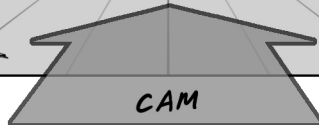
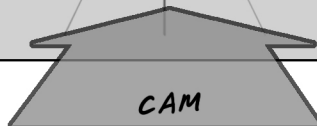


SHOT 1 LOW ANGLE, CAMERA ON GROUND



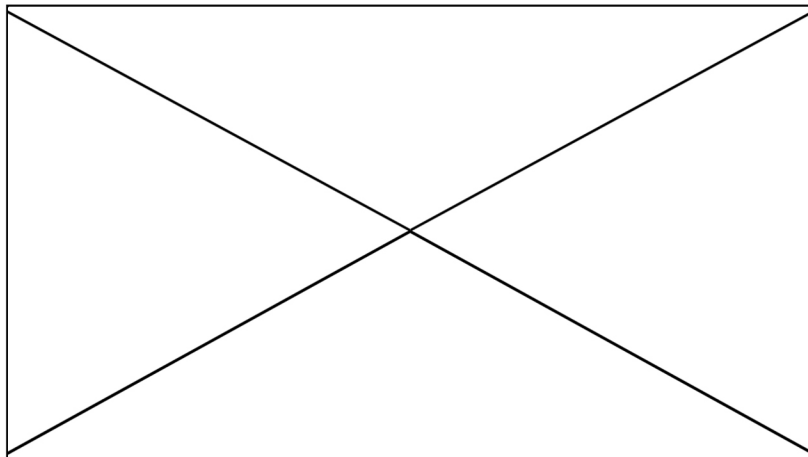
CAM MOVES
THRU FEET
OF GATHERED
CROWD

SHOT 1A (CONT.)

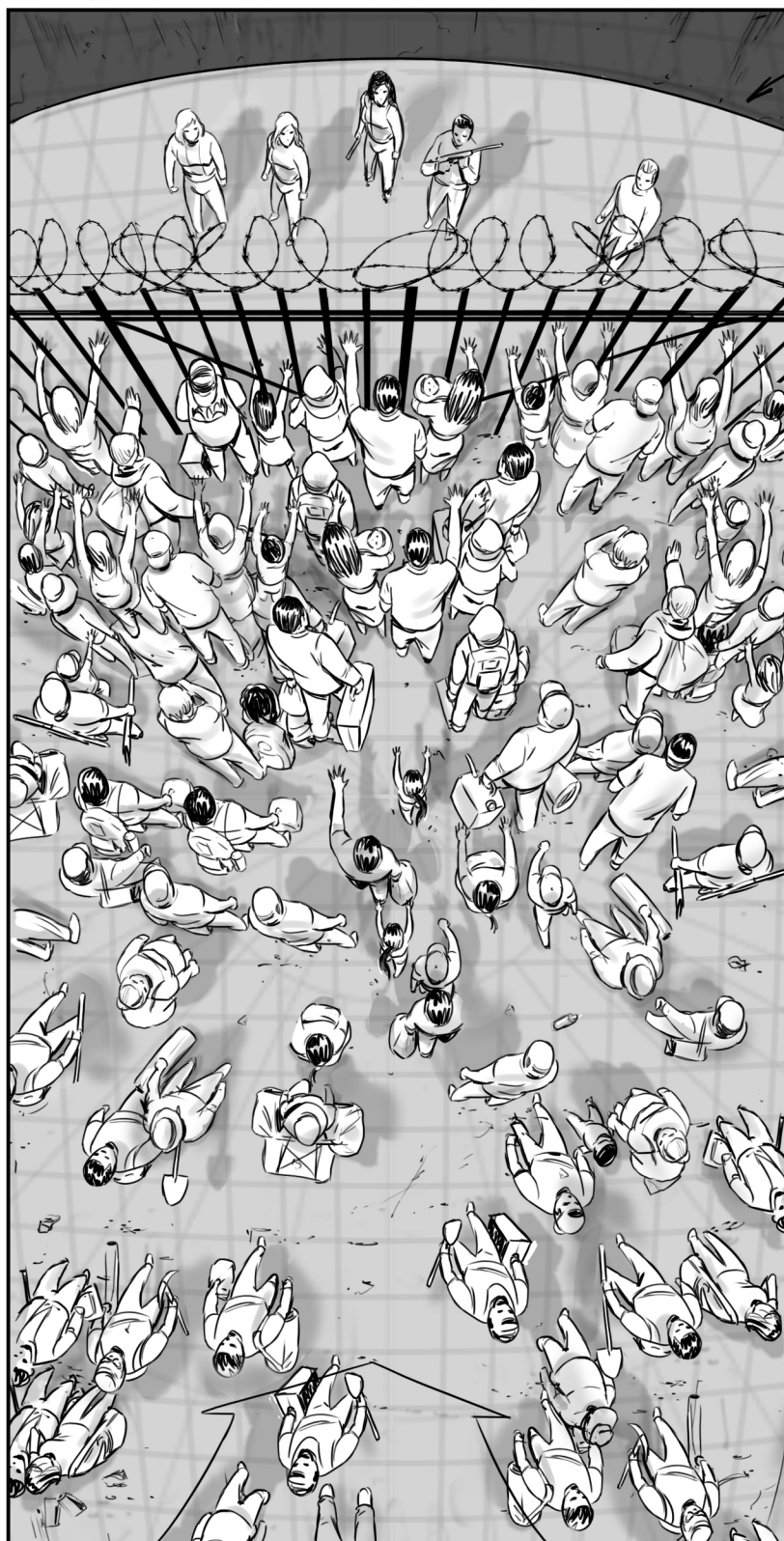


CUT

SHOT



SHOT 2 WS - CAM OVERHEAD DOWN ON REFUGEES



CAM THRU ARCHWAY?

MADISON, ALICIA, ELENA,
HECTOR AND OSCAR LOOK ON
* (DO THEY HAVE RIFLES/GUNS?)

GATES W/ RAZOR WIRE

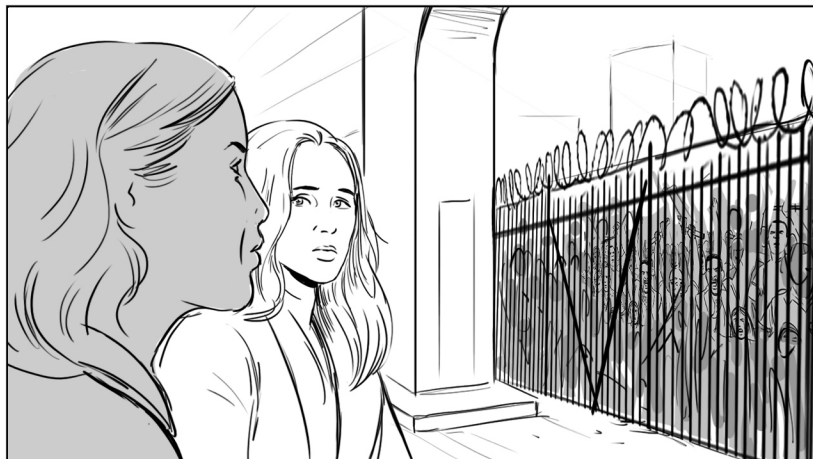


CROWD OF REFUGEES, MEN
WOMEN AND CHILDREN
PRESS AGAINST GATES OF
ROSARITO BEACH HOTEL

CAM
PATH

CROWD CONVERGING ON GATES!

SHOT 3 - 2 SHOT, RAKING ANGLE ON GATES

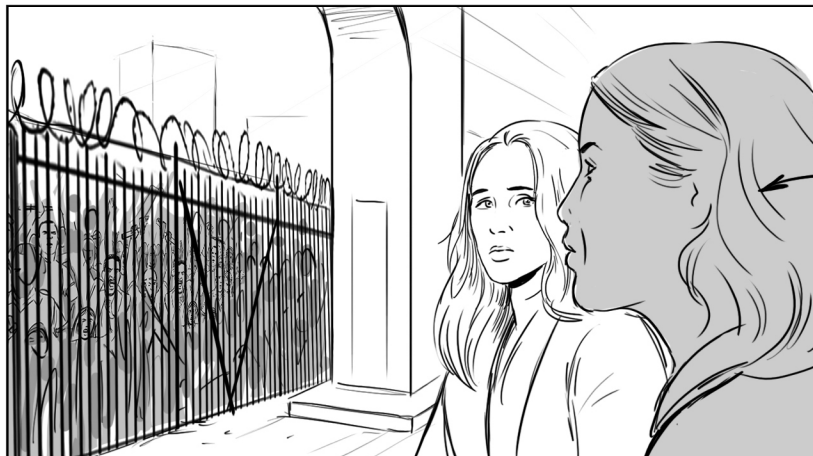


COVERAGE FOR
MADISON AND
ALISHA'S DIALOGUE

FAVOR RIGHT SIDE OF GATES - 3/4 ANGLE

CUT

SHOT 4 - REV. ANGLE - 2 SHOT, RAKING ANGLE ON GATES



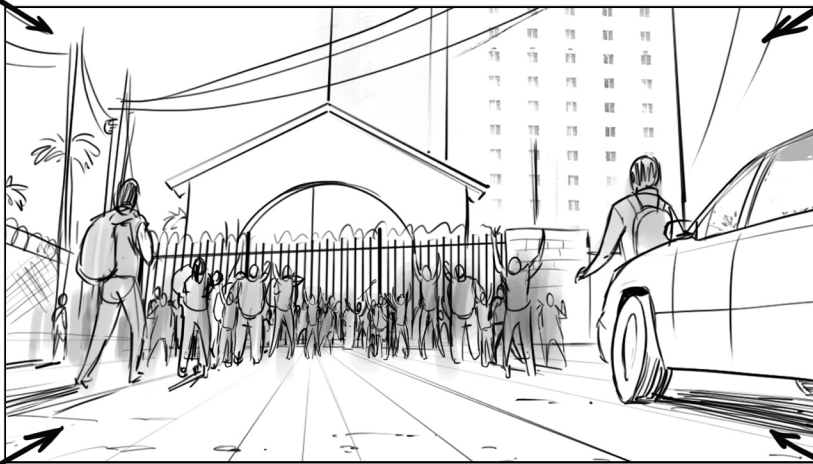
* REPEAT AS
NEEDED FOR
DIALOGUE

ELENA / HECTOR / OSCAR
*(POSITION AS NEEDED)

FAVOR LEFT SIDE OF GATES - 3/4 ANGLE

CUT

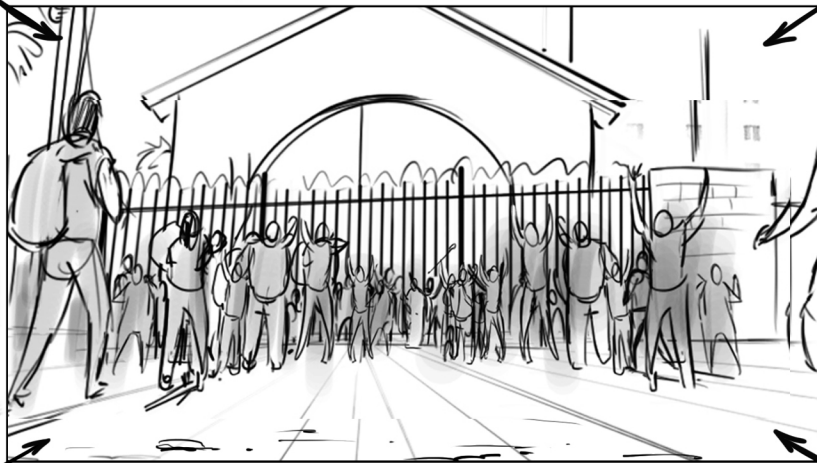
SHOT 5 - WS - LOOKING TOWARDS HOTEL GATES



LOW ANGLE, CAM ON GROUND, PUSH IN

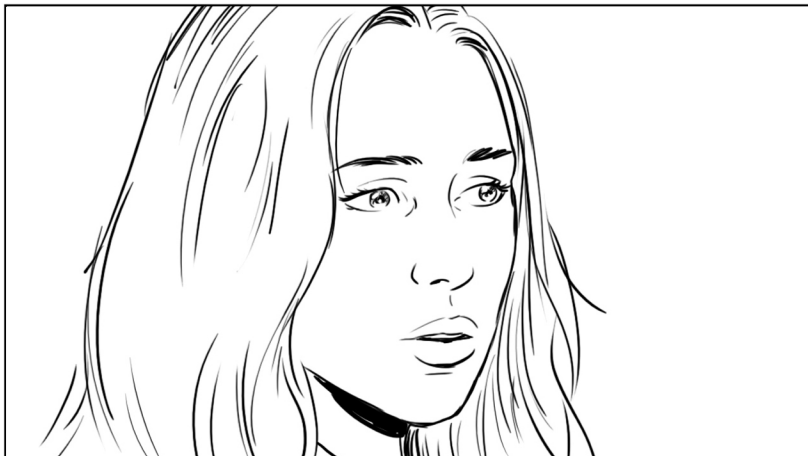
(CONT. NEXT PAGE)

SHOT 5A - (CONT.)



LOW ANGLE, CAM ON GROUND, PUSH IN

SHOT 6 - CU - ALICIA / MADISON / ELENA / HECTOR / OSCAR CUT



* REPEAT AS
NEEDED FOR
DIALOGUE
CU'S

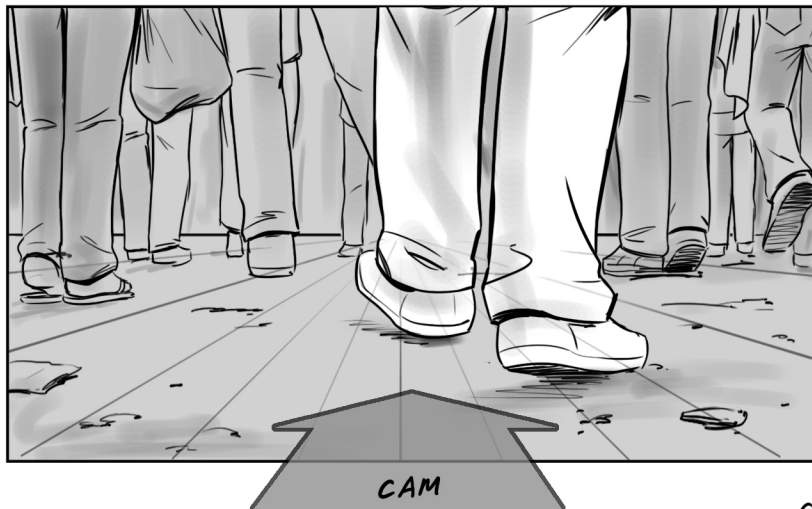
SHOT 7 - MS - FROM BEHIND GATES CUT



REFUGEES REACT
IN OUTRAGE

CUT

SHOT 8 - LOW ANGLE, CAMERA ON GROUND



TRACKING W/ TRAVIS

SHOT 9 - MS - TRACKING WITH TRAVIS FROM BEHIND FENCE CUT



TRAVIS FIGHTS
HIS WAY THRU
CROWD

* SHOT THRU
CHAINLINK FENCE

TRACKING WITH TRAVIS

SHOT 10 - MS - SAME W/O FENCE (CLOSER?) CUT



* ALT. TAKE

TRAVIS FIGHTS
HIS WAY THRU
CROWD

CLEAN - NO
FENCE

TRACKING WITH TRAVIS

CUT

SHOT 11 - M5 - TRACKING BEHIND TRAVIS



CAM

CUT

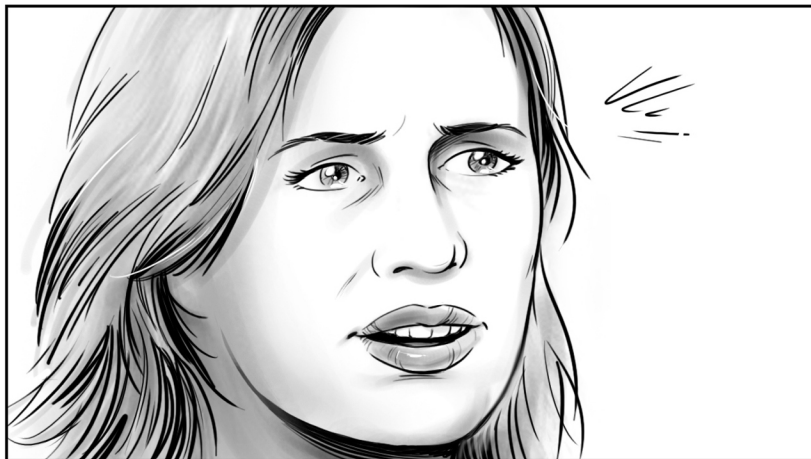
SHOT 12 - CU TRAVIS FIGHTING THRU CROWD



TRAVIS

CUT

SHOT 13 - CU MADISON



MADISON SEES TRAVIS

CUT

Travis... MADISON
TRAVIS!

SHOT 14-DTS MADISON ON CROWD OF REFUGEES THRU GATE



CUT

SHOT 15- MS- TRAVIS MOVING THRU CROWD



CUT

SHOT 16- CU - TRAVIS SEES MADISON



CUT

SHOT 17- OTS TRAVIS ON MADISON THRU GATE



MADISON WAVES
AT TRAVIS

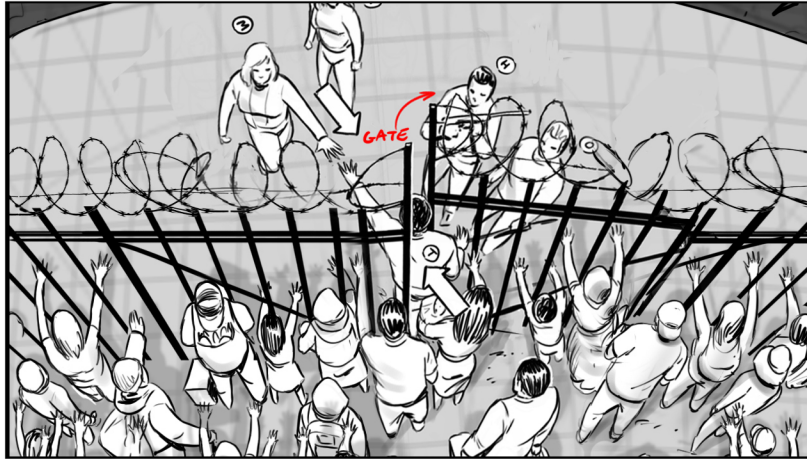
SHOT 18- CU TRAVIS



SHOT 19- CU MADISON



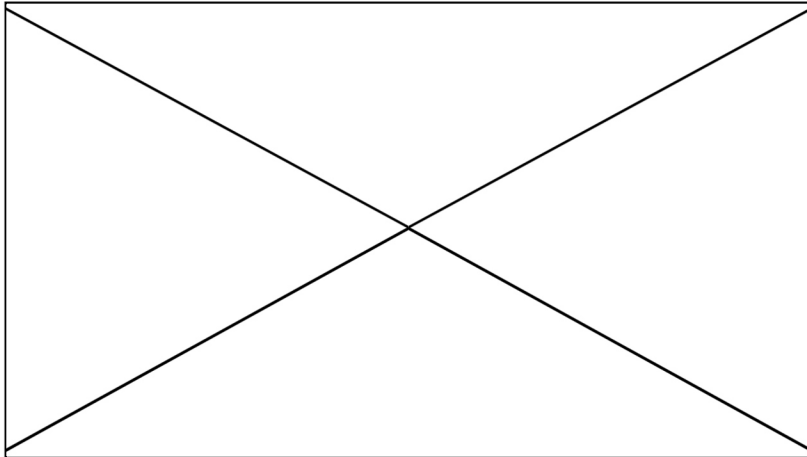
SHOT 20 - WS - OVERHEAD ANGLE DOWN



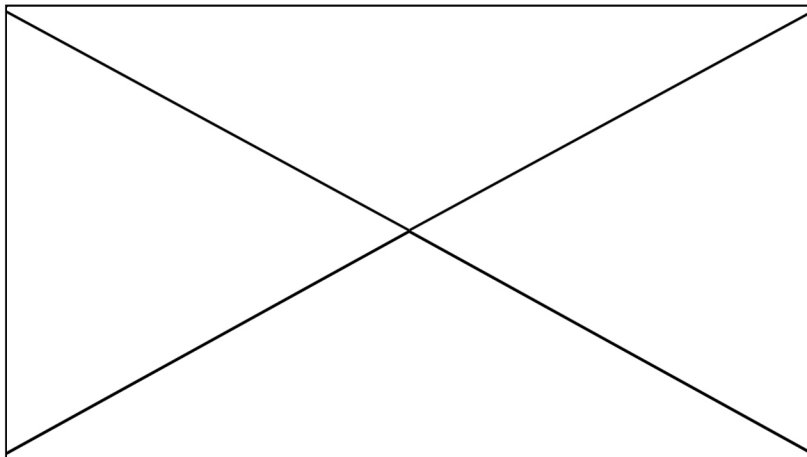
THEY OPEN GATE
JUST WIDE ENOUGH
FOR TRAVIS TO SQUEEZE
INSIDE!

ON GATE AS TRAVIS SQUEEZES IN

SHOT



SHOT



SHOT 21 MS - TRAVIS SQUEEZES THRU GATES



THE OTHERS HELP HIM

SHOT 21A (CONT.) TRAVIS GETS INSIDE AND THEY



PUSH THE GATES CLOSED !

CUT

SHOT 22-WS- TRAVIS AND MADISON WALK AWAY



FROM THE GATES TO THE HOTEL

CUT

SHOT 23 - HANDHELD CAM BACKWARDS THRU CROWD



CROWD ERUPTS
IN ANGER!

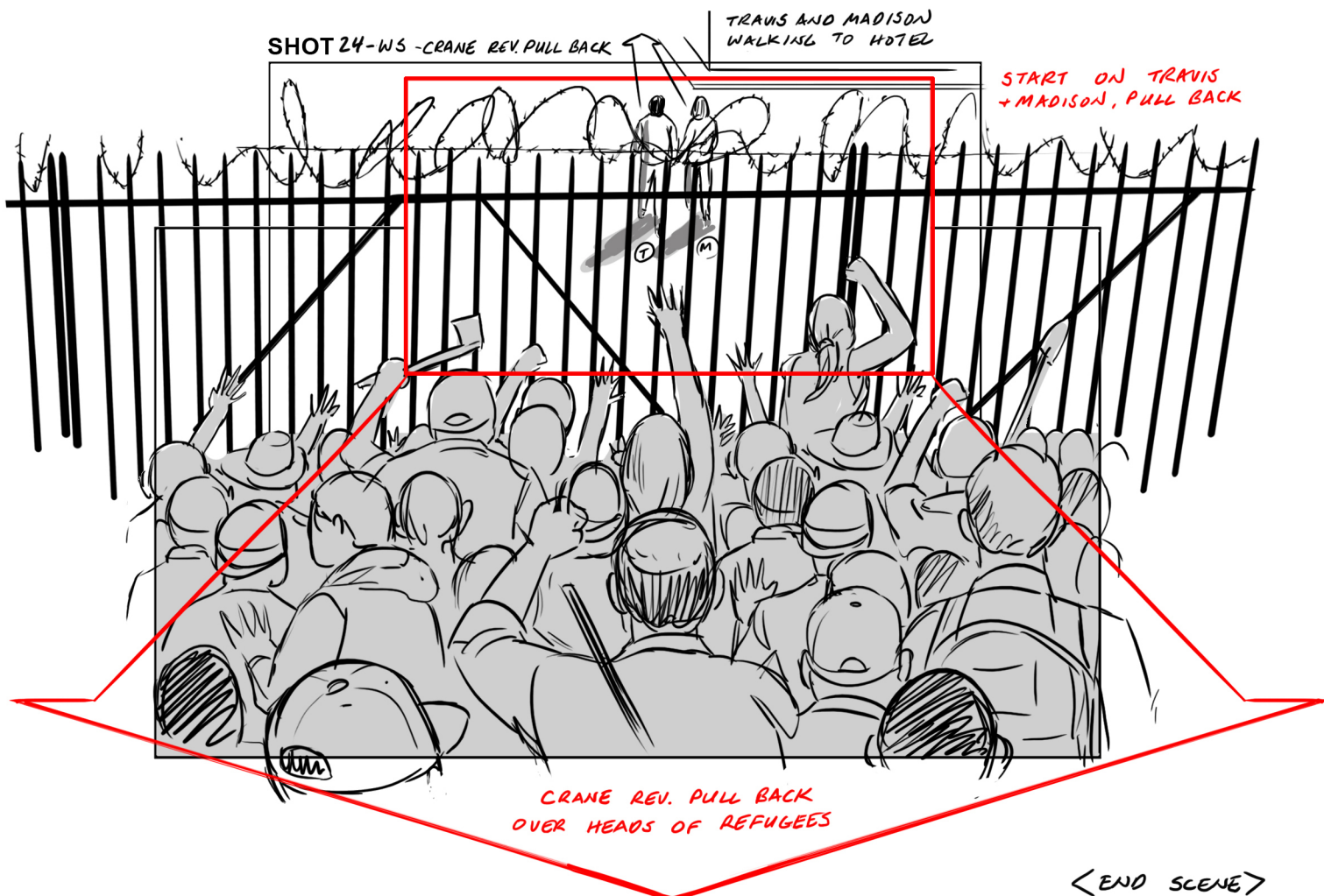
CAM

CUT

SHOT 24-WS -CRANE REV. PULL BACK

TRAVIS AND MADISON
WALKING TO HOTEL

START ON TRAVIS
+ MADISON, PULL BACK



CRANE REV. PULL BACK
OVER HEADS OF REFUGEES

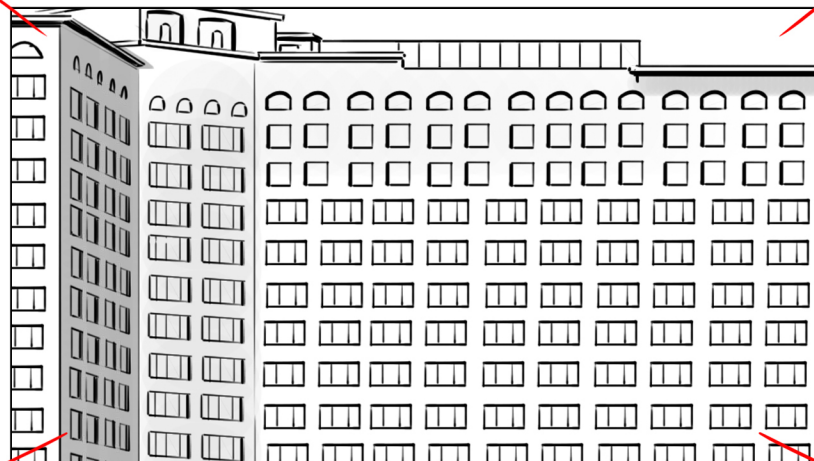
<END SCENE>

SHOT 1 WS - EXT HOTEL ROOM WINDOW/BALCONY



DRONE STARTS TIGHT ON WINDOW OF TRAVIS + MADISON --

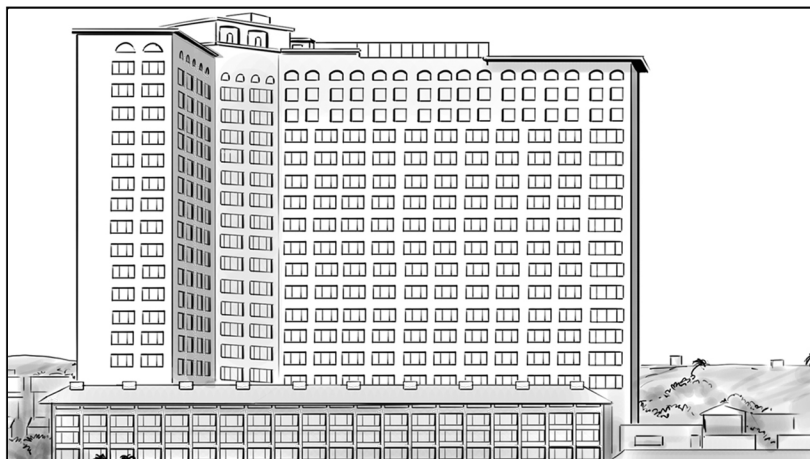
SHOT 1A (CONT.) EWS HOTEL



DRONE ZOOMS OUT / FLIES OUT FROM WINDOW --

CONTINUOUS
DRONE SHOT

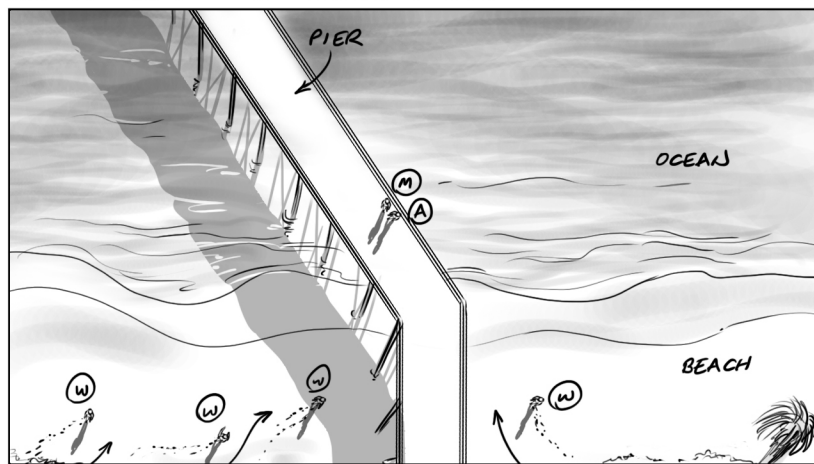
SHOT 1B (CONT.) EWS HOTEL



-- TO EWS OF ROSARITO BEACH HOTEL

< DISSOLVE TO BLACK >

SHOT 1 EWS - HIGH ANGLE DRONE SHOT DOWN ON PIER

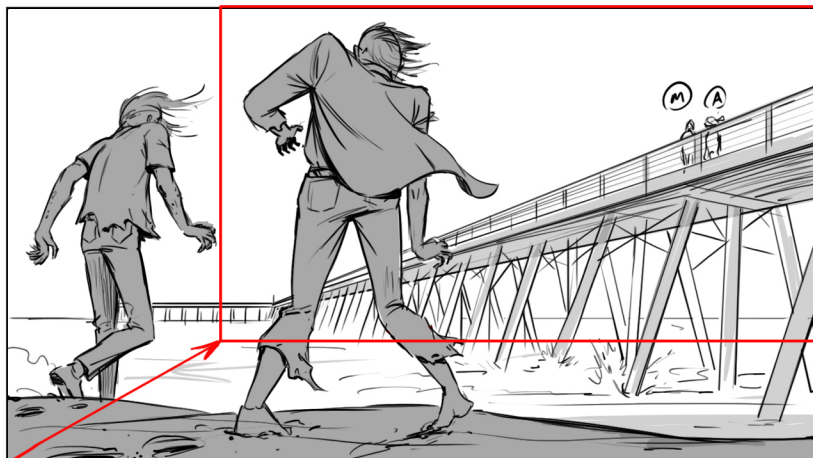


WALKERS SHAMBLE AROUND ON BEACH AIMLESSLY

MADISON AND ALICIA
STAND ON PIER AND
WATCH SUN SET

CUT

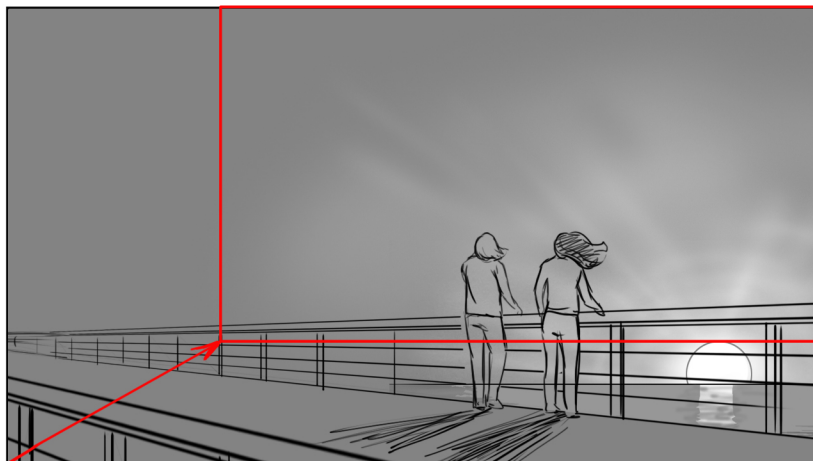
SHOT 2 - EXTREME LOW ANGLE, DRONE ON THE BEACH



DRONE FLIES UP AND OVER WALKERS TO PIER

WALKERS WANDER
AIMLESSLY ON THE
BEACH AS MADISON
AND ALICIA WATCH
THE SUNSET ON
THE PIER

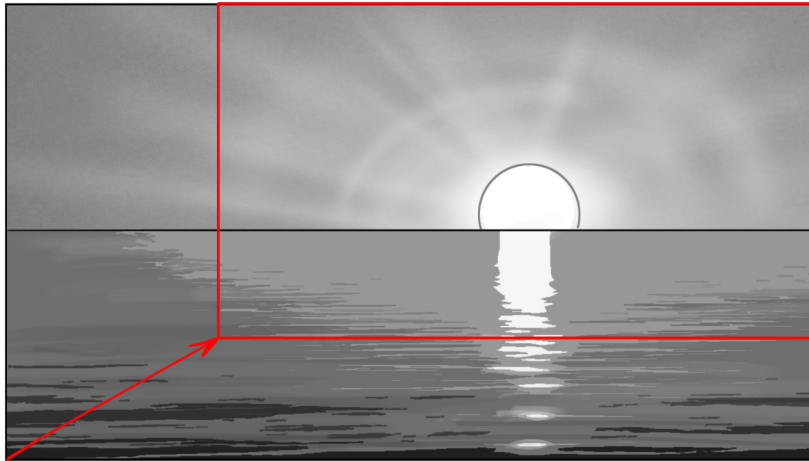
SHOT 2A (CONT.) CONTINUOUS DRONE SHOT



DRONE FLIES UP AND OVER PIER TOWARDS SUNSET - -

MADISON AND ALICIA
WATCH THE SUNSET
ON THE PIER

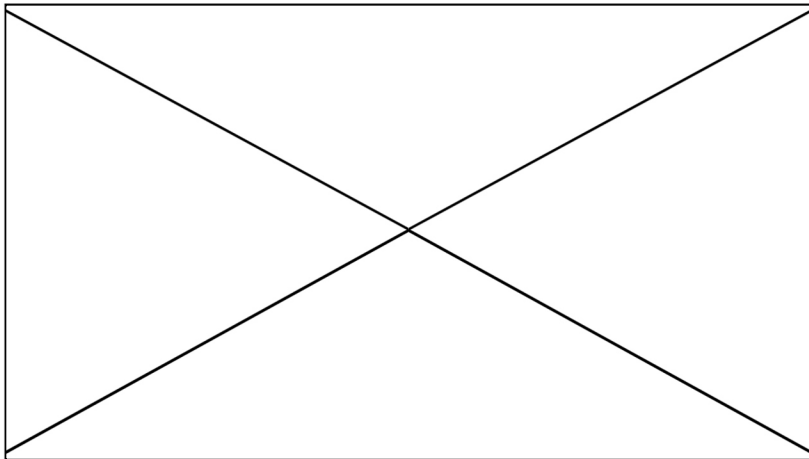
SHOT 2B (CONT.) OR ONE SHOT



FLY INTO SUNSET

<END SCENE>

SHOT



SHOT

