‘Fix it in Pre-production’
Everyone’s got one by now right???
Locations

- Can you build the ‘set’ you need?

- Does it best suit the needs of the story and characters, or is there some other place that would work better?
Casting

• Choose and design characters that best suit your story

• Pay attention to character traits and what they say about your story

• Voice is character; many actors do V.O. work
Hiring Crew

- Assign team members to their best suited positions
  - Writer/Director
  - Storyboard Artist
  - Cinematographer of Hammer
  - Sound Recorder (Face Poser)
  - Production Design & Set Designer
  - Editor
  - Craft Services (who’s bringing the pizza?)
Work Flow

Find one that works for you
1. INT. BEDROOM-NICOLE — NIGHT (3 1/2 pg)  L1
   Nicole tries to have and explain but Sterling's noises prevent her.
   Nicole
   Sterling

2. INT. GARDEN-NICOLE — DAY (6 1/4 pg)  L2
   Nicole finds her best friend
   Nicole
   Dog
   Sterling (NOS)

3. INT. ENTRY KITCHEN-NICOLE — DAY (3 1/4 pg)  L1
   Nicole tells Chad her perfect boyfriend but doesn't want to hear his happy too.
   Nicole
   Chad
   Sterling

4. INT. LIVING ROOM-NICOLE — NIGHT (7/8 pg)  L1
   Sterling tells everyone how he won't play gay roles.
   Nicole
   Dog
   Chad
   Sterling

5. INT. BEDROOM-DOUG — DAY (1 1/4 pg)  L2
   Doug helps Sterling and Chad tries to defend him.
   Doug
   Chad

6. INT. KITCHEN-NICOLE — DAY (6 1/4 pg)  L1
   Nicole tells Doug that he needs to sabotage his relationship.
   Nicole
   Dog

7. INT. BATHROOM-DOUG — DAY (1 1/2 pg)  L2
   Doug wants Chad to find out why Nicole thinks he's unfriendly
   Dog
   Chad

8. EXT. OUTSIDE-SPENCER — DAY (4 1/2 pg)  L4
   Chad suggests that he and Nicole invite Doug and Sterling camping.
   Nicole
   Chad

9. EXT. CAMPING — DAY (1 pg)  L3

LOCATION

Interiors
  Bedroom-Nicole
  Brecoon-Doug
  Kitchen-Nicole
  Living Room-Nicole
  Bedroom-Doug
  Test

Exteriors
  Garden
  Camping
  Car
  Porch

LOCATIONS—ACTUALS

Location 1 (1.4)—College's house  4 1/8 pgs
Location 2 (4.2)—Sherry's house  5 2/8 pgs
Location 3 (3.3)—Jesseville State Park  5 2/8 pgs
Location 4 (4.4)—Downtown SLC Library Stars  4/8 pgs

SYNOPSIS

Nicole wants her best friend, Doug, to approve of her new boyfriend, Sterling, but that's not happening because he's an actor that won't play gay roles, so she's going to get her ex-husband, Chad, to help her.

This is the story of Nicole who must convince Doug to like Sterling, but runs into the conflict of Sterling's conservative personality and in the end she realizes that she really doesn't like Sterling and she does care about her friend, because it's not hard to grow when you know that you just don't know.

THEME

It's not hard to grow when you know that you just don't know.

NICOLE
1, 2, 3, 4, 6, 8, 9, 10, 11, 12, 13

STERLING
1 (2 mos)  4, 10, 11, 13

DOUG
2, 4, 5, 6, 7, 9, 10, 11, 13

CHAD
3, 4, 5, 7, 8, 9, 10, 11, 12, 13
Scheduling

• Create a production timeline for the completion of each of the following

  • Script, Line Script, and Storyboards
  • Voice casting
  • Sets/Models
  • Scripted Sequences
  • Cameras and Voices recorded
  • Rough Edit, Fine Cut, Final output
  • Premiere at Machinima Day
Shooting Script

• Also known as the production draft

• Uses camera terminology, such as:
  • “ANGLE ON...”
  • “CAMERA moves...”
  • “CLOSE ON...”
  • “WE SEE...”
  • POV, CU, HOLD
  • FX. - ...

• Scenes are assigned numbers at this stage

VALENTINE’S DAY
By Connie Willkerson

INT. CLASSROOM - NIGHT
John and Mary sit in desks next to each other busily taking notes.
Mary stands up and leaves the room.
John opens the back of his notebook and takes out a small envelope.
The envelope, decorated with hearts, reads: To My Love.
He slides the envelope inside a textbook on Mary's desk.
Mary returns and sits down. She smiles at John.
John smiles at Mary.
The professor walks up and hands each of them their grades.
Mary smiles at the professor and hands him the textbook.
The professor takes the book and looks down at it. The heart-embellished note sticks out past the pages.
The professor smiles at Mary and walks away.
Mary picks up her books and leaves.
John puts his head in his hands, and smiles.
Line Script

• Drawing actual lines on the script to denote what types of shots you will get to cover the scene

• Effective method when planning to shoot with the Master Shot Technique
Aerial Map/Ground Plan

- An overview of the scene and camera placement
- Can include blocking (movement of actors and camera)
- Number the camera positions
Examples from HOH
Ground Plans for Different Scenes
Shot List

- Usually listed out of sequence from the story
- Based on production
- Prioritize:
  - Make a needs list and a wish list
Examples from Spy Game

Script

INT. STREET -- NIGHT

Hamburger Vendor: Hey, I'm walking with two bodyguards towards a tall building. The vendor in the oven is in downtown as we cross the street and enters the building. The vendor is dressed in a suit and stands in a small room that looks out across the street.

Later, Spy stands on the empty street. The spy scanner shows above him. The music changes as he narrows his eyes and walks to the entrance.

INT. INTERIOR RECEPTION

Spy enters the reception area. He stops at a building directory and scans down to a name: Mike Simmons. A blond receptionist sits behind a desk. The spy approaches.

Receptionist: How may I help you sir?
Spy: How's it going with Simmons the 38th floor?
Receptionist: Oh, wow. Let me page her for you.

Spy: Don't worry yourself too much. I'll just surprise her.

The spy blows her kiss and walks to the elevator. He enters and the doors shut.

Shot List

Maximoff Film Shot List:

EXT.
1. POW: Spy looking through Scope, zoom in to briefcase
2. Med Wide: Spy sneaks around corner
3. Wide 1ST: Spy stands on empty street: title 9-98 pm Tokyo
4. Med LS: Spy looking up at Building
5. ECU: Spy's eye closeup

Inner Office

6. Wide: Spy enters lobby, walks to same place
7. CU 01: Spy looking at watch
8. Insert: Name on plaque
9. Wide 1ST: Glide down as Spy walks to Reception desk
10. CU 02: Spy walks to receptionist's desk
11. CU Spy's lines
12. Wide: Pan with Spy as he walks from desk to elevator, mask, elevator doors shut

Floor 5

13. Wide: Two guards stand past elevator doors, dolly in, Guards enter
14. LS: Guards press Info button
15. Med CU: Two guards dialogue, Spy drops down, check
16. Pan: Spy jumps to floor

Floor 6

17. Wide: Elevator doors open, guard falls out. Spy walks into hall.

Guard Room

19. Med: Two guards pulling NO, computer screens light up their faces, they

Floor 5

19. Wide: Spy walks to door with a knock
20. Insert: Knocked
21. Med CU: Spy walks to door, knock, door opens

Office

22. CU LS: Spy in with Spy as he approaches the table with briefcase
23. CU: Spy Reaction shot, he smiles
24. Pan: Pause introsferce, Spy approaches

Guard Room
• Storyboards map out the action and dialogue shot-by-shot