

## 1969 PHYSICAL PRODUCTION BREAKDOWN

“1969” is a mixed media piece in virtual reality, made of **live-action photography** (with the Jaunt One virtual reality camera) and **animation elements**.

**PRINCIPAL PHOTOGRAPHY:** Saturday (9/24), Sunday (9/25)

### **CAST: 2 Live-Action Characters**

- Valerie (aka “Deer-girl”) – Roxanne Pacheco (legal 18+, non-union)
- Donnie (aka “Deer-man”) – Dune Helix Harman (legal 18+, non-union)

### **SHOOTING PLAN | PRINCIPAL PHOTOGRAPHY WEEKEND #1 of 1**

The entirety of the project will be shot over the course of one shoot weekend, **September 24-25, 2016**. The first day (Saturday 9/24) will be dedicated to setup; the second day (Sunday 9/25) will be the principal photography shoot.

Our two (2) characters will be recorded in front of a special green screen at the Zemeckis Center, performing in front of the Jaunt One VR camera. See below for details on the special green screen setup.

These two days are all we require in order to shoot what we need to complete this project; if we acquire all planned shots/media, no further shoot dates will be necessary.

### **Overview of Principal Weekend:**

#### Saturday, Sep 24, 2016 - SETUP AND REHEARSAL ONLY

CREW CALL: 9AM; Choreographer 3PM

CAST CALL (Rehearsal): Roxanne Pacheco 4:30PM, Dune Helix Harman 6:00PM

WRAP: 9PM; Talent (Roxanne Pacheco) 6PM

- 9AM-3PM: Setting up the green screen
- 3-3:30PM: Lunch
- 3:30-4:30PM: Rehearsal between Director and Choreographer
- 4:30-6PM: Rehearsal with Actress (“Valerie”)
- 6:00-9PM: Rehearsal with Actor (“Donnie”)
- 9PM: LEAVING HOT SET, ready to shoot the following day (Sunday 9/25)

#### Sunday, Sep 25, 2016 - PRINCIPAL PHOTOGRAPHY

CREW CALL: 9AM; Choreographer 11AM

CAST CALL: 12PM

WRAP: 9PM

- 9AM-11AM: Adjustments to lighting, rigging (as necessary, in the event that anything has been moved/changed after leaving set).
- 11AM-12PM: Director/choreographer’s run-through
- 12PM: Talent arrives, goes to wardrobe/makeup. Shoot a “screen correction pass” for VFX (does not require performers)
- 12:30PM: First shot
- 3-3:30PM: Lunch
- 4:00PM: First shot after lunch

- 9PM: WRAP

### **Creating the 270-degree Green Screen at Zemeckis Center:**

After multiple consultations with [REDACTED] and [REDACTED], we have been approved for the following production/rigging plan for creating a 270-degree green screen with green floor on the Zemeckis Center Stage D/E.

We will be using the following special equipment: RZC speed rail and joints, green cloth/screen (loaned), RZC green boards, and the grid (operated by our **Key Grip Philey Sanneh**, who has met with and been approved by [REDACTED]).

1. The G&E team will assemble two identical frames out of the RZC speed rail (20' x 32' each, rectangular shape).
1. The grid will be lowered to reachable height, approximately 2 feet off the ground.
2. One frame will be attached (parallel) to the grid via the clove hitches and sash line, leaving a one-foot space between the grid and the top of the rig. The frame will be hanging approximately 6 inches off the ground at this point. To distribute the weight of the frame and ensure security of the rigging, 20 suspension points (at minimum) will be used to join the speedrail frame with the grid.
3. Once the frame has been mounted evenly/parallel to the grid, we will insert vertical supports into the four corners of the frame and raise the grid to be approximately 2 feet higher than before. We will lock off our base points and bag it down so that it maintains alignment during the lift.
4. We will grease up our vertical supports with pledge and have a person on each vertical post to support the posts as we incrementally raise the grid, making sure to maintain an even alignment.
5. When the top rectangle of the rig is at about 4 ft off of the ground, we will begin to tie the green screen onto the top of the rig. The excess ragging will drape in the center of the stage while everyone else works on the outside.
6. As the grid is *slowly and incrementally* raised higher, we will pause periodically to hem together the green screen rags
7. Once fully hemmed and raised, we will tighten off the rig and do final security steps to insure the entire rig is sound.
8. The RZC green boards will be used for the green floor and will be sturdily taped down to the floor to ensure safety and non-slippage. Cast and crew will be instructed to be wary of the green floor--NO running on the surface of the green floor.

**Lighting:** 7 Kinos will be pipe clamped and safety chained to the overhead grids. Ballasts will also be rigged to the grid and safety chained. We will patch directly into the grid and strike from the dimmer board. Kinos are 200W, a low amperage compatible with the electrical specifications of the RZC stage.

### **SCENE BREAKDOWNS:**

#### ***Scene 1:*** EXT. HOUSE - DAY

On the 270-degree green screen stage. The Jaunt camera will be placed at the far end of one side of the green screen cube. No camera movement. No recorded dialogue. Apart from the RZC

door flat, there will be NO additional production design, set pieces, etc. (All of those pieces will be animations added in post-production.)

A RZC door flat is approximately 7 feet from camera. Behind the flat stands “Valerie,” who opens the door and steps into view on cue. She stands by the door/flat, playing with her headscarf. “Donnie” enters from off screen and reacts in horror to something in the room (animation of murder of a boy with a deer head, to be added in post-production). Valerie reacts to the sound of Donnie, and exits away from camera. Donnie opens the door and follows her in the same direction.

***Scene 2:*** EXT. TOWN - DAY

On the 270-degree green screen stage. The Jaunt camera will be placed at the far end of one side of the green screen cube, slightly different position from the previous scene. No camera movement. No recorded dialogue. No physical set pieces for this scene; only actors/choreographer will appear on screen.

Valerie approaches the camera from the far end of the green screen stage. The choreographer will be interacting with the actor (standing in for the animated puppet characters that will be added in post-production). The choreographer holds a large paper sign and approaches Valerie. They walk and sway their heads from side-to-side in unison. Valerie steps away from the choreographer; the choreographer follows her and steps in front of her, blocking her exit out. Valerie grabs the paper sign and tears it up, walking away and out of the scene. The choreographer lifts the sign to reveal the new image on the paper, then drops the sign to the ground.

The remaining portions of this scene will be created with animations in post-production.

***Scene 3:*** EXT. TOWN - DAY

On the 270-degree green screen stage. The Jaunt camera will be placed centrally within the green screen cube. No camera movement. No recorded dialogue. The only physical set pieces are a regular chair and table.

Donnie approaches camera from the far end of the stage, looks around, then pauses. Valerie has been sitting at a table at the opposite side of the camera, facing the other direction. Donnie approaches Valerie and calls for her attention. She turns; Donnie pulls a prop weapon (wooden gun) from his pocket and points it at her chest. Donnie flicks his wrist (mimicking the recoil of firing a gun) and Valerie puts her hand to her chest. From her seat, Valerie slowly kneels to the floor, then lies down. (A glittery pool of liquid around her will be created in animation, in post production.)

Donnie paces around, delivering some lines. He then turns to Valerie on the floor and removes her bandana. He steps back and reacts to this revelation.

**-No further scenes.-**

## **STORYBOARDS (see next page)**

## **OVERHEADS (see next page)**

These describe the blocking, physical setup, and digital setup of the world.

### Legend:

Black circle = Jaunt camera

Black = physical production design / set pieces

Blue = digital/animated elements (includes characters, production design, etc.) All symbols in blue will **NOT** be present on set during physical production.

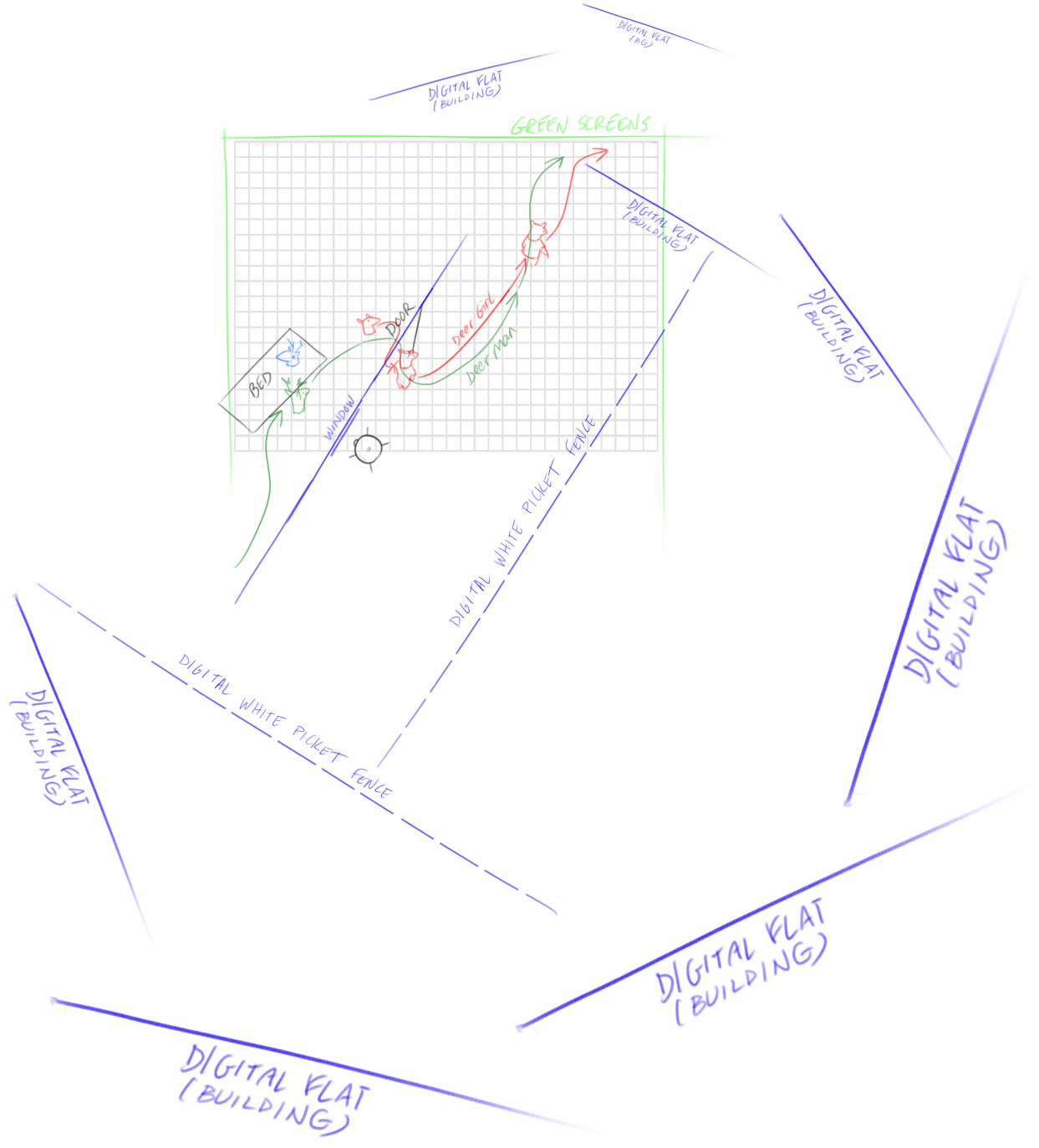
Green = green screen walls/boundaries

Gray grid area = working space within the green screen cube/stage (20x32')

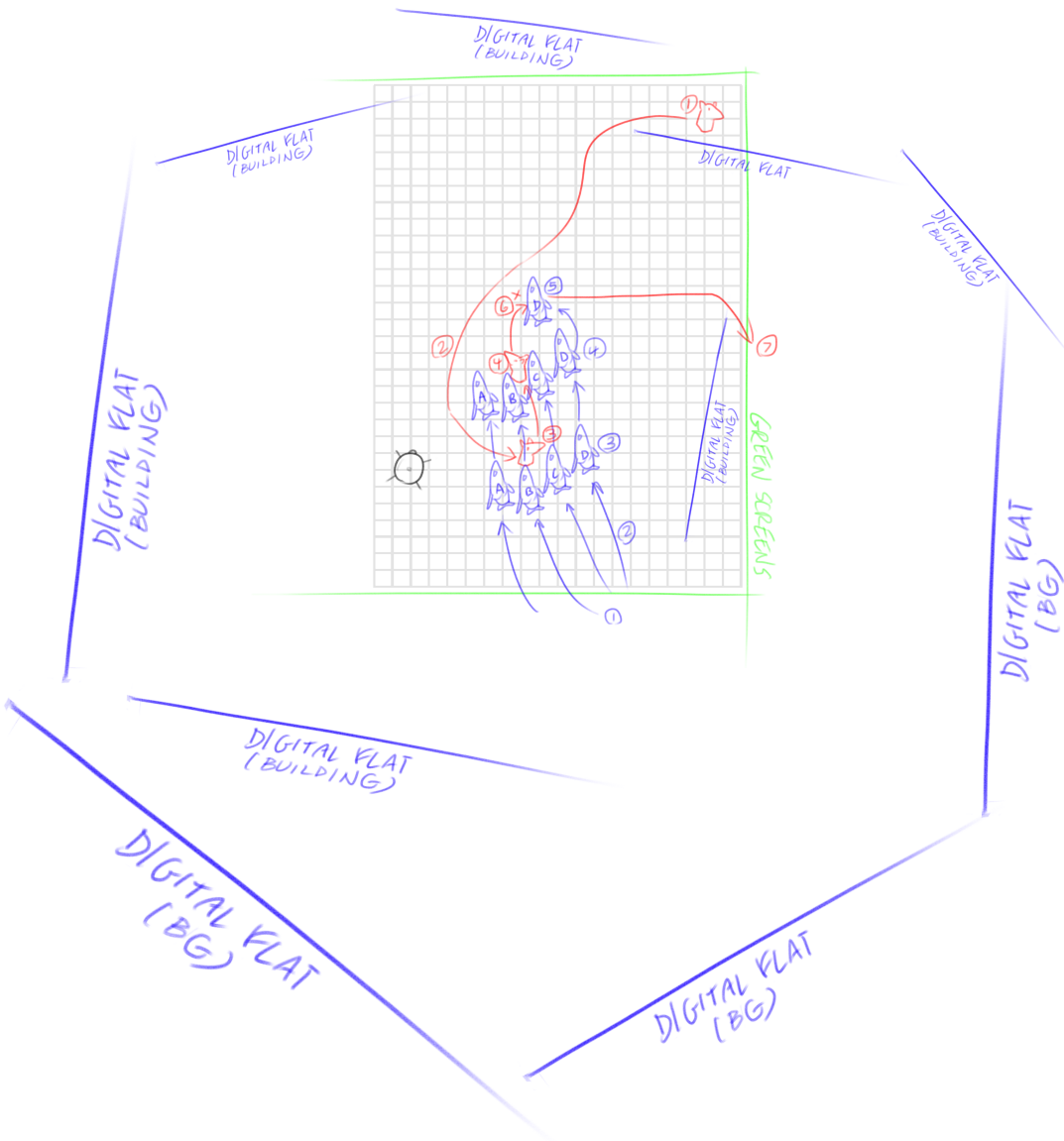
Red = Valerie's blocking

Dark Green = Donnie's blocking

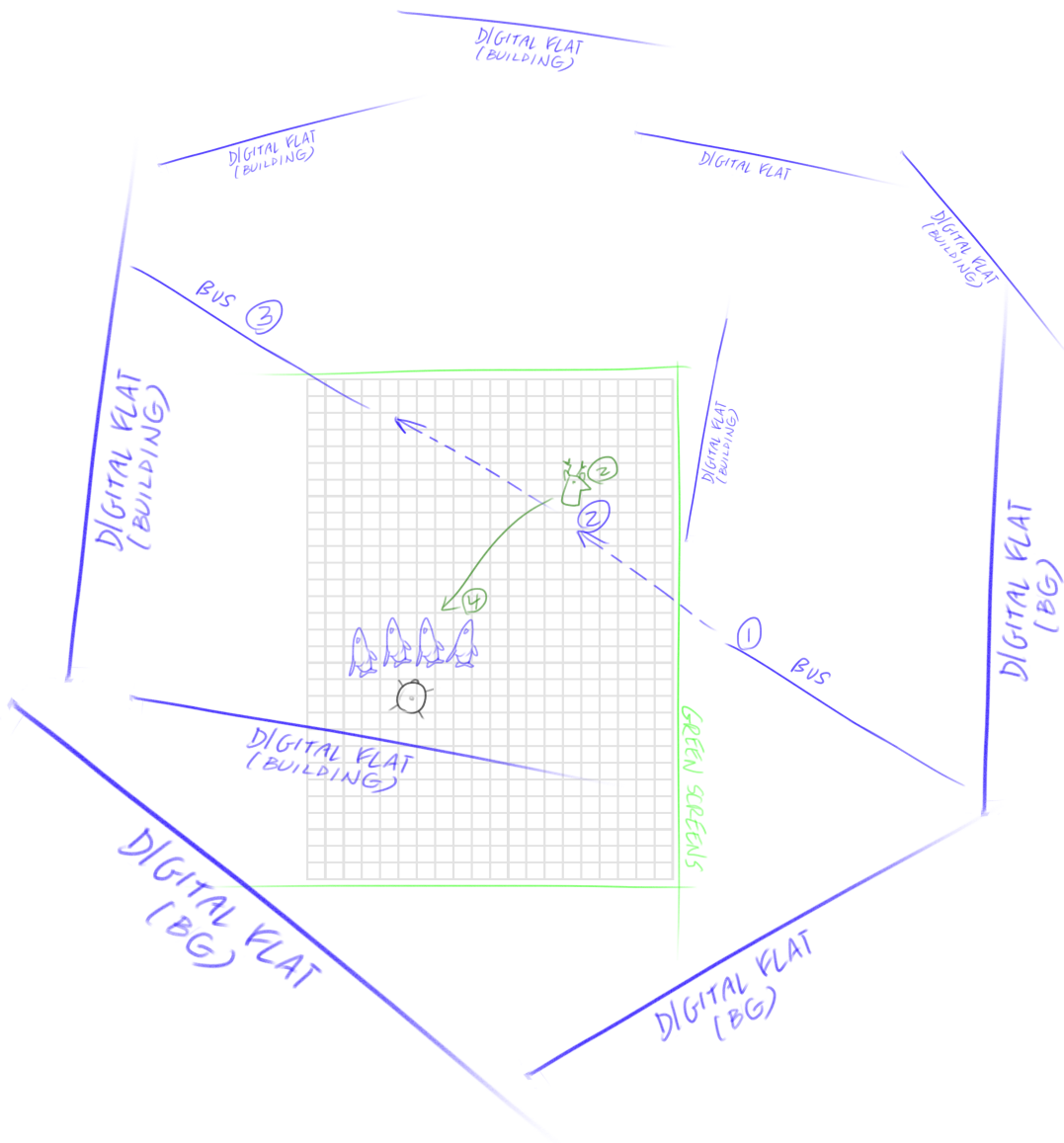
# SCENE 1



# SCENE 2



SCENE 2-3 (Continuous) – Blocking pt. 1



SCENE 3 (Continuous) – Blocking pt. 2

