

'Fix it in Pre-production'



Script

- Everyone's got one by now right???

script

VALENTINE'S DAY
By Connie Wilkerson

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 graded essay.

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.

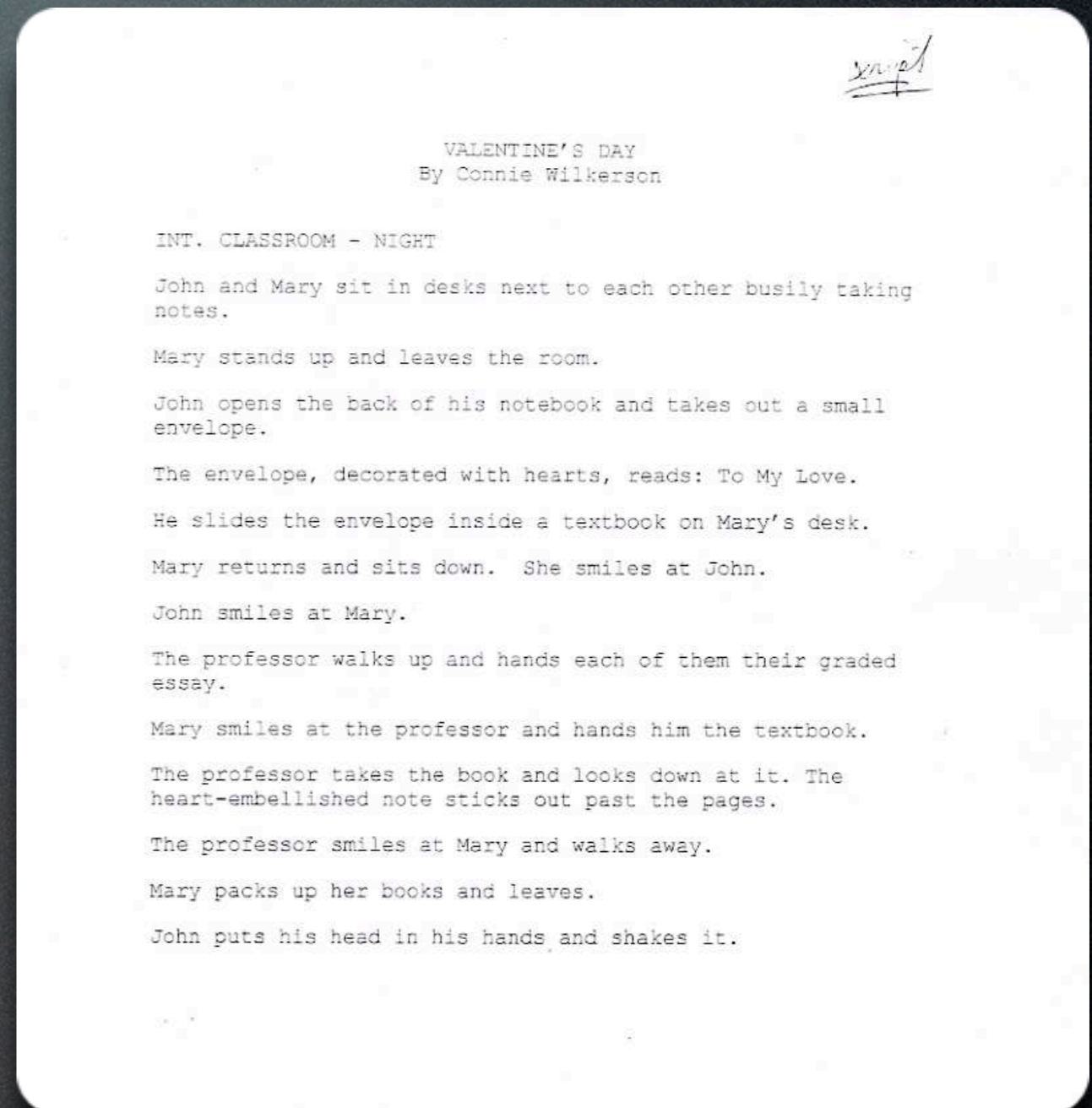
The professor smiles at Mary and walks away.

Mary packs up her books and leaves.

John puts his head in his hands and shakes it.

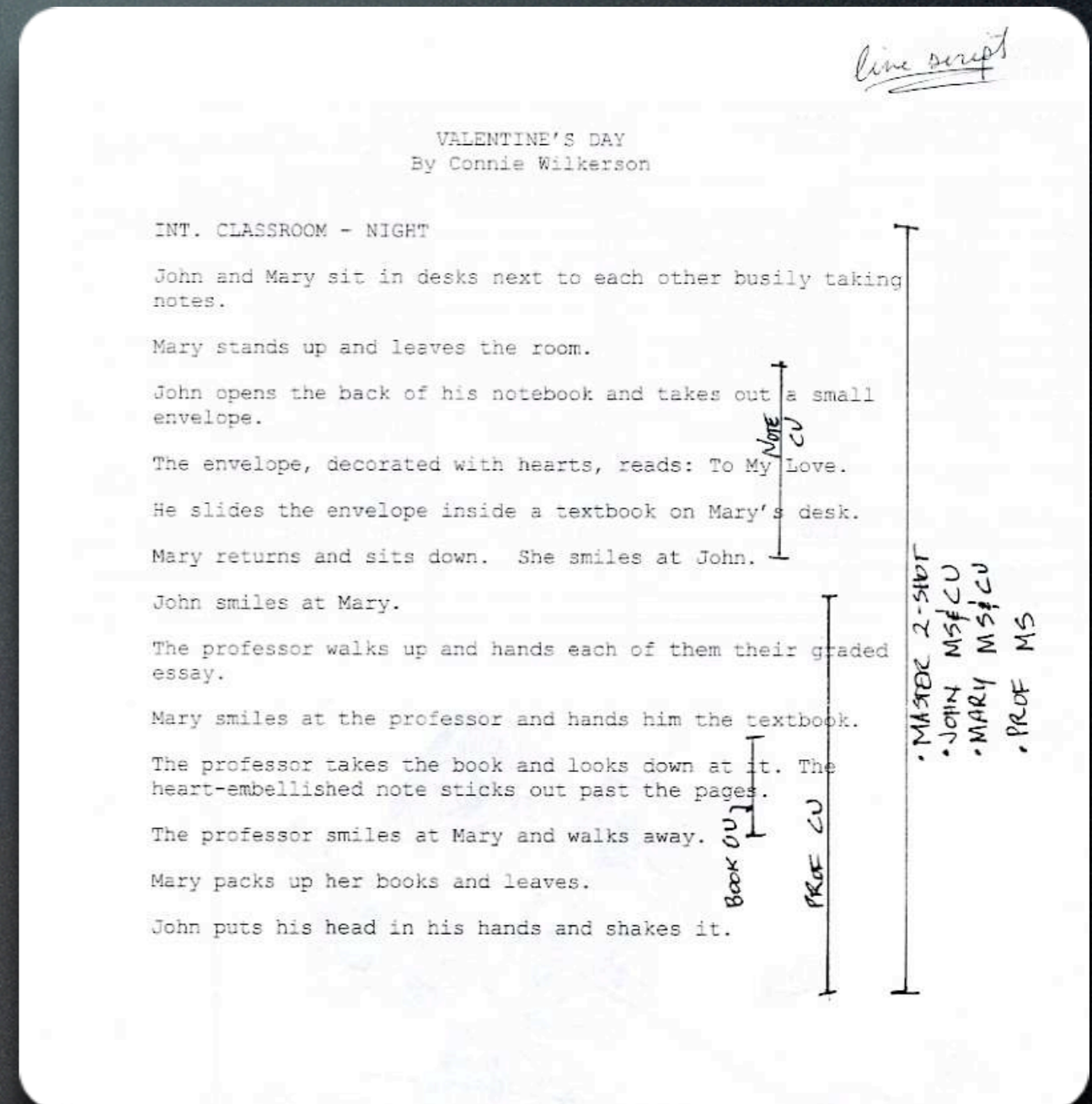
Shooting Script

- 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



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



Shot List

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

Valentine's Day
Shot List

Setup	Subject	Shot	Action	Note
1	John & Mary	2-Shot	All	Tilt up for Mary & Professor - clean exits/entrances
1	Book	CU	Professor's action	Get end of note w/hearts
2	All	Master/Establishing	All	Cover all w/o camera movement
2	John	MS (Medium Shot)	All	Get all action!
3	John	CU (Close Up)	All	Get smile at Mary
4	Mary	MS (Medium Shot)	All	Get book handoff
5	Mary	CU (Close Up)	All	Get smile at John
6	Professor	MS (Medium Shot)	From entrance on	Get book handoff
7	Professor	CU (Close Up)	From entrance on	Get smile at Mary
7	Note	CU	John's action	Get address
8	All	Establishing shot	Lecture/note takings	Dolly using wheelchair
*	John	Reaction	Professor sees note	Books and note in foreground, John behind
*	Mary	ECU	John's POV	Shoot handheld? As she leaves?

Reaction Shots (Noddy)

Person Talking

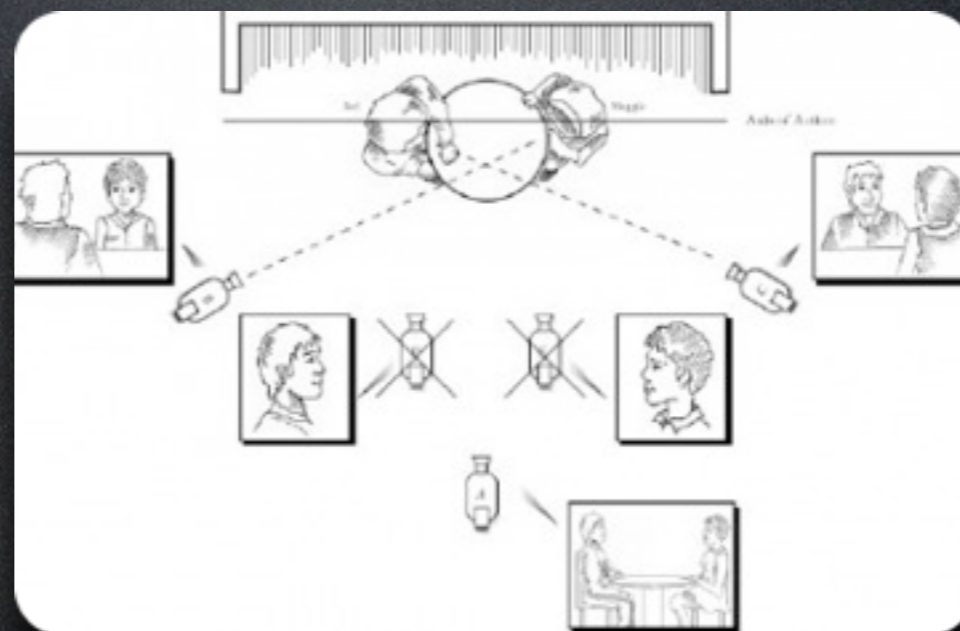
- Reaction shot, or the “noddy” is when the camera cuts from the primary action to the secondary action happening because of the primary action
- Documentary interviews use all the time



2 shot reaction

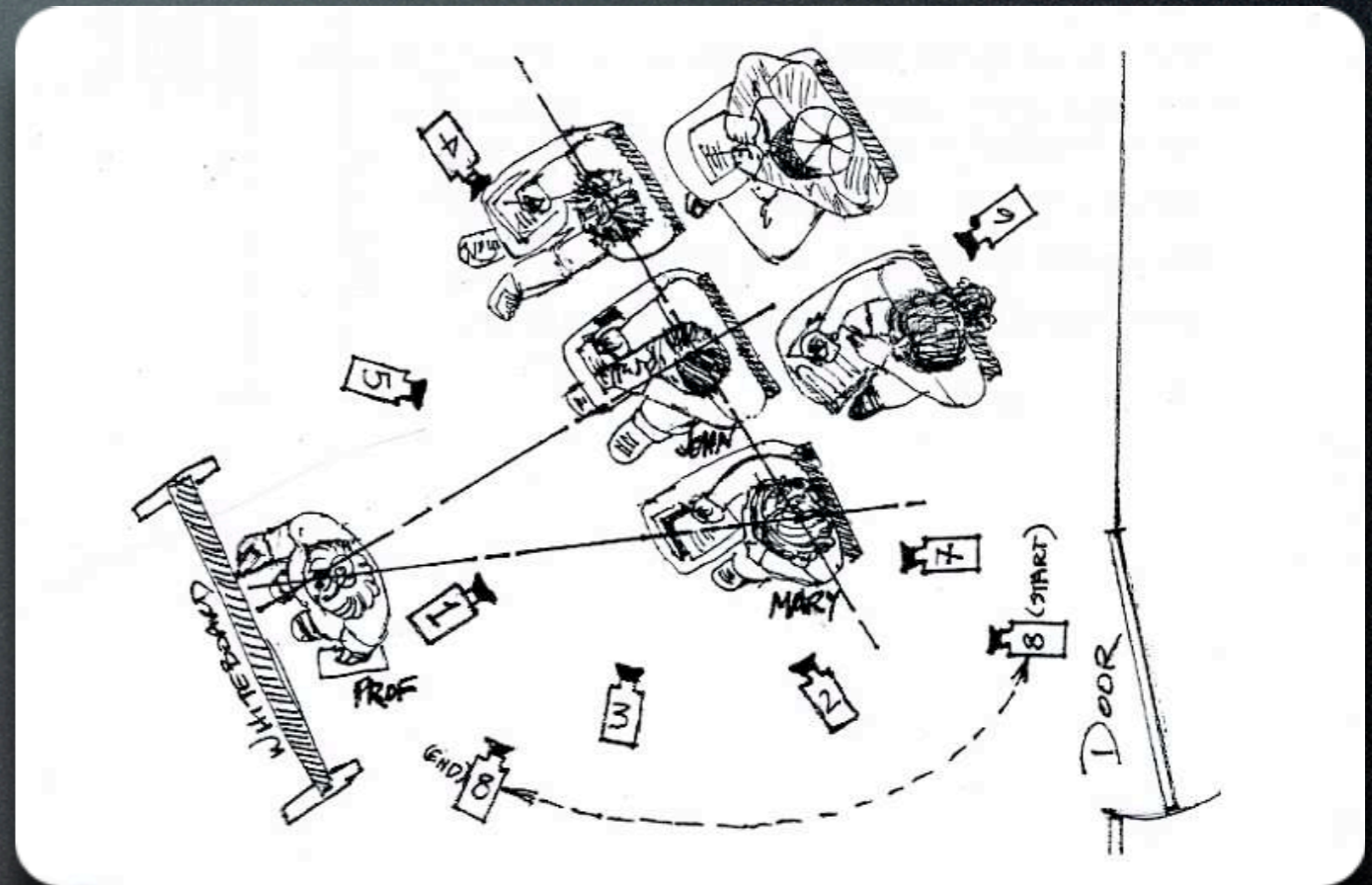


CU reaction



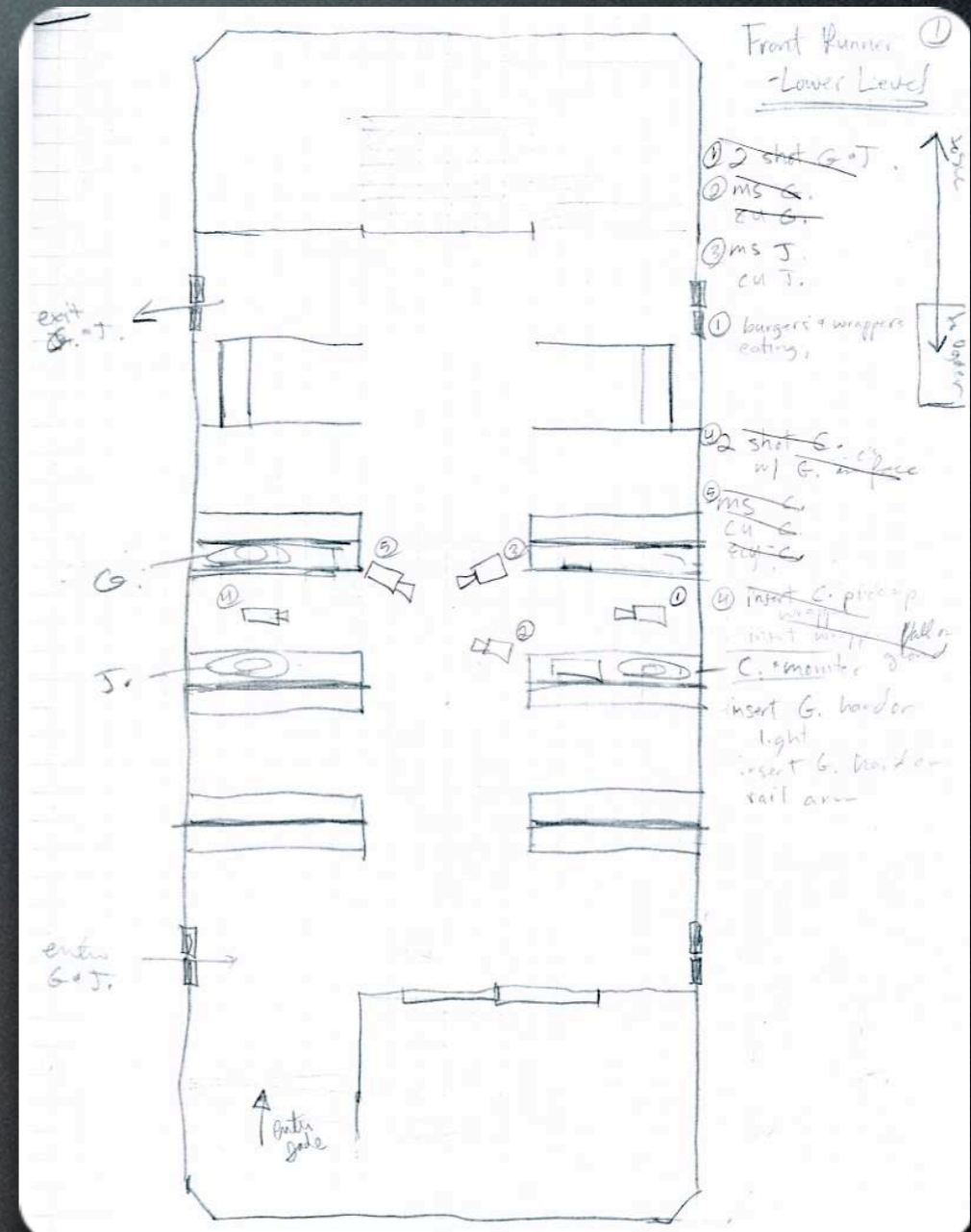
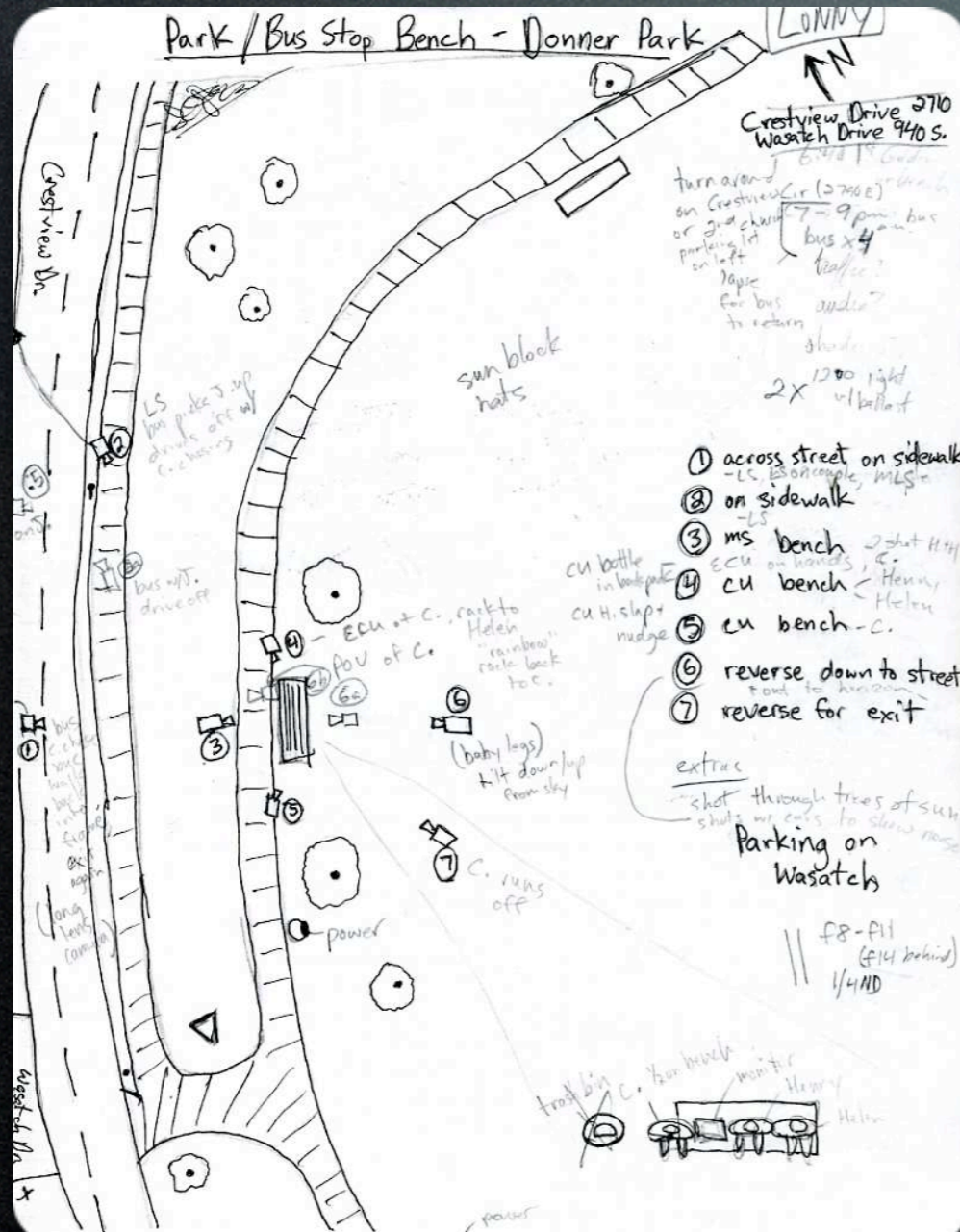
Aerial Map/Ground Plan

- 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



Examples from Spy Game

Script

MACHINIMA HOMEWORK III

EXT. STREET -- NIGHT

Binocular POV of GMAN walking with two bodyguards towards a tall skyscraper. SPY zooms in to Gman's briefcase as Gman crosses the street and enters the building. SPY removes the binoculars he is dressed in a tux and stands in a small room that looks out across the street.

Later, Spy stands on a empty street. The sky scraper towers above him. Theme music plays as he narrows his eyes and walks to the entrance.

INT. SKYSCRAPER RECEPTION

Spy enters the reception area. He stops at a building directory and scans down to a name: Miss Simmons. A blond RECEPTIONIST sits behind a desk, the Spy approaches.

RECEPTIONIST

How may I help you sir?

SPY

Well honey, I got a date with Miss Simmons the 38th floor.

RECEPTIONIST

Oh, how sweet. Let me page her for you.

SPY

Don't worry yourself sweet cheeks, I'll just surprise her.

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

INT. ELEVATOR -- MOMENTS LATER

Two guards enter the elevator. The Spy is suspended above them holding himself to the elevator ceiling.

GUARD 1

These graveyard shifts are killing me.

The doors shut, Guard 2 presses the Lobby button.

GUARD 2

Yeah, tell me about it man.

GUARD 1

You wanna grab some coffee after? Hey, why are we going up.

They see the button for floor 58 is lit up.

Shot List

Machinima HW3 Shot List:

EXT

- 1 POV: Spy looking through Scope, zoom in to briefcase
- 2 Med Wide: Spy removes Scope
- 3 Wide EST: Spy stands on empty street: title: 9:49 pm Tokyo
- 4 Med OS: Spy looking up at Building
- 5 ECU: Spy's Eyes Narrow

Lobby

- 6 Wide: Spy enters lobby, walks to name plaque
- 7 CU OS: Spy looking at Plaque
- 8 Insert: Name on plaque
- 9 Wide EST: Glide down as Spy walks to Reception desk
- 10 CU OS: Dolly with spy as he approaches receptionist, Receptionist lines
- 11 CU Spy Lines
- 12 Wide: Pan with Spy as he walks from desk to elevator, kiss, elevator doors shut

Floor 45

- 13 Wide: Two Guards walk past camera to elevator doors, dolly in, Guards enter and turn, tilt up to reveal Spy hanging from ceiling, doors shut.
- 14 Insert: Guards press lobby button
- 15 Med CU: Two guards dialogue, spy drops down, whack whack
- // Possible Spy POV cutaway

Floor 58

- 16 Wide: Floor 58, the elevator doors open, guard 1 falls out. Spy walks into the hall.
- 17 Wide: High angle of corridor, transition pull back to Guard Room Monitor.

Guard Room

- 18 Med: Two guard playing WoW, computer screens light up their faces, lines

Floor 58

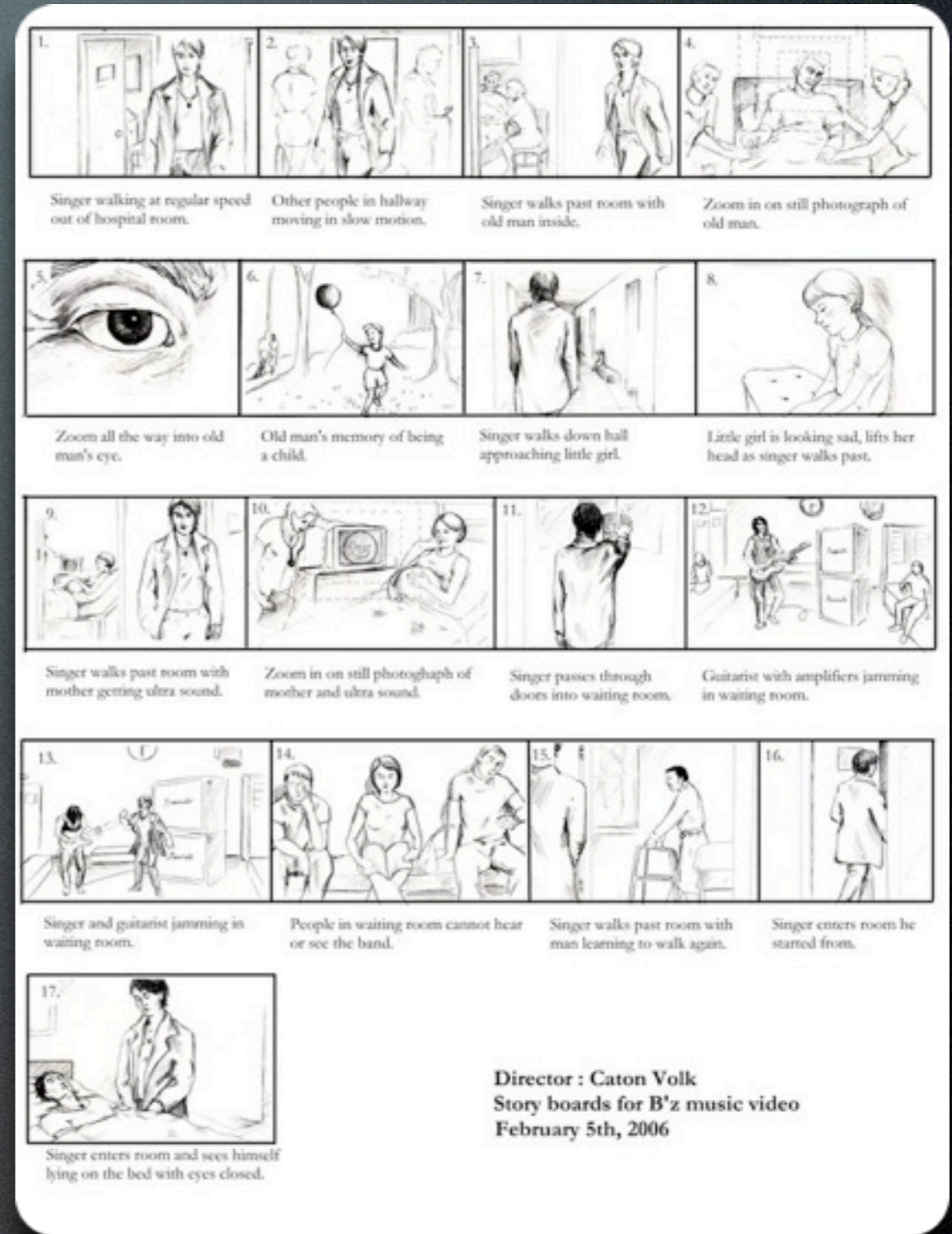
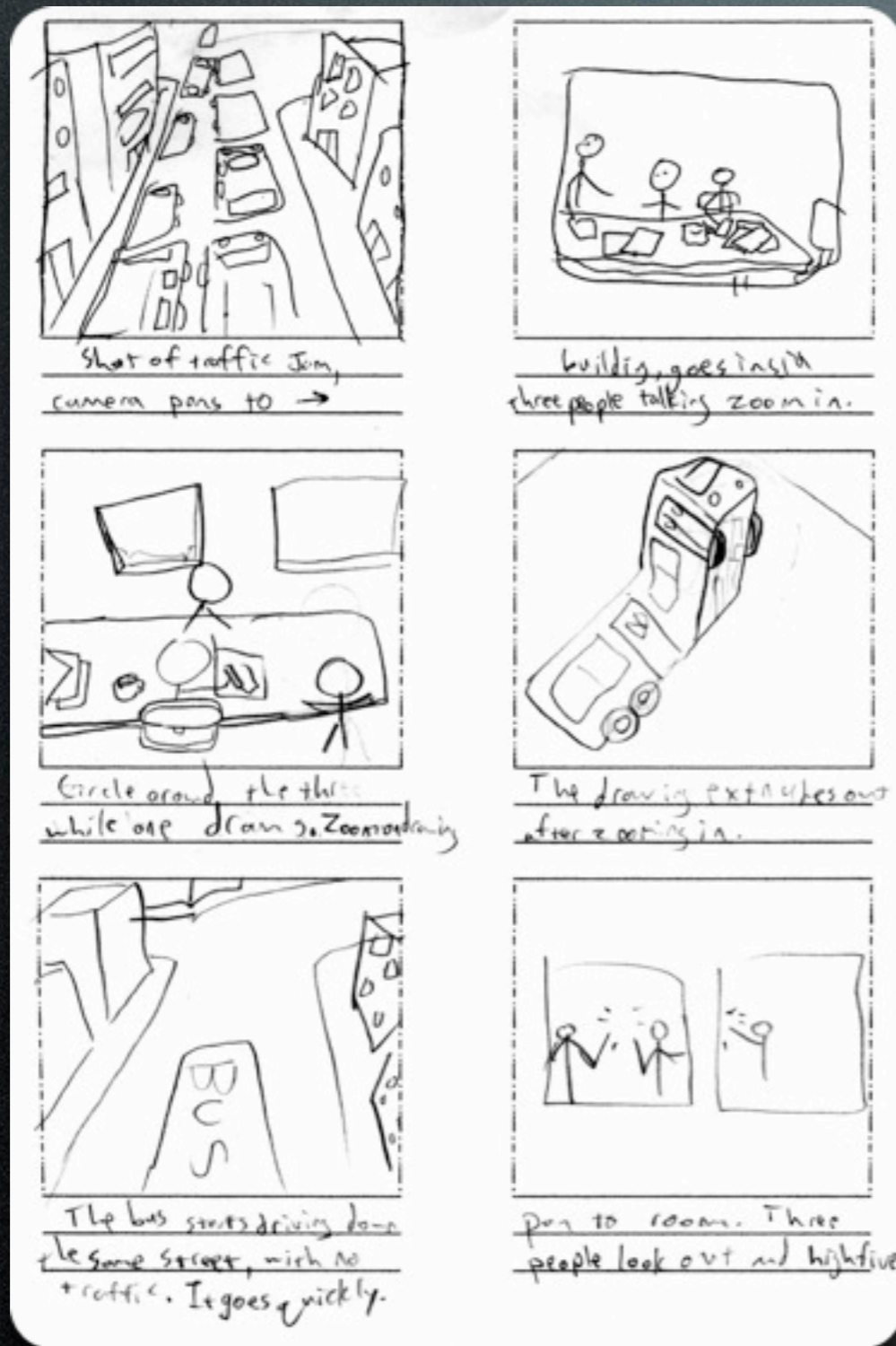
- 19 Wide: Spy walks to a door with a keypad
- 20 Insert: Keypad
- 21 Med CU Profile: Spy pulls out gadget, fries keypad, door swings open

Office

- 22 CU OS: Dolly in with Spy as he approaches the table with briefcase
- 23 CU: Spy Reaction shot, he smiles
- 24 POV: Papers in briefcase, Spy approaches

Guard Room

Storyboards



- Storyboards map out the action and dialogue shot-by-shot

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?)



Script Breakdown

1. INT. BEDROOM NICOLE – NIGHT (1 1/8 pg) L1
Nicole tries to have and orgasm but Sterlings' noises prevent her.
Nicole
Sterling
2. INT. GARDEN NICOLE – DAY (6/8 pg) L2
Nicole flirts with her best friend.
Nicole
Doug
Sterling (MOS)
3. INT. ENTRY–KITCHEN NICOLE – DAY (1 6/8 pg) L1
Nicole tells Chad of her perfect boyfriend but doesn't want to hear he's 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
Doug
Chad
Sterling
5. INT. BEDROOM DOUG – DAY (2 pgs) L2
Doug hates Sterling and Chad tries to defend him.
Doug
Chad
6. INT. KITCHEN NICOLE – DAY (6/8 pg) L1
Nicole tells Doug that he tries to sabotage her relationships.
Nicole
Doug
7. INT. BATHROOM DOUG – DAY (3/8 pg) L2
Doug wants Chad to find out why Nicole thinks he's unfriendly
Doug
Chad
8. EXT. OUTSIDE SPLENDOR – DAY (4/8 pg) L4
Chad suggests that he and Nicole invite Doug and Sterling camping.
Nicole
Chad
9. EXT. CAMPING – DAY (1 pg) L3

LOCATIONS

Interiors

Bedroom–Nicole
Bedroom–Doug
Kitchen–Nicole
Living Room–Nicole
Restroom–Doug
Tent

Exteriors

Garden
Camping
Car
Porch

LOCATIONS–ACTUALS

Location 1 (L1)—Colleyna's house 4 4/8 pgs
Location 2 (L2)—Alberto's house 5 2/8 pgs
Location 3 (L3)—Jordanelle State Park 5 2/8 pgs
Location 4 (L4)—Downtown SLC Library Stairs 4/8 pg

SYNOPSIS

Nicole wants her best friend, Doug, to approve of her new boyfriend, Sterling, but that's not happening because he is 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' 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

