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

Thursday, February 5, 2009
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
Reaction Shots (Noddy)

- 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.
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

Thursday, February 5, 2009
EXT. STREET -- NIGHT

Binocular POV of G-Man walking with two bodyguards towards a
tall skyscraper. Spy zooms in to G-Man’s briefcase as G-Man
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 skyscraper 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.
• 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?)
1. **INT. BEDROOM NICOLE — NIGHT** (1 1/8 pg)  
Nicole tries to have an orgasm but Sterling’s noises prevent her.  
Nicole  
Sterling

2. **INT. GARDEN NICOLE – DAY** (6/8 pg)  
Nicole flirts with her best friend.  
Nicole  
Doug  
Sterling (MOS)

3. **INT. ENTRY—KITCHEN NICOLE – DAY** (1 6/8 pg)  
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)  
Sterling tells everyone how he won’t play gay roles.  
Nicole  
Doug  
Chad  
Sterling

5. **INT. BEDROOM DOUG – DAY** (2 pgs)  
Doug hates Sterling and Chad tries to defend him.  
Doug  
Chad

6. **INT. KITCHEN NICOLE – DAY** (8/8 pg)  
Nicole tells Doug that he tries to sabotage her relationships.  
Nicole  
Doug

7. **INT. BATHROOM DOUG – DAY** (3/8 pg)  
Doug wants Chad to find out why Nicole thinks he’s unfriendly  
Doug  
Chad

8. **EXT. OUTSIDE SPLENDOR – DAY** (4 1/8 pg)  
Chad suggests that he and Nicole invite Doug and Sterling camping.  
Nicole  
Chad

9. **EXT. CAMPING – DAY** (1 pg)  

<table>
<thead>
<tr>
<th>LOCATIONS</th>
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<tbody>
<tr>
<td>Interiors</td>
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<tr>
<td>Bedroom–Nicole</td>
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<tr>
<td>Bedroom–Doug</td>
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<tr>
<td>Kitchen–Nicole</td>
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<tr>
<td>Living Room–Nicole</td>
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<tr>
<td>Restroom–Doug</td>
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<tr>
<td>Tent</td>
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<tr>
<td>Exteriors</td>
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<td>Garden</td>
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<td>Camping</td>
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<td>Car</td>
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<td>Porch</td>
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<td>LOCATION–ACTUALS</td>
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<tr>
<td>Location 1 (L1)—Colleyna’s house 4 4/8 pgs</td>
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<tr>
<td>Location 2 (L2)—Alberto’s house 5 2/8 pgs</td>
</tr>
<tr>
<td>Location 3 (L3)— Jordanelle State Park 5 2/8 pgs</td>
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<tr>
<td>Location 4 (L4)--Downtown SLC Library Stairs 4/8 pg</td>
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</tbody>
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**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’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.
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

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