



1
00:00:11,259 --> 00:00:08,650
watch this scene carefully this is Jay

2
00:00:15,520 --> 00:00:11,269
Todd Anderson top Hollywood storyboard

3
00:00:24,279 --> 00:00:15,530
artist he got here by praying of car and

4
00:00:26,470 --> 00:00:24,289
joy because to show me how he works

5
00:00:35,229 --> 00:00:26,480
he's storyboarded his own arrival to be

6
00:00:38,079 --> 00:00:35,239
interviewed the persons flying an

7
00:00:40,149 --> 00:00:38,089
airplane correct and you could probably

8
00:00:41,170 --> 00:00:40,159
see the image of the person inside the

9
00:00:43,869 --> 00:00:41,180
airplane correct

10
00:00:46,570 --> 00:00:43,879
that's your first shot now what is your

11
00:00:47,859 --> 00:00:46,580
next shot so let's just shoot through

12
00:00:50,200 --> 00:00:47,869
the window well here he is

13
00:00:53,890 --> 00:00:50,210

he's in here so we'll probably cheat

14

00:00:56,920 --> 00:00:53,900

this shot brings his watch up so I'll

15

00:00:59,649 --> 00:00:56,930

make a black arrow which will imply

16

00:01:01,750 --> 00:00:59,659

movement of the person that's set up to

17

00:01:03,369 --> 00:01:01,760

because the airplane lands on the runway

18

00:01:04,810 --> 00:01:03,379

straight down the middle is our access

19

00:01:08,260 --> 00:01:04,820

line of the camera right down the middle

20

00:01:12,170 --> 00:01:08,270

around the nose size of the airplane you

21

00:01:18,500 --> 00:01:15,380

about that big playing stopped this is

22

00:01:20,210 --> 00:01:18,510

the secondary action the guy and he's

23

00:01:22,070 --> 00:01:20,220

coming toward us right that's the end of

24

00:01:25,160 --> 00:01:22,080

that setup right and the next setup it

25

00:01:29,570 --> 00:01:25,170

is here's the car and our guy will

26
00:01:33,710 --> 00:01:29,580
probably run into frame probably from

27
00:01:36,260 --> 00:01:33,720
the left-hand side and it's going to

28
00:01:41,510 --> 00:01:36,270
drive away so you want to get low so you

29
00:01:46,290 --> 00:01:44,370
okay next setup so the car is entering

30
00:01:49,040 --> 00:01:46,300
frame right so it's going to pull right

31
00:01:51,899 --> 00:01:49,050
dead on to the axis of the lens and stop

32
00:01:54,030 --> 00:01:51,909
you should stab my camera just a little

33
00:01:55,230 --> 00:01:54,040
low at the end of the hallway only

34
00:01:58,530 --> 00:01:55,240
suggestion okay

35
00:02:00,540 --> 00:01:58,540
you will be so low and cowboying into

36
00:02:03,960 --> 00:02:00,550
the lens it's the right stuff shot that

37
00:02:07,830 --> 00:02:03,970
we talked about good shot new deal okay

38
00:02:19,900 --> 00:02:07,840

how will this enter feature is that

39

00:02:25,000 --> 00:02:22,570

doing the storyboard for a BBC arts

40

00:02:27,520 --> 00:02:25,010

documentary is slumming it by Jay Todd

41

00:02:31,420 --> 00:02:27,530

standards he usually works for big-time

42

00:02:33,580 --> 00:02:31,430

movie makers like the Coen brothers for

43

00:02:35,680 --> 00:02:33,590

every shot in all of their movies such

44

00:02:38,340 --> 00:02:35,690

as oh brother we're out there that are

45

00:02:41,110 --> 00:02:38,350

drawing behind it by Jay Todd Anderson

46

00:02:43,180 --> 00:02:41,120

the storyboarding process is a practical

47

00:02:45,460 --> 00:02:43,190

tool used throughout the film business

48

00:02:49,480 --> 00:02:45,470

that enables films to be made not just

49

00:02:53,860 --> 00:02:51,560

Johnathan's only parameters are there

50

00:02:57,550 --> 00:02:53,870

imagination

51
00:03:01,449 --> 00:02:57,560
it's my job to get what's inside of

52
00:03:03,940 --> 00:03:01,459
directors head on the paper it's not my

53
00:03:07,000 --> 00:03:03,950
job to create the shots it's my job to

54
00:03:11,259 --> 00:03:07,010
interpret their language into a visual

55
00:03:15,339 --> 00:03:13,089
it's very important that I get as close

56
00:03:18,280 --> 00:03:15,349
to the images in their brain on the

57
00:03:19,899 --> 00:03:18,290
paper so that everybody when they walk

58
00:03:21,849 --> 00:03:19,909
on the set is making the same movie

59
00:03:22,679 --> 00:03:21,859
they're not all imagining what's going

60
00:03:25,149 --> 00:03:22,689
on

61
00:03:26,890 --> 00:03:25,159
the drawings for a feature film take

62
00:03:28,809 --> 00:03:26,900
about six weeks to complete

63
00:03:30,970 --> 00:03:28,819

but they're not just static images they

64

00:03:36,280 --> 00:03:30,980

have their own language a set of codes

65

00:03:39,369 --> 00:03:36,290

denoting action and movement oh my car

66

00:03:42,280 --> 00:03:39,379

always depicts action by the characters

67

00:03:43,990 --> 00:03:42,290

or inanimate things anything it's moving

68

00:03:47,909 --> 00:03:44,000

within a frame or in and out of the

69

00:03:50,649 --> 00:03:47,919

frame is usually done with a black arrow

70

00:03:53,830 --> 00:03:50,659

and that way you know instantly that

71

00:03:57,629 --> 00:03:53,840

it's action anything that has a big

72

00:04:00,429 --> 00:03:57,639

thick white arrow is generally camera

73

00:04:05,409 --> 00:04:00,439

because it's so easy to see immediately

74

00:04:07,059 --> 00:04:05,419

what's going on and you do that at the

75

00:04:08,920 --> 00:04:07,069

end of the process what you get is like

76

00:04:11,409 --> 00:04:08,930

a comic strip version of the movie

77

00:04:14,199 --> 00:04:11,419

before the shooting even begins but

78

00:04:16,000 --> 00:04:14,209

there's an analogy with high art - when

79

00:04:18,250 --> 00:04:16,010

old master paintings are x-rayed

80

00:04:21,039 --> 00:04:18,260

preparatory under drawings are often

81

00:04:22,990 --> 00:04:21,049

revealed and I think that's exactly what

82

00:04:26,649 --> 00:04:23,000

Jay Todd's pictures are for the movies

83

00:04:27,850 --> 00:04:26,659

under drawings for entire films the

84

00:04:31,300 --> 00:04:27,860

framework that makes the whole

85

00:04:32,770 --> 00:04:31,310

composition possible take a scene he

86

00:04:33,790 --> 00:04:32,780

worked on from a movie directed by

87

00:04:36,070 --> 00:04:33,800

George Clooney

88

00:04:38,379 --> 00:04:36,080

although Jay Todd's drawings remain

89

00:04:41,439 --> 00:04:38,389

hidden there beneath every single

90

00:04:43,899 --> 00:04:41,449

celluloid frame this is a sequence from

91

00:04:45,460 --> 00:04:43,909

one of my favorite projects I worked on

92

00:04:49,040 --> 00:04:45,470

this was George Clooney's movie

93

00:04:54,830 --> 00:04:52,760

sorry batch of teeth this falls in one

94

00:05:00,290 --> 00:04:54,840

of my favorites George it's such a

95

00:05:03,379 --> 00:05:00,300

vision and this is a really cool scene

96

00:05:05,390 --> 00:05:03,389

there this is when Sam as Chuck Barris

97

00:05:08,450 --> 00:05:05,400

the game show host has to go out and

98

00:05:11,240 --> 00:05:08,460

make his first kill right after his

99

00:05:12,740 --> 00:05:11,250

message and there in the slab side to

100

00:05:19,640 --> 00:05:12,750

Lincoln they're out there in the middle

101
00:05:21,909 --> 00:05:19,650
of Mexico just driving around and sam is

102
00:05:24,409 --> 00:05:21,919
talking to the guy he's gonna kill

103
00:05:27,140 --> 00:05:24,419
camera goes down just as it goes down

104
00:05:29,480 --> 00:05:27,150
pulls this gun out and it's time for him

105
00:05:32,210 --> 00:05:29,490
to kill him buddy he flinches for just a

106
00:05:33,770 --> 00:05:32,220
second and then a scuffle ensues and so

107
00:05:35,779 --> 00:05:33,780
he's struggling he's struggling and

108
00:05:37,760 --> 00:05:35,789
usually what people do is just show just

109
00:05:39,290 --> 00:05:37,770
a small portion of the gun struggle they

110
00:05:41,870 --> 00:05:39,300
don't show the people struggling and

111
00:05:45,170 --> 00:05:41,880
then the gun goes off bang and it shoots

112
00:05:47,570 --> 00:05:45,180
the driver the driver falls forward and

113
00:05:53,420 --> 00:05:47,580

now the car doesn't go very fast it just

114

00:05:55,279 --> 00:05:53,430

goes really slow and uh Sam brings the

115

00:05:57,680 --> 00:05:55,289

gun up and he shoots at this guy and

116

00:06:00,409 --> 00:05:57,690

misses him and hits the door and as the

117

00:06:02,689 --> 00:06:00,419

guy trying to get away Sam shoots him in

118

00:06:04,670 --> 00:06:02,699

the ass there and he's still not dead

119

00:06:06,620 --> 00:06:04,680

yet and all these people coming down the

120

00:06:08,029 --> 00:06:06,630

street and Sam looks down there and he's

121

00:06:09,620 --> 00:06:08,039

got to do something you know because

122

00:06:12,200 --> 00:06:09,630

they're going to create some sort of

123

00:06:13,830 --> 00:06:12,210

distraction so he sang shut up and die

124

00:06:15,780 --> 00:06:13,840

shut up and die and he