

 **EL COBRADOR: One Camera. One Night. One Man.**

JAVI, A TOW TRUCK DRIVER, FIGHTS BACK
DURING AN ICE RAID



The poster depicts a man, Javi, in a green short-sleeved button-down shirt and blue jeans, standing in a dark, rainy city street at night. He has a determined, intense expression and is holding a coiled black strap in his right hand. Behind him, a white tow truck with a large black cross-shaped boom is visible. The back of the truck has 'ICE' written in blue letters. The truck's red and blue emergency lights are flashing. In the background, other figures are seen running or standing in the rain, and the wet pavement reflects the ambient light. The overall mood is gritty and action-oriented.

EL COBRADOR

Format: *Full POV, single continuous take — mounted on Javi's head.*

This isn't a story you *watch*.
It's one you *live inside*.

Key Concept

We never see Javi. We are Javi.

The **entire film is experienced in real time** through a **head-mounted camera** (GoPro, RED Komodo on rig, etc.) — blending **immersive gaming**, **arthouse thriller**, and **urban myth**.

What Changes

- The cab becomes an extension of the body — switches, buttons, pedals.
 - Every motion is felt: the head turn, the seat shift, the moment of hesitation.
 - The audience *feels complicit* in the action.
 - It becomes **first-person mythology** — a working man turned phantom rebel.
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Storyboard Breakdown – Headcam POV

1. STARTUP (1–2 minutes)

Camera View: Darkness → eye blink reveal (natural head turn)

- *Javi opens door, climbs in.*
- Looks down: hand reaches for keys.
- Looks right: ICE van idling in the distance.
- Glances at mirror. Looks back at family across street.

- Hand reaches up: hits PLAY on dash. (*Music starts: a soulful corrido or downtempo cumbia beat.*)
 - Slight nods to beat — human, internalized.
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2. THE STRIKE (1 minute)

- Head turns sharply toward tow arm controller.
 - Knees shift — he reverses toward ICE van.
 - *CLANK* as tow bar locks in.
 - ICE agents begin shouting — distant, muffled.
 - Quick turn to rearview monitor.
 - Hits [LIFT] button with a slap.
 - Slams pedal — camera jolts violently forward.
 - *Let the ride begin.*
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3. THE RUN (6–8 minutes)

- City whirls past:
 - **Glance left:** cholos clapping.
 - **Look up:** helicopter spotlight filters through cracked windshield.
 - **Look down:** touchscreen changes track to something fast and defiant.
- ICE agents in rearview, but Javi doesn't look back often.
- At one point:
 - **Glances into mirror** → sees mural of a saint pass by → long pause.

- Flicks rosary hanging from rearview once. Not for luck — for memory.
 - The **truck groans, music pulses**, streets blur — but it's never shaky cam for chaos. It's **shaky cam for immersion**.
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4. THE DROP (2 minutes)

- Quick glances: left mirror → right mirror → tow release switch.
 - Camera pans down to console. Javi flicks **[RELEASE]**.
 - Rearview shows ICE van slide away.
 - Engine off. Lights off. We sit in darkness, breathing heavy.
 - *He watches the city reclaim itself.*
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5. THE LEGEND (1 minute)

- **Only time we're not with Javi:**
 - Static shot: daylight, camera is now in a bystander's phone recording.
 - Kids painting "*EL COBRADOR*" on the ICE van.
 - In the background, we *hear a truck starting...* but don't see it.
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Sound Design: Immersive Audio Layering

Element	Source Location	Experience
Music	Inside cab	Full stereo in headset — feels personal, emotional

Voices (ICE, crowd)	Outside glass	Echoey, distant, haunting — never clear
Buttons/switches	Physical touches	Sharp tactile sounds — <i>clicks, hisses</i>
Breathing/heartbeat	Internal mic	For key stress moments — adds humanity

WHY THIS WORKS

- **Radical POV:** The audience *becomes the myth-maker*.
 - **Intimacy under pressure:** Every nod, breath, hesitation builds tension.
 - **Budget smart, creatively rich:** Single camera, single set — a cab and a city.
 - **Modern folktale:** We *never see the hero*, yet everyone speaks his name.
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Here's a **sample shot plan with timing markers** for your **first-person head-mounted camera short film *El Cobrador***. The film runs roughly **15 minutes**, broken down by **key scenes**, **camera behavior**, and **sound/music cues**.



El Cobrador – Sample Shot Plan

Format: Real-time, first-person POV

Runtime: ~15 minutes

Camera: Head-mounted (Javi's POV)

Audio: Diegetic music, ambient sounds, minimal effects

00:00 – 01:30 | INTRO – “Cabin of the Beast”

Time	Camera Behavior	Visuals	Audio
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00:00	Fade in, head turn	Looking down at keys in hand, climbing into the tow truck	Radio static crackling
00:15	Look up/around	Windshield foggy; glance at side mirror → ICE van in alley	Distant yelling (barely audible)
00:30	Look over dash	Dash lights flicker on, switches hum to life	Old corrido fades in
01:00	Look left/down	Manual adjustment of seatbelt, gear shift into reverse	Engine rumble
01:30	Look at tow control	Finger presses [ARM]	Hydraulics hiss

01:30 – 03:30 | THE SNATCH – “Hook and Haul”

Time	Camera Behavior	Visuals	Audio
01:30	Head turns back	ICE van in rearview camera, tow arm lowering	Clanking metal, rising music
01:45	Focused downward	Button [LIFT] → camera tilts as Javi watches confirmation light	Music shifts to beat-heavy track
02:15	Sudden turn	Looks to passenger side mirror — ICE agents approaching	Muffled yelling, door slams
02:30	Whip forward	Grips wheel tightly, glances at windshield → GO	Tow truck engine surges
03:00	Look at mirror	ICE van bouncing in tow, crowd beginning to notice	Someone shouts “¡El Cobrador!” (faint)

03:30 – 08:30 | THE RUN – “Streets Are Watching”

Time	Camera Behavior	Visuals	Audio
03:30	Smooth turn	Weaving through alleys, sharp corner turns	Brakes squeal, beat continues
04:00	Glance left/right	Cholos clapping from sidewalk, mural of La Virgen reflected in glass	Fireworks pop, music louder

04:30	Quick rearview	ICE vehicle crashing through crates trying to follow	Impact sounds (distant)
05:00	Look up at dash	Javi skips track → new song kicks in (aggressive, defiant)	Radio track transitions
05:30	Mirror check	ICE van still hanging on, sparks flying	Rattling tow chains
06:00	Slow glance left	Bicycle crew rides alongside yelling encouragement	No dialogue, just cheering
06:30	Focus straight	Windshield wipers drag against fog and rain	Thunder rumbles
07:30	Quick shift	Through broken fence into construction site	Metal crunch, tire spin
08:30	Pause	Truck slows, almost stops	Music fades down

08:30 – 10:00 | THE DROP – “No Turning Back”

Time	Camera Behavior	Visuals	Audio
08:30	Look at console	Hit [RELEASE]	Hydraulics hiss, metal snaps
09:00	Head snaps back	ICE van slides off, slams into barrier	Heavy impact sound
09:30	Quiet moment	Javi stares in rearview → flashing lights approach from behind	Breathing, faint music fadeout
10:00	Twist body & head	Eases the truck into alley, shuts off lights	Street returns to darkness

10:00 – 13:00 | THE SILENCE – “Fade Into Fog”

Time	Camera Behavior	Visuals	Audio
10:00	Look forward	Idle in darkness. Street still. Steam rising.	Just engine cooling clicks

11:00	Look to right	See kids in hoodies walking past — one makes eye contact	A car alarm chirps nearby
12:00	Focus inward	Dashboard slowly dims. He exhales, steady and tired	Faint ambient hum
13:00	Engine off	Everything still. Head leans back.	Silence

13:00 – 15:00 | THE LEGEND – “Not Forgotten”

Time	Camera Behavior	Visuals	Audio
13:00	EXTERNAL CAMERA	Static cam across the street from ICE van	Morning birds, light breeze
13:30		Kids tagging the van: “ <i>EL COBRADOR</i> ” in red	One laughs, another films with phone
14:30		In the distance, a tow truck horn blares once, then fades	Fade to ambient hum
15:00		BLACK SCREEN → “EL COBRADOR WILL RETURN”	Slow heartbeat pulse...then silence

Summary

- **Camera POV never breaks immersion** — we are Javi.
 - **All control panels, music, and street cues are natural prompts.**
 - **Emotion is felt through movement, music, and silence.**
 - The **final cut is visually simple, narratively mythic**, and infinitely rewatchable.
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Would you like a **printable storyboard grid** next, or a **visual pre-viz using sample frames**? Or perhaps a **mock tracklist** to fit the timing of each section?