

THE CHRONICLES OF SUNNY SPADE / WORKFLOW TEST

FUGITIVE

Opening :30 · Storyboard V3 · Shot Notes

PANELS

15

SHOTS

7

DURATION

30.00s

TEMPO

102 BPM

The first thirty seconds of the track, not a complete story. The camera comes down into her city, finds her, and ends on her face. **Her face is withheld for 26 of the 30 seconds.**

What changed in V3. Shots 4 through 6 were redrawn. The rendering moved from clean illustration to seasoned live-action storyboard work: naturalistic charcoal tone, full value range, real atmosphere and weight. Spade was redrawn with adult proportions throughout, late twenties rather than a teenager, with the head roughly one seventh of her height and a defined adult jawline. Cuts are locked to the 102 BPM bar grid measured from media.mp3.

CAMERA – THREE MOVES, NOTHING ELSE

PUSH Linear dolly along the lens axis. No rotation, no tilt, no ease. Frame closes about 20 percent. Same speed every time. Shots 1, 2, 4, 5, 8.

TRACK Lateral dolly left to right, parallel, constant distance. Used once. Shot 3.

ORBIT Constant radius arc, roughly 135 degrees, subject holds centre. Used once, on the one shot where she stops moving. Shot 6.

No handheld, no shake, no zooms, no whips, no rack focus. The camera never reverses inside a shot. Executed identically every time — that repetition is what makes the cuts mesh.

COMPOSITION – TWO MODES, ONE SWITCH

DEAD SYMMETRY One-point perspective, subject or vanishing point locked to exact centre. This is the world: a system that runs whether or not she is in it. Shots 1, 2, 4, 5, 6.

QUADRANT Rule of fourths, the *Drive* approach. Subject occupies one quadrant, the other three carry nothing but wet street, rain and out-of-focus light. This is her. Shots 3 and 8.

Shot 2 breaks to **MACRO** for two panels, the only scale break in the piece.

The resolve. SH08-A is off balance, her lowered head weighted to one side. The push slides her toward centre until SH08-B is the only fully symmetrical portrait in the piece. The composition resolves at the exact moment she looks at us. Do not centre her before then.

TIMING MAP – LOCKED TO THE TRACK

SHOT	IN	OUT	BARS	MOVE	FRAMING	PANELS	CONTENT
01	0:00.00	0:05.83	2.5	PUSH	Symmetry	A B	The street
02	0:05.83	0:11.65	2.5	PUSH	Sym → Macro	A B C	The puddle
03	0:11.65	0:13.98	1.0	TRACK	Quadrant	A	Her boots
04	0:13.98	0:17.48	1.5	PUSH	Symmetry	A B	The climb
05	0:17.48	0:19.81	1.0	PUSH	Symmetry	A	The alley
06	0:19.81	0:26.80	3.0	ORBIT	Symmetry	A B C D	She stops
08	0:26.80	0:30.00	1.37	PUSH	Quad → Sym	A B	Her eyes

SOUND APPROACH

Rain is continuous and never stops, but its **character** changes shot to shot and that is what sells the cuts: wide and diffuse on the street, tight and detailed on the water, hollow and ringing on the iron, boxed in and reverberant in the alley, and finally close and dry on the mask surface.

THE GRID

The track is **media.mp3**, roughly **102 BPM**, one beat 0.583s and one bar 2.33s. Every cut lands on a beat. Straight cuts only, no dissolves. If a generation comes back long, trim from the head and never the tail.



MASK, ISOLATED



HAIR PIECE



COSTUME, REAR



APPROVED ANCHOR

SHE IS AN ADULT WOMAN

Late twenties, not a teenager and not a girl. Adult proportions throughout: tall and long-limbed with the head roughly one seventh of total height, shoulders as wide as or wider than the hips, a lean muscular athletic build, a defined adult jawline and cheekbones, and the grounded weight of a grown woman. Never a large head on a small frame, never soft childlike features.

THE MASK — THE SINGLE MOST-MISSED DETAIL

A **FULL SKULL CAP** covering the entire head like a helmet. Not a face mask, not a domino mask, not a luchador mask. Hard glossy black shell, **quilted diamond texture**, **rows of small metal rivets along every seam**, a **polished chrome band curving over the crown**, two **large almond cat-eye openings** outlined in chrome, a **downward point over the nose bridge**, and a **small white spade LOW on the right side near the cheek**. Mouth, chin and jaw fully exposed.

FROM BEHIND — SHOTS 4, 5, 6A AND 6B

The whole back of her head is shell. **No bare scalp, no loose hair on top, no visible centre part.** Only the dome, the rivet seams and the chrome crown band catching a hard rim highlight in wet light.

PIGTAILS

They pass through openings toward the **BACK of the crown**, behind the widest point of the skull, with a polished chrome cuff at each exit point, then fall as long wavy black hair past the shoulder blades. **Exactly two. Never on top of the crown, and never sticking up like horns or animal ears** — the top of the shell stays an unbroken smooth dome. This is the detail that drifts most often; check it on every character frame.

COSTUME

Cream distressed cropped jacket with a **large black spade across the back**. Black lace corset. Near-black cargo pants with a **spade thigh pocket**. **White platform combat boots**.

NON-NEGOTIABLE

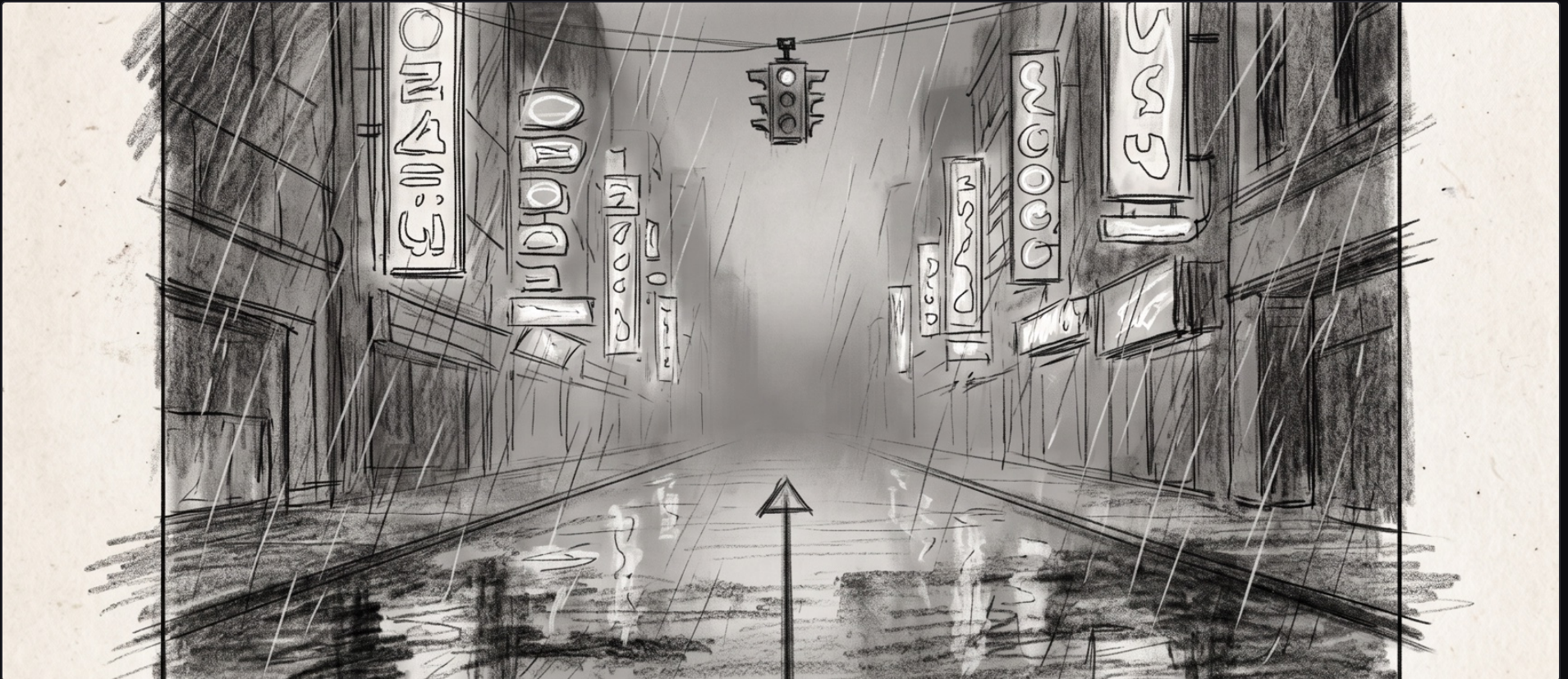
She wears the mask in **every shot she appears in**, and her **head stays lowered through all of shot 6**. Her **eyes are not readable until 0:27.97**.

SH01-A

0:00.00 – 0:02.91

PUSH

SYMMETRY

**SCENE**

An empty street at night in the rain. Neon signage stacked up both walls, wet asphalt mirroring every sign, a traffic light hanging dead centre in the distance. No people, no cars, nothing moving but the rain and the fog. The city is running with nobody in it.

CAMERA

Push straight down the centre. The vanishing point stays dead centre the entire time. Constant speed.

SOUND

Wide diffuse rain across the whole street. Rain drumming on awnings and metal signage. A low electrical hum off the neon. One distant siren, far away, passing and gone.

SH01-B

0:02.91 – 0:05.83

PUSH

SYMMETRY

**SCENE**

Same street, deeper in. Fog thickens and starts eating the far end. The traffic light changes from red to green with nobody there to see it, and nothing responds.

CAMERA

Same push, same axis, 20 percent closer. Constant speed.

SOUND

Same rain bed, slightly closer. A mechanical relay click as the light changes. The neon hum picks up a faint flicker and buzz. Water running in a gutter somewhere off frame.

SH02-A

0:05.83 – 0:08.16

PUSH

SYMMETRY

**SCENE**

The camera drops to the asphalt. A large black puddle sits low in frame holding a perfect inverted reflection of the neon canyon, so the bottom of the screen reads as a city hanging upside down. Rain rings ripple across it constantly. Same road, same push, just lower.

CAMERA

Push forward down the road on the same axis as shot 1. The puddle grows and rises slightly as we close on it.

SOUND

Rain shifts from wide to tight and detailed. Individual drops striking water, close to the lens. The broader street rain pulls back and sits behind it. A faint oily surface tension sound.

SH02-B

0:08.16 – 0:10.49

PUSH

MACRO

**SCENE**

Hard scale break. One single raindrop at the exact instant of impact: a rising column of water with a bead about to separate from its tip, ringed by a coronet of flung droplets, rings spreading outward. Only the crown is sharp, the neon behind is abstract light. The whole city reduced to one drop of water.

CAMERA

Extreme telephoto macro, long lens inches above the water. Very slight push, constant speed.

SOUND

Everything else drops away. One isolated droplet impact, high and bell-like, with the water tension audible around it. Almost silence underneath. This is the quietest moment in the piece.

SH02-C

0:10.49 – 0:11.65

PUSH

MACRO

**SCENE**

Her boot comes down into the exact same water at the exact same scale, bursting it outward in sheets and flung beads. The delicate crown and the boot rhyme, and the boot wins. This is her arrival, and it is the first time she exists in the film.

CAMERA

Same macro lens, side on at ground level, the same axis as SH03-A. Very slight push.

SOUND

The quiet is broken. A hard wet boot impact, deep and full. Water bursting and slapping outward. Leather creak and rubber compression under the weight. A low sub thud underneath the splash.

SH03-A

0:11.65 – 0:13.98

TRACK

QUADRANT

**SCENE**

Cut wider on the same axis, already mid-stride. Her right boot holds centre frame but is pushing off, heel lifted, up on the toe, water dripping off it and the rings already spreading and settling. No fresh splash, the stomp already happened. Her left boot swings ahead. She walks unhurried and does not break pace, then the last footfall lands and holds. She has stopped.

CAMERA

Lateral track left to right at exactly her walking speed, parallel, constant distance. She holds position in frame the whole shot.

SOUND

Boot strikes on wet pavement, even and unhurried, on the beat at 0:12.24, 0:12.82 and 0:13.40. Water peeling and dripping off the soles between steps. Cargo fabric brushing with the stride. The last footfall lands at 0:13.98 and rings out into nothing.

SH04-A

0:13.98 – 0:15.73

PUSH

SYMMETRY

**SCENE**

She has stopped and looked up. A fire-escape ladder runs dead centre up the middle of frame with iron landings stacked evenly on both sides. High above, one window glows warm amber, the only warm light in the entire film. She is at the bottom edge, the back of her head, looking up. The camera leaves her behind and climbs.

CAMERA

Push straight up the ladder along the lens axis, no tilt, dead centre. Constant speed. She exits the bottom of frame as we rise.

SOUND

Rain goes loud and hard on iron. The ladder and the landings ring faintly as water hits them. A hollow metallic resonance builds as we climb inside the fire escape. Something warm and muffled starting to bleed down from above.

SH04-B

0:15.73 – 0:17.48

PUSH

SYMMETRY

**SCENE**

The camera arrives and levels on the window, dead centre, surrounded evenly by dark wet brick. Rain runs down the glass in long vertical rivulets. Inside, two soft adult silhouettes stand close together in a warm lit room, one turning toward the other, faces unreadable. Rain sheets across and blurs them out. This is the only shot with another human being in it, and it is the life going on above her that she is not in.

CAMERA

Camera settles level on the glass. Very slight push.

SOUND

Rain running on glass, softer and rounder than on the iron. Muffled voices through the window, warm and indistinct, a laugh. A faint melody bleeding through from inside, tinny and far away. Then rain sheets across the glass and dulls all of it back out.

SH05-A

0:17.48 – 0:19.81

PUSH

SYMMETRY

**SCENE**

She is walking again, seen from directly behind, small and dead centre, going away down a narrow alley. Walls converge evenly on both sides, graffiti, fire escapes, a vent pushing steam into the midground, deep neon glow at the far end. She passes straight through the steam without breaking pace and begins to slow near the end of the shot.

CAMERA

Push straight down the centre of the alley toward her. Constant speed. She holds centre the whole time.

SOUND

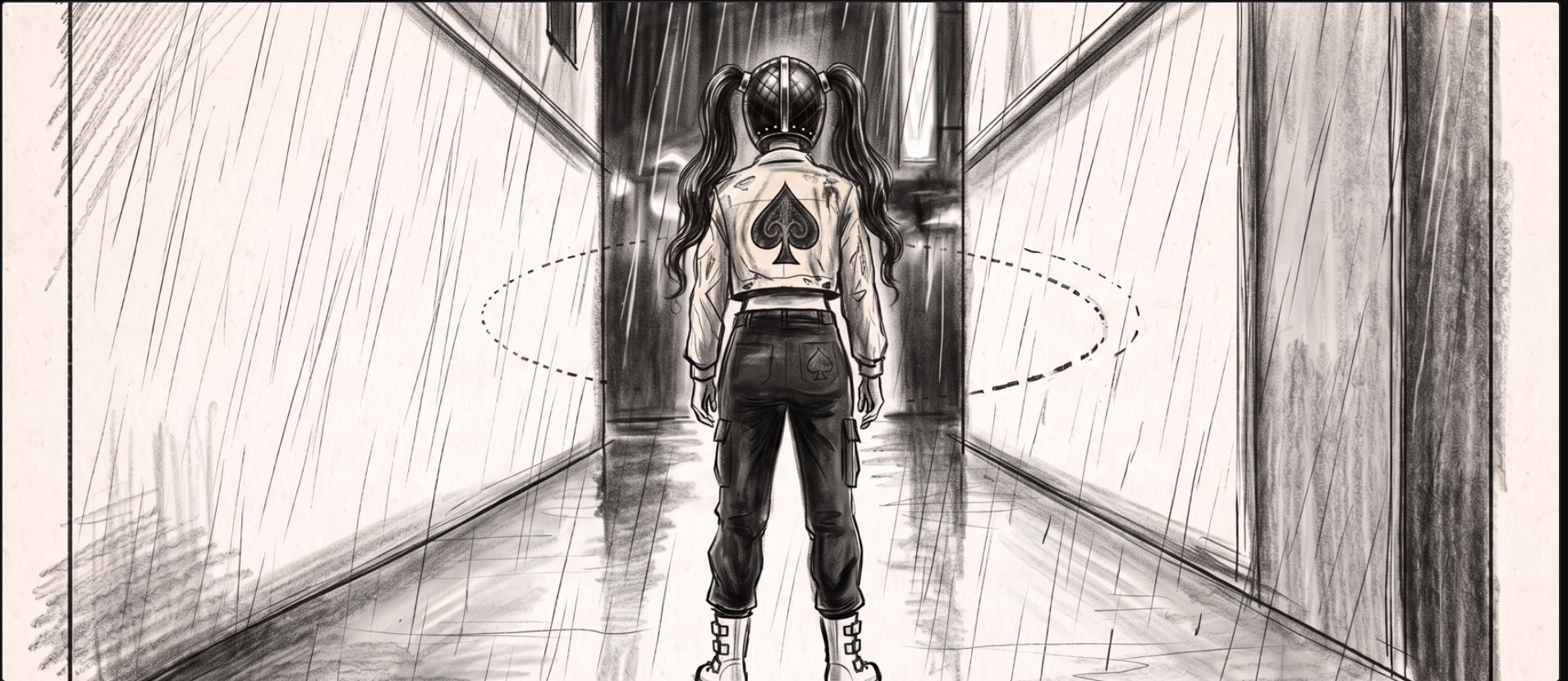
Rain goes boxed in and reverberant, a brick canyon. Her boots continue, now with slapback off the walls. Steam hissing from the vent as she passes through it. A neon transformer buzzing overhead. Distant traffic somewhere above and behind.

SH06-A

0:19.81 – 0:21.55

ORBIT

SYMMETRY

**SCENE**

She has stopped. Standing completely still in the middle of the alley, feet planted, head slightly lowered, rain falling straight through the frame around her. This is the only shot in the film where nothing is moving except the camera and the rain. Full read on the back of the mask, the chrome crown band and the pigtail cuffs.

CAMERA

Orbit begins from directly behind her. Constant radius, constant speed, she stays centred.

SOUND

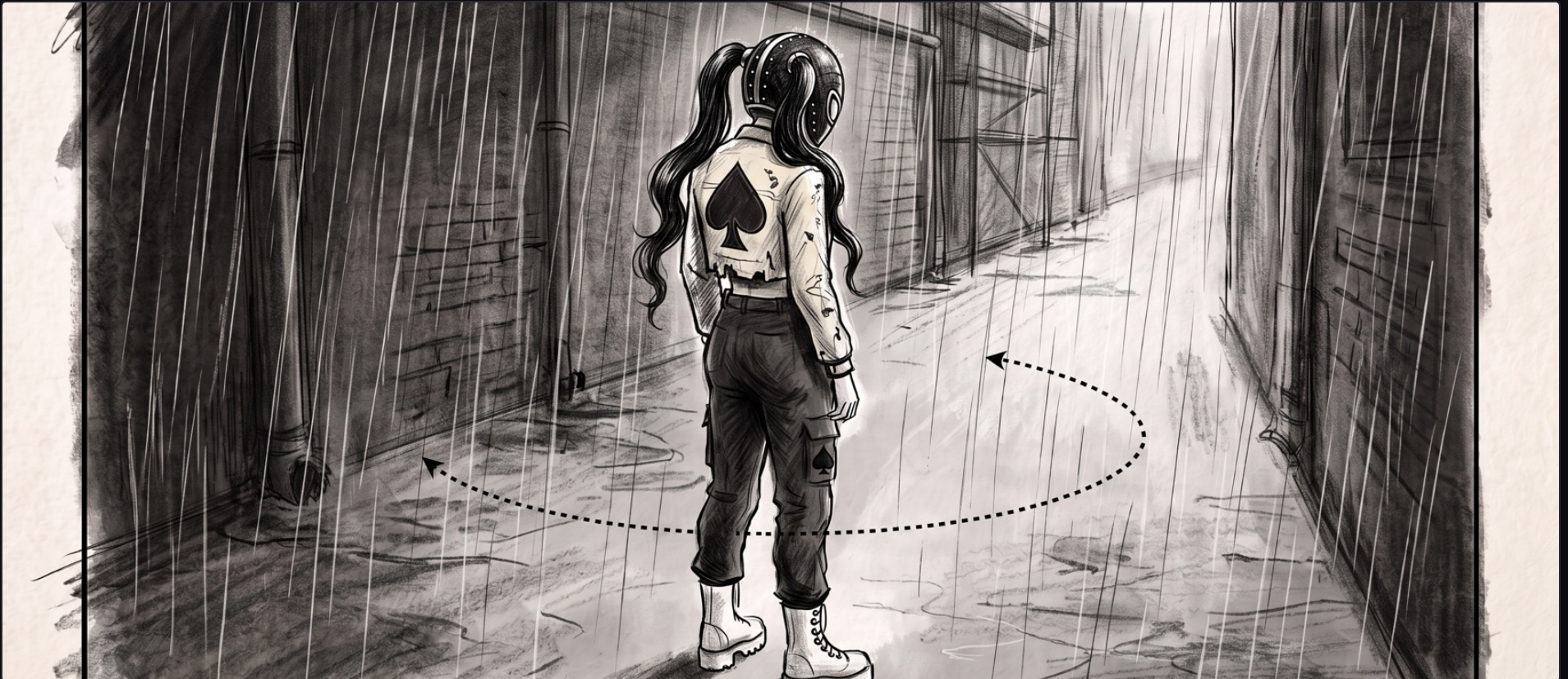
No footsteps for the first time since shot 3. Rain in the alley, steady. Water dripping off her jacket and running off the mask shell. Neon buzz. A low room tone underneath.

SH06-B

0:21.55 – 0:23.30

ORBIT

SYMMETRY

**SCENE**

45 degrees around to her rear three-quarter. Still completely motionless. A hard rim light catches one shoulder as the camera travels. The shell wraps the back and side of her head, the near pigtail hangs forward over her shoulder.

CAMERA

Orbit continues, constant radius, she holds centre.

SOUND

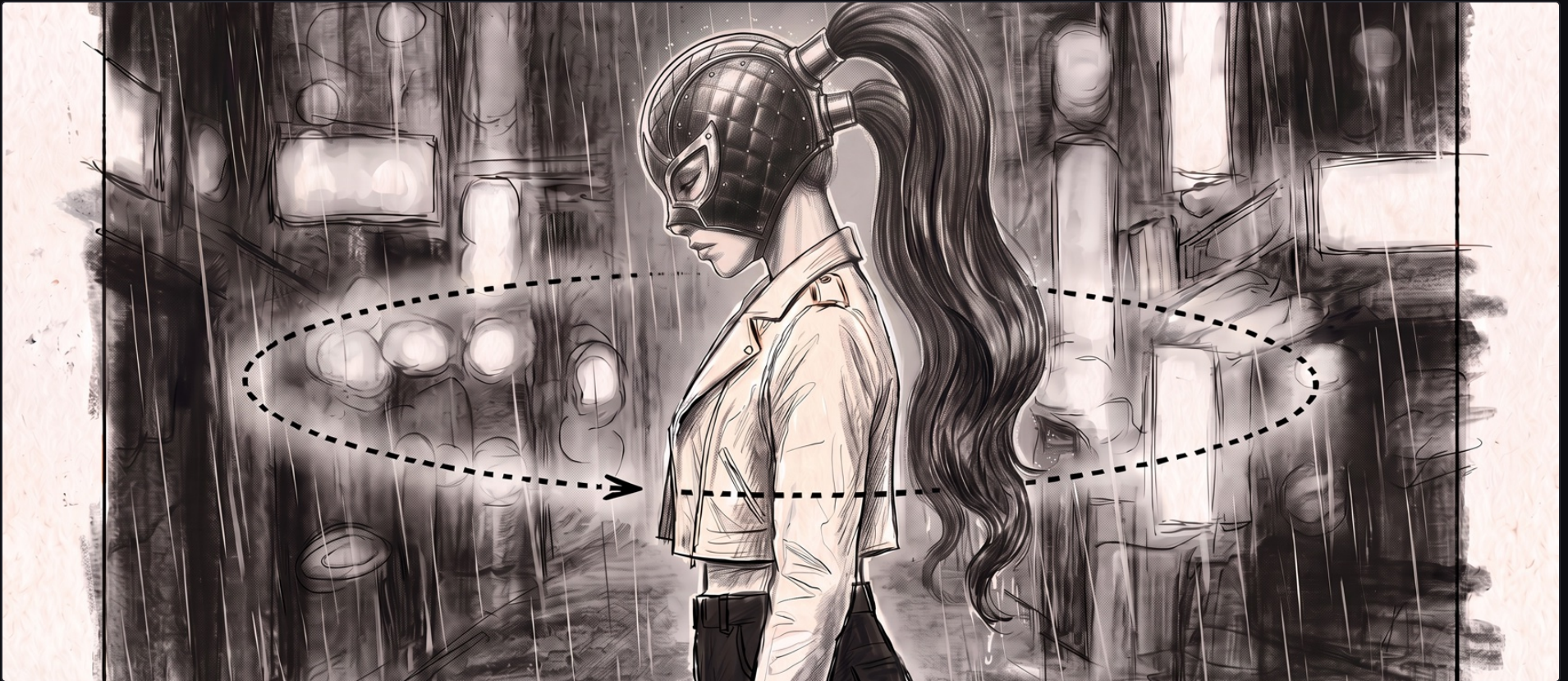
The rain field rotates with the camera, its reflections shifting off the wall she is turning away from. Fabric settling. Water still running off her. Neon buzz continues.

SH06-C

0:23.30 – 0:25.05

ORBIT

SYMMETRY

**SCENE**

90 degrees around, full profile. A hard rim traces the silhouette of the mask, and her chin and jaw read clearly below the shell. Still nothing moving but the camera and the rain. Head still lowered, eyes still not readable.

CAMERA

Orbit continues through her profile.

SOUND

Rain closest to the lens on this side, individual drops striking the shell audibly. One slow exhale through the exposed mouth, the only sound she makes in the entire piece.

SH06-D

0:25.05 – 0:26.80

ORBIT

SYMMETRY

**SCENE**

135 degrees around to her front three-quarter, arriving on her. Head still lowered so the mask angles down and her eyes are still not readable. This is the last frame before the close-up, and the cut out of it is the biggest scale jump in the piece.

CAMERA

Orbit completes at front three-quarter and stops.

SOUND

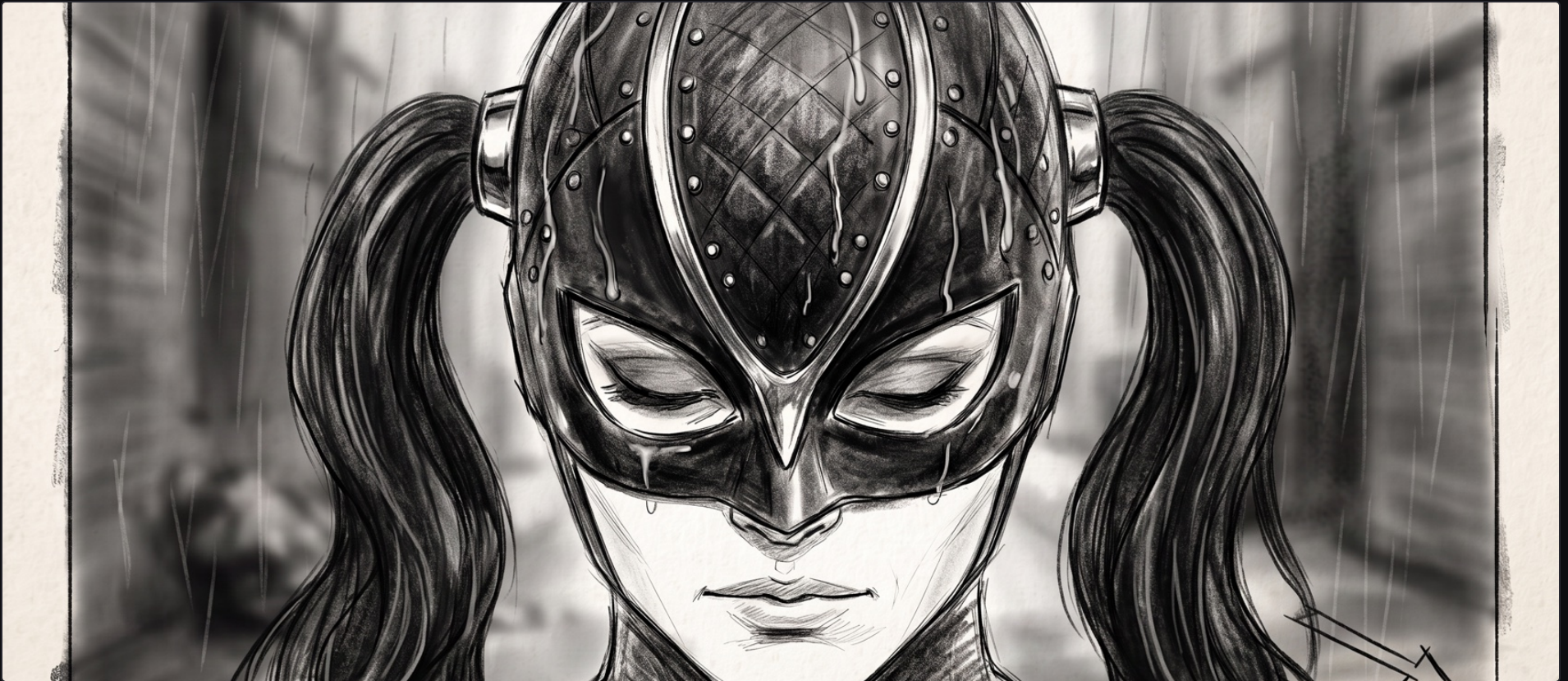
The rain field completes its rotation and settles. Everything thins out and pulls back in the last half second, opening a hole for the cut.

SH08-A

0:26.80 – 0:27.97

PUSH

QUADRANT

**SCENE**

Hard cut straight into the close-up. Her head is still lowered, so we read the crown of the mask more than the eye openings. Rain runs down the glossy shell in rivulets and beads. At this framing the pigtail cuffs read at the back edge of the crown. The alley behind her is deep, soft and out of focus.

CAMERA

Push straight in, same axis and same speed as every other push.

SOUND

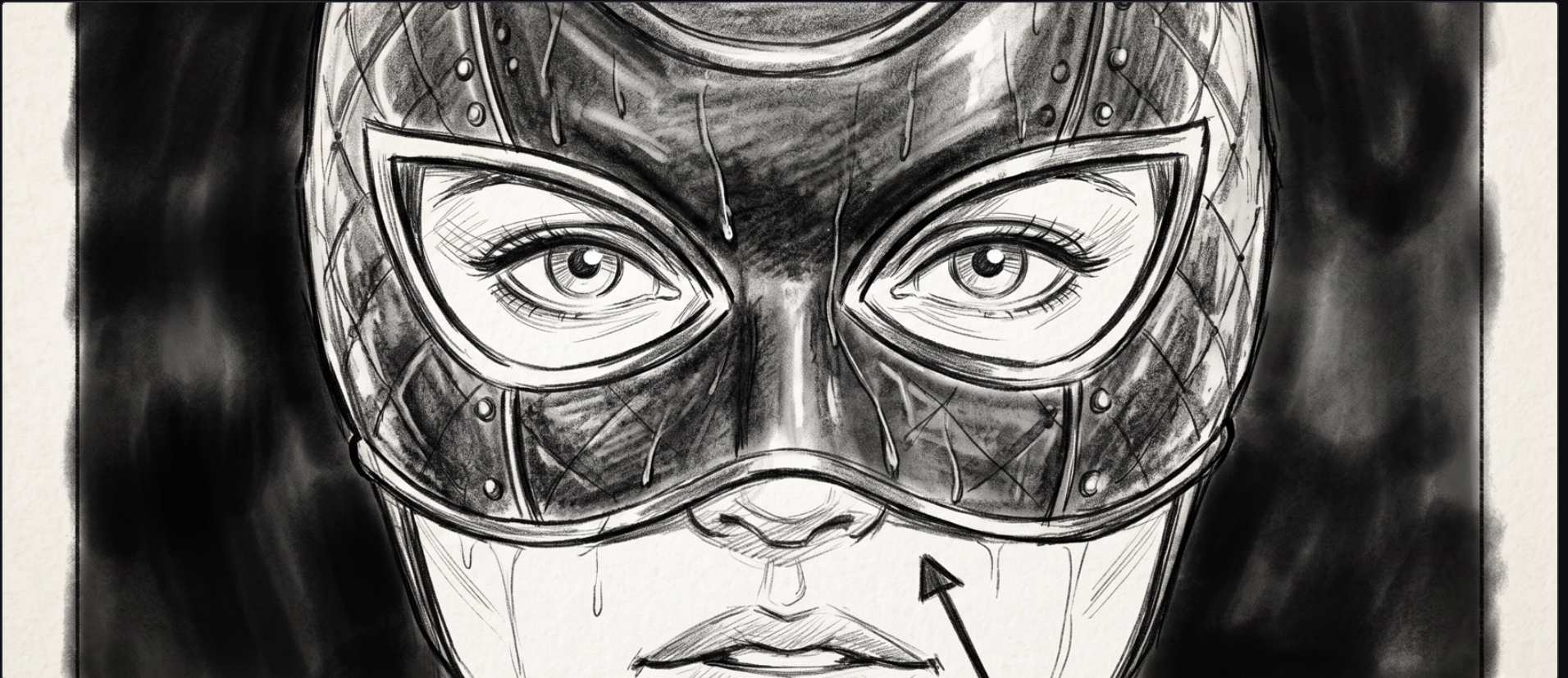
Rain goes close and dry, right on the mask surface. Individual drops striking hard shell, water running off the chin and the jaw. Everything else falls away behind her.

SH08-B

0:27.97 – 0:30.00

PUSH

SYMMETRY

**SCENE**

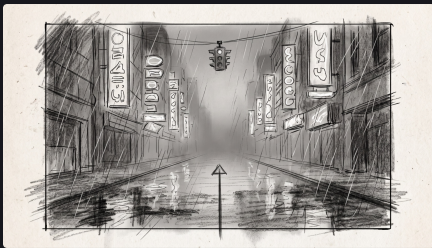
She raises her head in one smooth motion and her eyes come level with the lens. Eye contact, direct into camera, no blink, held all the way out. The only fully centred symmetrical portrait in the piece, and the tightest framing in the film. The composition resolves at the exact moment she looks at us.

CAMERA

Push continues straight in, same speed. Ends closer than any other frame. Cut to black on the frame at 0:30.00.

SOUND

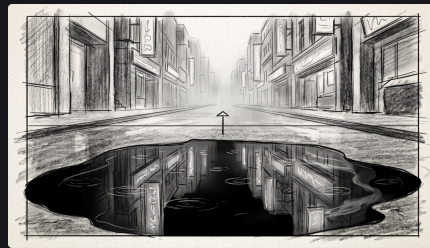
Rain right on the shell, very close. One breath in as she raises her head. Then everything drops away underneath the stare and holds. Rain only, and out.



SH01-A 0:00.00



SH01-B 0:02.91



SH02-A 0:05.83



SH02-B 0:08.16



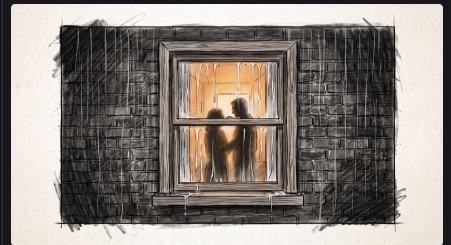
SH02-C 0:10.49



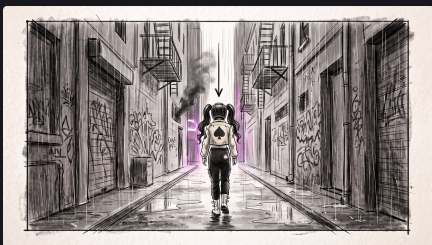
SH03-A 0:11.65



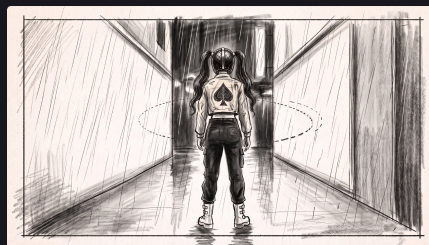
SH04-A 0:13.98



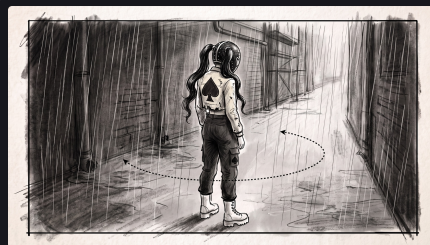
SH04-B 0:15.73



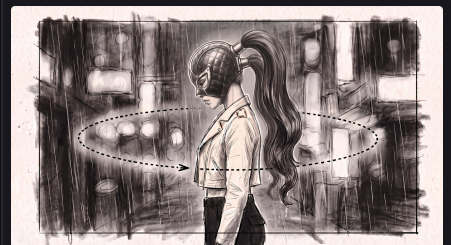
SH05-A 0:17.48



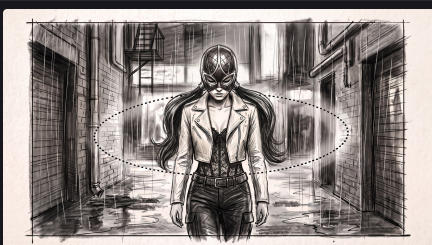
SH06-A 0:19.81



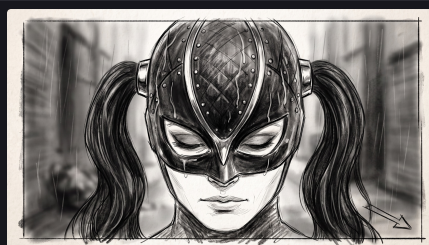
SH06-B 0:21.55



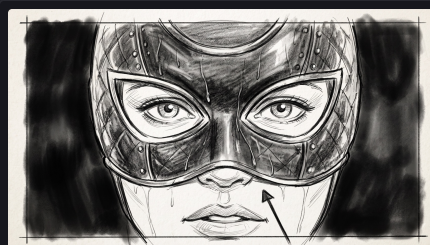
SH06-C 0:23.30



SH06-D 0:25.05

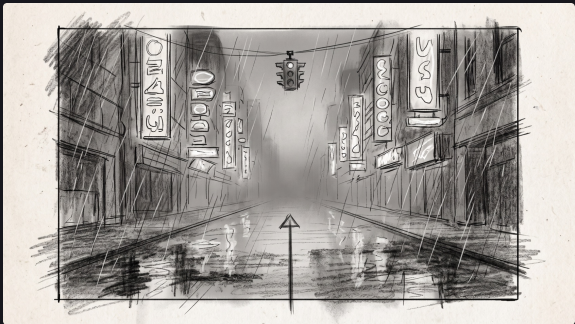


SH08-A 0:26.80



SH08-B 0:27.97

Read left to right, top to bottom. The only warm frame is SH04-B. The only fully centred portrait is SH08-B, and it lands on the last beat. Panels 7 through 13 are the V3 redraws.



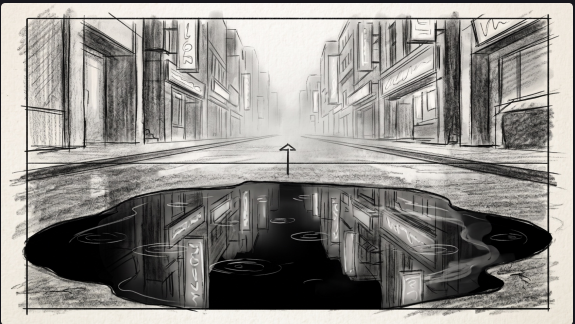
SH01-A 0:00.00

PUSH



SH01-B 0:02.91

PUSH



SH02-A 0:05.83

PUSH



SH02-B 0:08.16

PUSH



SH02-C 0:10.49

PUSH



SH03-A 0:11.65

TRACK



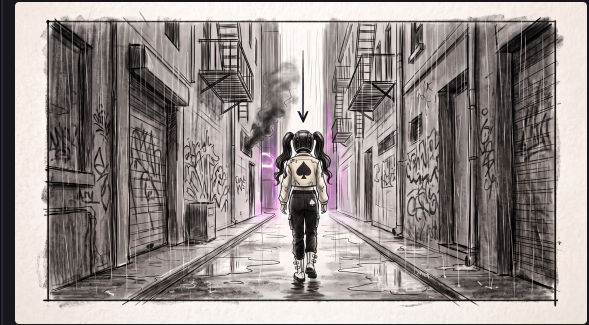
SH04-A 0:13.98

PUSH



SH04-B 0:15.73

PUSH



SH05-A 0:17.48

PUSH



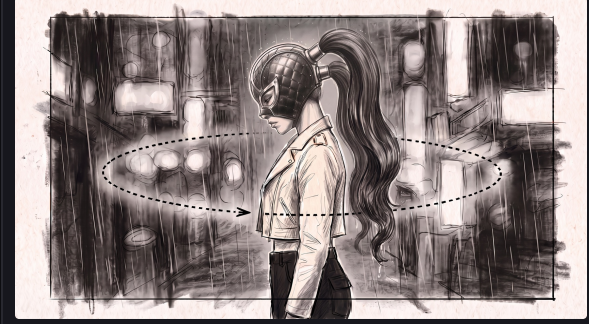
SH06-A 0:19.81

ORBIT



SH06-B 0:21.55

ORBIT



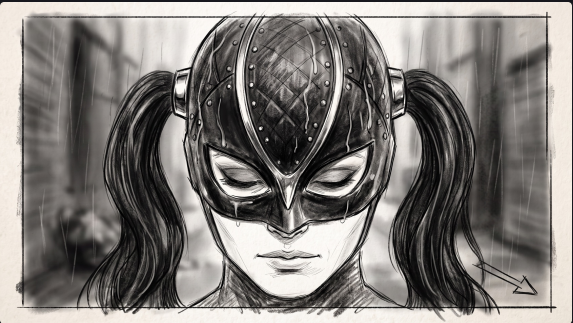
SH06-C 0:23.30

ORBIT



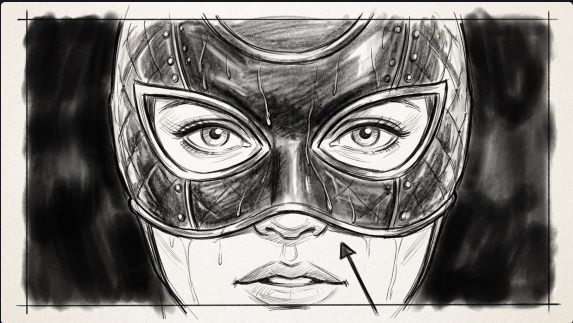
SH06-D 0:25.05

ORBIT



SH08-A 0:26.80

PUSH



SH08-B 0:27.97

PUSH