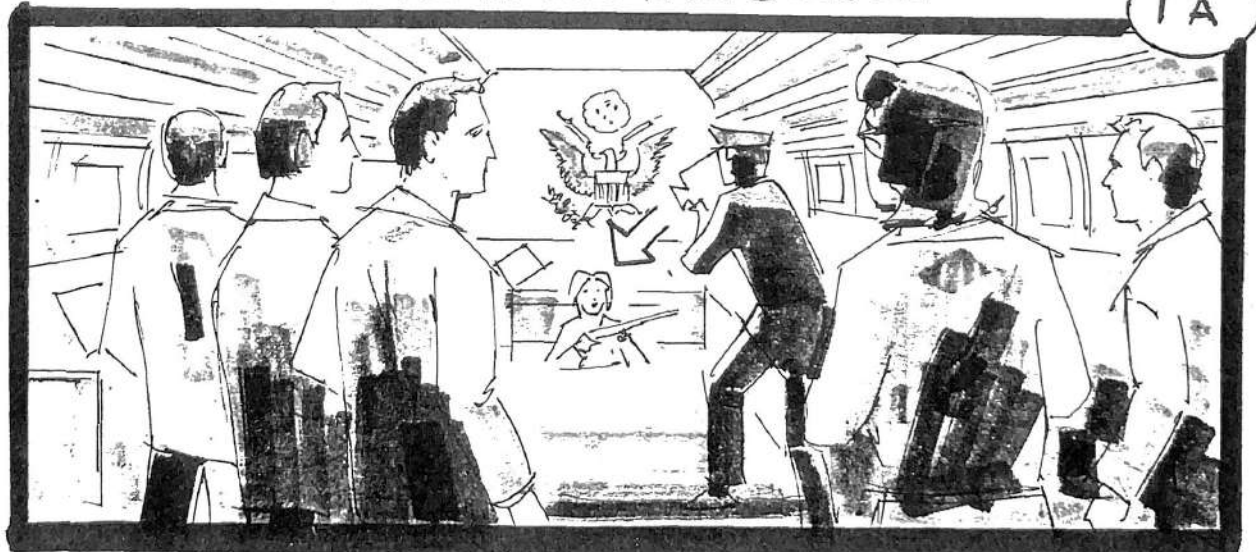
SCENE# 30

1



SCENE CONTINUES - A FLIGHT ATTENDANT OPERATES
A CAMCORDER AS UTOPIA RANTS ON -

1A



SCENE CONTINUES AS SHE EXITS THROUGH A SMALL
HATCH IN THE REAR OF THE MAIN CABIN -



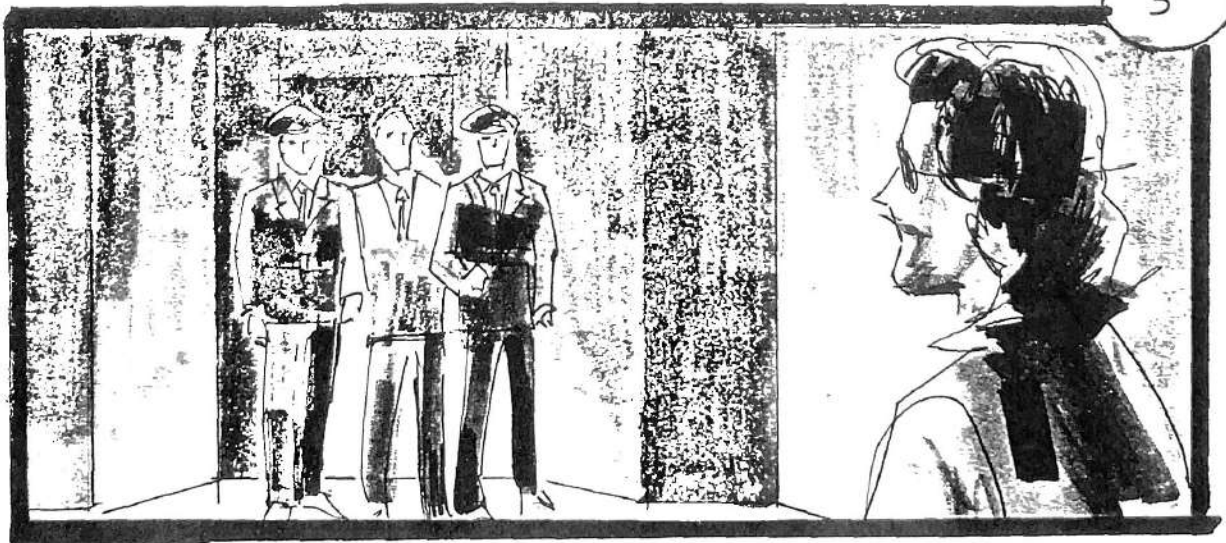
SCENE CONTINUES - WHAM! ↑ THE VR IMAGE SUDDENLY
DISAPPEARS - ANGLE NARROWS - BRAZEN & MALLOY TALK

2

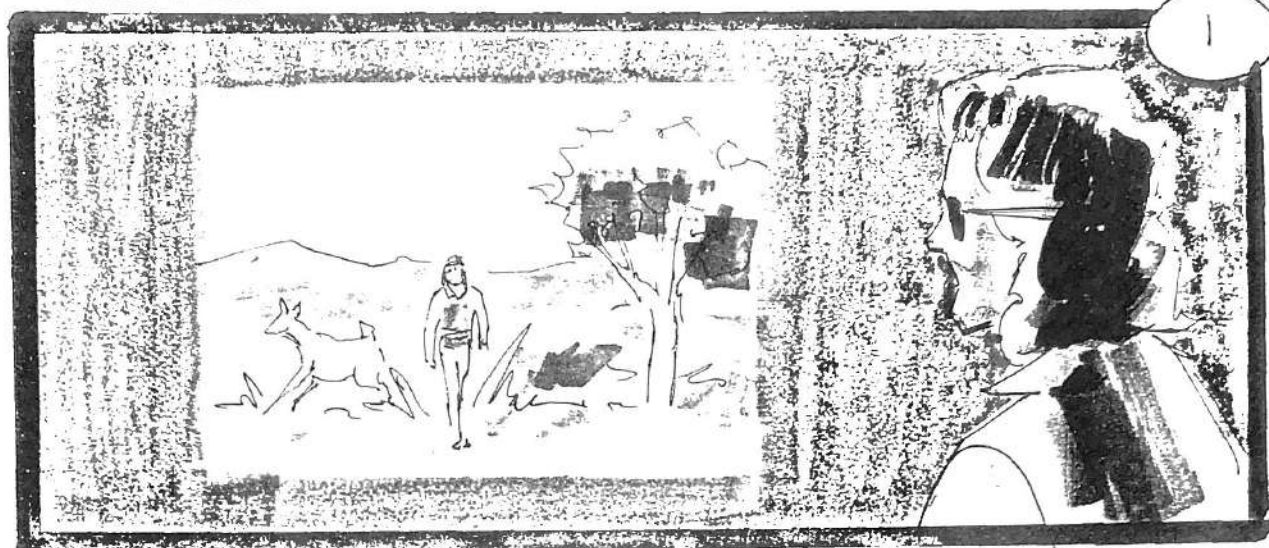


ANGLE ON PLISSKEN: "HELL OF A TEAM."

3



OVER PLISSKEN - ON THE 3 MEN - BRAZEN & MALLOY TALK -
MALLOY FINISHES: "SOMEBODY ELSE WAS IN THERE WITH
LETZ."

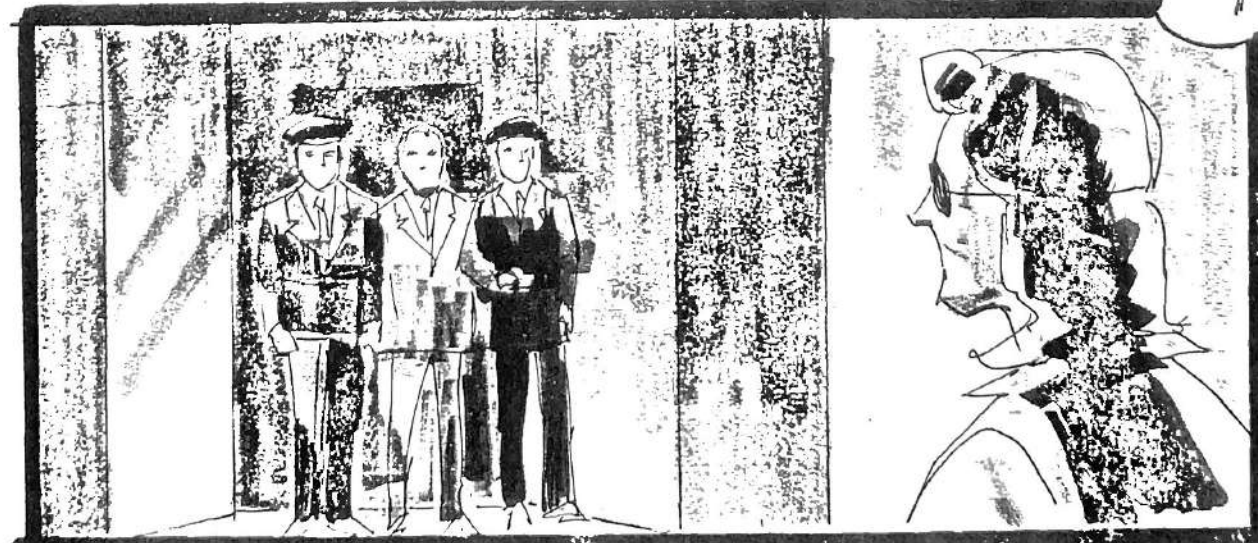


SUDDENLY ANOTHER IMAGE APPEARS - A GARDEN OF EDEN - COUNTRYSIDE, PROLICKING ANIMALS - A MAN COMES TOWARD US -



SCENE CONTINUES - THE MAN, CUERVO JONES, FILLS THE IMAGE SCREEN - HE REACHES OUT TO CAMERA -

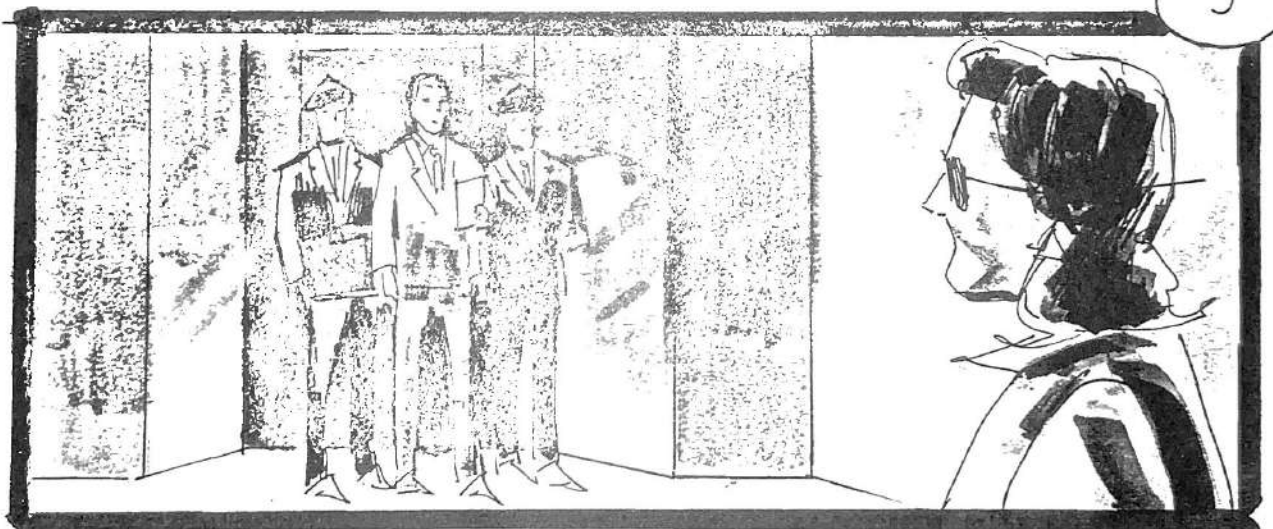
SCENE# 33



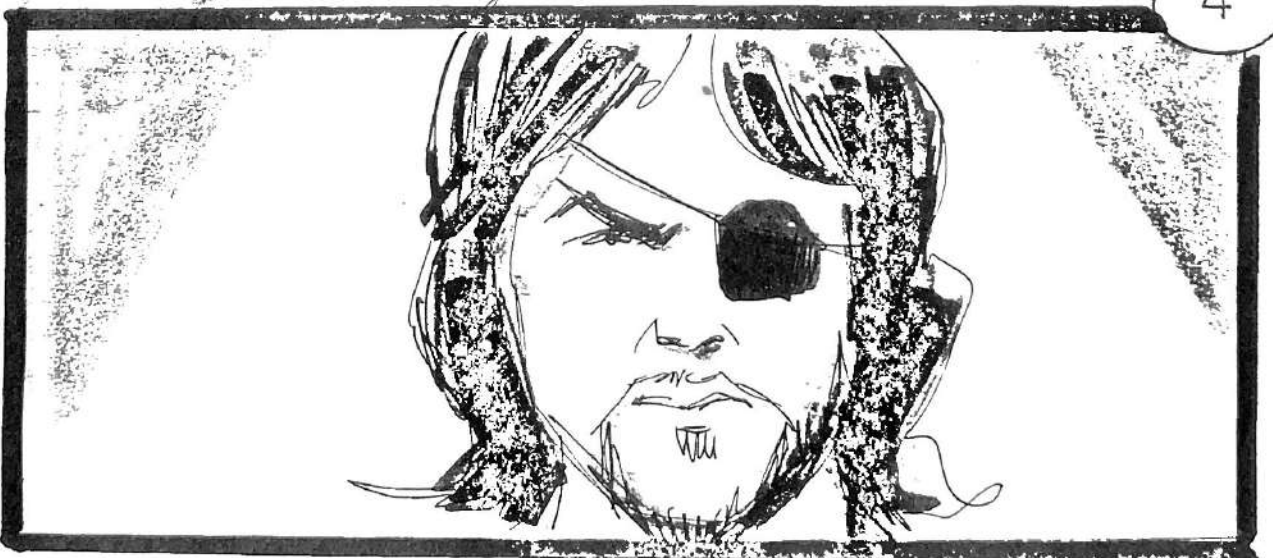
SCENE CONTINUES - CLICK, CUERVO JONES IMAGE DISAPPEARS - BRAZEN & MALLOY ARE TALKING TO FLISSKEN AGAIN -



INTERCUT SINGLE ON FLISSKEN AS NEEDED —



OVER FLISSKEN ON THE THREE MEN — THE PRESIDENT STEPS FORWARD
MALLOY: "YOU DON'T UNDERSTAND. IT'S ALREADY IN YOU,"



C.U. FLISSKEN'S FACE — REACTING —



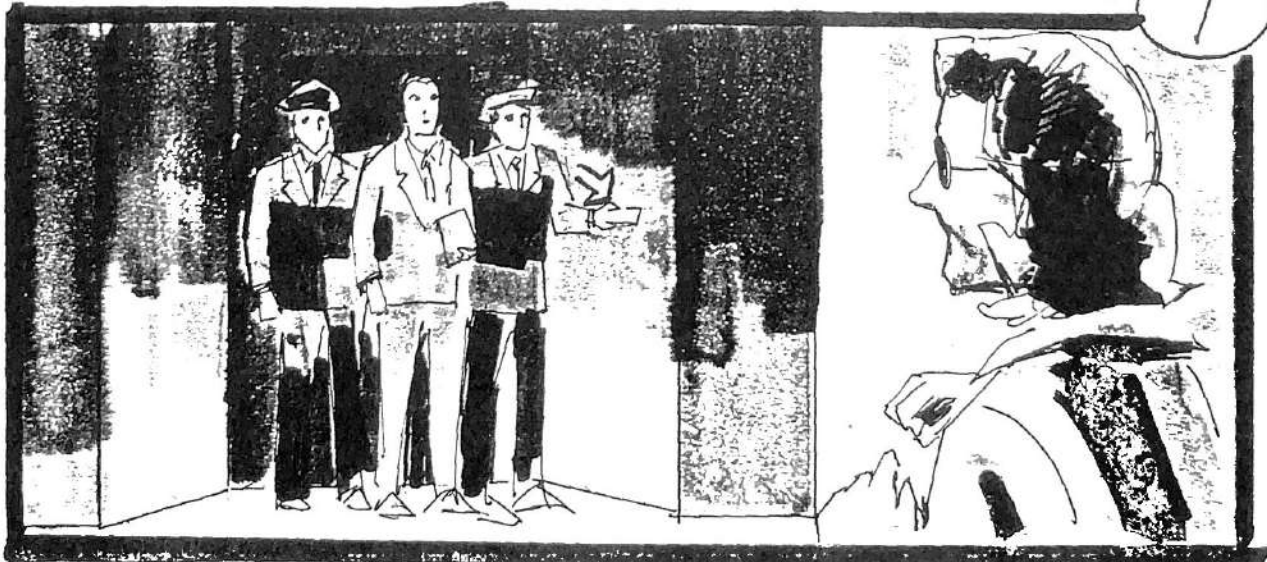
5

AN IMAGE OF THE FEMALE OFFICER FLASHES SUDDENLY - AS SHE QUICKLY PASSES HIM IN THE DEPORTATION CENTER - SCRATCHES HIS HAND -



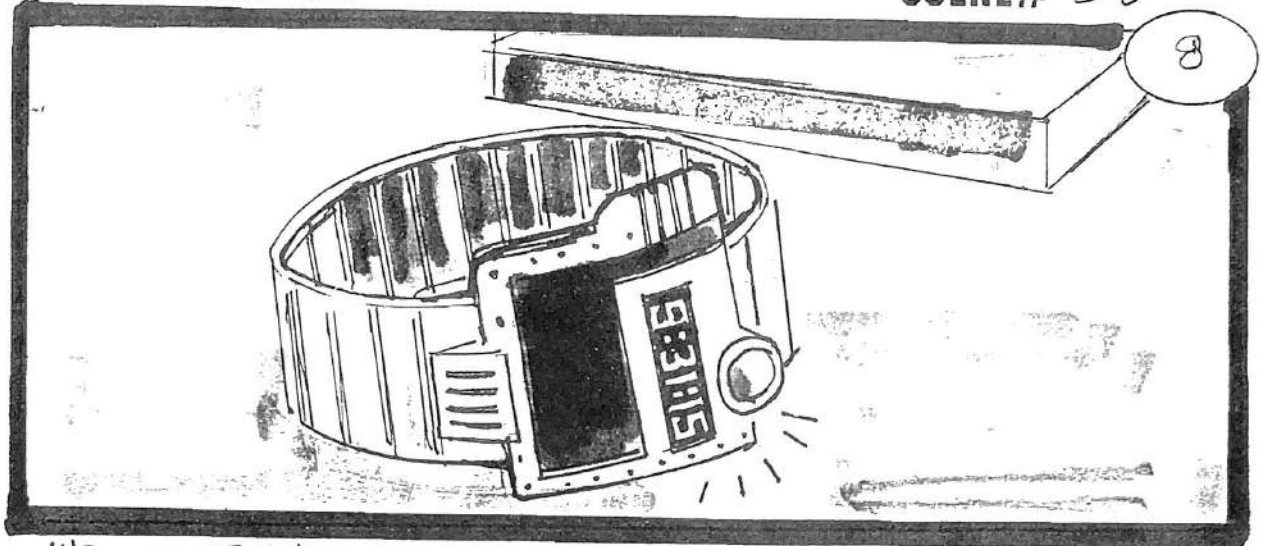
6

CU. PLISSKEN - HE LOOKS DOWN TO HIS SCRATCHED HAND.



7

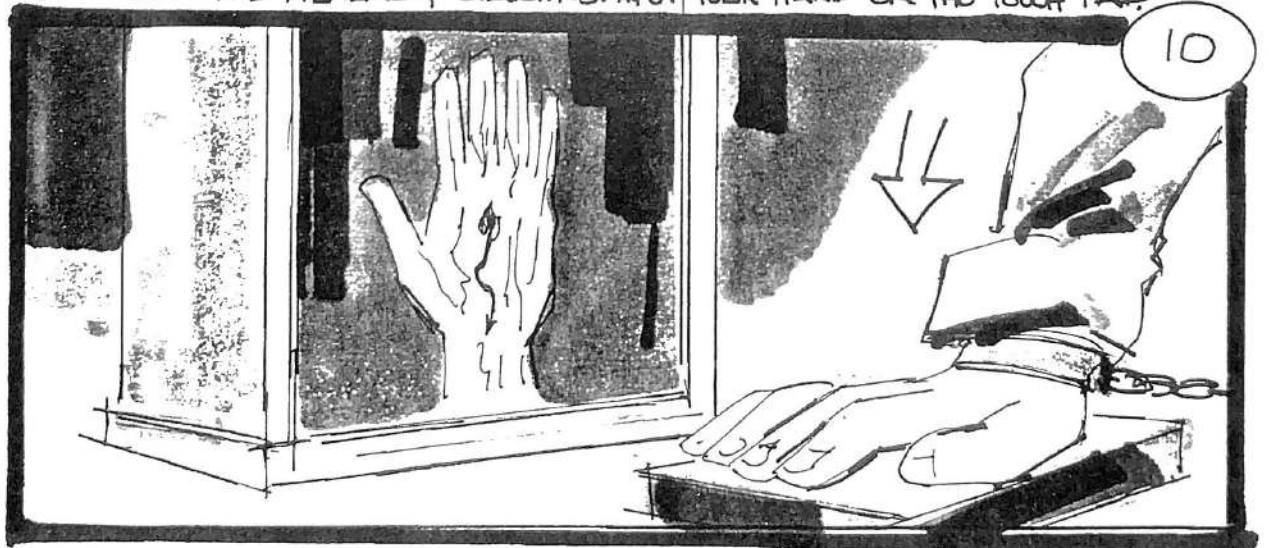
OVER PLISSKEN - ON THE THREE MEN -
BRAZEN: "CATCHES ON QUICK, DOESN'T HE?"
BRAZEN BRINGS OUT A SWEETBOX AND PRESSES A BUTTON -



INSERT OF THE WATCH ON THE TABLE - A LAID BEEP, AS IT KICKS INTO GEAR - "9:31:15, 14, 13..."



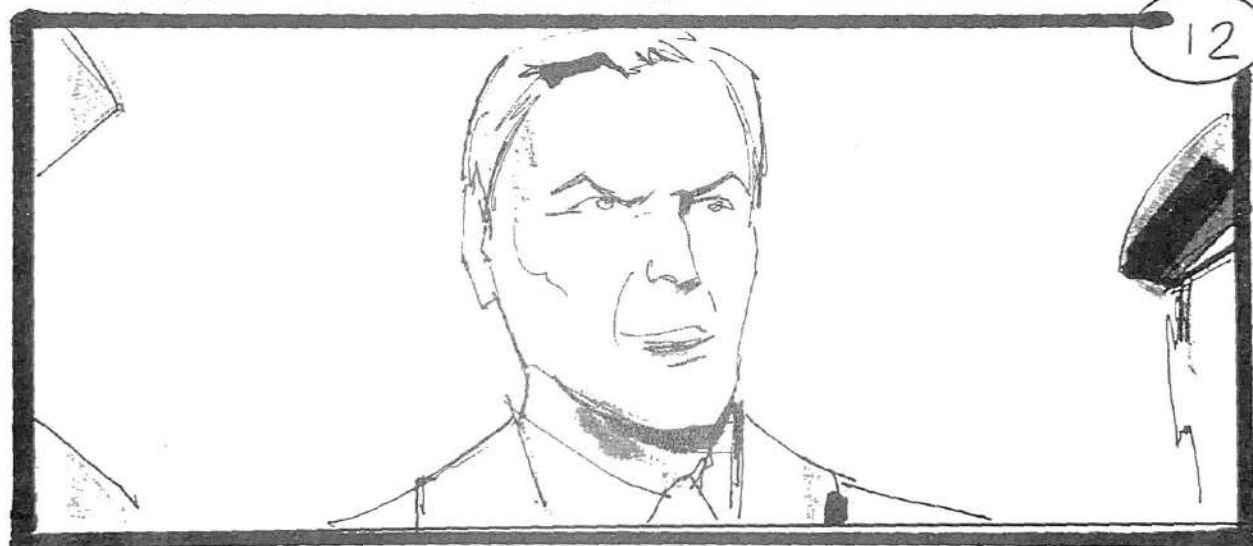
PLISSKEN PICKS IT UP AND LOOKS AT IT - MALLOY: "DESIGNER VIRUSES... BRAZEN." ITS ALREADY STARTING. "PUT YOUR HAND ON THE TOUCH PAD."



ANGLE ON THE TOUCH PAD - THE SCREEN FLASHES AN IMAGE OF HIS HAND - SOMETHING DARK IS PULSING THROUGH HIS VEINS -



OVER THE THREE MEN ON PLISSKEN - BRAZEN HOLDS UP A NEEDLE: "OF COURSE THERE IS AN ANTIDOTE..."

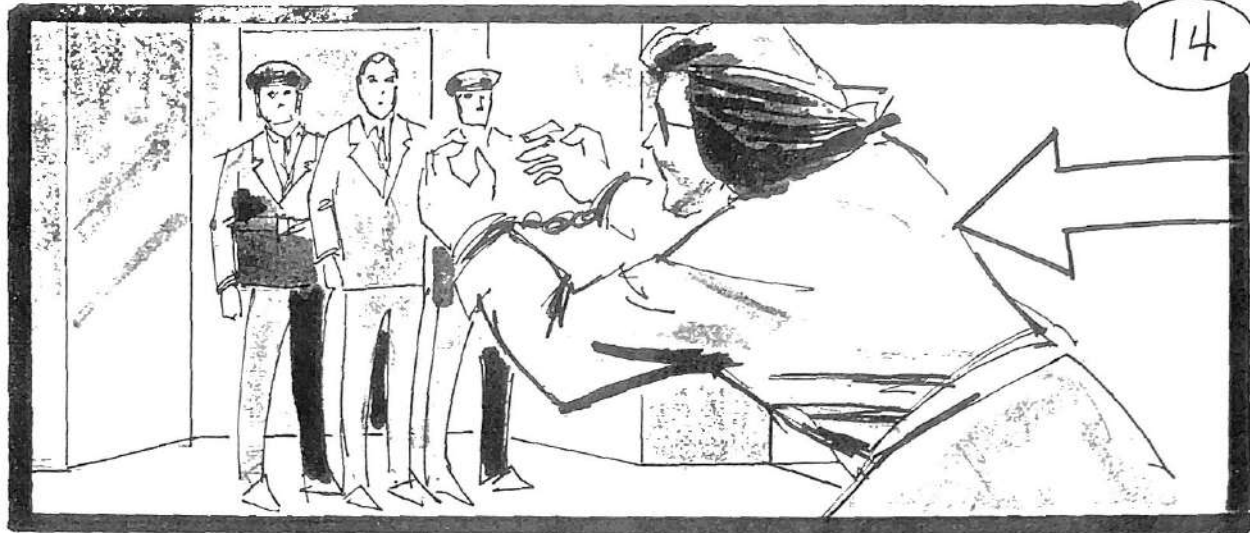


ANGLE ON THE PRESIDENT: "WHICH I WILL PERSONALLY AUTHORIZE ONCE YOUR MISSION IS ACCOMPLISHED"



ON PLISSKEN FOR TWO BEATS - HE THEN SUDDENLY CHARGES FORWARD —

14



OVER PLISSKEN AS HE CHARGES TOWARD THE PRESIDENT -

15



OVER THE PRESIDENT AS PLISSKEN LUNGES FOR HIM BUT STARTS TO GO THROUGH HIM -

15A



SCENE CONTINUES AS PLISSKEN GOES THROUGH THE PRESIDENT AND FALLS OUT OF FRAME -



15B

SCENE CONTINUES AS THE PRESIDENT TURNS AROUND AND SAYS "THE MAN IS TOO DUMB TO LIVE."

16



ON FLISSKEN AS HE TURNS FLOOR, EXITING FRAME -

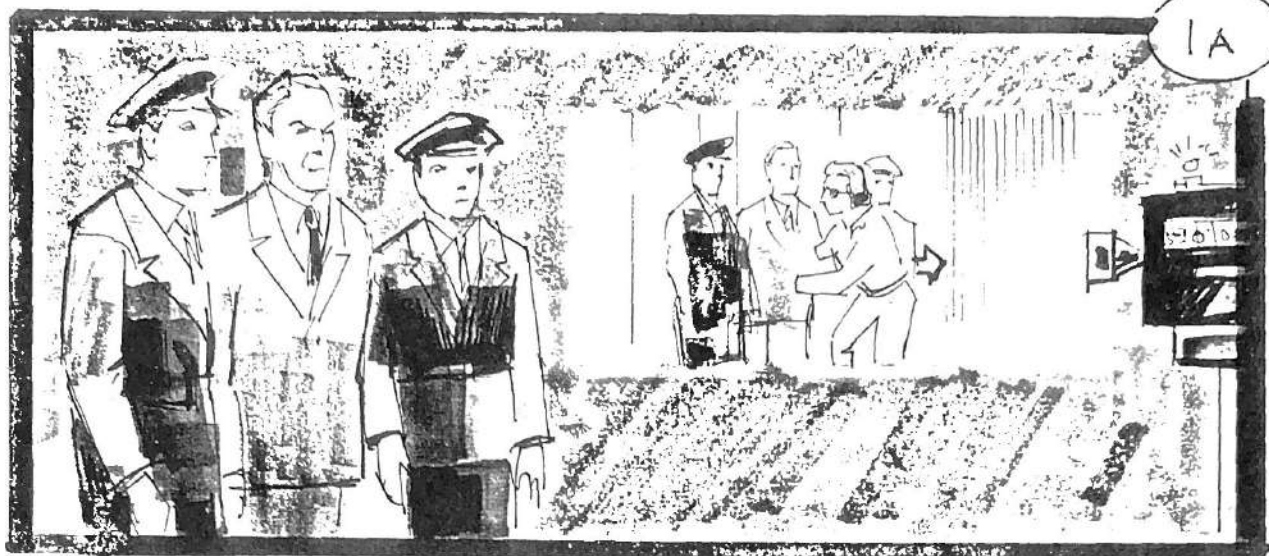
AND GETS UP OFF THE

SCENE# 34

-1



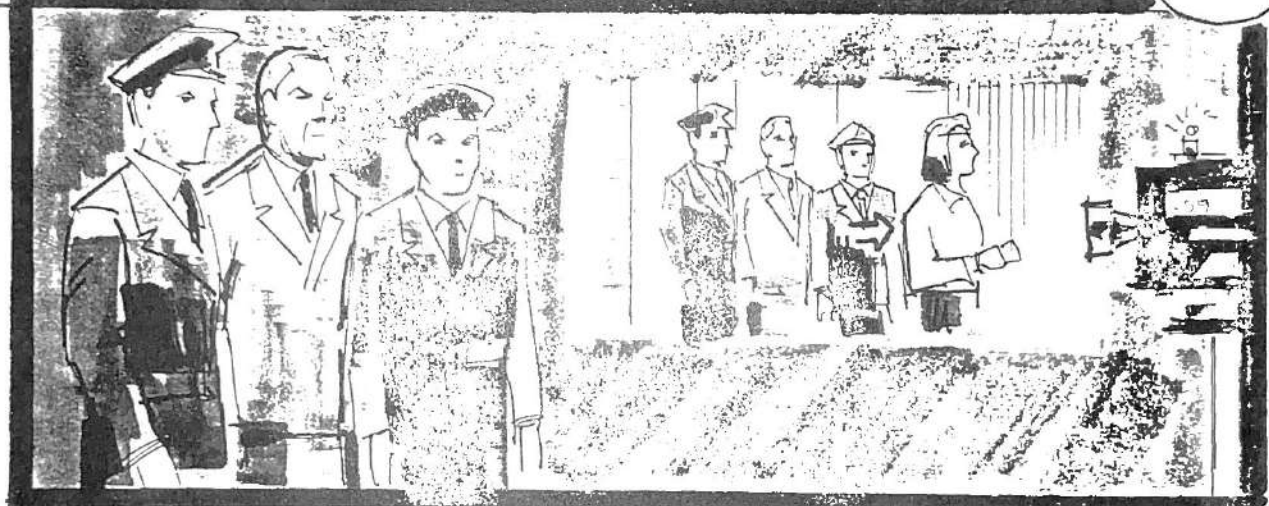
OVERLAP ACTION AS FLISSKEN GETS UP INTO SHOT AND PASSES THROUGH THE FIGURES AGAIN - ANGLE STARTS TO WIDEN AS THE PRESIDENT SAYS, "WE'RE HOLOGRAMS, FLISSKEN..."



1A

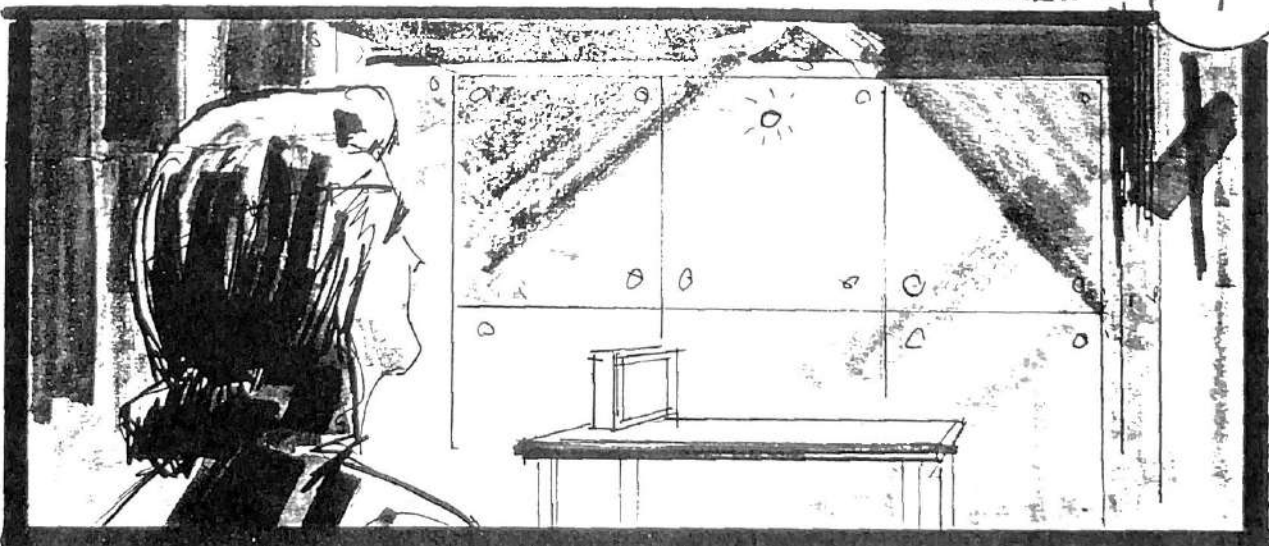
SCENE CONTINUES AS THE ANGLE WIDENS OPTICALLY - WE SEE THAT MALLOY, THE PRESIDENT & BRAZEN ARE STANDING IN FRONT OF A LASER CAMERA IN A ROOM SEEN THROUGH A TRANSPARENT WALL OF THE CELL -

1B



SCENE CONTINUES AS PLISSKEN LOOKS AROUND IN THE CELL -

SCENE# 35



1

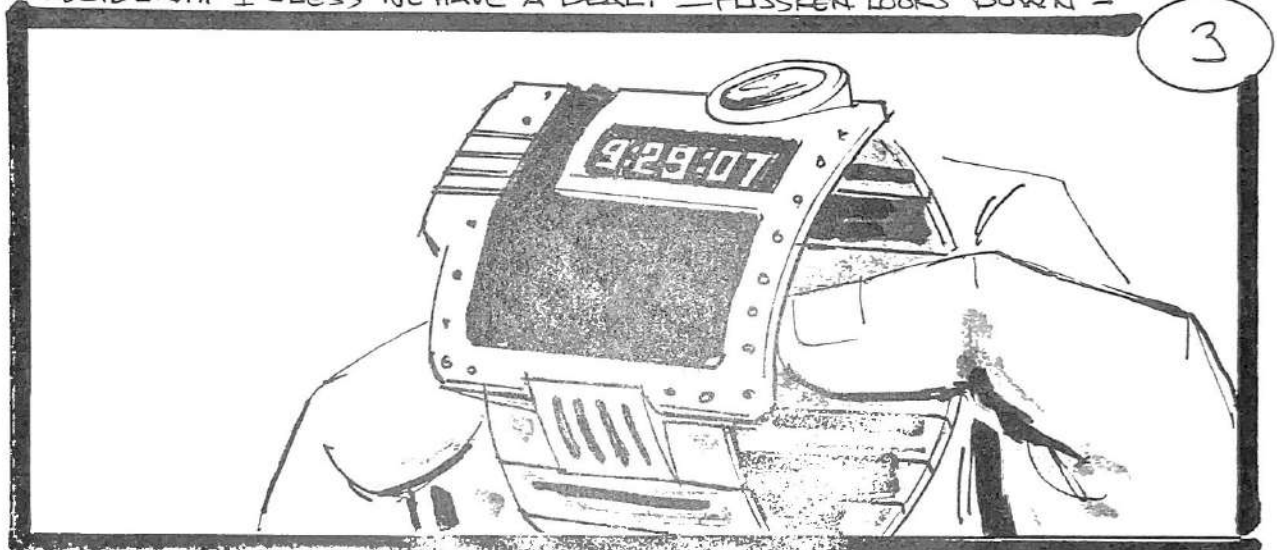
OVER PLISSKEN AS HE STARES AT THE CAMERA LENS ON THE WALL - "GET THIS CRAP OUT OF ME"

"ESCAPE FROM L.A."

SCENE# 35



ON PLISSKEN AS HE TALKS TO THE CAMERA LENS — WE SEE THE THREE HOLOGRAMS BEHIND HIM — PRESIDENT: "I GUESS WE HAVE A DEAL." — PLISSKEN LOOKS DOWN —



INSERT OF THE WATCH — IT COUNTS DOWN, "9:29:07, 06, 05..."



ON PLISSKEN: "YOU BETTER HOPE I DON'T MAKE IT BACK."

BRUCE CRONE

John Carpenter's
ESCAPE FROM L.A.

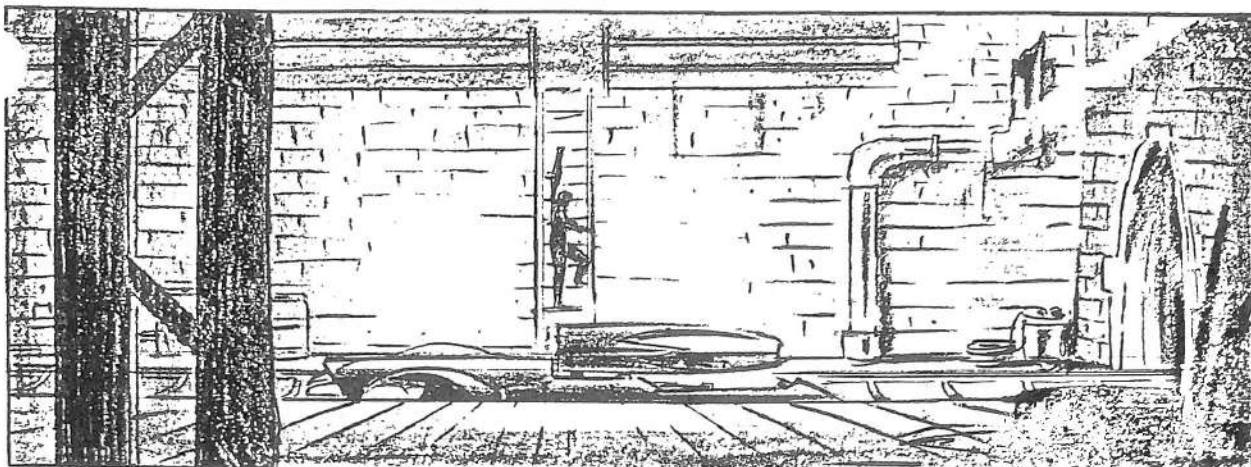
STORYBOARD PACKET #4

a/o 10/23/95 WHITE PAGES

SCENE #'s:

42-69

(Pages 1-26)



1

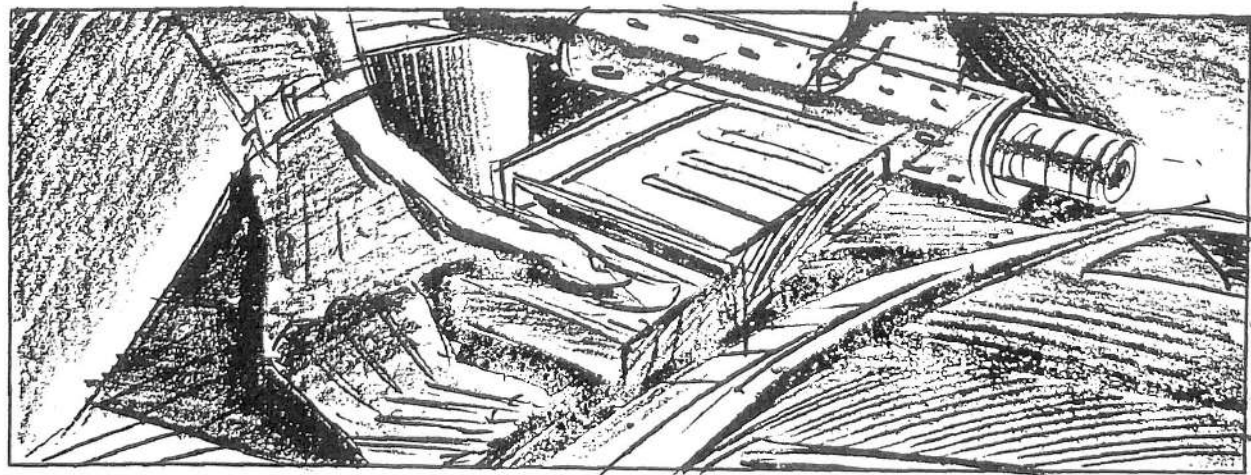
set

SUBMARINE BAY



2

set



3

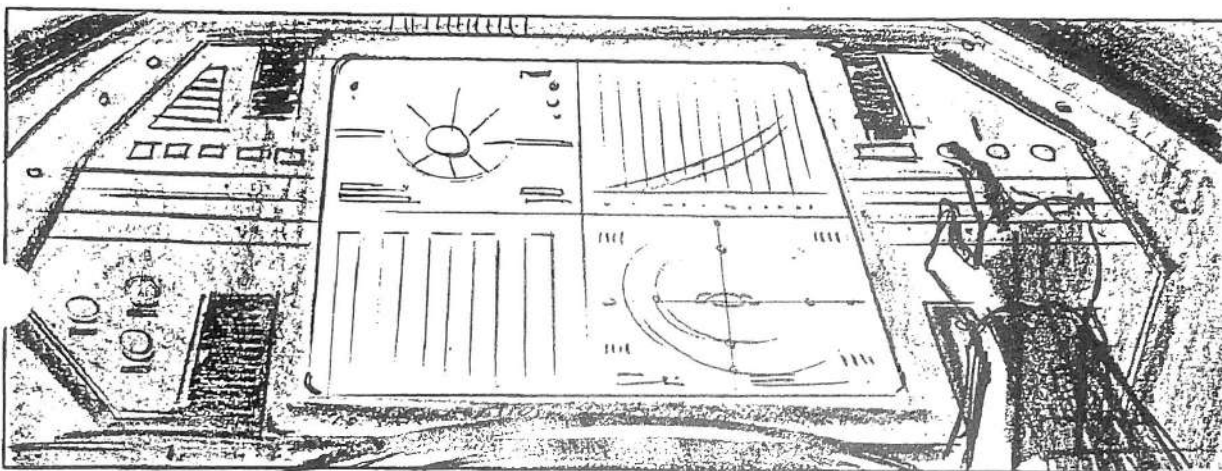
set

EXCHANGES CLIPS



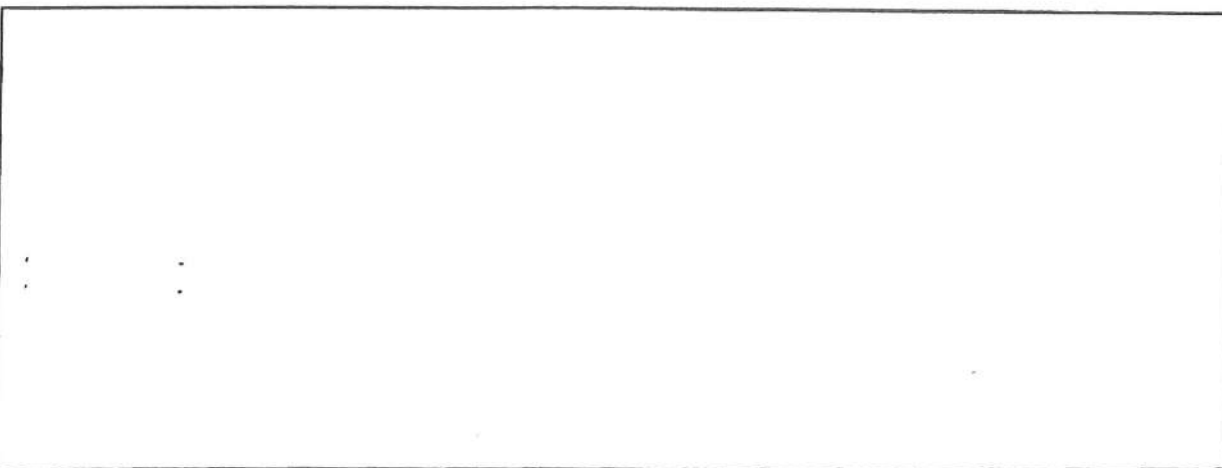
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2

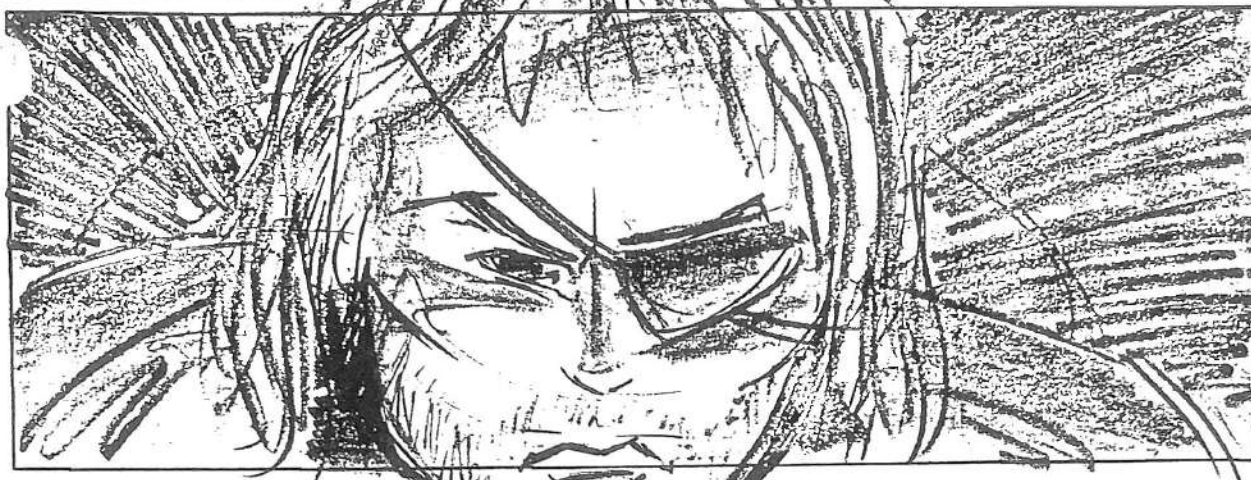
EFFECT



"ESCAPE FROM L.A."

SCENE# 43

Pg. 3



3

set

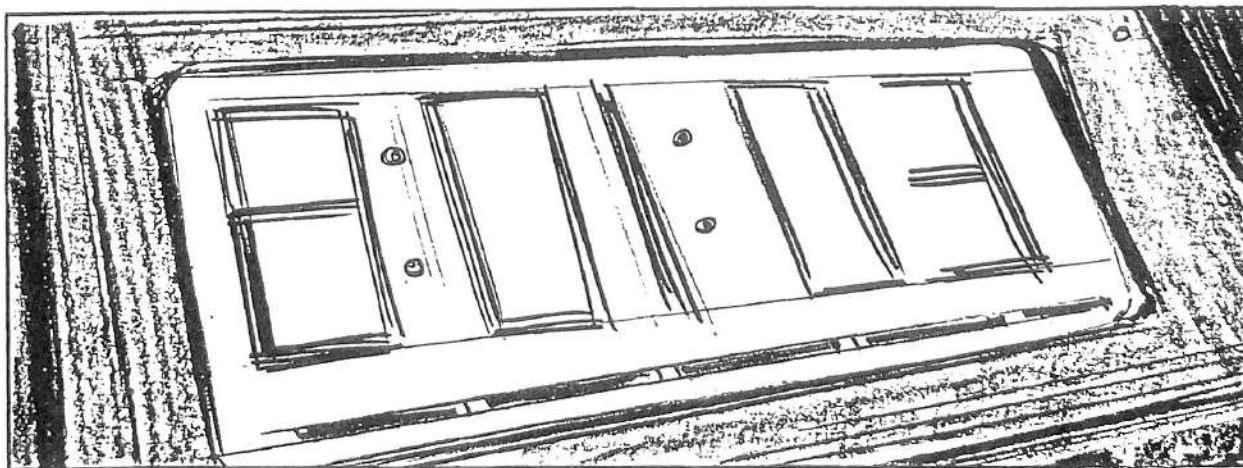


SCENE 44

1

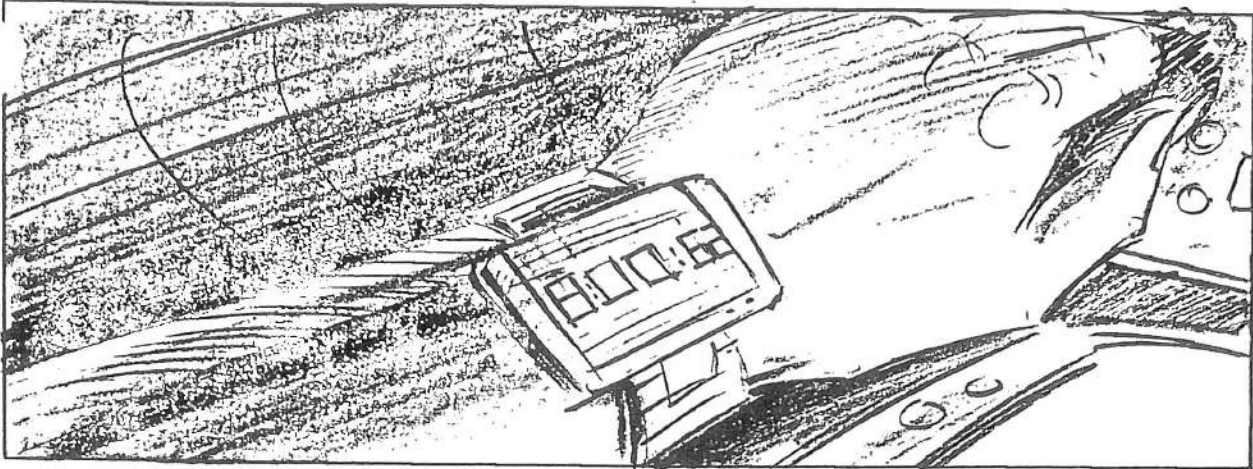
set

IM' HERE PLISSKEN



2

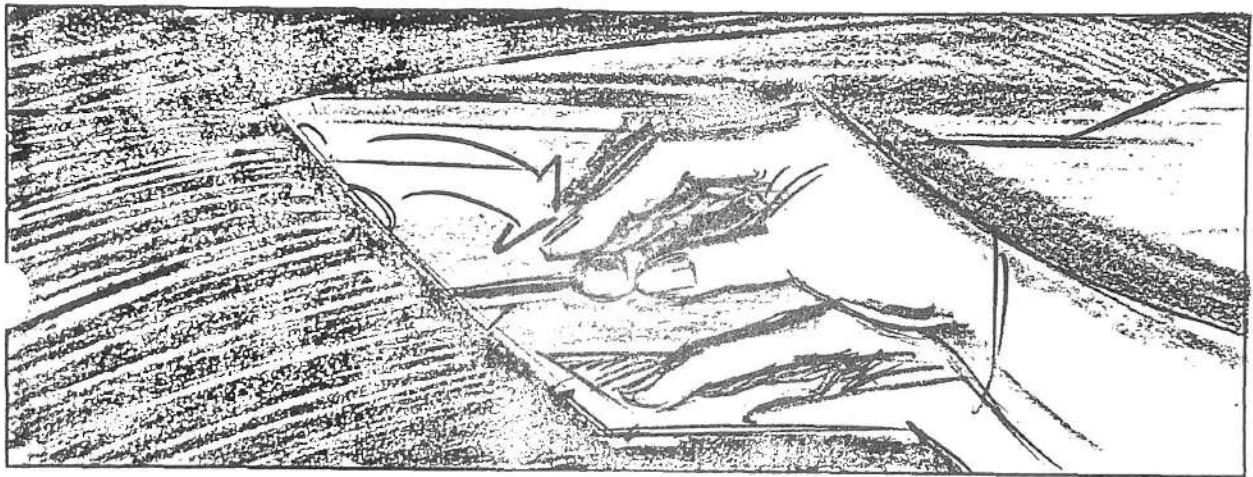
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1

set

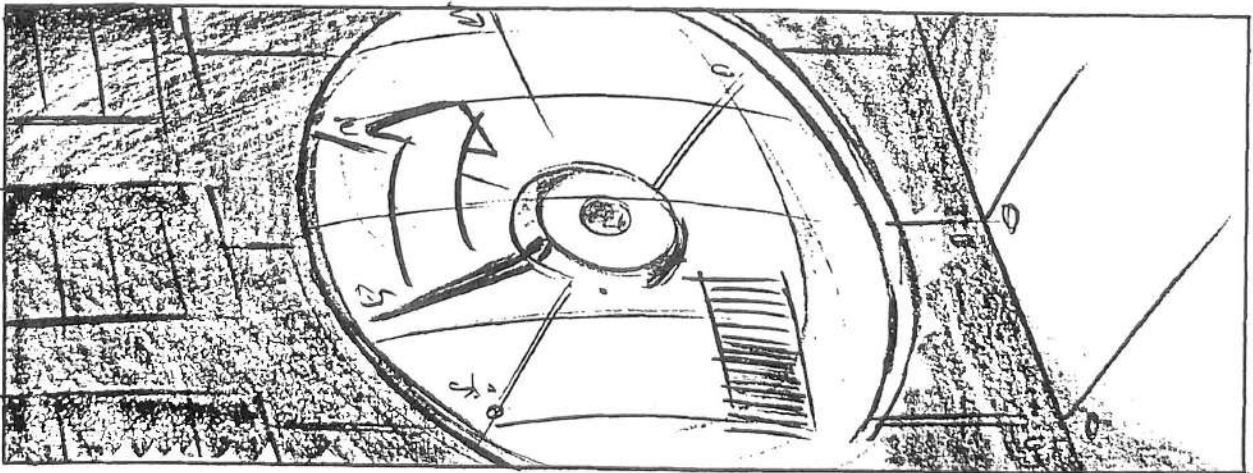
PLISSKEN LOOKS AT HIS WRIST WATCH



2

set

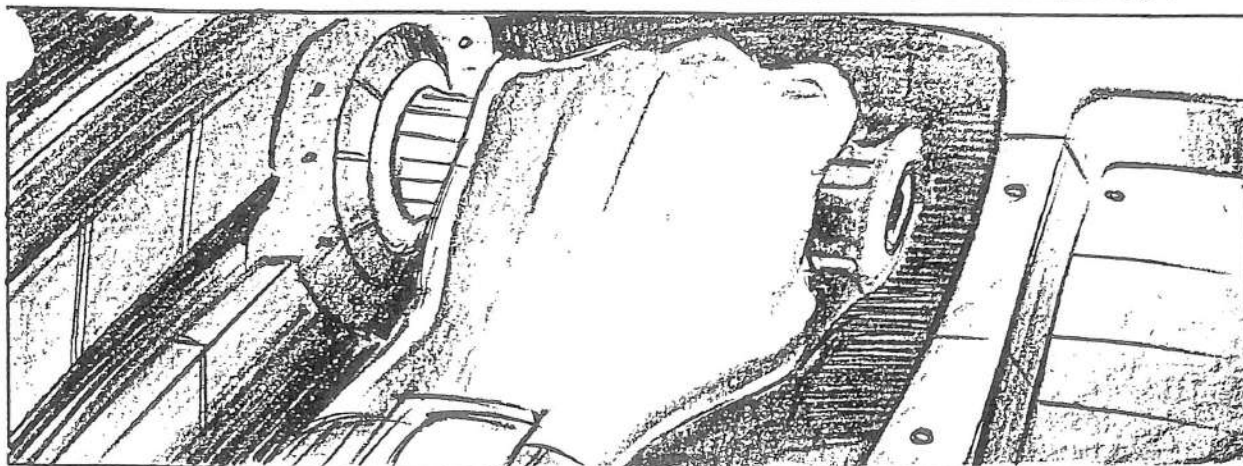
PULLS A LEVER



3

set

WATCHES HIS DIAL

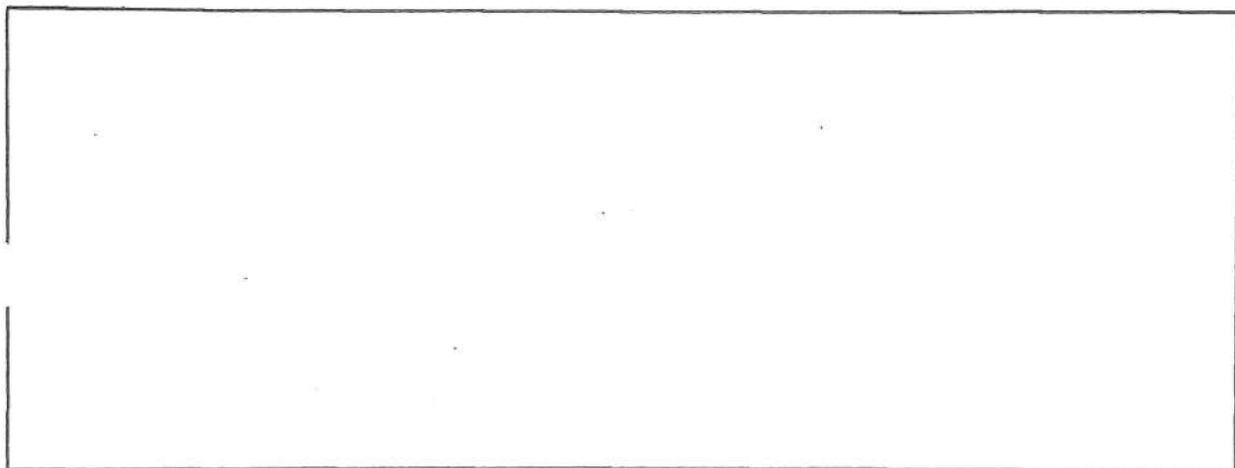


4

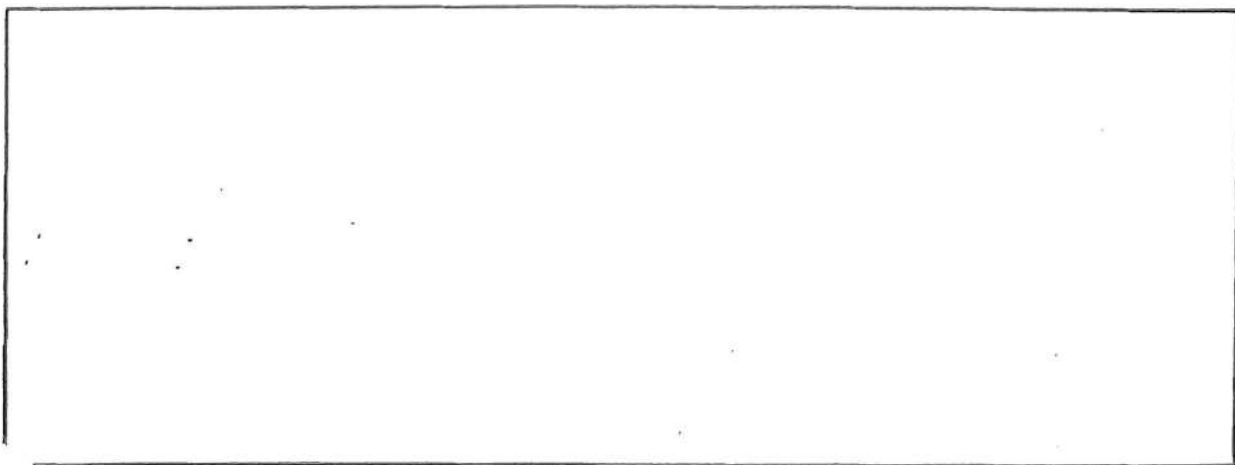
set

"SHE'S IN THE GREEN"

THROTTLES UP



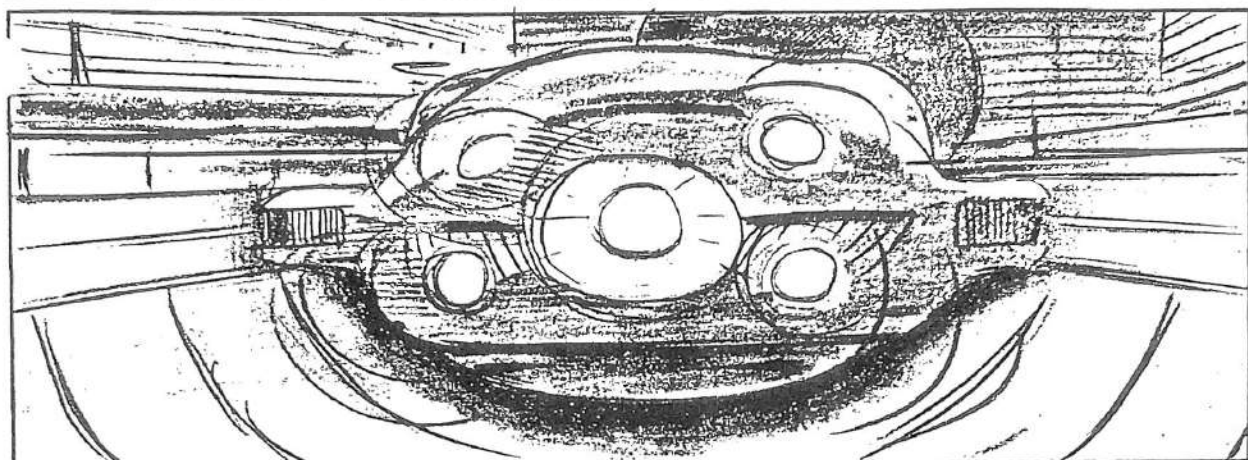
○



○

"ESCAPE FROM L.A."

SCENE# 46



1

set
FULL
SIZE

ROARING BLUE GLOW

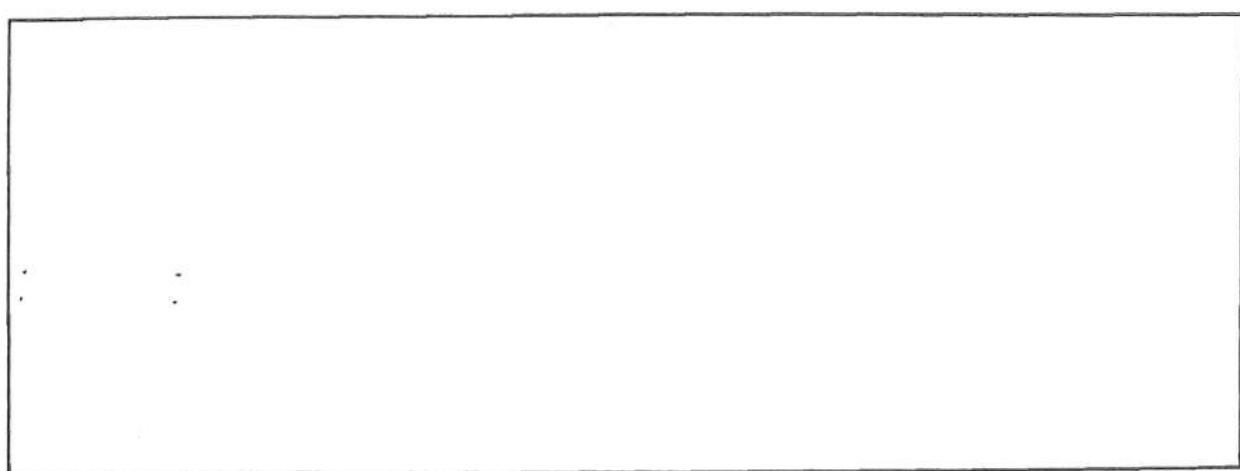
SCENE 47



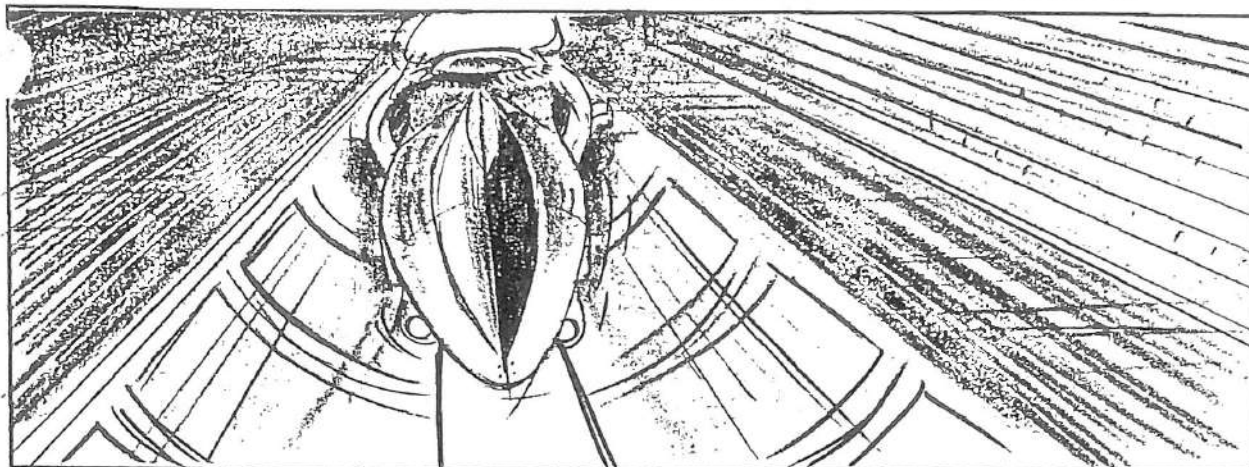
1

set

PLISSKEN "75% POWER"



1



1

~~SET~~
FULL
~~SCENE~~
MINATURE

CONTINUOUS

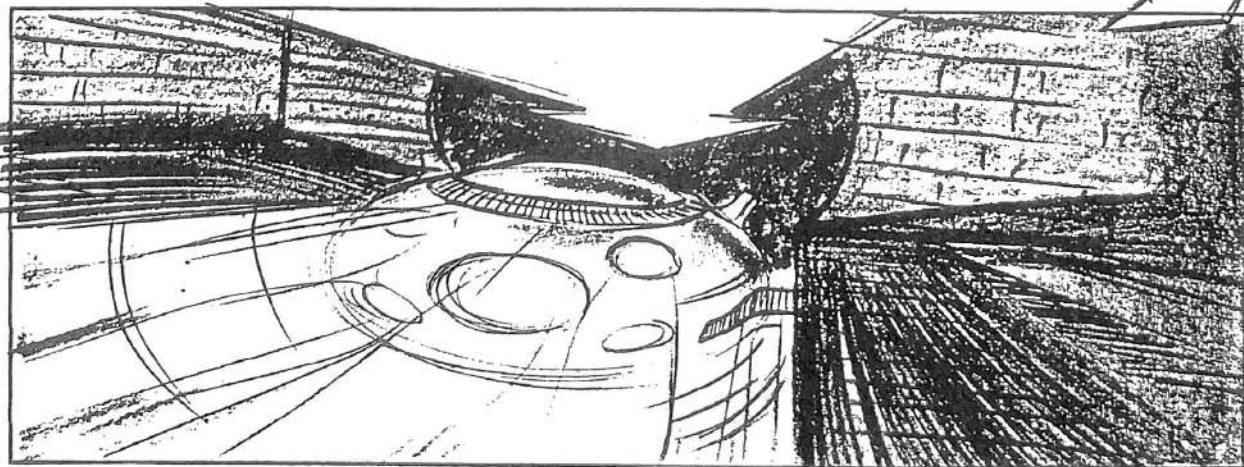
POUNTS FORWARD...



1B

MINATURE

... UNDERNEATH



1C

Redraw

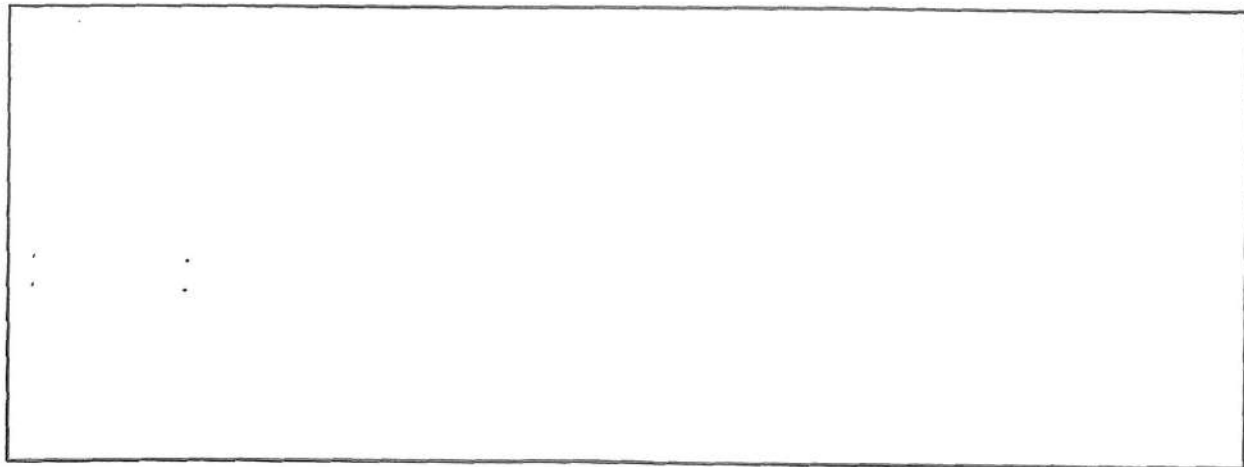
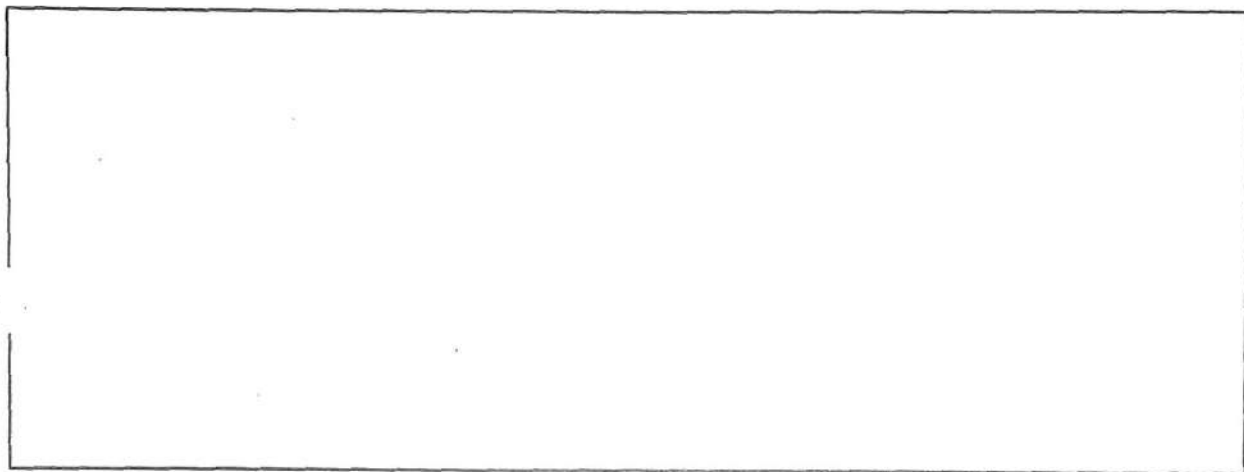
... AND OUT TUBE

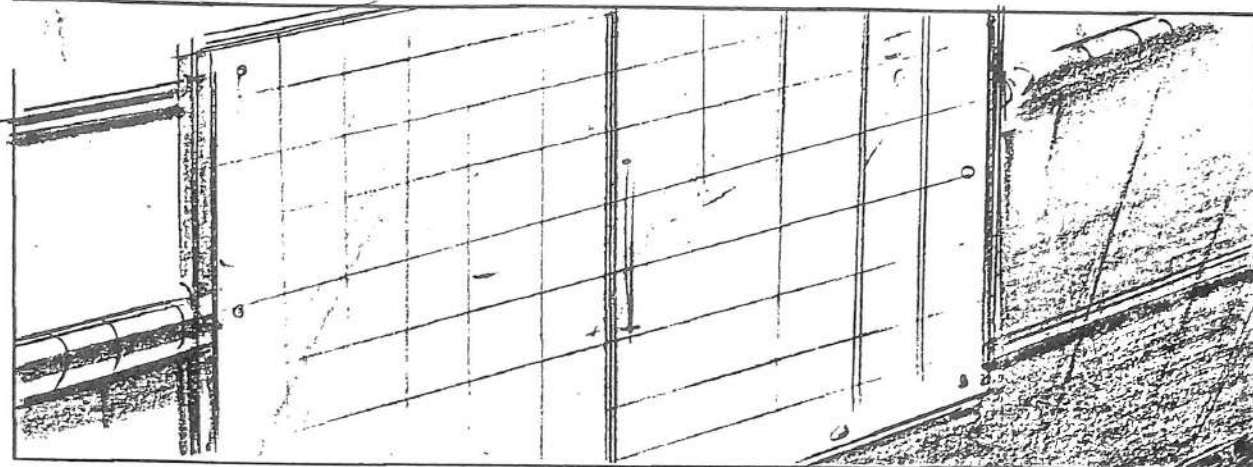


1

set

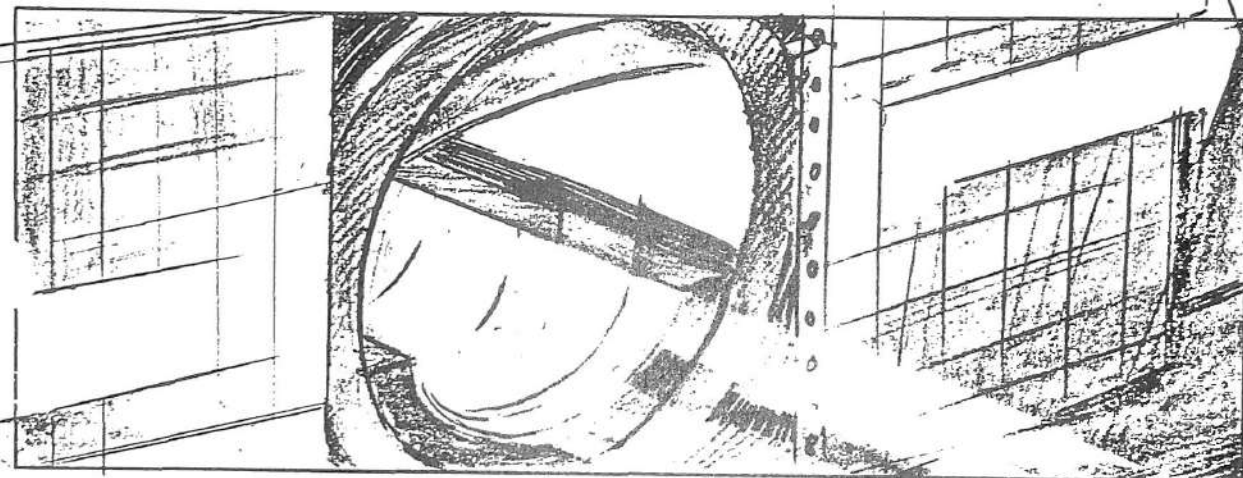
PLISSKEN BRACES HIMSELF / LURCHES FORWARD





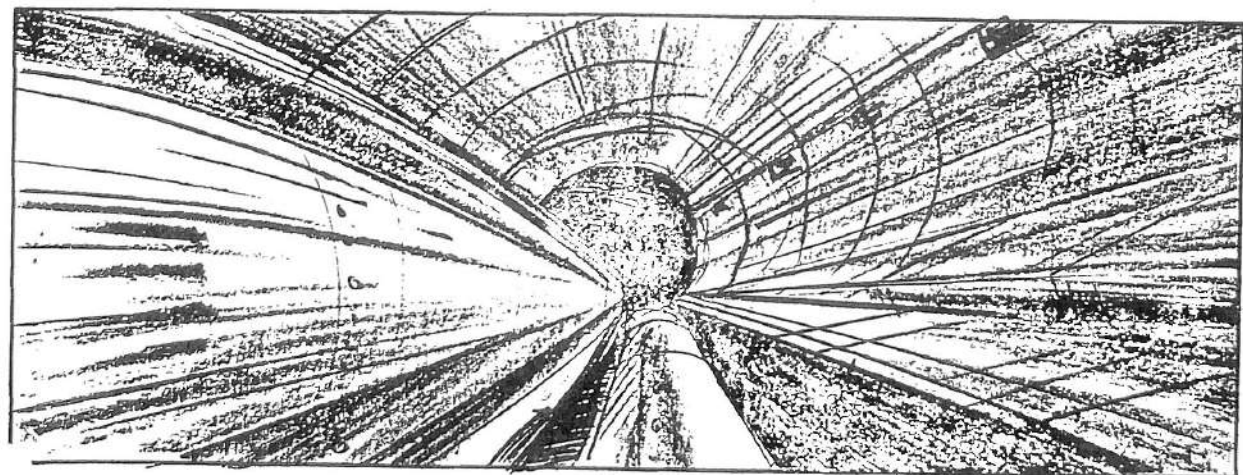
1

TUNNEL DOOR



1B

OPENS



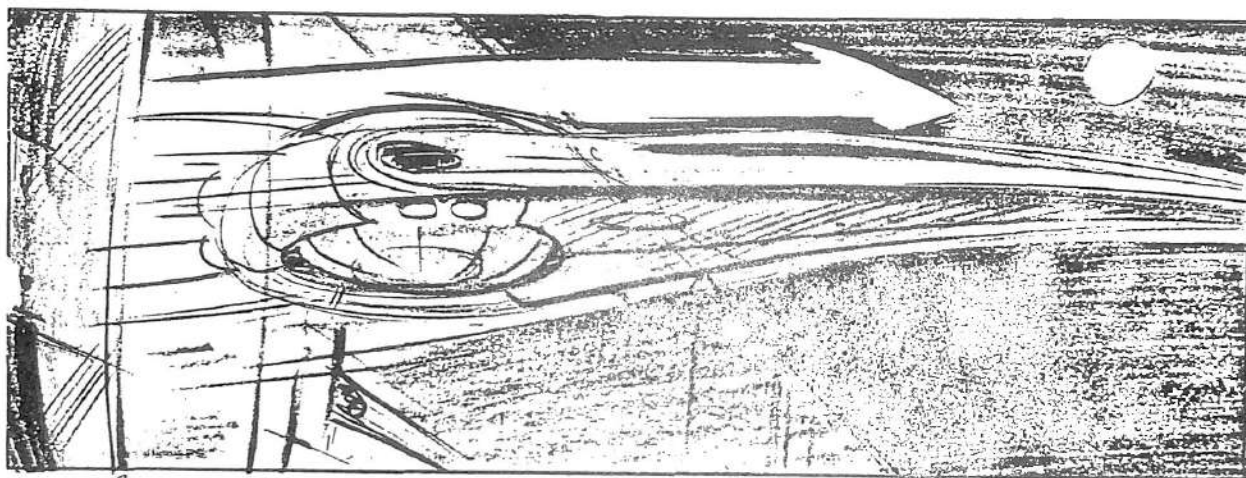
2

TRACKING WITH SUB TO TUNNEL EXIT



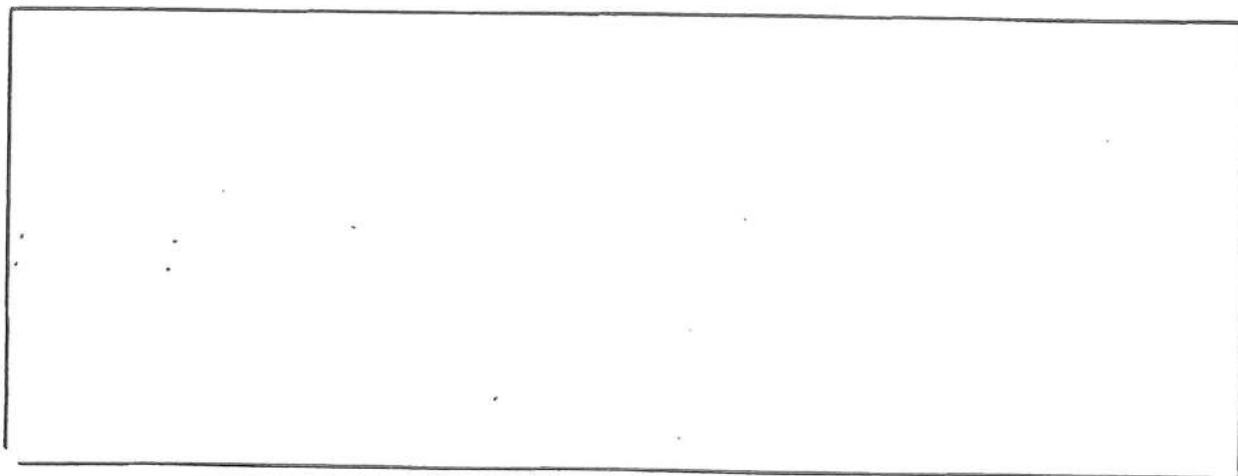
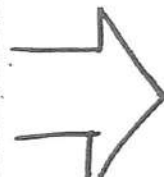
3

AAAAHH!!!

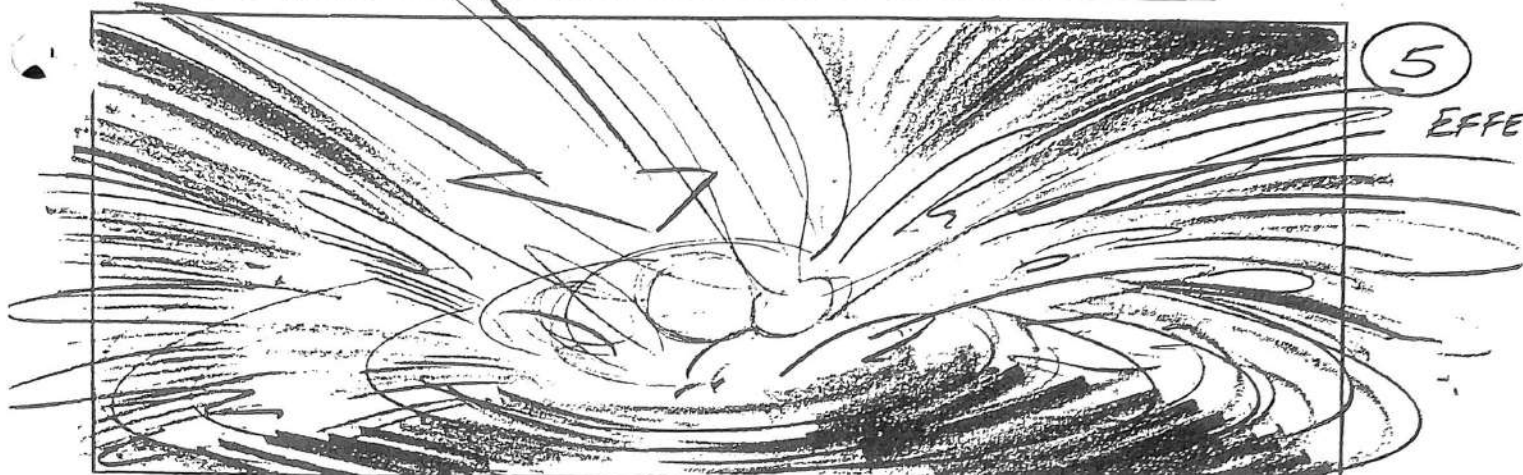


4

ROCKETS OUT
PAN WITH TO.....



5

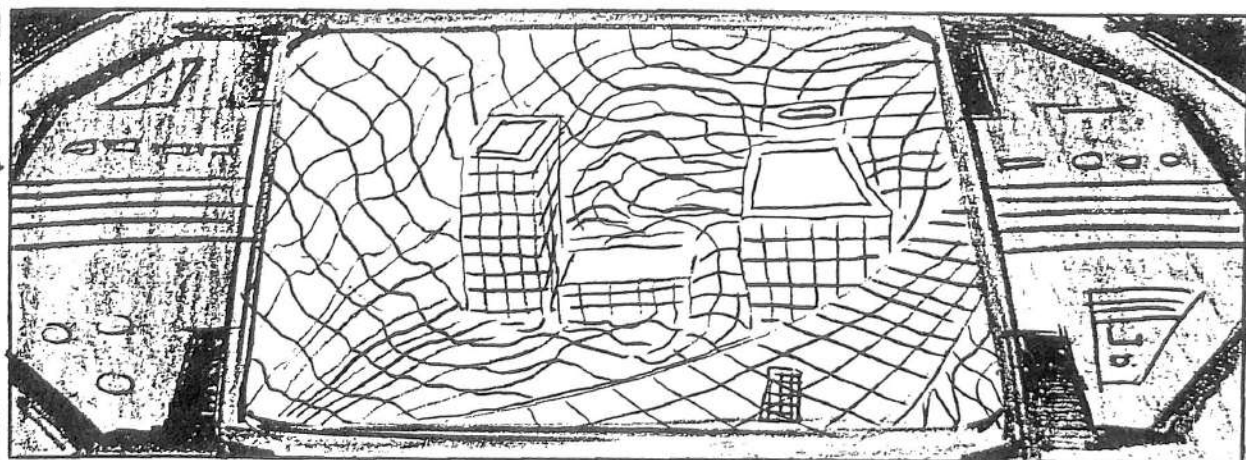


... WATER

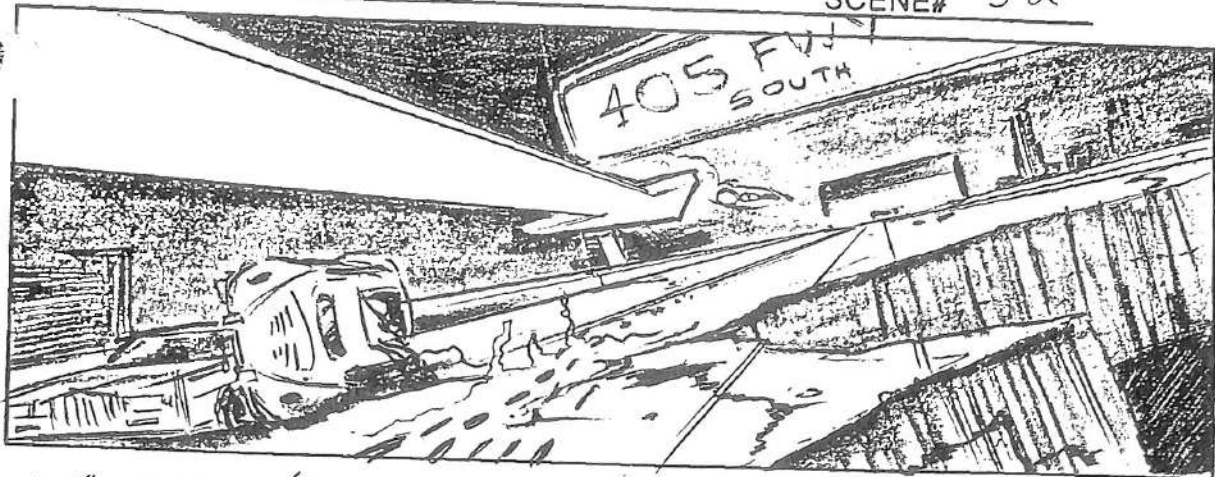
SCENE# 1



PLISSKEN ROCKS WITH THE IMPACT



SCHEMATIC DIAGRAM OF SAN FERNANDO SEA



(1)

405 FWY / SUB SCREAMS

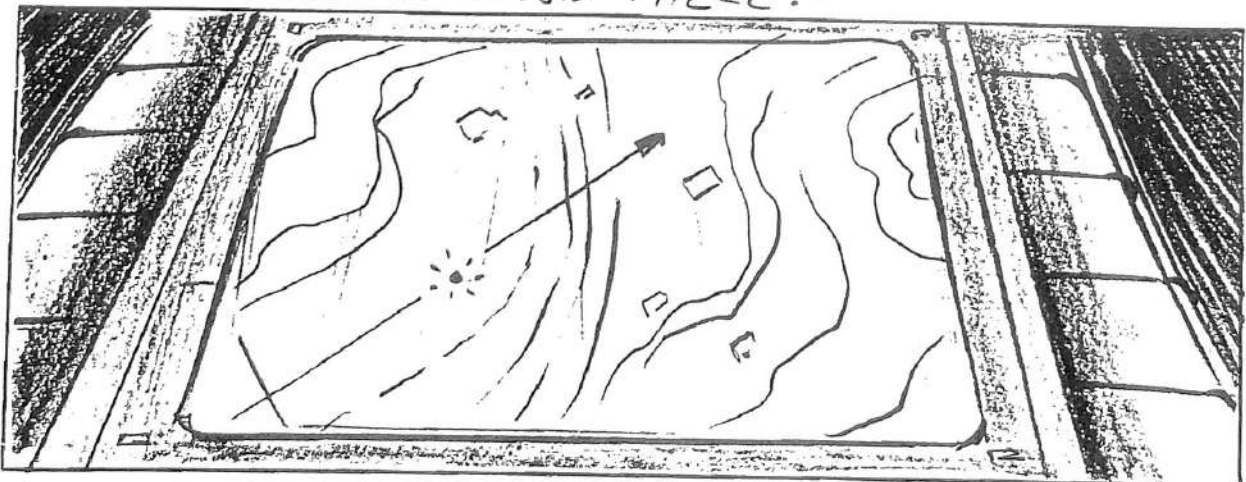


SCENE 53

(1) ↓

set

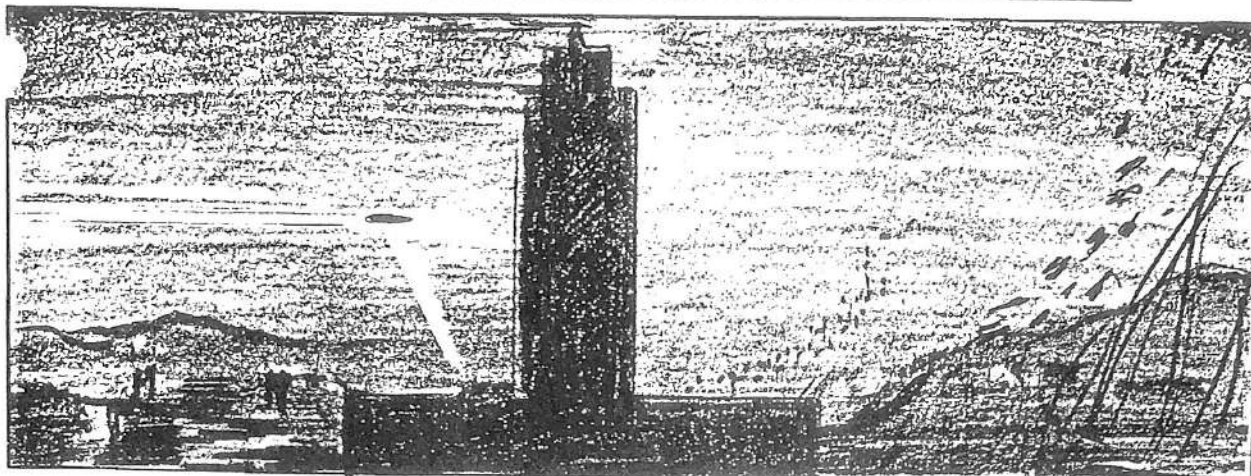
"PLISSKEN, WATCH YOUR SPEED. LOTS OF OBSTRUCTIONS DOWN THERE."



(2)

set

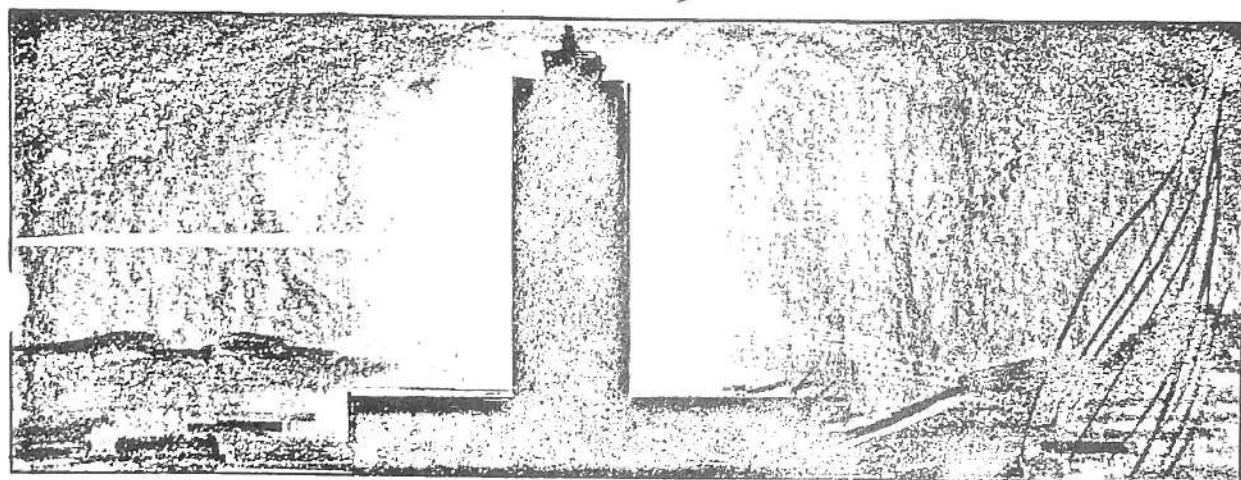
GIANT COMPUTER SCREEN



1A

EFFECT

SUB ROCKET PAST (BEHIND) VAN NUYS CITY HALL



1B

EFFECT

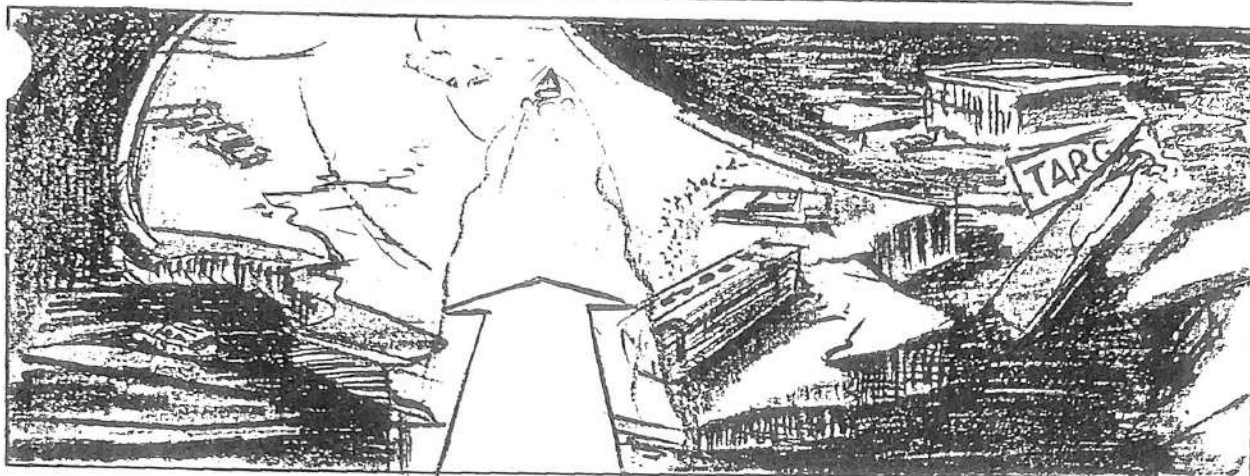
CONTINUOUS

SCENE 55



1

PLISSKEN

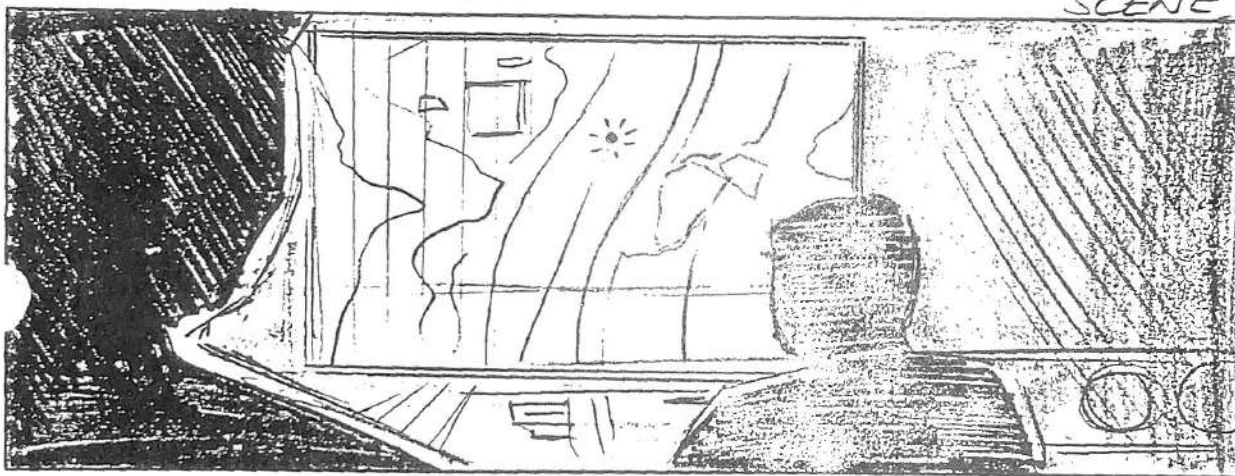


1

EFFECT

(TRACKING BEHIND) VENTURA FWY / TARGET

SCENE 57

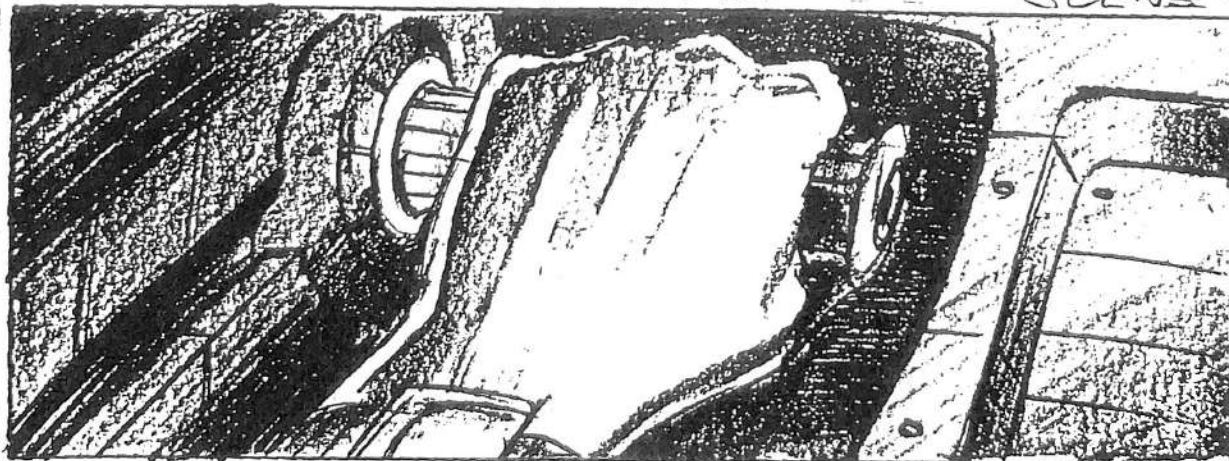


1

set

(COMMAND HQ) RED BLIP ON THE SCREEN /
MINES OVER FWY

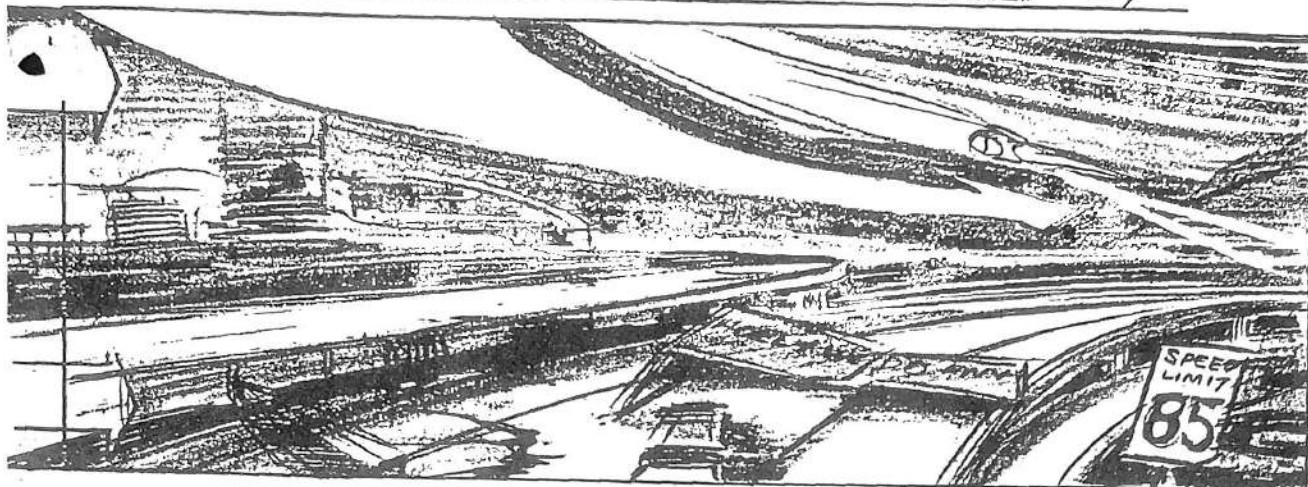
SCENE 58



1

set

(THRATTLE) 90%



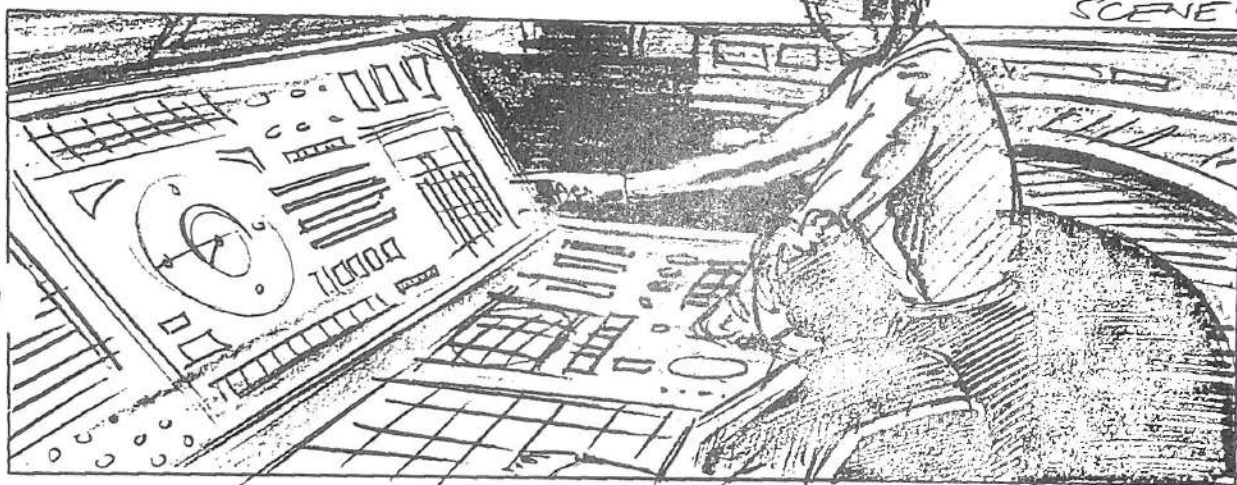
1

EFFECT

VENTURA/HOLLYWOOD INTERCHANGE

PAN TO A SIGN

SCENE 60



1

set

COMMAND HQ "HIS REACTOR'S STARTING TO OVERHEAT"

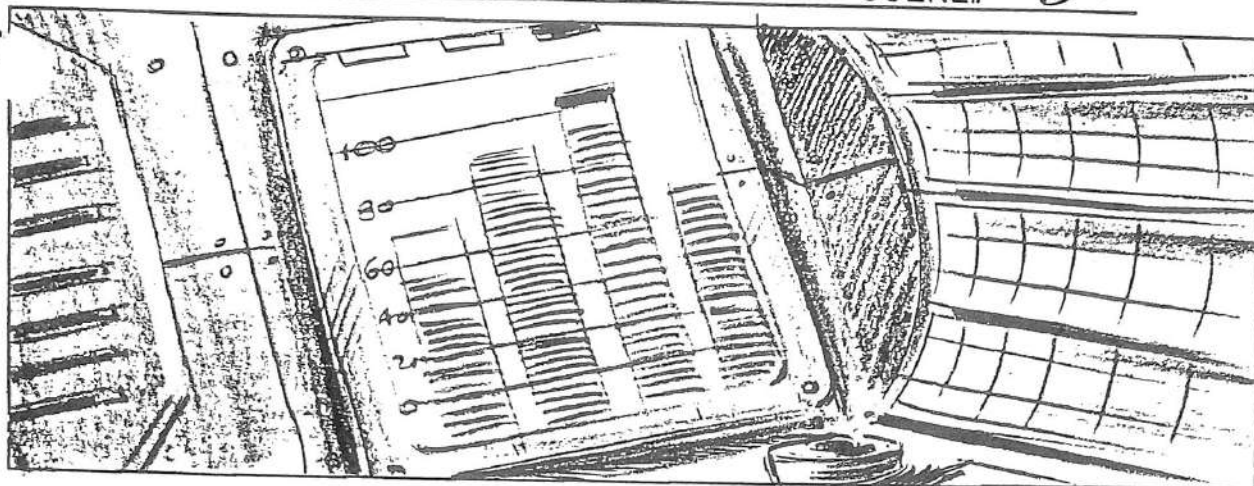
SCENE 61



1

set

PLISSKEN



2

EFFECT

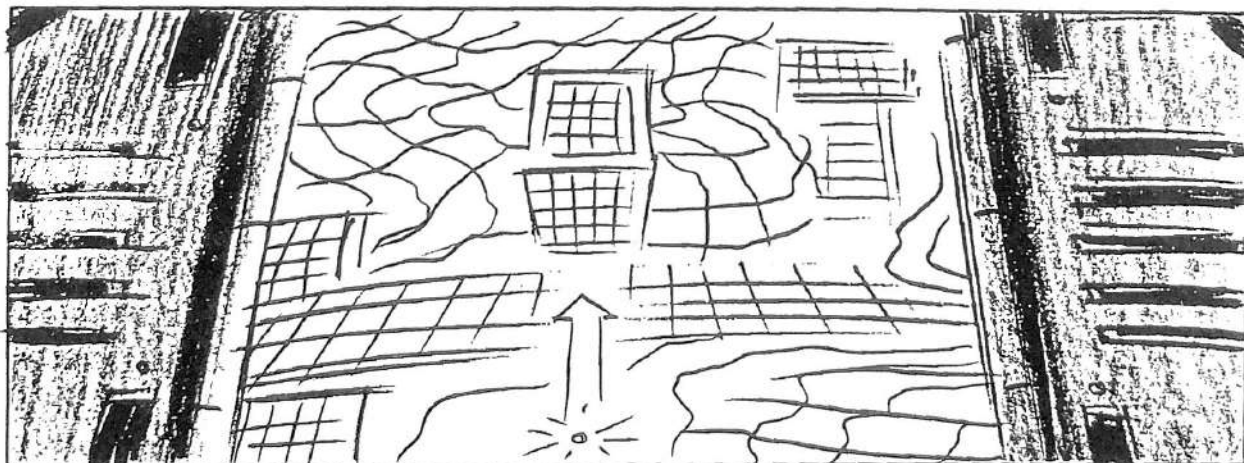
NUCLEAR TURBINE READOUT 102%
"PLISSKEN?"



3

SET

PLISSKEN



4

EFFECT

SUB HEADS FOR THE BLACK TOWER

"ESCAPE FROM L.A."

SCENE#

61

PG 7



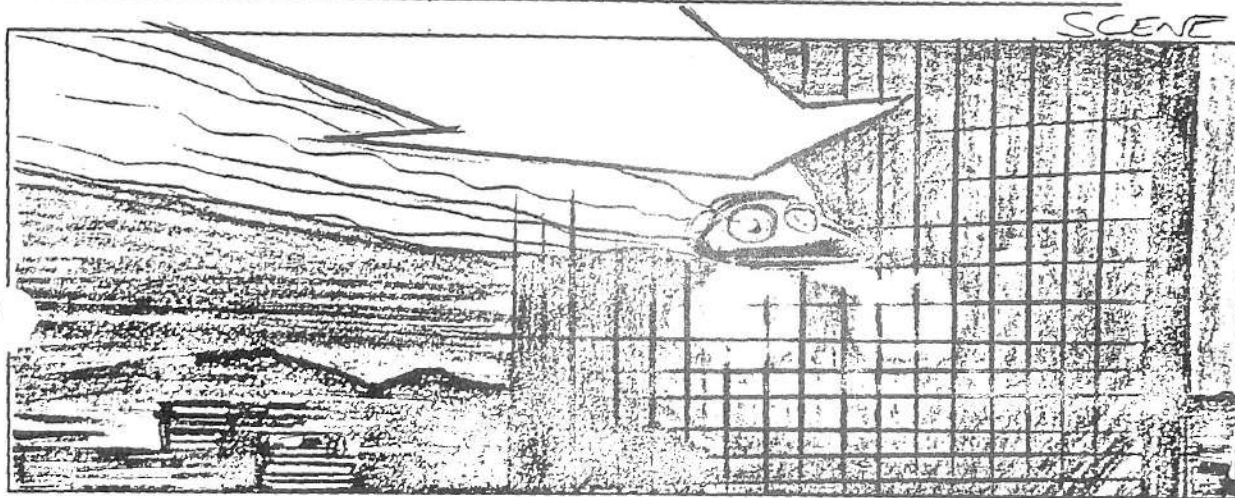
5

SET

PLISSKEN PULLS HARD ON THE CONTROLS

SCENE 62

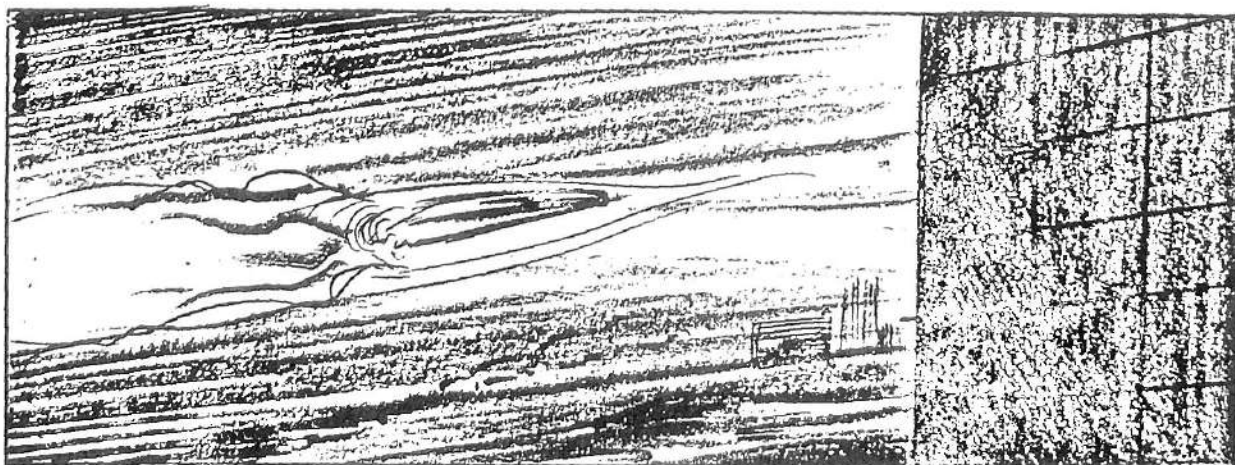
1



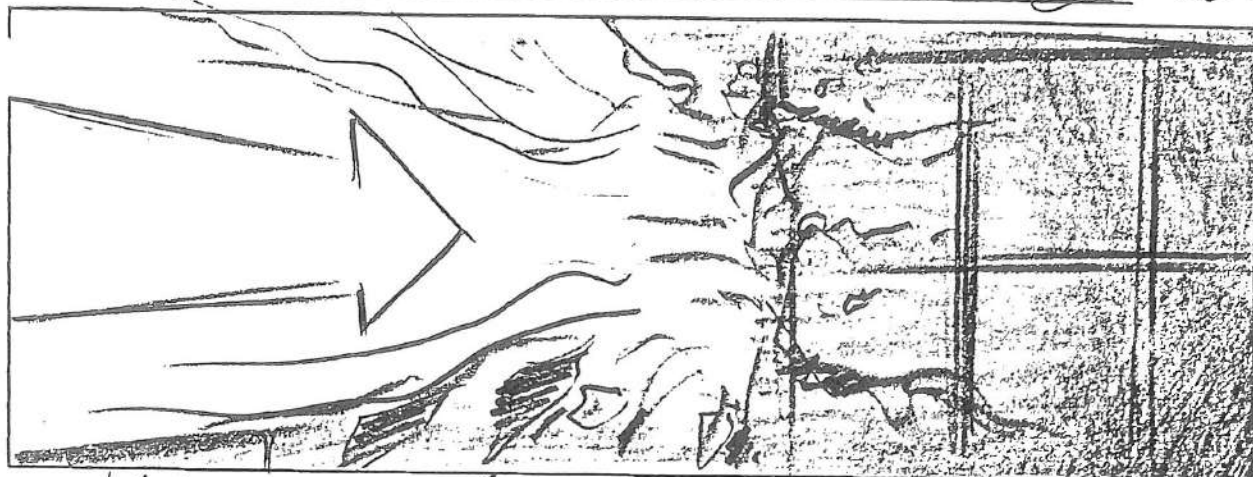
EFFECT

THE BLACK TOWER

2



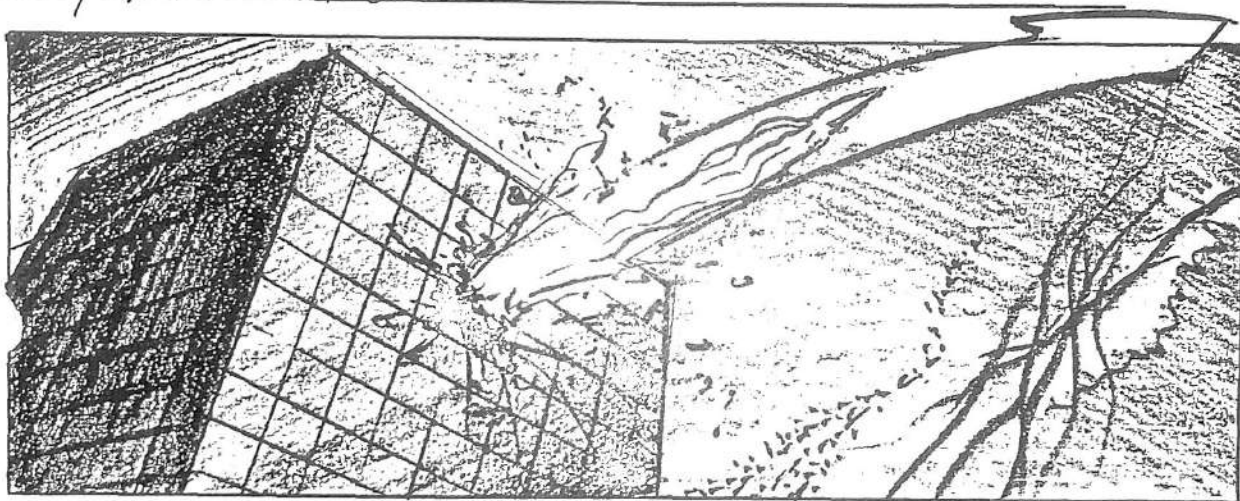
EFFECT



3

EFFECT

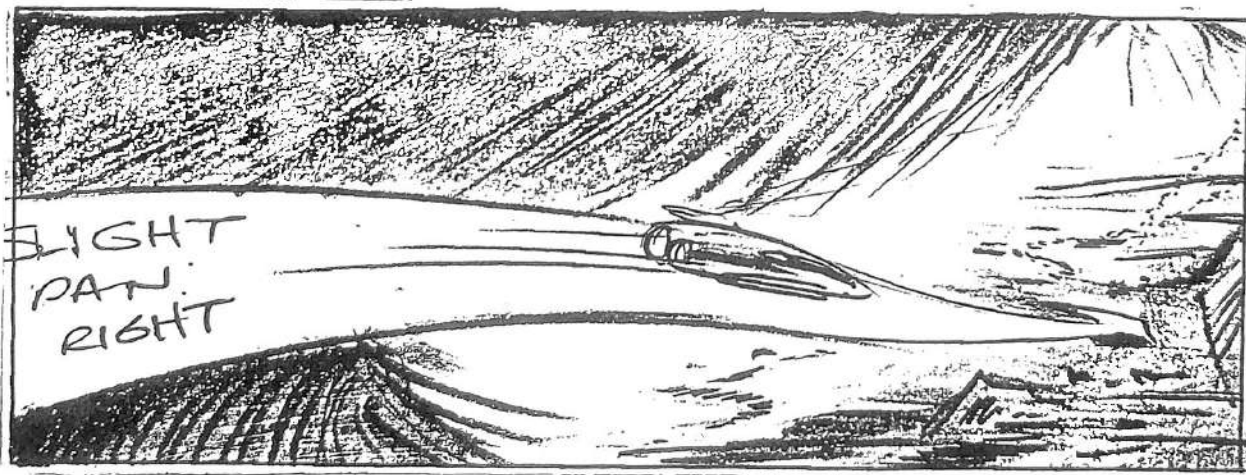
KABLAM!



4

EFFECT

WHOOSH!



5

SLIGHT
PAN
RIGHT

SLAMMED DOWNWARD / DARK SLIMY THING



6

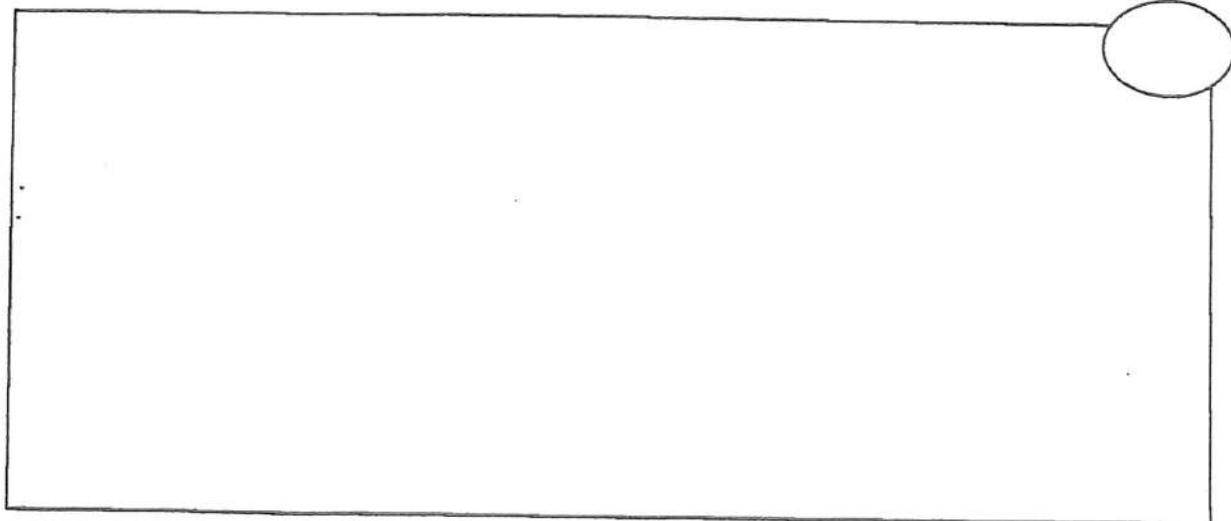
EFFECT

KING KONG



7

EFFECT





1

JET

PLISSKEN / SMALL JETS OF WATER



SCENE 64

1 ↓

EFFECT

PAN RIGHT & FOLLOW...



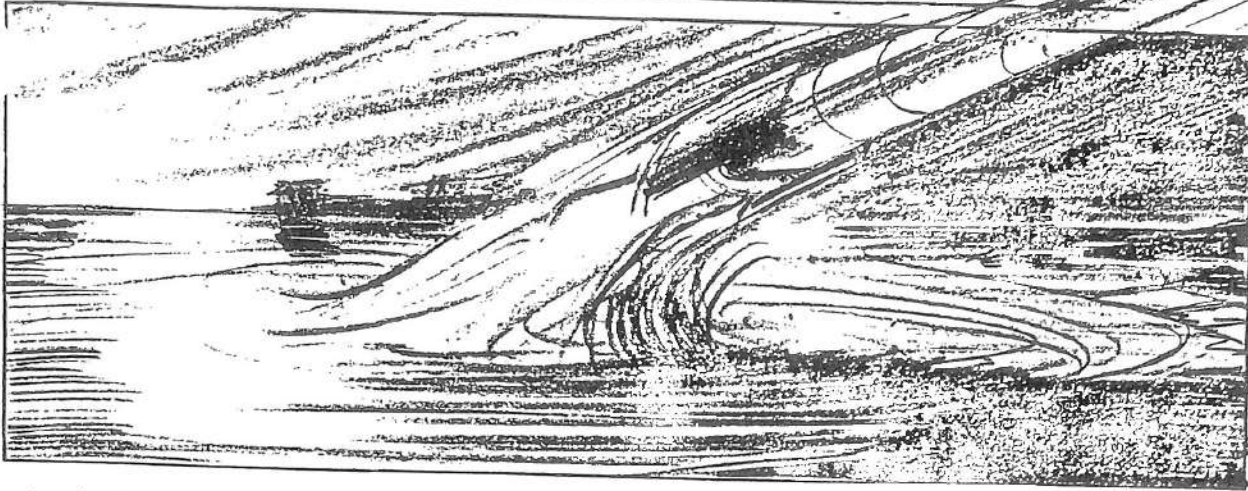
2

EFFECT

UP TO SURFACE

"ESCAPE FROM L.A."

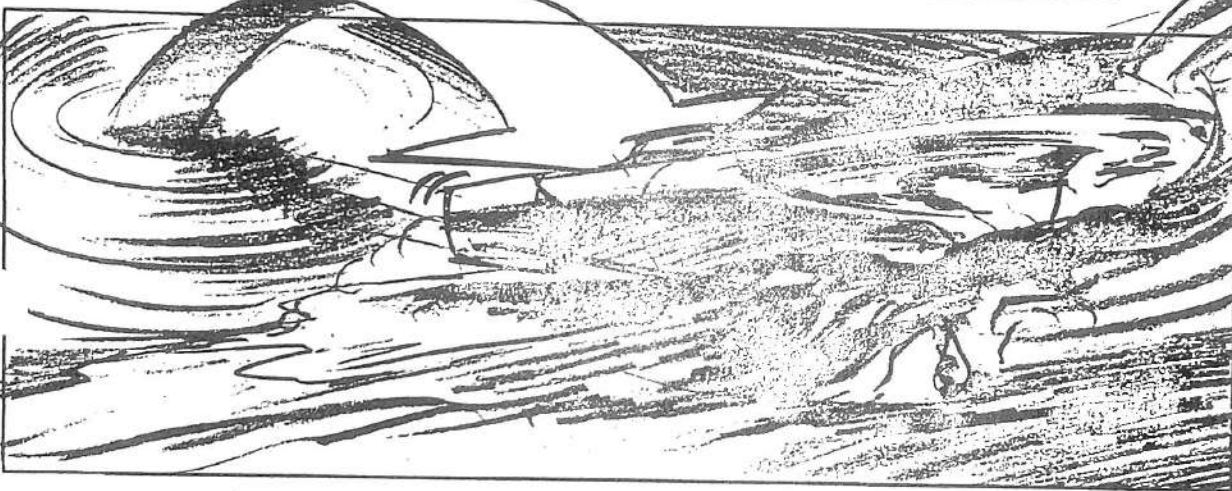
65
SCENE#



1
EFFECT
MINIATURE

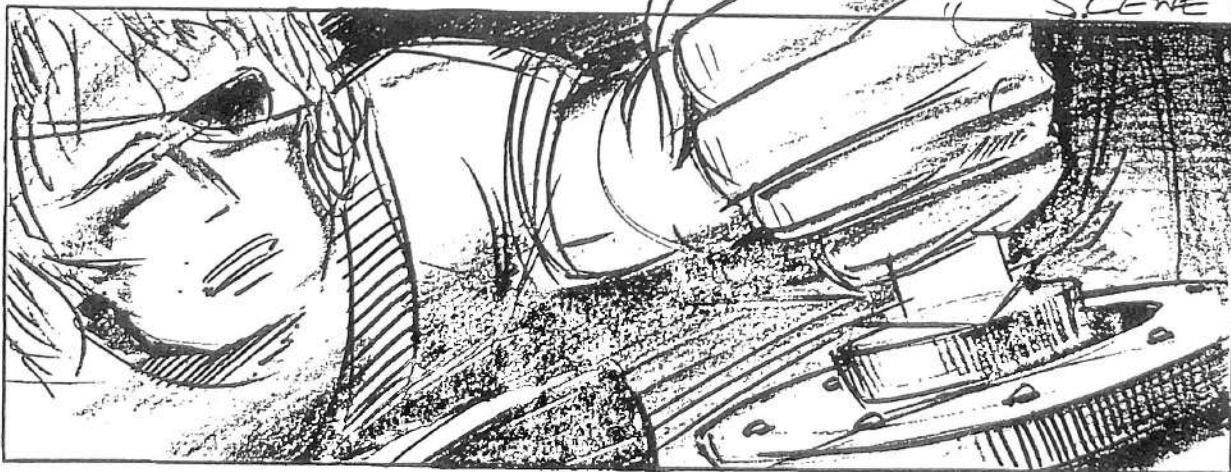
EXPLODES

OUT OF THE WATER



2
EFFECT
MINIATURE

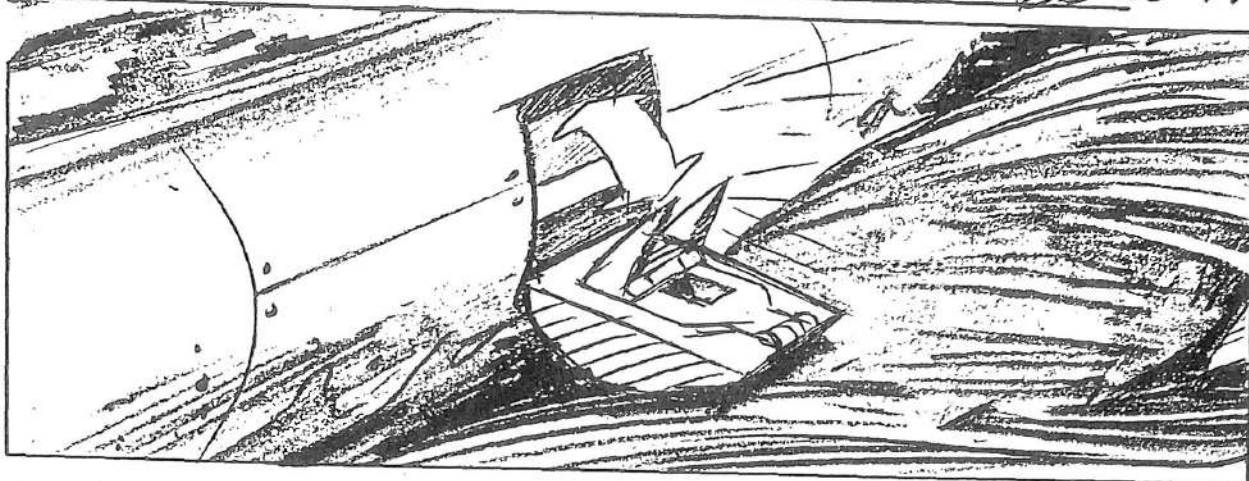
LANDS / HARD THUMP!



SCENE 66

1
SET

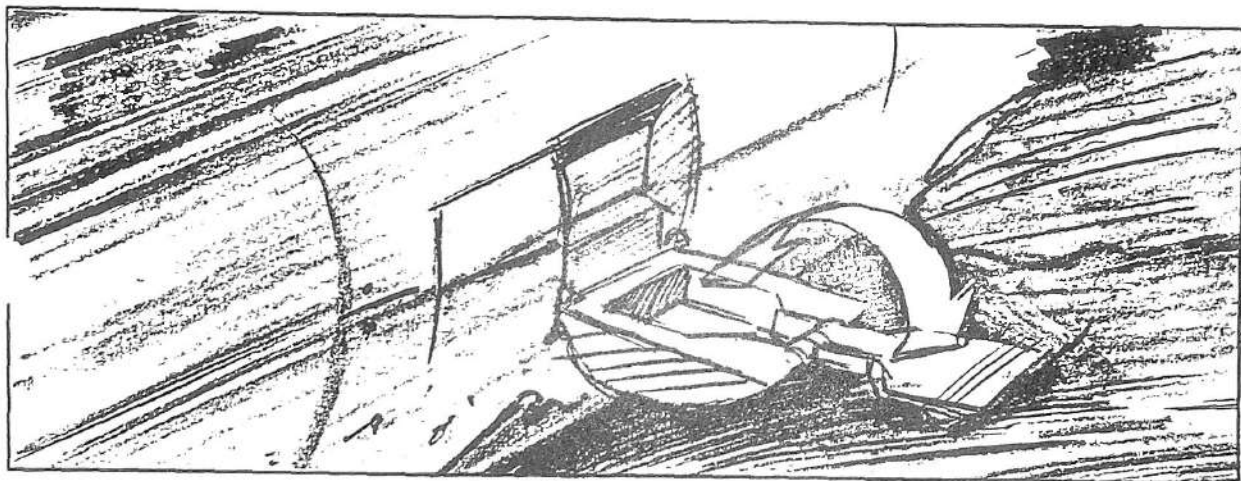
1
SNAKE HITS GRAPPLING HOOKS



2

SET

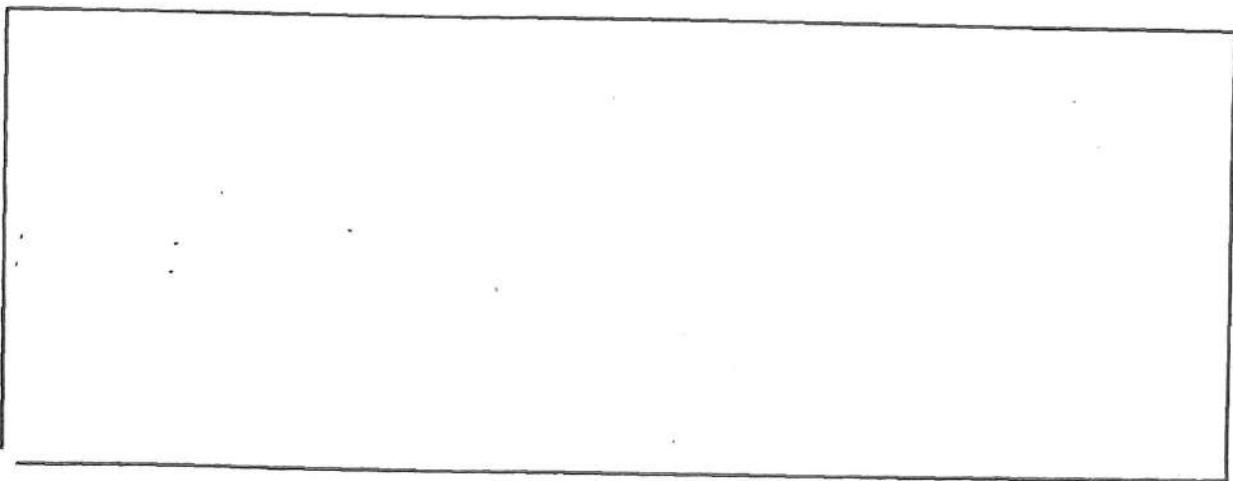
HOOK UNFOLDS

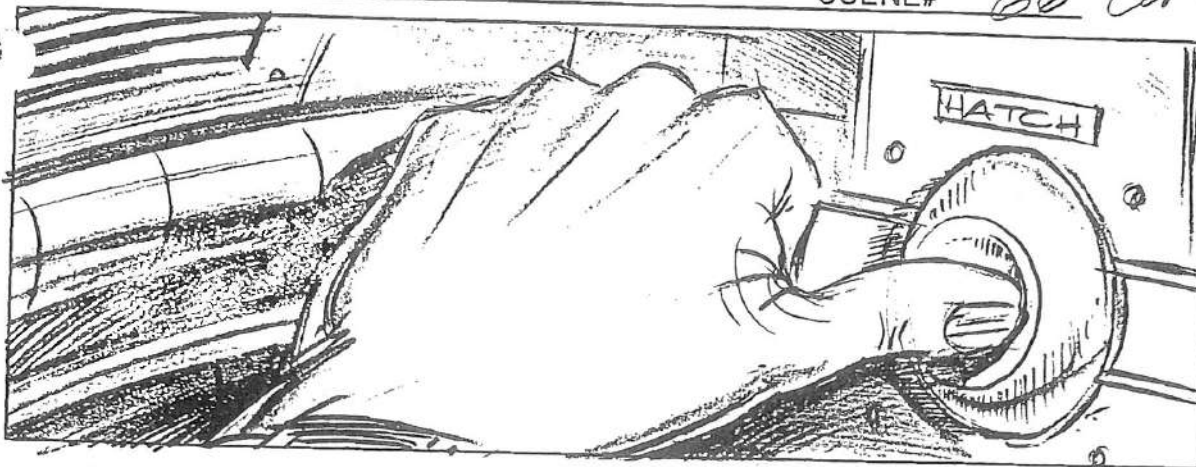


2B

SET

CONTINUOUS





5

SET

PLISSKEN PRESSES HATCH CONTROLS

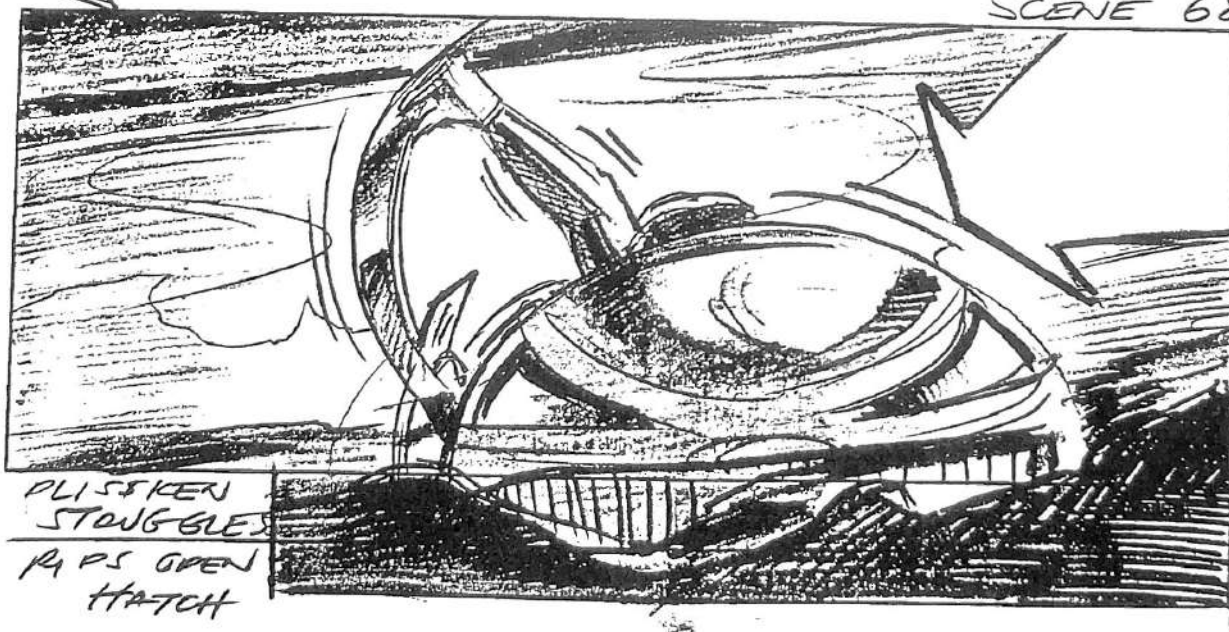


SCENE 67

1

SET

SUB SLIDES BACKWARDS



SCENE 68

1

SET

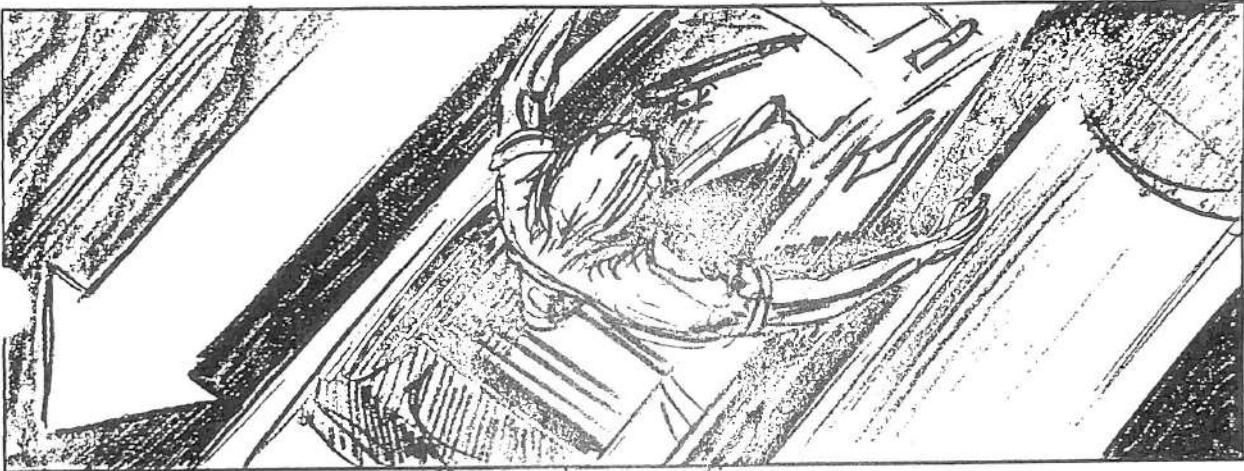
PLISSKEN
STUGGLES
TO OPEN
HATCH



2

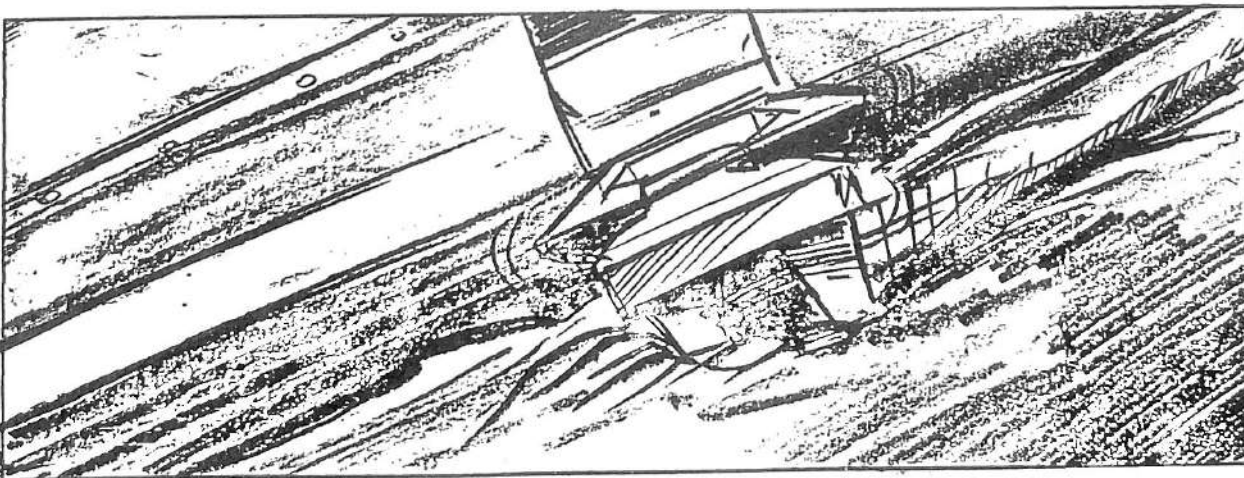
SET

SCAMPERS UP



3

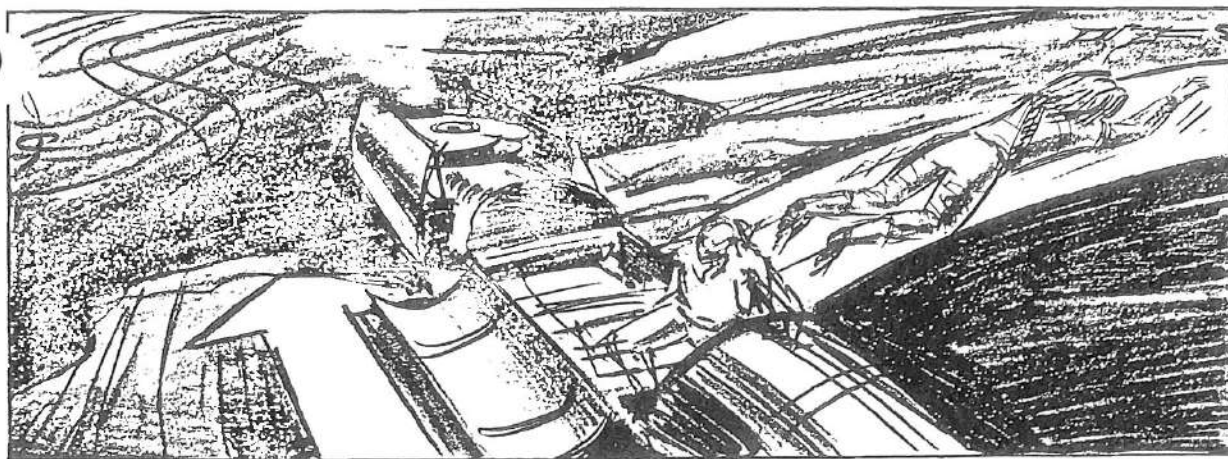
SET



4

SET

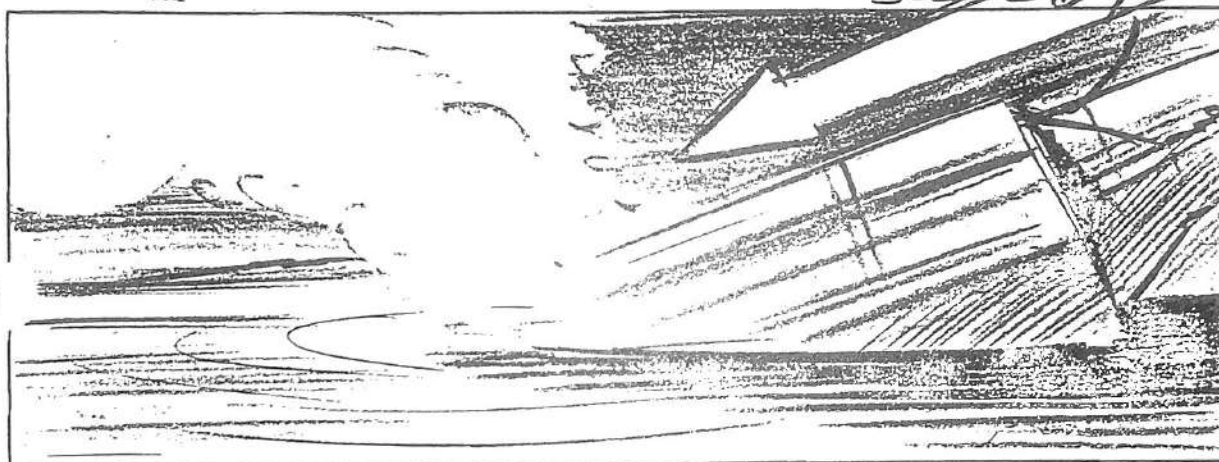
HOOK DRAGGING



SET

LEAPS FOR GROUND

SCENE 69



SET

BLAST OF STEAM



SET

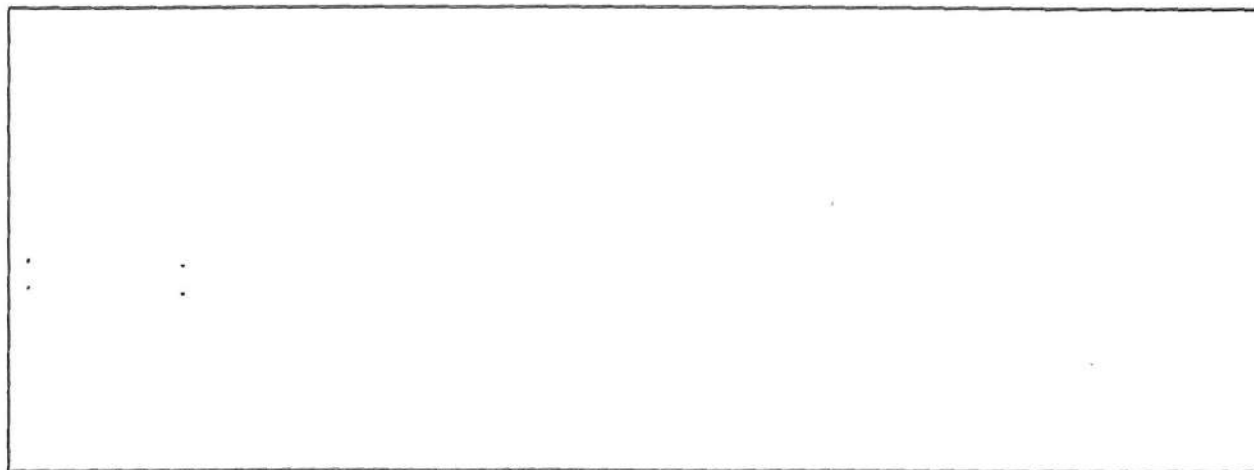
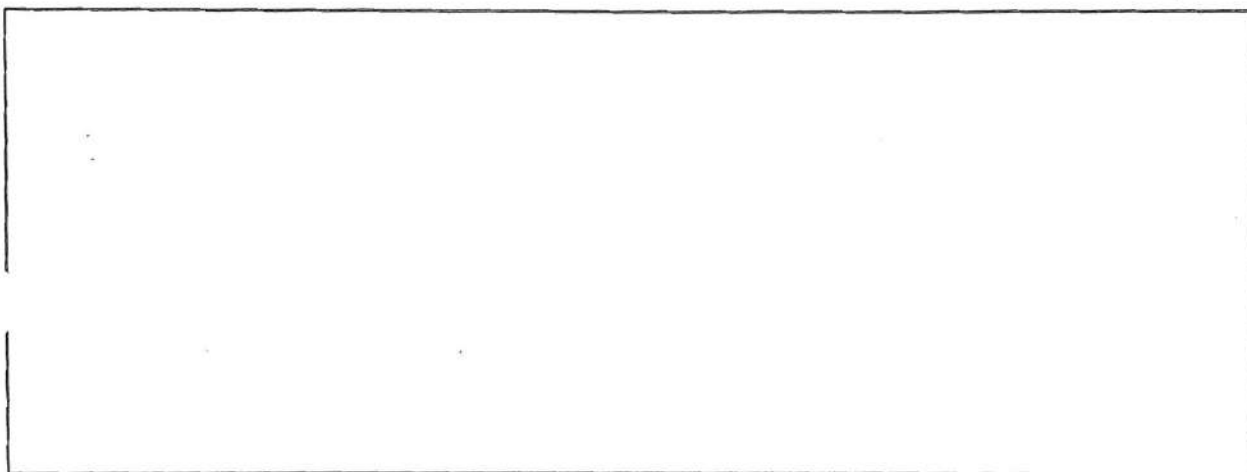
LANDS GOES UP HILLSIDE



3

SET
COMPOS
EFFECT

SUB / SINKS, BUBBLING, CHURNING, HISSING, PLISSING



Crone

John Carpenter's
ESCAPE FROM L.A.

STORYBOARD PACKET #5

a/o 10/23/95 WHITE PAGES

SCENE #'s:

70-71

(Pages 1-6)

1

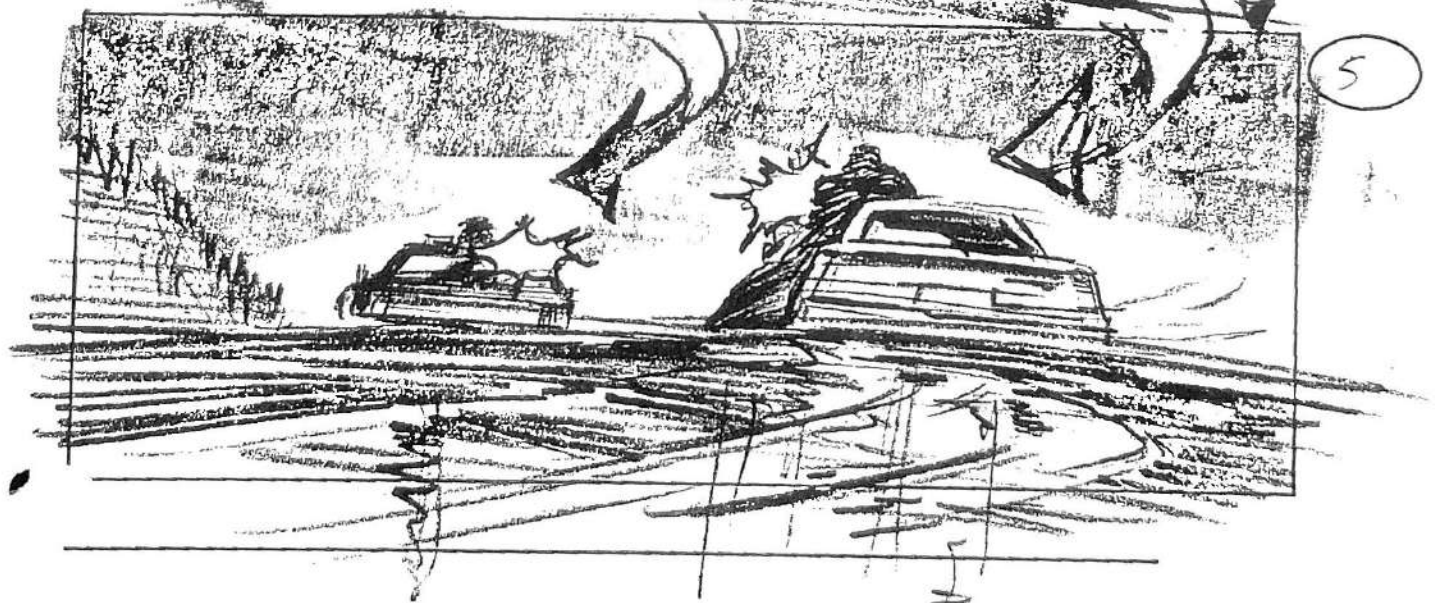
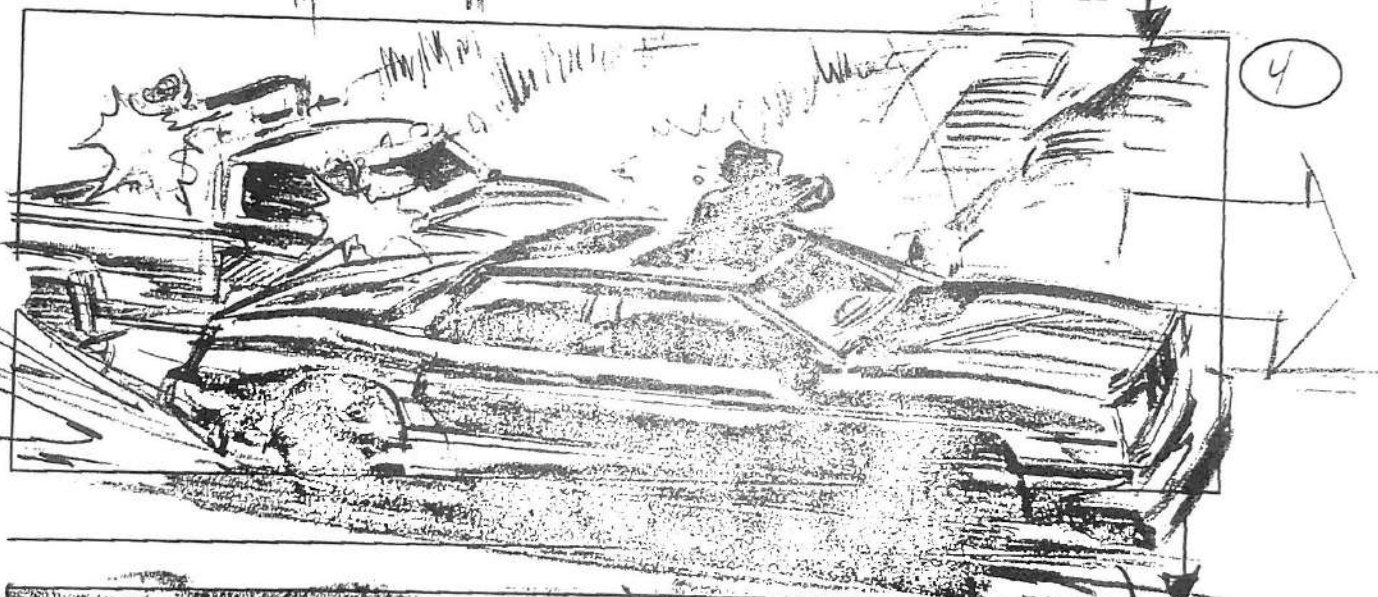


NOISE OF GUNFIRE



PLISSIEN STEPS ASIDE

* ALL THE REST OF THIS SEQUENCE
IS LIVE ACTION





PLISSKEN CROSSES THE ROAD



A SHADOW JUMPS FROM THE DARK



PLISSKEN SPINS AROUND, GUN READY...

3



PIPELINE

4



HEY MAN, I KNOW WHO YOU ARE, YOU'RE SNAKE PLISKEN

5



WIKH WAY TO THE HOLLYWOOD BOWL?



DOWN THAT WAY



7
A LOW
RUMBLING,
A SMALL QUAKE
PLISSKEN
REACTS...

IT'S JUST AN AFTERSHOCK, NO BIG DEAL...



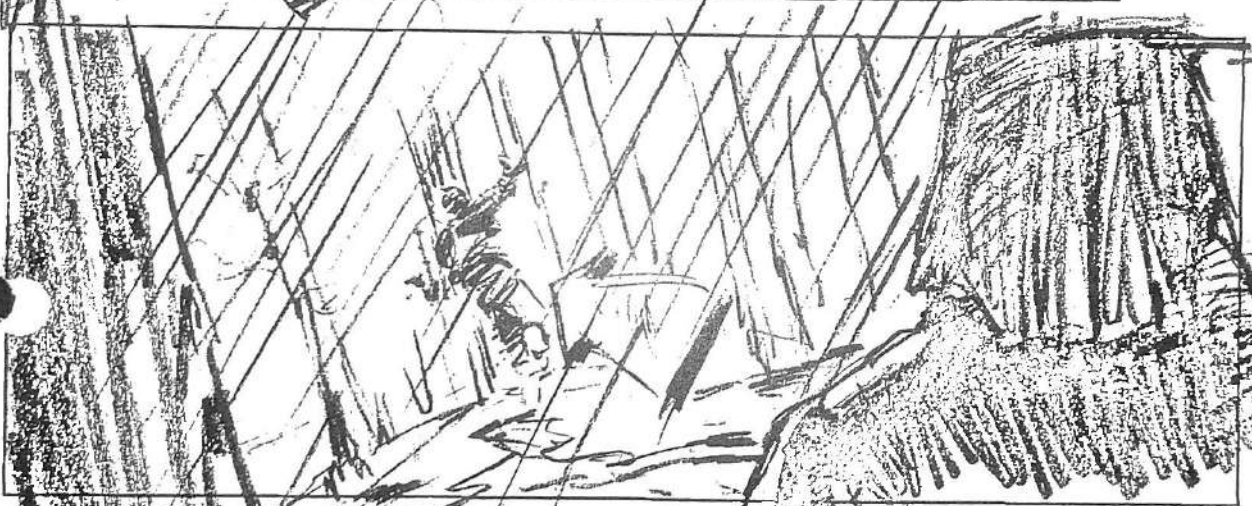
8
PLISSKEN TURNS, STARTS DOWN THE MOUNTAIN SIDE

9



HEY SNAKE !!! WHAT ARE YOU DOING INOCD HERE!

10

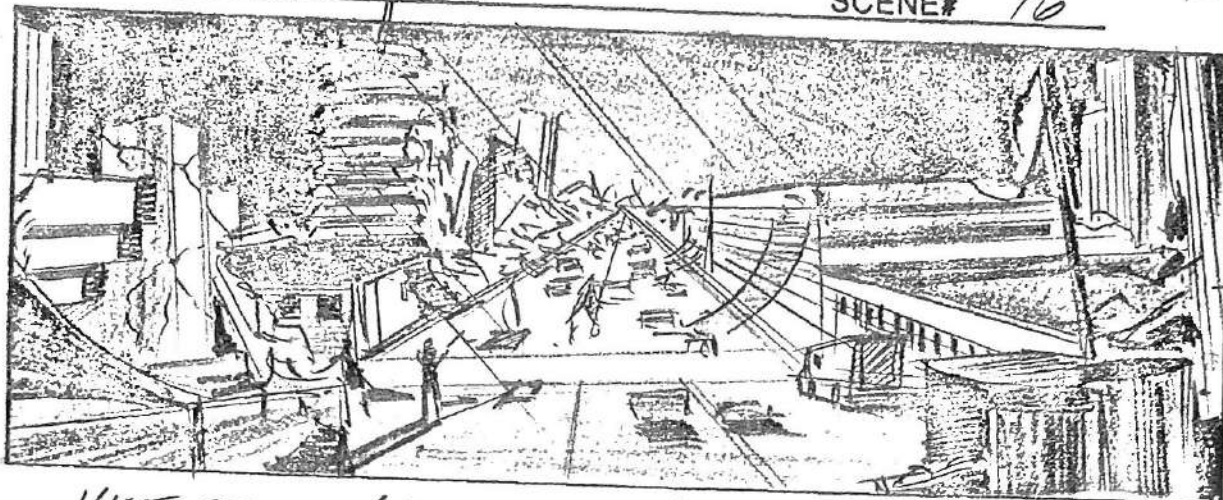


I HEARD THEY BUSTED UP REAL GOOD IN CLEVELAND

11



FROM PIPELINE'S POV,
PLISSKEN DISAPPEARS INTO THE RAIN

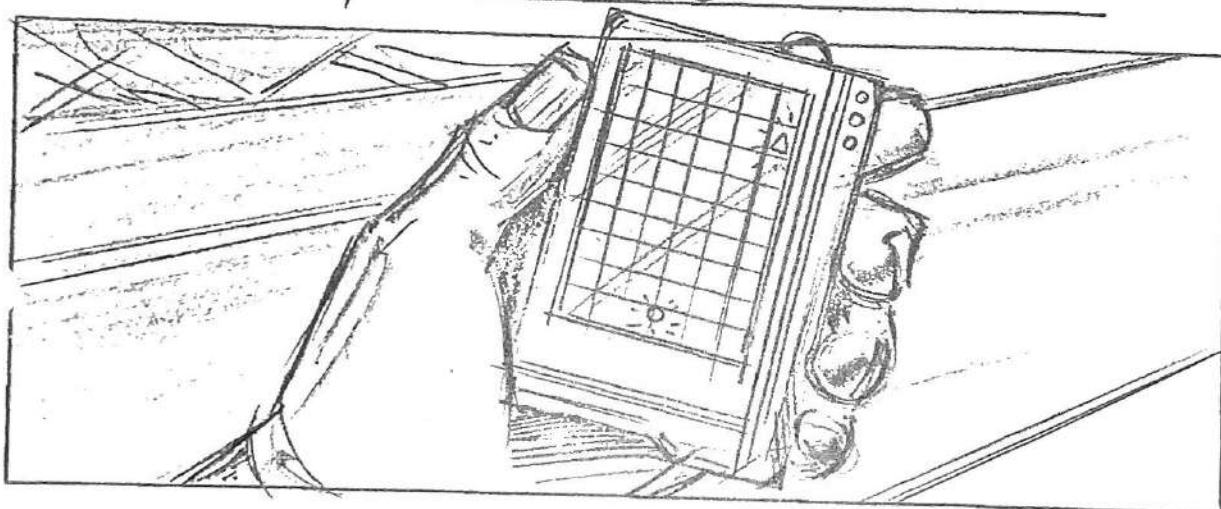


1

DIGITAL
MATE

PRACTICE

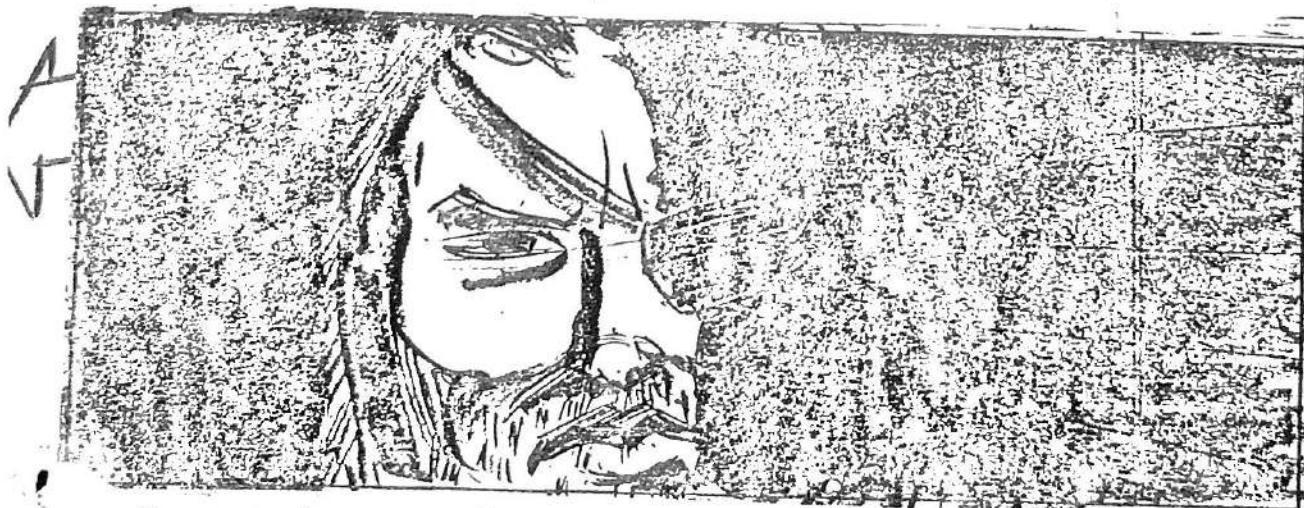
VINE STREET / CAPITOL RECORDS



2

SET

TRACER IS BLIPPING / UTOPIA JUST SOUTH



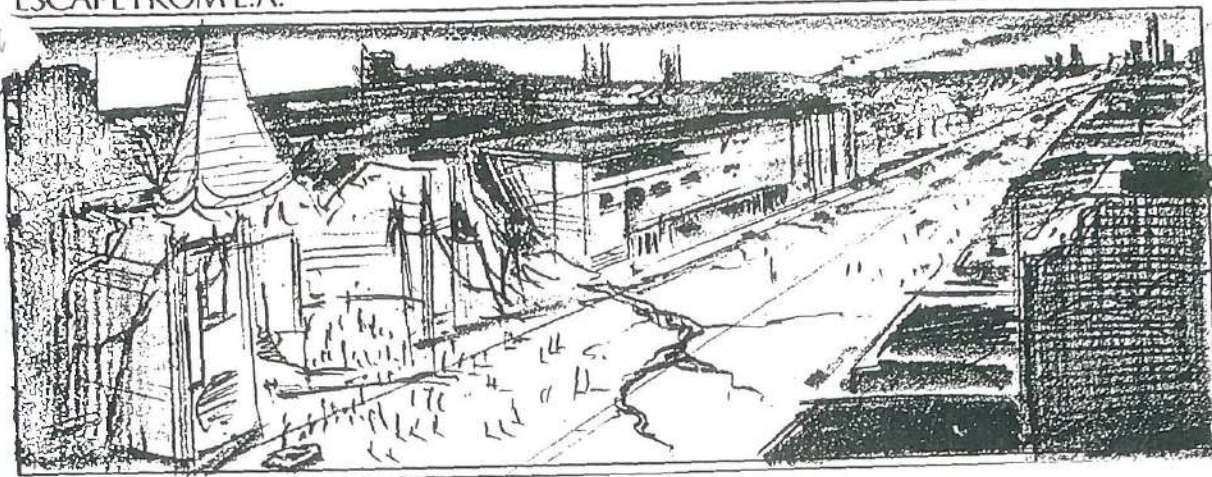
3

SET

PLISSKEN MOVING

"ESCAPE FROM L.A."

SCENE# 77



4

DIGITAL
MATTE

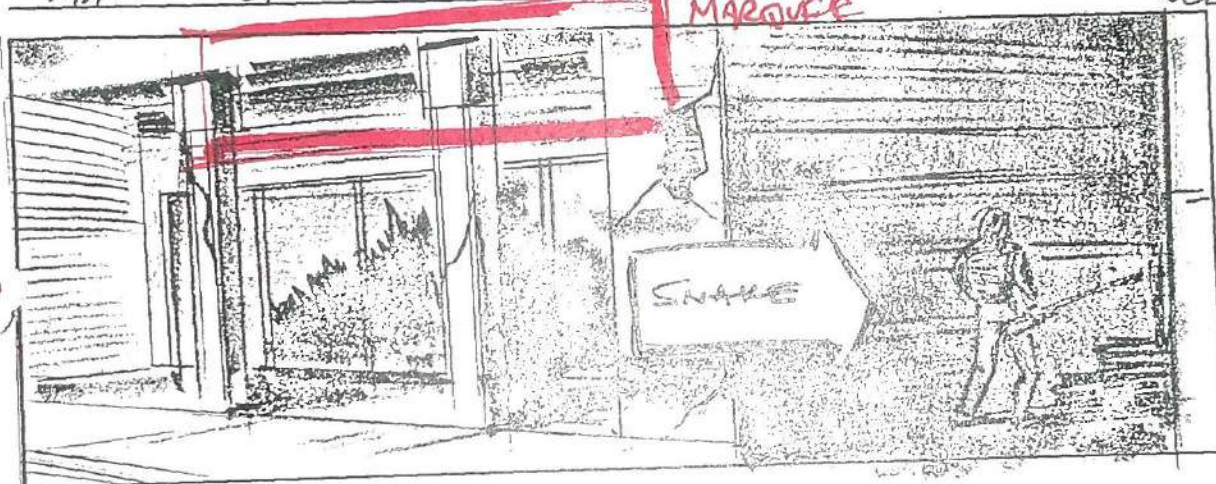
EFFECT

MAN'S CHINESE

MARQUEE

SCENE 78

5



SET
LOCATION

ALLEY

SNAKE GOES INTO ALLEY



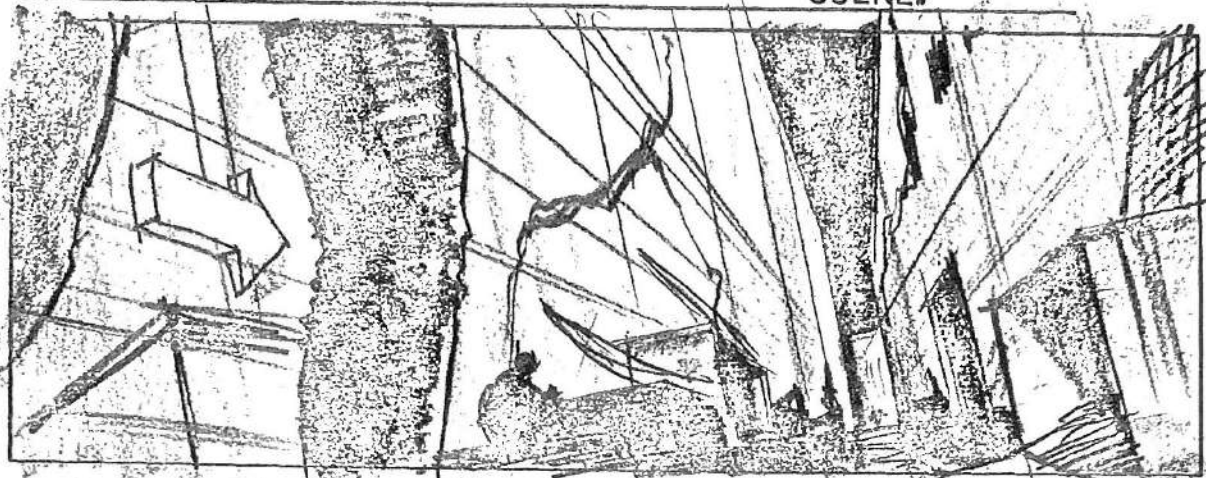
6

SET

BACK TO PUSSEN / REACTS TO...

"ESCAPE FROM L.A."

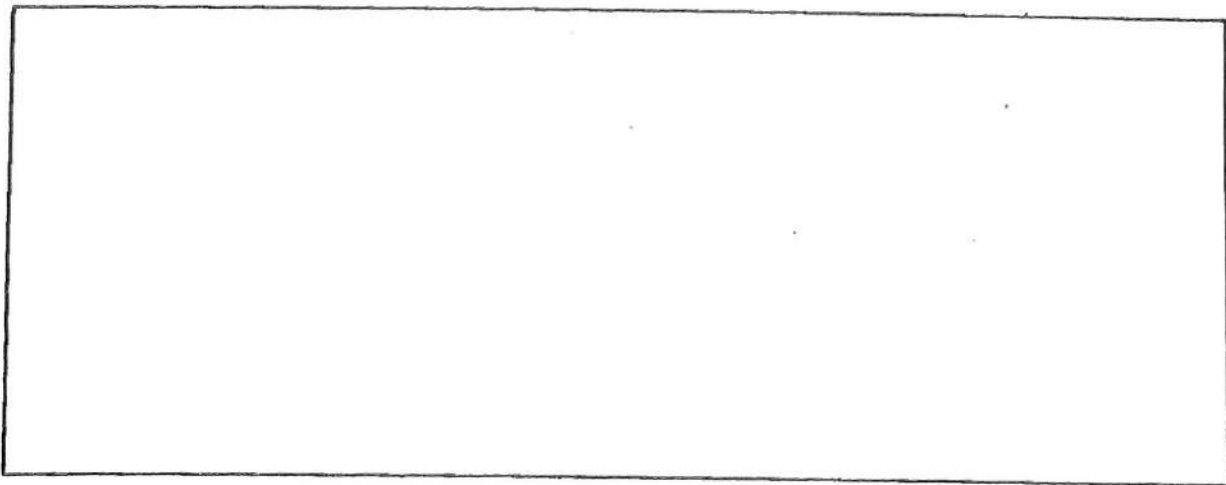
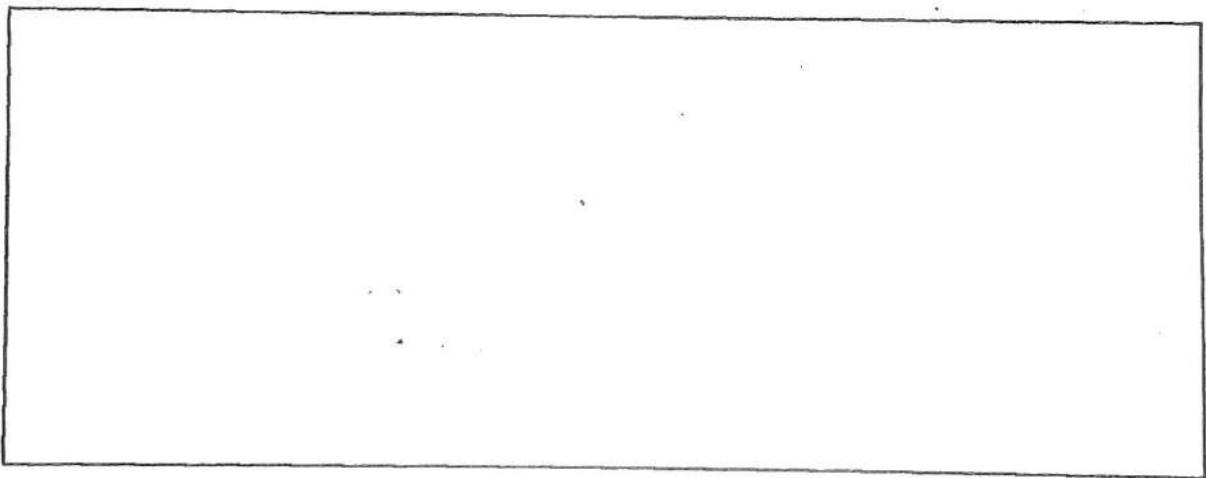
SCENE#

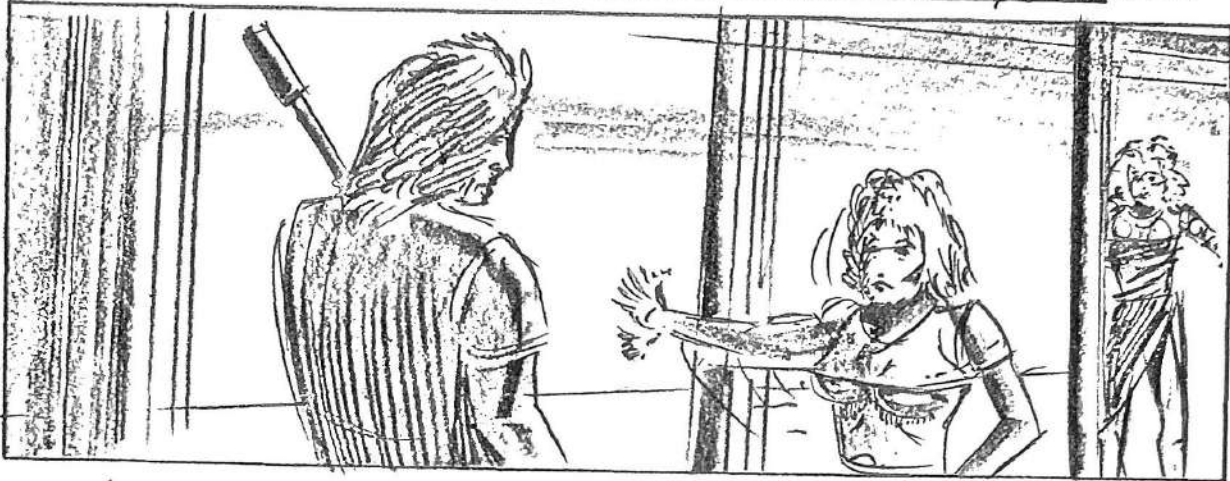


7

SET

ALLEYWAY / HEADS IN





8

set

HOOVER STOPS SNAKE



9

set

RUBBER BUBBLE / SENSUOUS PUFF



10

set

BEEP / RUSSKIN TURNS / GOES TOWARD DOOR

"ESCAPE FROM L.A."

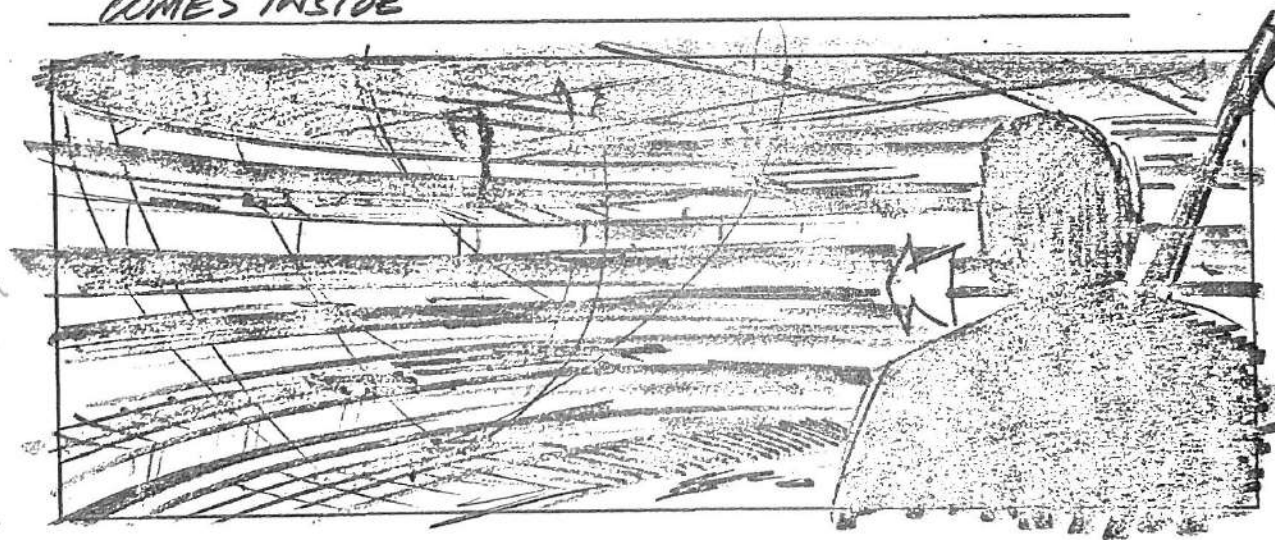
SCENE#



11

set

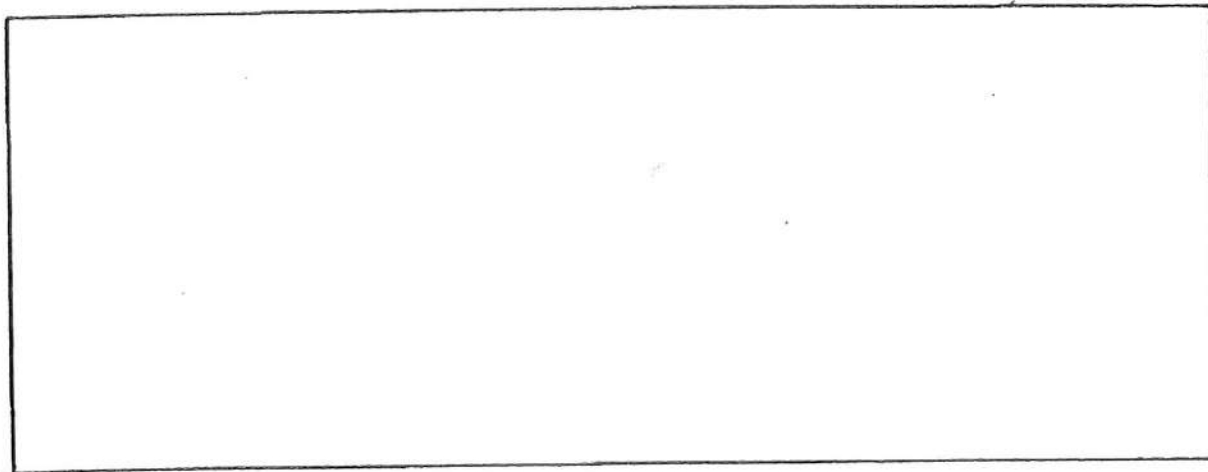
COMES INSIDE



12

set
location

RUN DOWN AUDITORIUM





13

set

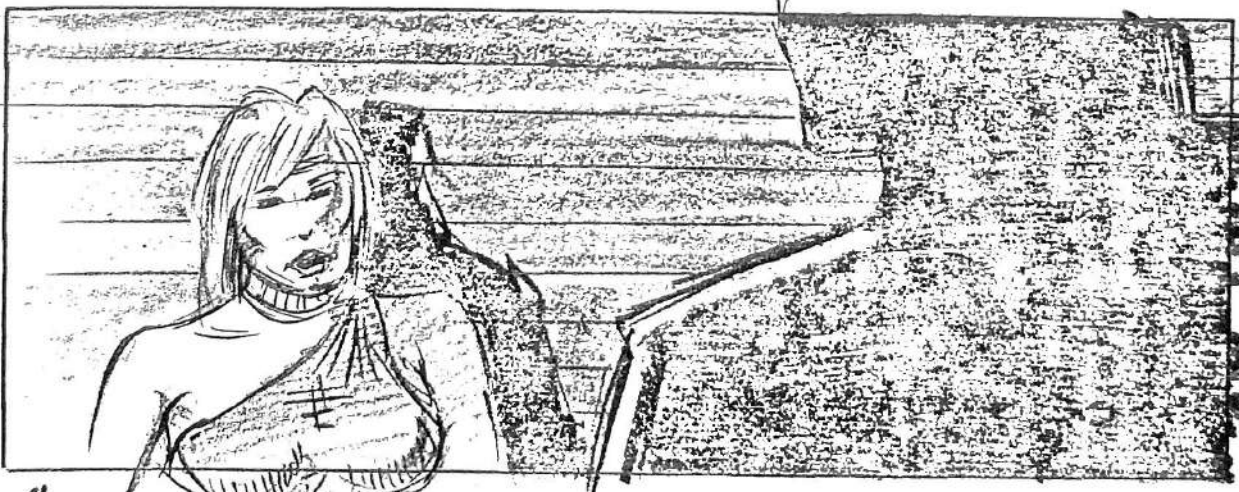
HOOVER: "IT'S WINNIN' TIME, BABY...."



14

set

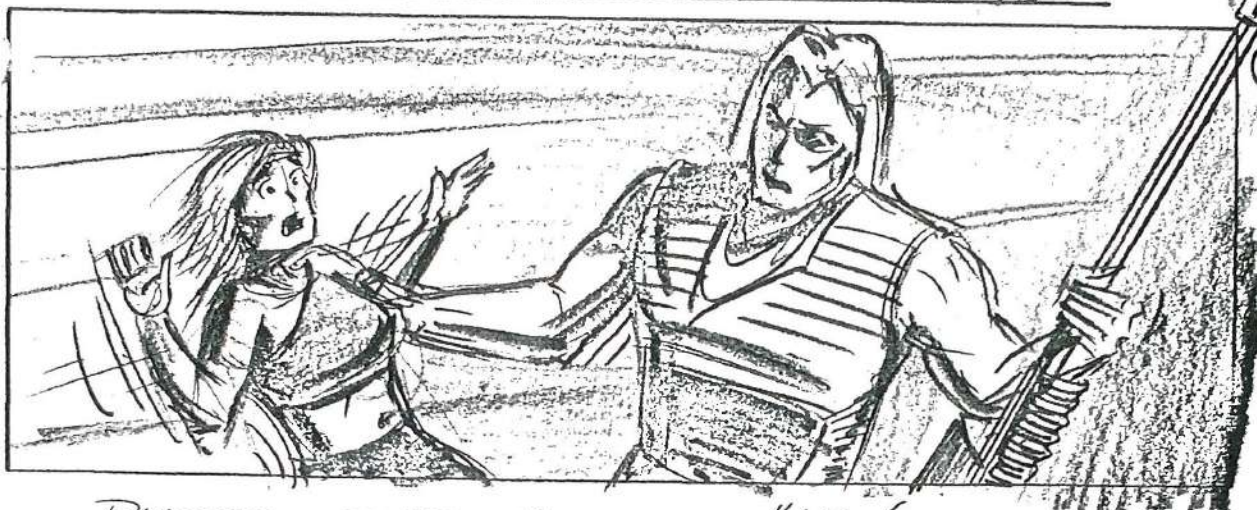
"WHAT'S GOING ON?"



15

set

"YOU MUST BE NEW AROUND HERE...."



16

Set

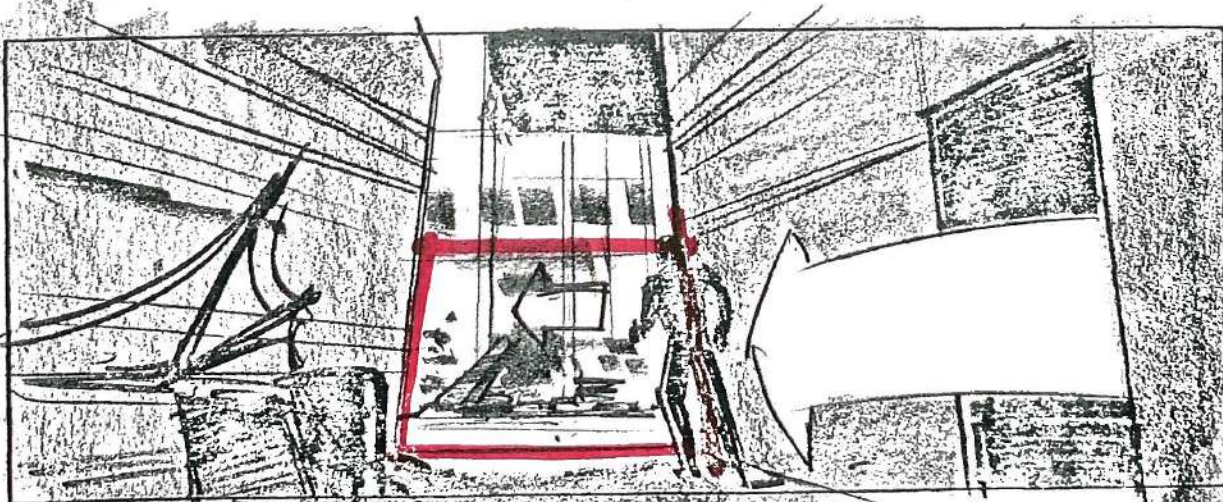
PLISKEN GRABS HOOKER "WHAT'S HAPPENING?"



17

Set

URNS TO SEE



18

Set
16 caten

SNAKE
GOES OUT TO STREET

DRESS ACROSS STREET

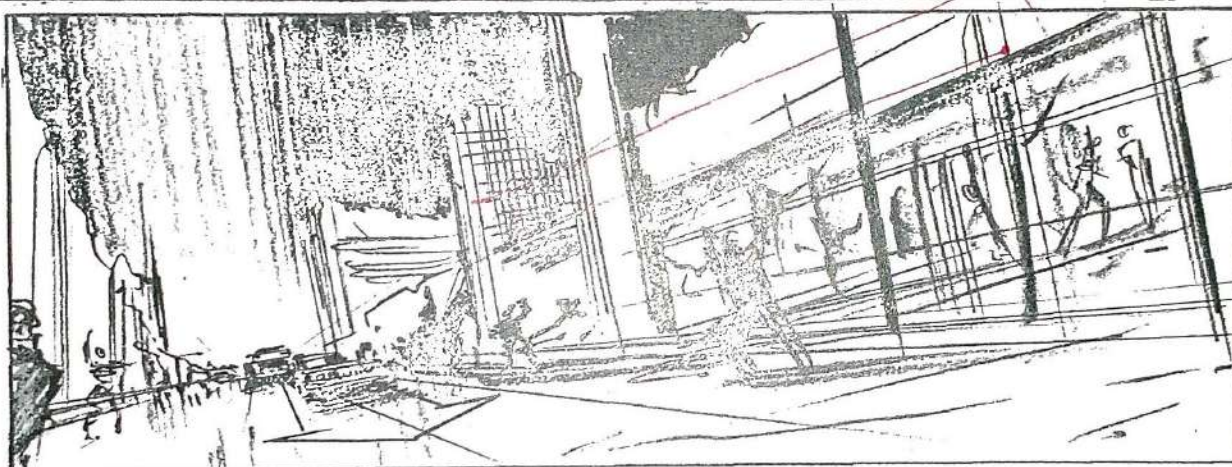
19



Set

LOOKS OUT

20

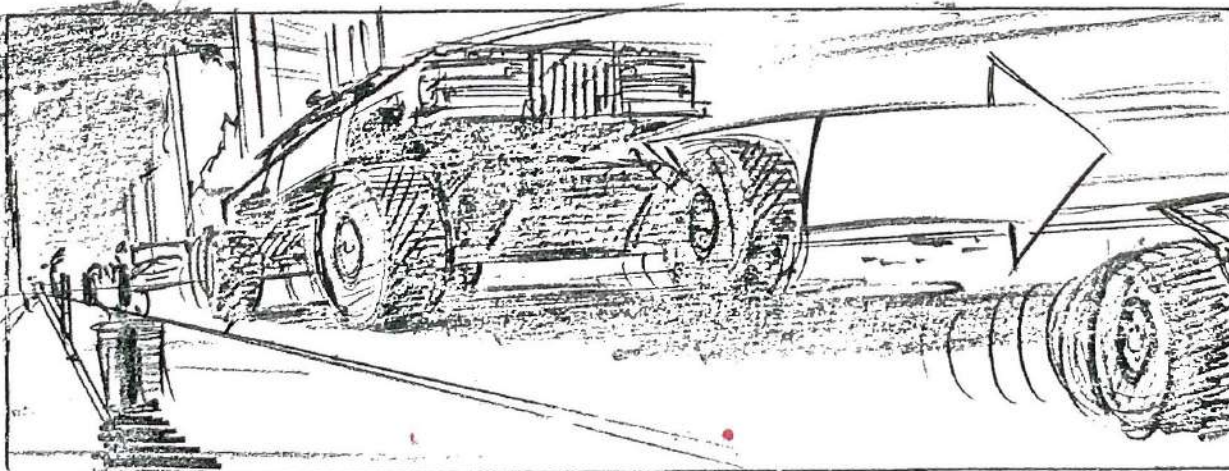


Set
location

?

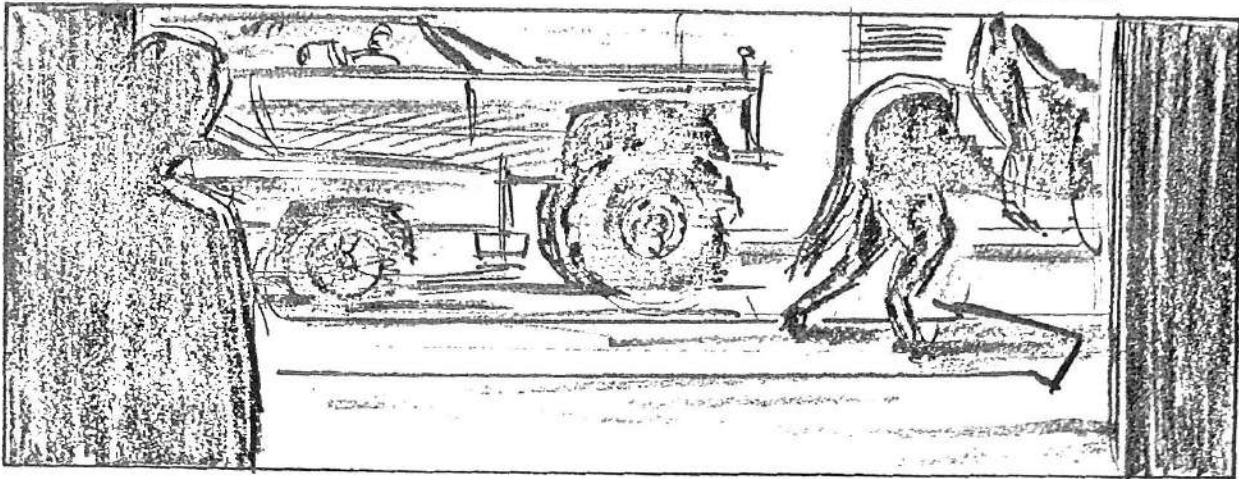
SNAKE'S POV / CARAVAN OF VEHICLES EAST TO WEST / EGYPTIAN

20A



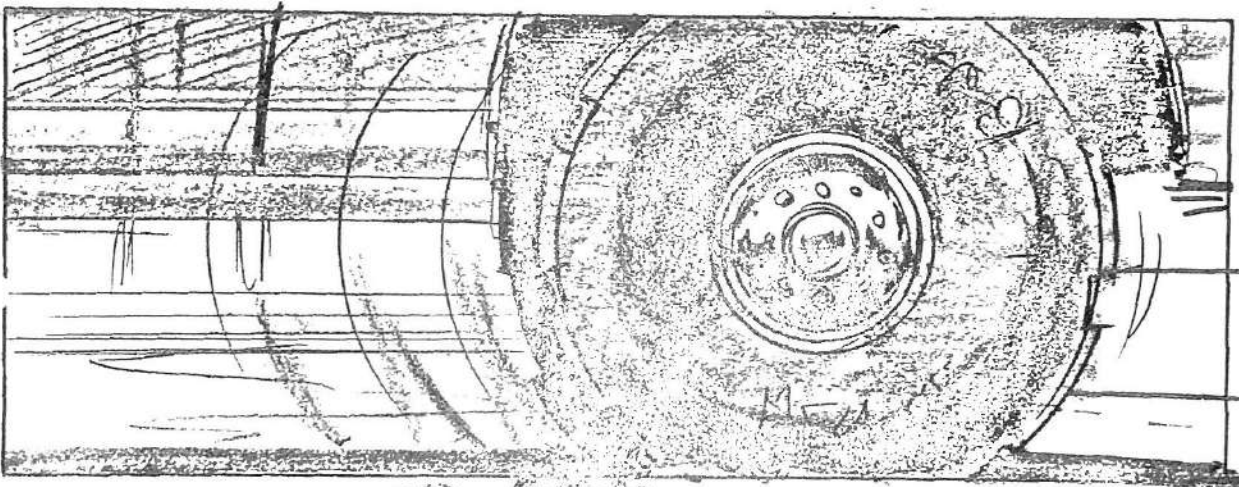
Set
location

A CADILLAC
PAN WITH...



21

CARAVAN PASSES POSITION /



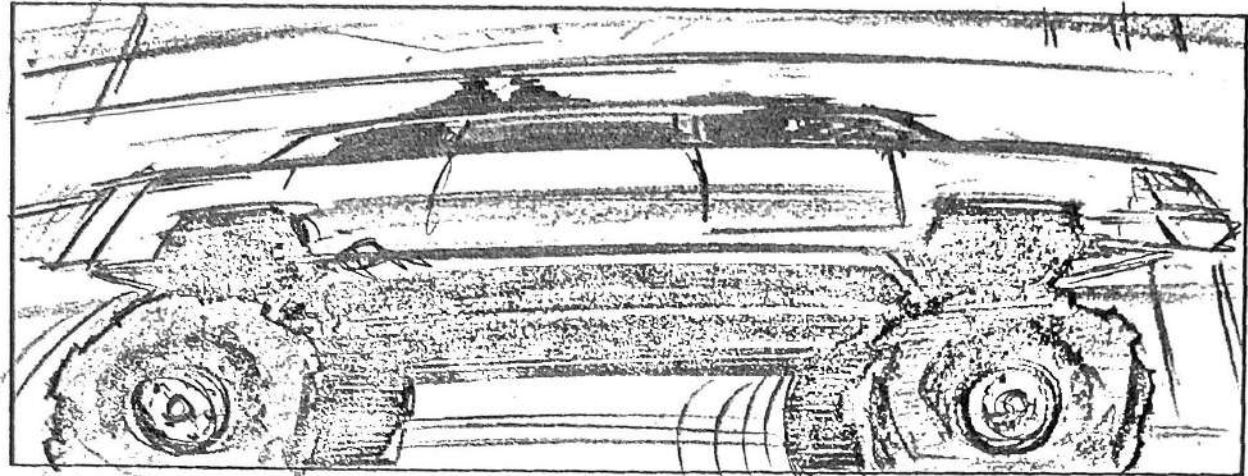
22

CLOSER



23

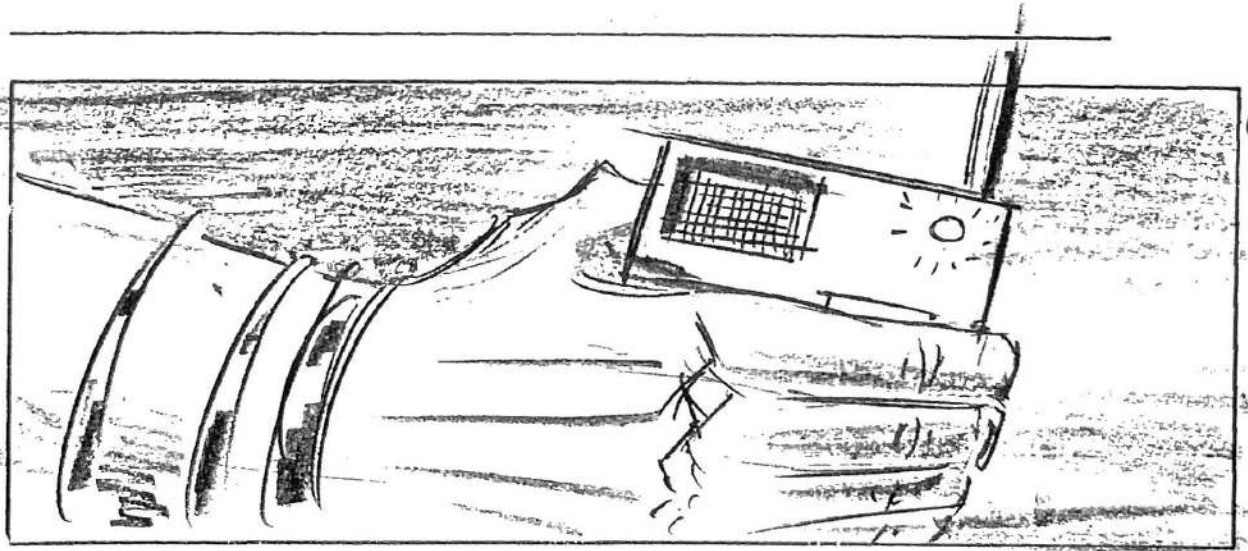
BACK TO PLUSSEN



24



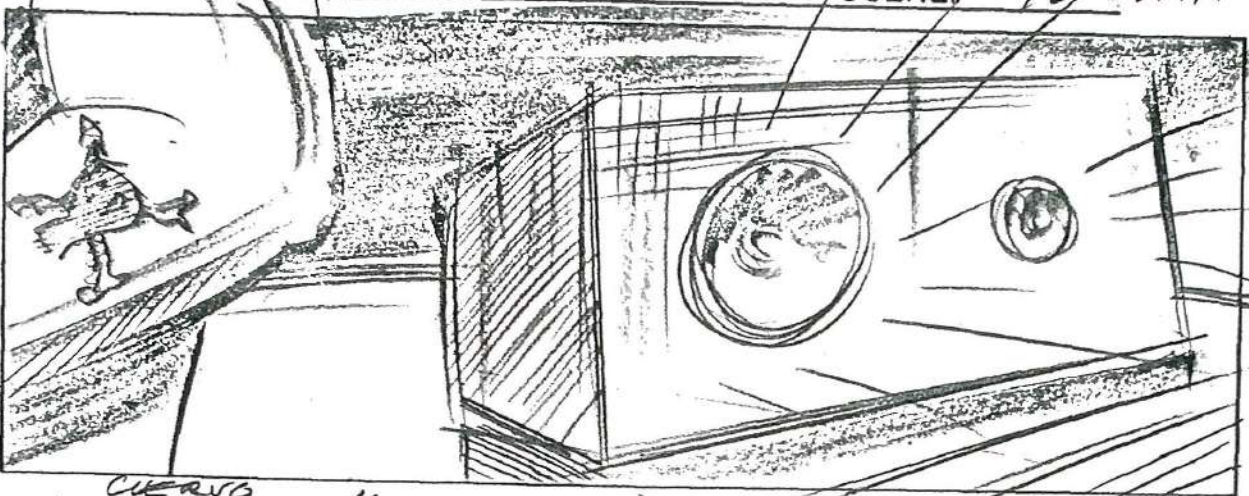
25



26

"ESCAPE FROM L.A."

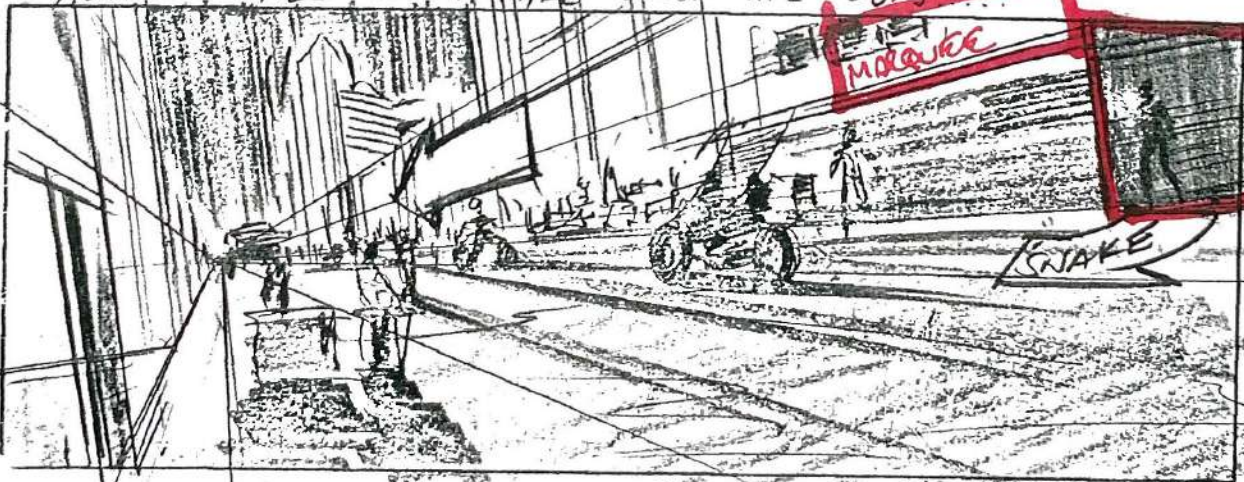
SCENE# 78 CONT.



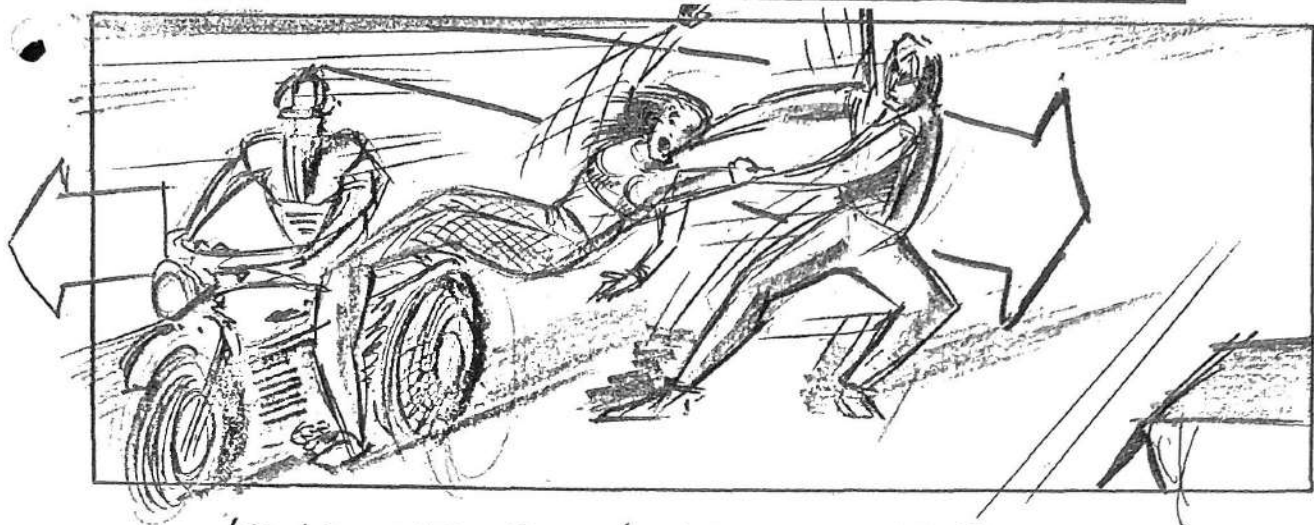
CUERVO
LOUDSPEAKER " MEET ME AT THE HAPPY KINGDOM . . . "



PLISSKEN STARES AT THE RADIO
HOOKER " HE'S GONNA TAKE DOWN THE COPS "



MINOR EARTHQUAKE / SNAKE MOVES OUT AFTER BIKER



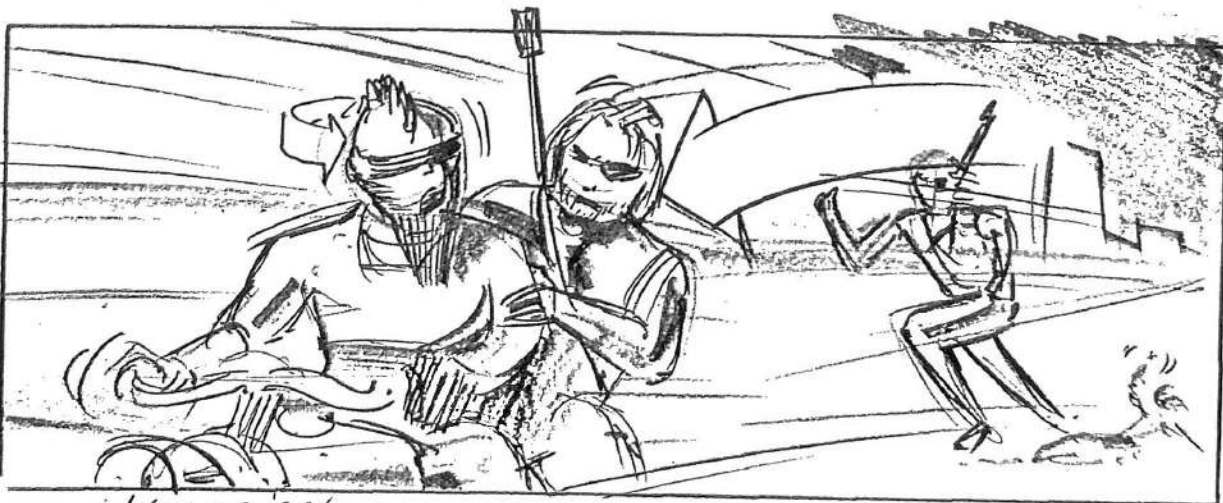
30

YANKS THE WOMAN OF BACK OF BIKE



31

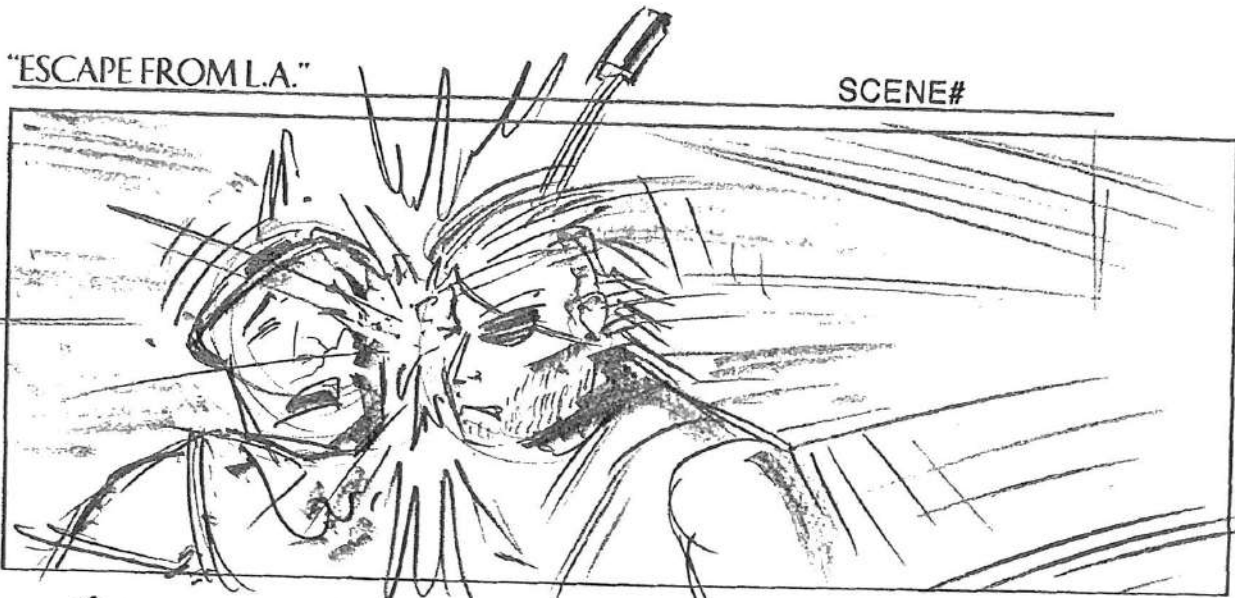
SNAKE TURNS



32

JUMPS ON...
MESQUITO REACTS

33



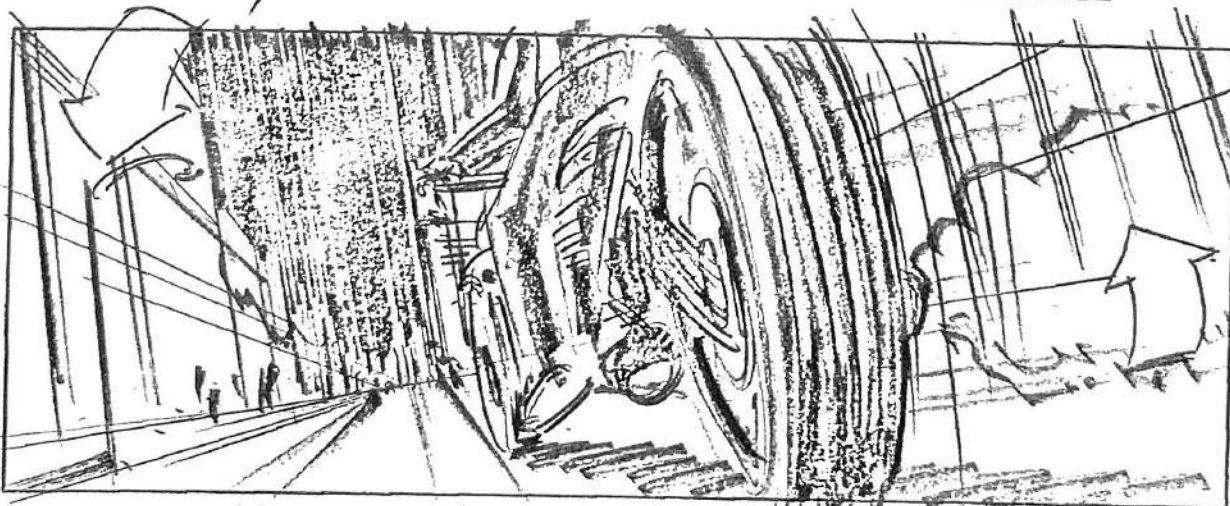
PLISSKEN HEAD BUTTS THE MEDALITO.....

34



FLIES OFF / PLISSKEN...

35

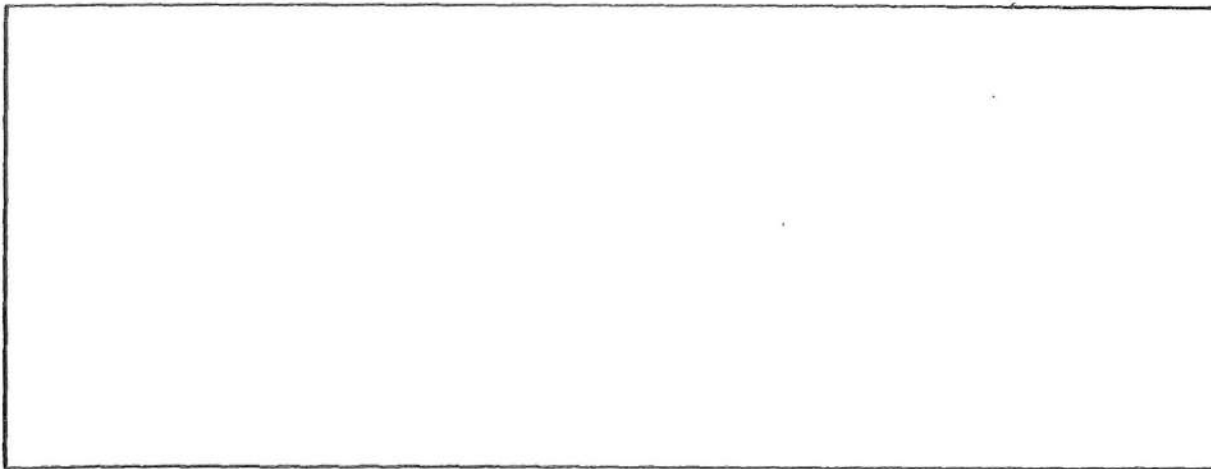
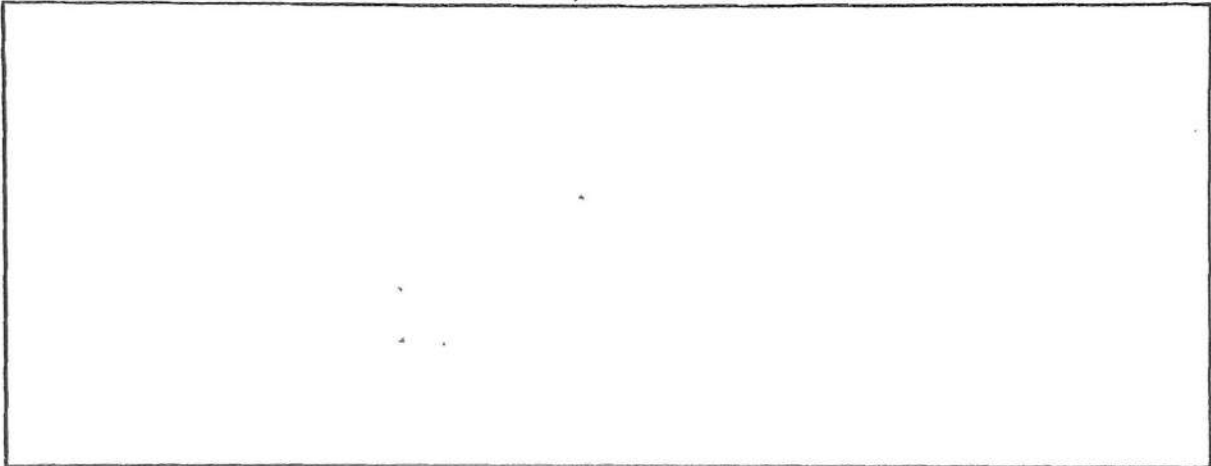


RIDES OFF AFTER CARAVAN

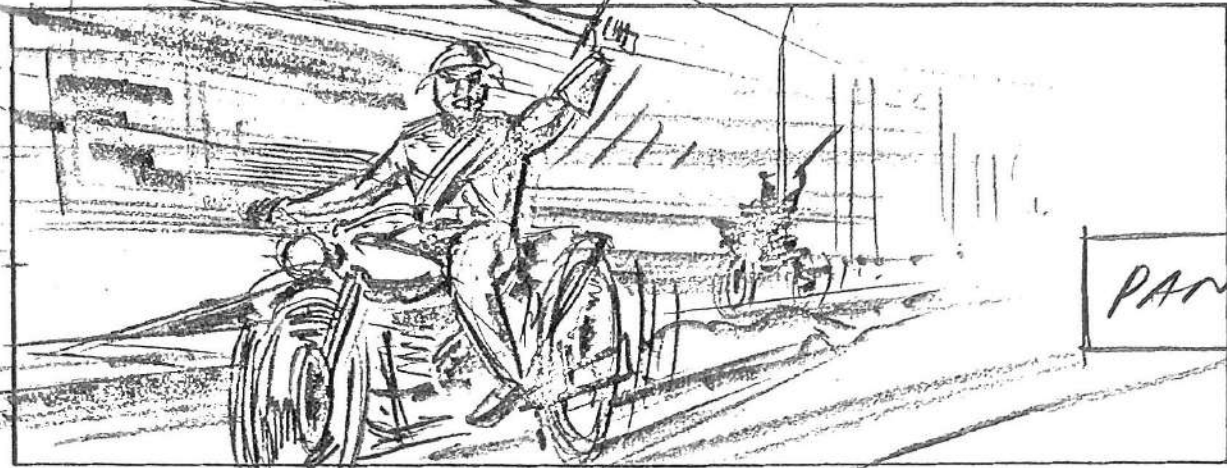
TRACKING - PLISSKEN PULLS AWAY



COMING UP BEHIND SNAKE / 4 MESQUITOS



3



PAN

TRACKING IN FRONT OF MESCALITOS

4



CLOSER / MESCALITO

5

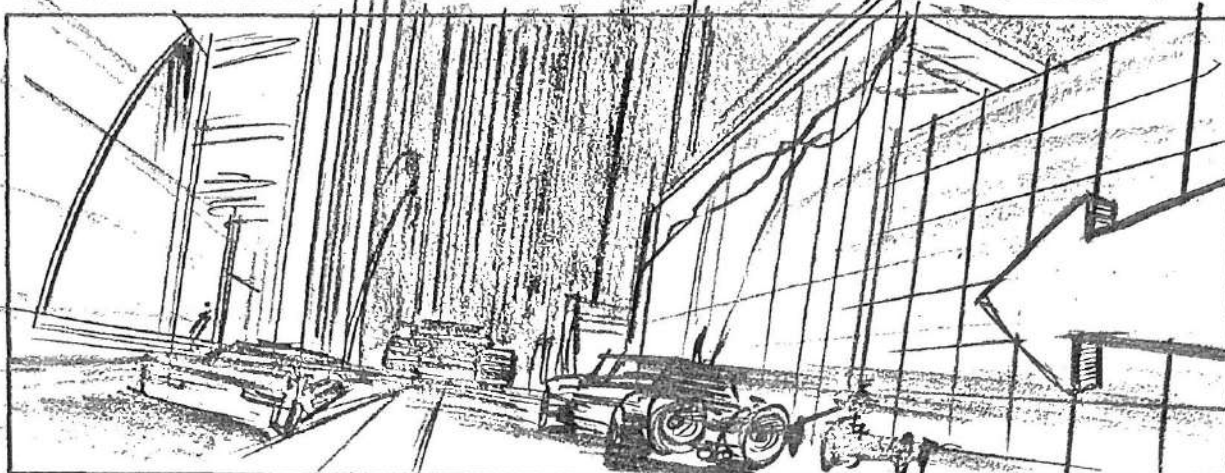


PLISSKEN

STARES UP AHEAD

"ESCAPE FROM L.A."

SCENE# 79 CONT.!



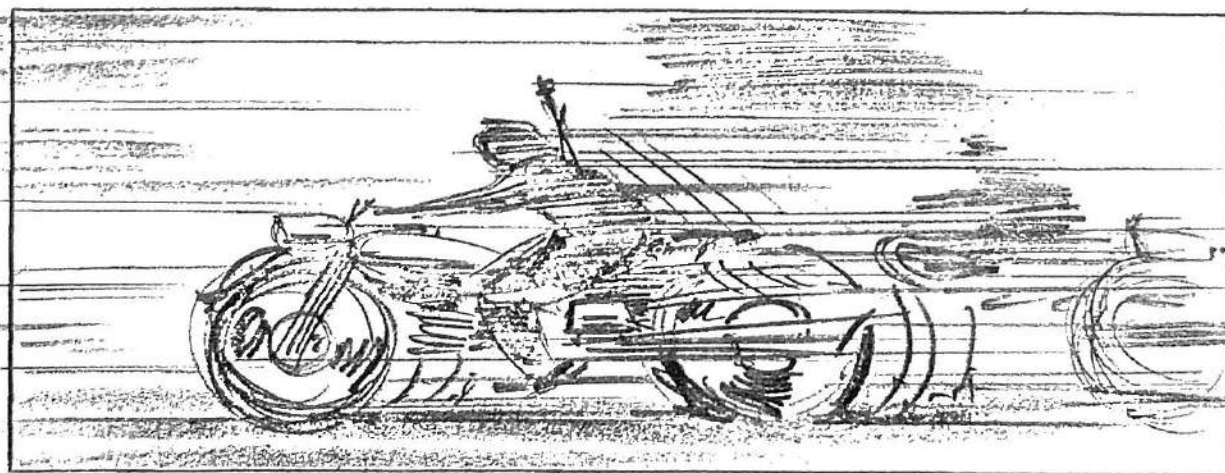
6

GETTING CLOSER TO CHERNO



7

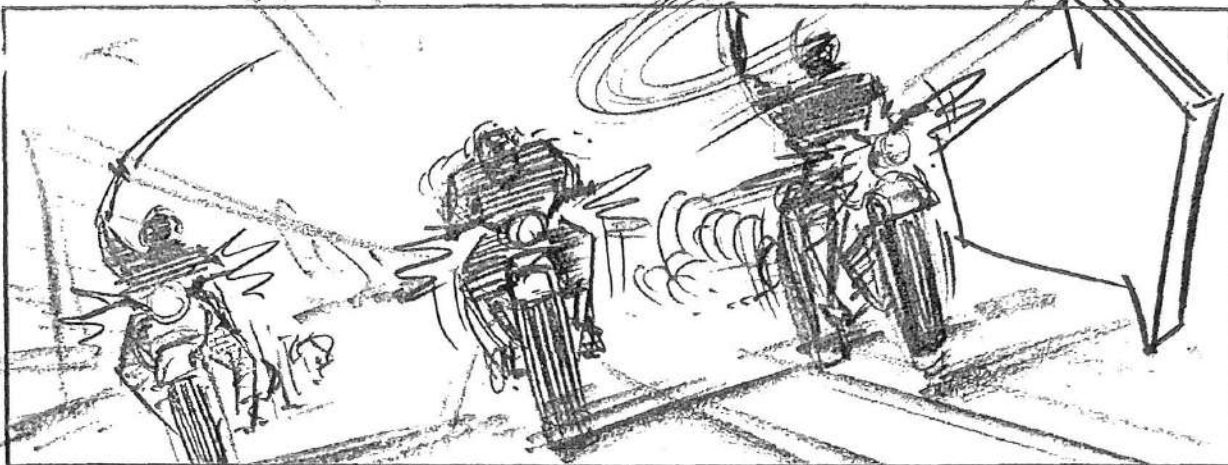
MUSKIEV GAINS IT



8

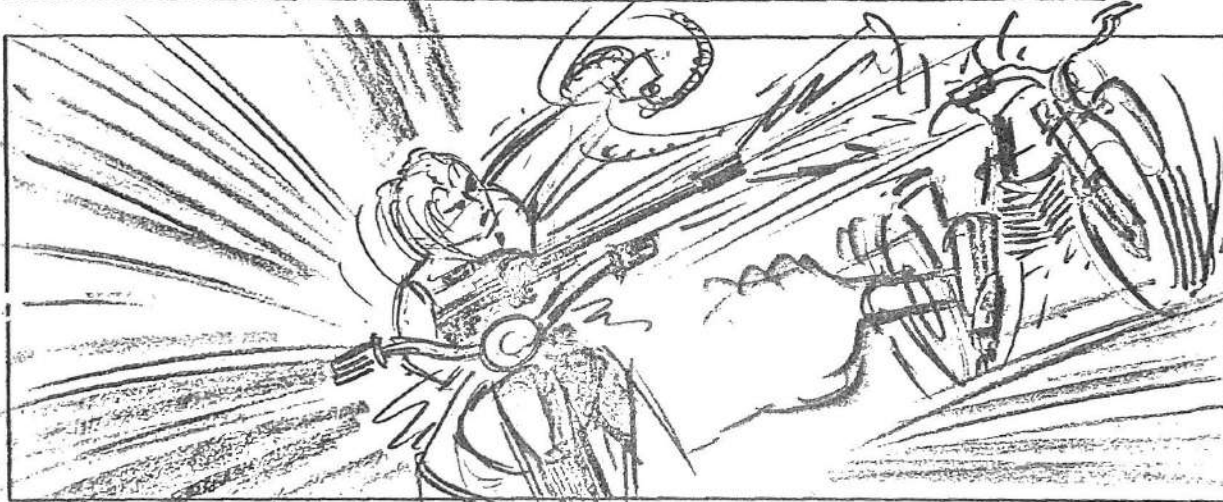
TRACKING WITH RIDERS / MUSKIEV AHEAD

9



2 MESCAUTOS PULL UP ON EITHER SIDE

10



PUSSKEN GRABS CHAIN/AIN'S SUBMACHINE GUN &

11



FIRES! DATS GOTTA HURT!

12



WES CAVITO GOES FLYING / PLEKSEN HOLDS ONTO CHAIN.

13



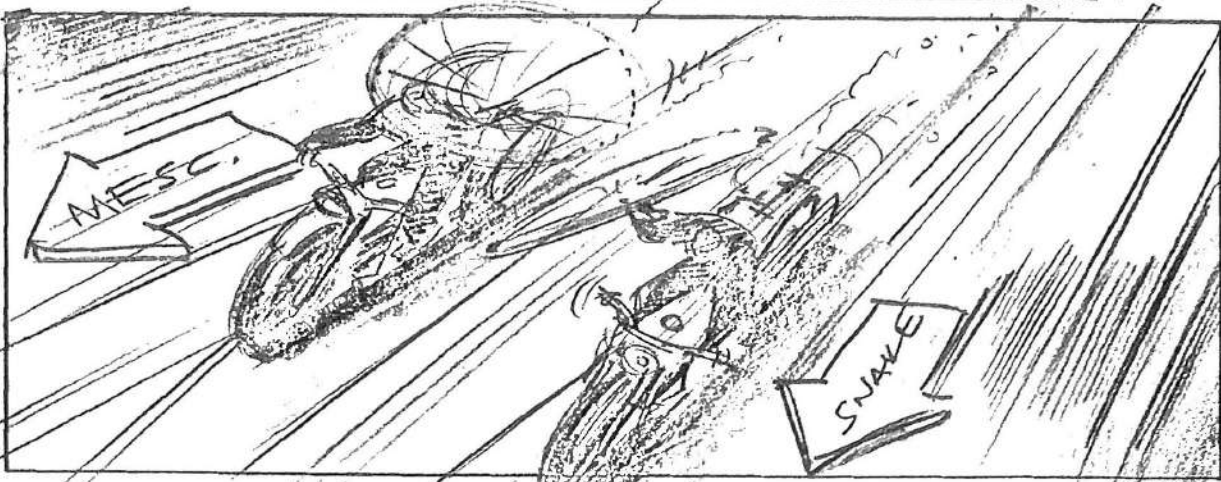
RIGHT AT CAMERA BLAM!

14



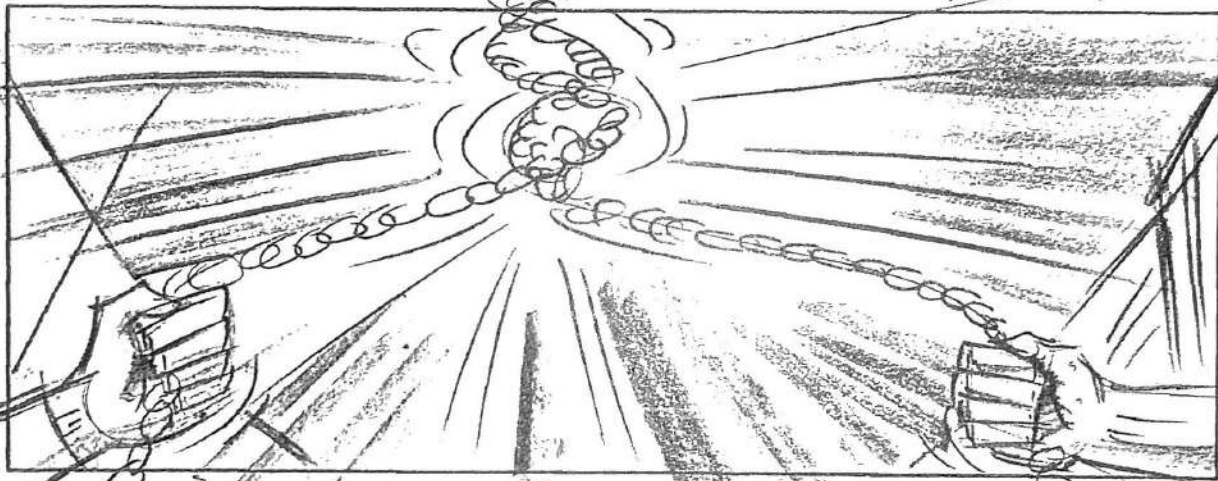
CUERVO REACTS TO GUNFIRE

15



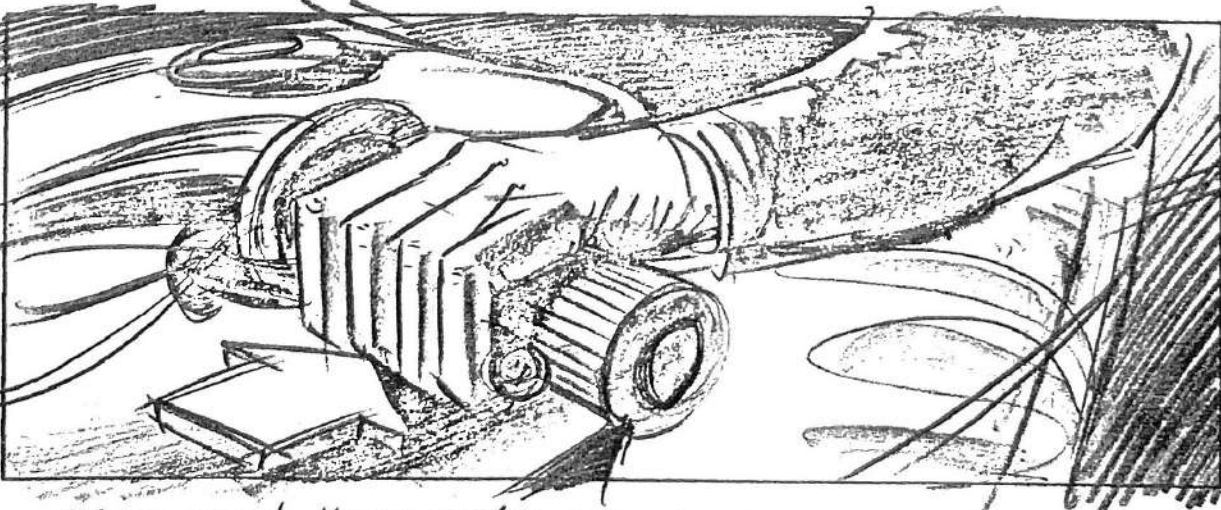
SWINGING CHAINS / TRACKING

16



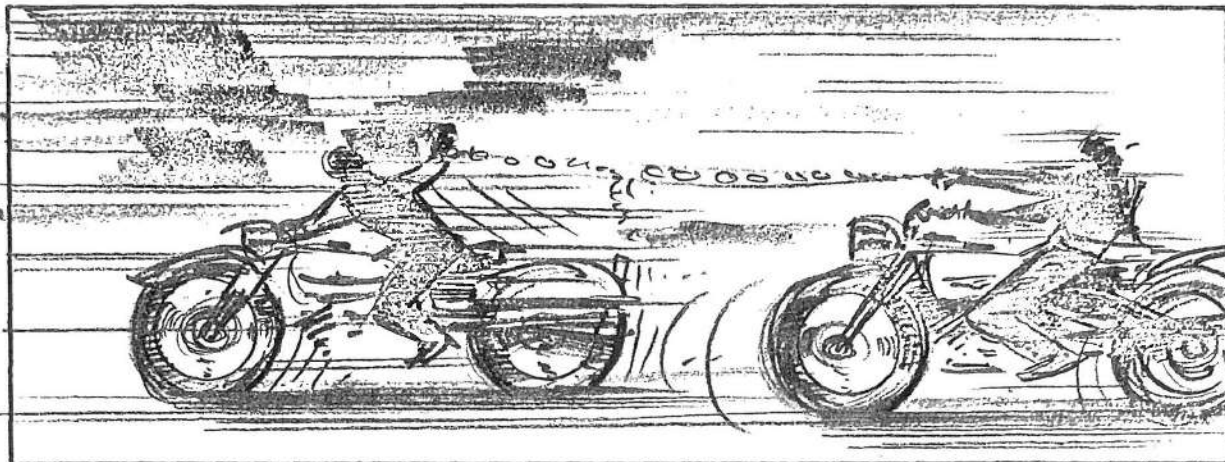
CHAINS INTERLOCK

17



PLISSKEN HITS THE BRAKES

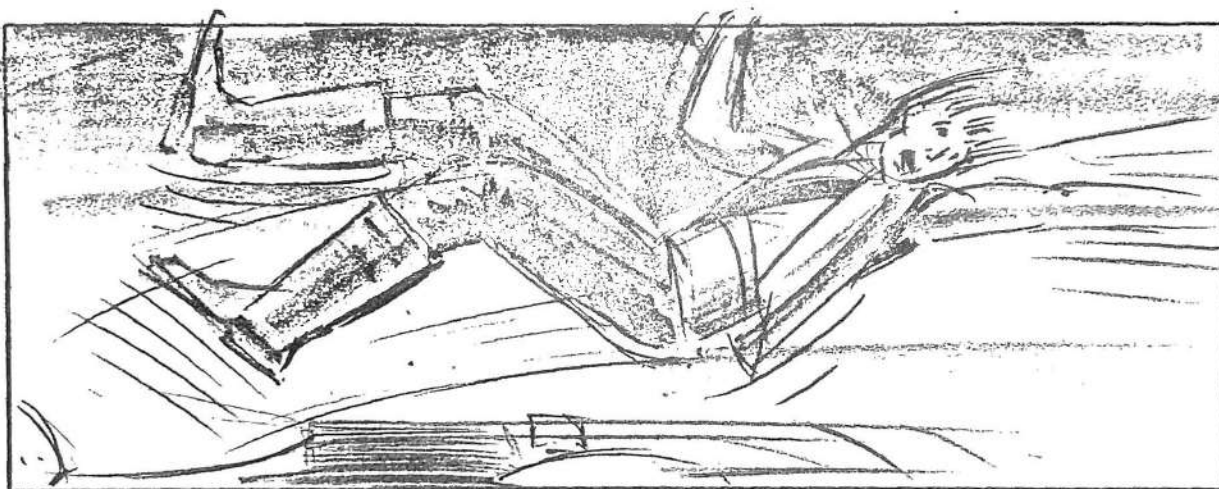
18



SQUEECHES TO A HALT

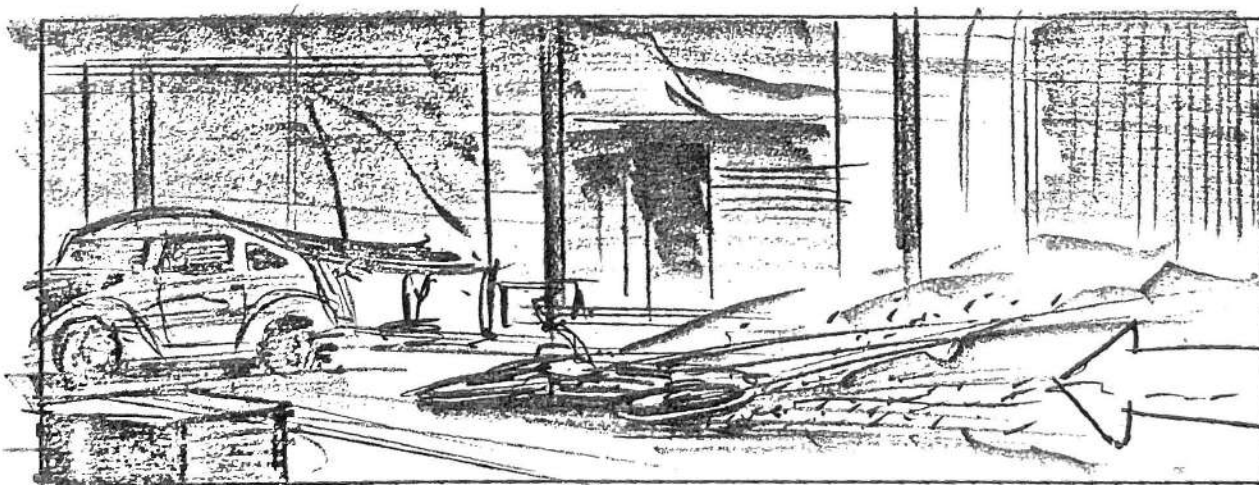
SNAKE

19

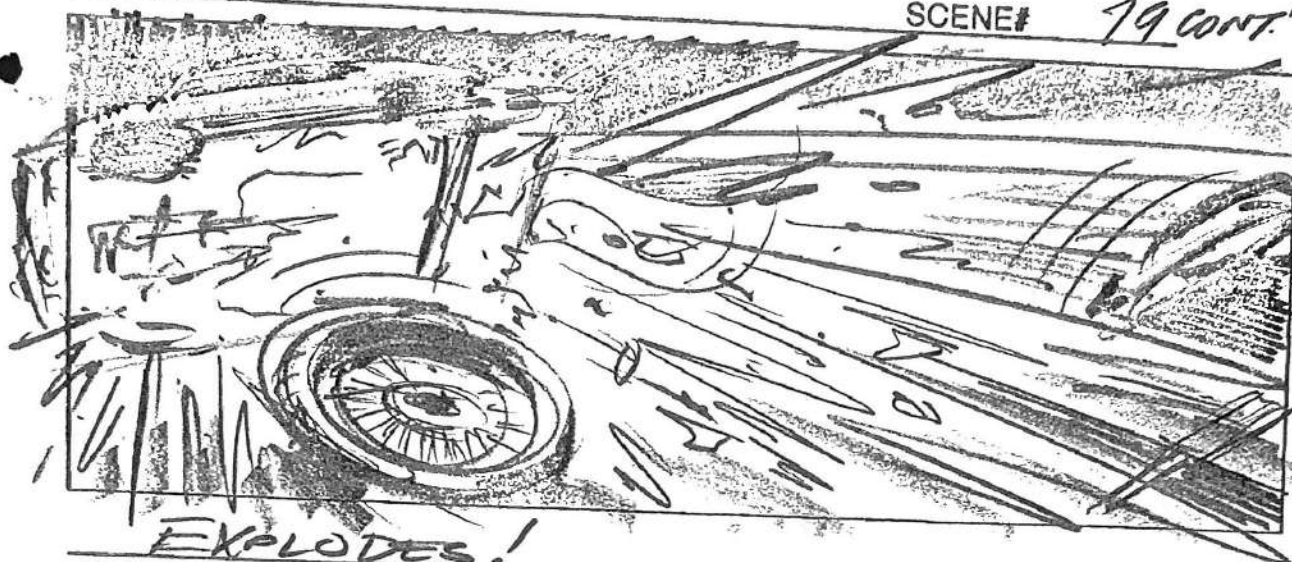


MESCALITO IS YANKED OFF BIKE BACKWARDS

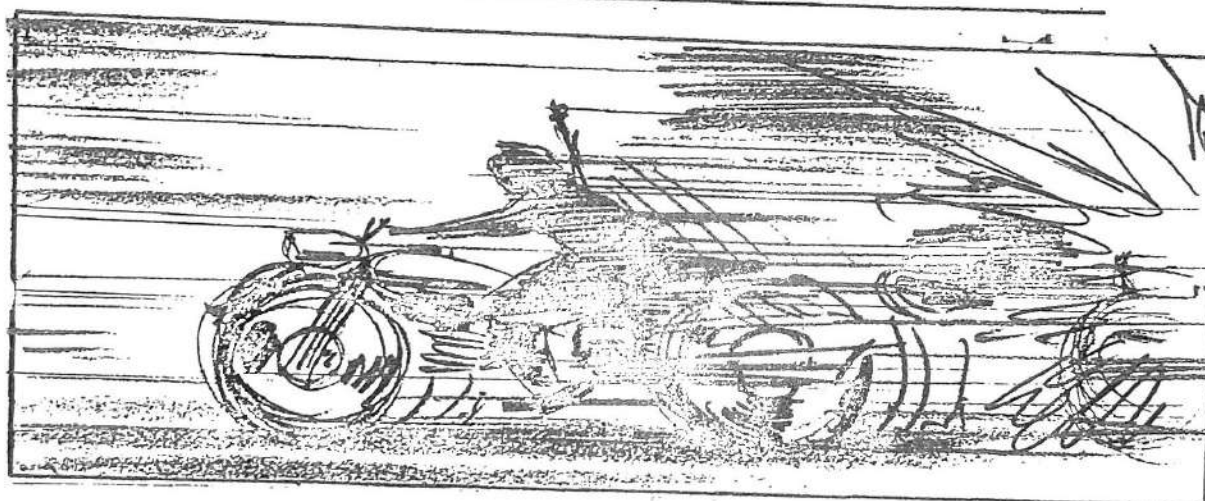
20



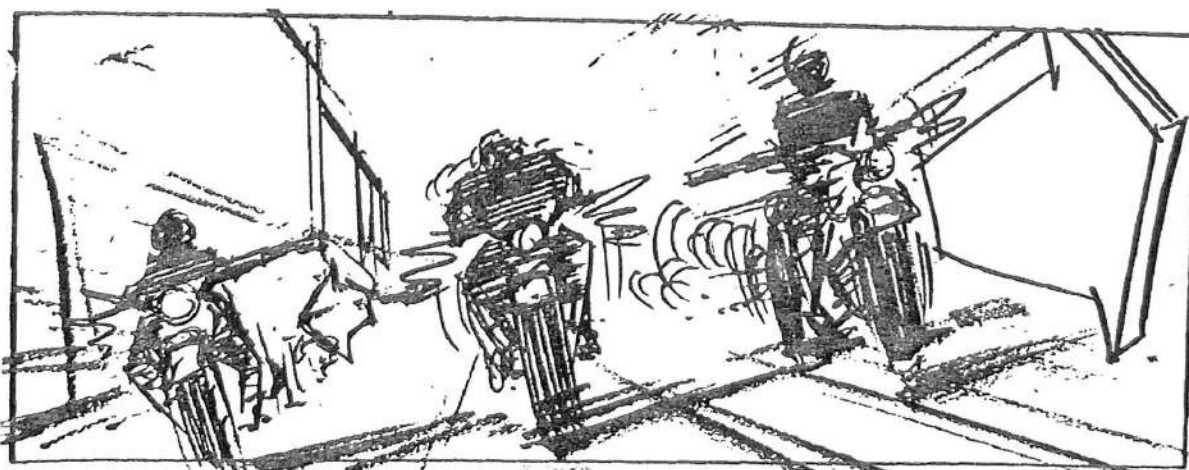
BIKE GOES DOWN.....



21



22

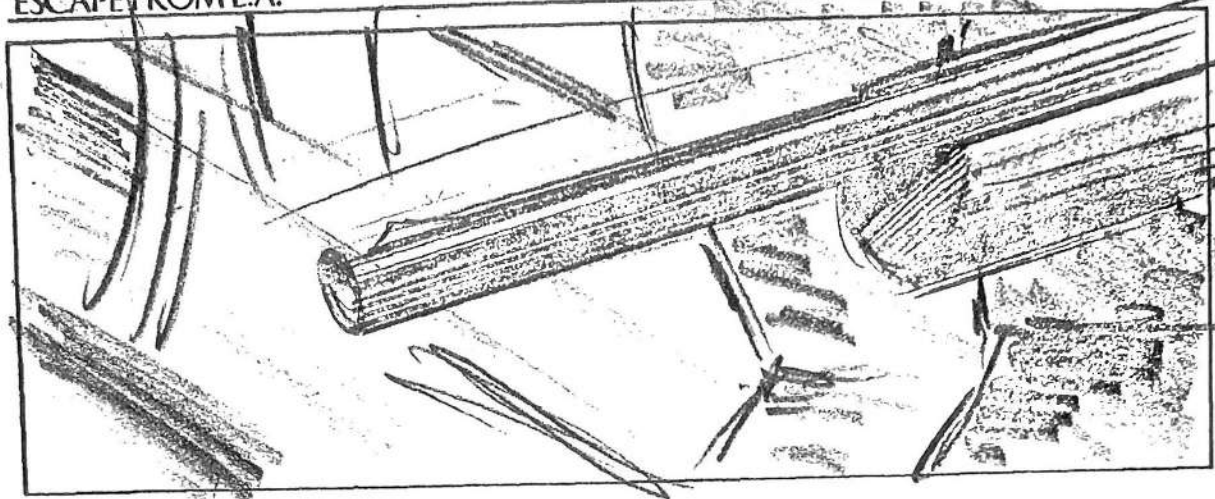


23

"ESCAPE FROM L.A."

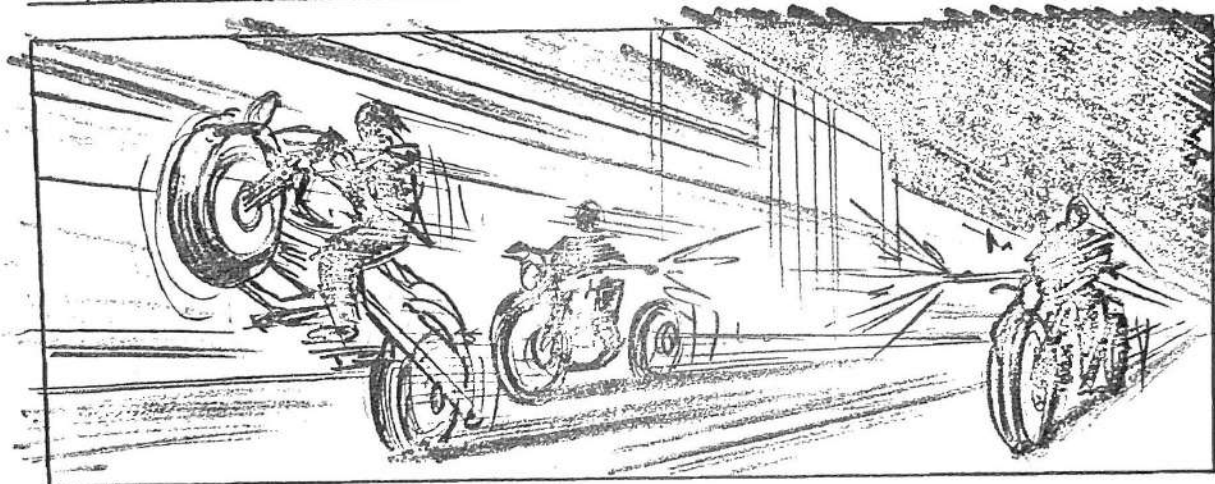
SCENE#

79 CONT.



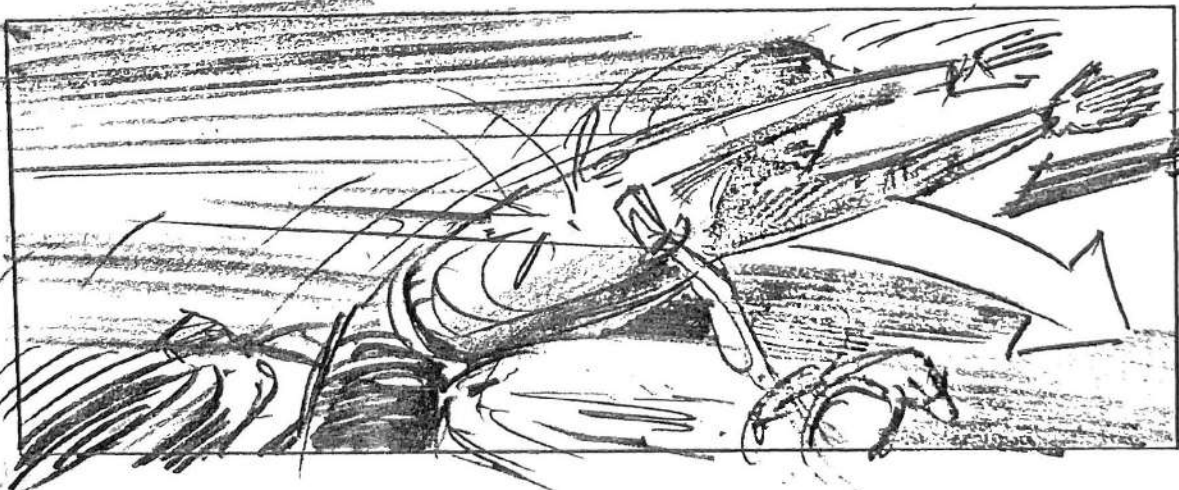
24

RIFLE COMES CLOSER



25

PUSSEN WHEELIES IT, AS MESCALITOS SHOOT

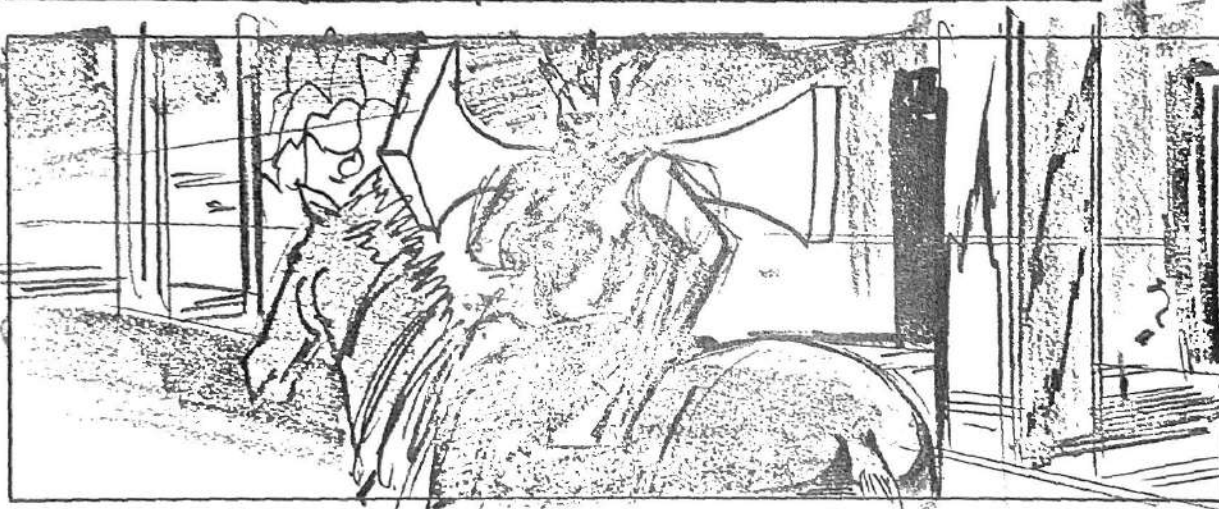


26



27

RUSSEN SURGES FORWARD



28

MESQUITO ON HORSEBACK TURNS



29

SNAKE GOES AT HIM



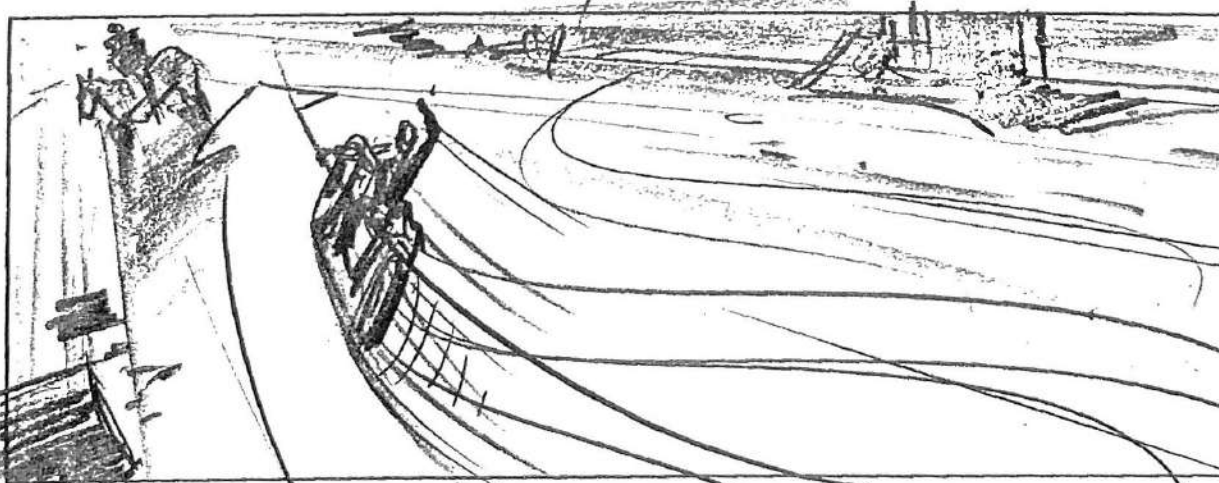
30

MESQUITO FIRES



31

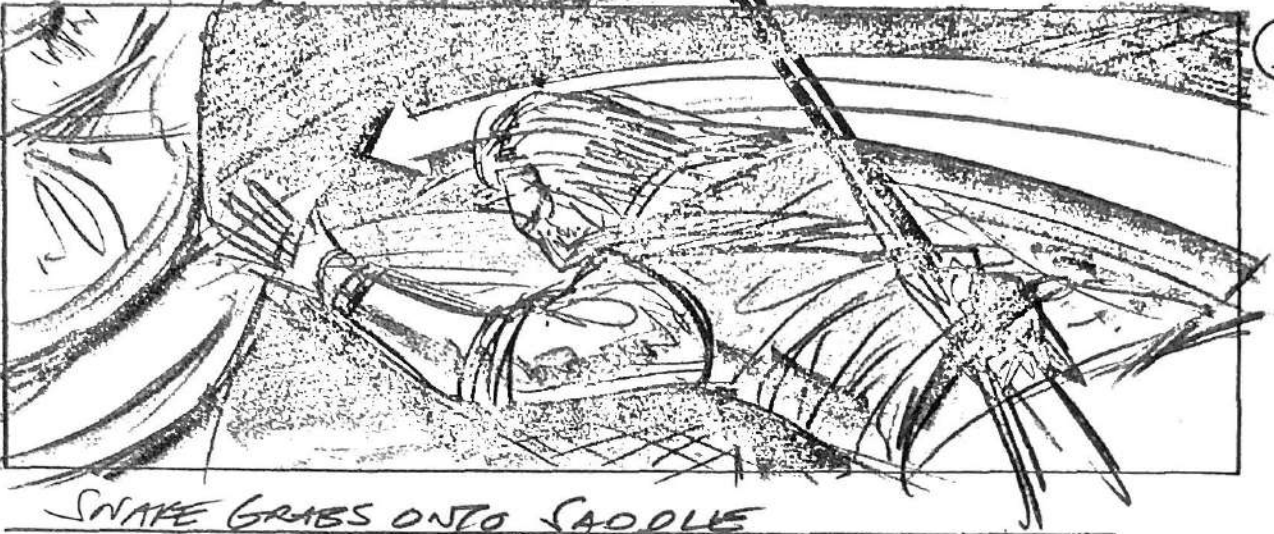
SNARES REAR TIRE BLOWS.



32

LOSES CONTROL

32



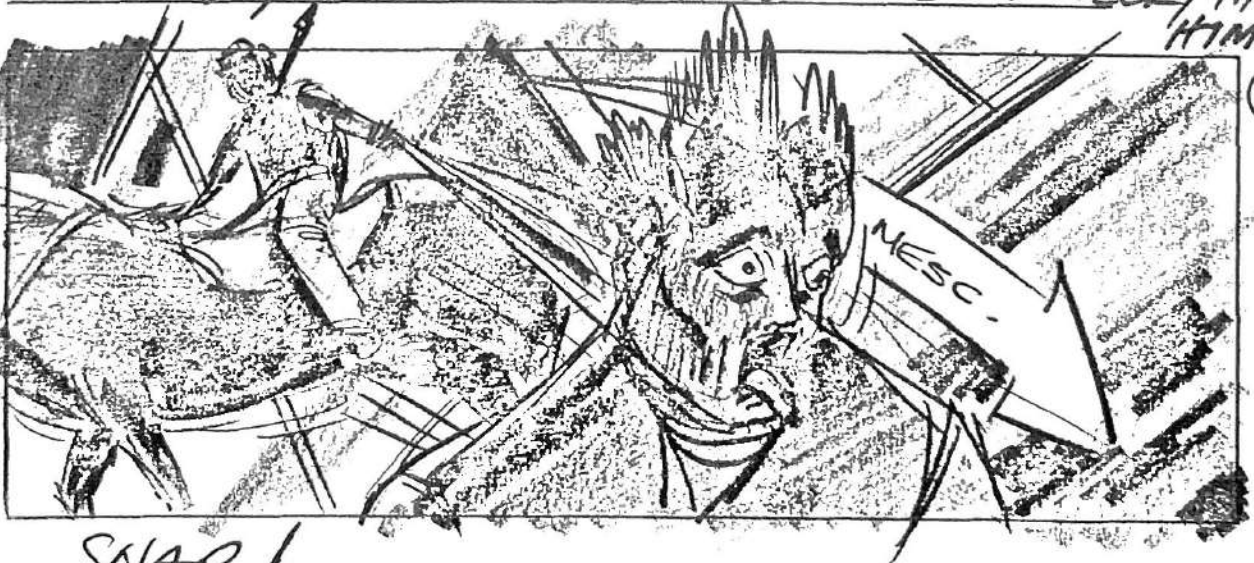
SNAKE GRABS ONTO SADDLE

34

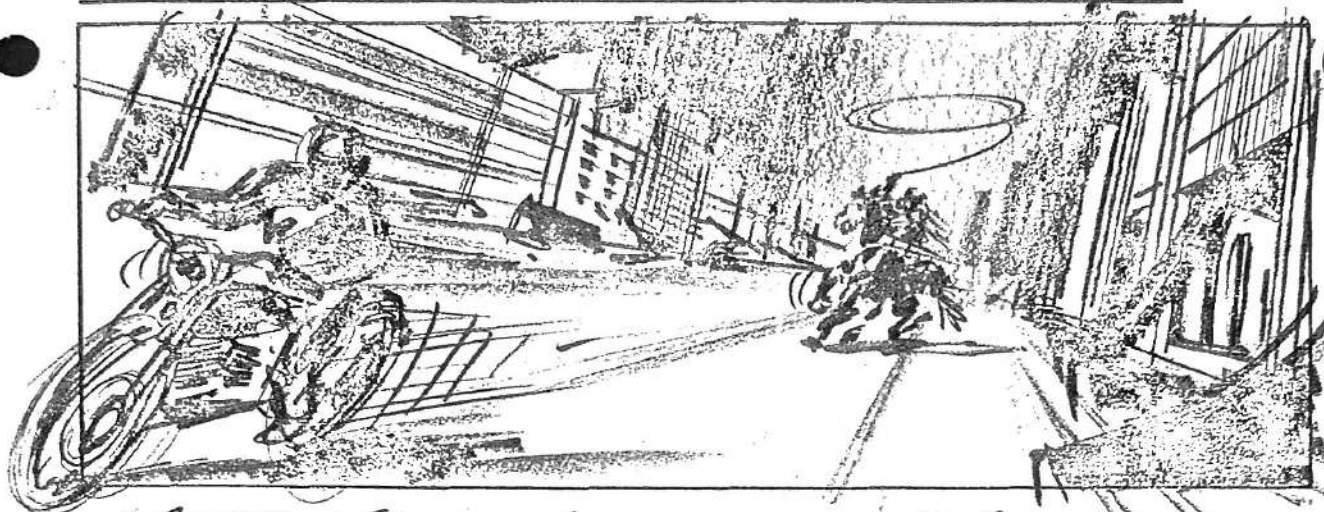


MOUNTS UP, WRAPS REIGNS AROUND MESC. NECK / THROWS HIM OFF

35



SNAP!



36

PLISSEN GALLOPS AHEAD CIRCUING A LASSO.
POUNDING DOWN ON A BIKER.



37

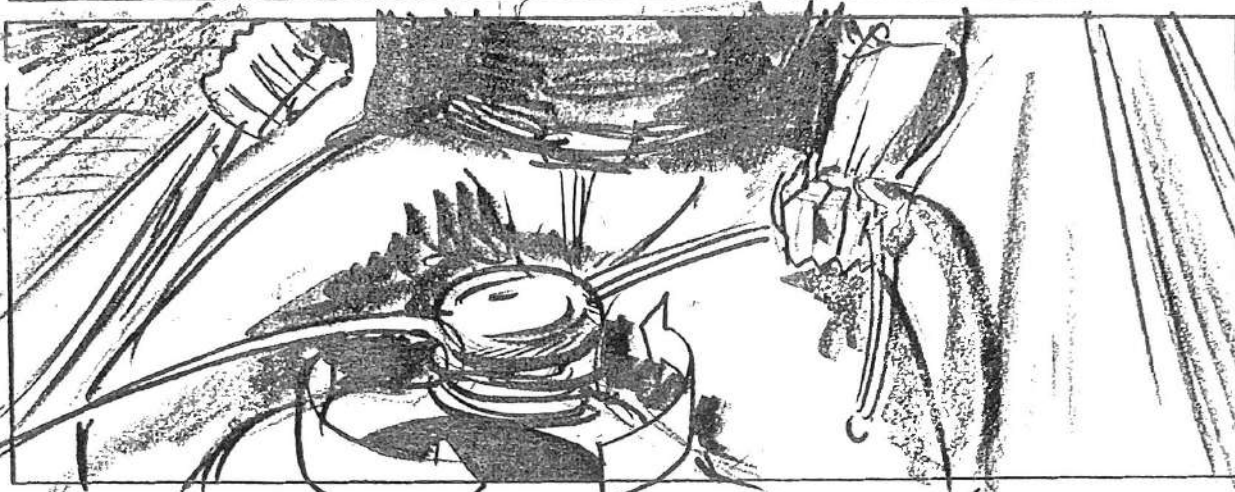
LASSO TAKES FLIGHT



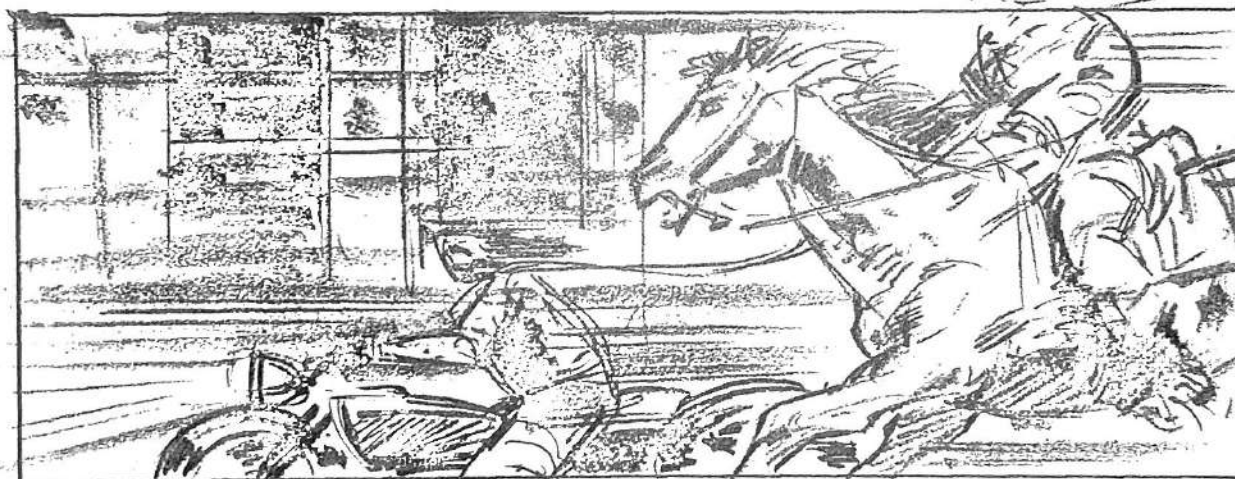
38

FINOS ITS MARK

39



TIES THE LASSO TO THE HORN / TAUGHT



SNAKE RIDES PARALLEL TO MESC.

41



YANIKS MESCUITO / OFF BIKE / JUMPS ON



42

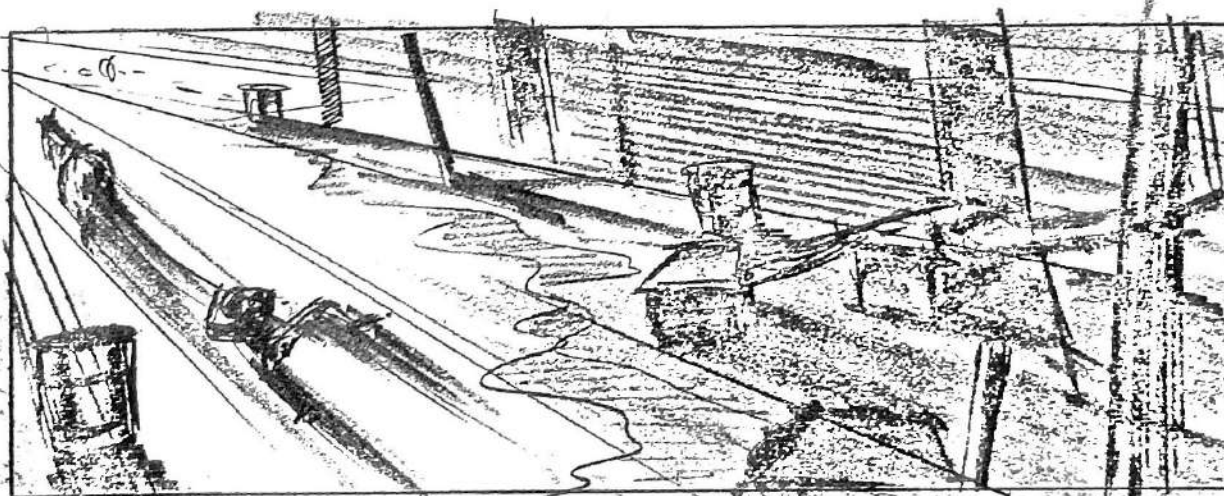
SMACK!

SMACK'S THE HORSE'S RUMP



43

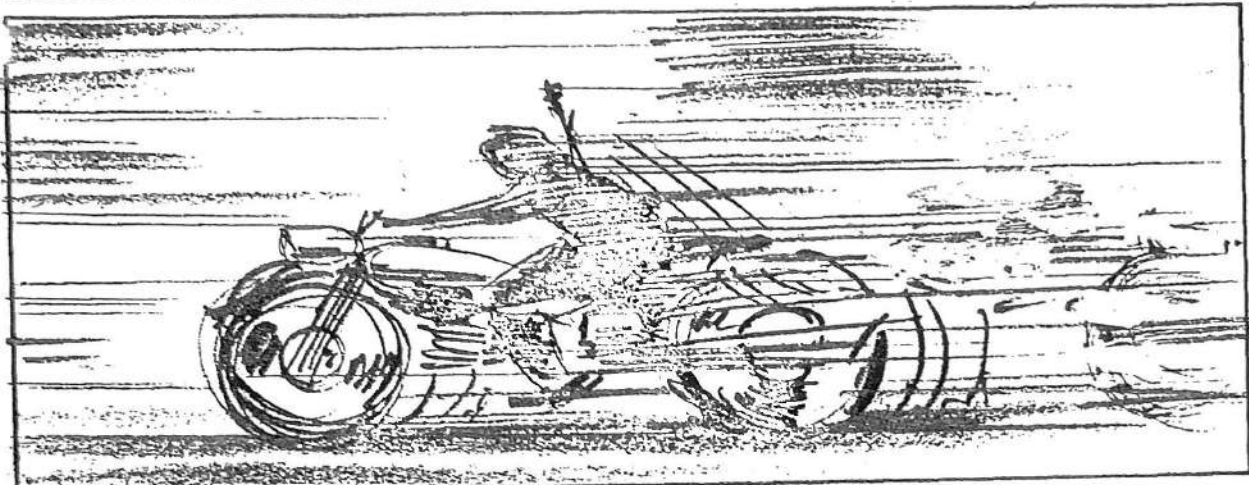
HORSE REACTS...



44

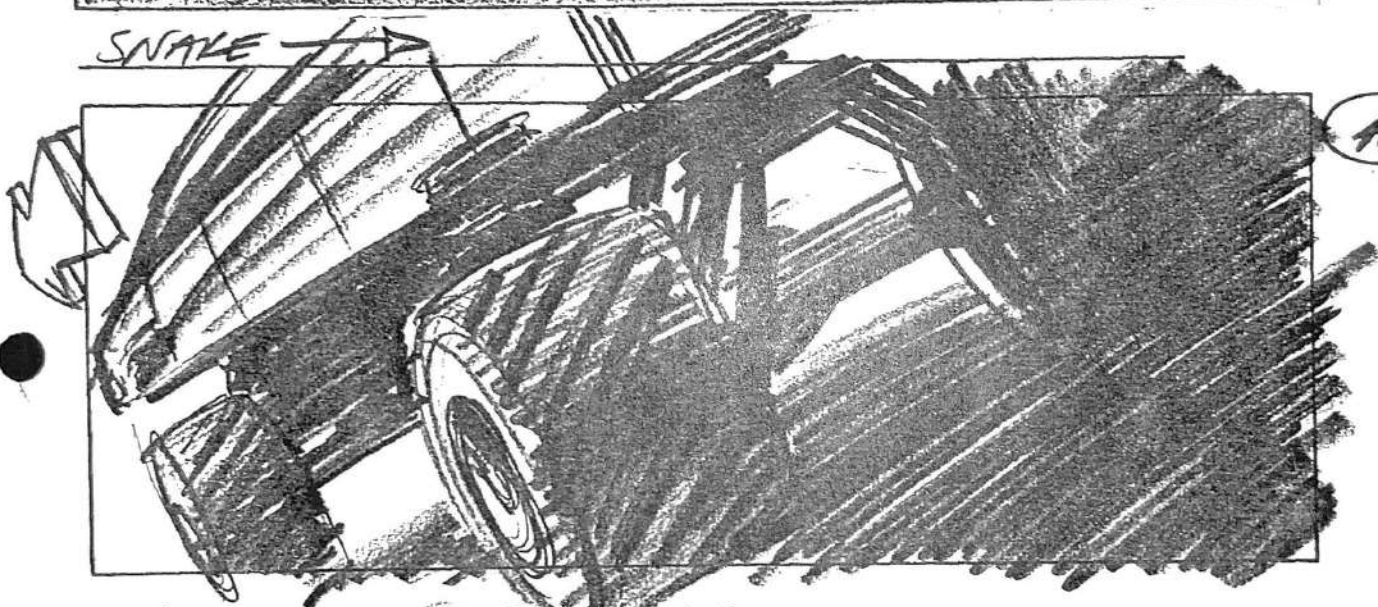
TAKES OFF W/ RIVER DRAGGING

45



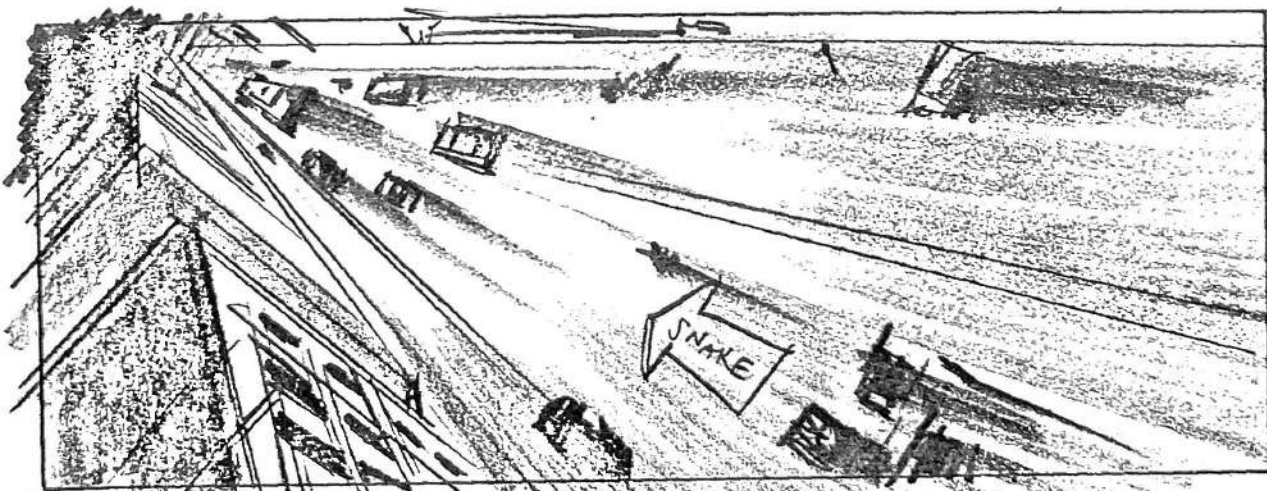
SNAKE

46

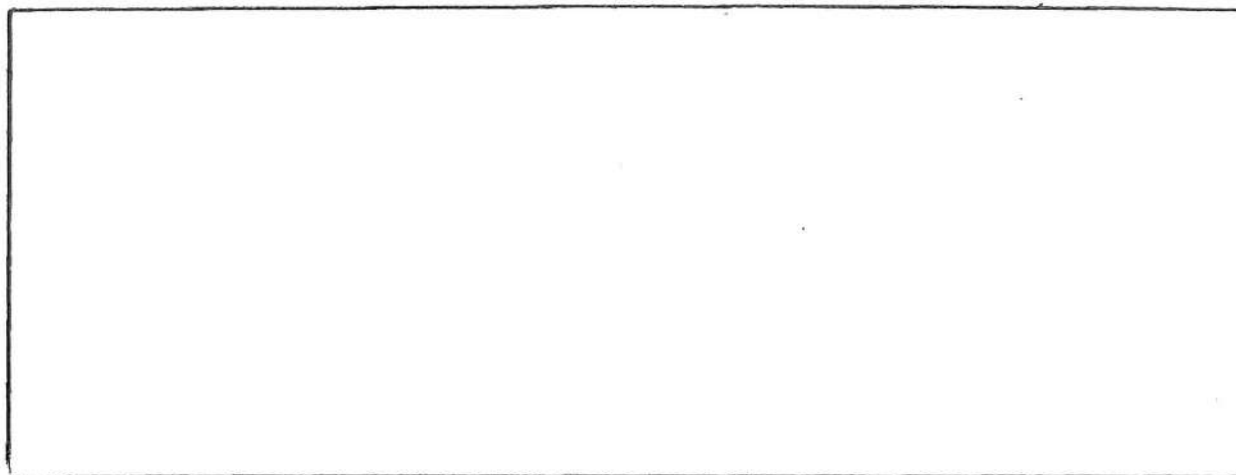
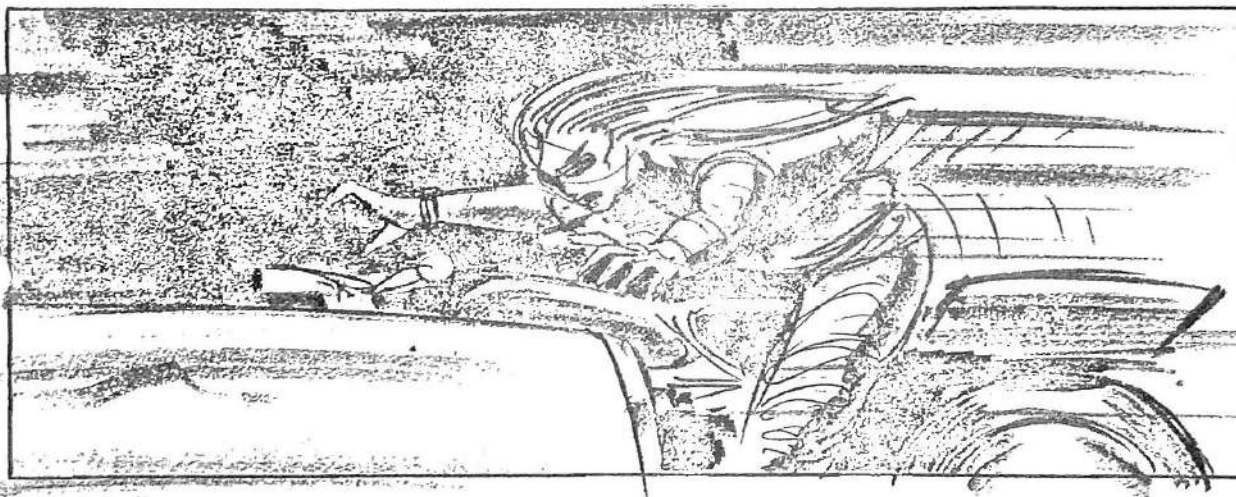
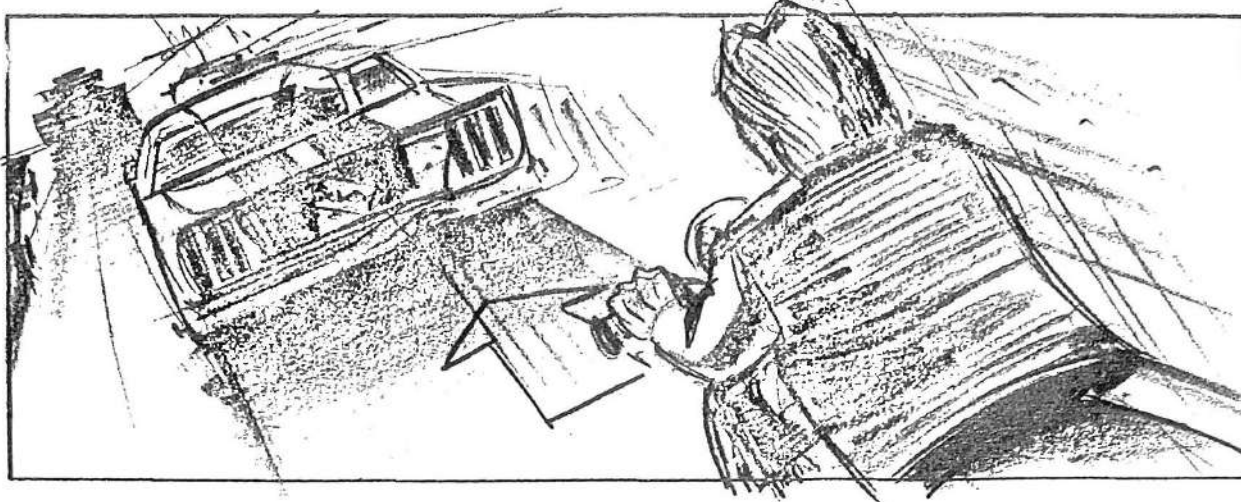


CADILLAC SPEEDS UP.

47

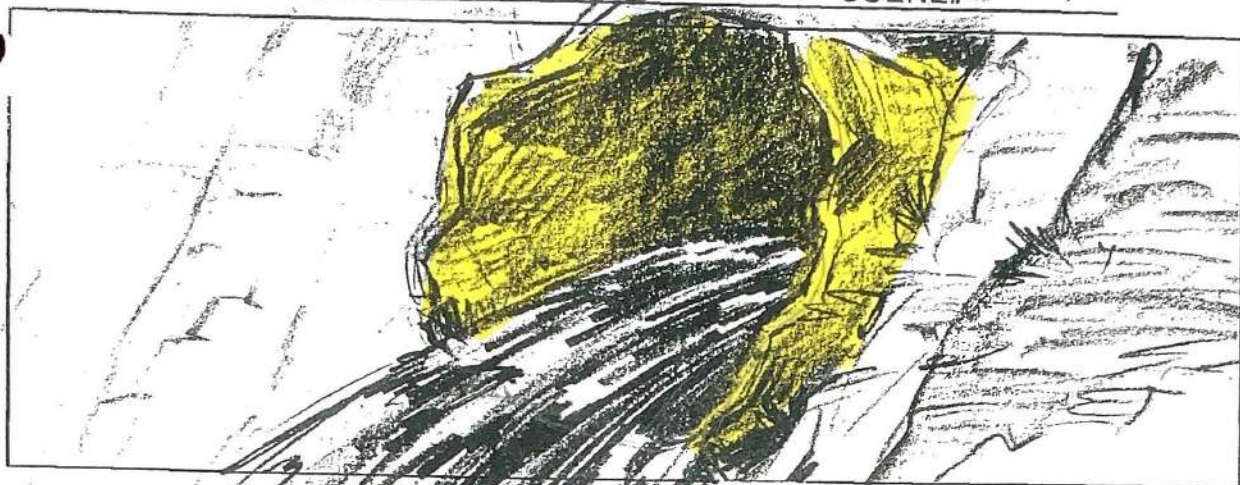


CLOSES IN ON CARNATION.



"ESCAPE FROM L.A."

SCENE# 140



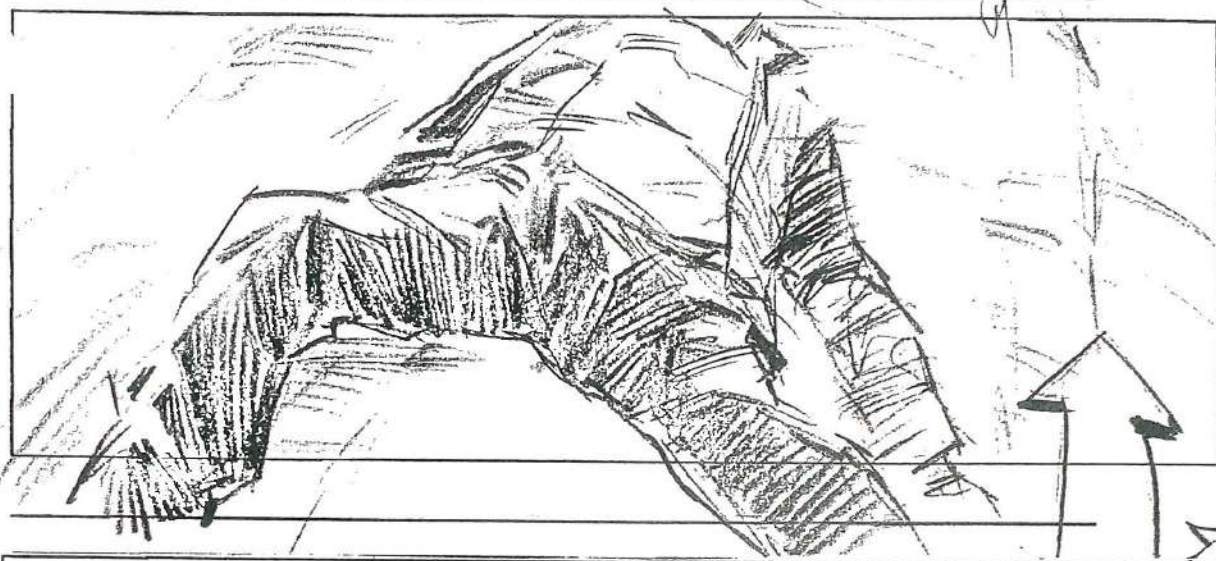
"ESCAPE FROM..."

SCENE # 141



"ESCAPE FROM L.A."

SCENE# 141



4B



4C

PLISSKEN MANAGES TO GET UP ON HIS FEET



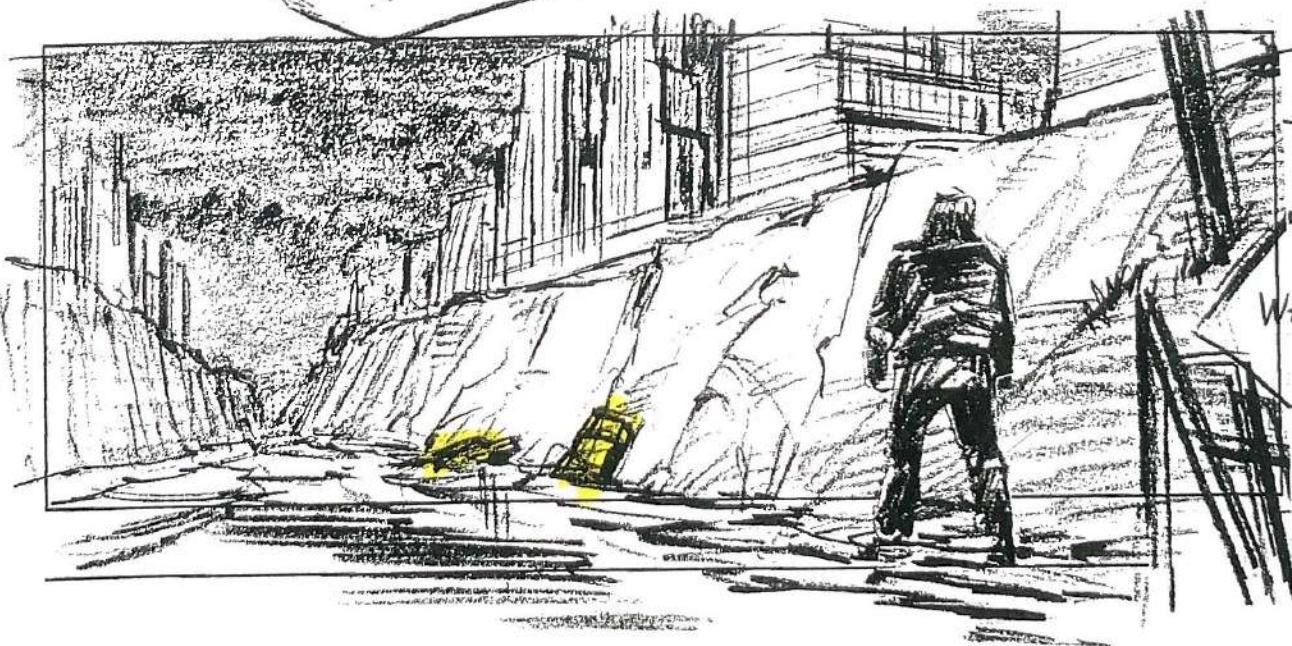
5



6



7



8

WALKS I

LOOKING EAST

9

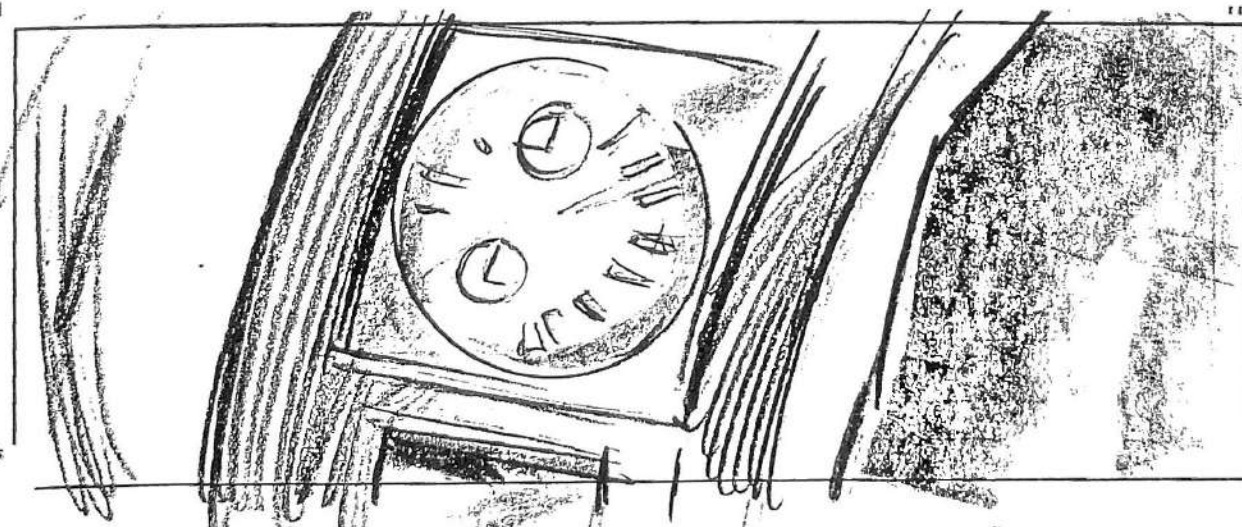


9A



HE LOOKS AT HIS WATCH

10



"ESCAPE FROM L.A."

SCENE# 141

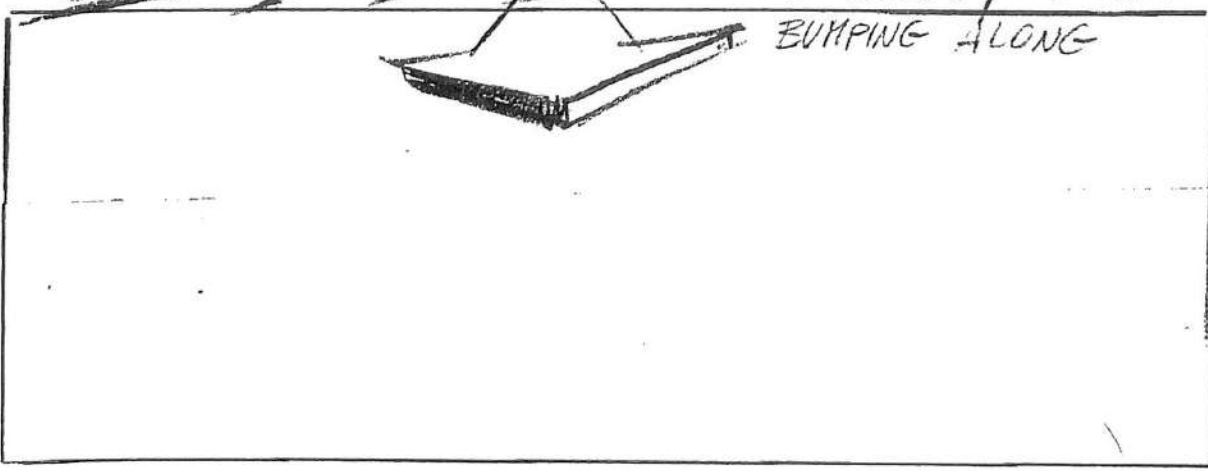


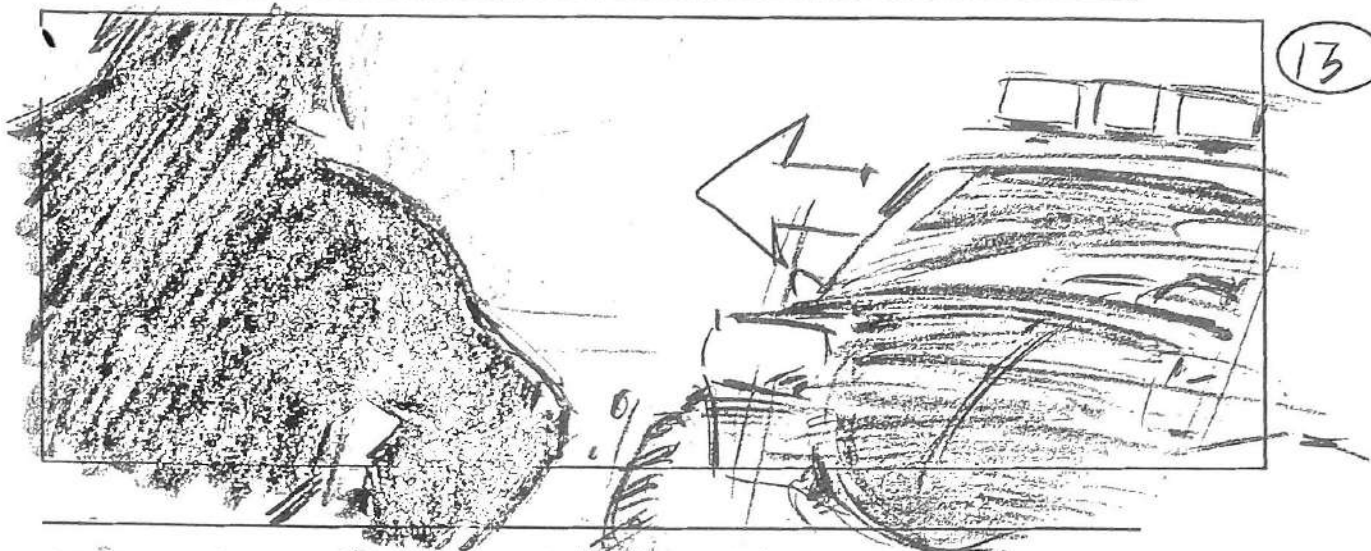
11



12

A BUGGY COMES : LOOKING WEST
BUMPING ALONG





13



13A



13B

YOU SNAKE MAN, THAT WAS A BIG ONE, HAD TO BE A 6.4

14



WHERE'S CUELLO JONES?

14A



14C



P.P.P. LONG GONE. YOU'LL NEVER CATCH UP
WITH HIM NOW...

PLISK WHERE?

8
SCENE 141



(95)

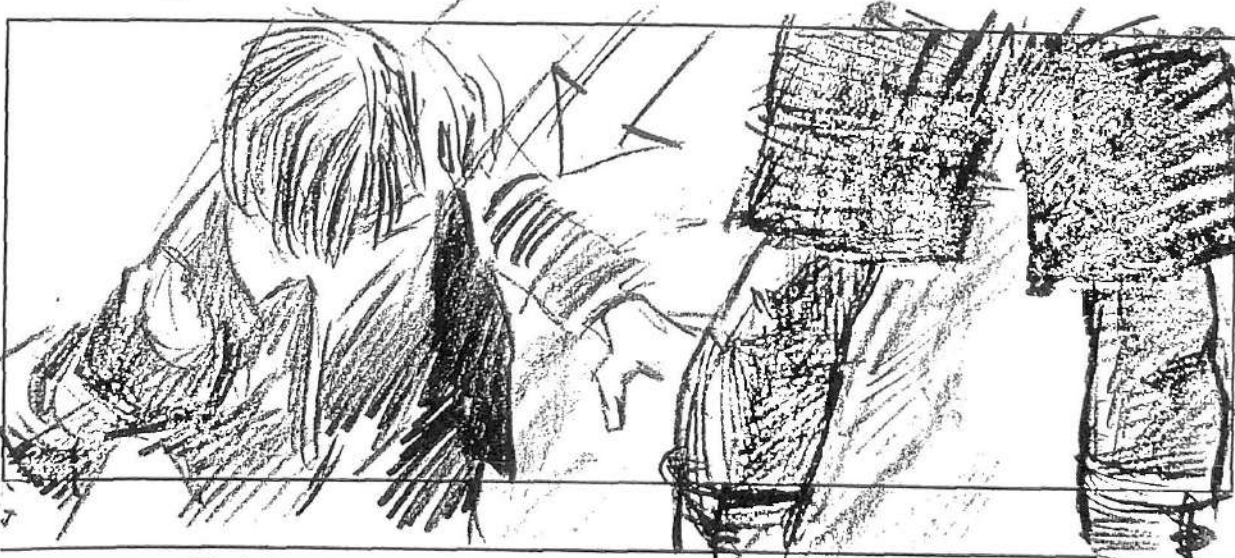
ANAHEIM, STAGING AREA FOR THE BIG INVASION

ZION



(16)

TAKE HER THERE!!



(16A)

PLISSKEN FALLS TO HIS KNEES



17

YOU AIN'T DOING SO GOOD SNAKE



17A

HE HELPS HIM TO HIS FEET



18

BUT YOU SHOULD TALK TO HERSHE, SHE HATES CUELL
THEY USED TO BE PARTNERS, BUT THEY SPLIT UP

"ESCAPE FROM L.A."

SCENE# 141

19



WHO?

20



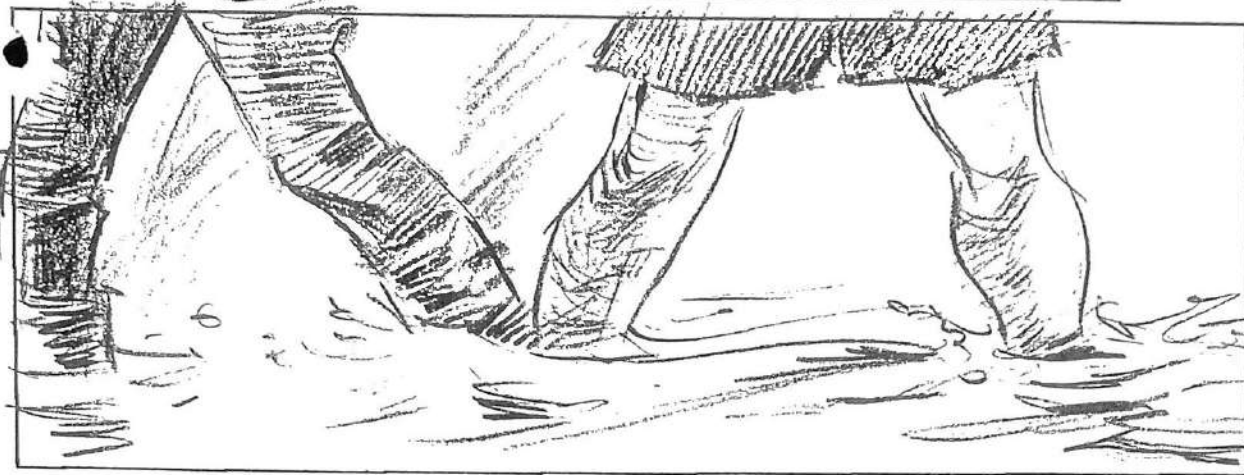
HERSHE.

SHE LIVES
DOWNTOWN

21

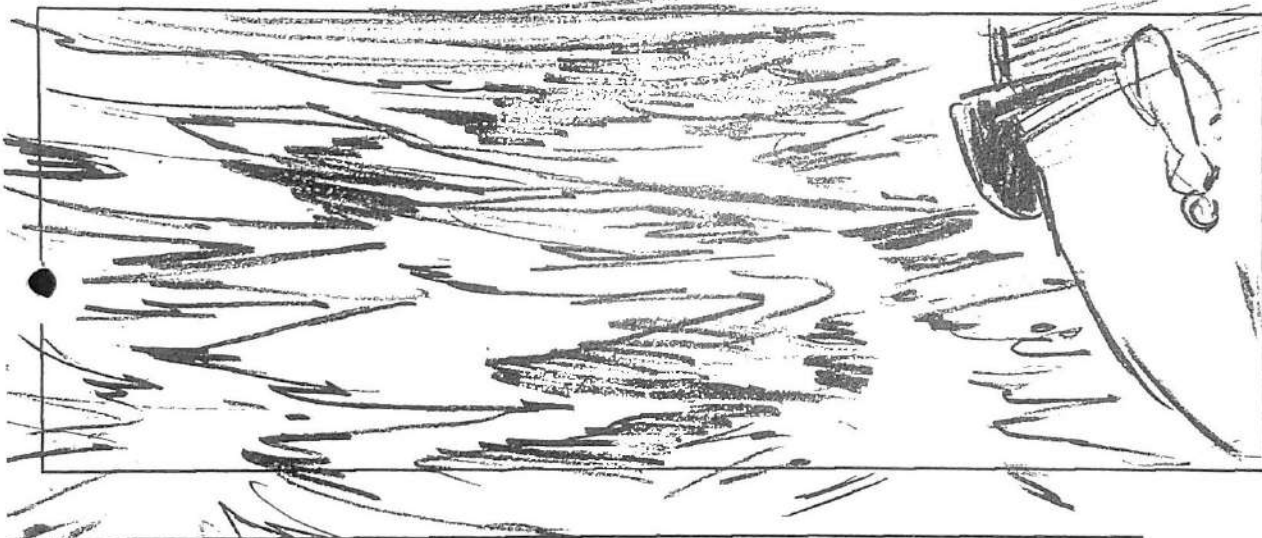


SHE HOOKED UP WITH THE SAIGON
SHADOW ...

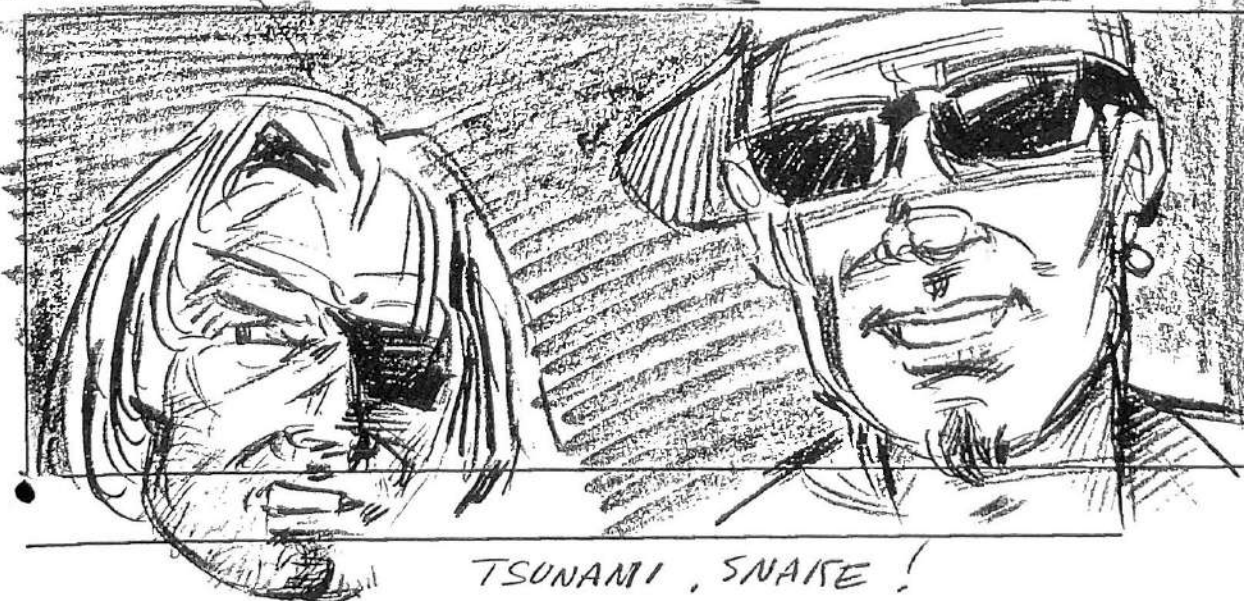


22

SUDDENLY THE WATER BEGIN TO SLOSH ABOUT VIOLENTLY



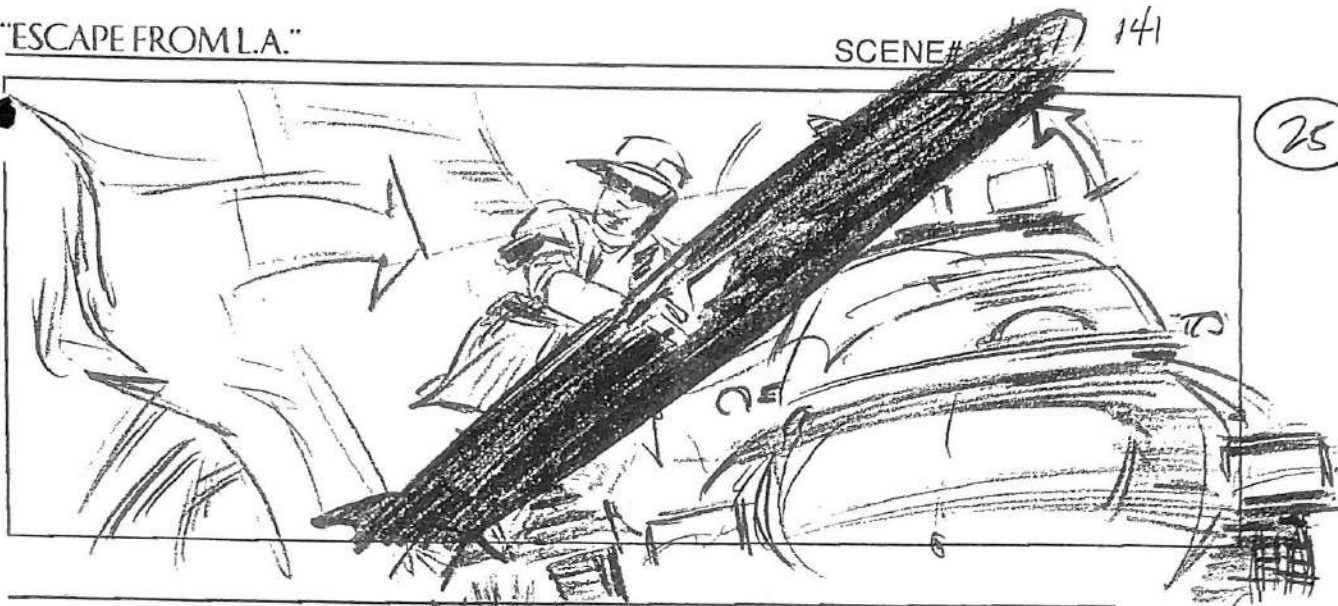
23



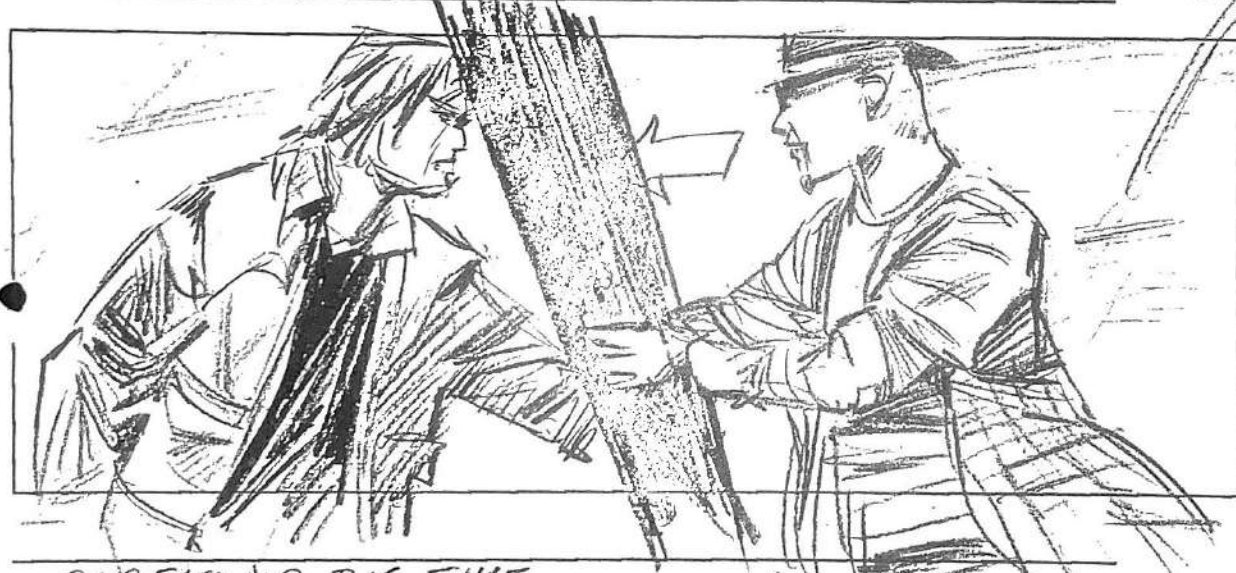
24

TSUNAMI, SNAKE!

25



25A



SURF'S UP BIG TIME !!

26



PLISSKEN LOOKS UP
HE REALIZES PIPELINE'S RIGHT

"ESCAPE FROM L.A."

SCENE# 141



GET READY IT'S GONNA BE SOME KTORA RIDE



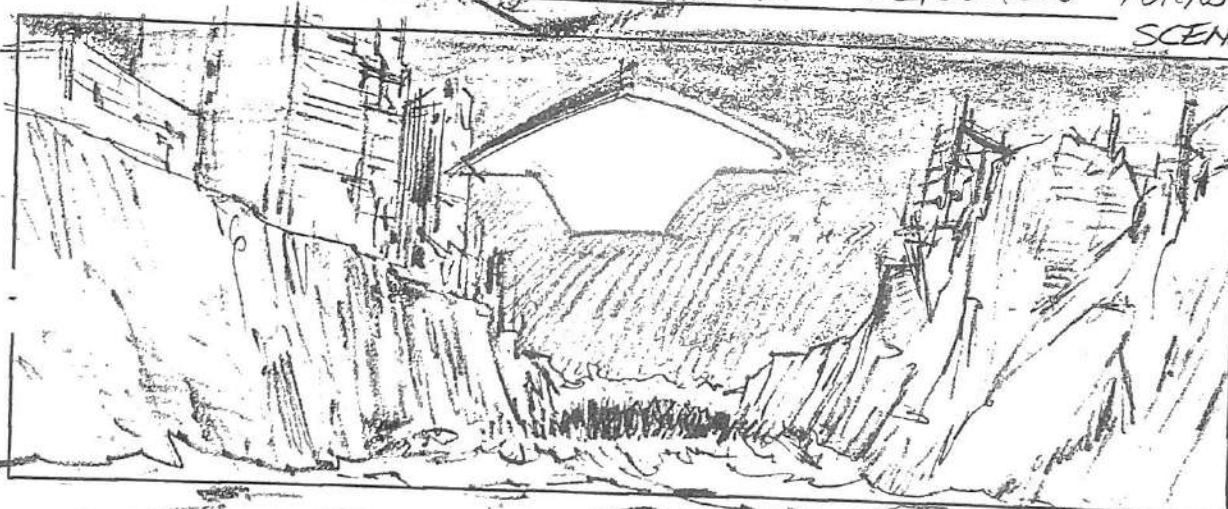
SCENE#

141



18

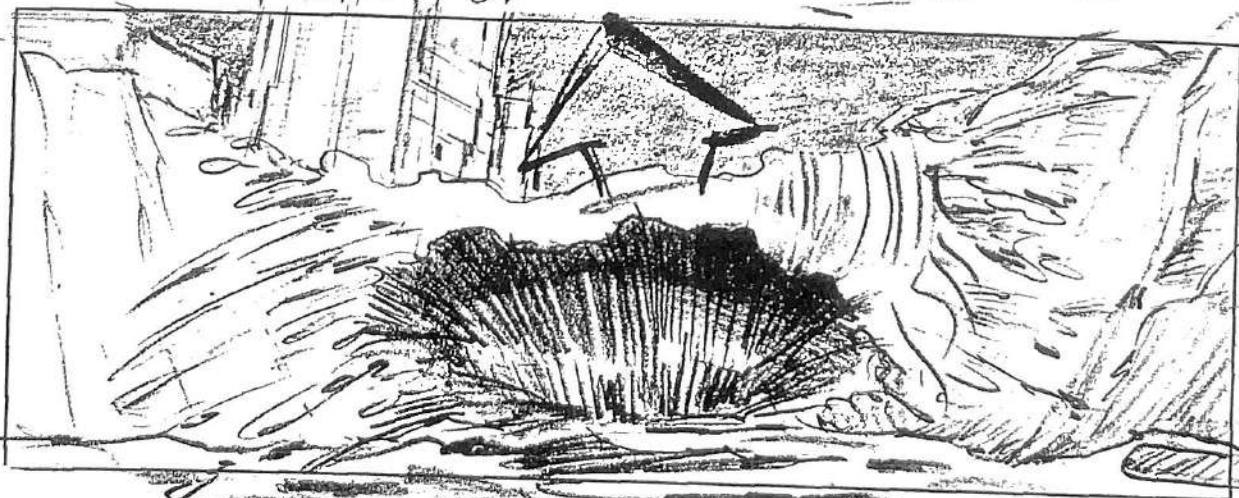
PLISSKEN TURNS AROUND
SCENE 142



1

THEIR POV

LOOKING
WEST



1A

THE TIDE IS COMING CLOSER

"ESCAPE FROM L.A."

SCENE# 143



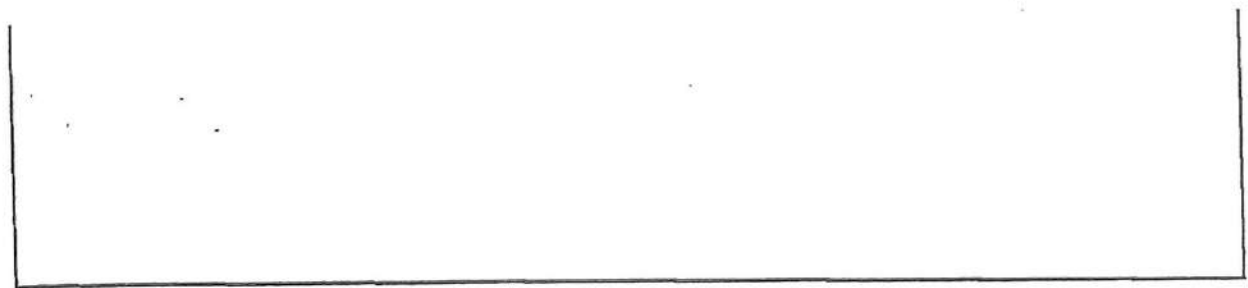
1

LET THE FRONT EDGE



2

DON'T LOSE IT MAN, YOU SLIP OFF YOUR BEHIND AND IT'S THE BIG WIPECUT, YOU KNOW WHAT I MEAN?



"ESCAPE FROM L.A."

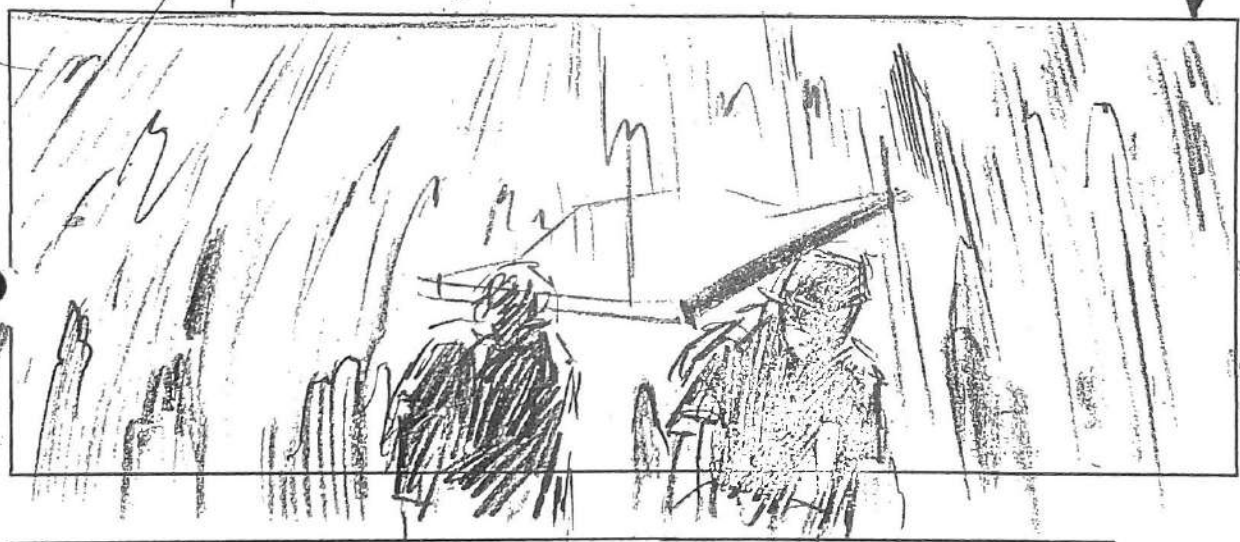
SCENE# 143

3

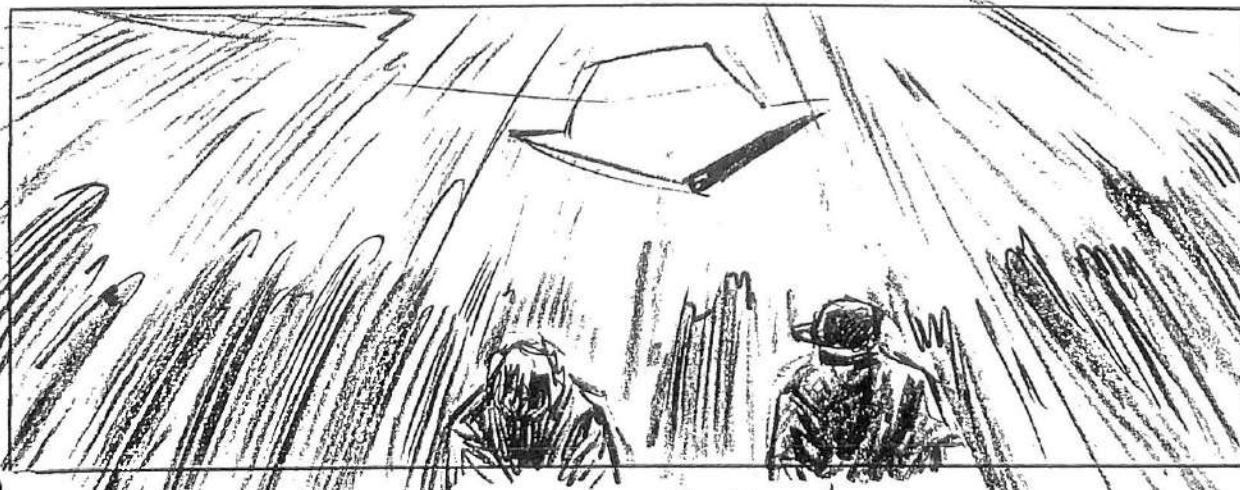
GREEN SCREEN



3A



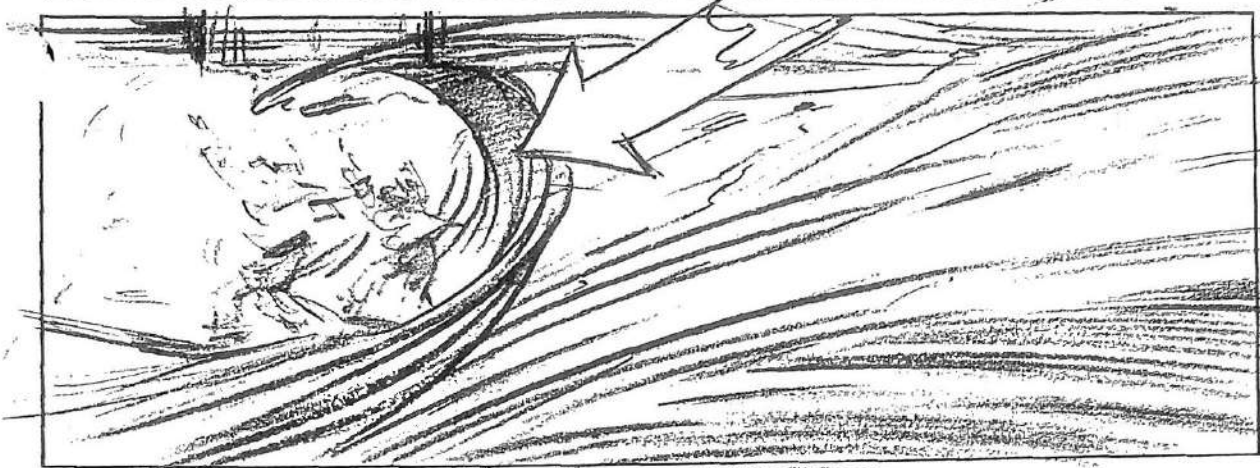
3B



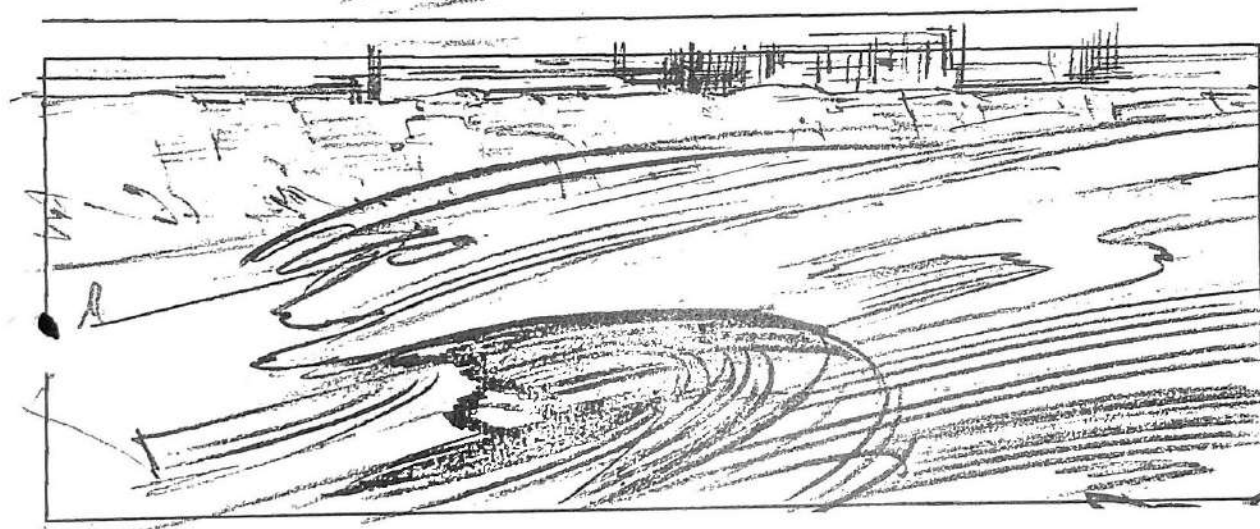
HANG ON SNAKE!

"ESCAPE FROM L.A."

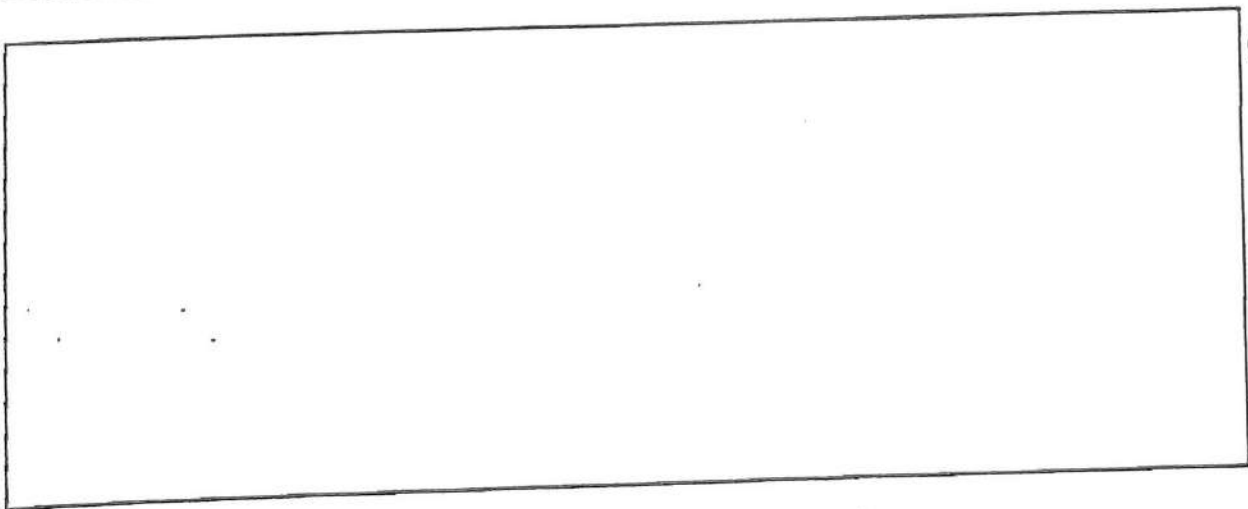
SCENE# 143



4



4A



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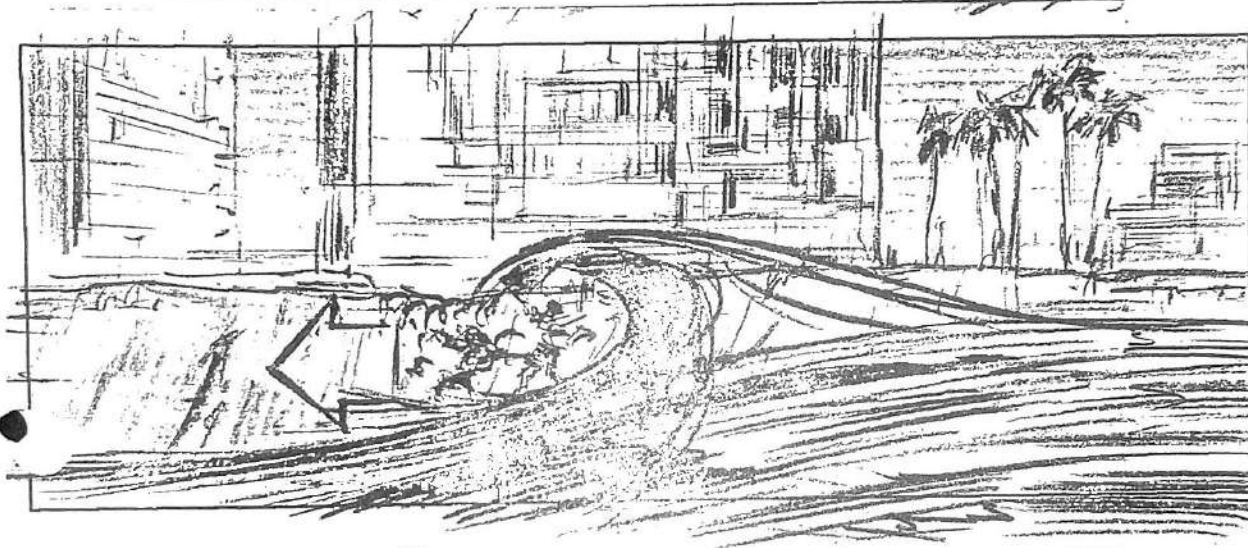


5

17

SCENE
143

Silhouette Detectives
Separate



6

TEXAS

"ESCAPE FROM L.A."

SCENE# 144



1

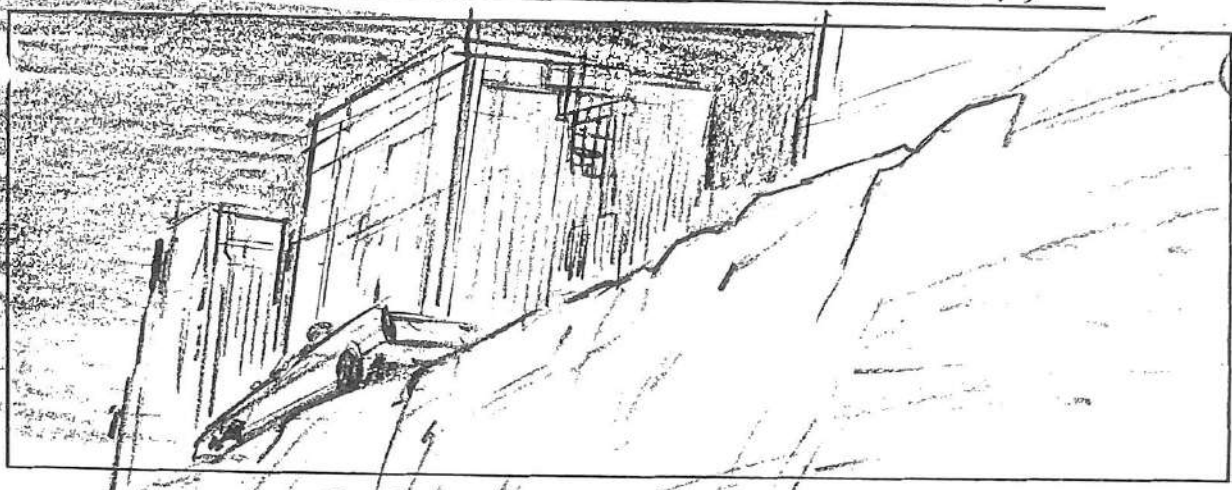
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"ESCAPE FROM L.A."

SCENE# 145



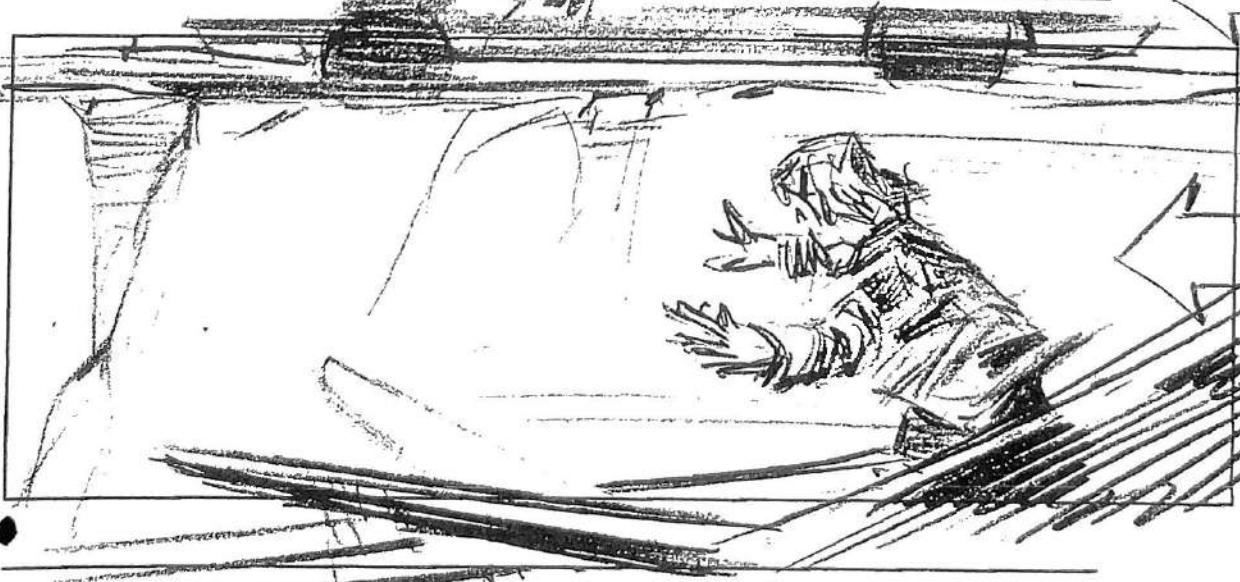
(1)

MWISTORE

PLISSICKEN SEES EDDIE DRIVING ALONG



(2)



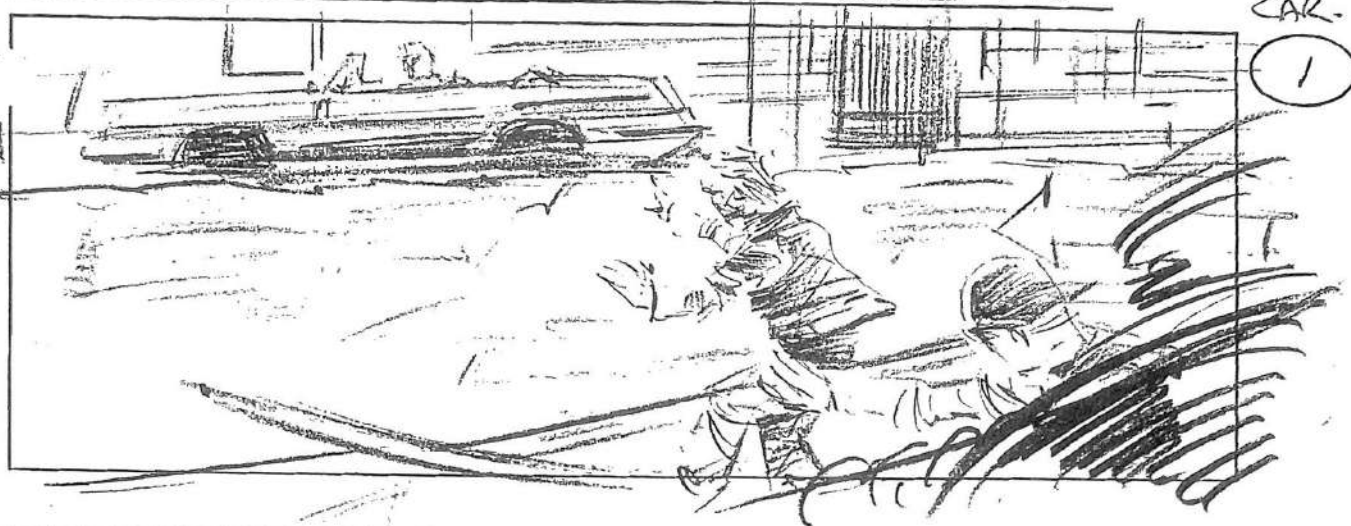
(3)

"ESCAPE FROM L.A."

SCENE# 146

GREEN SCREEN
CAR.

1



2



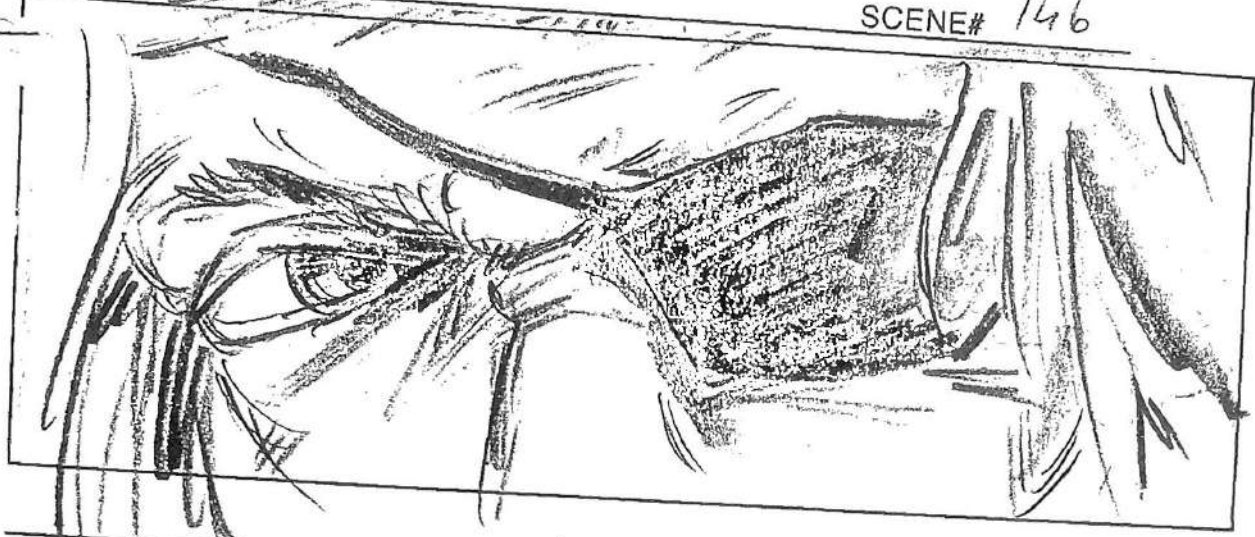
3



"ESCAPE FROM L.A."

SCENE# 146

4

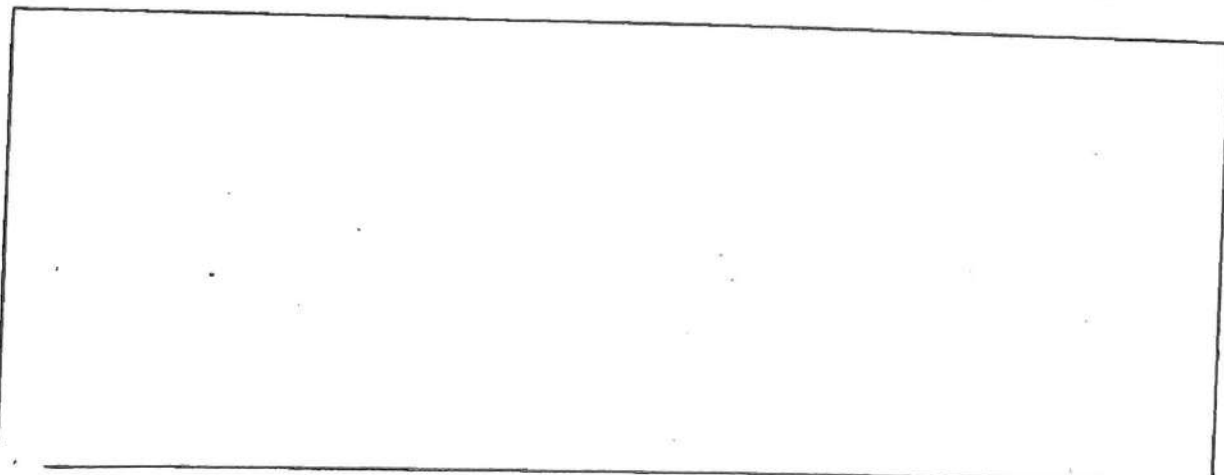


5



SEE YOU LATER

6



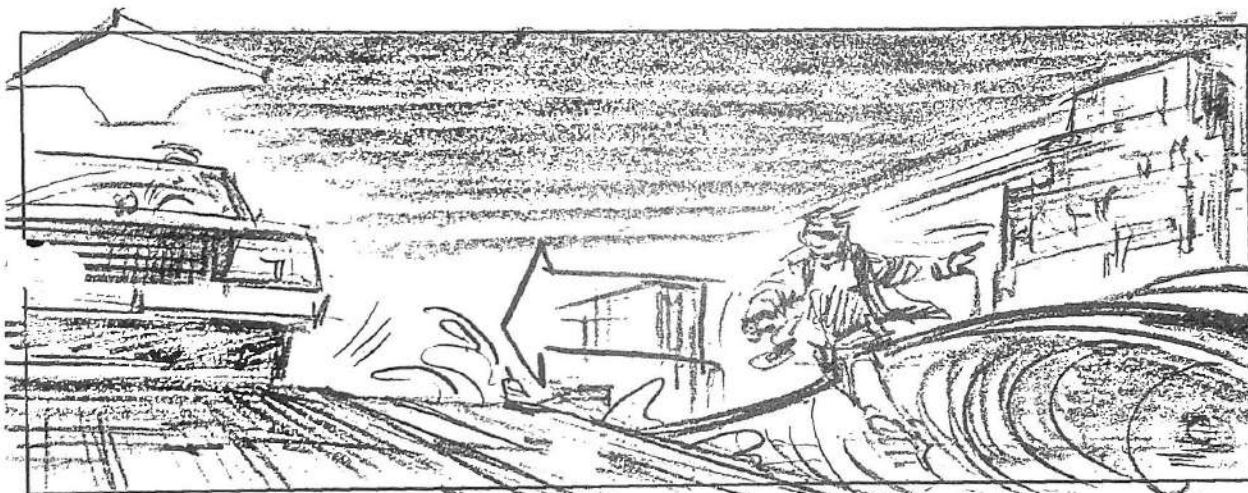
"ESCAPE FROM L.A."

SCENE# 146

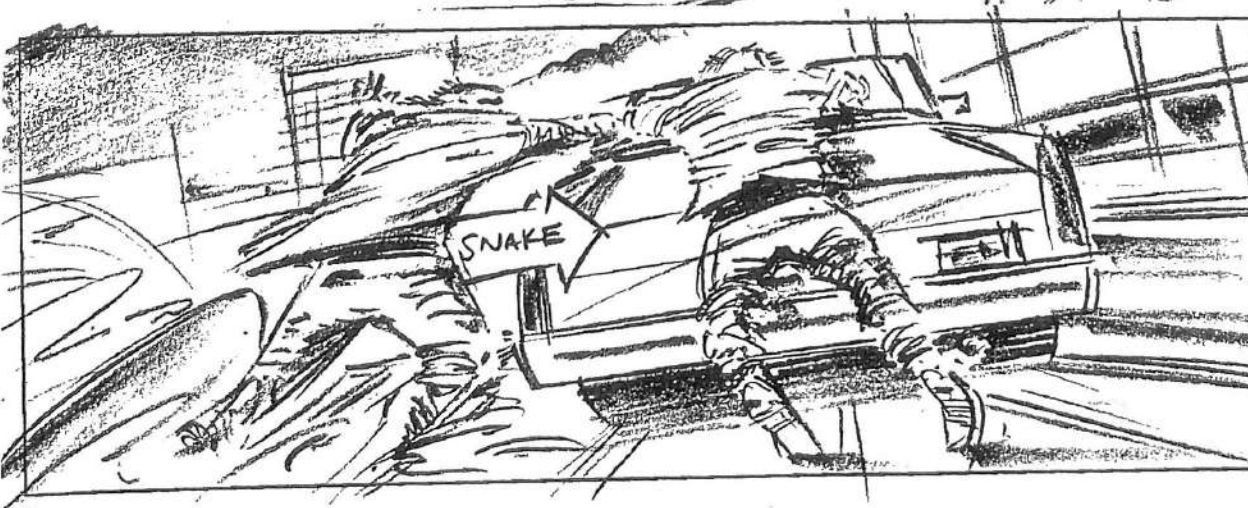


PLISSKEN SLIDES SIDEWALK

6 GREEN SC.



7 LIVE CAR ON STREET.



8 LIVE SHOT

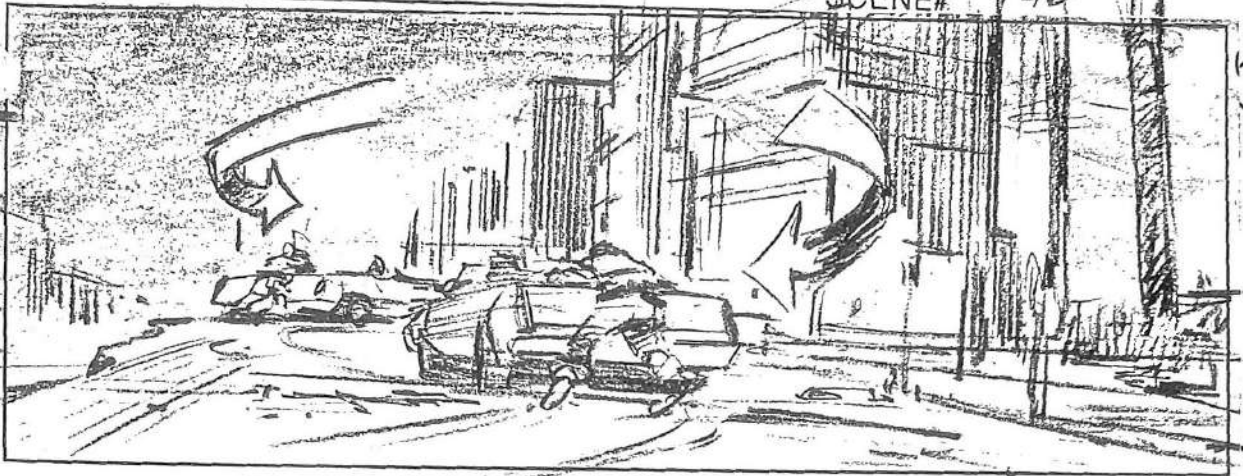
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"ESCAPE FROM L.A."

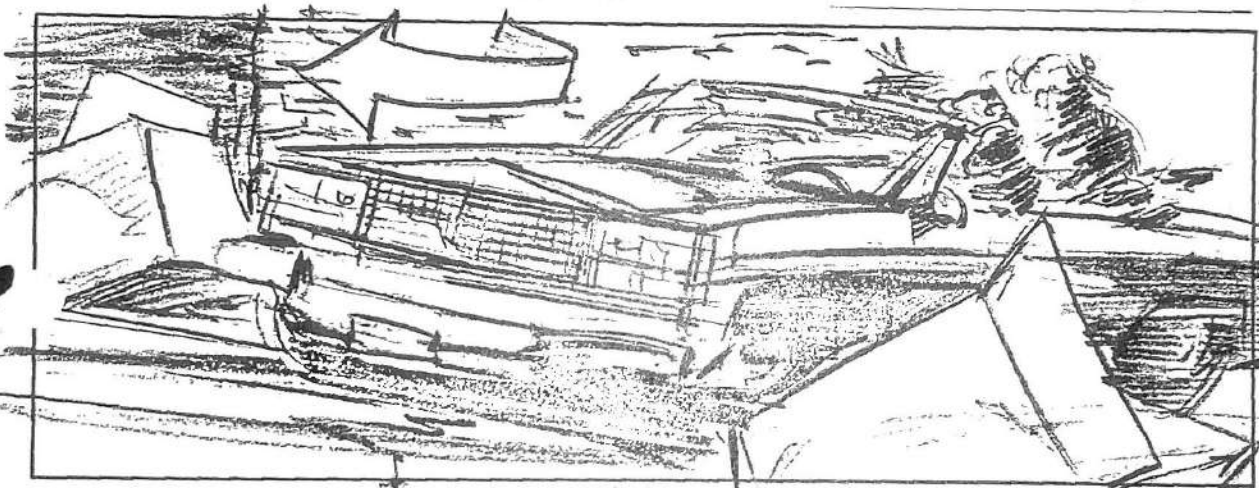
SCENE# 146



9

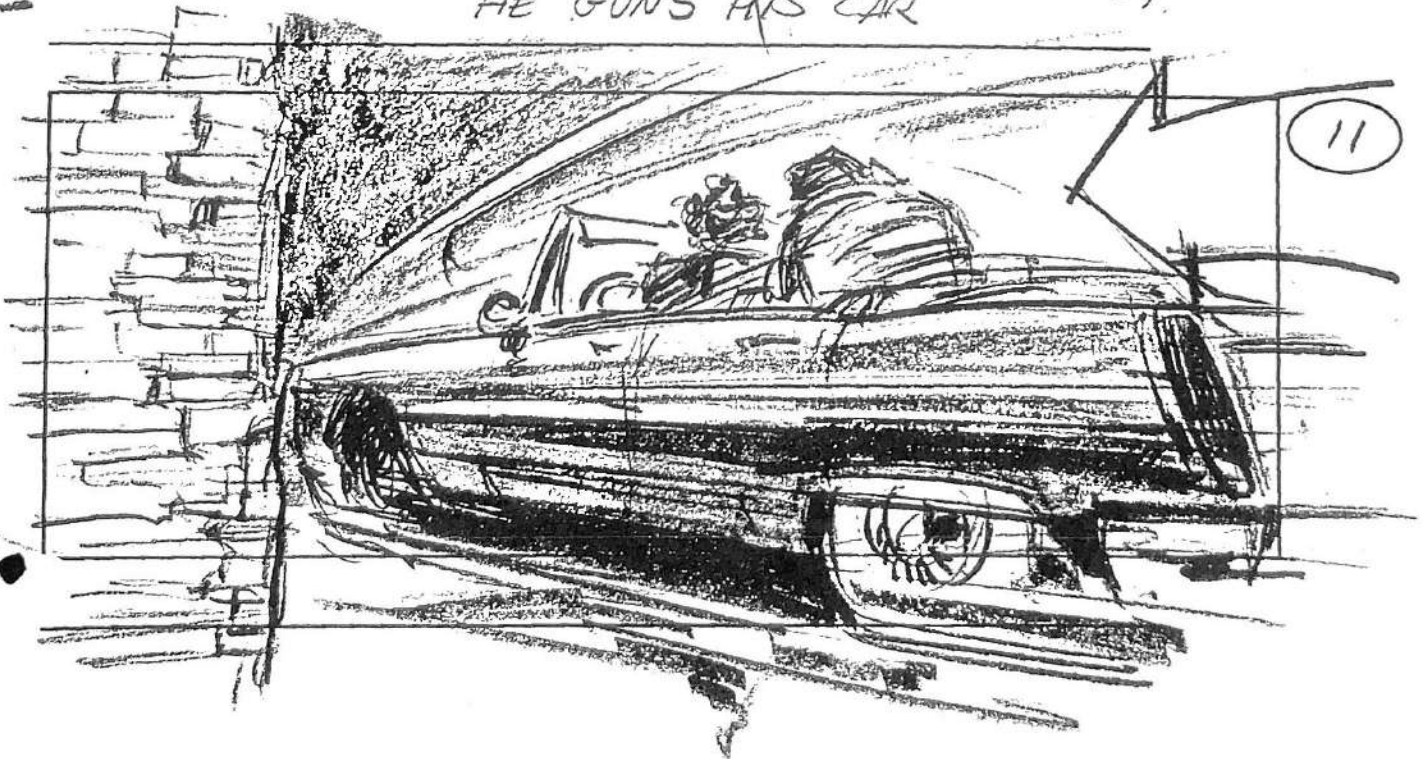
LIVE

EDDIE SWERVES TRYING TO THROW PUSSIKEN OFF



10

HE GUNS HIS CAR



11

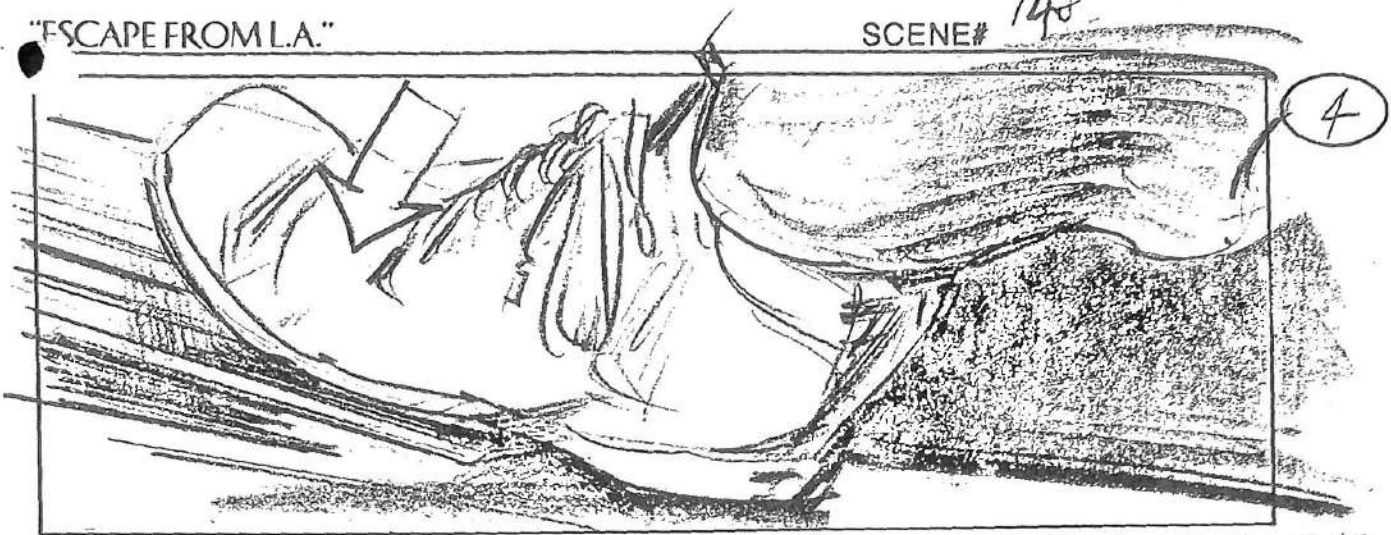
"ESCAPE FROM L.A."

SCENE# 148



"ESCAPE FROM L.A."

SCENE# 148



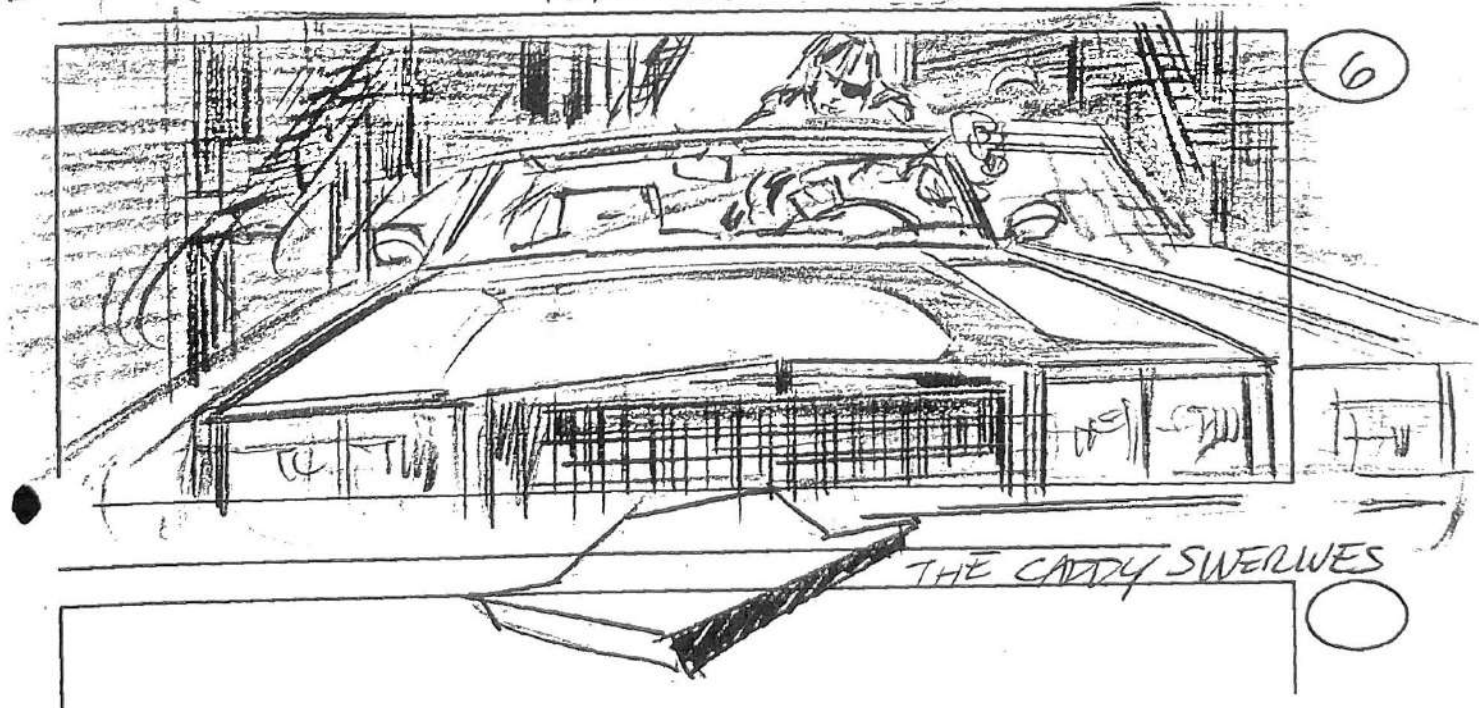
4

EDDIE'S FOOT STUCK ON THE GAS



5

PLISSKEN GRABS THE WHEEL



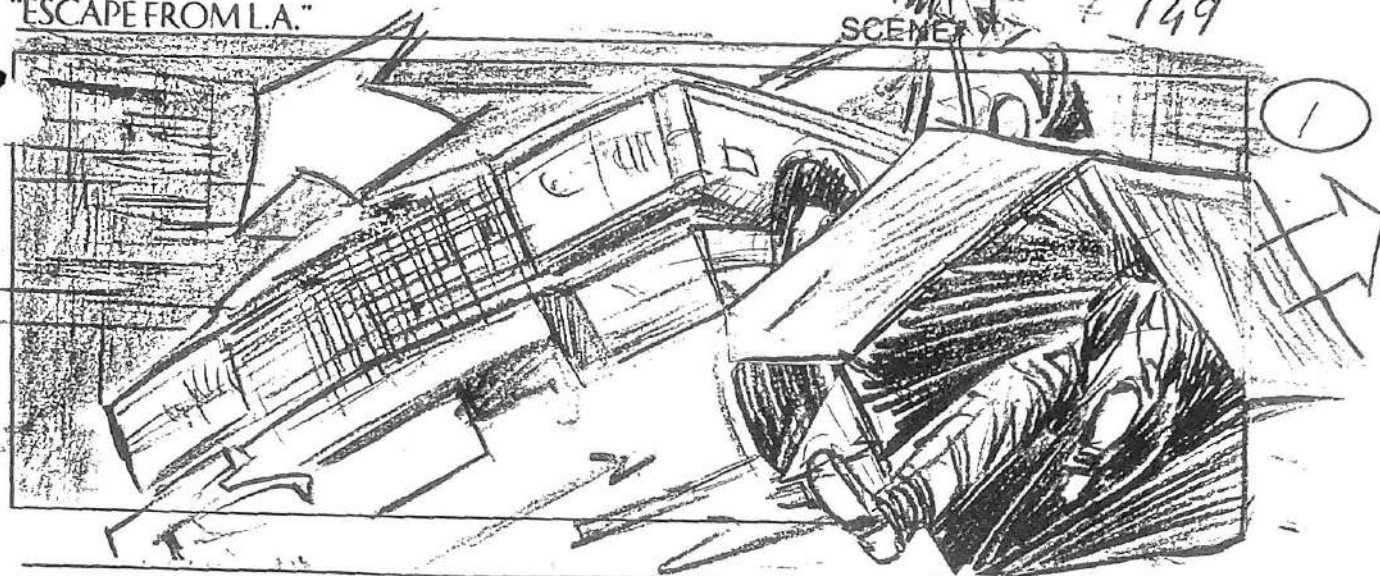
6

THE CADDY SWERLWES

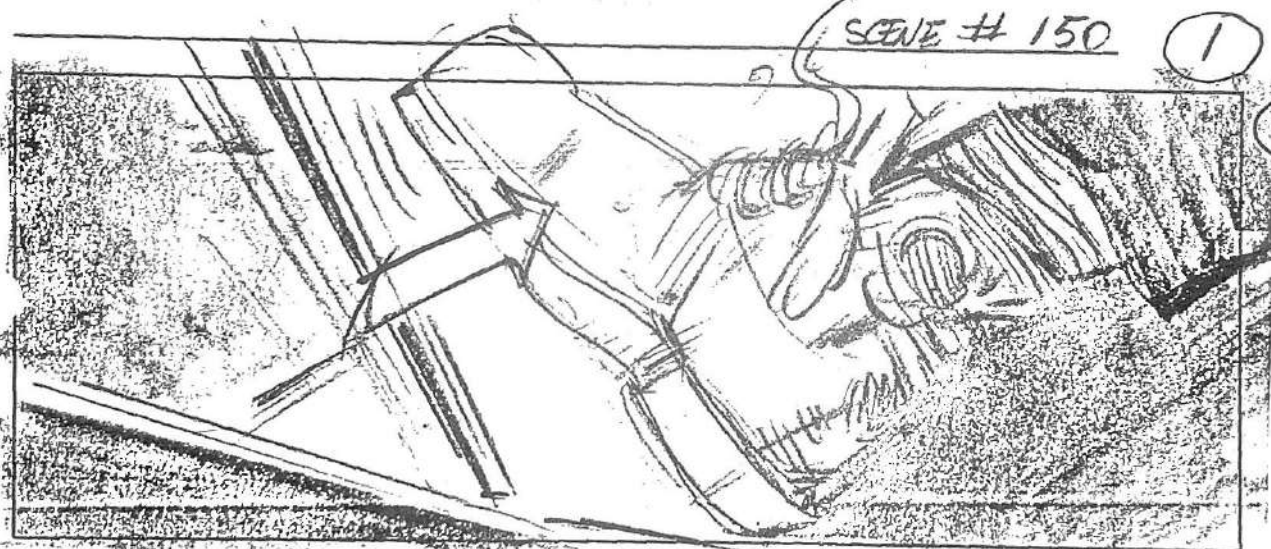
"ESCAPE FROM L.A."

SCENE #

149



SCENE # 150



EDDIE'S FOOT COMES OFF THE PEDAL

SCENE 151



THE CADDY SCREECHES TO A STOP

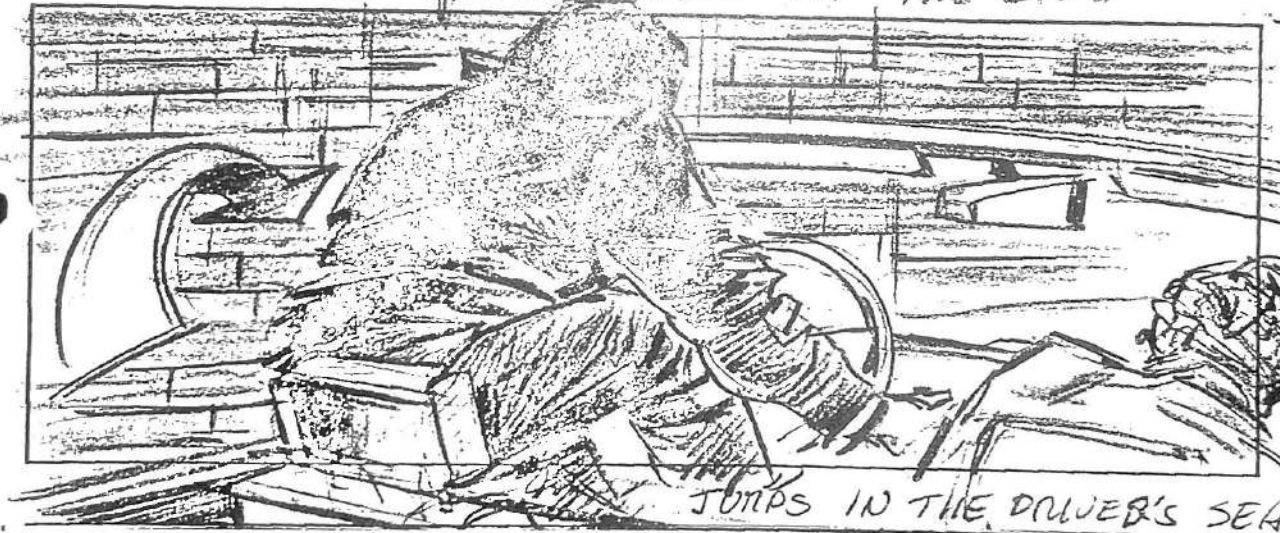
"ESCAPE FROM L.A."

SCENE# 151



2

PLISSKEN SHOWS EDDIE AT THE SIDE



3

JUMPS IN THE DRIVER'S SEAT

SCENE 152

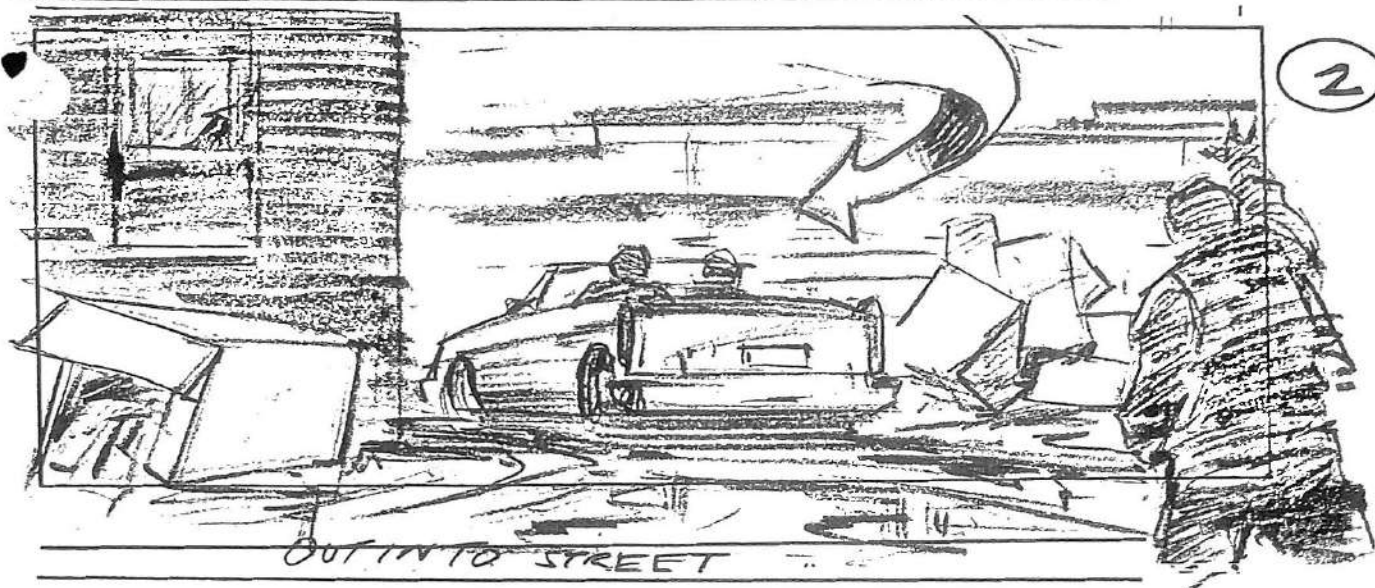


1

AND PEEELS OFF

"ESCAPE FROM L.A."

SCENE# 152



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4

LISTEN UP, I NEED DIRECTIONS, DOWNTOWN, SOMEBODY NAMED HEI SHE



5

SURE, SNAKE. NO PROBLEM, WHERE'S MY GUN?

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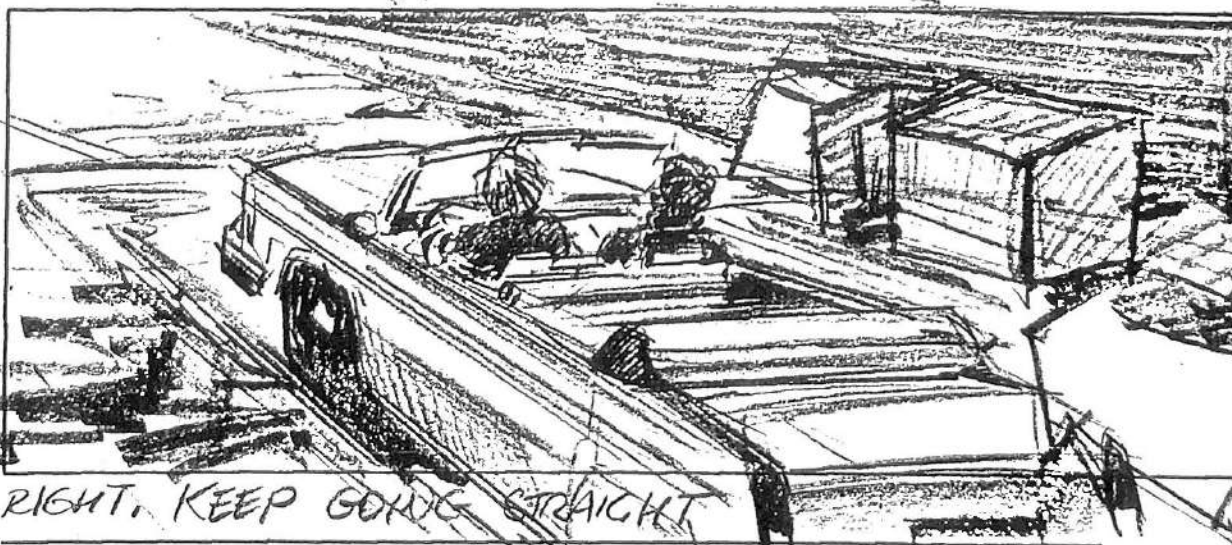
✓



YOU GONNA KILL ME? - P. LATER



I COULDN'T HELP IT, SNAKE. I HAD TO SHOT YO

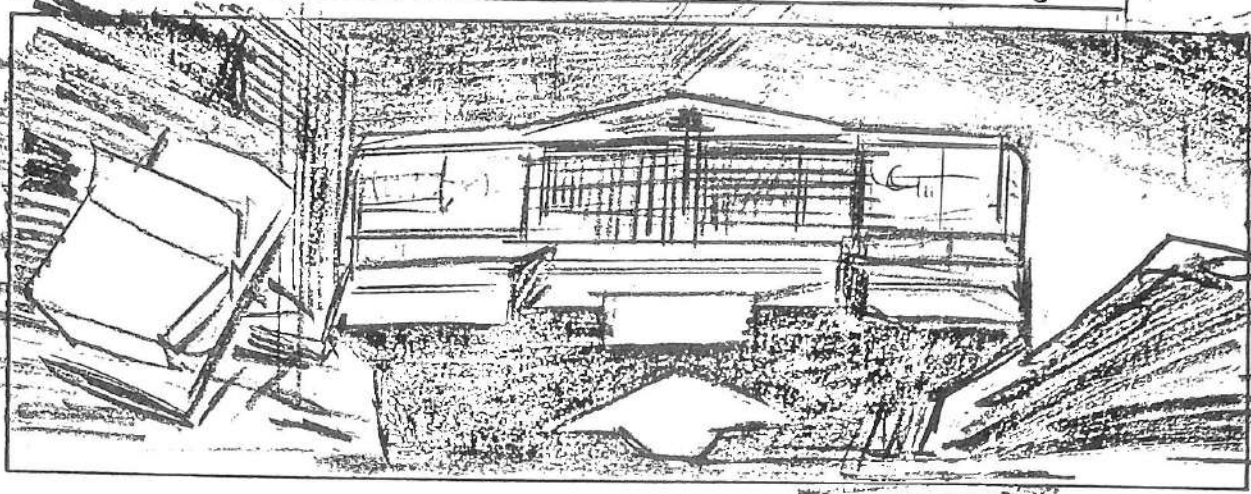


RIGHT. KEEP GOING STRAIGHT

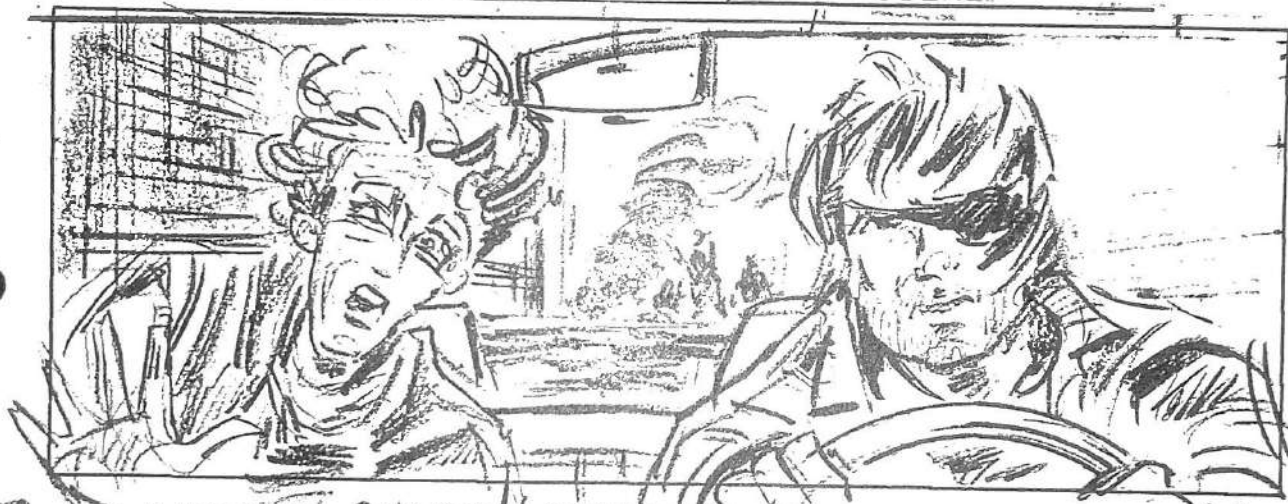
"ESCAPE FROM L.A."

SCENE# 152

9



10



COME ON SNAKE! SLOW DOWN!!! - NOW WHAT?

11



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"ESCAPE FROM L.A."

SCENE# 152.

12



THEIR POV

13,

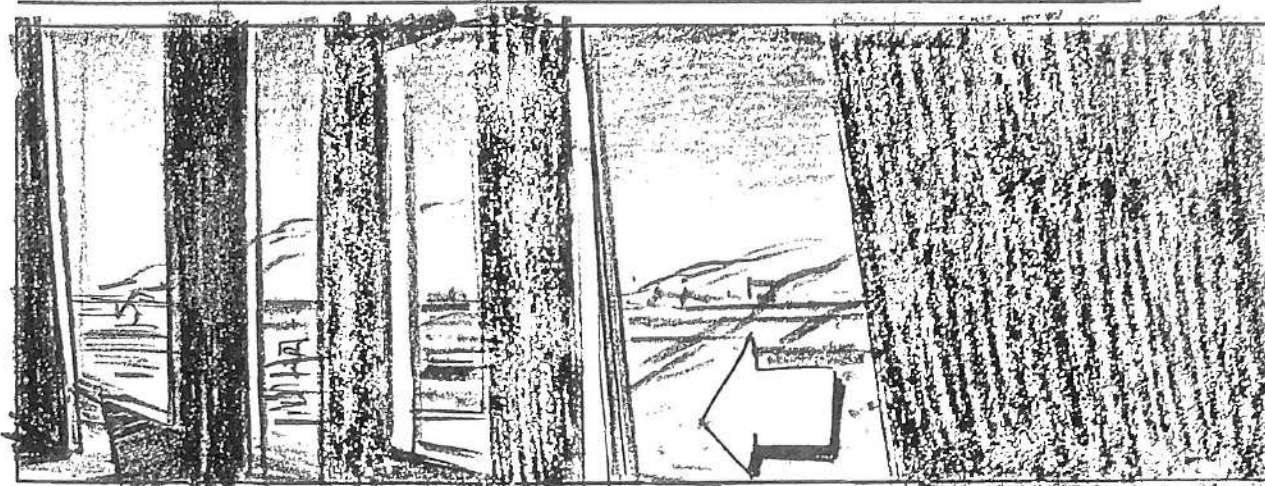


153-155 omit

REVISED

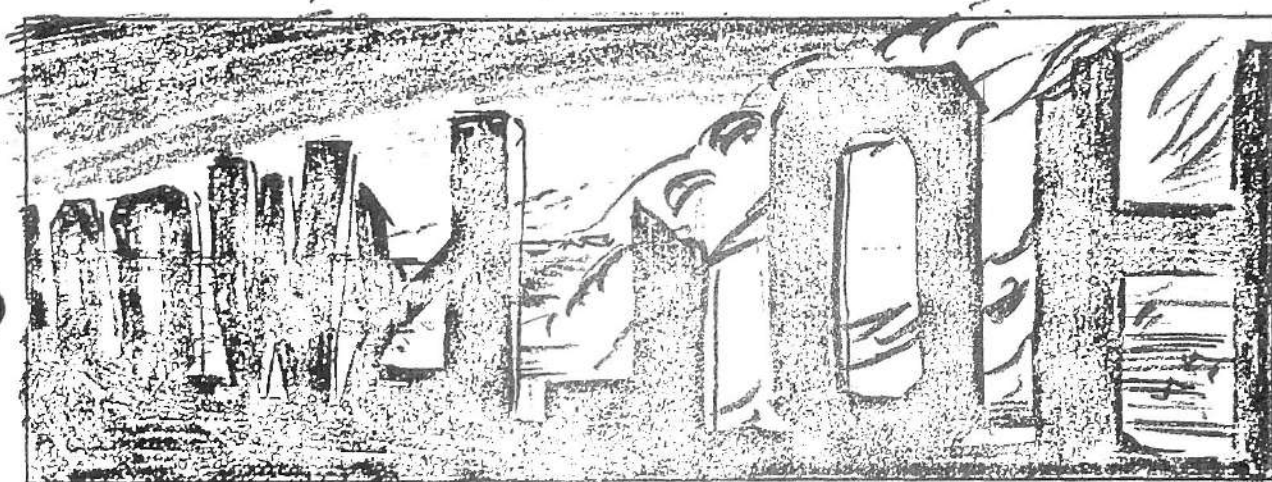
OCT 18 ENT'D





1

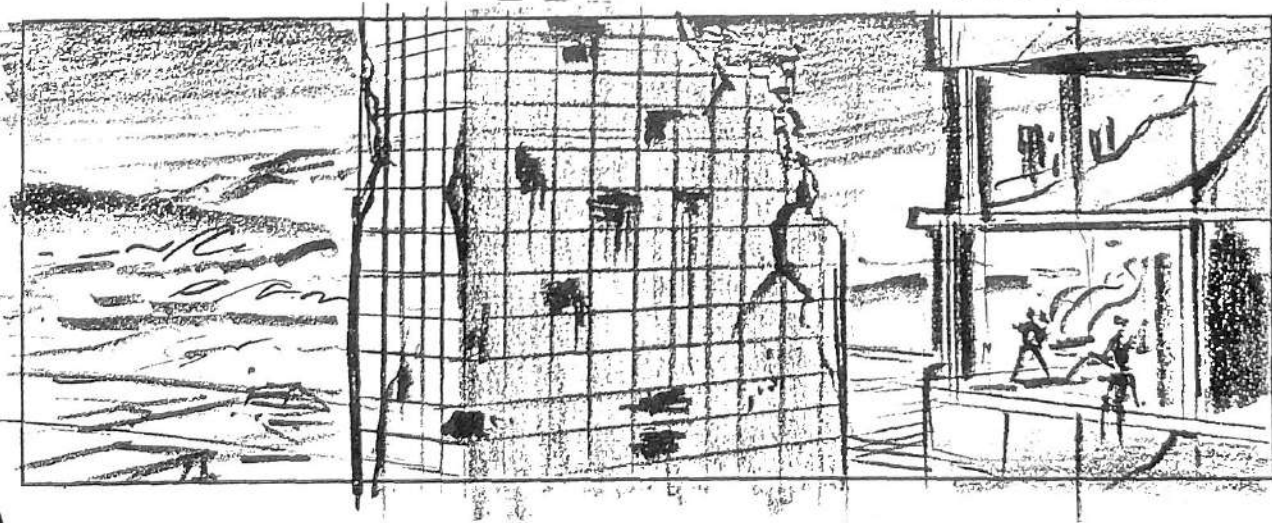
FROM BLACK / TRACK LEFT PAST SIGN + UP



1A

FIRE BURN OUT OF CONTROL

SC 157-1



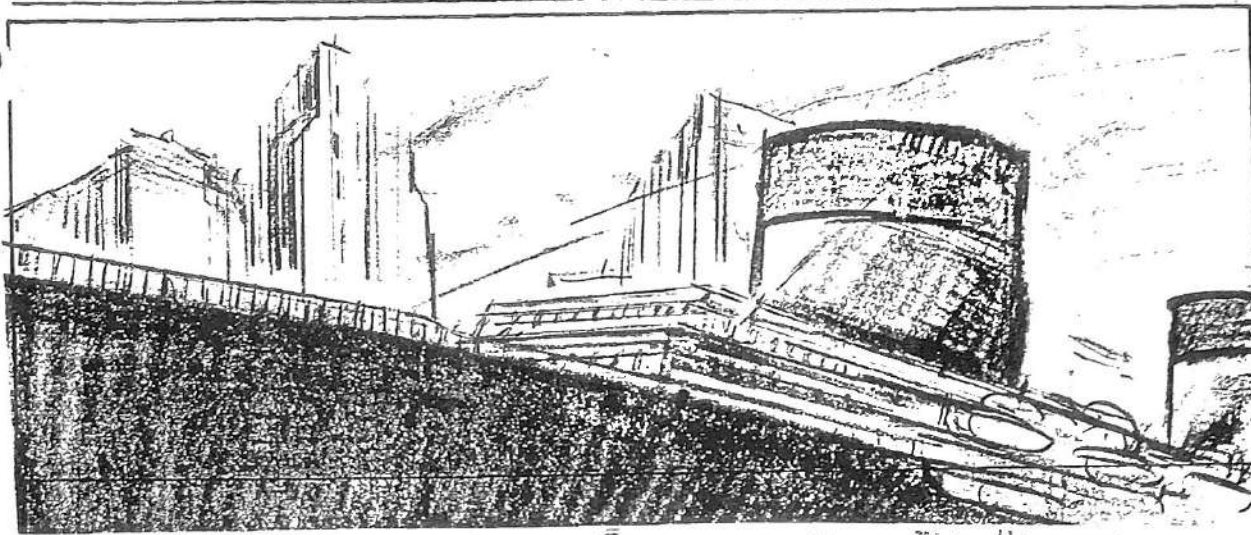
1

ACTORS
ON
GREEN SCREEN

REVISED

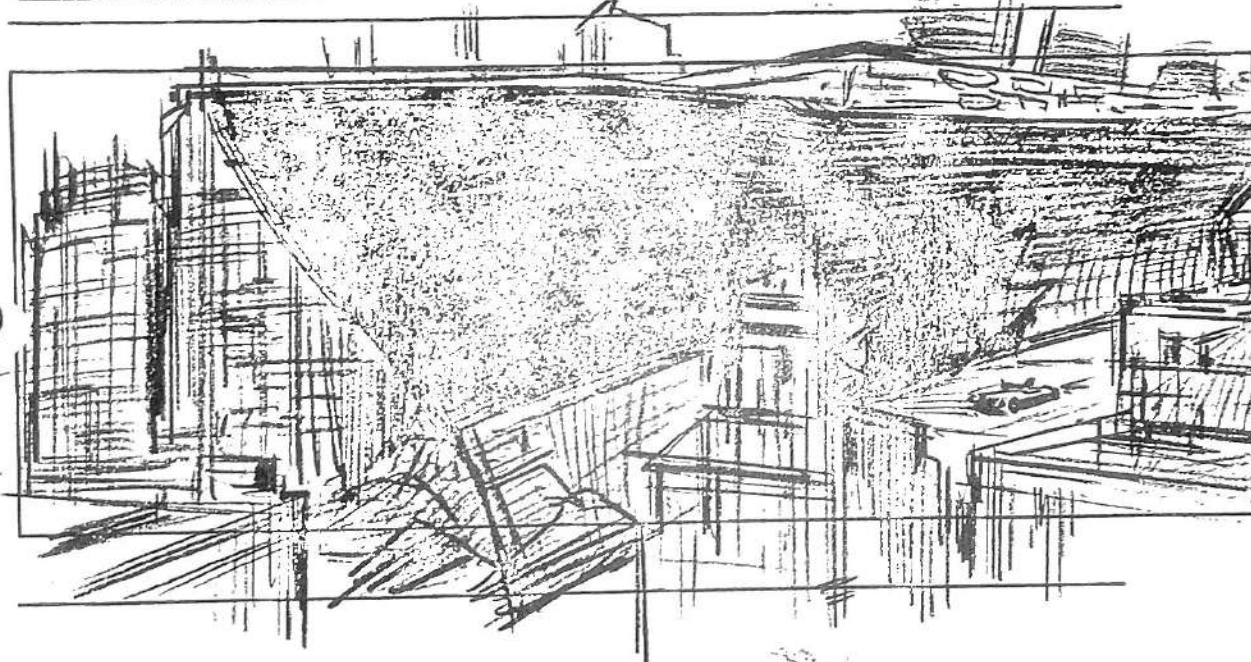
OCT 18 ENT'N





①

P
A
N

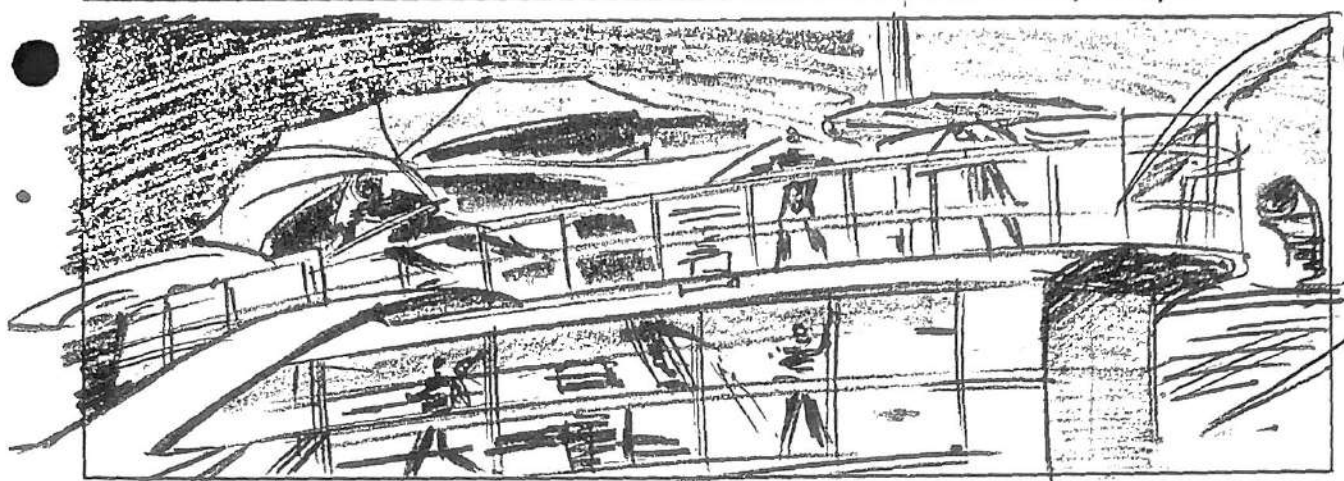


②

LIVE
SHOT CAR
ONLY

"ESCAPE FROM L.A."

SCENE# 164



2

PRACTICAL

SNAKE TAKES OFF

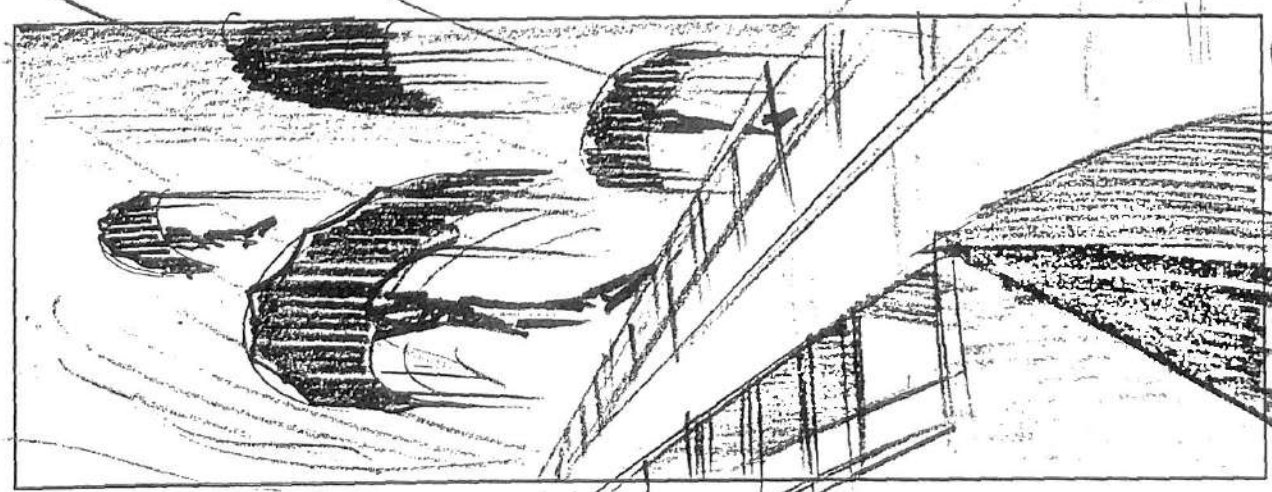
SC 165



1

MINIATURE
CG

SNAKE ARCS AWAY FROM THE STREET TO SKY SCRAPERS.



2

PRACTICAL

ONE AFTER THE OTHER, SAIGONS TAKE OFF

REVISEL

OCT 18 ENT'D

"ESCAPE FROM L.A."

SCENE# 165

3

BLUE
SCREEN



EDDIE MAKE A RAPID SUICIDAL DIVE

4

CG
MINIATURE

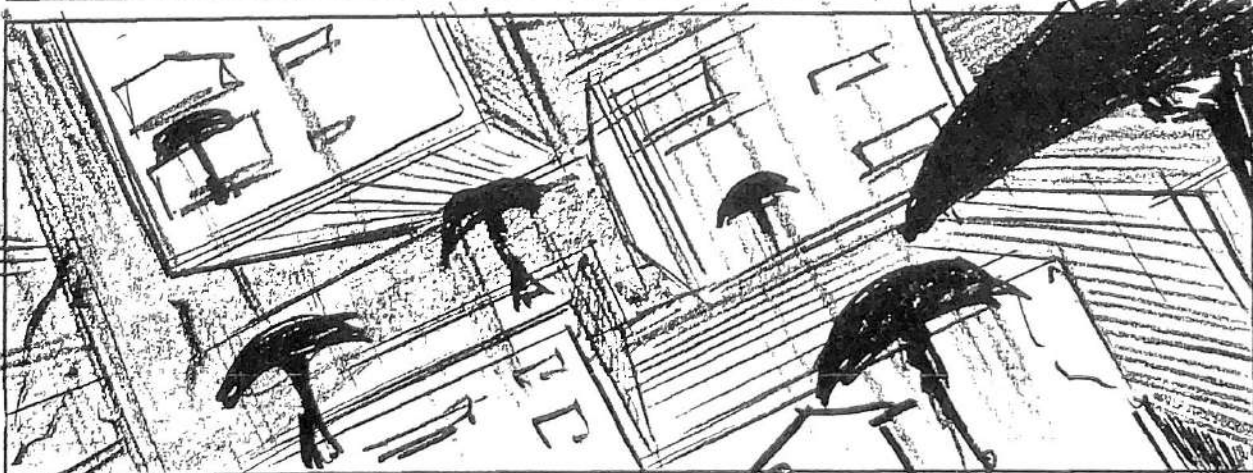


"ESCAPE FROM L.A."

SCENE# 166

5

MINIATURE
CG



TRACKING ALONG WITH SAIGONS

REVISÉ

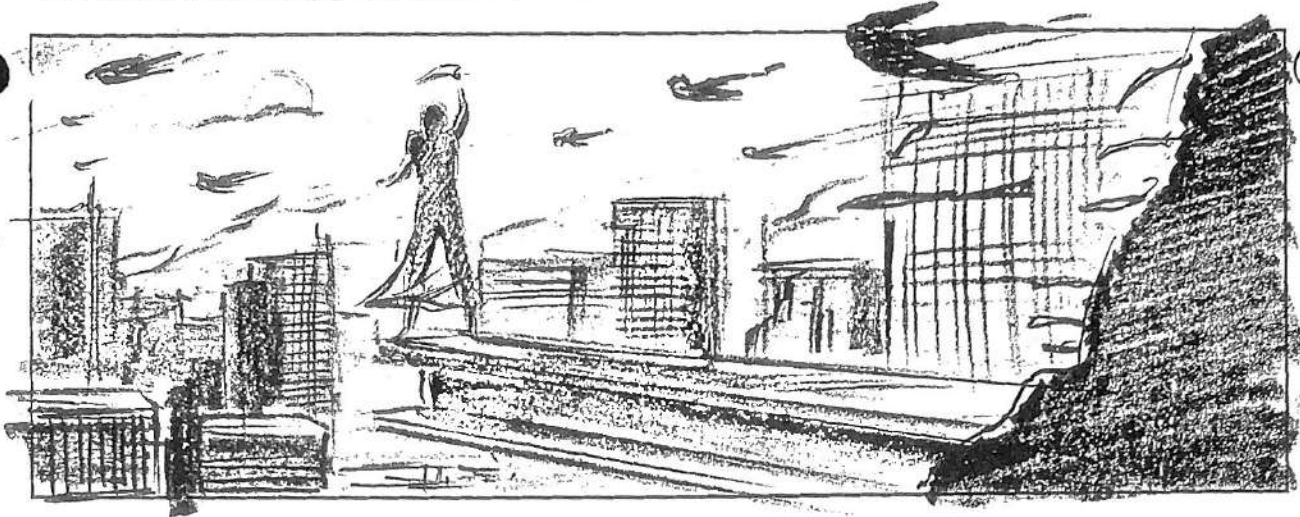
OCT 18 ENT'D

"ESCAPE FROM L.A."

SCENE#

166

3A



2

BWE
SCREEN
CG

-BEAUTIFUL GIRL WAVES SCARE

REVISED

OCT 18 FNT'D

"ESCAPE FROM L.A."

SCENE# 167

1

MATTE
SHOT



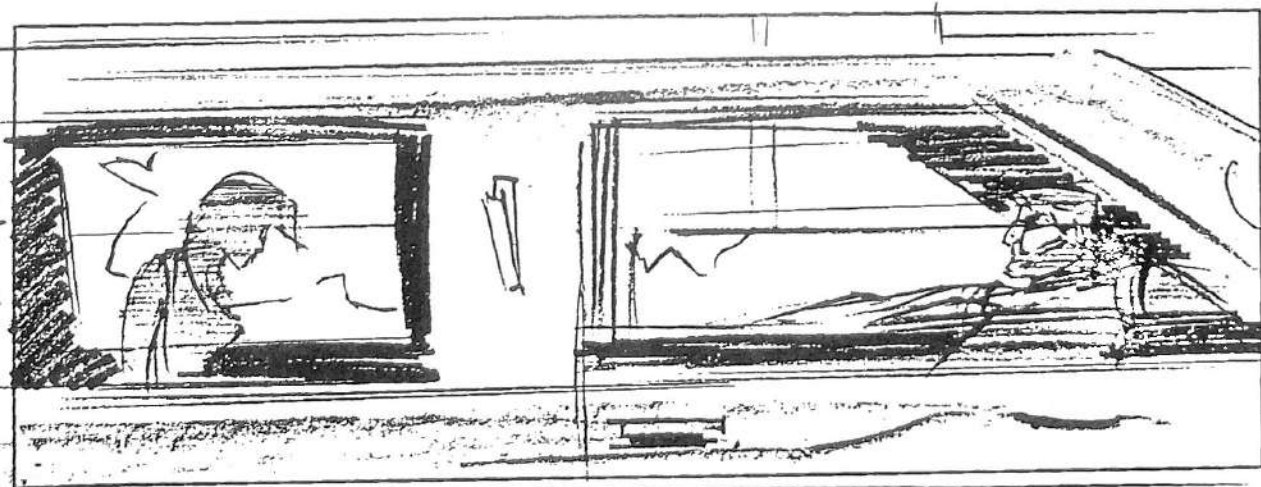
TRACKING PAN LEFT WITH LIMO / CRASHED TRAM

1A

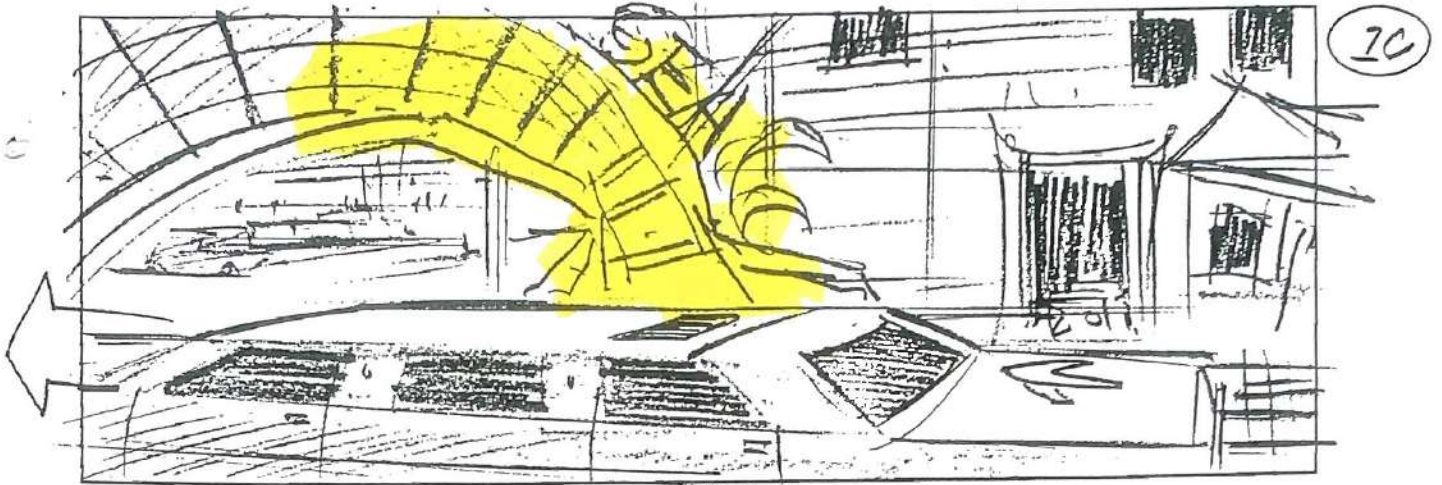


CONTINUE PAN LEFT TO...

1B



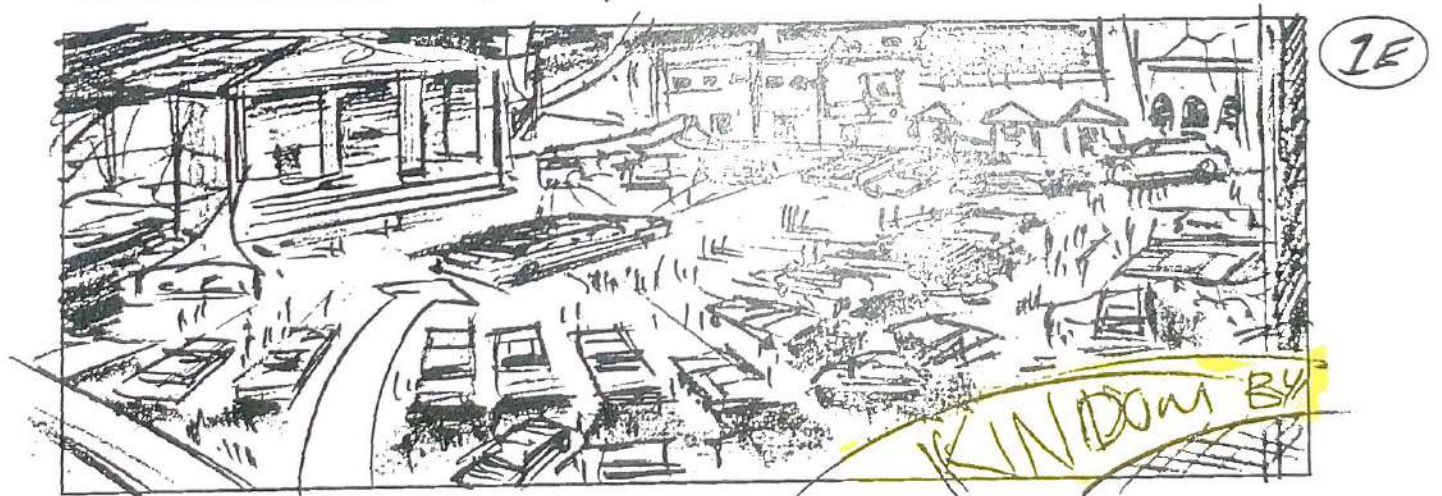
CLOSER / CONTINUE PANNING - UTOPIA & CERVU



LIMO CONTINUES IN AS WE DOLLY UP



D6N REVEAL / UP & OVER TO....



LIMO / TOWN SQUARE REVEAL

... CONTINUOUS

SC. 167 (CONT.)

Pg. 2

2

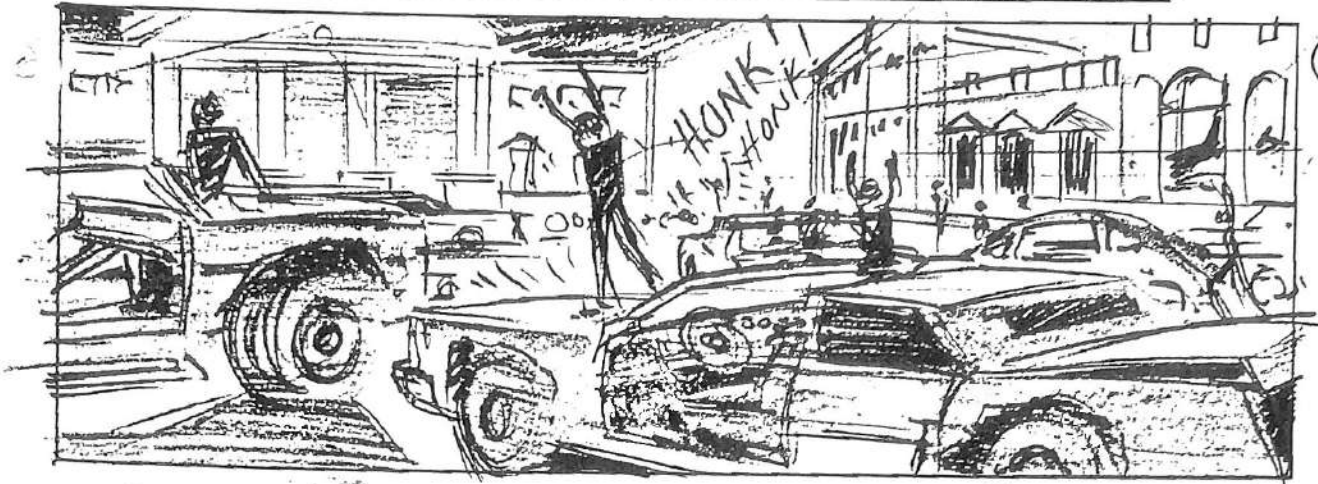
CUT TO:

FEMALE GANGS

CUT TO:
BLACK GANGS



CUT TO: THE CHILDREN'S GANG



5

CROWD CHEERS AS LIMO PULLS IN.

SCENE 168



1

CUERVO "THEY'RE SIMPLE PEOPLE"



2

CUERVO RAISES HIS HAND TO HER

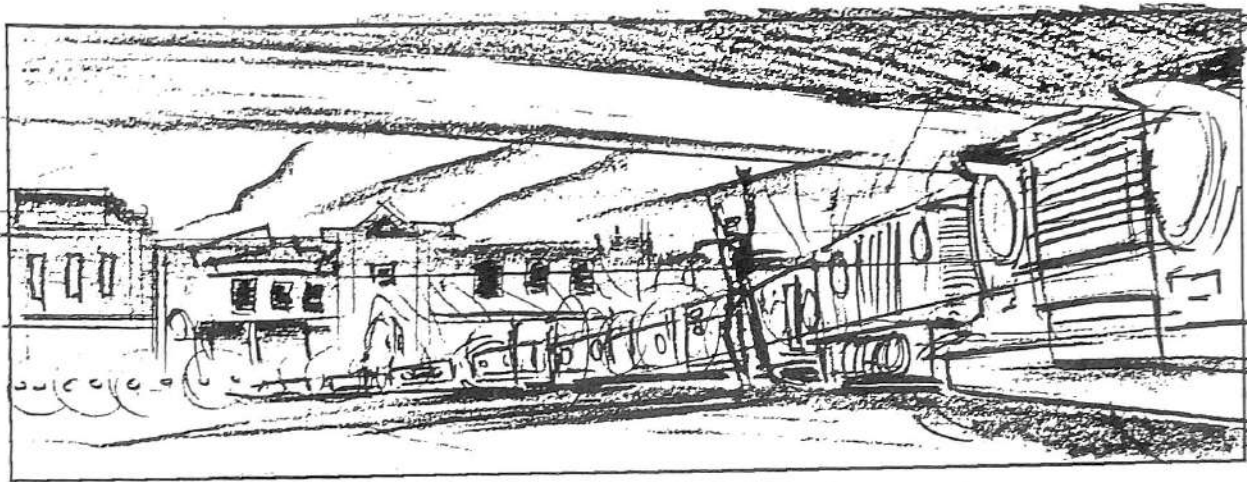
CUERVO "PUT A SMILE ON YOUR FACE"

3



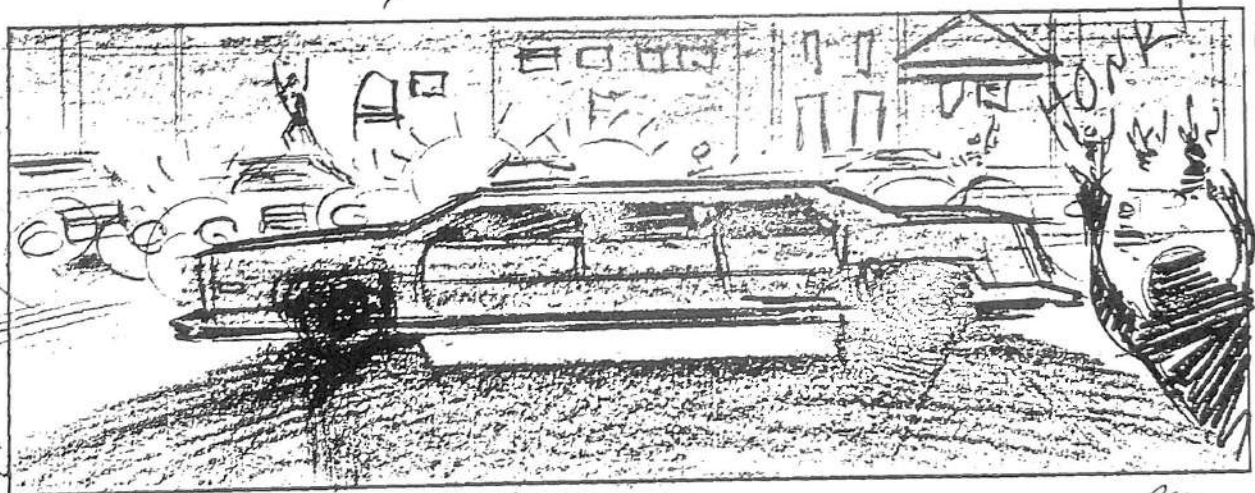
SCENE 16:

1



LIGHTS COME ON / CARS BOUNCING / ENGINES REVING

2



CROWD CHEERING / FIRING WEAPONS IN AIR PANNING POV COURTHOUSE

3



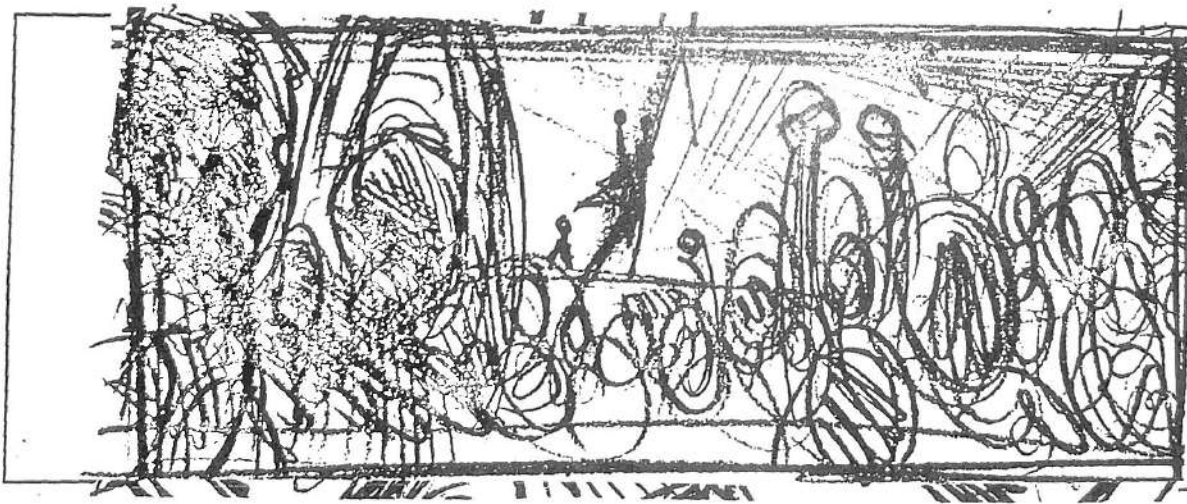
HIGH SHOT DISNEYLAND / ARMAA / SF SEA

4



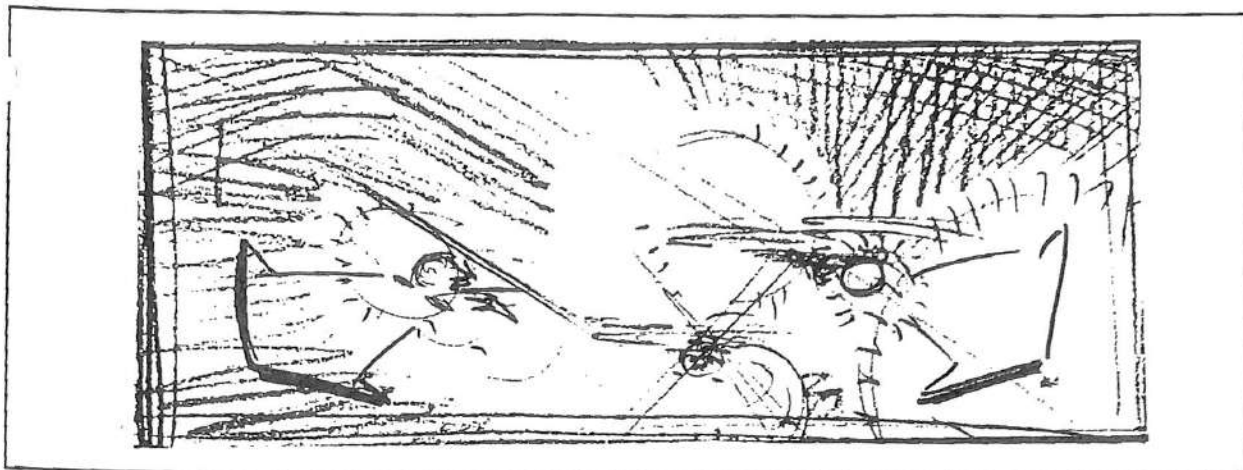
"ARE YOU READY FOR THE NEW WORLD?!"

5



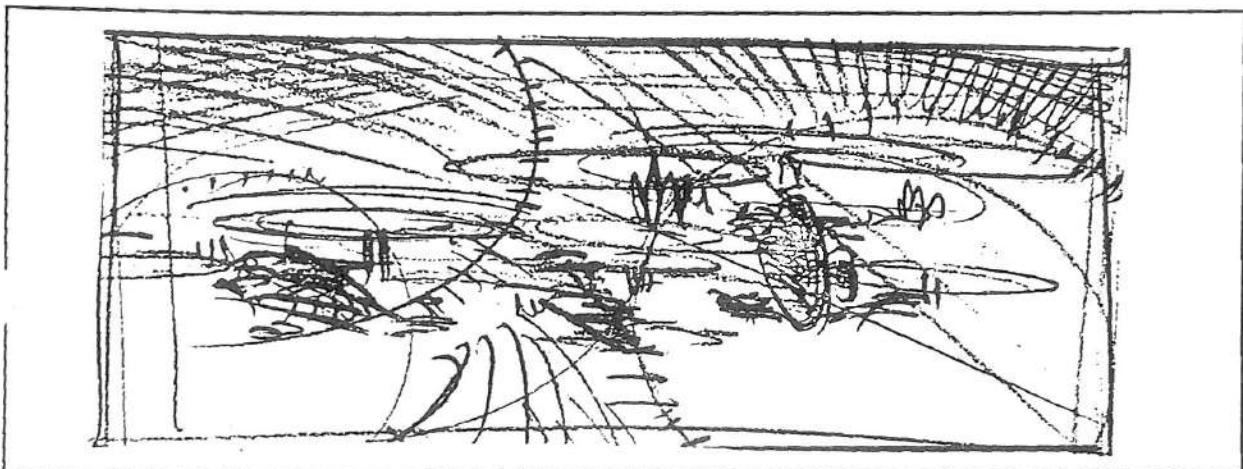
CHEERS FROM THE CROWDS

6



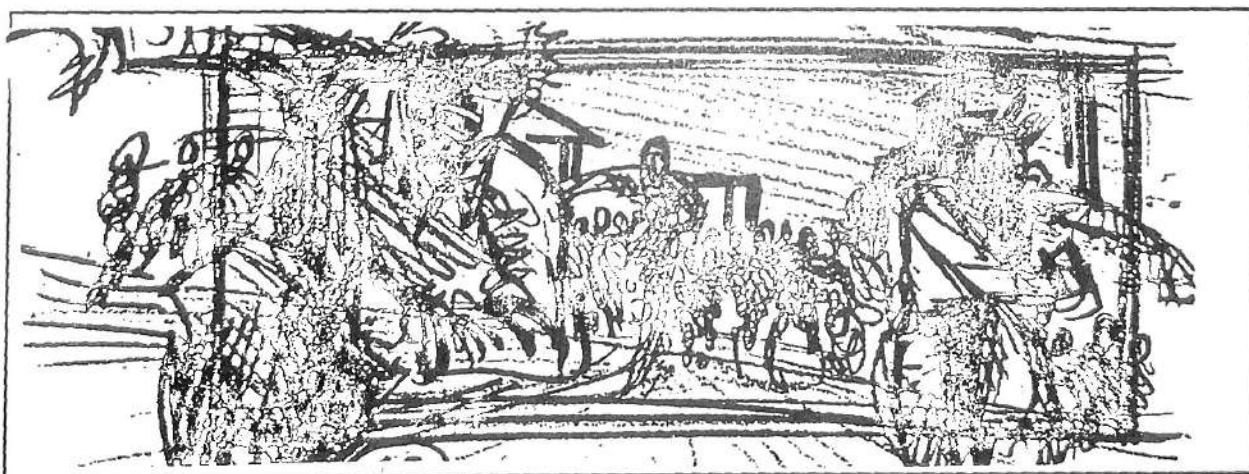
HELICOPTERS

6A



CLOSER

7



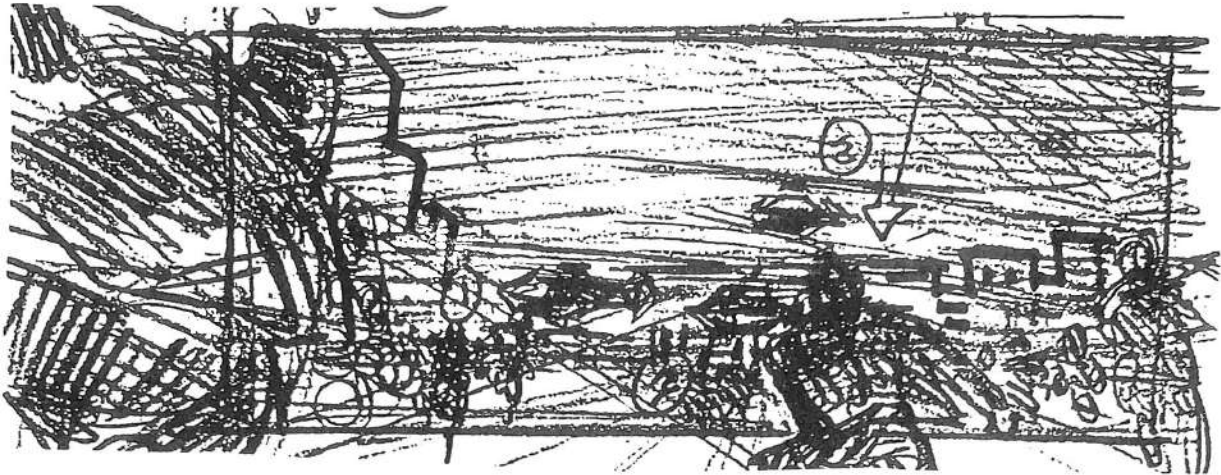
SC. 169 (CONT.)

PG. 8

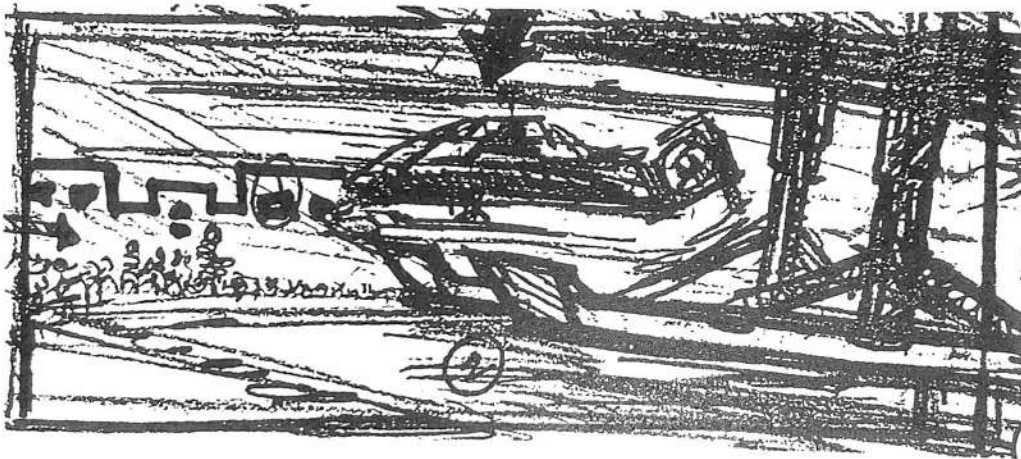
PAN

SHOT CONT. PAN

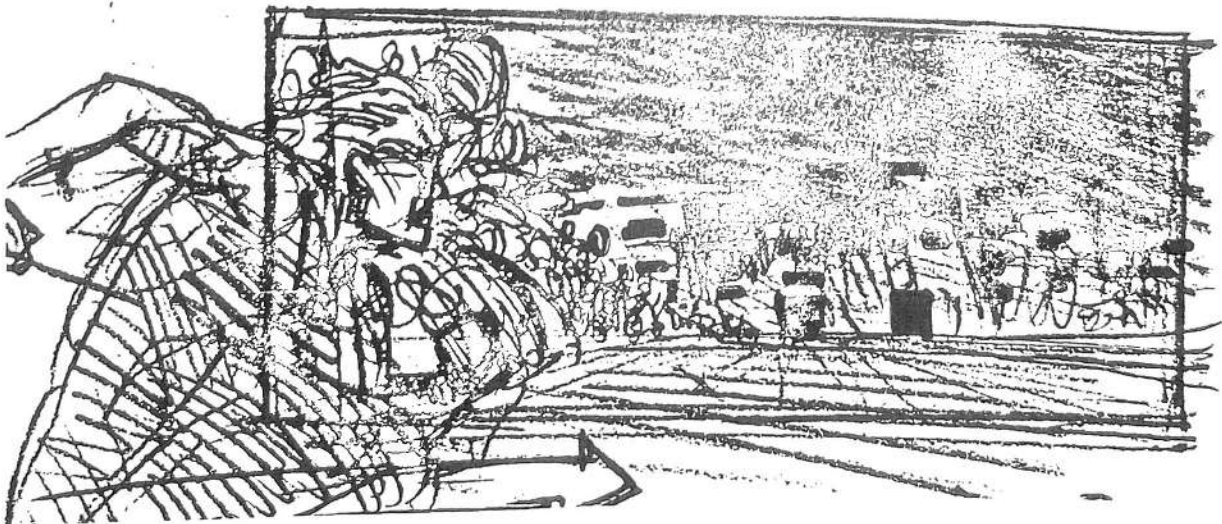
SHOT CONT.
PAN OR TILT DOWN



10



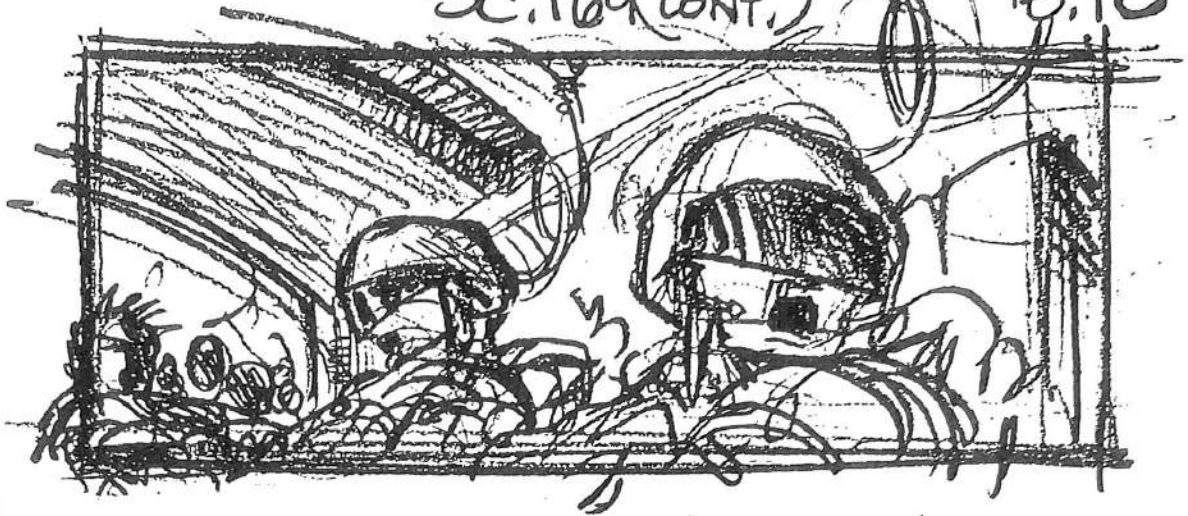
11



12

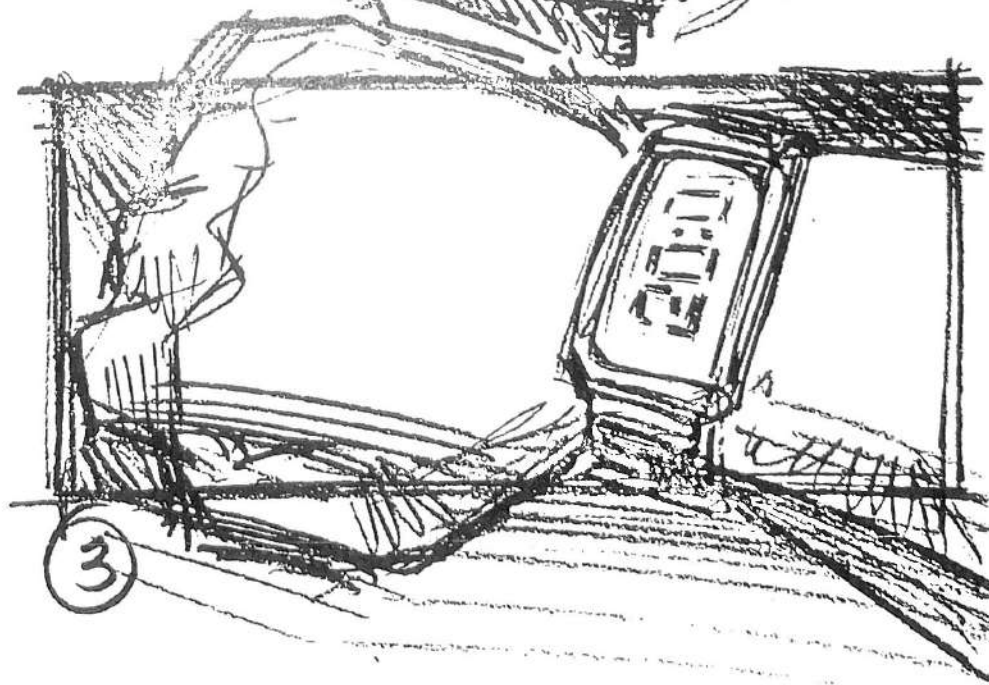
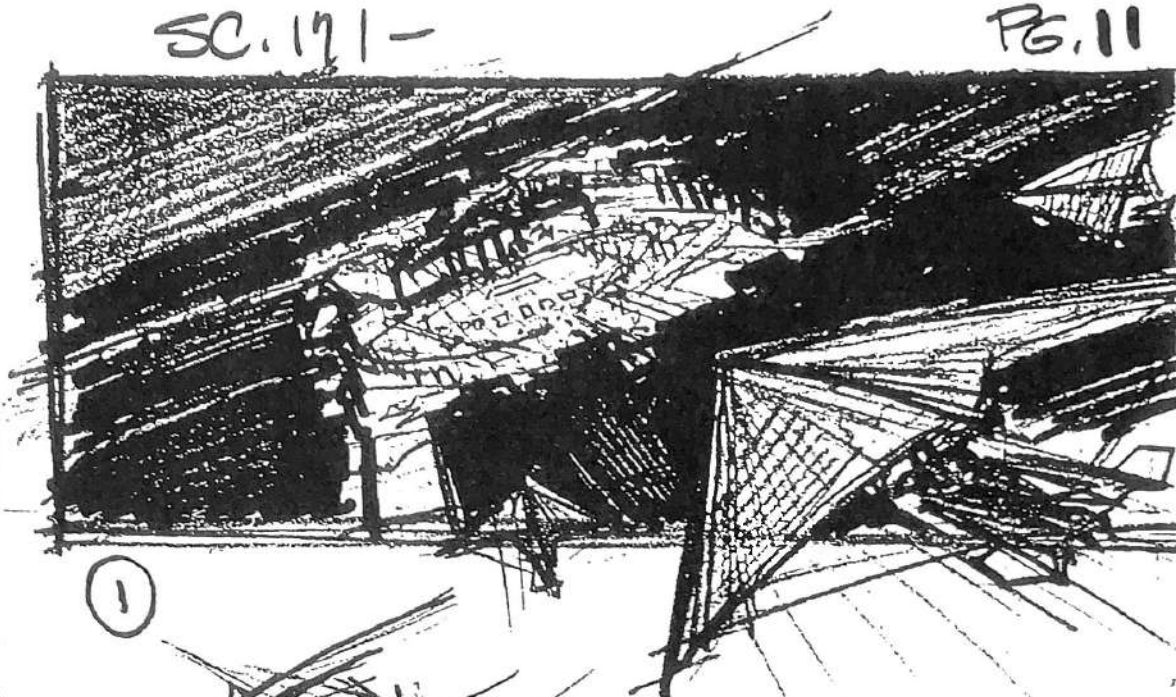
SC. 169 (CONT.)

PG. 10

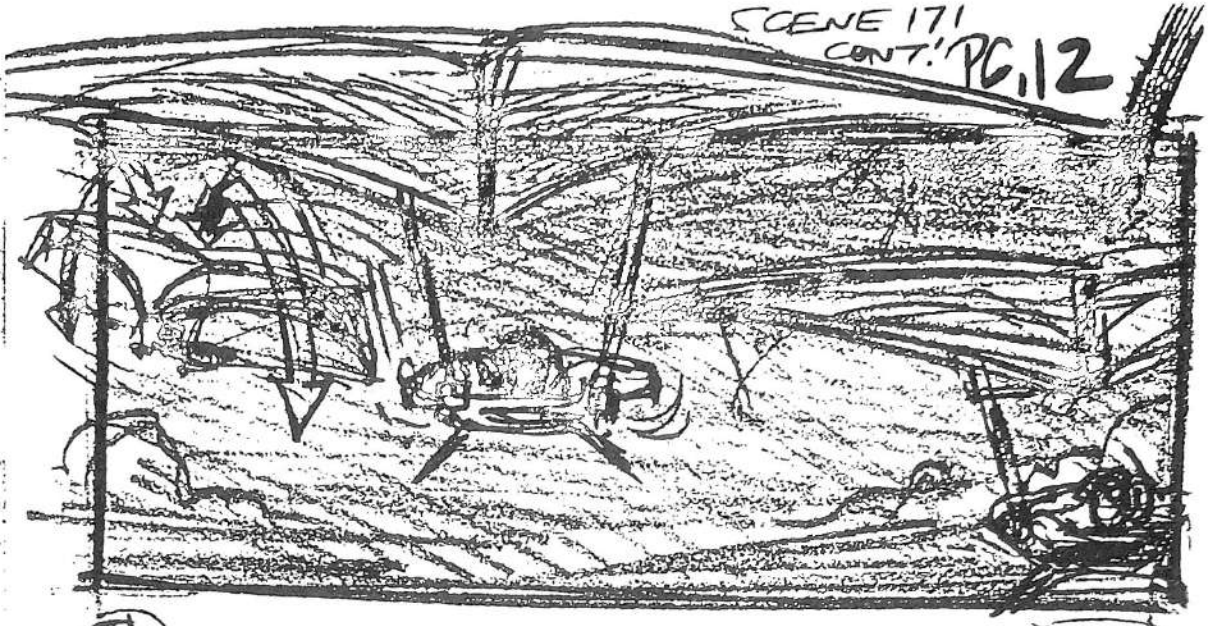


GANGS PULL OUT POLICE PILOTS ---

SC. 170 INT. COMMAND HQ.



SCENE 171
CONT. PG. 12

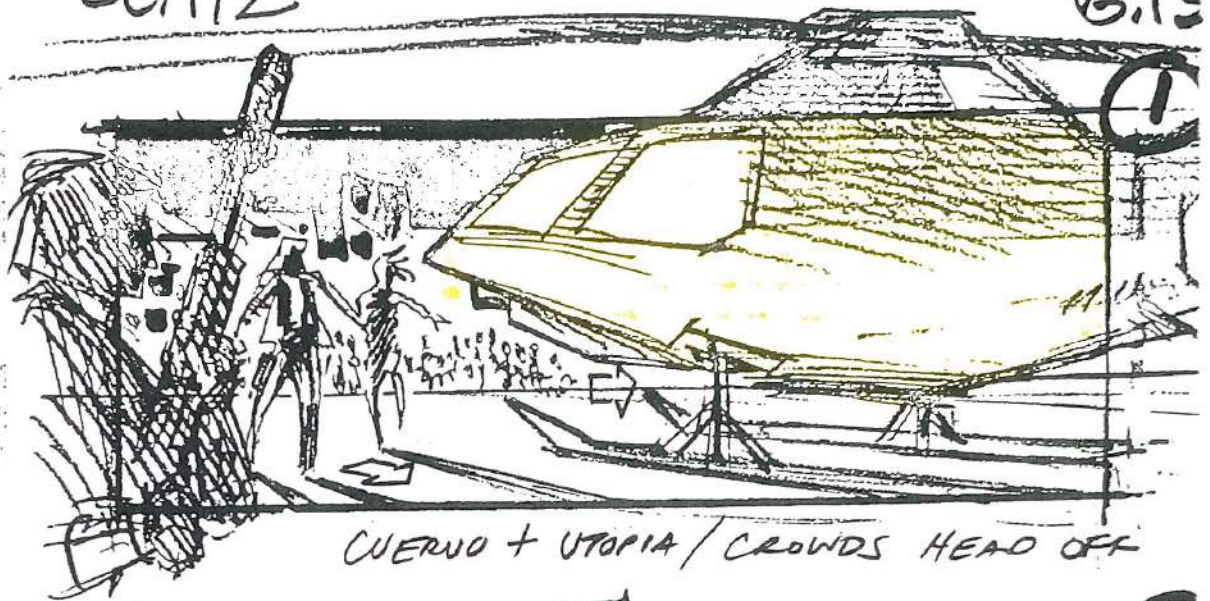


④

FT. TRACKING SHOT / DIALOGUE
RIGHT
EDDIE TO PUSSKEN
HERSHE TO PUSSKEN

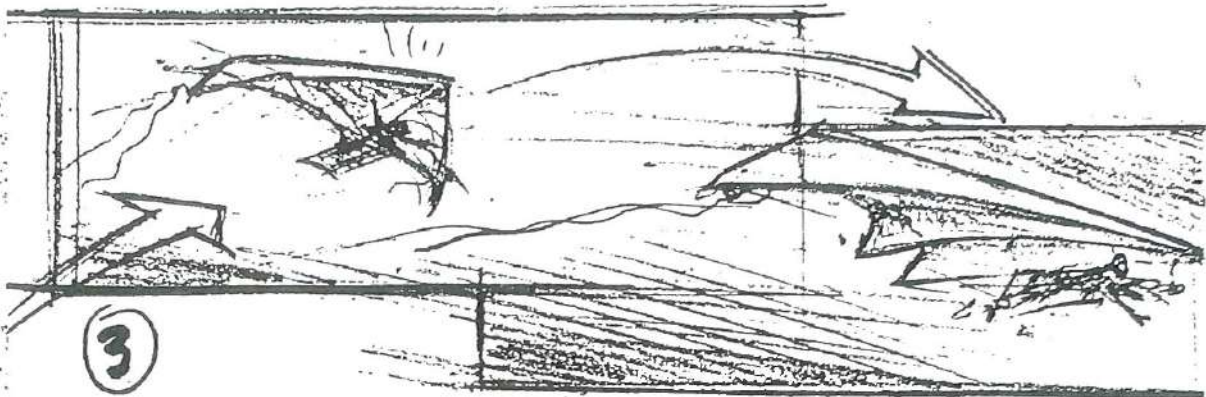
SC. 172 -

P. 13



CUERVO + UTOPIA / CROWDS HEAD OFF





CUERVO! I MADE IT! (3) A

CLOSEUP
EDDIE



I MADE IT





EDDIE COMES OUT OF SMOKE



CONTINUED

"HEY CUERVO!"



CUERVO "WOULD YOU PLEASE KILL HIM FOR ME?"



6

MESCALITO



7

EDDIE

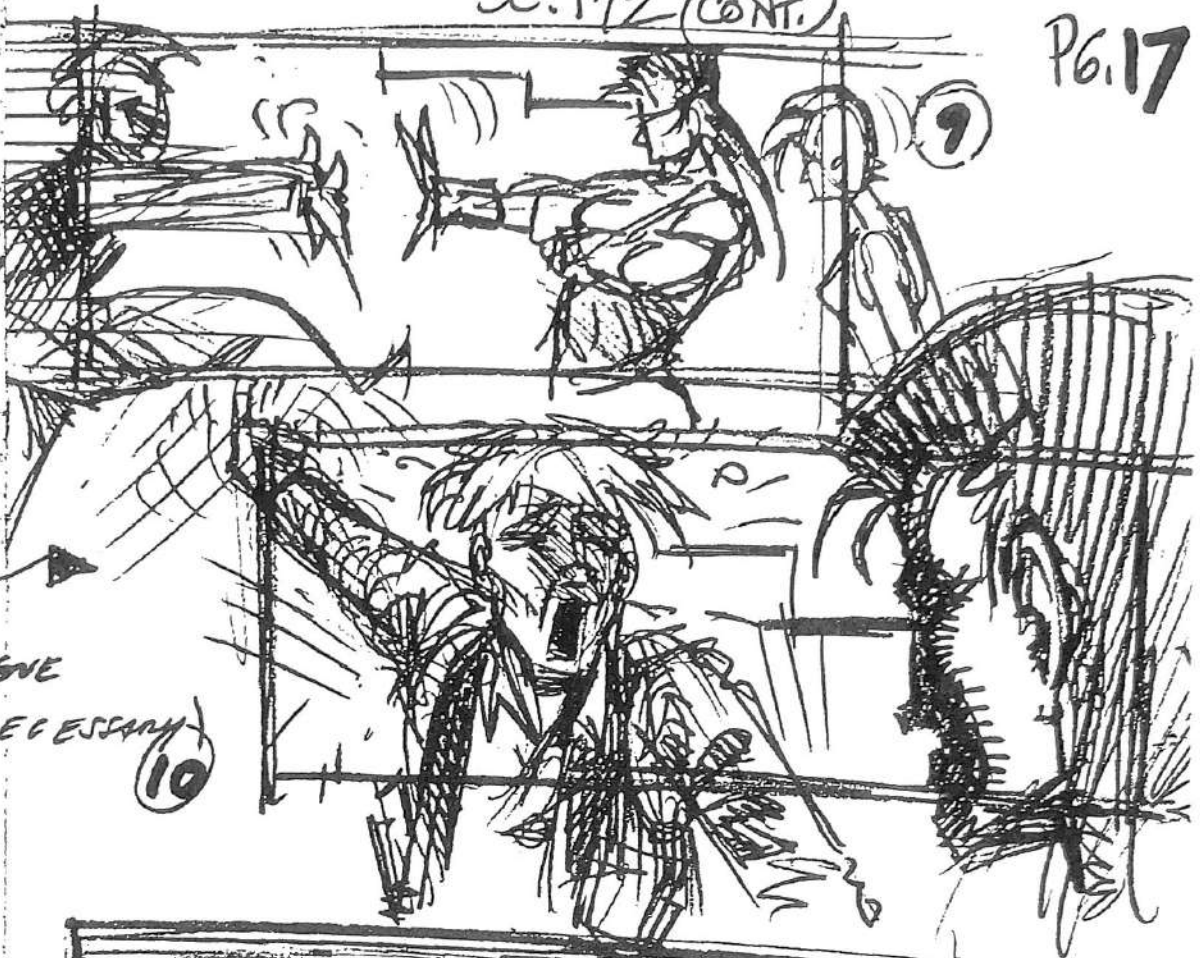
WAIT!



8

CUERVO STOPS
MESCALITO

EDDIE
"YOU'RE
ABOUT TO
GET
HIT
CUERVO!"

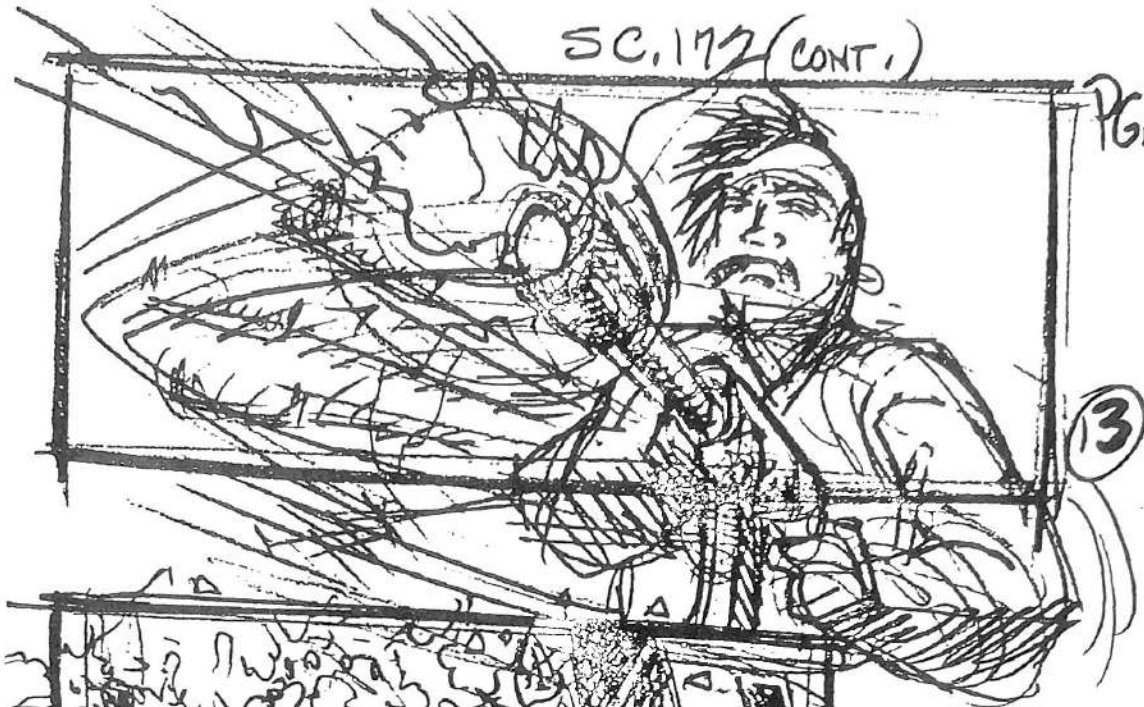


DIALOGUE
(CUT AS NECESSARY)

"OH
CUERVO."



12



13



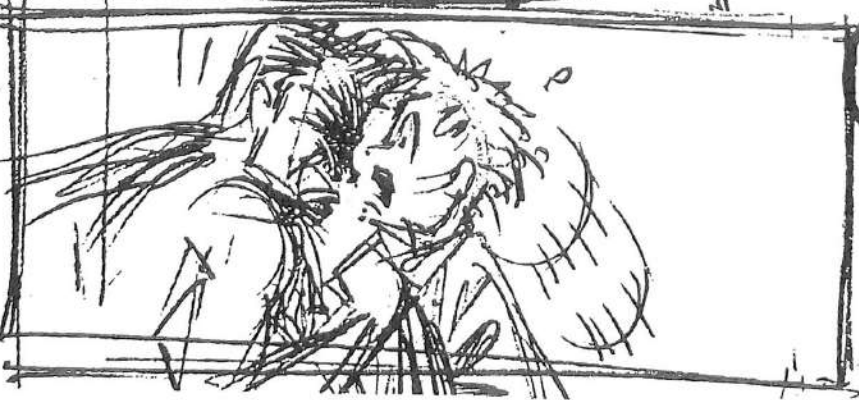
UNIVERSAL
LOOKING
SOUTH
14 "HIGH SPIRITS"
PUB"

14



15

CUERO
"YOU
LIED TO ME
FOR THE
LAST
TIME!"



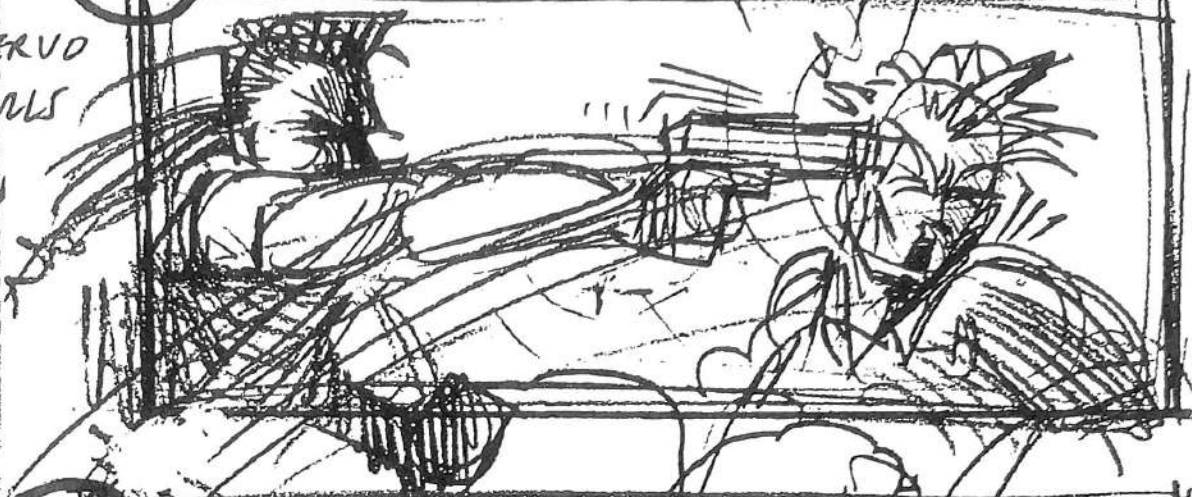
15A

15B

SC. 172 (CONT.)

PG 9

CUERVO
PULLS
A
GUN

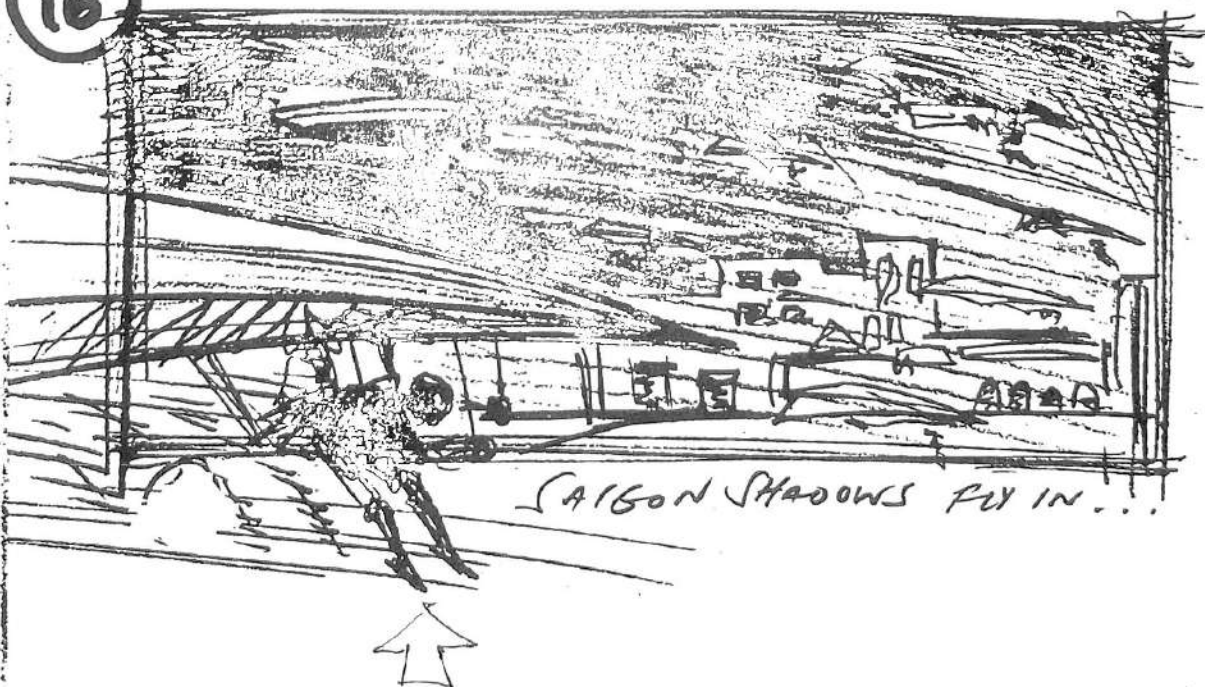


15C



EXPLOSION ROCKS

16



SAIGON SHADOWS FLY IN...



17

ANOTHER EXPLOSION



18



18A

SCENE 172 CONT.

FACING WAREHOUSE



EXPLOSIONS



CRAVE

PLISSKEN FLIES IN



HITS GUERVO

Herle pg. 89

pg. 21

SC. 172 (CONT.)

PG. 23

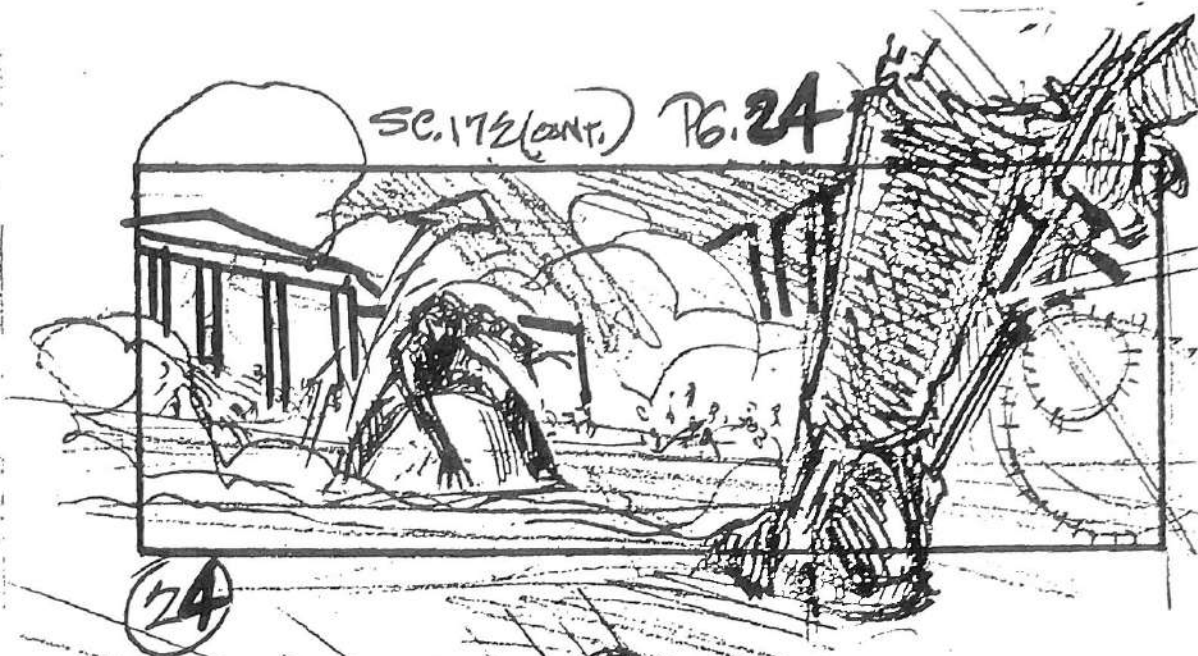


22



23

SC. 17 1/2 (CONT.) PG. 24



24



25



26



26A



26B



26C



27

DEADLOCK



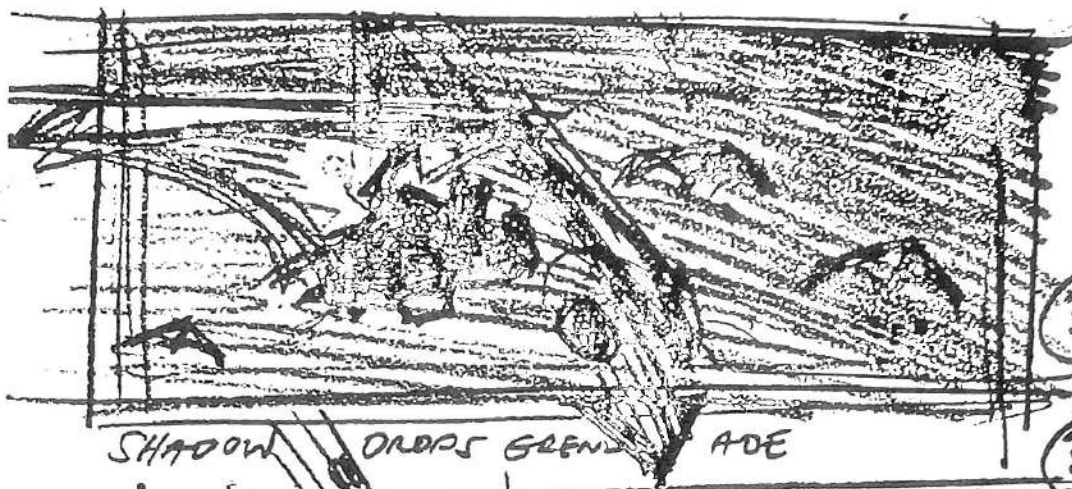
28

CUERVO



29

PLISSKEN



30

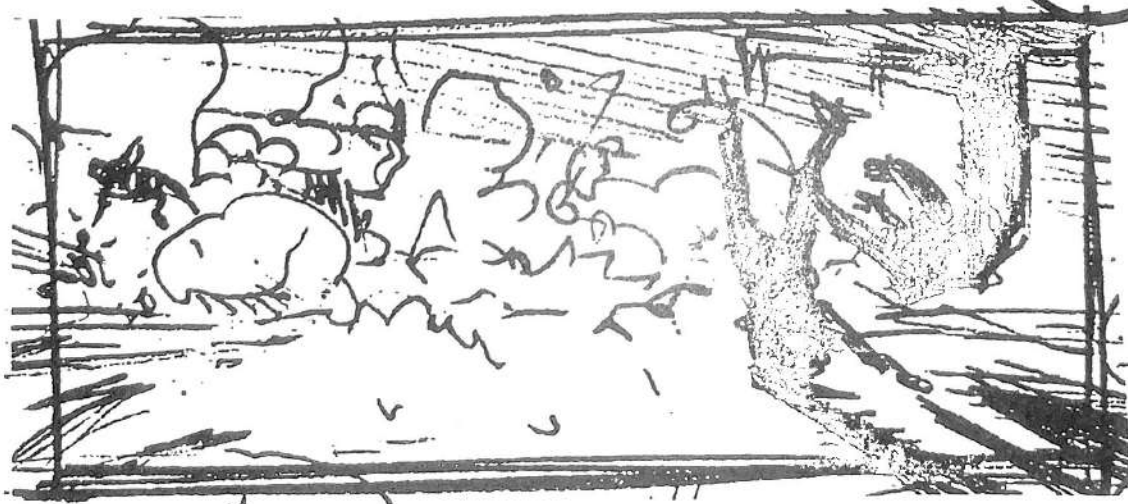
SHADOW DROPS GREEN AOE

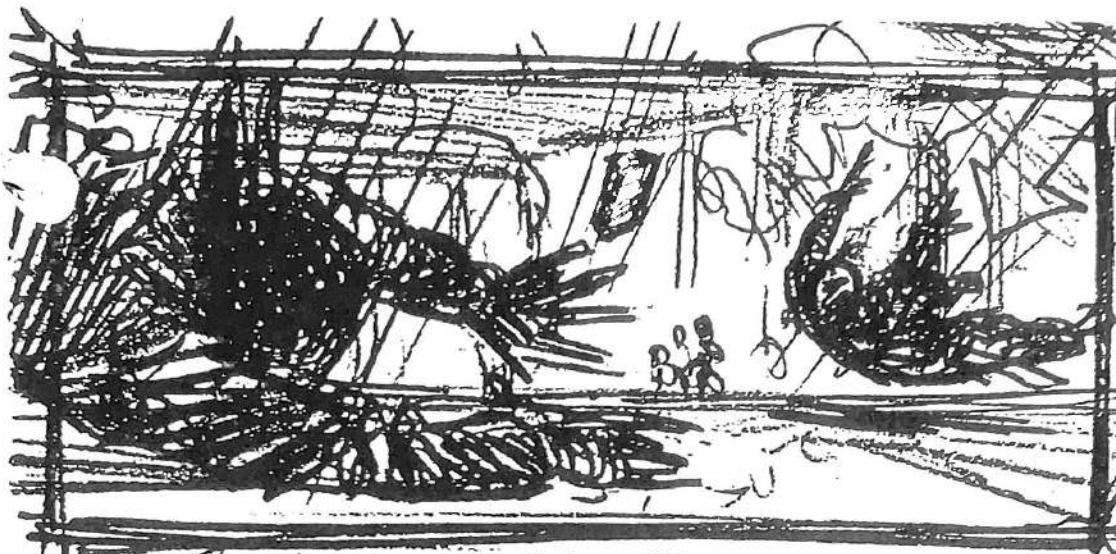
31



PUSSEN & CUERVO BLOWN FROM BLAST.

31A



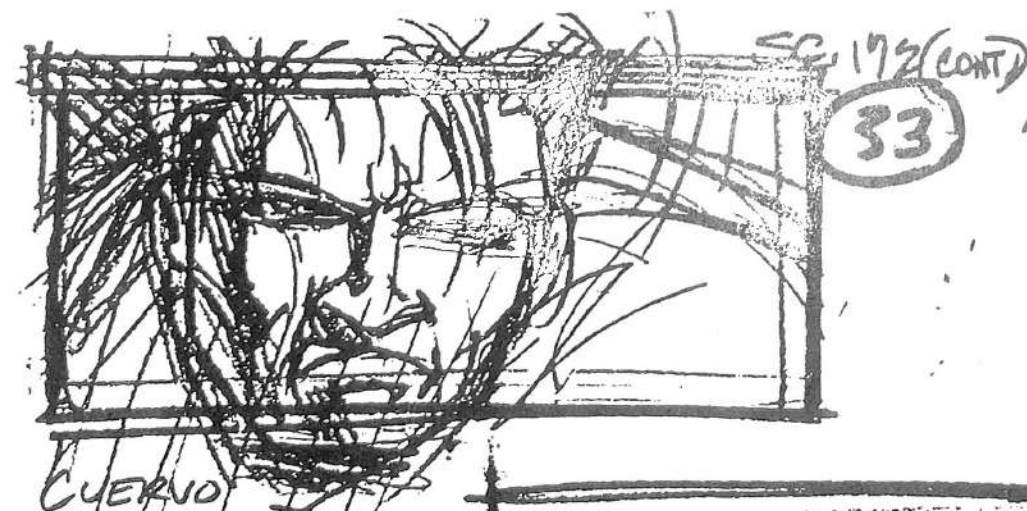


32

BOTH FALL TO GROUND



32A

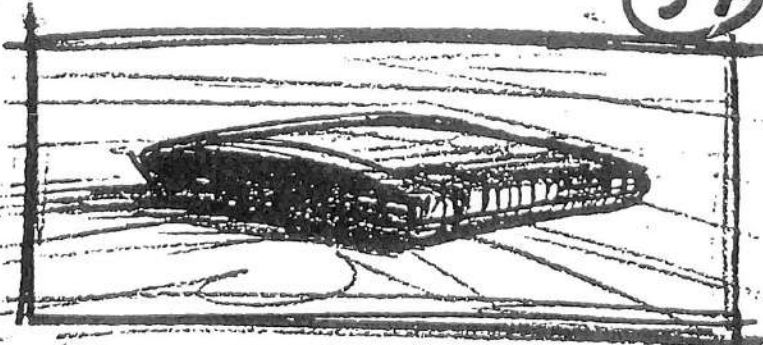


SC 172 (CONT.)

33

CUERVO

34



KIDN BOX

35



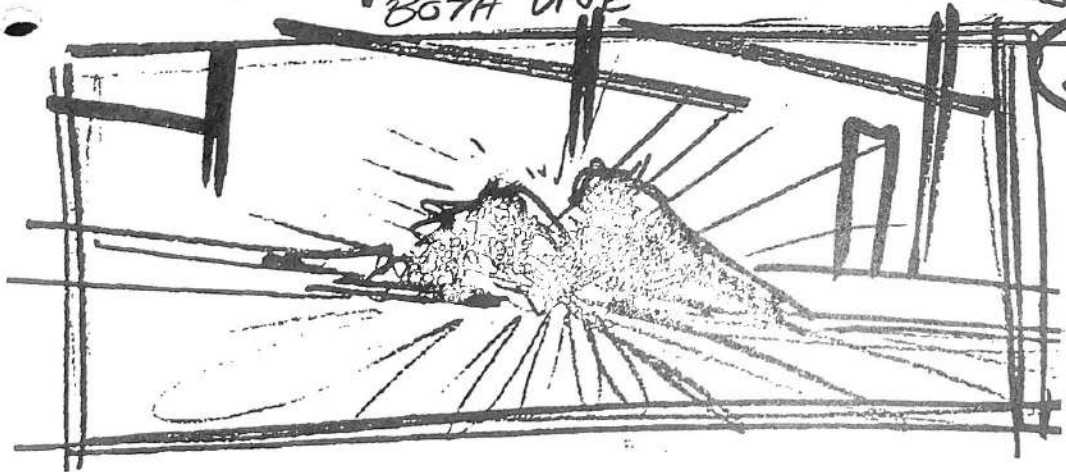
SNAKE

36



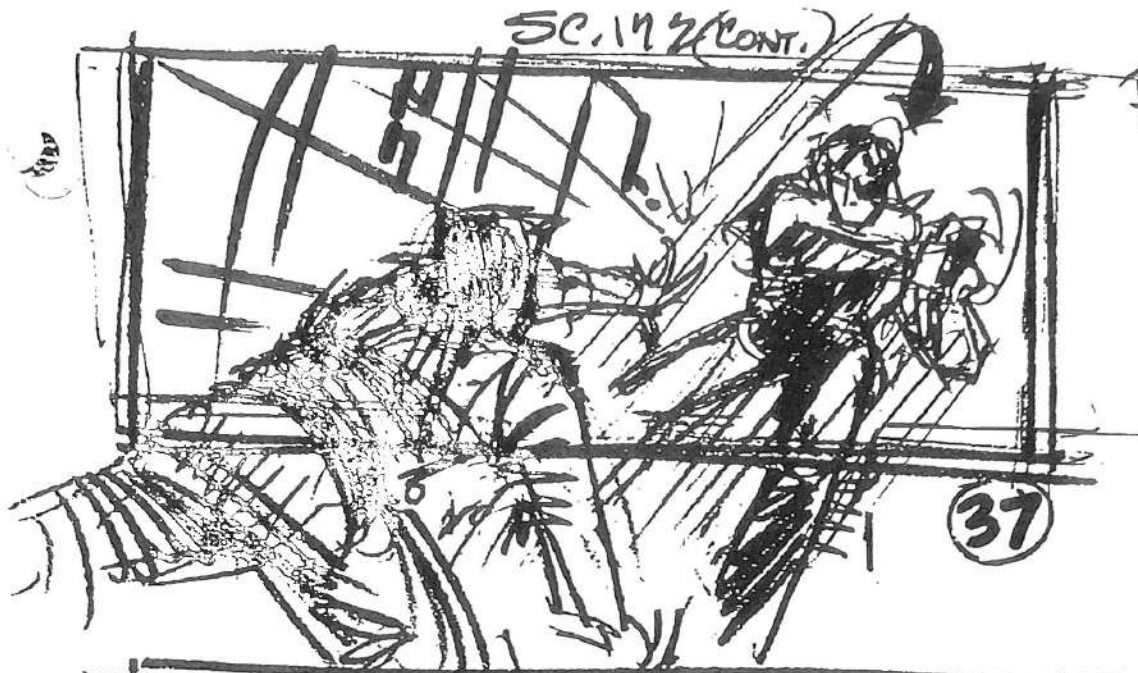
BOTH DIVE

36A

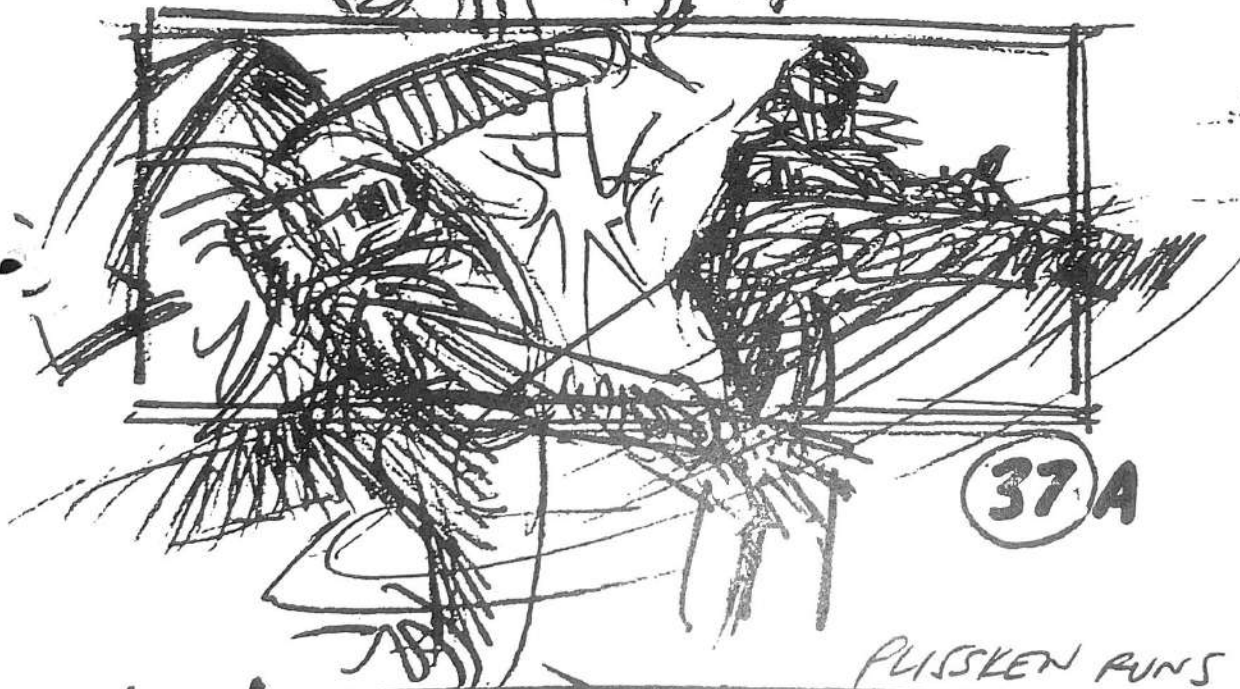


SC. 17 2 (CONT.)

Pg 30



37



37 A

PLISSKEN RUNS TO
HELICOPTER



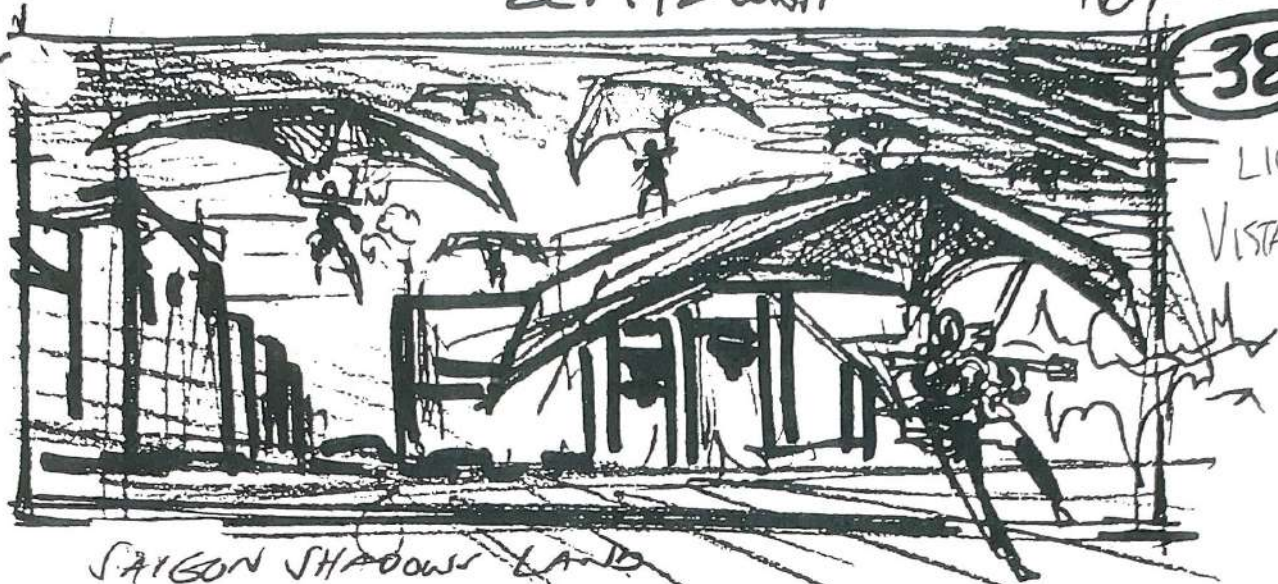
37 B

SC. 172 CONT.

PG 31

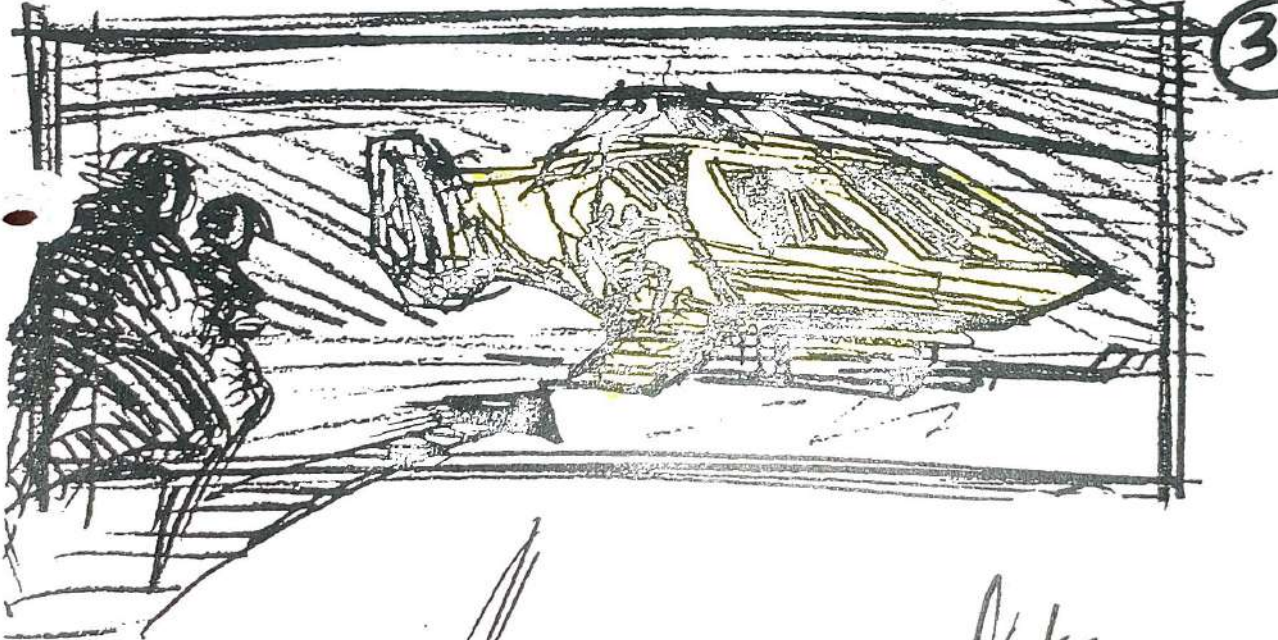
38

LIVE &
VISTA VISION



SAIGON SHADOWS LAND

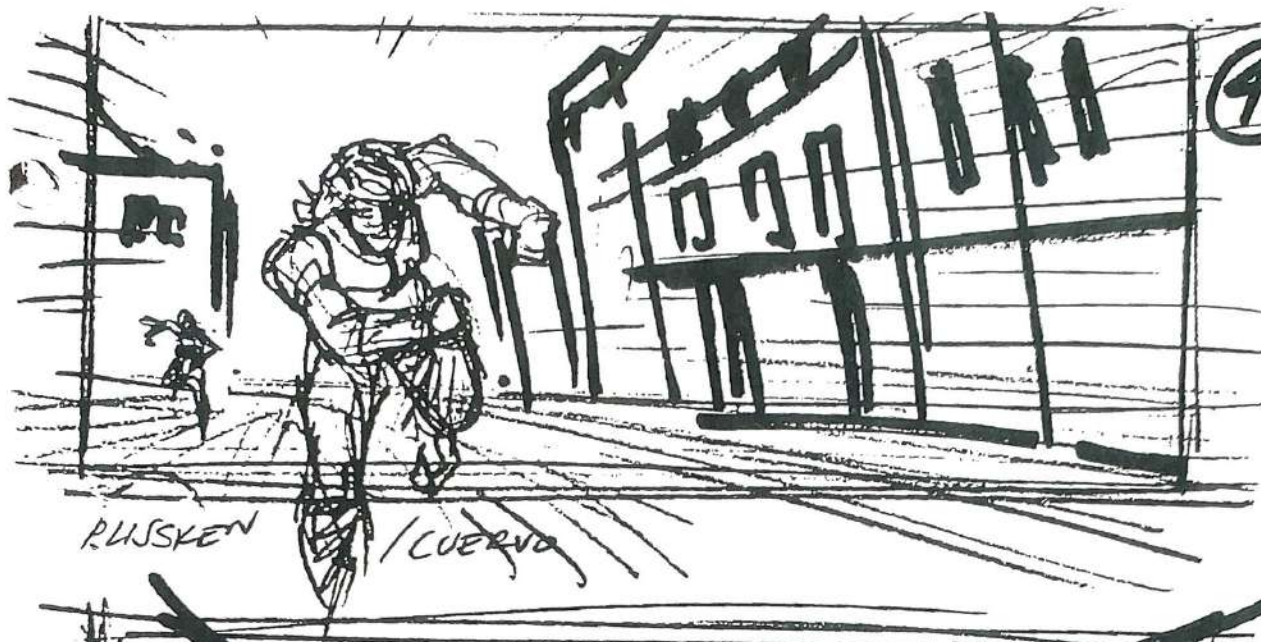
39



40



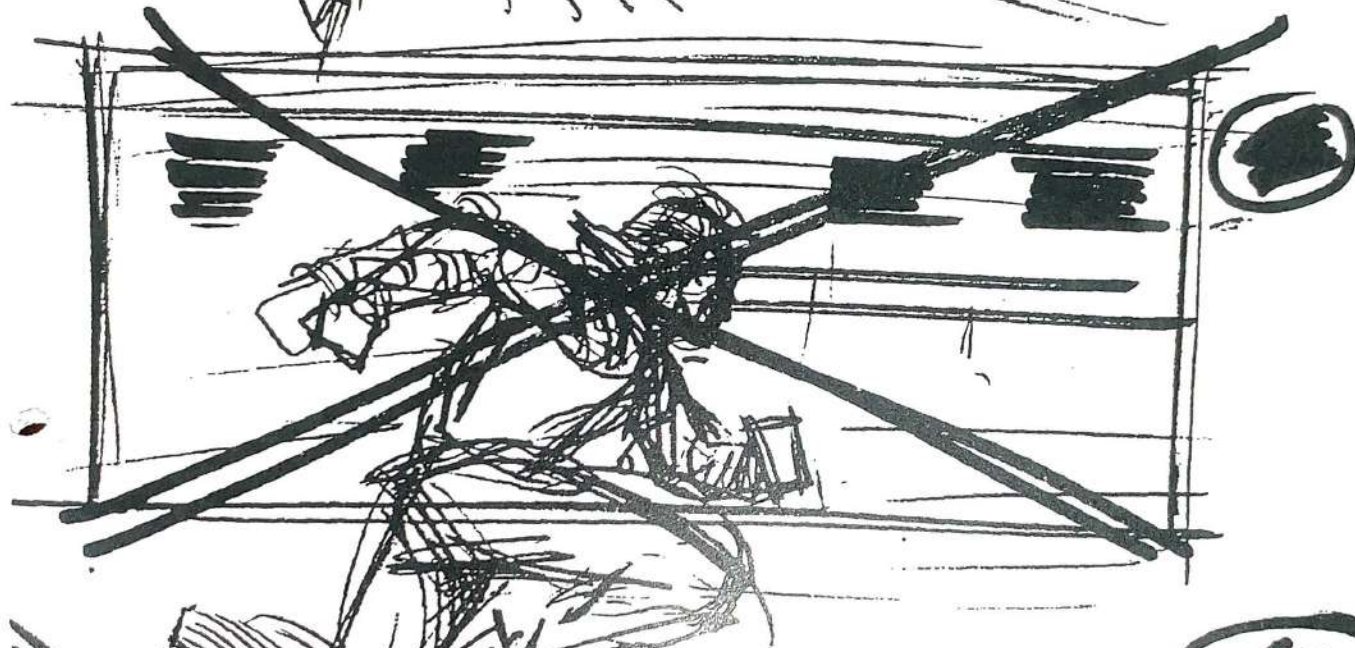
UTOPIA/EDDIE



(41) P23

RUSSKEN

CUERVO



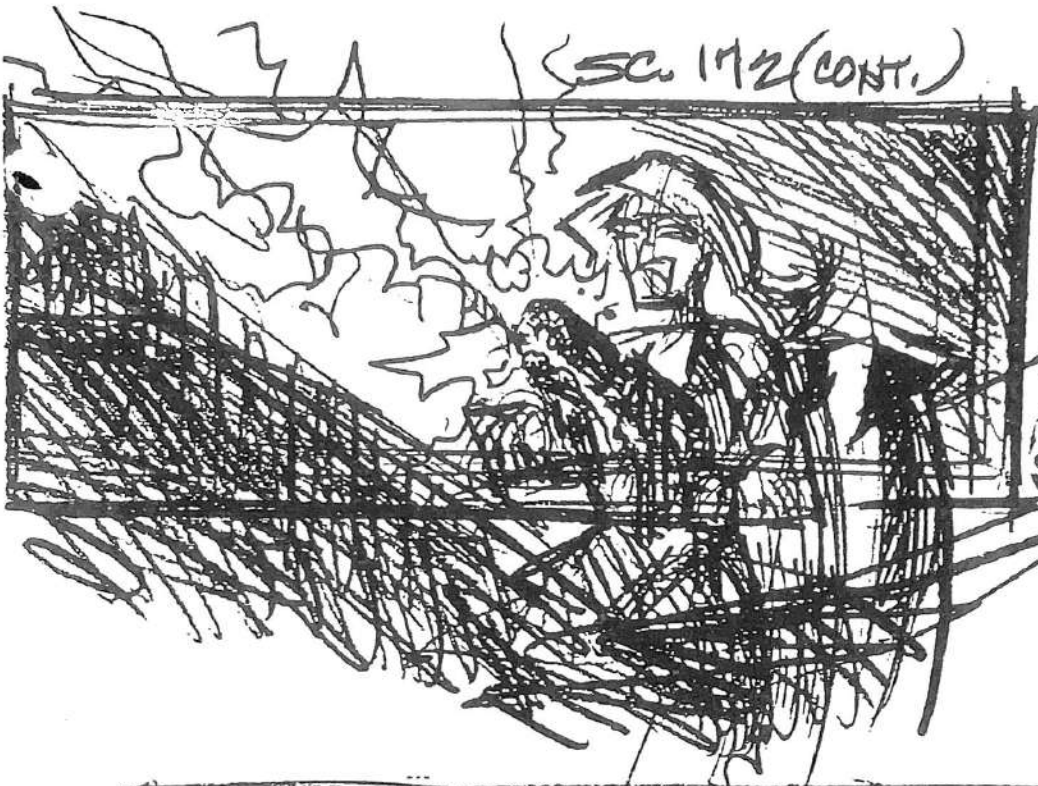
(42)

CG
ROTORS

CUERVO POV

(SC. 172 (CONT.))

PG 33

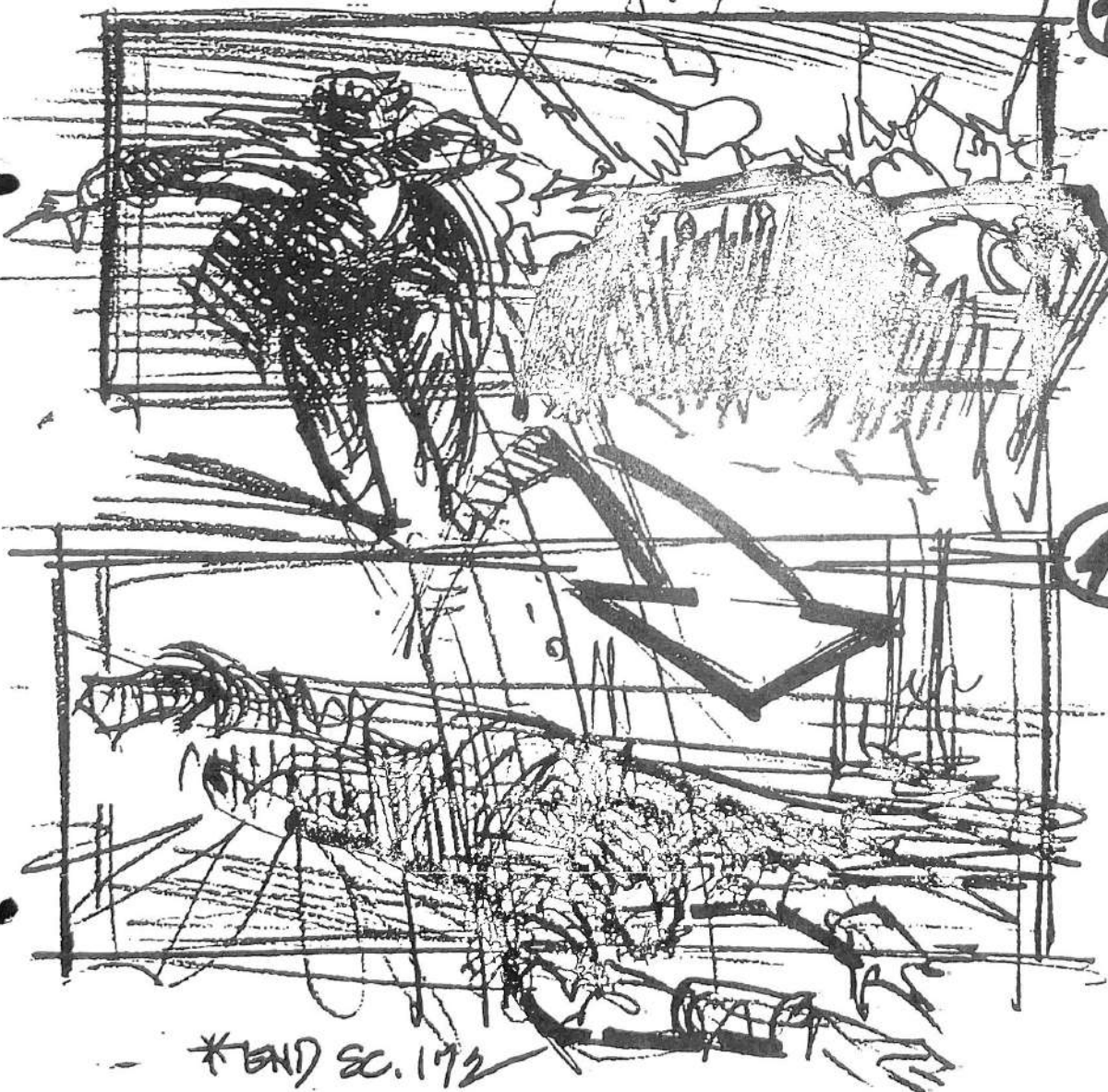


HERSHE OPEN
FIRES ON CUERVO

43

44

CUERVO
DIVES
BEHIND
BURNING
CHEVY



44A

*END SC. 172

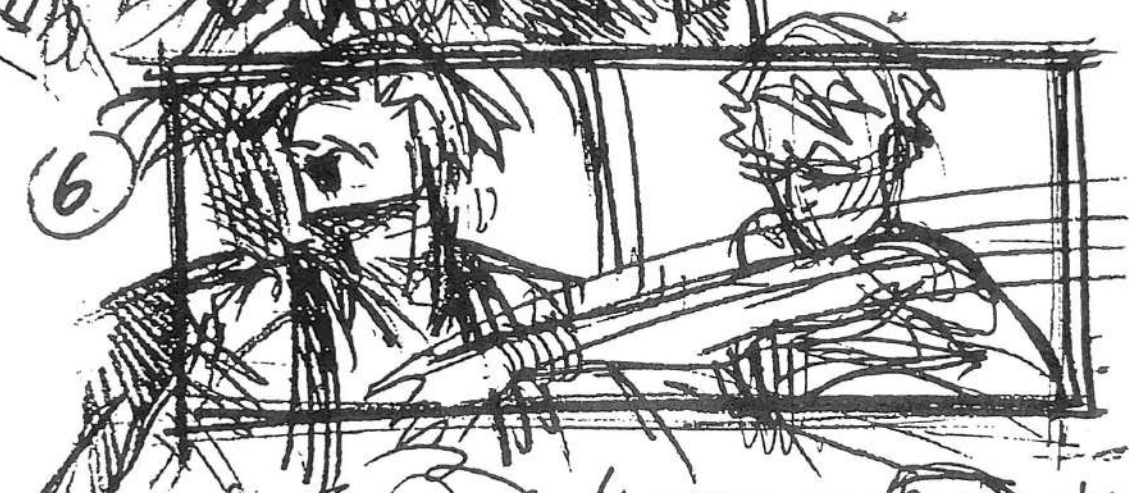
SCENE PG. 34
173

UTOPIA
TRIES TO
HELP SAIGON
SHADOW

HE GETS
HIT

4

SAKE & UTOPIA GET UP FRONT

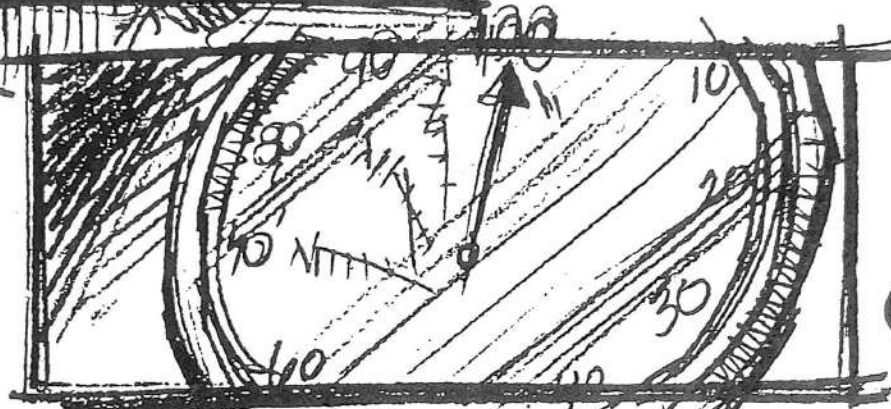


UTOPIA / EDDIE / PROTOTYPE
"yes you did..."



SCENE 173 pg. 36

⑦



⑧



SCENE 175

①

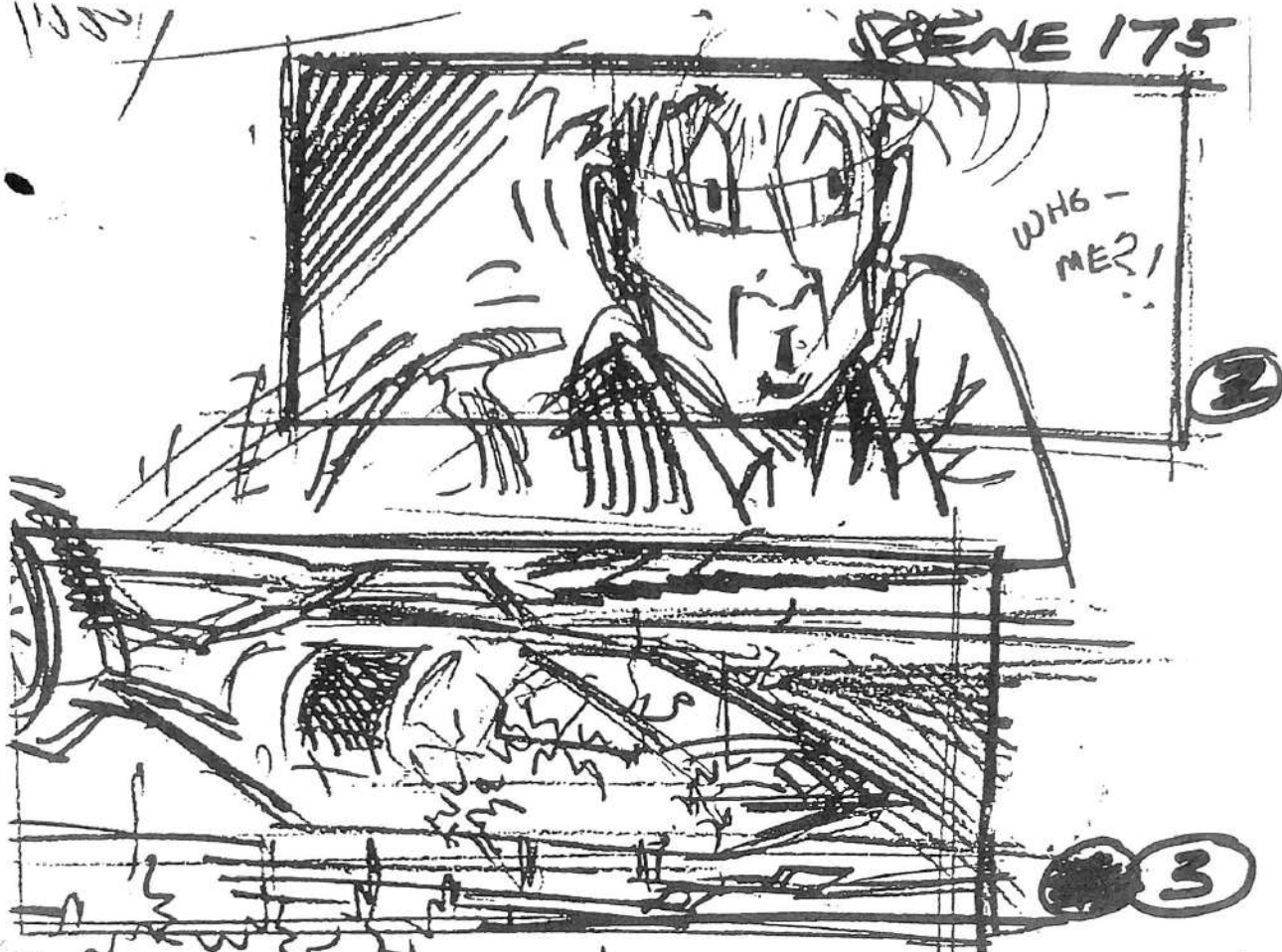


①A

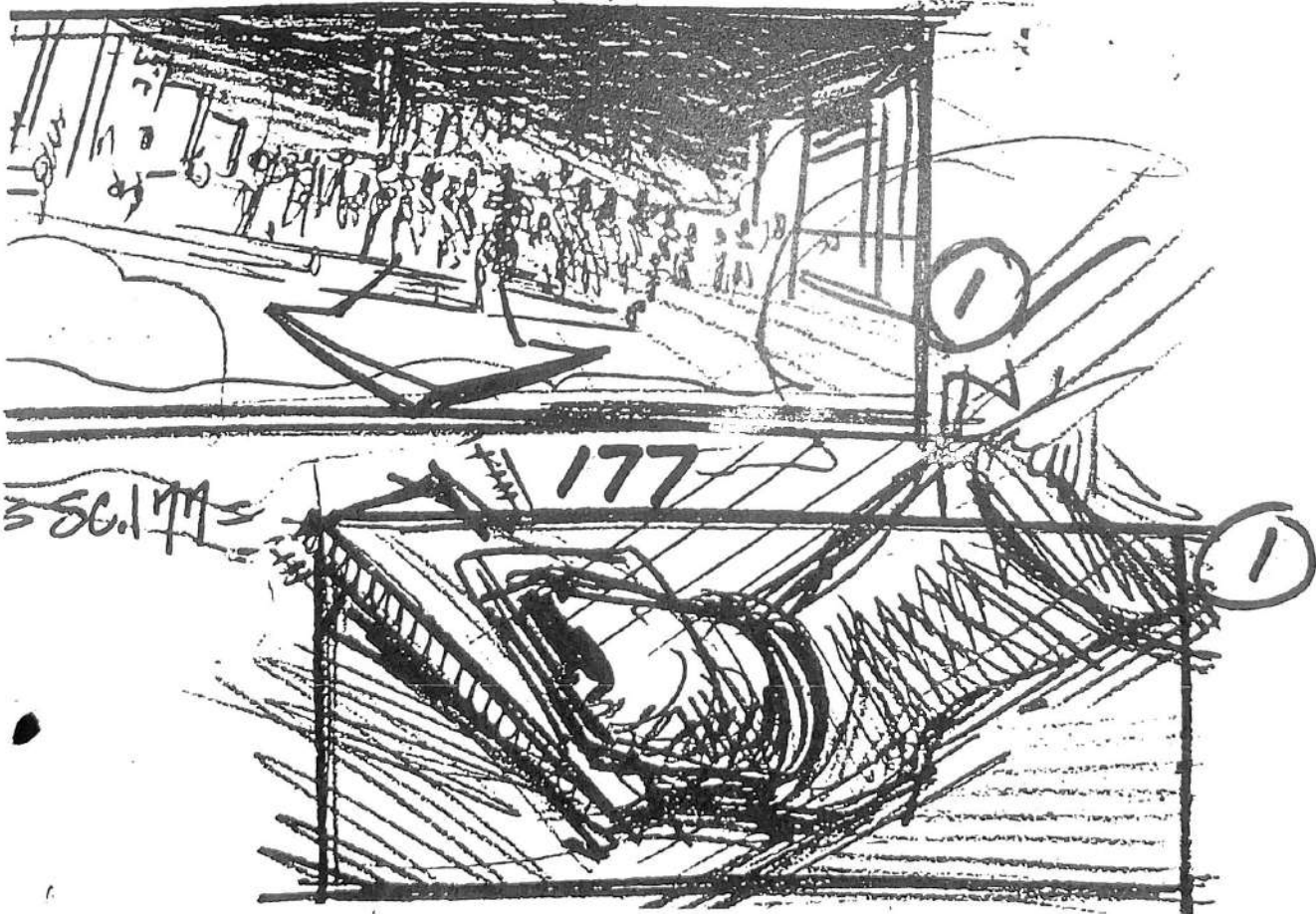
110001

RENE 175

pg. 3;

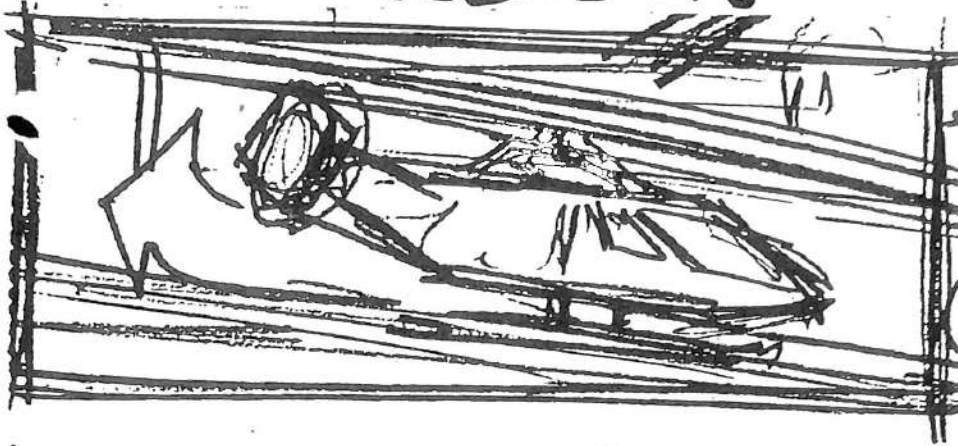


= SC. 176 =

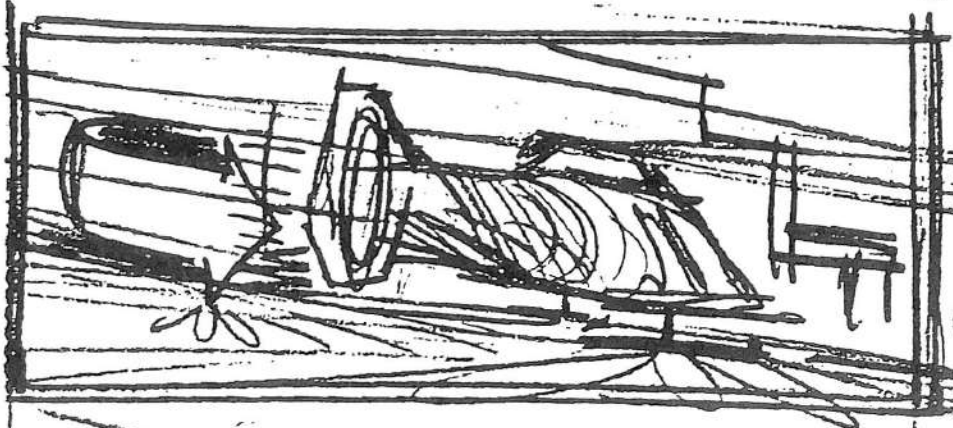


SCENE 178

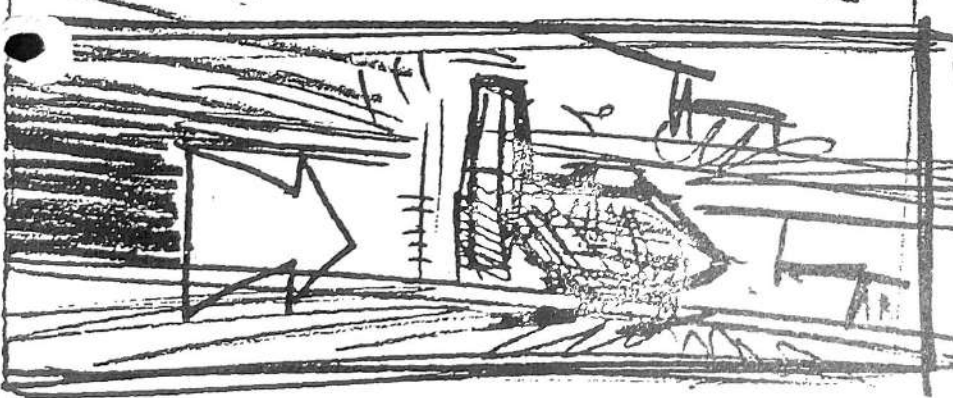
Pg. 38



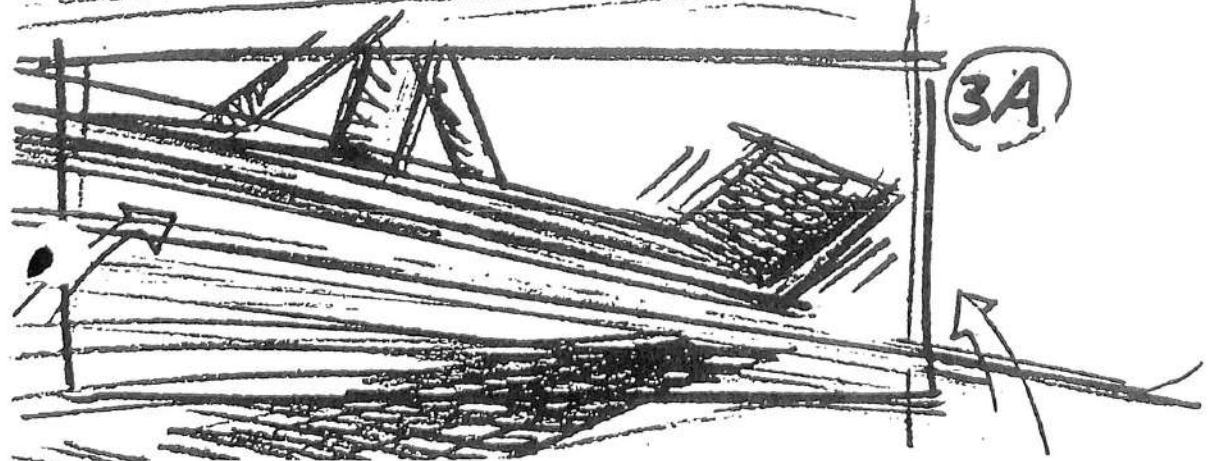
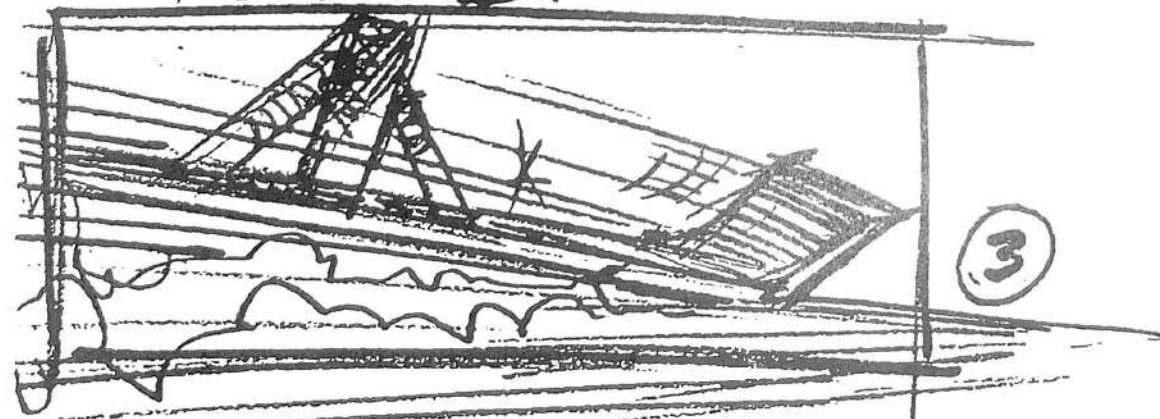
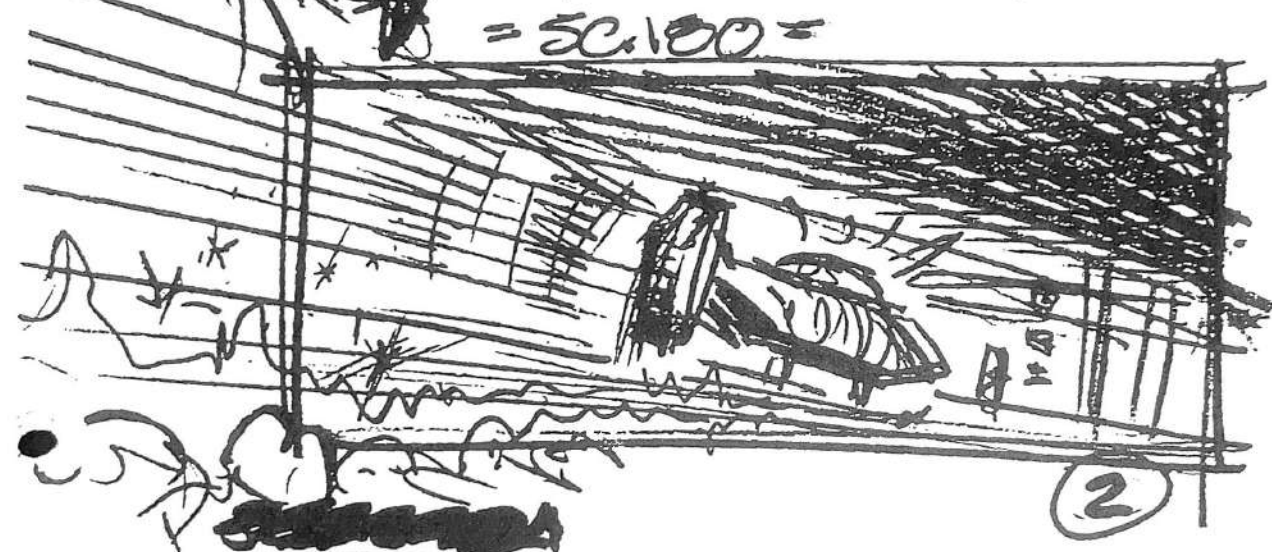
①



1A



1B

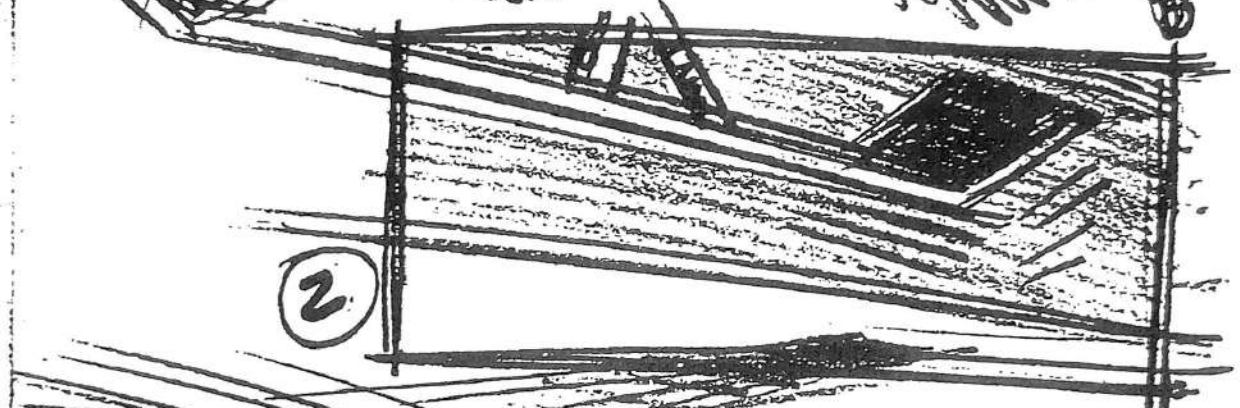


= SC. 182 =

P6.40



2

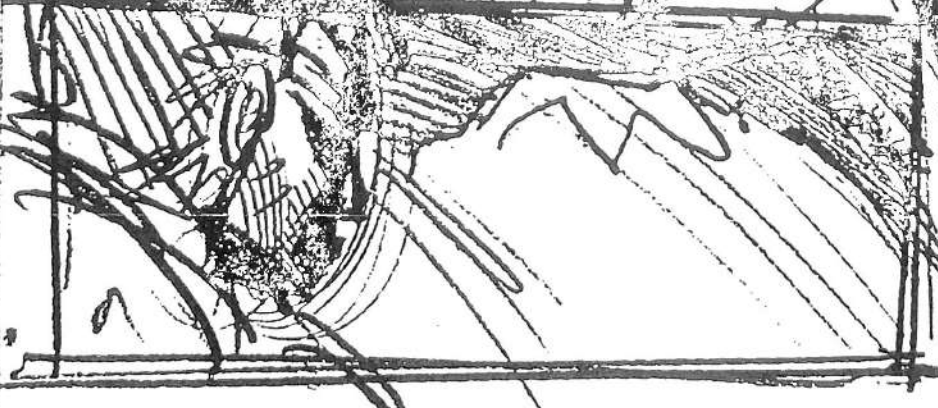


3



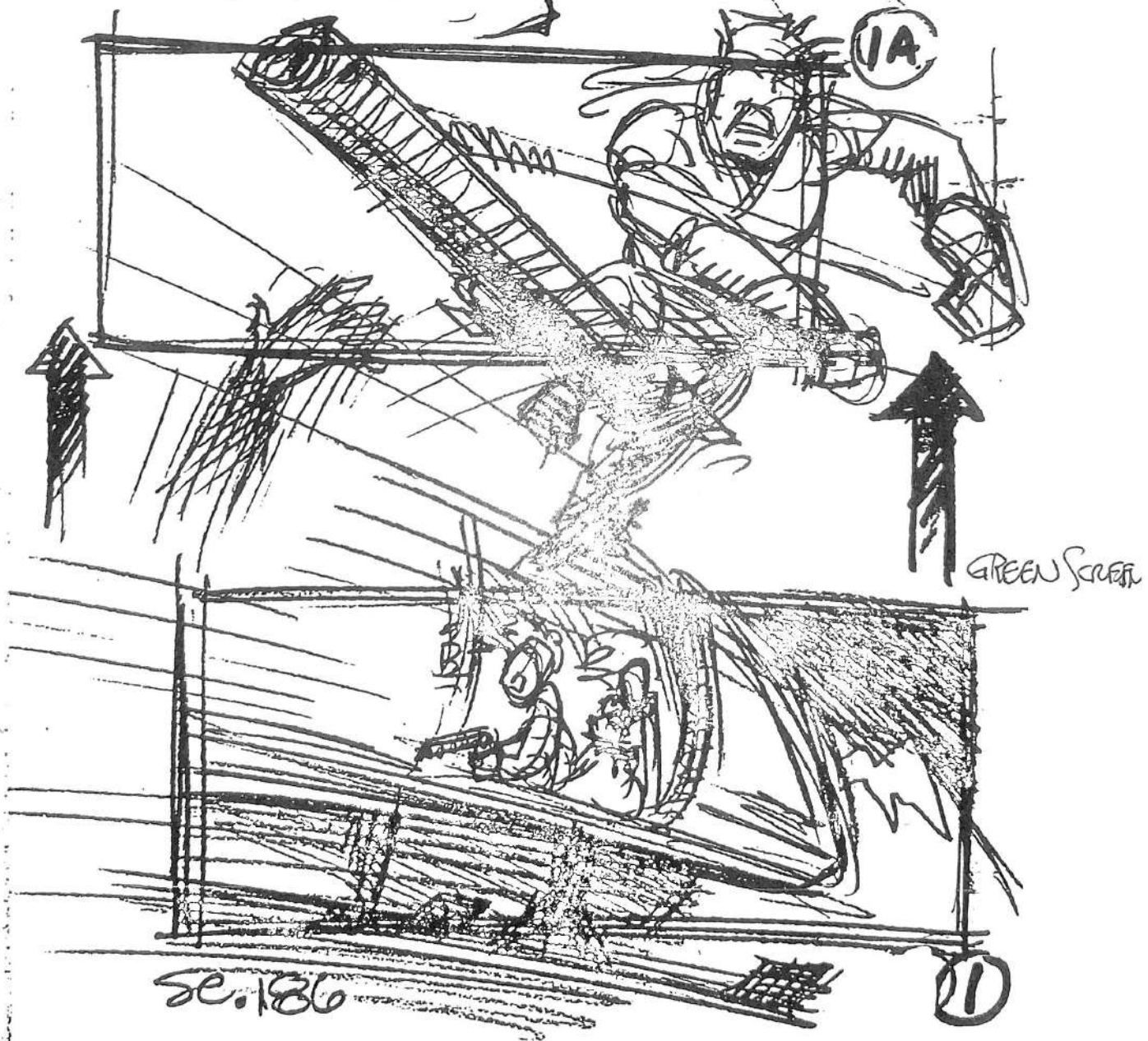
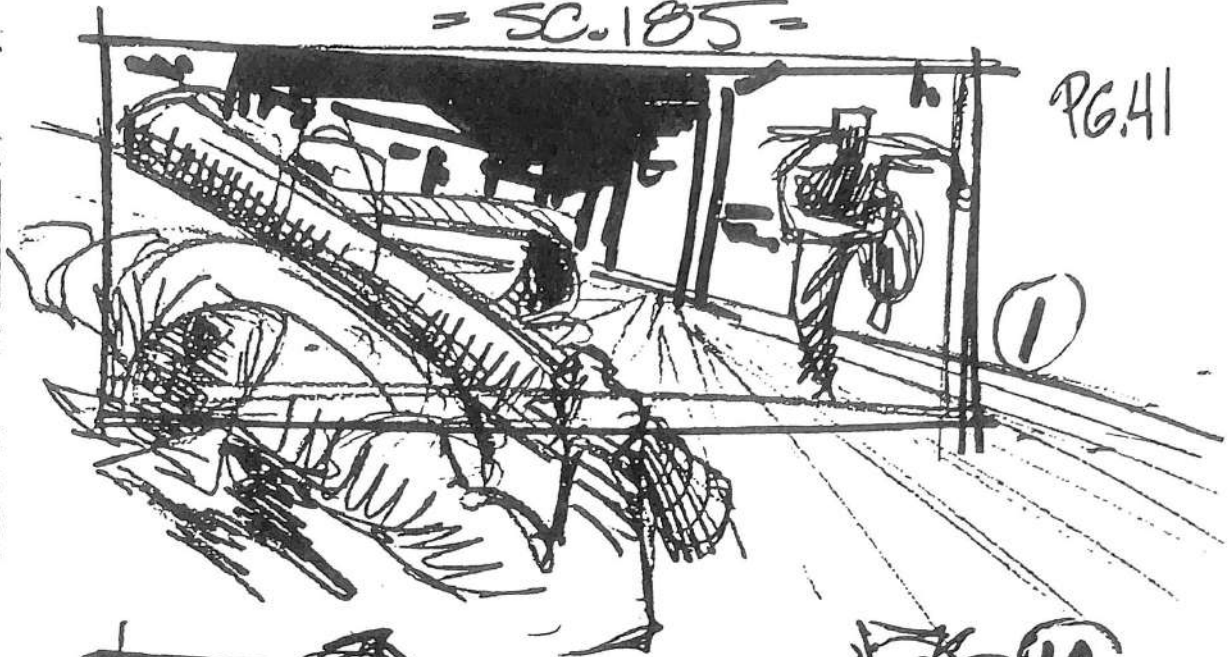
SC. 183

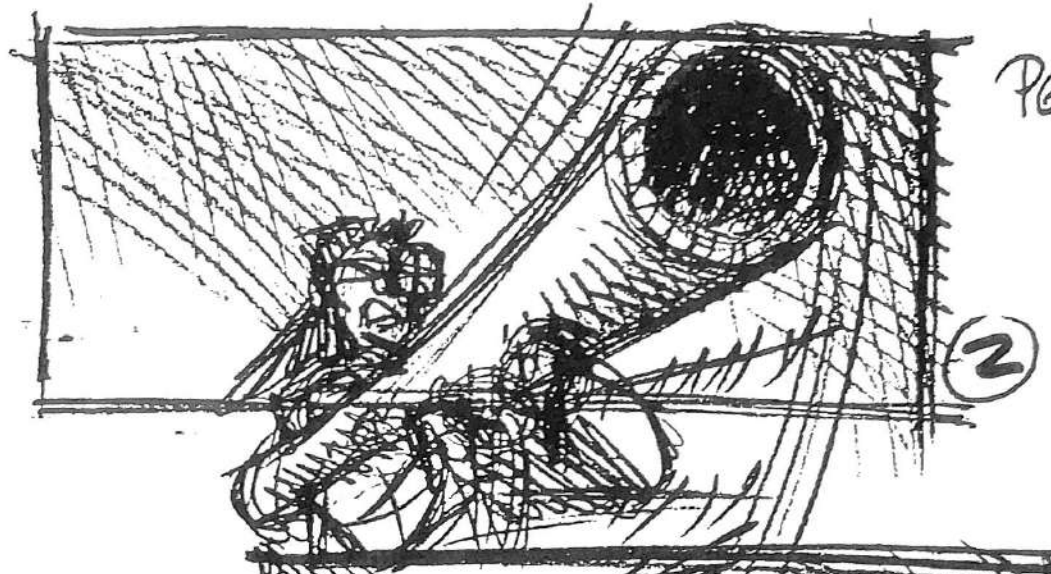
1



= SC.185 =

PG.41





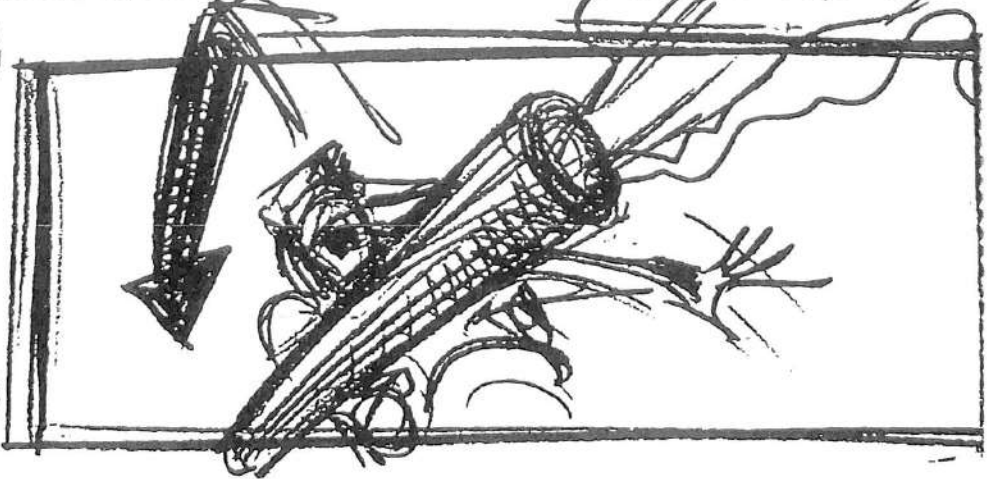
SC. 187

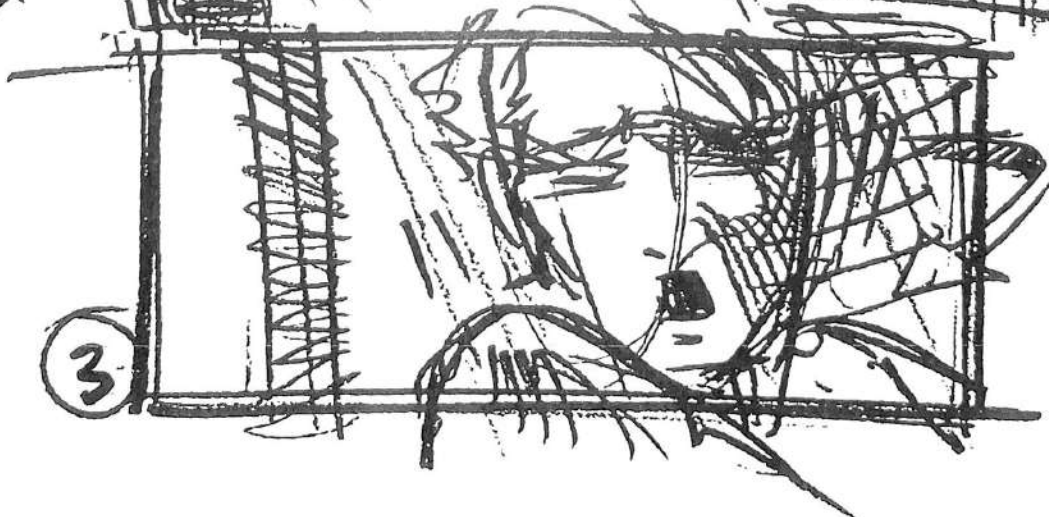
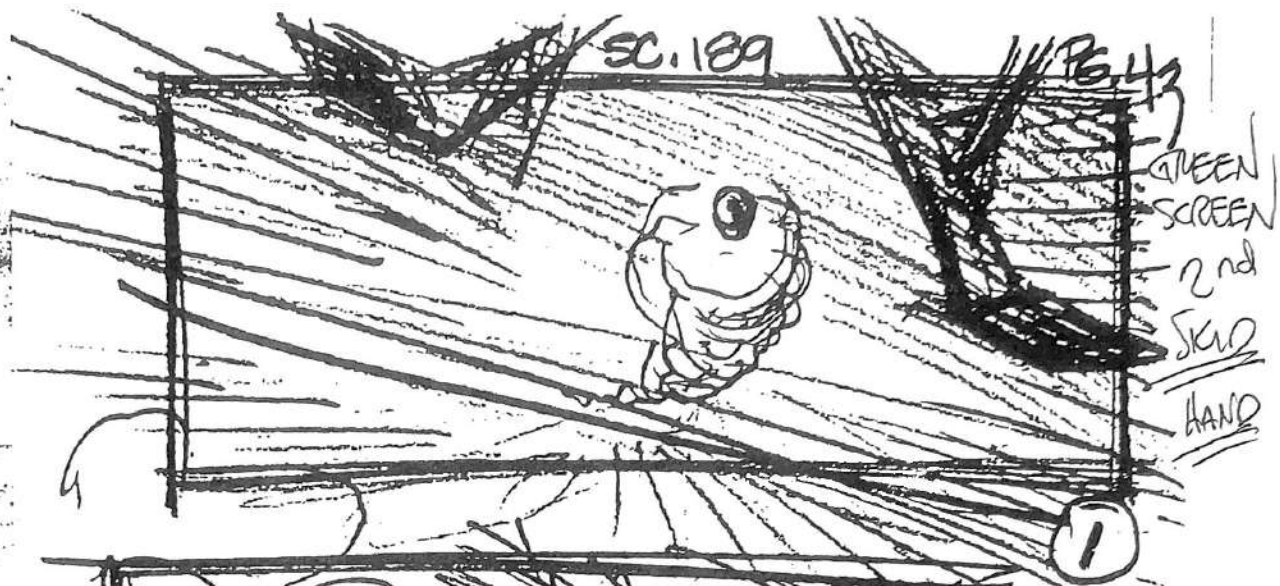
Jesus



1

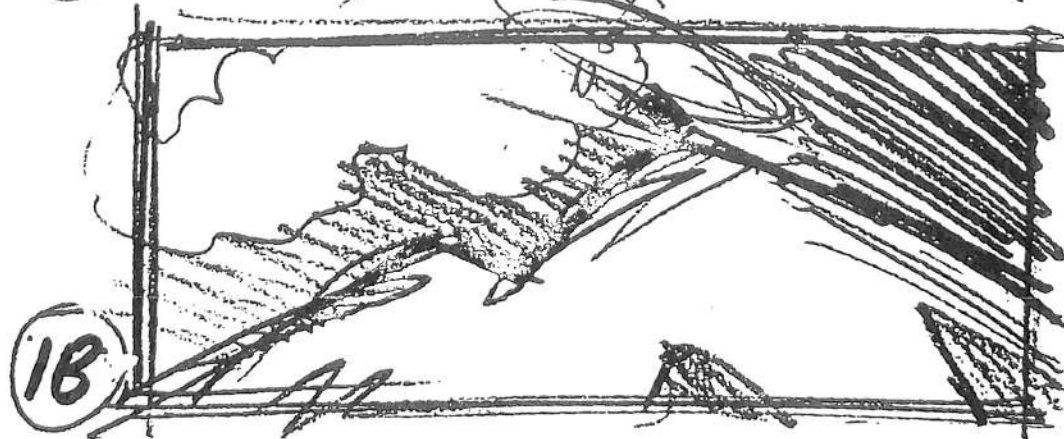
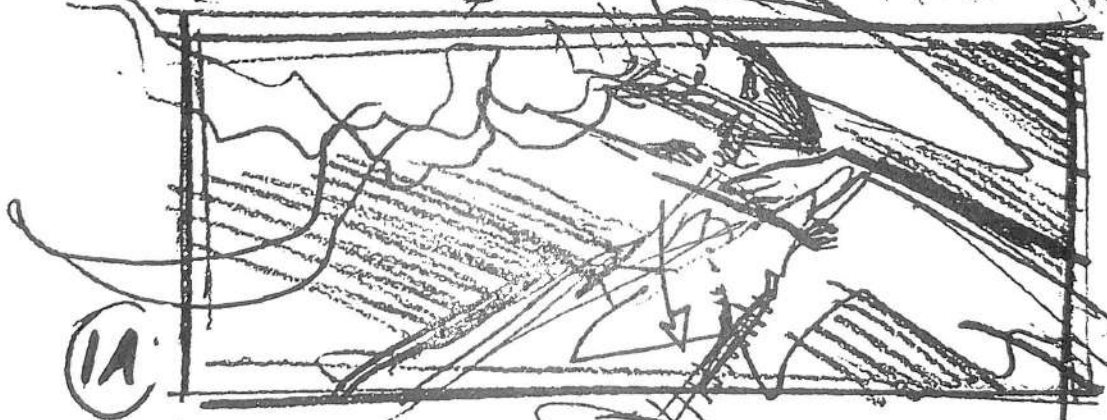
1A







= SC. 193 =



= SC. 196 =

PG. 45



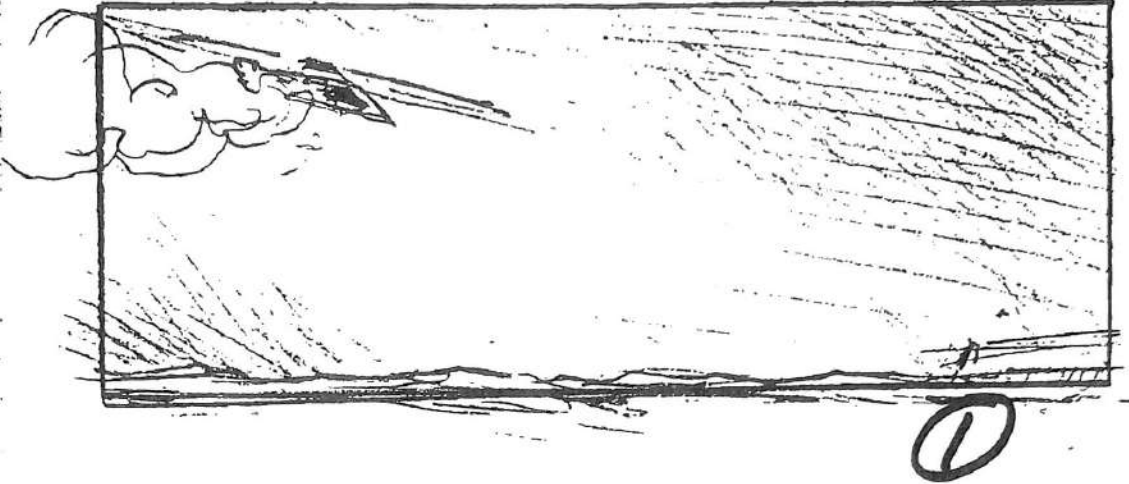
SC. 197



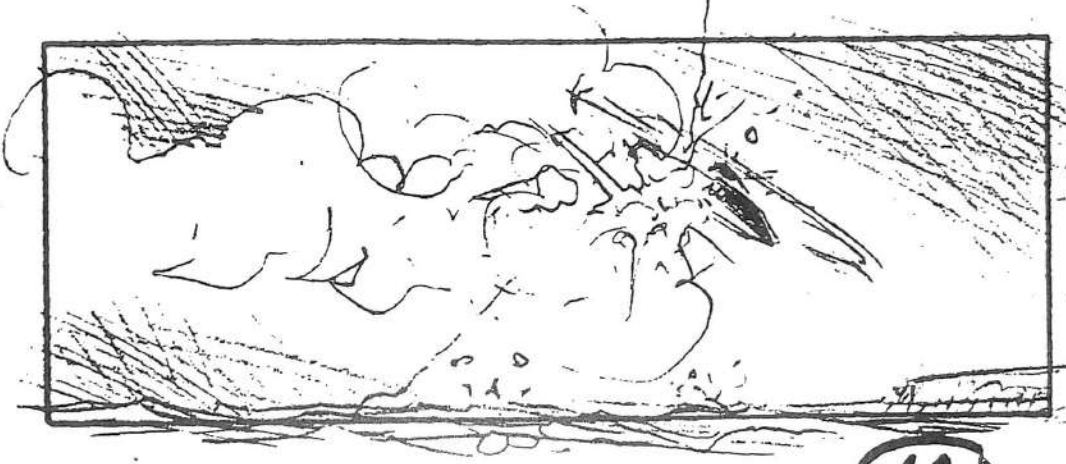
SC. 198

SC. 199.

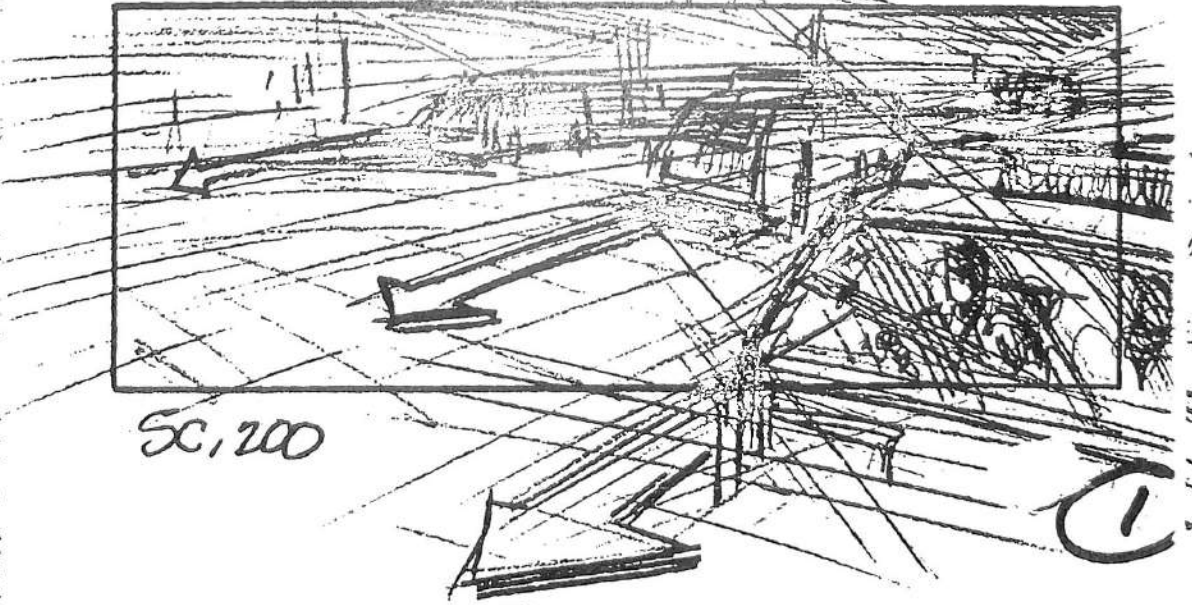
PG. 46



①

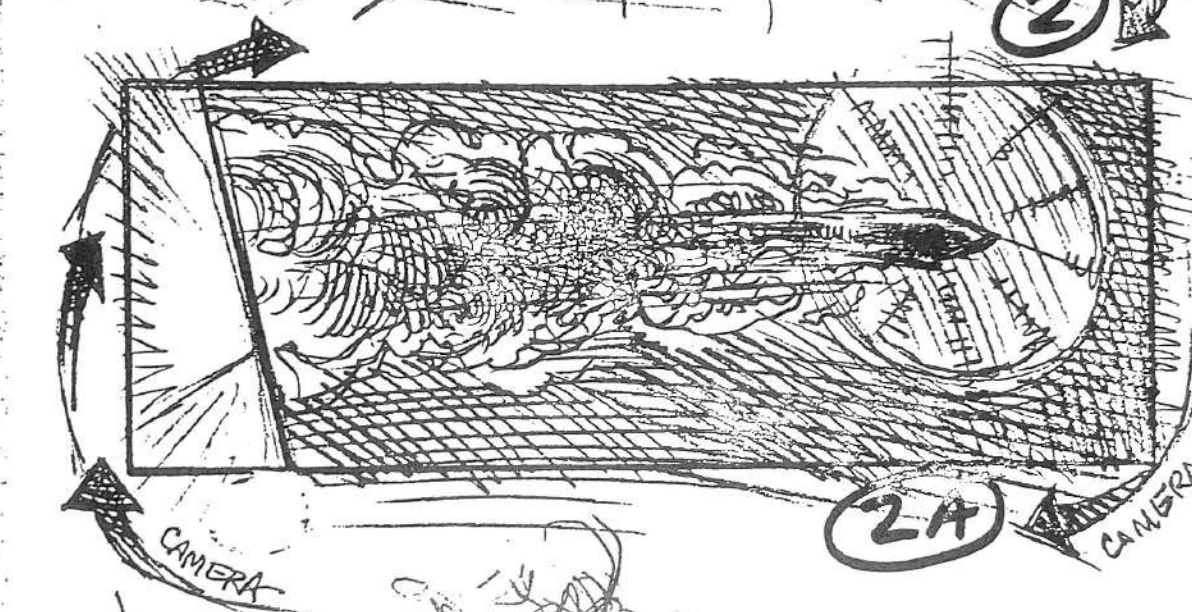
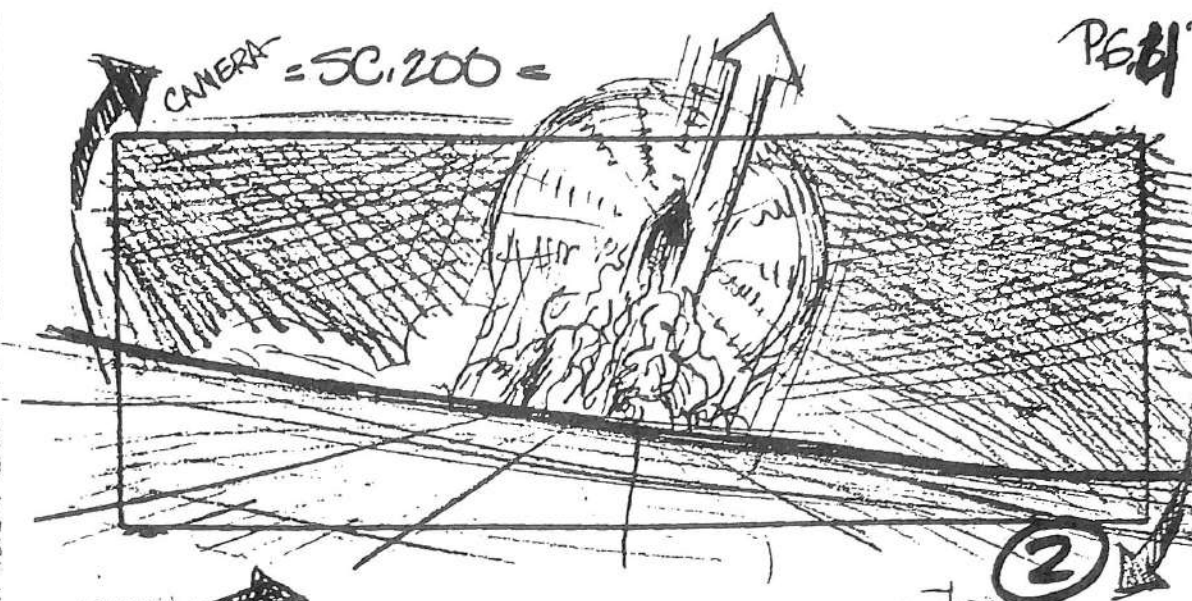


①A



SC. 200

①



= SC. 202 =

6



1

= SC. 201 =



And A.O.

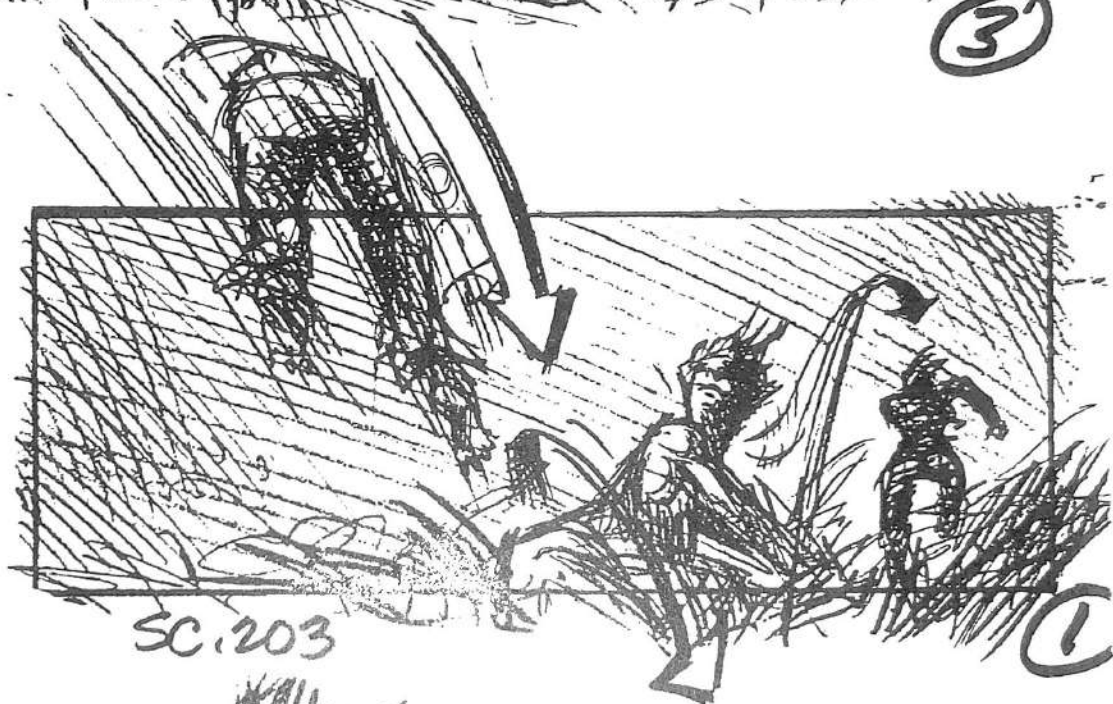
1

SCENE 202



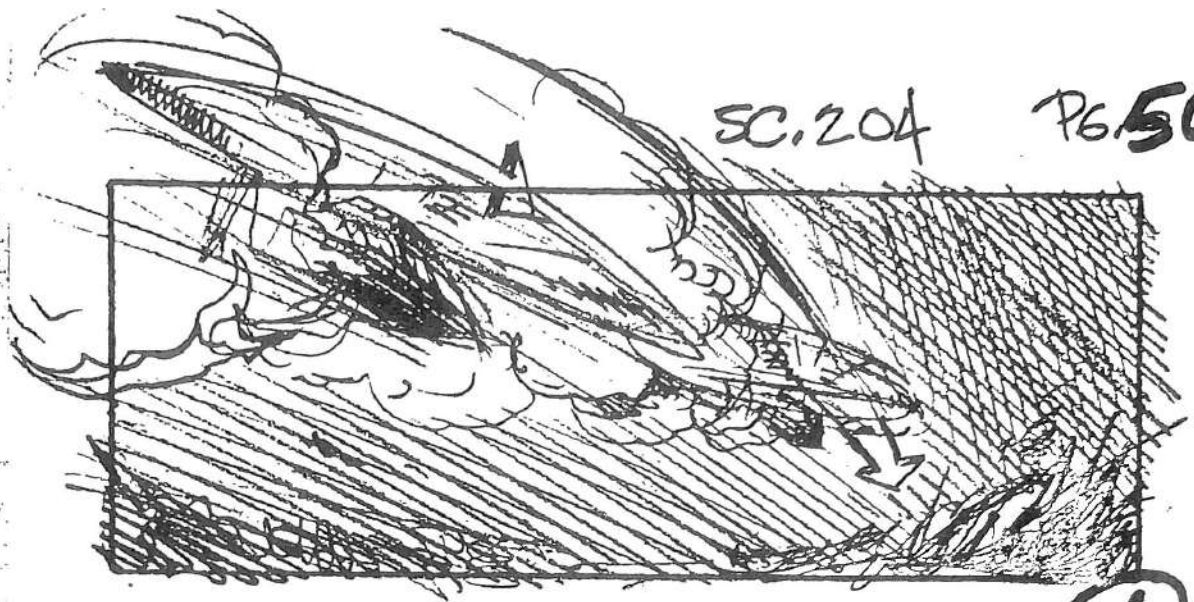
2

SWITCH

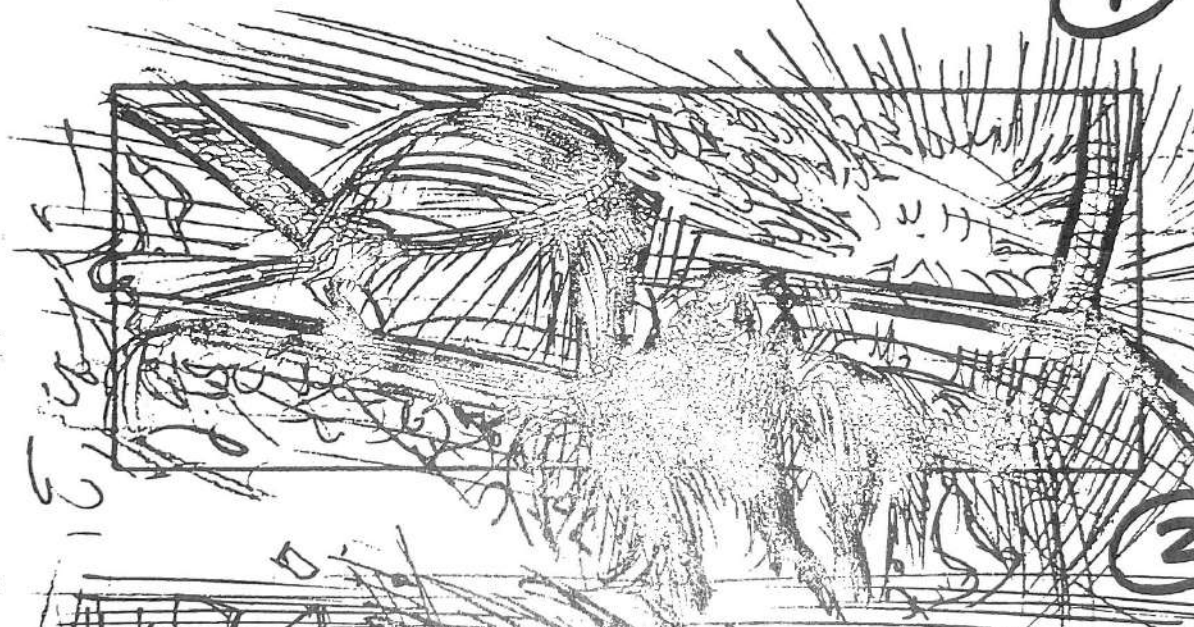


SC. 204

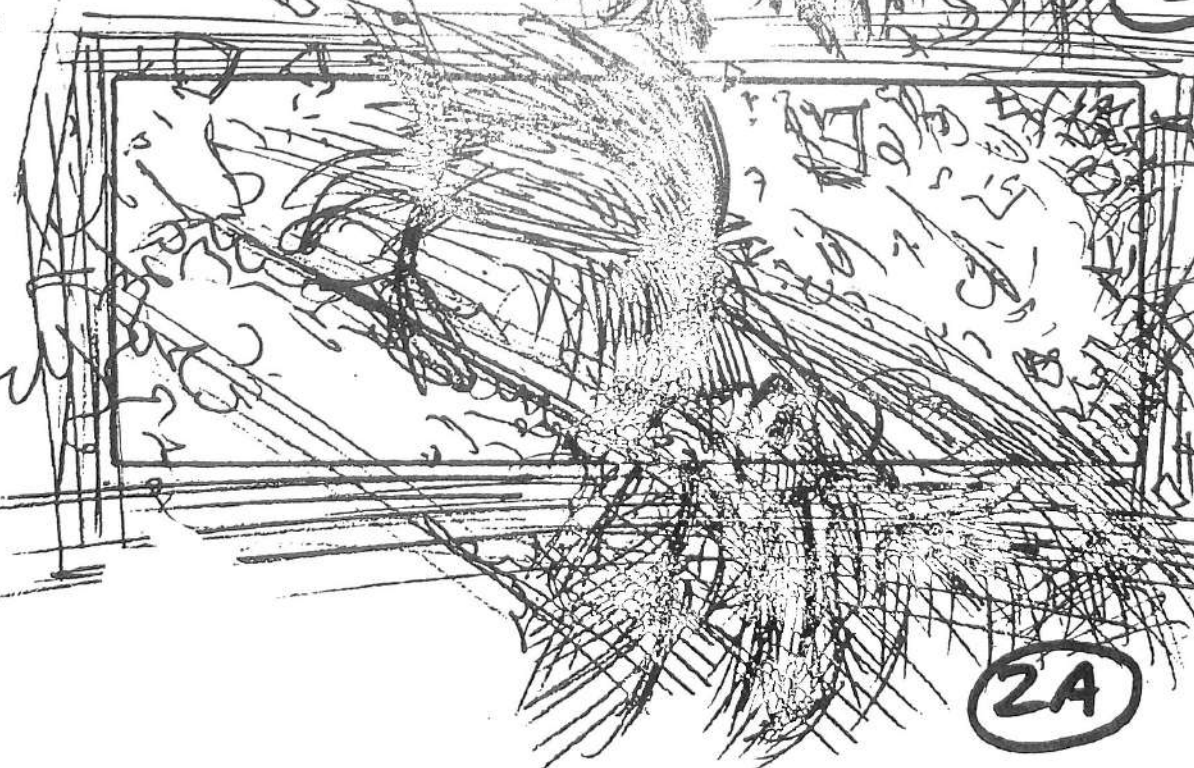
P6.50



①



②

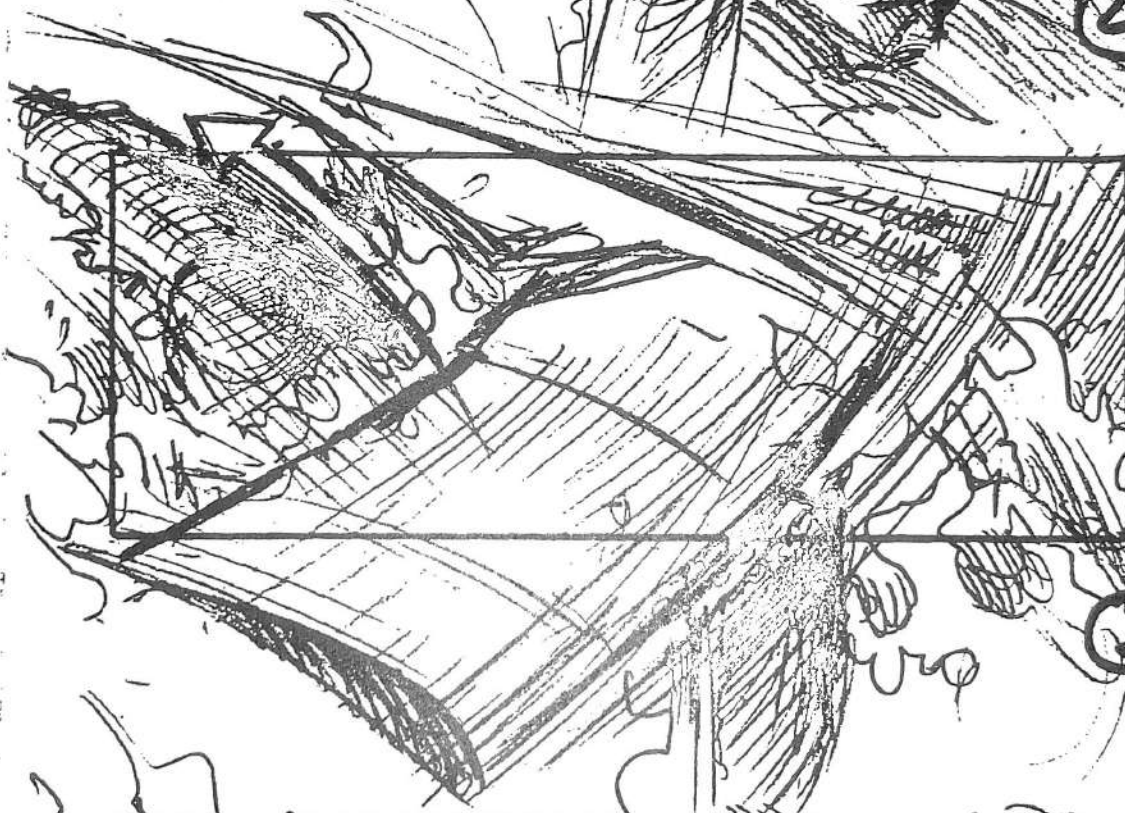


2A

Pg. 51



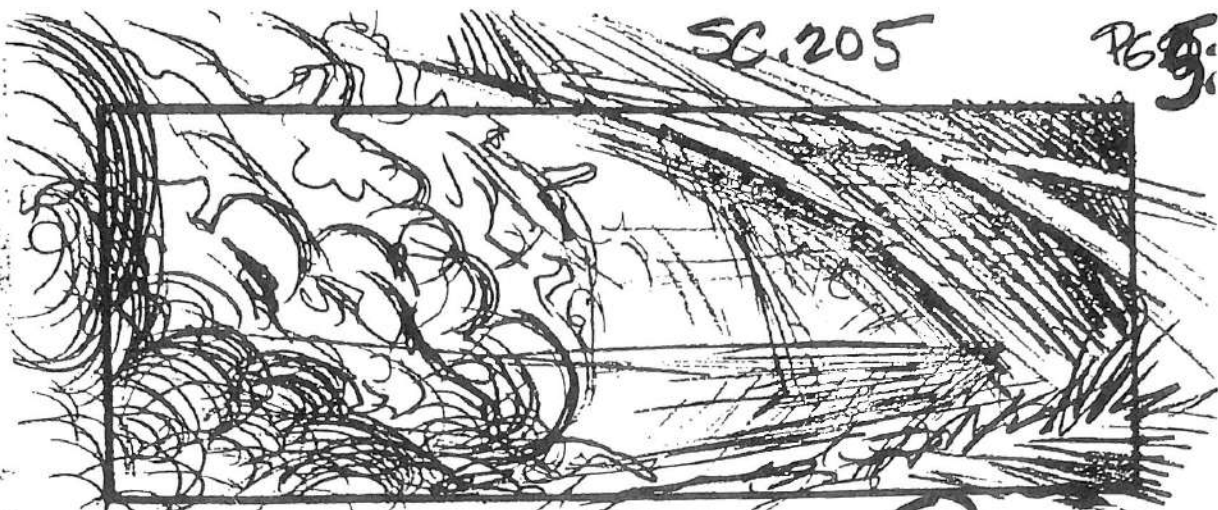
(28)



(3)



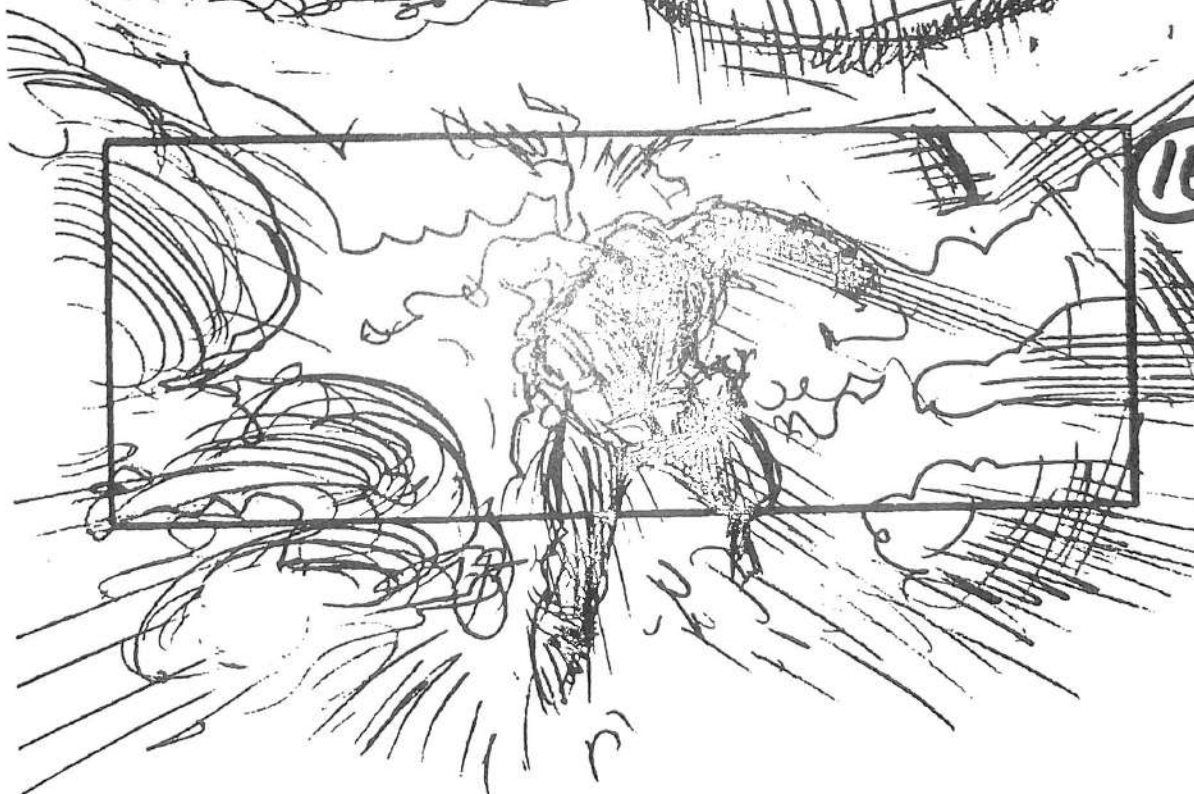
(4)



①



IA



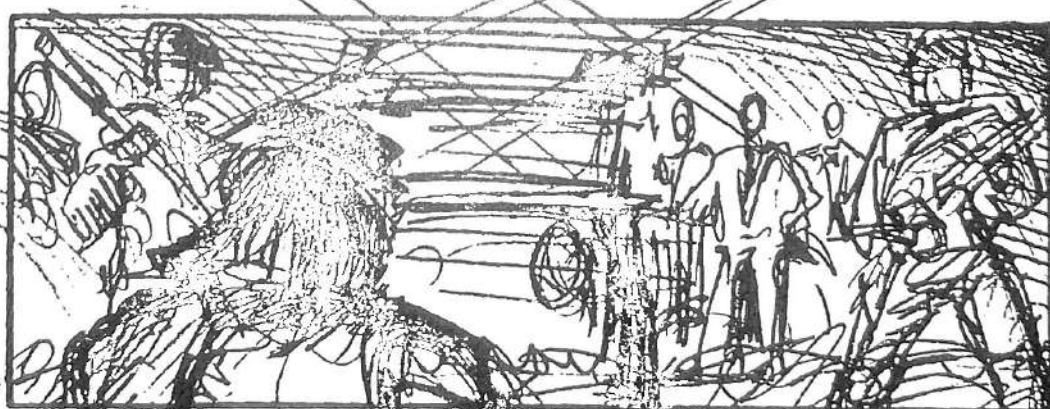
IE



①



②



③