

JIM MAGDALENO

STORYBOARD ARTIST

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MOTION PICTURES

INFINITE

Director - Antoine Fuqua

EQUALIZER 2

Director - Antoine Fuqua

FIRST MAN

Director - Damien Chazelle

MAGNIFICENT SEVEN

Director - Antoine Fuqua

THOR RAGNAROK

Director - Taika Waititi

DAWN OF THE PLANET OF THE APES

Director - Matt Reeves

THE EQUALIZER

Director - Antoine Fuqua

IRON MAN 3

Director - Shane Black

A GOOD DAY TO DIE HARD

Director - John Moore

COWBOYS AND ALIENS

Director - John Favreau

JOURNEY 2: MYSTERIOUS ISLAND

Director - Brad Peyton

FASTER

Director - George Tillman

THE WOLFMAN

Director - Joe Johnston

FAST AND THE FURIOUS

Director - Justin Lin

TROPIC THUNDER

Director - Ben Stiller

SHOOTER

Director - Antoine Fuqua

IN THE HEIGHTS

Director - Jon M. Chu

THE HATE YOU GIVE

Director - George Tillman

X-MEN: NEW MUTANTS

Director - Simon Kinsberg

WRINLE IN TIME

Director - Ava DuVernay

CENTRAL INTELLIGENCE

Director - Rawson Thurber

ANT MAN

Director - Peyton Reed/Edgar Wright

FIFTY SHADES DARKER/FREED

Director - James Foley

THE NICE GUYS

Director - Shane Black

SOUTHPAW

Director - Antoine Fuqua

THE LONGEST RIDE

Director - George Tillman

AGENT 47

Director - Alexander Bach

THE DICTATOR

Director - Larry Charles

SNOW WHITE AND THE HUNTSMAN

Director - Rupert Sanders

FAST FIVE

Director - Justin Lin

WOLVERINE

Director - Gavin Hood

TRAINING DAY

Director - Antoine Fuqua

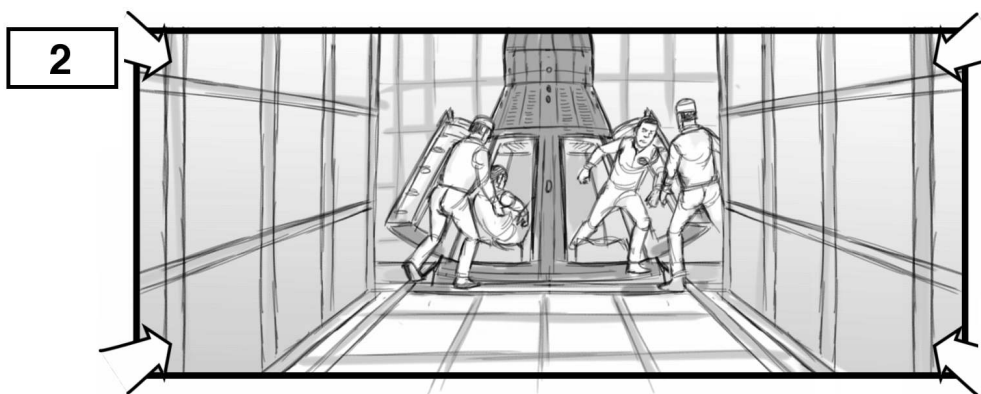
CREATIVE SKILLS

DIGITAL STORYBOARDING ON A MACBOOK PRO AND CINTIQ
SPECIALIZING IN COREL PAINTER, PHOTOSHOP, MAYA, AND AFTER EFFECTS.

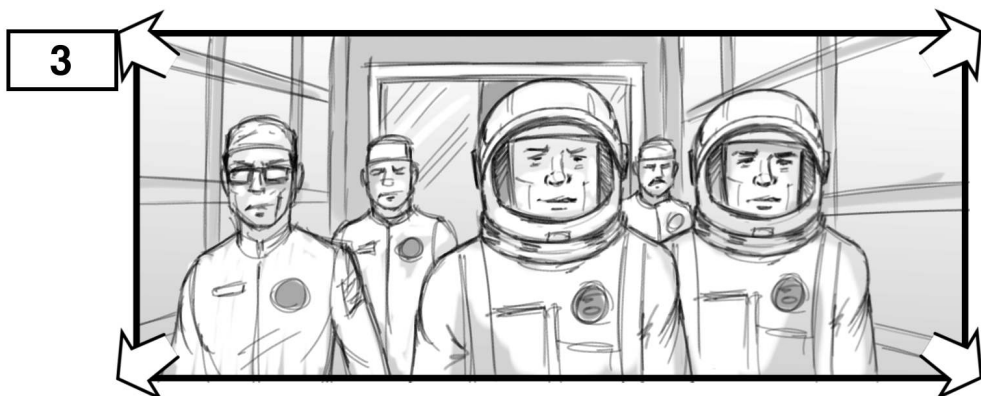
"GEMINI MISSION"



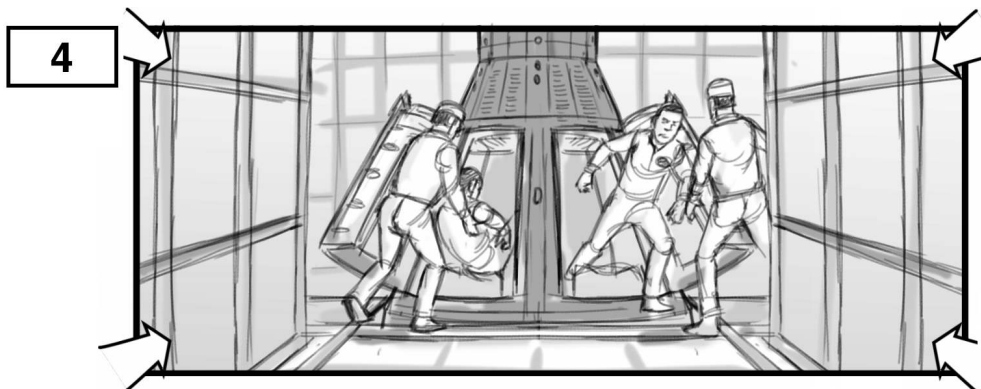
DOORS OPEN TO REVEAL NEIL.



TRACK IN TOWARD THE GEMINI.



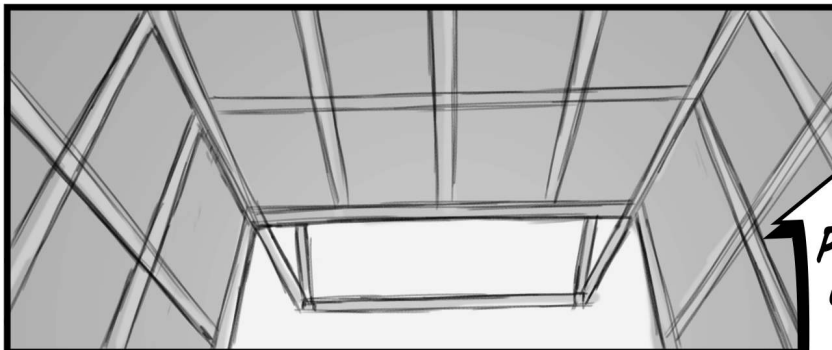
NEIL AND DAVE WALK TOWARD THE SHIP.



THE BACKUPS CLIMB OUT OF THE CAPSULE.

"GEMINI MISSION"

cont



...PAN UP TO THE DOCK.

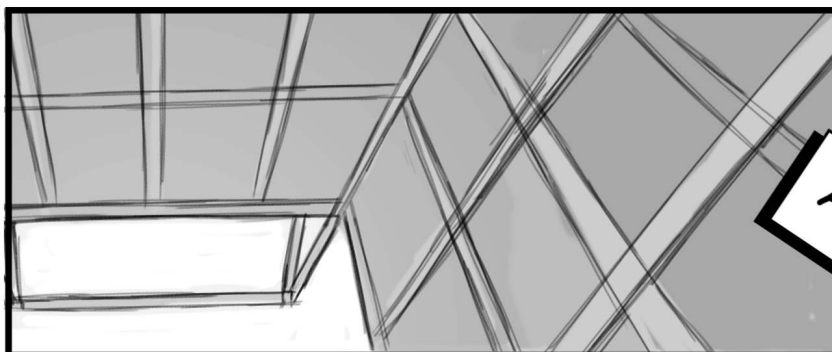
PAN
UP

5



NEIL LOOKS UP.

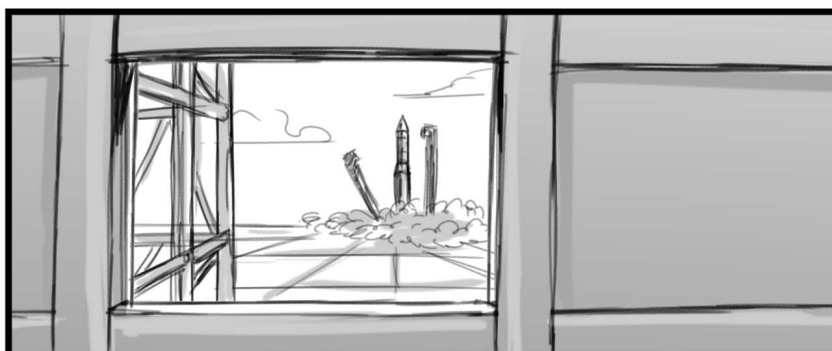
6



NEIL'S POV - PAN DOWN...

PAN

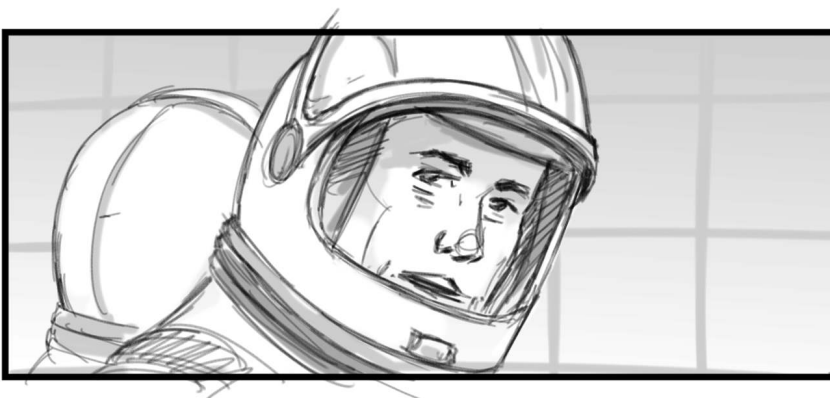
cont



...TO SEE THE AGENA.

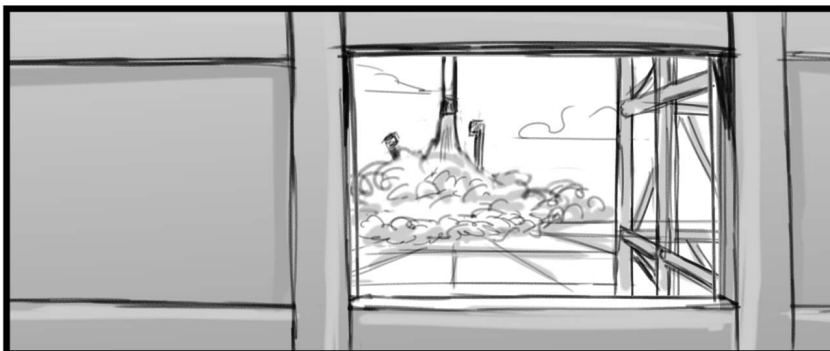
"GEMINI MISSION"

7



NEIL LOOKS OVER.

8



NEIL'S POV - THE AGENA LAUNCHES...

cont



...PAN BACK TO DEKE,
"OKAY, LET'S GET THE
BACKUPS OUT OF THERE."

PAN

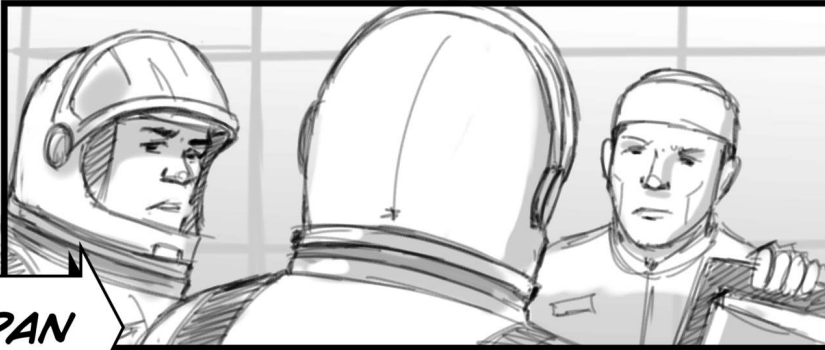
10



NEIL LOOKS AT DEKE...

"GEMINI MISSION"

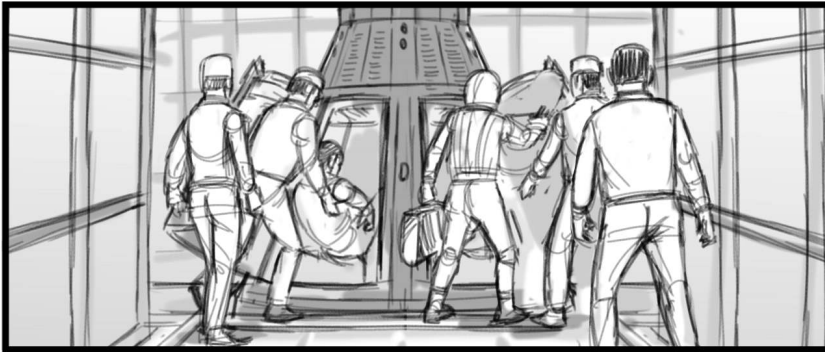
cont



PAN

...PAN WITH HIM TO THE DOOR.

11



WIDE AS HE GETS IN.

12



THE TECHS HELP THEM IN.

13



NEIL SLIDES IN.

"GEMENI MISSION"

14



NEIL DROPS IN...

cont



...HE LAYS BACK AS DAVE CLIMBS IN.

15



NEIL LOOKS UP.

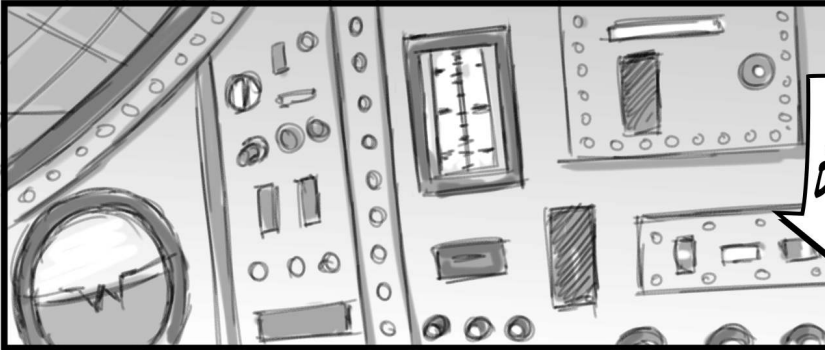
16



NEIL POV - TECH LOOKS IN...

"GEMINI MISSION"

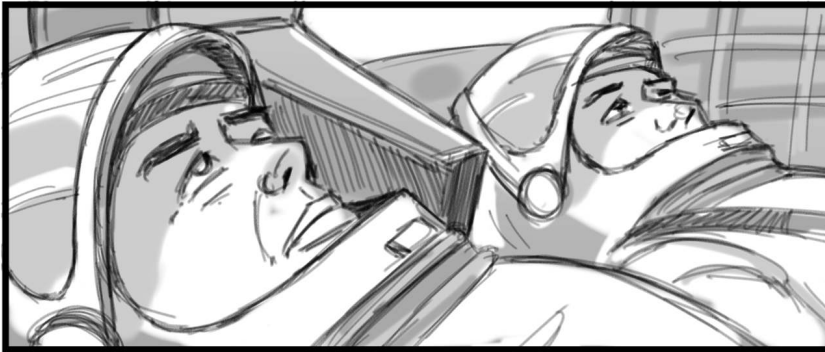
cont



...PAN DOWN TO CONSOLE.

PAN
DOWN

17



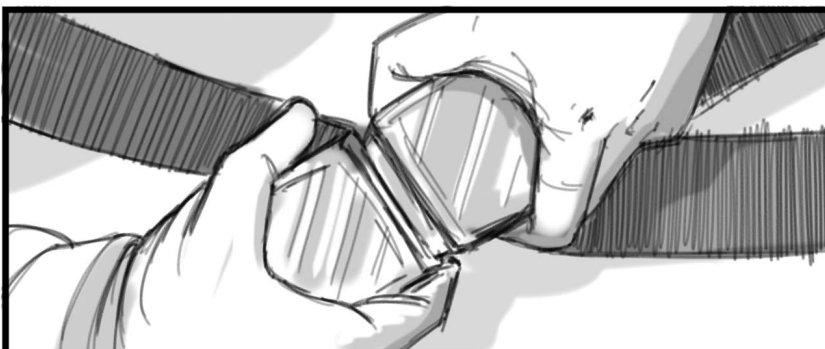
RACK FOCUS FROM DAVE
TO NEIL.

18



PETE LEANS IN TO BUCKLE
DAVE.

19



HE STRUGGLES WITH THE
BUCKLE.

"GEMINI MISSION"

20



THE TECHS WORK ON THE MEN.

21



NEIL LOOKS OVER.

cont



...TOOTHPICK DROPS INTO FRAME...

cont



...PAN UP TO GUNTER.

"SEE IF THIS'LL DO THE TRICK, PETE."

PAN UP

MARVEL
ANT-MAN

4

SCENES 172-74

7b



...THE TURN BACK.

8



THEY LOOK INTO THE EMPTY
CORRIDOR.

9a



SCOTT LEAPS OUT OF THE VENT...

9b



...FLIPPING IN THE AIR...

MARVEL
ANT-MAN

5

SCENES 172-74

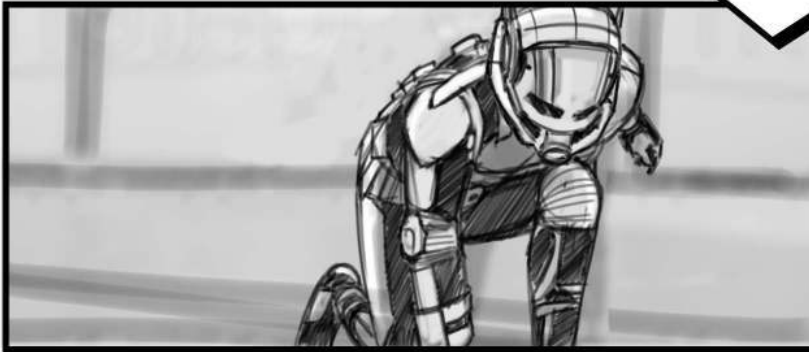
9c



...TILT DOWN WITH HIM AS HE DROPS...

**TILT
DOWN**

9d



...AND LANDING ON THE FLOOR...

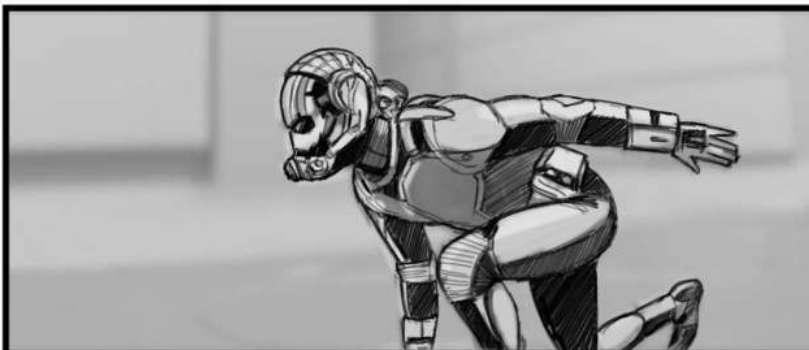
9e



...DOLLY AROUND AS HE LOOKS UP...

**DOLLY
AROUND**

9f



...LEANS FORWARD...

MARVEL
ANT-MAN

6

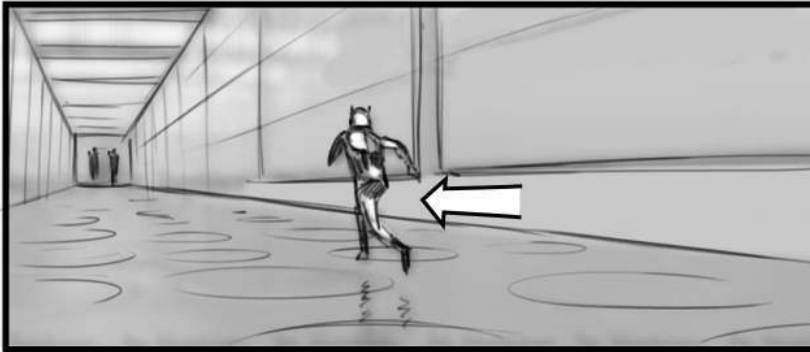
SCENES 172-74

9g



...AND RUNS OFF...

9h



...INTO THE HALL.

10



*THE GOONS LOOK INTO THE
EMPTY HALLWAY.*

11a



GOON 1 LOOKS AT GOON 2...

MARVEL
ANT-MAN

7

SCENES 172-74

11b



...THE FLASH LIGHTS UP THE HALLWAY.

12



FULL SIZE SCOTT RUNS TOWARD THE GOONS.

13



THE GUARDS REACH FOR THEIR WEAPONS...

14



SCOTT RUNS DOWN THE HALL

MARVEL
ANT-MAN

8

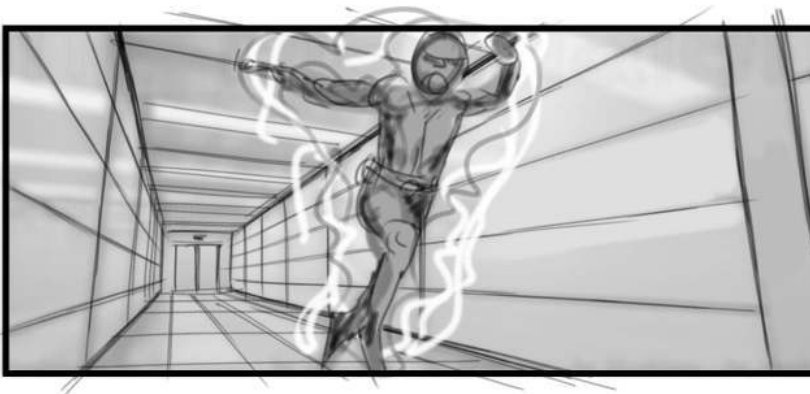
SCENES 172-74

15



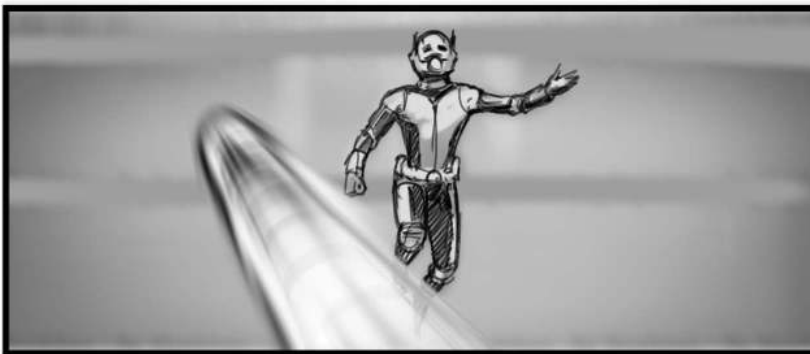
GOON 2 FIRES!

16



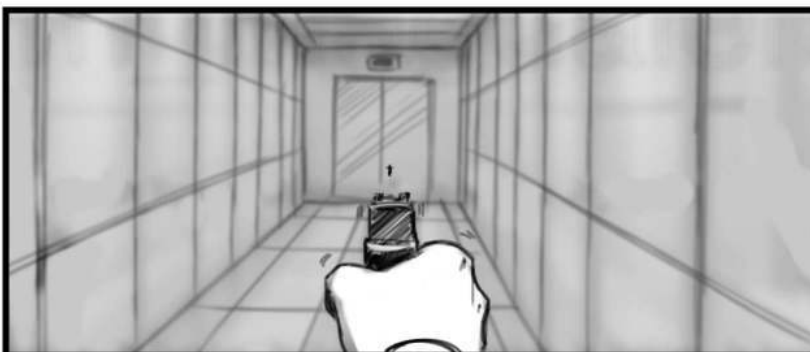
WHOMP! SCOTT SHRINKS AS HE JUMPS.

17



A BULLETS WHIZZES PAST THE FLYING SCOTT.

18a



GOON POV...

MARVEL
ANT-MAN

9

SCENES 172-74

18b



...**ZOOM IN** TO SEE SCOTT DROP
ONTO THE MOVING CHAMBER.

19



SCOTT'S FOOT BOUNCES OFF
THE GUN.

20a



SCOTT FLIES AT THE GOON...

20b



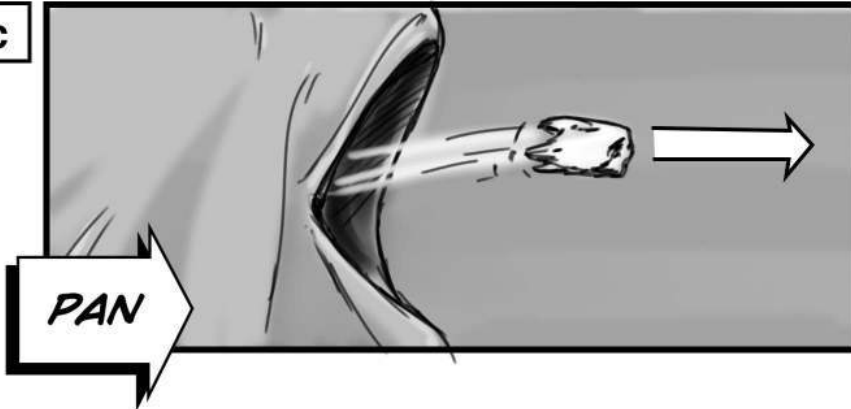
...**HE** POUNDS INTO HIS CHEEK...

MARVEL
ANT-MAN

10

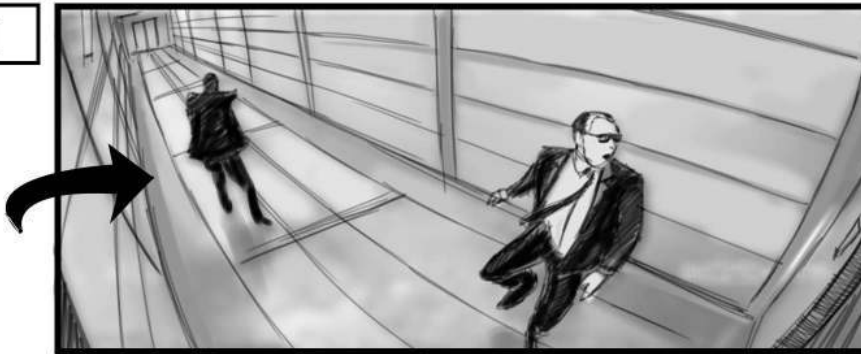
SCENES 172-74

20c



...*PAN* AS HIS HEAD TURNS AND HIS TOOTH GOES FLYING OUT.

21



SECURITY CAMERA - THE GOON FLIES BACK.

22



HIS FACE HITS THE WALL.

23



GOON 2 LOOKS BACK AT HIS FALLEN COMRADE.

MARVEL
ANT-MAN

11

SCENES 172-74

24a



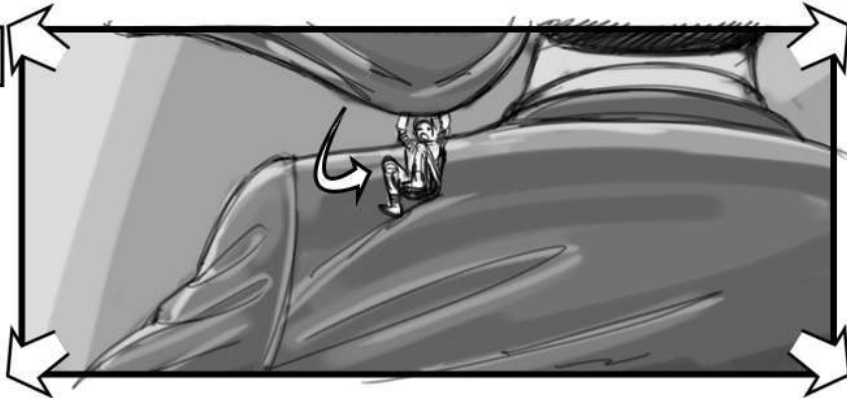
GOON 2 JERKS BACK...

24b



...THEN HIS TIES IS WHIPPED BACK.

25a



PULL BACK WITH SCOTT AS HE PULLS THE TIE BACK...

25b



...THEN WHOMP! SCOTT ENLARGES.

MARVEL
ANT-MAN

12

SCENES 172-74

26



SCOTT PULLS YANKS THE TIES
BACK.

27



FLIPPING THE GOON.

28



THE GOON CRASHES INTO THE
WINDOW.

29a



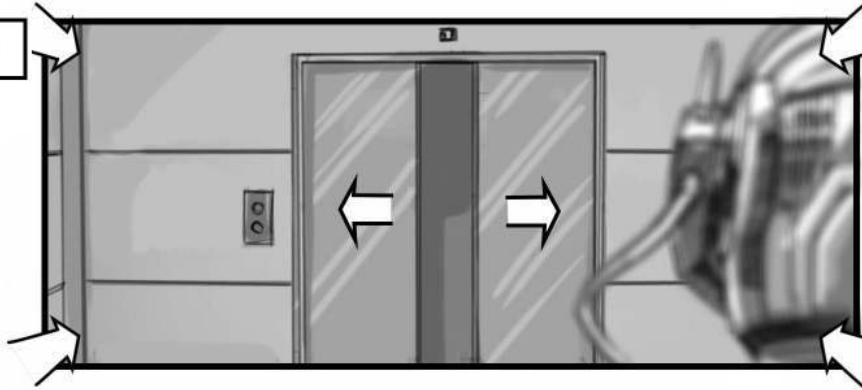
SCOTT LOOKS INTO THE
BROKEN WINDOW...

29b



...THEN HE RUNS OUT OF FRAME.

30



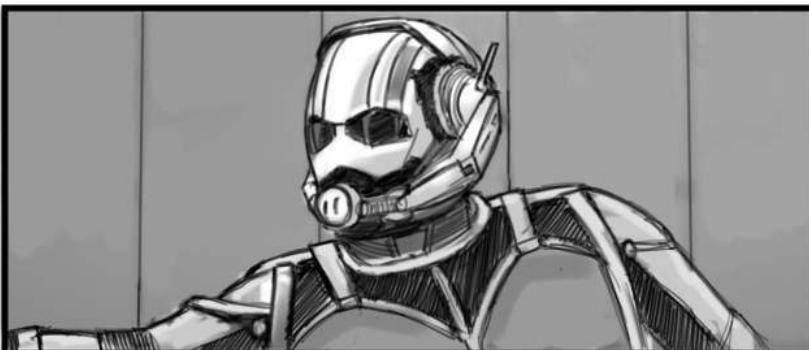
TRACK WITH SCOTT AS HE RUNS FOR THE OPENING ELEVATOR DOORS .

31



SCOTT WALKS TO THE ELEVATOR.

32a



SCOTT PUSHES THE BUTTON...

MARVEL
ANT-MAN

14

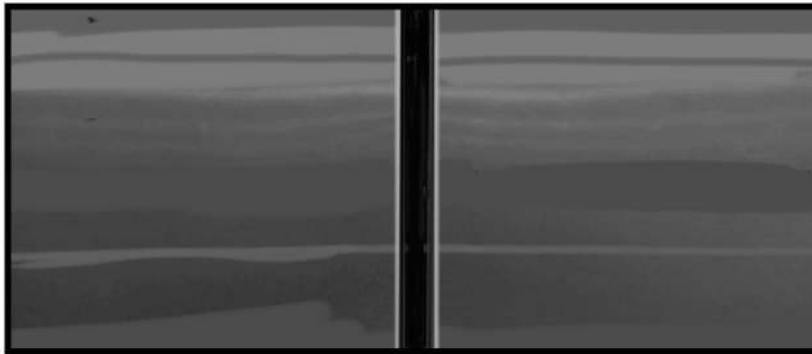
SCENES 172-74

32b



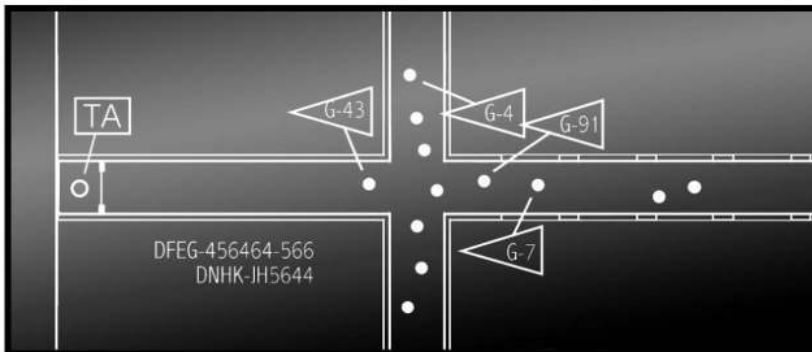
...THE DOORS CLOSE...

32c



...AND SHUT.

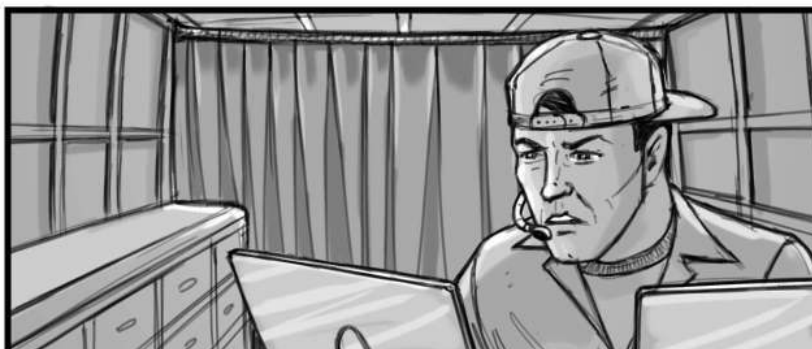
33



COMPUTER SCREEN - WE SEE THE GOONS CLOSING IN ON THE LIFT.

"TALL AMERICANO. WARNING..."

34a



KURT LOOKS AT THE LAPTOP,
"...MANY GUARDS APPROACHING."

"OPENING SEQUENCE"

cont



...**BOOM UP** AS HE PLAYS TO THE STUDENTS.

BOOM
UP

24



KEVIN, "THANK YOU. SERIOUSLY, THANKS. **MEANS** A LOT. NOW, AS ALL OF YOU KNOW, THIS IS OUR FINAL RALLY OF THE YEAR. AND FOR WE SENIORS, OUR LAST ONE EVER..."

cont



"...**WHICH** MEANS IT'S MY LAST CHANCE, IN FRONT OF EVERYBODY, TO TELL THE MOST BEAUTIFUL GIRL IN THE WORLD, **MAGGIE JOHNSON**, THAT I LOVE HER."

25



MAGGIE SITS IN THE CROWD.

"OPENING SEQUENCE"

26



SHE BLOWS HIM A KISS.

27



KEVIN CATCHES IT...

cont



...AND PUTS HIS HAND IN HIS JACKET...

cont



...PULLING OUT A SMALL BOX,
"WHICH IS WHY I'VE DECIDED TO
TAKE THIS MOMENT TO DO
SOMETHING SPECIAL..."

"OPENING SEQUENCE"

28



HE DROPS TO HIS KNEE,
"MAGS, YOU'RE MY ENTIRE
WORLD..."

29



KEVIN, "I LOVE YOU WITH ALL
OF MY HEART. WILL YOU--"

cont



...HE TURNS AT THE SOUND OF
THE DOORS BURSTING OPEN.

30



A NAKED ROBBIE IS TOSSED
OUT ONTO THE GYMNASIUM
FLOOR,

"CHECK OUT MY GAY DICK!"

FACE REPLACEMENT

"OPENING SEQUENCE"

cont



...HE SLIDES ON THE FLOOR...

FACE REPLACEMENT

cont



...AND INTO CAMERA...

FACE REPLACEMENT

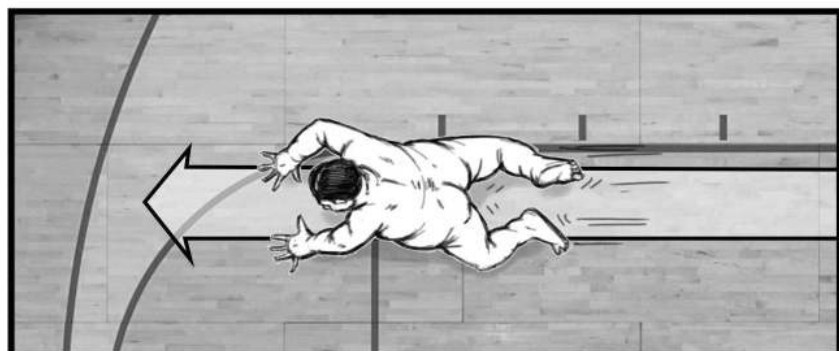
cont



...STOPPING IN A CLOSE UP.

FACE REPLACEMENT

31



HIGH ANGLE - ROBBIE SLIDES ACROSS THE FLOOR.

"OPENING SEQUENCE"

32



THE STUDENTS LOOK AT HIM.

33



THE TEACHERS TURN TO LOOK.

34



THE MASCOT LOOKS AT HIM.

35



KEVIN LOOKS AT ROBBIE AS HE STANDS.

"OPENING SEQUENCE"

36



ROBBIE STANDS UP, BLINKING.

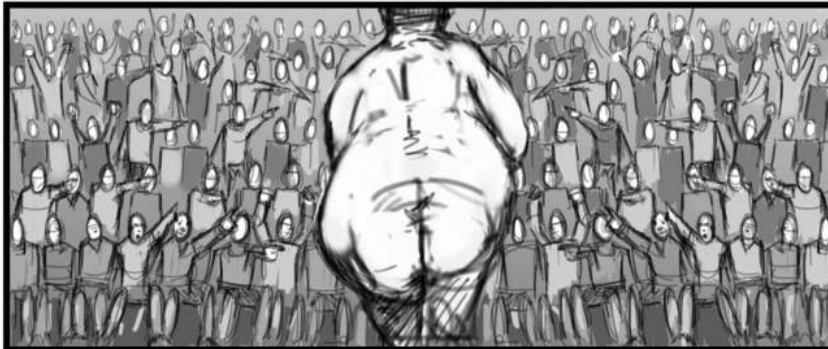
FACE REPLACEMENT

37



THEN THE STUDENTS BURST OUT IN LAUGHTER.

38



THE STUDENTS ALL POINT AND LAUGH AT NUDE ROBBIE.

39



TREVOR AND HIS BUDDIES HOWL AND POINT.

"OPENING SEQUENCE"

40



RAKE ON THE STANDS AS THE STUDENTS LAUGH AND POINT.

41



ROBBIE DROPS HIS HEAD.

42



ROBBIE TRIES TO COVER UP...

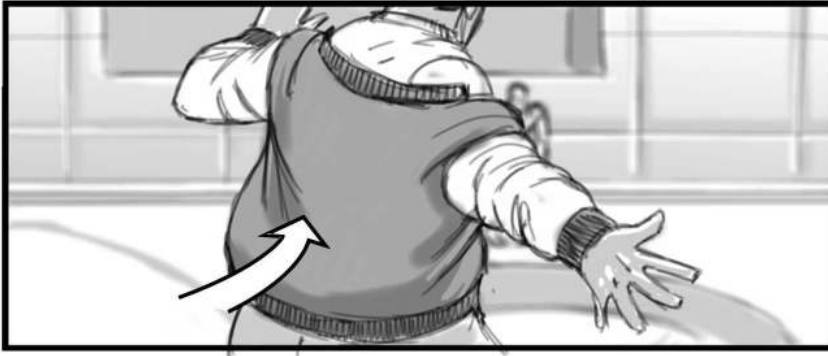
cont



...RACK FOCUS AS KEVIN TURNS TO THE STUDENTS.

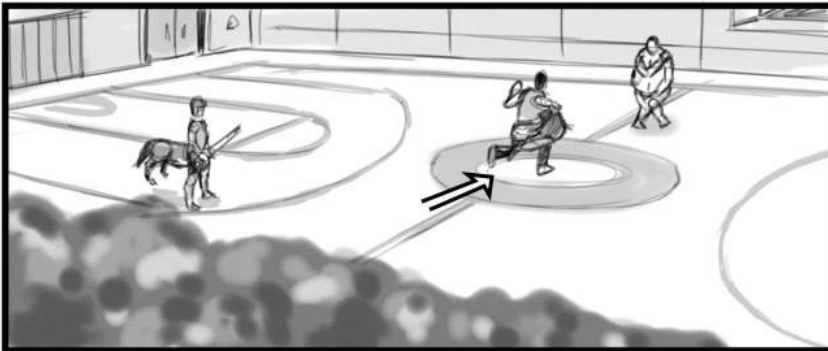
"OPENING SEQUENCE"

cont



...THEN HE RUNS TOWARD ROBBIE PULLING OFF HIS JACKET.

43



WIDE AS HE RUNS TO ROBBIE.

44



KEVIN RUNS TO ROBBIE...

cont



...CRANE UP, "HEY MAN, YOU OKAY?"

CRANE UP

"OPENING SEQUENCE"

45



ROBBIE CAN'T SPEAK...

FACE REPLACEMENT

cont



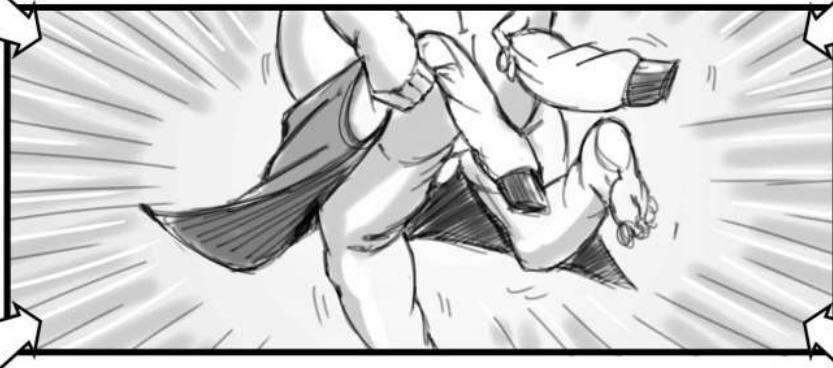
...THEN TURNS AND RUNS OFF.

46



KEVIN'S POV - ROBBIE RUNS OUT...

cont



...PUNCH IN ON ROBBIE'S BACKSIDE.

"OPENING SEQUENCE"

47



KEVIN LOOKS AT ROBBIE...

cont



...AND STARTS TO TURN.

48



HE COMPLETES THE TURN...

cont



...AND LOOKS INTO CAMERA...

*SUPER: NOT HIGH SCHOOL
PRESENT DAY.*

THE ~~REVENGE~~ MAGNIFICENT SEVEN

STORYBOARDS

20

"TAKING BACK THE TOWN"

52



CHISHOLM DISMOUNTS AS HE
AS HE FIRES. HIS BULLETS
GOING THROUGH THE AGENT
AND INTO THE WINDOW.

53



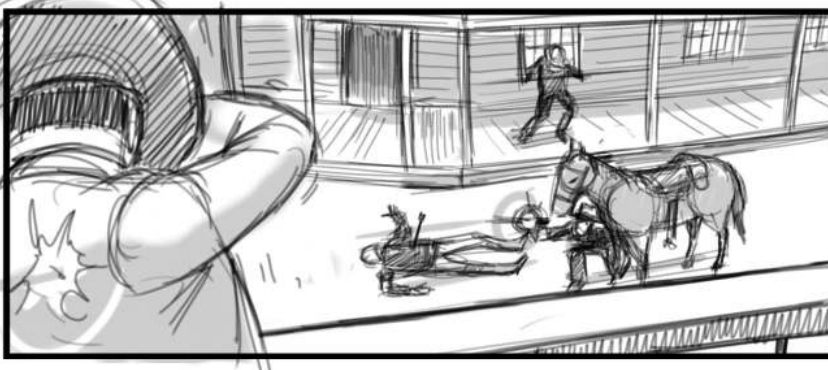
THE AGENT ON THE SALOON
BALCONY RAISES HIS RIFLE.

54



HE AIMS AT CHISHOLM...

cont



...CHISHOLM TURNS UNDER HIS
HORSES HEAD AND FIRES AT
THE AGENT.

55



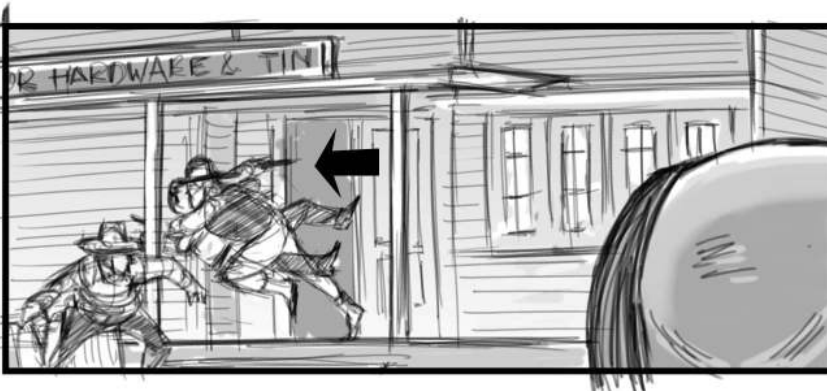
CHISHOLM TURNS BACK...

cont



...PAN TO SEE AN AGENT STEP OUT OF THE HARDWARE STORE...

cont



...HORNE RUNS ALONG THE PORCH AND TACKLES HIM.

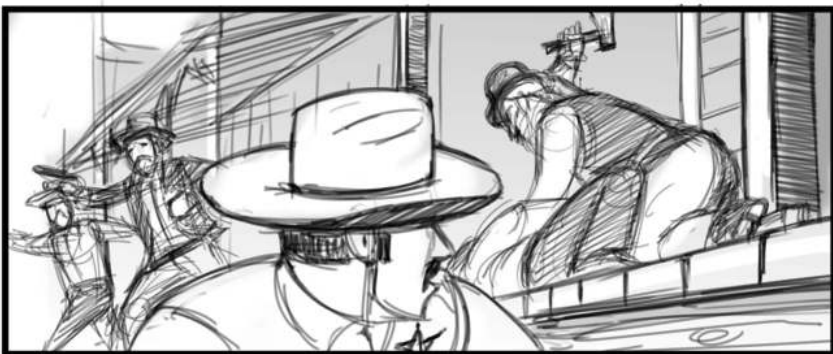
HARP DUCKS IN FRONT TRYING TO AVOID THE GUN FIRE.

56



BILLY OPENS HIS COAT TO REVEAL HIS SAIS.

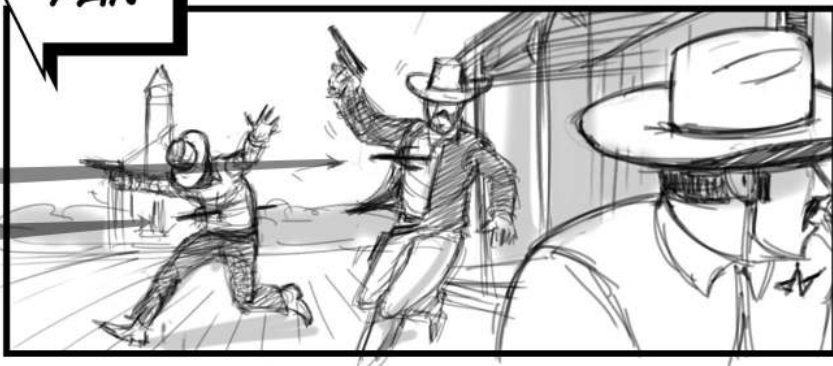
57



OVER HARP AS HORNE RAISES HIS AXE...

PAN

cont



...PAN TO SEE TWO AGENTS STEP OFF THE SHERIFFS PORCH AND GET A SAIS IN THE CHEST...

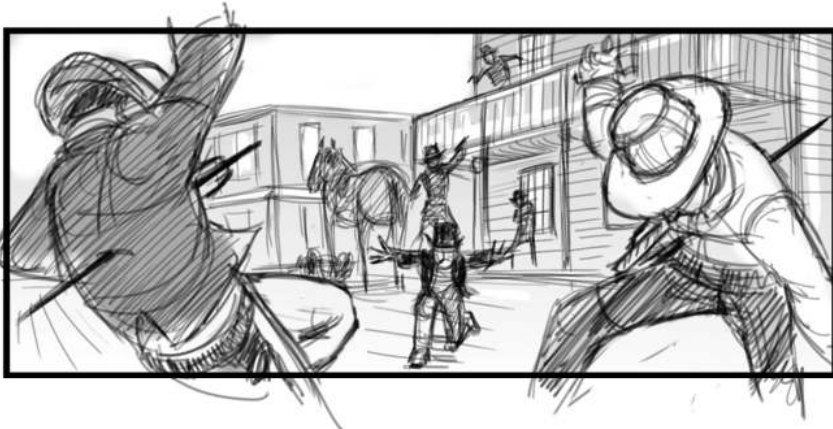
cont



...PAN TO BILLY. AN AGENT IN THE ALLEY BEHIND HIM.

PAN

58



THE TWO AGENTS SPIN TO REVEAL THE SAIS. BEHIND THE AGENT ON THE HOTEL BALCONY AIMS AT CHISHOLM.

THE MOUNTAIN MAGNIFICENT SEVEN

STORYBOARDS

23

"TAKING BACK THE TOWN"

59



CHISHOLM SHOOTS THE AGENT...

PAN
DOWN

cont



...THEN THE AGENT IN THE ALLEY...

cont



...HE TURNS BACK AT THE AGENT AT THE WINDOW.

cont



...SENDING HIM THROUGH THE WINDOW.

"TAKING BACK THE TOWN"

60



OVER CHISHOLM TO SEE AN
AGENT RIDING IN FROM THE
ALLEY BETWEEN THE *HARDWARE*
STORE AND THE *SALOON*.

61



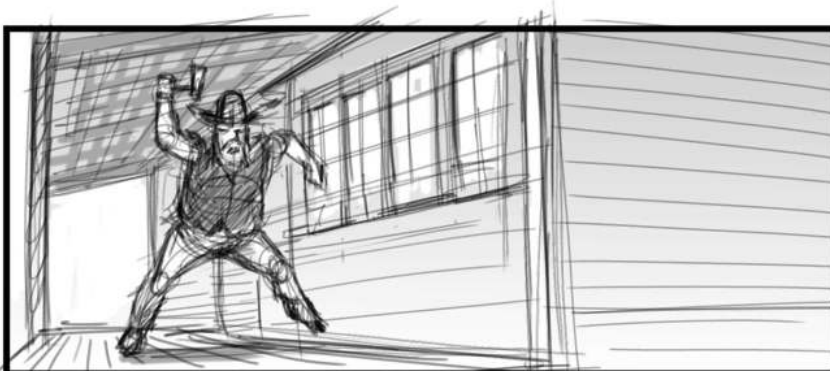
HORNE LOOKS AT *CHISHOLM*...

cont



...*HE* TURNS TO --

62



HORNE RUNS DOWN THE
PORCH...

THE MAGNIFICENT SEVEN

STORYBOARDS

25

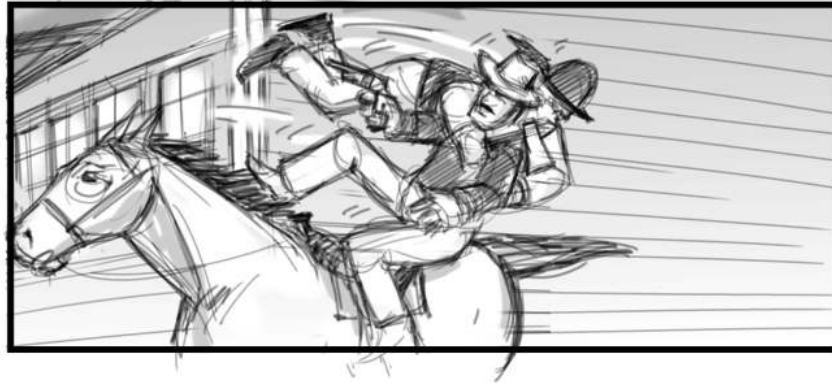
"TAKING BACK THE TOWN"

cont



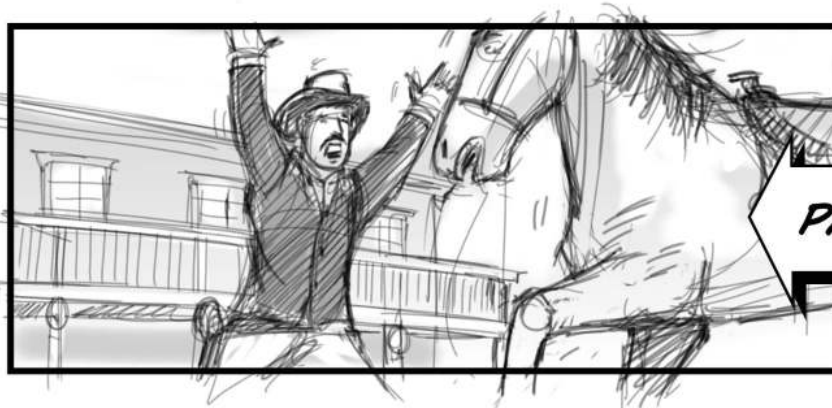
...THE RIDER ENTERS FRAME...

cont



...HORNE KNOCKS HIM OFF THE HORSE...

cont



...PAN AS MCCANN STOPS THE HORSE.

PAN

63



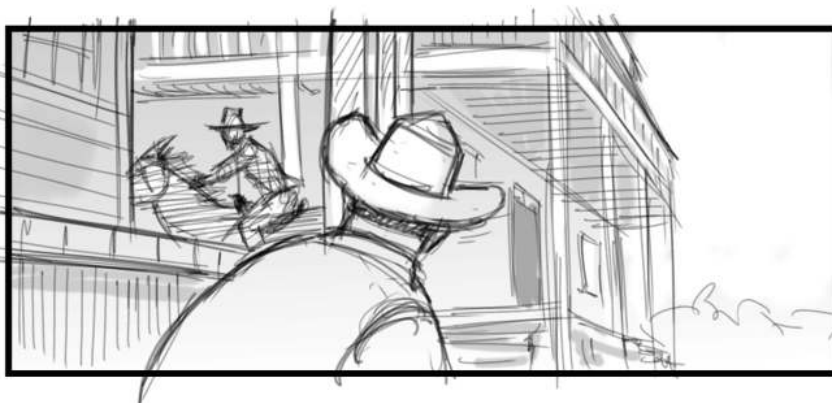
MCCANN RIDES PAST HORNE...

cont



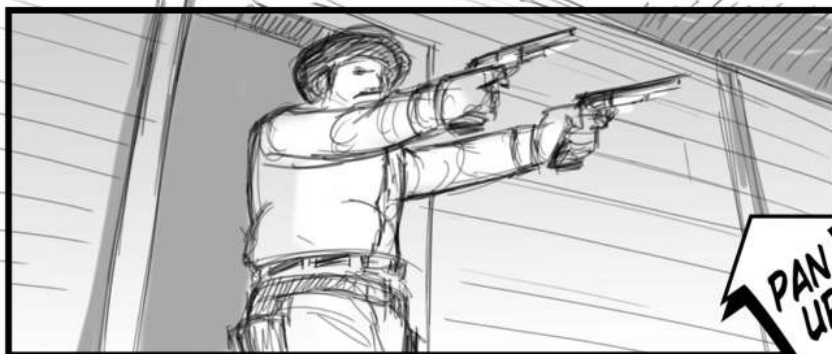
...HORNE STANDS AS MCCANN
FLEES.

64



OVER HARP AS HE WATCHES
MCCANN RIDE OFF...

cont



...PAN UP TO AN AGENT COMING
OUT OF THE STORE.

PAN
UP

65



CHISHOLM TURNS TO HIM...

THE ~~REVENGE~~ MAGNIFICENT SEVEN

STORYBOARDS

27

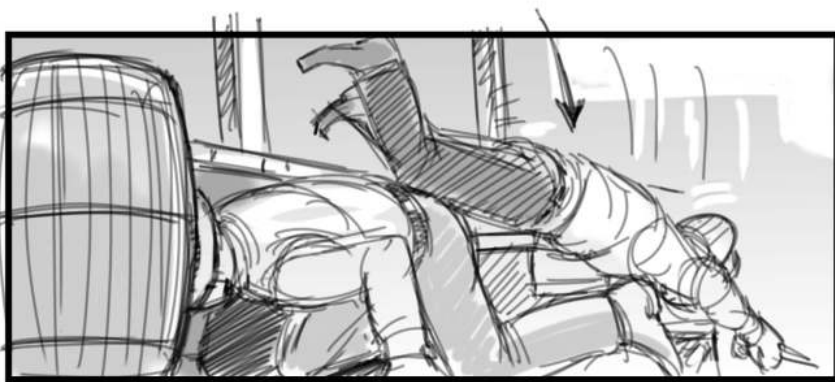
"TAKING BACK THE TOWN"

cont



...AND GUNS HIM DOWN.

66



THE AGENT FALLS DOWN THE STEPS AS HARP CRAWLS UNDER THE PORCH.

67



CHISHOLMS HORSE MOVE OUT TO REVEAL ANOTHER AGENT.

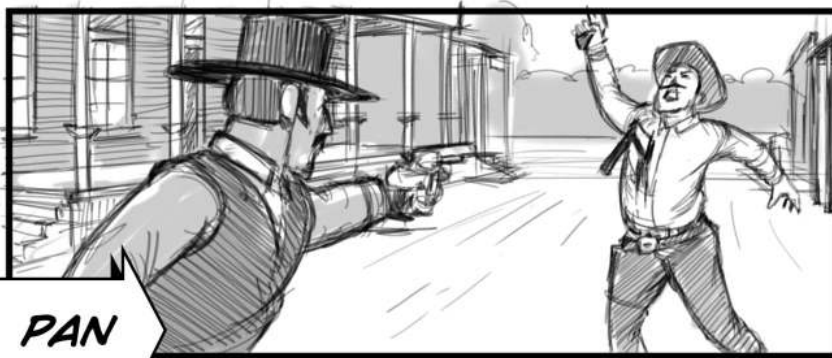
68



CHISHOLM SEES HORNE WITH HIS AXE...

"TAKING BACK THE TOWN"

cont



...HE TURNS TO THE AGENT AS
THE AXE LANDS IN HIM. BULLETS
HIT HIM AT THE SAME TIME...

cont



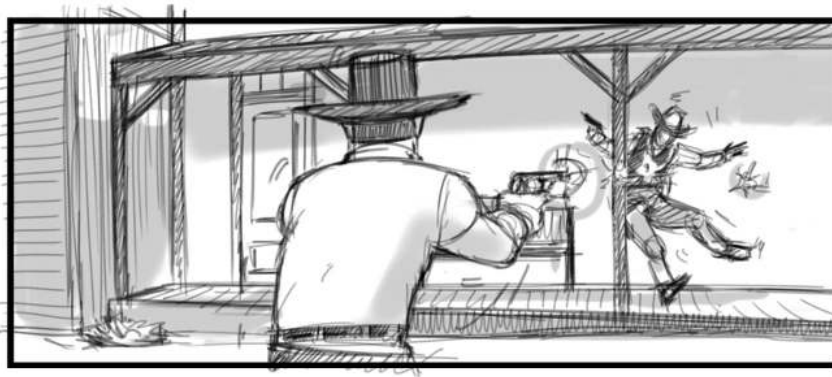
...THE AGENT FALLS TO REVEAL
FARADAY.

69



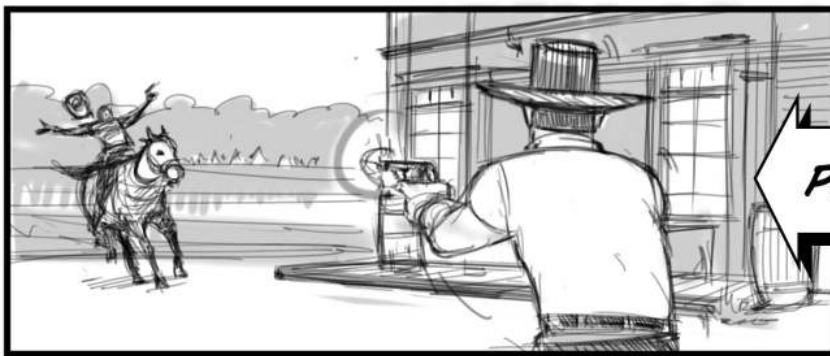
FARADAY'S GUNS SMOKE AS
AN AGENT STEPS OFF THE BANK
PORCH...

cont



...FARADAY TURNS TO TAKE HIM
DOWN...

cont



...HE TURNS TO TAKE DOWN
ANOTHER AGENT RIDING INTO
TOWN.

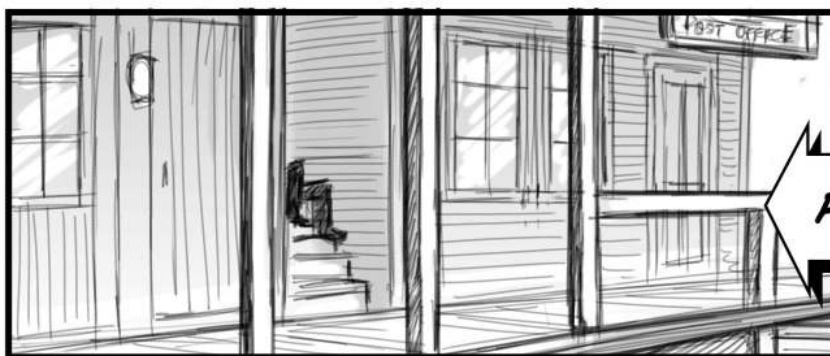
PAN

cont



...FARADAY TURNS TO...

cont



...GOODNIGHT ON THE STEPS.

PAN

70



GOODNIGHT CLINGS TO THE
WALL.