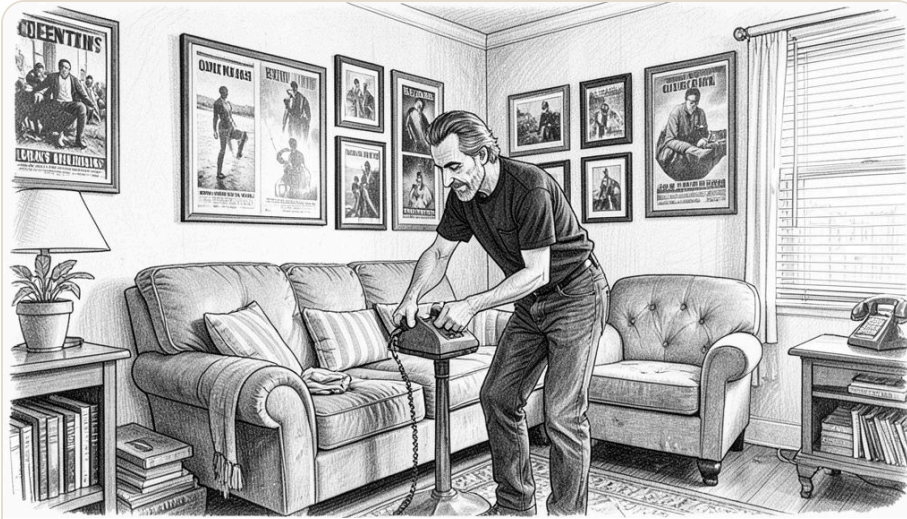


Robot Tarantino: storyboard

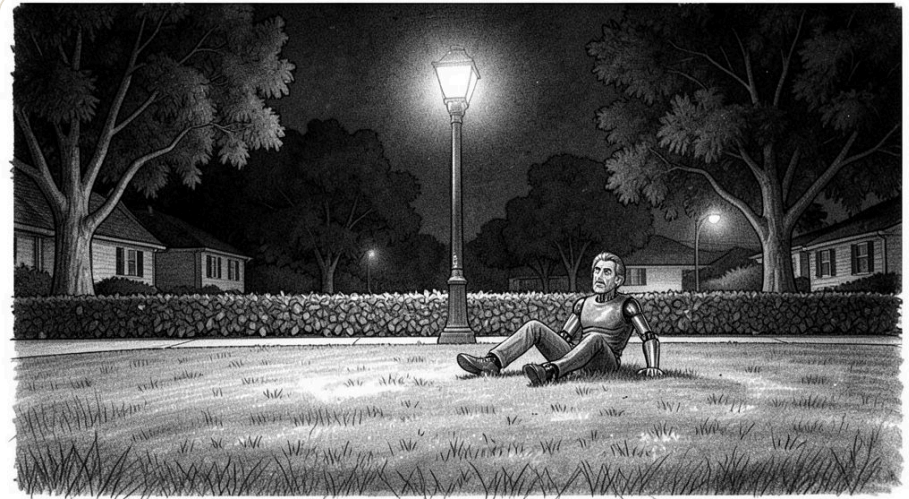
1. INT. QUENTIN'S LIVING ROOM - DAY



1A · WS · Eye level · Static

Quentin's living room, quiet. The phone rings on the side table. Quentin crosses into frame and picks it up.

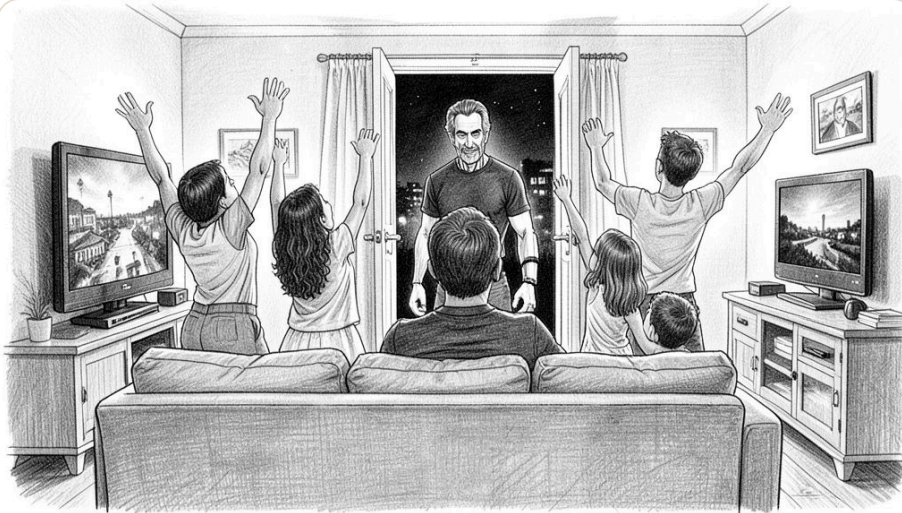
"The phone rings. Quentin picks up the phone." / "Hello."



1F · WS · Eye level, low to the grass · Static

Night. An empty suburban park under one lamp post. Robot Tarantino sits up in the grass behind a low hedge, seen from the shoulders up.

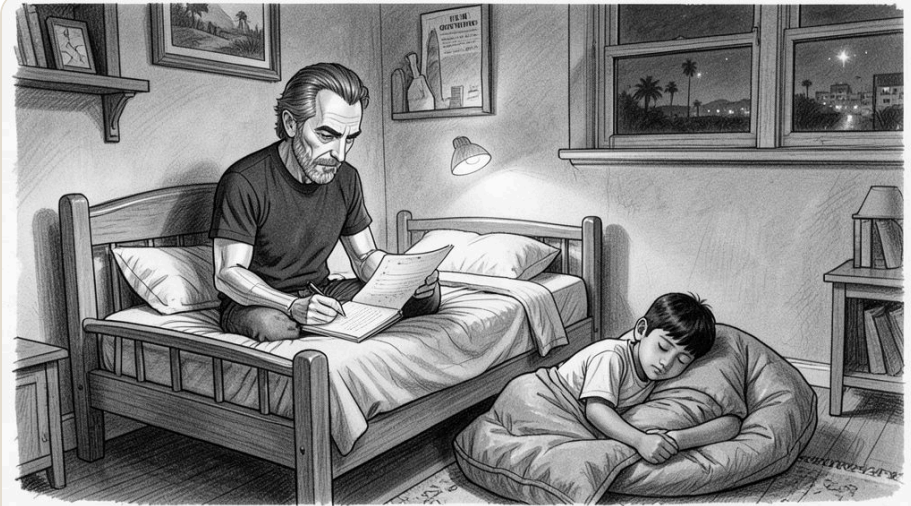
"Robot Tarantino awoke at Charlie Wilson park in Torrance California butt naked. No clothes."



1L · WS · Eye level, from behind the couch · Static

The father opens the front door. The robot stands in the doorway, chest up, the father's shoulder hiding the rest. The family turns, freezes, then leaps up cheering.

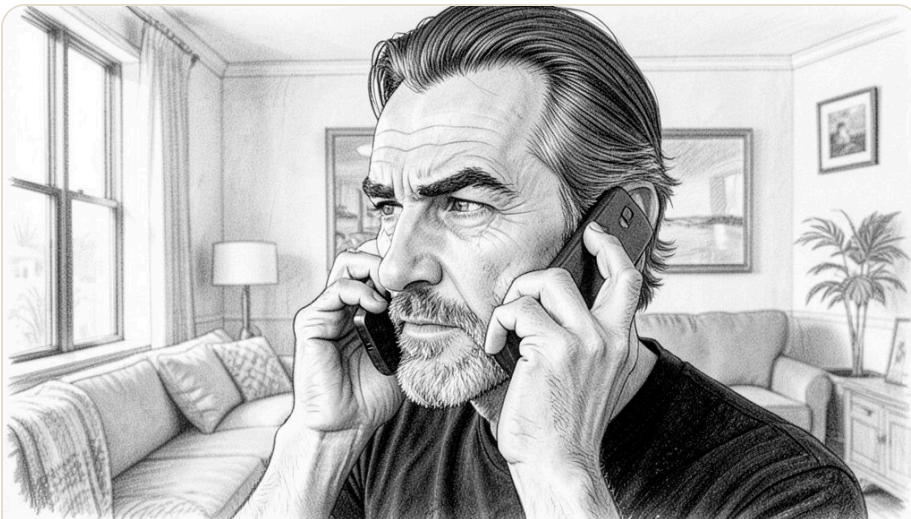
"To his surprise, not only was this nice Guatemalan family not shocked... at their home."



1U · MS · Eye level, from the foot of the bed · Static

The same bedroom, lit by one desk lamp. The robot sits up wide awake in the kid's bed, writing longhand on a yellow legal pad. The boy sleeps on the floor.

"Lawrence tells Quentin that the Robot doesn't sleep much as he has written a screenplay, long hand with a pen and paper just like the Real Quentin,"



1AF · ECU · Profile, slightly low · Slow push-in

Quentin stops pacing. Calm now. The long pause, then the decision, quietly.

"(long pause) I know what I gotta do. I'm going to kill Robot Tarantino."

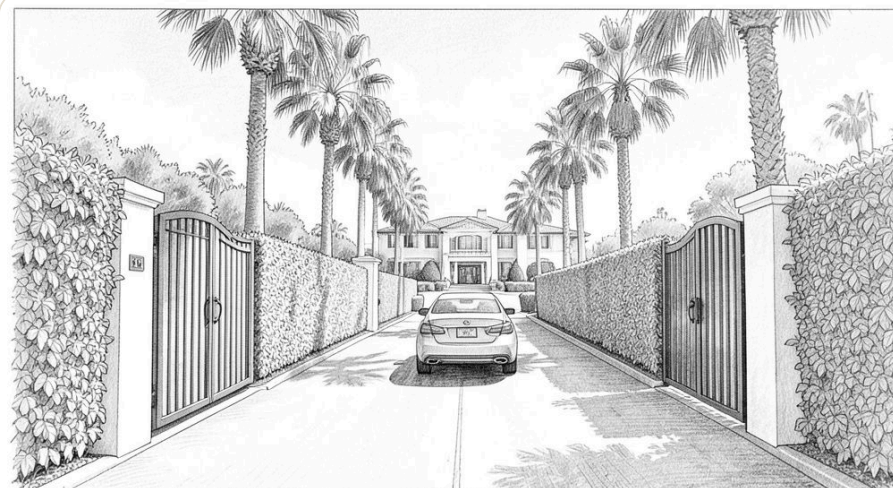
2. EXT. LEO'S GATE - DAY



2C · MS · High, the security camera's view · Static

Grainy, wide-lens, looking down from the top of the gate. Quentin leans out of the window and gives the lens a big smile.

"and smiles at the camera located at the top of the gate."



2E · WS · Eye level, from across the drive · Static

The gate swings open and the car rolls through, up the long drive.

"The gate opens and Quentin drives his car through the gate."

3. EXT. LEO'S FRONT DOOR - DAY



3A · WS · Eye level · Static

The front of a modern house, a tall front door. Quentin walks up and knocks.

"Quentin knocks on the door."



3B · MS · Over Quentin's shoulder · Static

The door swings open. Leo, waist up in his salmon shirt, beams.

"Leo opens the door." / "My main man from Israel. Quentin, man."

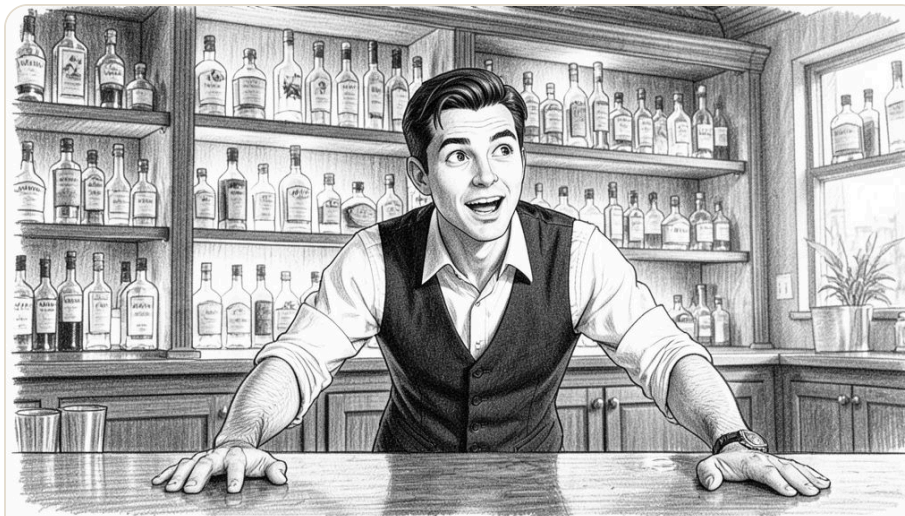
4. INT. LEO'S HOME - BAR - DAY



4A · WS · Eye level · Pan right

Leo and Quentin walk into the living room past a long sofa that masks them below the waist (Leo's boxers stay hidden until scene 5). Leo offers a drink and motions right; the pan follows his hand to a long, fully stocked bar and Tommy behind it.

"Do you want a drink? Tommy can make you a drink." / "Leo motions over to his right and Tommy standing behind the full stocked bar."



4K · MCU · Over Quentin's shoulder · Slow push-in

Tommy's local-news story, one take. He leans on the bar and lights up at Lucy the turtle.

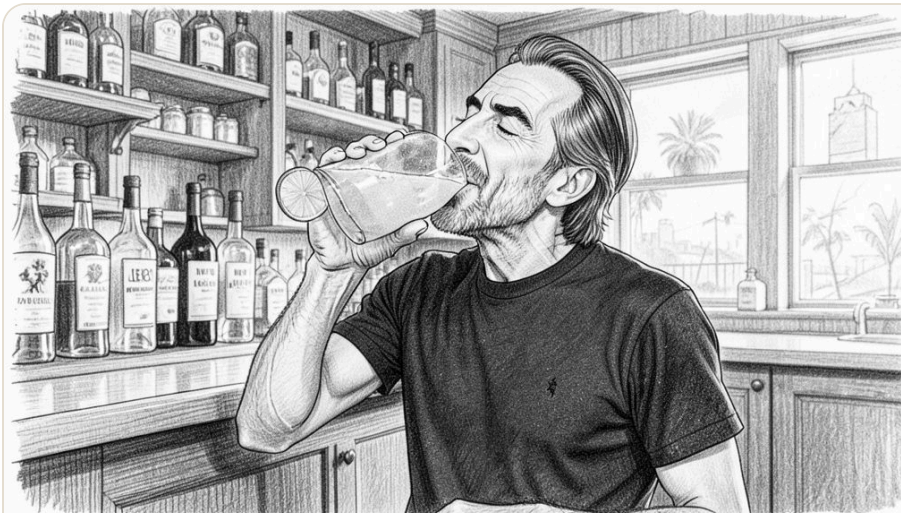
"I love it, especially the second half of the newscast... I love that fucking movie."



4AA · INSERT · Bar-top level · Static

The pour into a big glass with a lime garnish and no salt on the rim. Tommy's hand slides it across the bar.

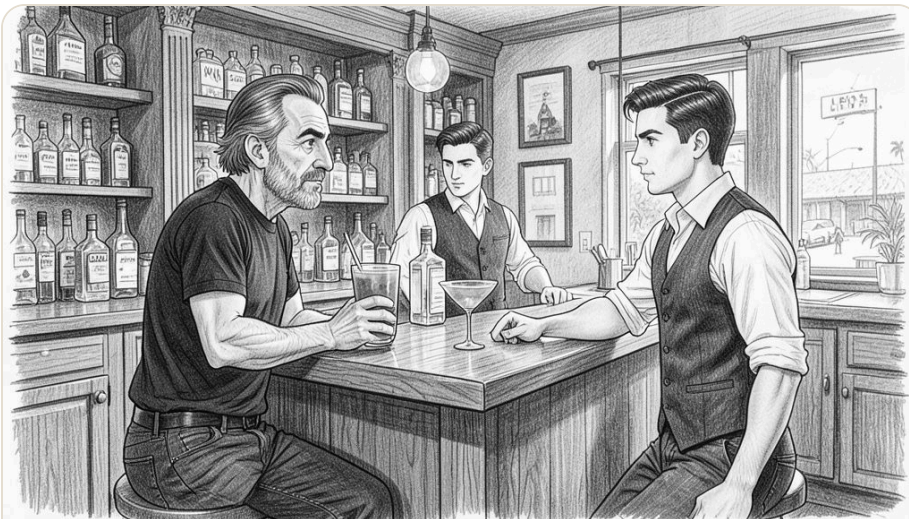
"and then pours it into a big glass... Tommy hands the drink to Quentin."



4AB · MCU · Over Tommy's shoulder · Static

One small sip. A head shake. Then a much bigger drink. Then the verdict.

"Quentin takes one small sip. Shakes his head. Quentin takes a much larger second drink" / "Thank god for the local news."



4A1 · MS · Eye level, profile along the bar, framed from counter height up · Static

Master. Quentin, green juice in hand, pretends to think about it. Leo, green juice with a straw, holds an amused look. Both men leave for the backyard with these drinks (scene 5 opens on them).

"Now that you asked, well sure I'll have another."

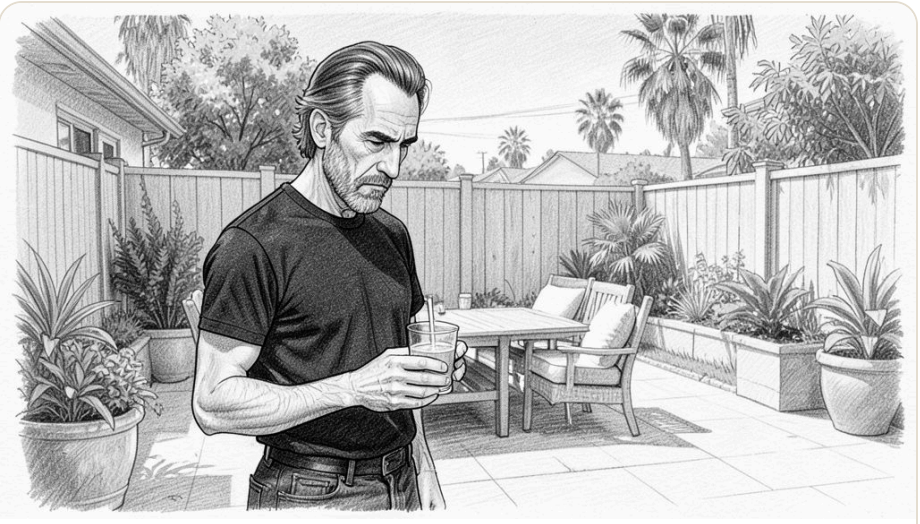
5. EXT. LEO'S BACKYARD - DAY



5A · WS · Eye level, profile · Static

Backyard patio. Leo left in a salmon shirt and boxers, one green juice. Quentin right, a green juice in one hand and a big margarita in the other. Pool light behind. Hold the absurdity before anyone speaks.

"Leo and Quentin are both standing..." / "Hey. I love your shirt. Is it peach?"



5C · MCU · Eye level, over Leo's shoulder · Static

Quentin glances down, deadpan.

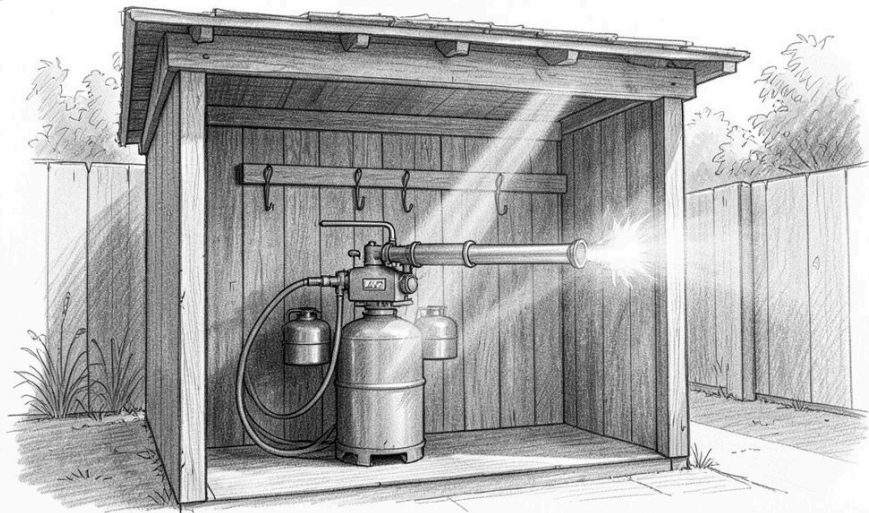
"Also, you're not wearing any pants."



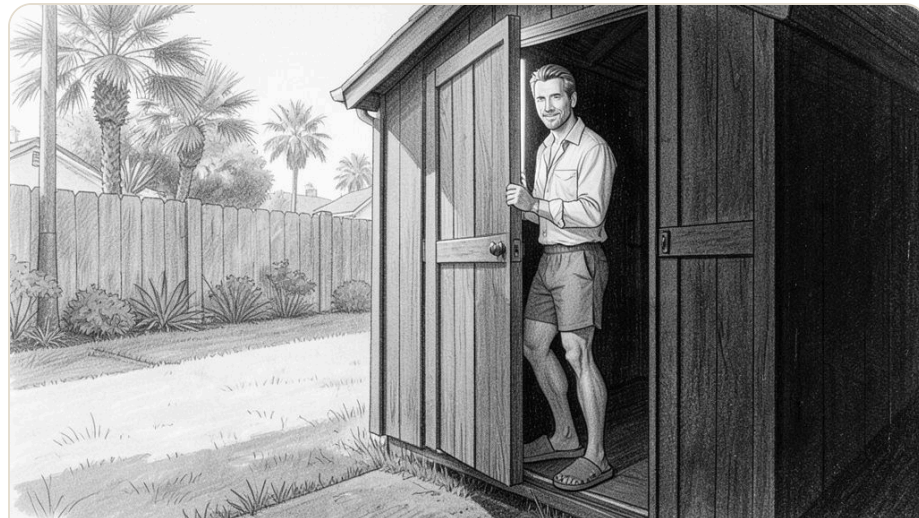
5D · MS · Slightly low, over Quentin's shoulder · Tilt down then up
 The tilt finds the boxers, comes back up to Leo's calm face.
"Well... This is my house."



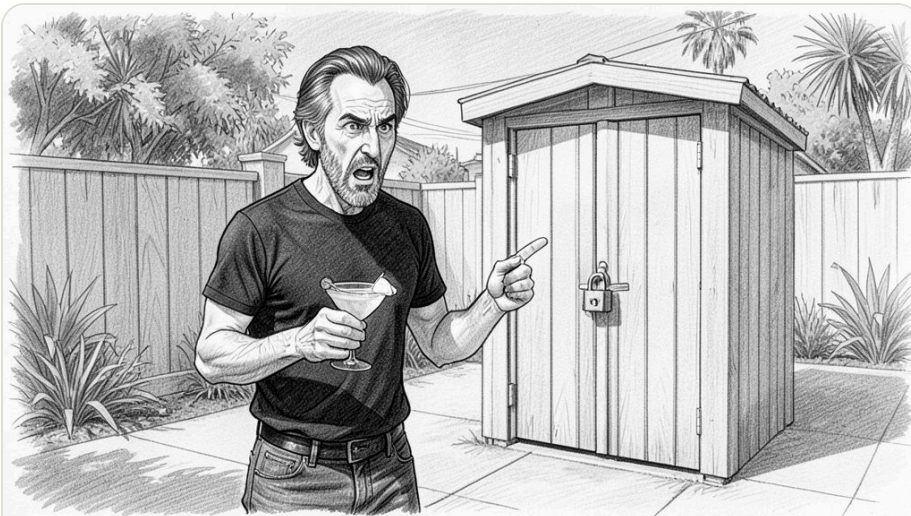
5K · MS · Eye level, from INSIDE the shed looking out · Static
 Door swings open, daylight floods in, the two men framed in the doorway like a reveal.
"Opens the door."



5L · MS · Eye level, from the doorway · Slow push-in
 The flamethrower on the back wall, lit like a holy object.
"The flame thrower is resting on the back wall"



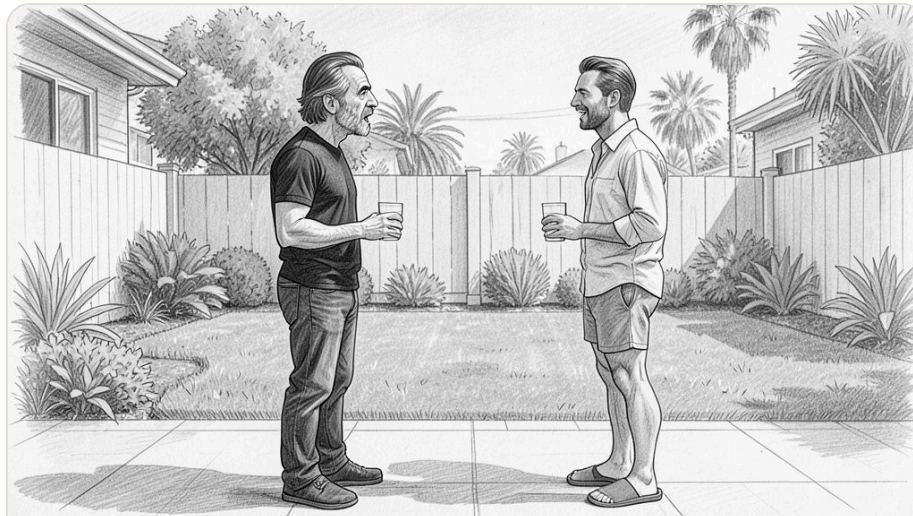
5O · MS · From inside the shed · Static
 Beat. Leo closes the door on the camera. Black. Then the click of the lock.
"Leo closes the door and locks it"



5Q · MCU · Over Leo's shoulder · Handheld, slight push

Quentin's rant builds: the nose threat, then he talks himself out of it ("greatest character actor of all time"). Let it run in one take.

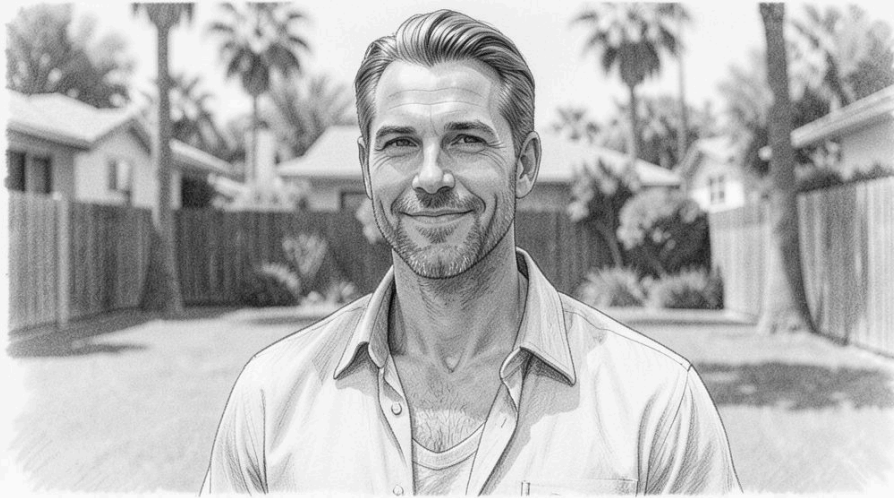
"What the fuck, Leo? ...about 10 seconds ago..." → "...greatest character actor of all time."



5T · TWO-SHOT · Eye level, profile · Static

Back to the master for the rhythm: "I procured it." / "You procured it." / "I procured it." Then both at once: "Leo fucking DiCaprio." Hold for the laugh.

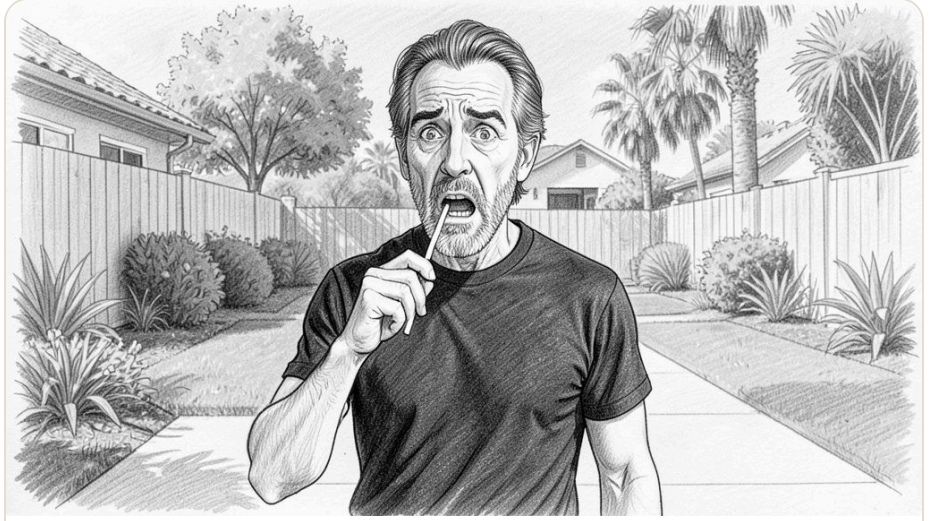
"I procured it." → both: "Leo fucking Dicapiro."



5AB · MCU · Over Quentin's shoulder · Slow push-in

The turn: Leo, calm, almost proud.

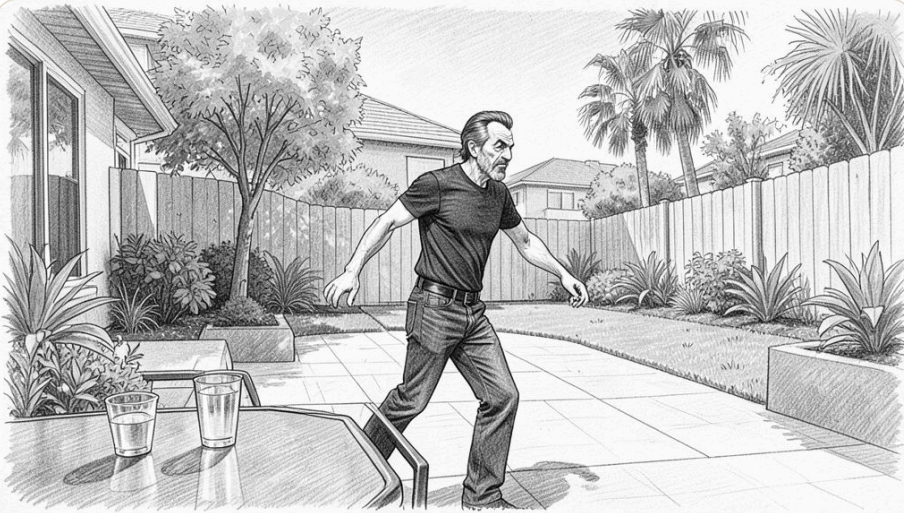
"I burned it."



5AC · CU · Over Leo's shoulder · Static

Quentin's face drops.

"You burned it? What the script?..."



5AF · WS · Low, wide lens · Static

Quentin turns to storm off and wobbles. The empty glasses are in the foreground.

"Quentin turns around... but starts to wobble." / "I've had too much to drink..."



5AN · WS · Eye level · Static

Both walk away into the house, drinks in hand. Hold on the empty patio.

"Leo and Quentin continue to head back into the house."

6. INT. LEO'S HOME - BAR - DAY



6A · WS · Eye level, from behind the bar · Pan with them

Tommy foreground behind the bar, a fresh margarita on the counter. Leo (salmon shirt, boxers) and Quentin pass in the background; Quentin sets his two empty glasses from the backyard on the bar. Tommy calls out and Quentin stops dead.

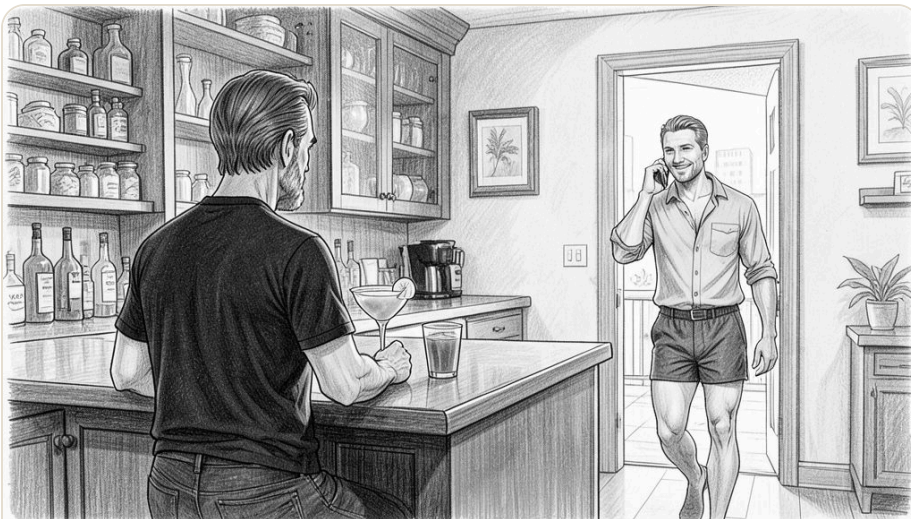
"Leo and Quentin pass by the bar..." / "Quentin, I have another margarita here."



6F · TWO-SHOT · Eye level, from behind the bar · Static

The rally in one take, played dead still: "No cubans?" / "No cubans." ×2. Tommy's hands keep working in the foreground.

"No cubans?" → "No cubans."

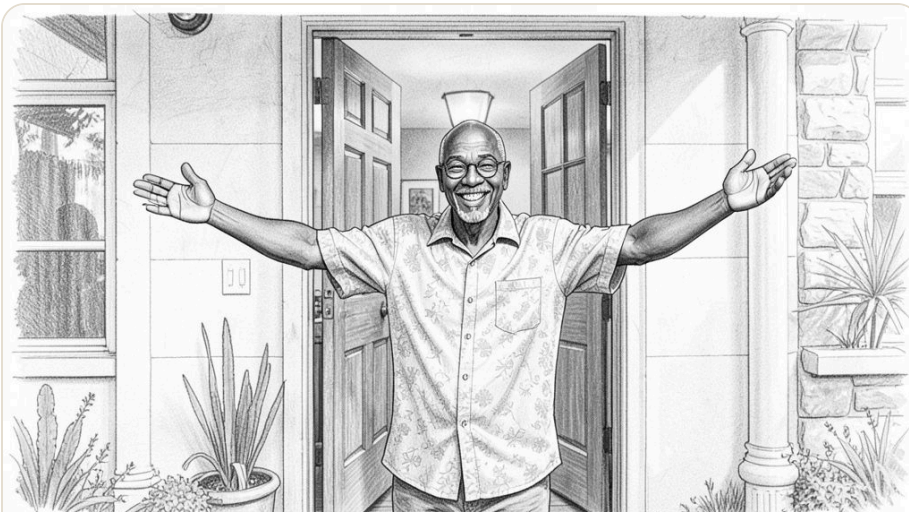


6I · WS · Eye level, from behind the bar · Static

Leo, in salmon shirt and boxers, pulls out his phone and steps into another room. Quentin is left at the bar with his two drinks; Tommy wipes the counter.

"Leo grabs his phone from his pocket and steps into another room to make a call."

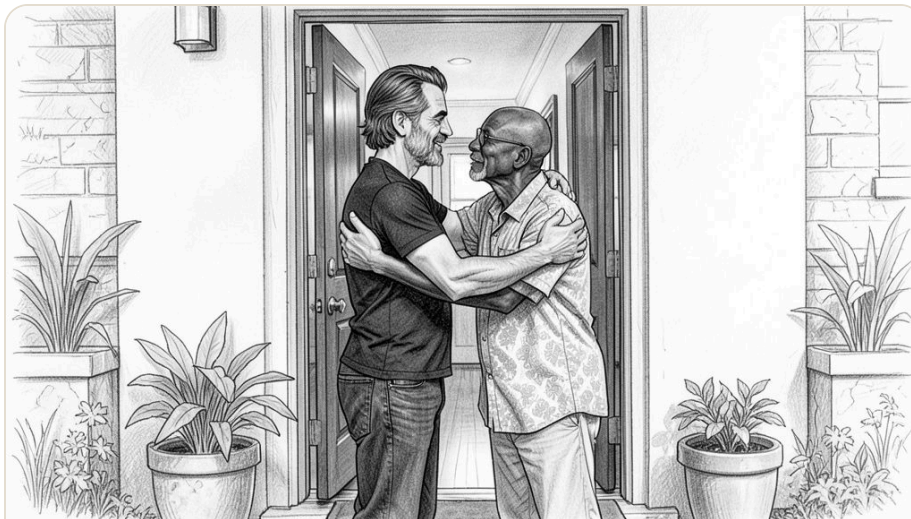
7. EXT. SAM'S HOME - FRONT DOOR - DAY



7B · MS · Eye level, over Quentin's shoulder · Static

The door swings open on Sam, arms wide, delighted.

"Samuel L Jackson opens the door." / "Quentin, my motherfucker."

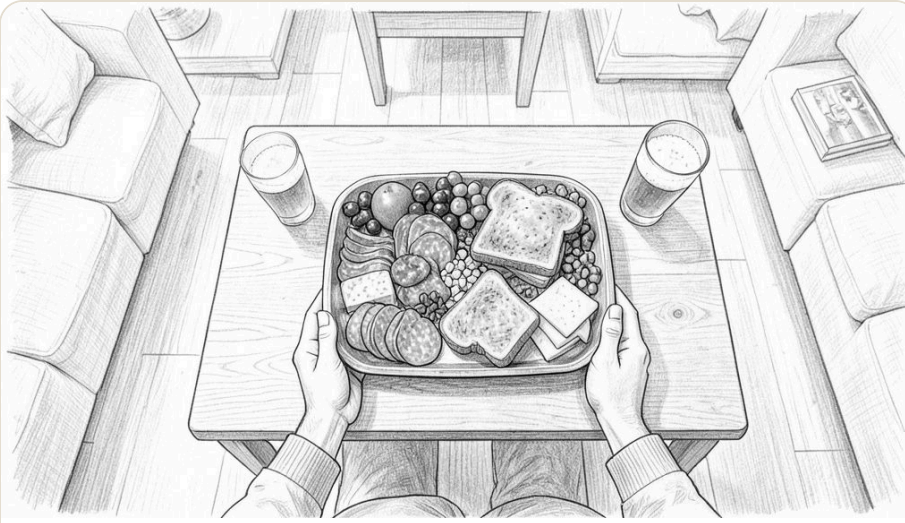


7C · TWO-SHOT · Eye level, profile · Static

Handshake-hug in the doorway. Sam steps aside; Quentin goes in.
Hold on the door closing.

"Sam nice to see you again." / "Come on in."

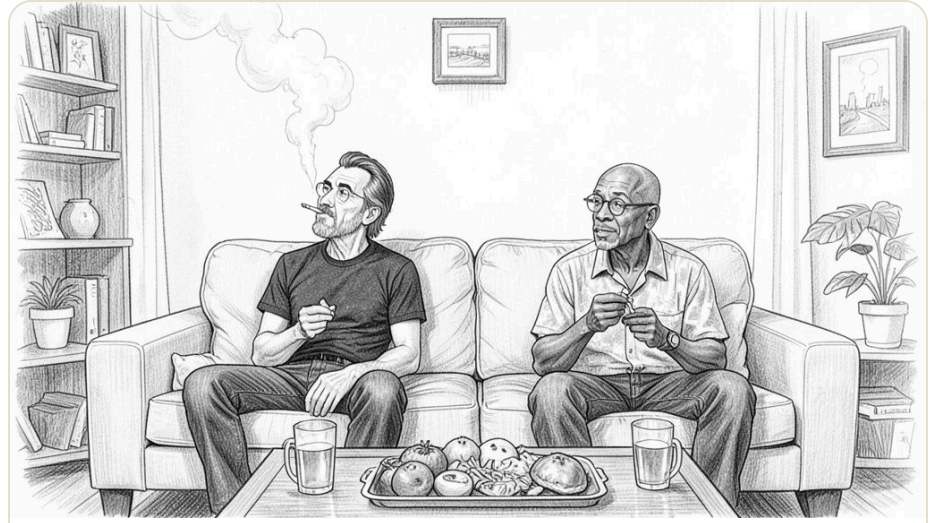
8. INT. SAM'S HOME - LIVING ROOM - DAY



8I · INSERT · Overhead · Static

The tray lands: sliced meats, cheeses, olives, nuts, two grilled cheese sandwiches each sliced in half.

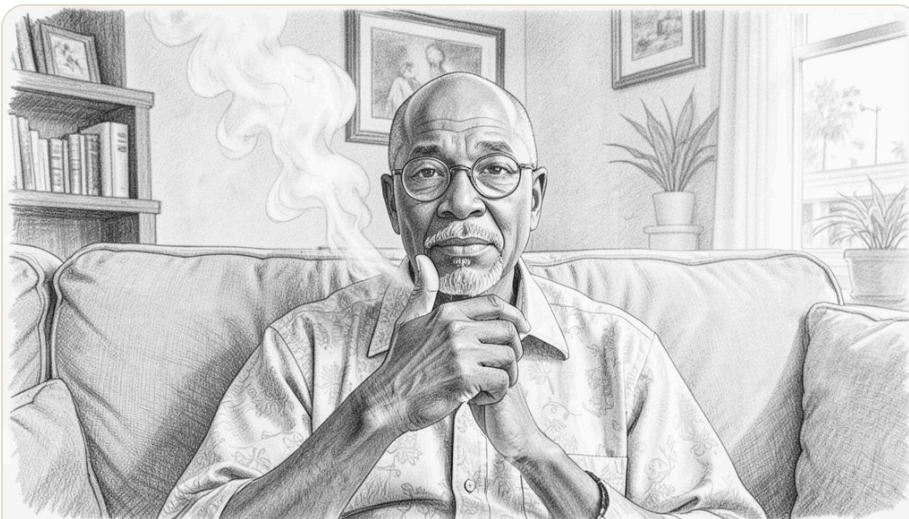
"The tray is a spread of sliced meats, chesses, olives, and nuts along with two grilled cheese sandwiches..."



8AG · TWO-SHOT · Profile · Static

The joint-hit rally, one take. Each man hits, holds, blows smoke at the ceiling, then speaks. Sam, Quentin, Sam, Quentin, Sam, Quentin. Same rhythm every time; the smoke builds over their heads.

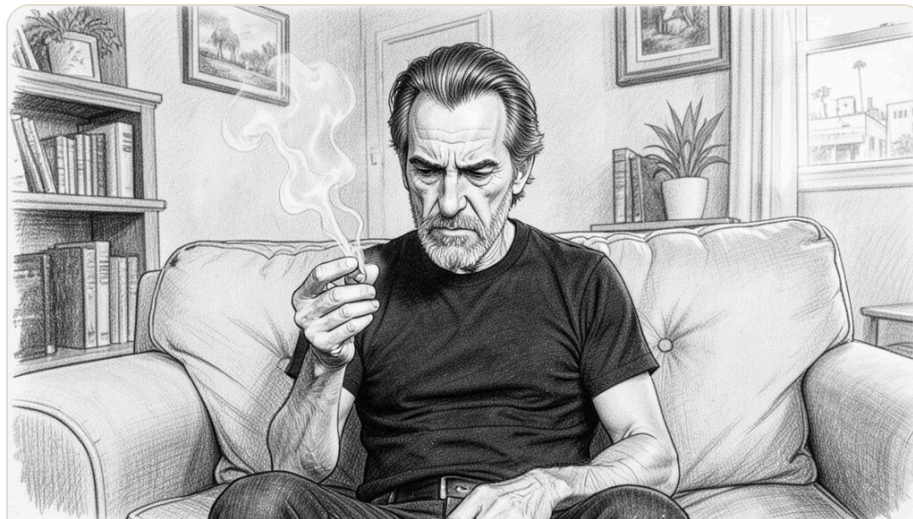
"Sam takes a huge hit..." / "So last night I rewatched your 10th and final film..." → "I've always loved almost silent performances."



8AM · CU · Over Quentin's shoulder · Static

Sam, flat and simple.

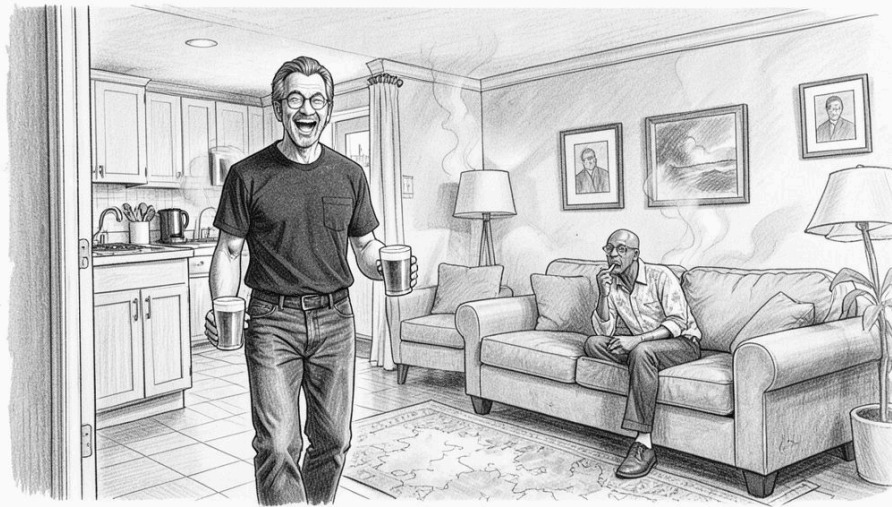
"I'm in his movie."



8BJ · CU · Over Sam's shoulder · Push-in

The turn: Quentin, joint in hand, decides.

"That's it. I'm going to kill that son of bitch."



8BM · WS · Eye level, from the kitchen doorway · Static

Sam walks toward camera and past it into the kitchen, chuckling. Behind him, Quentin alone on the couch in the smoke, joint halfway to his mouth, the idea landing. Hold.

"It could make a great movie or maybe just a great script." / "Sam starts chuckling as he walks into the kitchen."

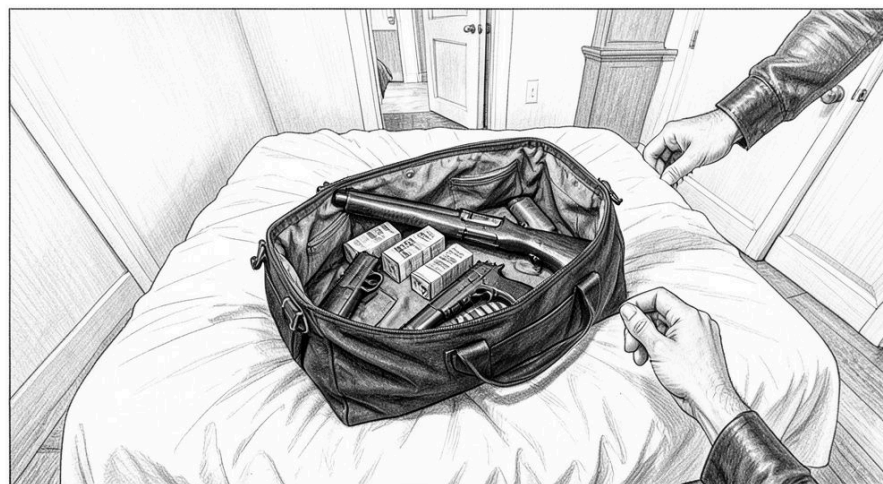
9. INT. MICHAEL'S HOUSE - BEDROOM / HALLWAY - DAY



9A · TWO-SHOT · Eye level, profile across the bed · Static

Michael by the closet, Quentin near the bedroom door. Michael sheepish, Quentin gracious.

"I'm sorry about all this Quentin." / "That's alright Michael."



9G · INSERT · High, top-down on the bed · Static

The open duffel. Shotguns, pistols, ammo boxes drop in one after another, packed like socks.

"Puts them in the duffel bag."



9J · WS · Eye level, from the front-door end of the hallway looking back toward the bedroom · Static

Michael with the duffel over his shoulder and Quentin walk toward camera (toward the front door behind camera). Ava steps out of the kitchen doorway into the hall between them and camera. They stop.

"Michael and Quentin walk towards the front door... Ava Michael's wife comes out of the kitchen" / "What the fuck are you doing?"

10. EXT. GUATEMALAN FAMILY'S HOUSE, TORRANCE - NIGHT



10A · WS · Eye level, behind the parked car, house across the street · Static

Quentin and Michael beside the car under a street light. Michael sucks on the big King's Hawaiian fountain cup from the lunch (scene 11); a King's Hawaiian bag of rolls and a T-shirt sits on the back seat. The house sits in the background, porch light on.

"Quentin and Michael are across the street in front of their parked car..." / "So are we going to do this?"



10D · MS · Low, from inside the trunk looking up · Static

Trunk lid rises. Michael and Quentin look down into it. Michael unzips the duffel and hands Quentin a shotgun, then asks, casual as golf; Quentin answers, turning the shotgun in his hands. One take.

"He walks to the trunk... opens the trunk. He opens the duffel bag and takes one shotgun and hands it to Quentin." / "Ever shot a shotgun?" / "Yah. Zoe Ball taught me. She has quite a collection of firearms."



10I · WS · Eye level, from the porch looking back across the street ·
Static

The two cross the street toward camera, shotguns low, the car and the forgotten cup on its roof behind them. Quentin reaches past camera, turns the handle, the door swings open, they walk in.

"Quentin and Michael walk towards the home. Quentin reaches for the door handle... walk in the home."

11. INT. KING'S HAWAIIAN RESTAURANT, TORRANCE - DAY (FLASHBACK)



11A · INSERT · High, top-down · Static

Two big plates of loco moco: rice, burger patties, fried eggs, gravy.
Forks dig in.

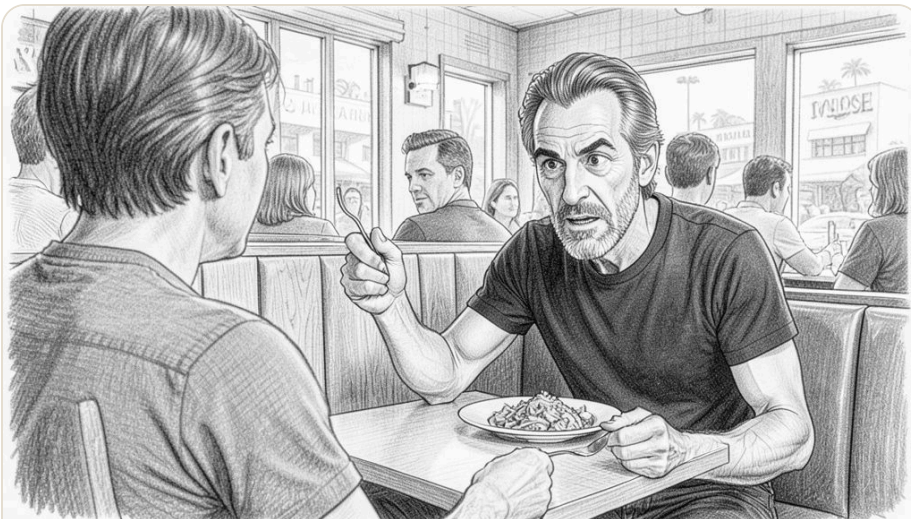
"Quentin and Michael eating two large plates of loco moco."



11B · TWO-SHOT · Eye level, profile across the booth · Static

Both eating happily. Bright lunch light.

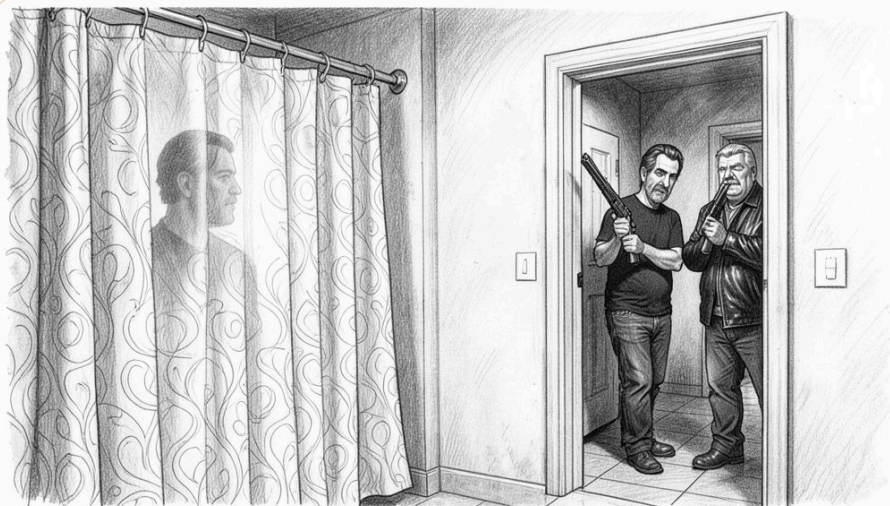
"This was a good call. I haven't had loco moco in like forever."



11I · MCU · Eye level, over Michael's shoulder · Slow push-in
Quentin, getting to the good part. Push continues through the shower line.

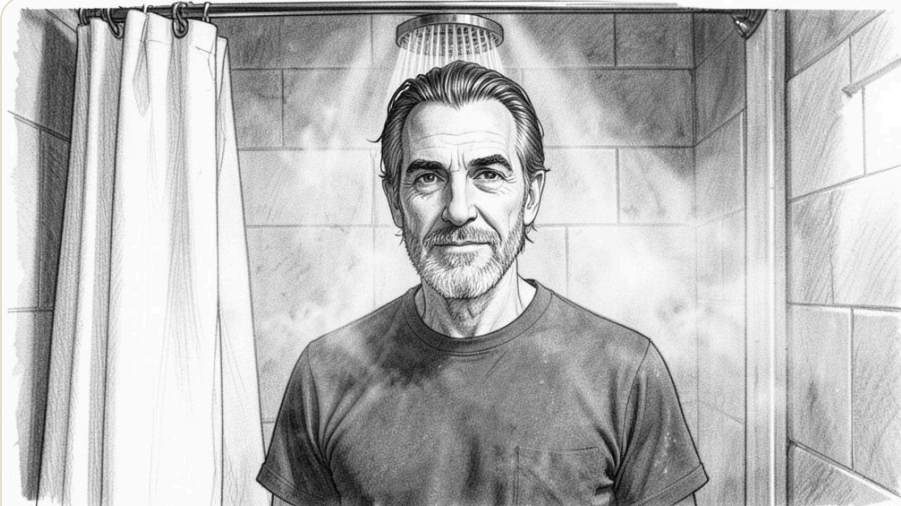
*"Yah. we don't even need to break the door open..." / "And then what?"
/ "We walk in. go to the bathroom... till kingdom kong."*

12. INT. GUATEMALAN FAMILY'S HOUSE - HALLWAY / BATHROOM / DINING ROOM - NIGHT



12B · MS · Eye level, from the tub corner toward the door · Static
The door opens. Quentin and Michael in the doorway, shotguns raised. Foreground: the closed shower curtain, steam, a silhouette behind it.

"Quentin opens the door and there is a tub with the shower curtain closed."



12H · MCU · Eye level, over Quentin's shoulder · Static
ROBOT, shoulders up, water running down his face, steam all around, calm. Same face as Quentin.

"Don't shoot. Those bullets won't kill me."



12N · INSERT · High, top-down on the tub drain · Static
 Bright, glossy, unreal red, the stylised Japanese-film kind, swirls in the shower water and spirals down the drain. Steam.
"...into bright Japanese film blood and down into the drain."



12Q · MCU · Eye level, over Quentin's shoulder toward the doorway · Static
 BOY, calm, a seasoned viewer.
"I'm cool. I've seen a lot of exploitation films... Would you like to read his script?"



12U · MS · Eye level, across the dining table · Static

Quentin flips the latches. As the case opens, a gold glow lights his and Michael's faces from below.

"Quentin opens the briefcase and a gold glow comes out of it."