

Script to Screen:
Individual Project
CAMF5003

THE
H U N T R E S S

by

Joe Deighton

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INITIAL IDEA DEVELOPMENT

INITIAL IDEA

INITIAL IDEA DEVELOPMENT

INSPIRATION

THE HUNTRESS

INSPIRATION



THE VILLAINESS (2017)
Dir. Jeong Byeong-Gil

- Strong Female Lead
- Stylish Action
- Cold Killer to Empathetic



The Villainess is a perfect demonstration of a female lead who is more than capable at what she does. The conflict comes from how she's forced into a life as an assassin, despite having a daughter who she must care for. I wanted to borrow themes of one's struggle between their moral compass and professional lifestyle.



SICARIO (2015)
Dir. Denis Villeneuve

- Vulnerable Female Lead
- Carefully Crafted Cinematography
- Intimidating Score



Sicario's female lead is Kate, a skilled SWAT leader who's invited to join a team of professionals who're targeting the Cartel. It's a dark piece of cinema which plays closer to a horror than a thriller, mostly because of how Director Denis Villeneuve keeps us in the dark with Kate. Her fall from a stoic hero to a frightened mess in over her head is an arc I wanted to try and instil in my short film.



KILL LIST (2011)

Dir. Ben Wheatley

- Hit-Man Horror
- Foreboding Score
- British Setting

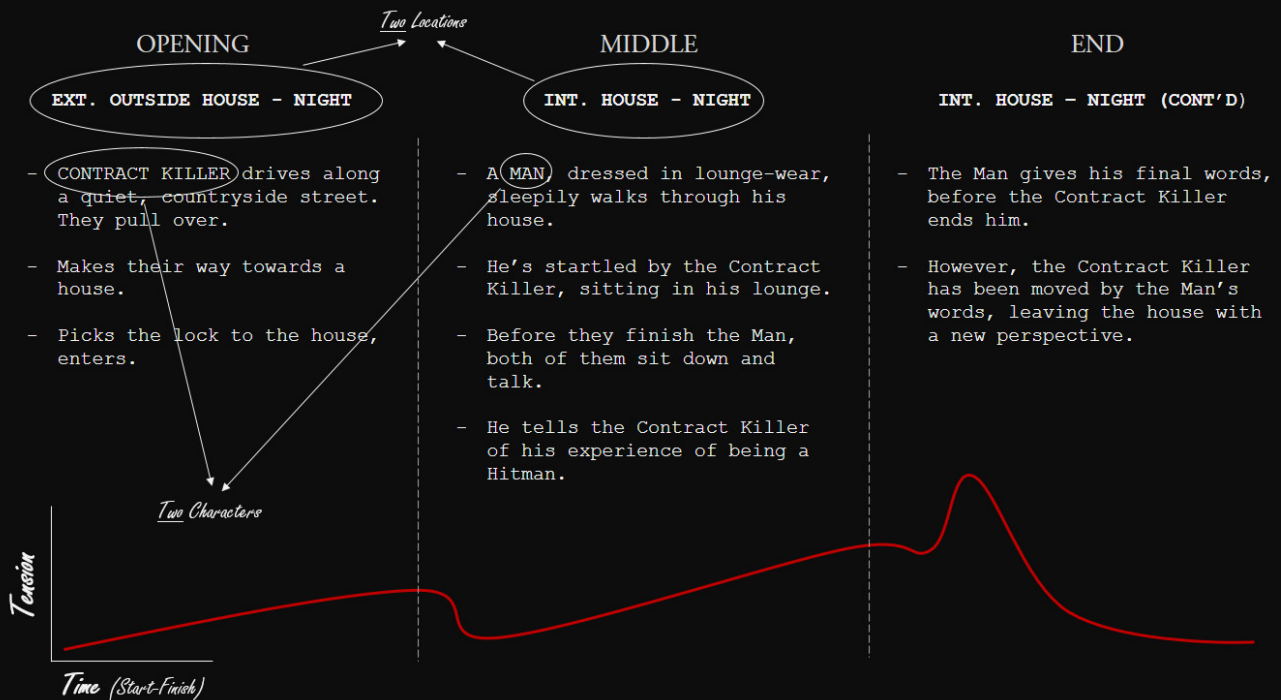


One of my all-time favourite horror films. Kill List initially disguises itself as a crime film, following two hitmen who've decided to "get back on the horse" and take on a contract for the death of three people. But it descends into darker territory through-out the film, acuminating into something that resembles hell. Ben Wheatley captures British realism like no other, and it's something I'd love to incorporate into my short film.

INITIAL IDEA DEVELOPMENT

**S T O R Y
S T R U C T U R E**

STORY STRUCTURE



I decided to limit my film to two locations and two characters.

As well as being beneficial to the production of my film, it would also allow me to focus more on aspects such as cinematography and dialogue. The two locations are set in an environment in which I can realistically film in. Making the dialogue between the **CONTRACT KILLER** and the **MAN** the central point of the story means I can more easily pin point the character arcs, as well as having a more clear-cut structure (beginning, middle, end). Looking at the tension chart (bottom), you can see that the suspense is either building or climaxing, hopefully showing that the film will have this on-gong momentum.

INITIAL IDEA DEVELOPMENT

MOODBOARDS

THE HUNTRESS

MOODBOARD



MoodBoard: THE HUNTRESS



EXT. OUTSIDE HOUSE - NIGHT

The opening scene of the film should be bathed in that orange glow from the street lamps that Britain is famous for. This should give a striking contrast between the light and dark areas, creating this modern, neo-noir feel. However, I still want that British feel to be incorporated, and hopefully the orange street lights will achieve this.



MoodBoard: THE HUNTRESS



INT. HOUSE - NIGHT

Once we arrive at the interior environment, the harsh contrast between the streets lights and the darkness outside will be softened. Carefully placed lamps will illuminate the room, avoiding any overhead lights at all costs. So, there will still be contrast, however a much more softened one.



*Person in Power
(kept in dark)*

NO COUNTRY FOR OLD MEN (2007)
Dir. Joel Coen, Ethan Coen

*Person in Danger
(spotlight's on them)*



*Soft lighting in a Dark
Environment = Contrast
between Shadow/Light*

DRIVE (2011)
Dir. Nicolas Winding Refn



*'Fincher' Trait = Soft
lighting from lamps etc.*

MINDHUNTER (2017)
Dir. David Fincher - A Netflix Original

INITIAL IDEA DEVELOPMENT

**CHARACTER
DEVELOPMENT**

THE HUNTRESS

FEMALE DEVELOPMENT

INSPIRATION – Female Lead



SOOK-HEE
The Villainess (2017)



LARA CROFT
Tomb Raider (2018)

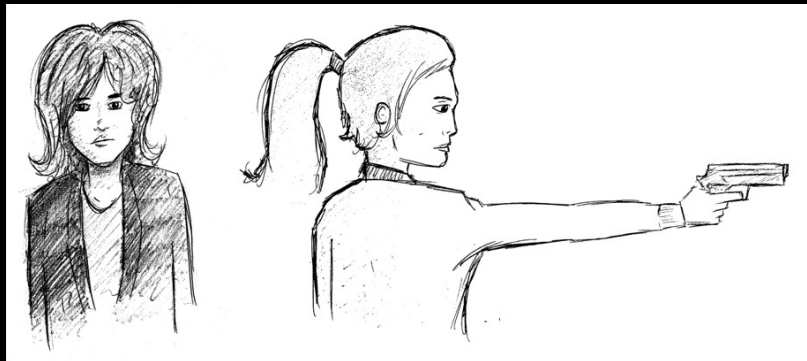


KATE MACY
Sicario (2015)

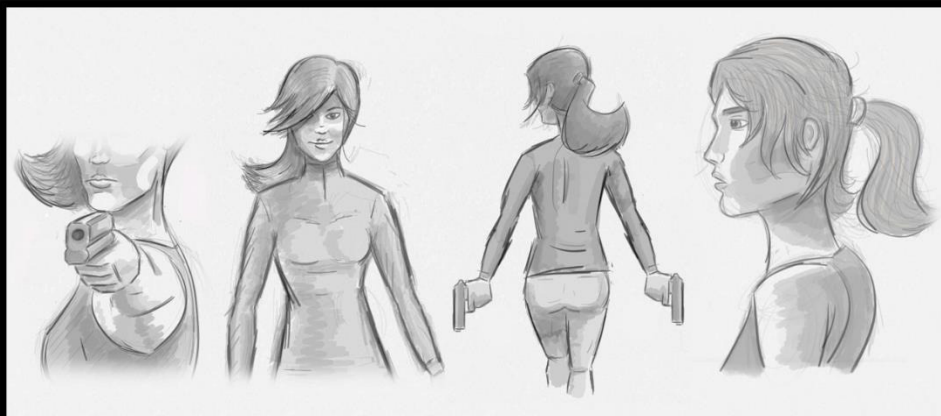
For the character of the female lead, I wanted to find a balance between the professionalism of Sook-Hee in 'The Villainess' and the vulnerability of Kate Macy from Sicario. Lara Croft, especially in the recent franchise reboot, is a great example of someone developing as a professional while still retaining that emotional vulnerability.

CONCEPT ART – Female Lead

Hand-Drawn Artwork



Digital Artwork



CHARACTER PROFILE – Female Lead



JUNE
The Huntress (2017)

Age:	26
Gender:	Female
Born:	Surrey, England
Lives:	Unknown
Occupation:	Contract Killer

June’s pleasant up-bringing as a child is a far-cry from the lifestyle she now leads. Leaving College at 18 to join the Military, she spent 4 years in service, with 2 tours of the Middle-East. She was granted honorary discharge after an incident during a patrol, but not before her friend (who was KIA) referred her skills to a criminal organisation known as ‘The Outlaws’ .

Starting with small criminal jobs, June worked her way up the ladder for 2 years, before being given her first contract.

Despite the ruthlessness of her job, she is rumoured to empathise with her victims, and carries an unwritten code.

THE HUNTRESS

MALE DEVELOPMENT

INSPIRATION – Male Lead



TONY SOPRANO
The Sopranos (1999)



MIKE EHRLMANTRAUT
Breaking Bad (2008)

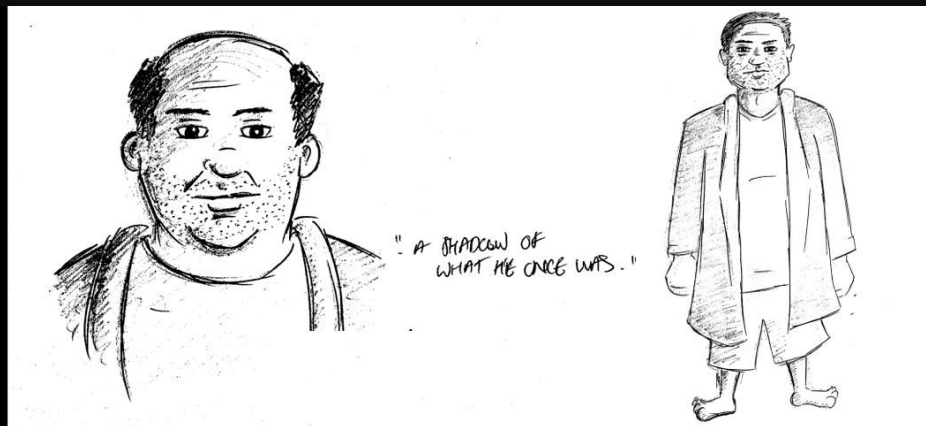


JAY
Kill List (2011)

I wanted to draw inspiration from all the above characters. Tony Soprano is the head of a big criminal organisation. Mike Ehrmantraut is a still capable gun-for-hire despite his old age, and Jay is a British Hitman. These characters are shown as human, regardless of the dark things they are a part of.

CONCEPT ART – Male Lead

Hand-Drawn Artwork



Digital Artwork



CHARACTER PROFILE – Male Lead



WILL

The Huntress (2017)

Age: 30-50
Gender: Male
Born: London, England
Lives: Cotswolds, England
Occupation: Retired

Will was born into a family of respected criminals, and through this he grew into its lifestyle. During a dark period, friends and family of Will either fled or died during a war with a rival family.

This left Will to pick up the pieces.

After restoring what was left of his families criminal activities, Will took an occupation as a hitman for another crime syndicate called 'The Outlaws'.

Now retired, Will tries his best to live a quiet life, leaving behind the world of crime he once called a home.

STORY DEVELOPMENT

TREATMENT

THE HUNTRESS

Short Film / Drama

(7mins)

Synopsis

"The Huntress" tells the story of June, a 20-something female who's recently taken on an occupation as a contract killer. Good as she is, June isn't sure this is the right path for her, so she takes decides to take on a special contract. The target is Will, a man who's retired from a career as a hitman, and who's death has been ordered by a criminal syndicate known as the Outlaws. June sees an opportunity to learn from this seasoned killer, and both her and Will's motivation for past choices are ultimately unravelled.

The story itself is framed inside June's encounter with Will in his house. Once June has broken in, it isn't long until she has her iron-sight aimed squarely at Will, and decides to sit him down for a conversation. June learns that Will isn't the cold-blooded killer she initially thought him to be, and that something kept him from fleeing his life of crime with The Outlaws, the people who now want him dead. We also learn that unlike Will, June wasn't forced into contract killing, and that is was a choice she decided to make.

June confesses to Will that this isn't the lifestyle she wants, and before she leaves, she asks Will to stand up and turn around. It's at that moment, that Will confesses he has a daughter, and that the Outlaws made a deal to keep her safe if he took an occupation as their contract killer. June then shockingly decides to shoot Will, knowing that although this might not be the life for her, The Outlaws would never let her live if she let Will live. Standing over his body, June sees herself in a mirror on the wall, with Will's blood obscuring her reflection.

Characters

JUNE

A woman in her mid-twenties, who's having second thoughts about her life as a contract killer. She has a raw courage that's pulled her through her early career in the army, and the subsequent crime jobs that came after. June is excellent at hiding any fear or guilt she may be feeling, obscuring it behind a stone-cold personality.

WILL

A man who's retired from his life of crime, and now lives in a house on his own. Will has experienced a lot in his life, from growing up in a criminal family, to seeing it torn down by a rival syndicate, and then ultimately working as a hitman for The Outlaws. He does his best to hide the effect his past life has had on him, and tends to charm his way through most conversations.

Visual Elements

(EXT. CAR PARK - NIGHT)

"The Huntress" starts with June parking in a mostly empty car park. This scene will be lit with the street lamps that surround her and the interior lights of the car she pulls up in. Lots of sharp contrasts, giving that neo-noir feel. The camera movements will be fixed down, and tracking the movement of June will be done by pivoting the camera in that direction. However, using a gimbal of some-sort, there will be a final shot that tracks backwards as June walks toward the camera. June's

character will be dressed in stealthy, all-black garments - complete with black gloves.

(INT. HOUSE - NIGHT)

This scene will take place inside Will's house, now that June has broken into it. The scene will be subtly lit with lamps surrounding the two of them, no main-lights if possible. There should be a softer contrast of light/dark, now that the light will inevitably be bouncing around the room, so the neo-noir feel might fade in favour of a comfortable setting. Like the previous scene, camera movements will be fixed to the ground, with any pivoting done during the shot or in post-production. There is one shot where the use of a slider would be effective, more specifically when moving past the face of Will's corpse. The use of visual effects will be necessary in the shot where June fires her weapon. The four visual effects needed will be muzzle flash, smoke, a flying bullet casing and blood mist. These are all effects that I have already saved, and just need to be applied.

Audio Elements

The score that accompanies the first scene will be a tense, synth-filled track, not dissimilar to many used by John Carpenter, and nothing over-the-top distracting. Just enough to capture the viewers' attention and pull them along with the visuals. During the next scene, when the action takes place inside, any synth tracks will fade away in favour of long, brooding notes that spell a sense of dread. This will allow the dialogue to take precedence over the scene, while subtly building tension in the background.

There will be little need for many Foley sound effects, as most of the audio can be captured during the shoot. The few audio effects that will need to be sourced and added are based around the weapon June has. The weapon will likely be a rubber cast, so it won't have that metallic/weighty feel to it. So small, nuanced sound effects will need to be added in order to make it feel real - such as clicks, cocks and metal shuffling. The actual gun shot during the final moments will of course need to be added in, as well as; an impact sound, the bullet casing dropping and the echo of the shot. If the weapon is silenced, these sound effects will need to be adjusted accordingly.

Rationale

The idea grew within the boundaries of a 7-minute time-limit, and the zero budget that came with it. Conversation scenes are always a favourite of mine, due to the simplicity of them, and how they can build atmosphere, tension and story. So for me, the idea of building a story around a conversation made sense. I initially wanted three actors within this conversation scene, to try and avoid the scene going stale from a simple back and forth dialogue. But when the story idea of a strong female lead came about, I decided to shave it back down to two characters, in order to maintain focus.

A single conversation scene can always save time/money by having just one setting, which is what I've decided to do. However, I do still want an opening scene with June, in order to give us a character that we can follow into the next scene. I feel as though one of my strong points is script writing, more specifically, dialogue. So, where others may shy away, I dive into the dialogue scenes, and try to build the story from that. Therefore, this story should suit my time-limit, budget and personal filmmaking strengths.

Requirements and Resources

Cast & Crew

- ACTORS/ACTRESSES (tba)
- DIRECTOR/WRITER/CINEMATOGRAPHER (Me/Joe)
- ASSISTANT CAMERA MAN / SET PHOTOGRAPHER (tba)
- BOOM OPERATOR / SOUND (tba)
- GRIP (tba)

Technical Equipment

- Sony A7S(ii) 4k Camera
- Sigma 30mm Cinematic Lens
- Sigma 14mm Cinematic Lens
- Tripod
- Gimbal (unspecified - tba)
- Hague Slider
- Boom Mic (with extension pole)
- Zoom Mic Recorder / Camera Mounted Recorder

Location

- **(EXT. CAR PARK - NIGHT):** Possibly the car park situated at Carmarthen University Campus. It's a conveniently located area in terms of distance the crew must travel, and it's also likely to be vacated during the later hours of the day.
- **(INT. HOUSE - NIGHT):** After being in contact with the University Campus, there is a good chance I'll be able to use a recently vacated tower block as the filming location for this scene. If confirmed, it would allow me to shoot in a location that would be undisturbed, and to a point, completely under my control. This would allow me to dress the set accordingly, and not obstruct any other persons unaffiliated with my project.

Budget

A list below should determine the overall cost of the items needed for the shoot. Some of these items may eventually be excluded from the list, as they may be able to be borrow from someone further into the project. This list excludes equipment rental and actors, as this will come at no price.

Props/Dressing

- | | |
|------------------------------|-----|
| - Black Latex Gloves | £1 |
| - Rubber Gun | £10 |
| - Rubber Spray Paint (Black) | £2 |
| - Fake Blood | £2 |
| - Food for Crew | £20 |
| - Audio License for Score | £10 |

Total Cost: £45.00

STORY DEVELOPMENT

**EXTENDED
STEP OUTLINES**

THE
HUNTRESS

EXTENDED
STEP-OUTLINES

Scene No	EXT. CAR PARK - NIGHT	Page No	1
Slugline	A car parks stops in a derelict car park. Out steps a darkly clothed woman, who proceeds to silently break into one of the houses.		
Endpoint of last scene	N.A.		
Characters in scene	JUNE		
Point of scene	To introduce June, and show that she’s here with a purpose.		
Conflict	June arrives at the scene, and shows that she’s carrying a gun. Intends to use it.		
Ending / central question	June walks off into the night, armed with a gun. Who’s it for? What will she do?		
Scene description: “A car parks up in a quiet car park. Out steps June, dressed in all-black garments. She heads to the boot and produces a gun. She puts in a rucksack, slings it over her shoulder, and heads into the night.” Camera movements should be precise and clean – no shaking. Mostly made up on pans, apart from a backwards dolly movement in the final shot of the scene. June should stay anonymous until she’s revealed by the low-angle shot inside the car boot. A tripod and gimbal should be the only necessary camera equipment here. Regarding lighting, the sodium streetlights of Britain will be the star of the show. The contrast between the orange hue and dark shadows will be what lights our scene, giving off a neo-noir look to the opening. Location is important here, as the street lamps are obviously unmovable, so finding a spot with well-placed streetlights is essential. Driving the tension home throughout this scene will be the score. A mishmash of subtle synths with intimidating bass should give a hint of horror about the scene. Think a mix of Jóhann Jóhannsson’s score for Sicario (2015) mixed with that classic 80’s horror vibe of John Carpenters films. Equipment - Sony A7sii Camera - 14mm Sigma Lens - 30mm Sigma Lens - Tripod - Gimbal (Stabilizer) - Boom Mic - Zoom / Camera Mount			

EXTENDED STEP-OUTLINES

Scene No	INT. HOUSE - NIGHT	Page No	1-7
Slugline	June breaks into to Will's house to assassinate him. But before she does, they converse about the lifestyles they lead.		
Endpoint of last scene	June arrives in a car park. She grabs a gun and sets off into the night, heading somewhere.		
Characters in scene	JUNE, WILL		
Point of scene	To explore the inner workings of these two characters, and delve into how although they shared the same occupation, their motives are completely different.		
Conflict	June internally contends with whether she should kill Will, as although he's not the man she thought him to be, she herself may be killed if she doesn't.		
Ending / central question	After deciding she must kill Will, June pulls the trigger. Has she been changed by this experience?		

Scene description:	Equipment
<i>"June breaks into Will's house, and catches him off guard. She sits him down, and tells him about why she's been sent there (to kill him). Whilst coming to terms with his impending demise, June converses with Will, and asks about how he got into the business of contract killing. He tells her he didn't have a choice. It's then that June tells Will that she in fact chose this lifestyle. June tells Will to stand, and before it seems she's about to shoot him, Will tells her he has a daughter, that's why he was forced into the job. June then shoots Will. She catches her reflection in the mirror, seeing herself in a new light."</i> In terms of cinematography, the only moving shot should be the very first, where Will is walking into the living room, tracking him from behind. There should also be a slider shot, where we glide past Will's corpse from ground level. All other shots will be mounted on a tripod, with some physical pivoting to track characters movements and points of interest. The score from the opening scene will be substituted in favour of one that's subtler, and allows the conversations to take precedence over the score. However, it should still be noticeable, in the sense that the long brooding notes will build tension and suspense throughout the scene. There will be some visual effects and sound effects in regards to the gunshot at the climax of the film. Most of this will be digital effects added in post-production, as long as a gun-kick is mimicked and a reaction to the impact of the bullet is portrayed by both actors. Fincher's style of having soft lighted lamps filling a room will be key in lighting the scene. There will be a need to bring studio lights in case the lamps do an inefficient job of lighting the space.	- Sony A7sii Camera - 14mm Sigma Lens - 30mm Sigma Lens - Tripod - Gimbal (Stabilizer) - Boom Mic - Zoom / Camera Mount - Hague Slider

STORY DEVELOPMENT

**S P E C
S C R I P T**

THE HUNTRESS

by

Joe Deighton

Speculation Script

OVER BLACK:

The sound of a car engine RUMBLES.

FADE IN:

EXT. CAR PARK - NIGHT

Street Lamps bathe an empty car park in an orange glow. A car slowly rolls to a stop in one of the parking bays. The engine CUTS. Out steps JUNE, dressed in all-black garments. She rounds the car and opens the boot, undoing a black rucksack. The sound of a GUN-COCK. June zips up the bag, swings it over her shoulder and closes the boot.

She starts a quick but cautious walk away from the car, into the night.

INT. HOUSE - NIGHT

WILL, dressed in lounge-wear, sleepily stumbles down a corridor. He makes a right-turn into his lounge. The moment he enters the room, a gun is pressed against his head. He stops immediately, looking annoyed rather than frightened.

JUNE

Take a seat.

Will breaks away from the pressure of the gun and carefully sits down in a nearby armchair. June takes a seat opposite, her gun pointed at him.

WILL

I told the last person who stopped
by everything I know. There's
nothing left to say.

JUNE

I'm not here for information.

WILL

And like I told the last person,
I'm retired. Not for hire.

JUNE

Not here for that either.

Will shifts in his seat - perplexed.

JUNE

The Outlaws put a contract out for
your death a few days ago.

WILL
Then I guess they won't be stopping
by no more.

June says nothing.

WILL (CONT'D)
Is this some kind of joke?

JUNE
I'm afraid not.

WILL
Then what do you want? You here to
warn me?

June pauses for a moment, before...

JUNE
I'm afraid not.

Will realises why she's there - it lands heavily on him. His
shock turns to confusion. Confusion turns to anger.

WILL
They let a rookie like you do the
job?

JUNE
How do you know?

WILL
How do I know what?

JUNE
That I'm, new.

WILL
If you weren't, I'd already be
dead. So either you're stupid, or
there's a reason I'm still talking.
I'm thinking it's the former.

June shuffles in her chair, almost uneasy about what she has
to say.

JUNE
I wanted to talk.

WILL
You said you weren't here for
information?

JUNE
I did.

WILL
So what do you want?

A beat.

JUNE
I've heard about you before. About
who you use to be.

WILL
Enlighten me.

JUNE
You're Will Shannon. Born in
London. Born into a criminal
family. The same family that went
to war with the Rooks. You lost...

WILL
We did. You enjoy spoon feeding
people their own past?

JUNE
I'm interested in what you did
next. Contract killing.

WILL
What about it?

June brings Will's attention to the weapon in her hand.

JUNE
Enlighten me.

WILL
(reluctantly)
After the war, my family had
scattered, or worse. So I needed
money, and killing is easy money.

JUNE
Just like that?

WILL
Just like that.

June stares down Will. Watching his every word. Disbelieving
his every word.

JUNE
You worked for the Outlaws, didn't
you?

WILL
I took their contracts.

JUNE
Pretty strange that you worked for
the people who helped bring down
your own family.

WILL

My family was at war with the
Rooks.

JUNE

And the Outlaws helped them. But
you already knew that.

(a beat)

Why d'you work for them?

WILL

Money.

JUNE

(doubting)

Yeah. Maybe. But you could have
gone on the run. Took your chances.
Instead you stayed, knowing that
someone like me would turn up at
your door one day. I'm betting
something kept you here.

Will leans in. Dead serious.

WILL

You're wasting your time.

(a beat)

Is this what you wanted to know?

June takes a breath. A beat.

JUNE

I wasn't born into this lifestyle
like you were. I chose it. Didn't
get involved until after I was
discharged.

WILL

You were army?

JUNE

I was. A friend found me work once
I came home. Not the honorable
kind. But I was good at it. Gave me
a purpose too, or so I thought. Now
I'm thinking it just kept me busy.

WILL

So you're what, looking for advice?

JUNE

I was. But you're not the person I
thought you'd be.

WILL

What were you expecting?

JUNE
Someone inhuman. Given your
reputation.

WILL
Sorry to disappoint.

June ponders - gears turning in her head.

JUNE
Stand up.

Will doesn't react for a moment, until she motions with her
gun for him to stand. He rises from the chair.

JUNE (CONT'D)
Turn around.

WILL
Look, just...

JUNE
Turn. Around.

Will turns, facing away from June. She lowers her weapon.

JUNE (CONT'D)
If The Outlaws found out I didn't
kill you, they'd certainly kill me.

WILL
(all hope lost)
And anyone you love.

Its then, that June realises...

JUNE
That's what kept you here. You
loved someone.

Will nods, no longer unable to hold up his facade.

WILL
My daughter. The Outlaws promised
to let her go if I worked for them.

JUNE
Where is she now?

WILL
Safe. She's safe.

June nods. Almost saddened.

JUNE
(empathetic)
I'll make sure she stays that way.

And with that, June raises her gun and fires. A deafening CRACK rings out. The muzzle flashes, smoke coughs, and blood mists out of Will's head. He collapses to the ground.

Guilt washes over June, but she knows there was no other way.

She treads over to Will's body, dead on the ground. Blood finds its way down his face. June turns and faces a mirror, mounted on the wall close by. She stares at her reflection, obscured by Will's blood spatter. Still fresh.

STORY DEVELOPMENT

SHOOTING SCRIPT

THE HUNTRESS

by

Joe Deighton

13 Cleggars Park
Lamphey, Pembroke
SA71 5NP

joe.deighton@yahoo.co.uk

Final Shooting Script: 06/11/2017

OVER BLACK:

The sound of a car engine RUMBLES.

FADE IN:

1 **EXT. CAR PARK - NIGHT**

1

Street Lamps bathe an empty car park in an orange glow.

LOW ANGLE of a car slowly rolling into frame. The engine cuts. Out steps JUNE, dressed in all-black garments. She rounds the car and opens the boot...

INSIDE BOOT

She lifts the boot door and looks inside, our first glimpse at her. She grabs a bag and unzips it.

From BEHIND we see June fiddling with something. The sound of metal sliding, and then a GUN-COCKING. She closes the boot and turns, slinging the bag on her shoulder. We TRACK her as she walks into the night...

CUT TO:

SUPER: THE HUNTRESS

FADE IN:

2 **INT. HOUSE - NIGHT**

2

From BEHIND we follow a MAN, dressed in lounge-wear, down a corridor. He makes a right turn into his lounge. As soon as he enters, a gun is pressed against his temple.

Another ANGLE shows that this is WILL, looking more annoyed than surprised. June is holding the weapon.

JUNE

Take a seat.

Will breaks away from the pressure of the gun and carefully sits down in a nearby armchair. June takes a seat opposite, her gun pointed at him.

WILL

I told the last person who stopped
by everything I know. There's
nothing left to say.

JUNE

I'm not here for information.

WILL

And like I told the last person,
I'm retired. Not for hire.

JUNE

Not here for that either.

Will shifts in his seat - perplexed.

JUNE

The Outlaws put a contract out for
your death a few days ago.

WILL

Then I guess they won't be stopping
by no more.

June says nothing.

WILL (CONT'D)

Is this some kind of joke?

JUNE

I'm afraid not.

WILL

Then what do you want? You here to
warn me?

June pauses for a moment, before...

JUNE

I'm afraid not.

Will realises why she's there - it lands heavily on him. His
shock turns to confusion. Confusion turns to anger.

WILL

They let a rookie like you do the
job?

JUNE

How do you know?

WILL

How do I know what?

JUNE

That I'm, new.

WILL

If you weren't, I'd already be dead. So either you're stupid, or there's a reason I'm still talking. I'm thinking it's the former.

June shuffles in her chair, almost uneasy about what she has to say.

JUNE

I wanted to talk.

WILL

You said you weren't here for information?

JUNE

I did.

WILL

So what do you want?

A beat.

JUNE

I've heard about you before. About who you use to be.

WILL

Enlighten me.

JUNE

You're Will Shannon. Born in London. Born into a criminal family. The same family that went to war with the Rooks. You lost...

WILL

We did. You enjoy spoon feeding people their own past?

JUNE

I'm interested in what you did next. Contract killing.

WILL

What about it?

CLOSE on June's weapon. She shakes it, grabbing Will's attention.

JUNE
Enlighten me.

WILL
(reluctantly)
After the war, my family had
scattered, or worse. So I needed
money, and killing is easy money.

JUNE
Just like that?

WILL
Just like that.

CLOSE on June, as she stares down Will. Watching his every word. Disbelieving his every word.

JUNE
You worked for the Outlaws, didn't
you?

CLOSE on Will, as he endures this interrogation.

WILL
I took their contracts.

JUNE
Pretty strange that you worked for
the people who helped bring down
your own family.

WILL
My family was at war with the
Rooks.

JUNE
And the Outlaws helped them. But
you already knew that.
(a beat)
Why d'you work for them?

WILL
Money.

JUNE
(doubting)
Yeah. Maybe.
(MORE)

JUNE (CONT'D)

But you could have gone on the run.
Took your chances. Instead you
stayed, knowing that someone like
me would turn up at your door one
day. I'm betting something kept you
here.

EXTREME CLOSE UP on Will as he leans in. Dead serious.

WILL

You're wasting your time.

Back to MEDIUM SHOTS now, as Will shakes his seriousness.

WILL (CONT'D)

Is this what you wanted to know?

June takes a breath. A beat.

JUNE

I wasn't born into this lifestyle
like you were. I chose it. Didn't
get involved until after I was
discharged.

WILL

You were army?

JUNE

I was. A friend found me work once
I came home. Not the honorable
kind. But I was good at it. Gave me
a purpose too, or so I thought. Now
I'm thinking it just kept me busy.

WILL

So you're what, looking for advice?

JUNE

I was. But you're not the person I
thought you'd be.

WILL

What were you expecting?

JUNE

Someone inhuman. Given your
reputation.

WILL

Sorry to disappoint.

June ponders - gears turning in her head.

JUNE

Stand up.

Will doesn't react for a moment

We see June motion with her gun, encouraging him to stand.

ANGLE on Will, TRACKING him as he rises from the chair.

We TRACK June, as she rises from her chair, in unison.

JUNE (CONT'D)

Turn around.

WILL

Look, just...

JUNE

Turn. Around.

Will turns, facing away from June. She lowers her weapon.

JUNE (CONT'D)

If The Outlaws found out I didn't
kill you, they'd certainly kill me.

WILL

(all hope lost)
And anyone you love.

Its then, that June realises...

JUNE

That's what kept you here. You
loved someone.

Will nods, no longer unable to hold up his facade.

WILL

My daughter. The Outlaws promised
to let her go if I worked for them.

JUNE

Where is she now?

WILL

Safe. She's safe.

June nods. Almost saddened.

JUNE

(empathetic)

I'll make sure she stays that way.

And with that, June raises her gun and fires. A deafening CRACK rings out. The muzzle flashes, smoke coughs, and blood mists out of Will's head. He collapses to the ground.

CLOSE on June, as guilt washes over her.

GROUND LEVEL, as we see Will's face buried into the carpet - dead. Blood runs down his face towards the floor.

LOW ANGLE, looking up at June as she looks over his body. She turns her head, looking ahead at something.

We see June's hand wrapped round the gun, and beyond that, a mirror. Will's blood spatter obscures her reflection, as she stares at herself.

INITIAL IDEA DEVELOPMENT

STORYBOARDS

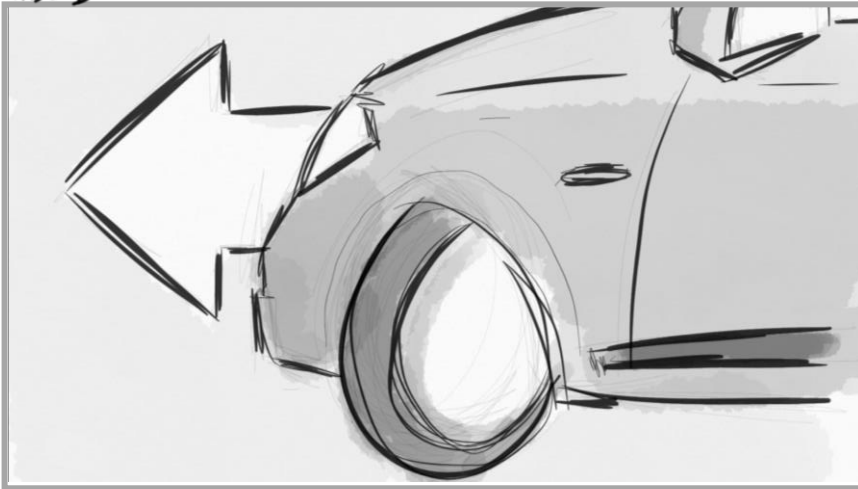
THE
HUNTRESS

Storyboards

Scene: 01

FADE IN:

1

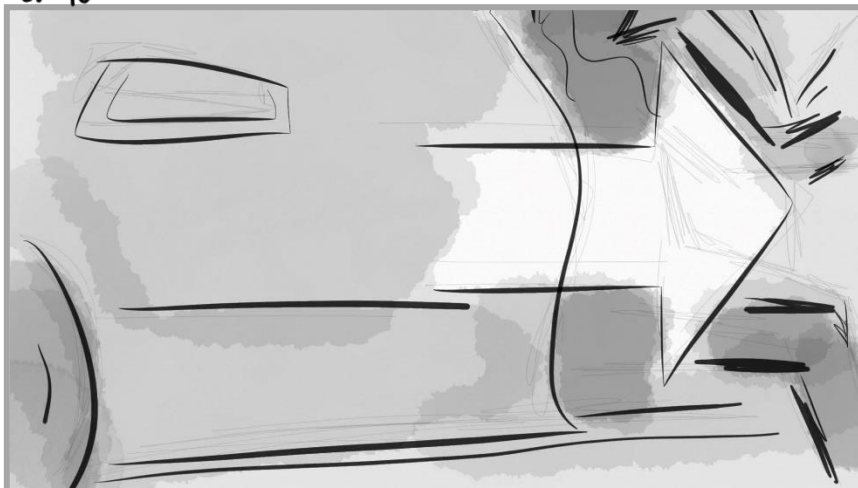


A car pulls up.

The headlights shut off, engine cuts.

Cut To:

2

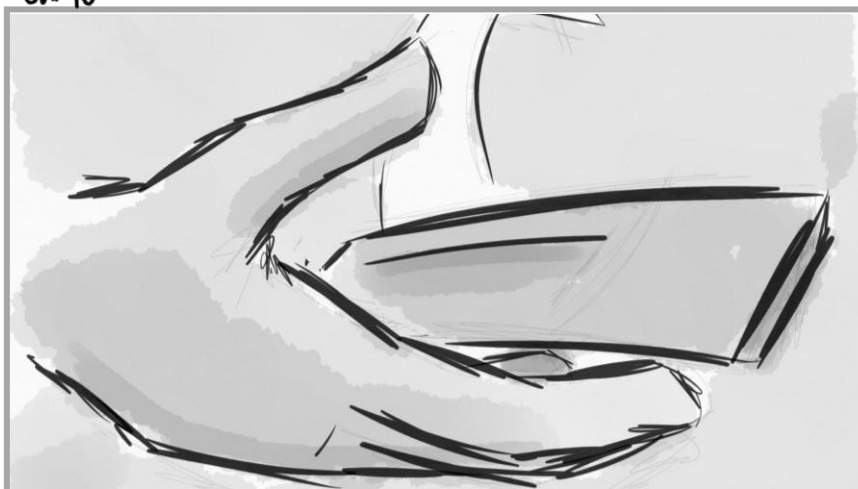


The driver's door swings open-

Someone steps out, walks to the boot.

Cut To:

3



Close:

A hand pulls the boot handle.

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HUNTRESS

Storyboards

Scene: 01

Art To:

4



POV: From inside the boot.

The boot door swings open
revealing June.

Art To:

5

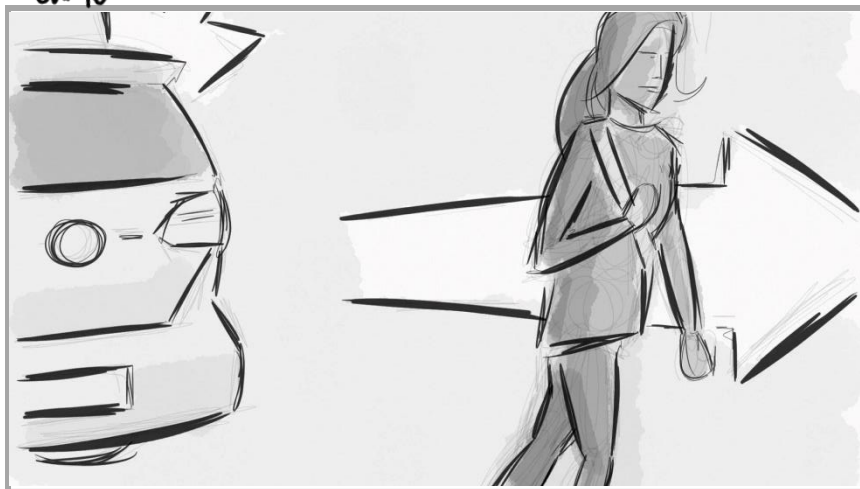


She opens a bag and
searches through it-

The sound of a gun cocking.

Art To:

6



June throws the bag over
her, closes the boot door.

She walks away.

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Storyboards

Scene: 01-02

Art 10:

7



Camera dollies back as June walks toward it.

Art 10:



Titles roll.

FADE IN:

8



A man sleepily walks down a corridor.

We follow him into-

THE
HUNTRESS

Storyboards

Scene: 02

8



The lounge.

-and suddenly, a gun is pressed
against his head.

Art To:

9



Will looks annoyed, rather than
scared.

"Sit down-"

"-Slowly"

Art To:

10



Will breaks away from the
gun.

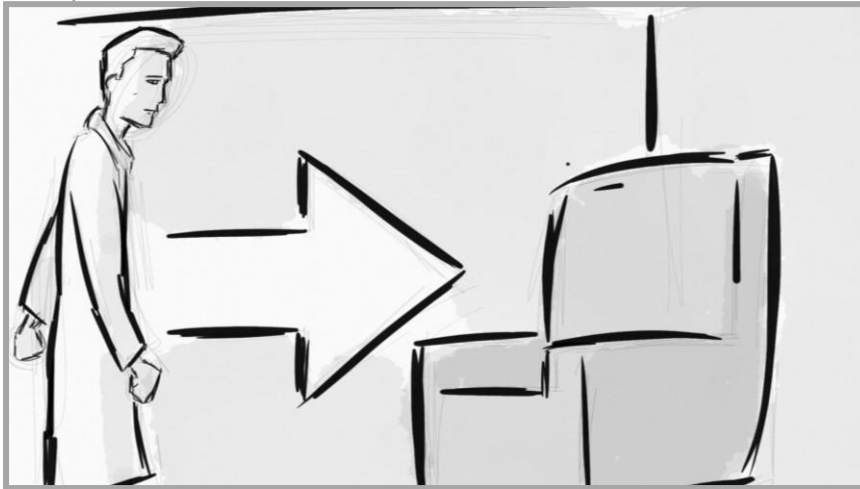
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Storyboards

Scene: 02

Art To:

11



He carefully walks toward a chair, and takes a seat.

Art To:

12+14



June has already walked to a chair opposite. She takes a seat, always facing him.

Art To:

13



Will starts the conversation.

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Storyboards

Scene: 02

Art 10:

15



We continually cut between June and Will, getting closer and closer as the conversation progresses.

Art 10:

16



(Continue to respect the 180° rule)

Art 10:

17



Very close shot:

Will leans into focus.

"You're wasting your time".

THE
HUNTRESS

Storyboards

Scene: 02

Cut to:

18



Cut to:

19



After the close ups, we cut back to continual medium shots.

The conversation continues.

Cut to:

20



These shots continue until...

"Stand"

THE
HUNTRESS

Storyboards

Scene: 02

Art To:

21



Will reluctantly stands.

The camera tilts to follow him.

Art To:

22



June also starts to stand, her gun pointed at all times.

The camera tilts to track her movement.

Art To:

23



June stands up into the frame of this shot.

"Turn around"

THE
HUNTRESS

Storyboards

Scene: 02

Cut To:

24



James becomes reluctant,
almost a fear in his eyes.

Cut To:

25



"Turn. Around"

Cut To:

26



James walks around the sofa,
his back turned.

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HUNTRESS

Storyboards

Scene: 02

Art To:

25



June lowers her weapon.

Maybe there's hope?

Art To:

27



-but Will cannot see that she's
done so.

Will confesses about his
daughter,

Art To:

25



"Where is she now?"

THE
HUNTRESS

Storyboards

Scene: 02

Cut To:

27



"Safe."

Cut To:

25



"Then I'll make sure she stays
that way"

Cut To:

28



June raises her weapon.

THE
HUNTRESS

Storyboards

Scene: 02

Act 10:

29



We pull focus to June as she raises her gun-

...



BANG!

A muzzle flash lights up her face.

...



A mist of blood spits out from Will's head. He collapses.

THE
HUNTRESS

Storyboards

Scene: 02

Art To:

30



June stares stone-cold at Will's body.

Smoke floats upwards from the barrel.

Art To:

31



Will lies dead on the ground.

Blood runs down his forehead.

Art To:

32



Low Angle Shot.

June looks over his corpse.

She turns her head, staring at something.

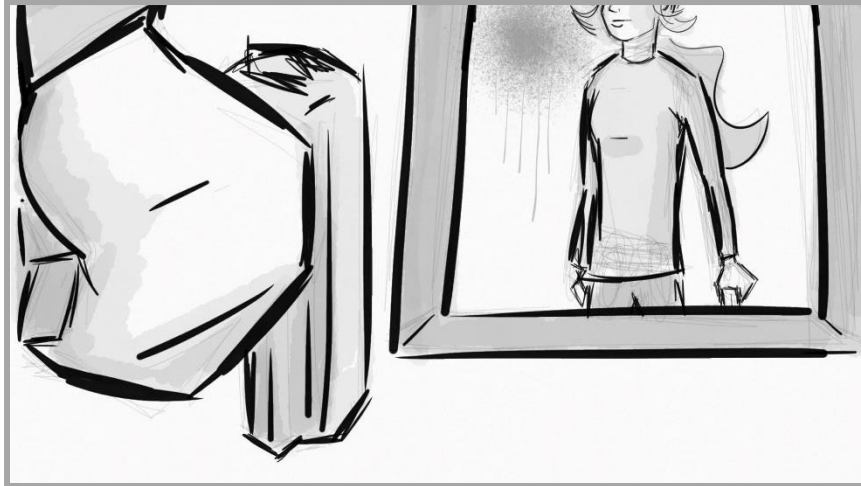
THE
HUNTRESS

Storyboards

Scene: 02

Art 10:

33



-It's her reflection.

Blood runs down the mirror.

Is this what she wants to become?

PRODUCTION DOCUMENTS

**LOCATION
SCOUTING**

THE
HUNTRESS

LOCATION
SCOUTING

Name:	Carmarthen Campus Car Park	Sheet No:	1
Location Scout:	Caitlin Jones	Date:	02/11/2017
Script Location:	EXT. CAR PARK - NIGHT	Scene:	1
Actual Location:	Carmarthen Campus Car Park	INT/EXT	Exterior
Address	University of Wales Trinity St David Carmarthen Campus Carmarthen SA31 3EP	Phone	01267 676768
		Email	N/A

Days Available	Monday - Sunday	Time Available	24/7
Arrangements	Permission for filming in the lower part of the Car Park is yet to be asked.		

Power Capabilities	None	Parking	Surrounding area is a car park itself.
Description/Notes	An open spaced car park. Unfortunately, no access to a mains supply, meaning no power source for lighting. Crew will have to be weary of any equipment lying around, as the only light source will be the street lamps, a tidy set is essential for safety. The two lamps below are adequately placed for lighting the scene. Will have to make sure no other cars are parked in the way, and that both street lights are switched on at night. The car park is conveniently located, as it's close by for the crew to get to, and quite out the way (no regular passing traffic). Must remember to wrap up warm.		



LOCATION SCOUTING

Name:	Tower Block	Sheet No:	2
Location Scout:	Caitlin Jones	Date:	02/11/2017
Script Location:	INT. HOUSE - NIGHT	Scene:	2
Actual Location:	Carmarthen Campus	INT/EXT	Interior
Address	University of Wales Trinity St David Carmarthen Campus Carmarthen SA31 3EP	Phone	01267 676768
		Email	N/A

Days Available	*Must request days*	Time Available	24/7
Arrangements	Permission for filming in the Tower is still on going, but very likely.		

Power Capabilities	Yes	Parking	Car Park a short distance away
Description/Notes	There are several reasons why filming in the tower block would be highly convenient. The first is that it has evicted the students it once held for accommodation, with only the first two floors occupied by student services. The means that most of the floors of the building are empty, perfecting for dressing a set with no disturbance. There will be power sources in most of the rooms too, and plenty of space for leaving the equipment in, avoiding the need to cramp it in one space. However, the empty rooms will mean that set dressing will be essential, which may become a problem when it comes to chairs etc.		



PRODUCTION DOCUMENTS

**SHOT
LIST**

THE
HUNTRESS

SHOT LIST

Scene: EXT. CAR PARK - NIGHT

SHOT NO.	SHOT SIZE/ANGLE	MOVEMENT	SHOT DESCRIPTION	NOTES
1	Low Angle	Fixed	The car slowly rolls into frame, comes to a stop.	Try and get the light of a street lamp in the background, pull focus from that to car.
2	Low Angle	Pivot	June steps out the car, the camera pivots in her direction.	Maybe difficult to get the camera ground level with a tripod.
3	Close	Fixed	A hand opens the boot of the car.	Make sure that June is wearing gloves!
4	Low Angle	Pivot (?)	June opens the boot, revealing her face.	Shot from inside the boot, with the camera pivoting up with the movement of the boot.
5	Low / Medium	Fixed	From behind, June opens a rucksack.	Zoom to be added in post. Make sure that whatever June is doing stays obscured by her body.
6	Distance	Pivot	June puts on the rucksack, closes the boot and walks away.	Camera must pivot to follow her movement. Locks the car?
7	Medium	Dolly Backwards	June walks into the night.	Camera faces June, walking in its direction while the camera dollies backwards.

THE
HUNTRESS

SHOT LIST

Scene: INT. HOUSE - NIGHT

SHOT NO.	SHOT SIZE/ANGLE	MOVEMENT	SHOT DESCRIPTION	NOTES
8	Close/Medium	Tracking	Will walks from the corridor into his lounge. When he reaches the lounge, a gun is pushed against his head.	Lazily walking. Need a Gimbal? June must be wearing gloves!
9	Close/Medium	Fixed	Will stands there, annoyed not scared.	The reverse angle of shot '8', showing Will for the first time.
10	Close/Medium	Fixed	This shot reveals that June is holding the weapon.	Focus should be on June's face, not the weapon, easier to conceal that it's fake.
11	Medium	Pivot	Will breaks away from the gun and takes a seat.	Make sure Will walks cautiously.
12	Medium	Pivot (?)	June takes a seat opposite him.	June must have the gun trained on Will at all times.
13	Medium	Fixed	Will starts a conversation.	Run through the first page of dialogue using this shot.
14	Medium	Fixed	June's side of the above conversation.	Run through the first page of dialogue using this shot.
15	Close	Fixed	Close of Will with the latter part of the conversation.	Run through the latter part of the first conversation. Tension racks up.
16	Close	Fixed	Close of June with the latter part of the conversation.	Run through the latter part of the first conversation. Tension racks up.

THE
HUNTRESS

SHOT LIST

Scene: INT. HOUSE - NIGHT

SHOT NO.	SHOT SIZE/ANGLE	MOVEMENT	SHOT DESCRIPTION	NOTES
17	Very Close / Face On	Fixed	Face on shot of Will as he says, "You're wasting your time".	Leans into focus.
18	Very Close / Face On	Fixed	Face on shot of June, reaction to Will's previous line.	Doesn't speak, just stares.
19	Medium	Fixed	Will continues the second part of the conversation.	Continues dialogue until June asks him to stand.
20	Medium	Fixed	June continues the second part of the conversation.	Continues dialogue until she asks him to stand.
21	Medium	Pivot	Will rises from the chair.	The camera must pivot to follow Will's rise from the chair.
22	Medium	Pivot	June rises from her chair.	The camera must pivot to follow June's rise from the chair.
23	Close	Fixed	June rises into shot.	June rises into shot, a direct continuation of the previous shot. (POINTING GUN!)
24	Close	Fixed	Will faces June as she tells him to "Turn around".	Insert June saying, "Turn around" from a previous shot, for audio purposes.
25	Close	Fixed	- June states her request, "Turn. Around". - Lowers Gun and carries on dialogue. - Finishes with "...she stays that way"	Gun out of focus but in the shot.

THE
HUNTRESS

SHOT LIST

Scene: INT. HOUSE - NIGHT

SHOT NO.	SHOT SIZE/ANGLE	MOVEMENT	SHOT DESCRIPTION	NOTES
26	Distance	Fixed	Will turns around, walks past the chair.	Will must walk into the position where he will be shot, can't change other it will be noticed.
27	Close	Fixed	Will speaks his part of the dialogue from the previous shot.	Close on Will's face, with June in the background – visible but out of focus.
28	Close	Fixed	June raises her gun to shoot Will.	From behind June, with will in the background – out of focus but visible.
29	Medium	Fixed	June raises her gun and shoots Will. He drops to the floor.	June must show a physical kick-back from the gun shot, synced with Will reacting/falling.
30	Close	Fixed	June stood with the gun still pointed. Smoke coming out.	Gun must stay slightly out of focus. Smoke to be added in post.
31	Close	Fixed	Will head buried in the carpet – dead. Blood runs down.	Blood to be spray/added before camera rolls. Eyes open, mouth agape.
32	Low Angle	Fixed	June standing over him, she then looks off to something.	Must remember to keep gun in hand if visible. Keep stare for a few seconds.
33	Close/Medium	Fixed	Close on June gripping the gun, then in the background, her reflection In the blood-stained mirror. She stares at herself, questioningly.	Blood needs to be SPRAYED on mirror, need to time the way it drips so it looks fresh.