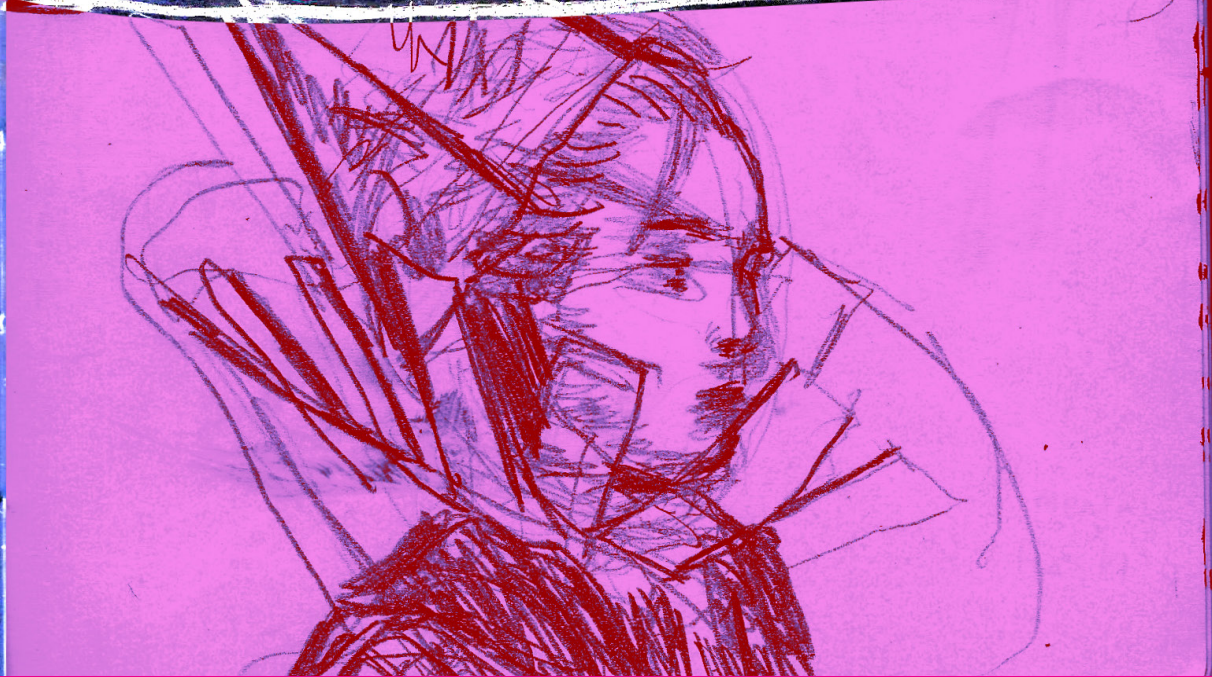


BURN - 000



CASKET

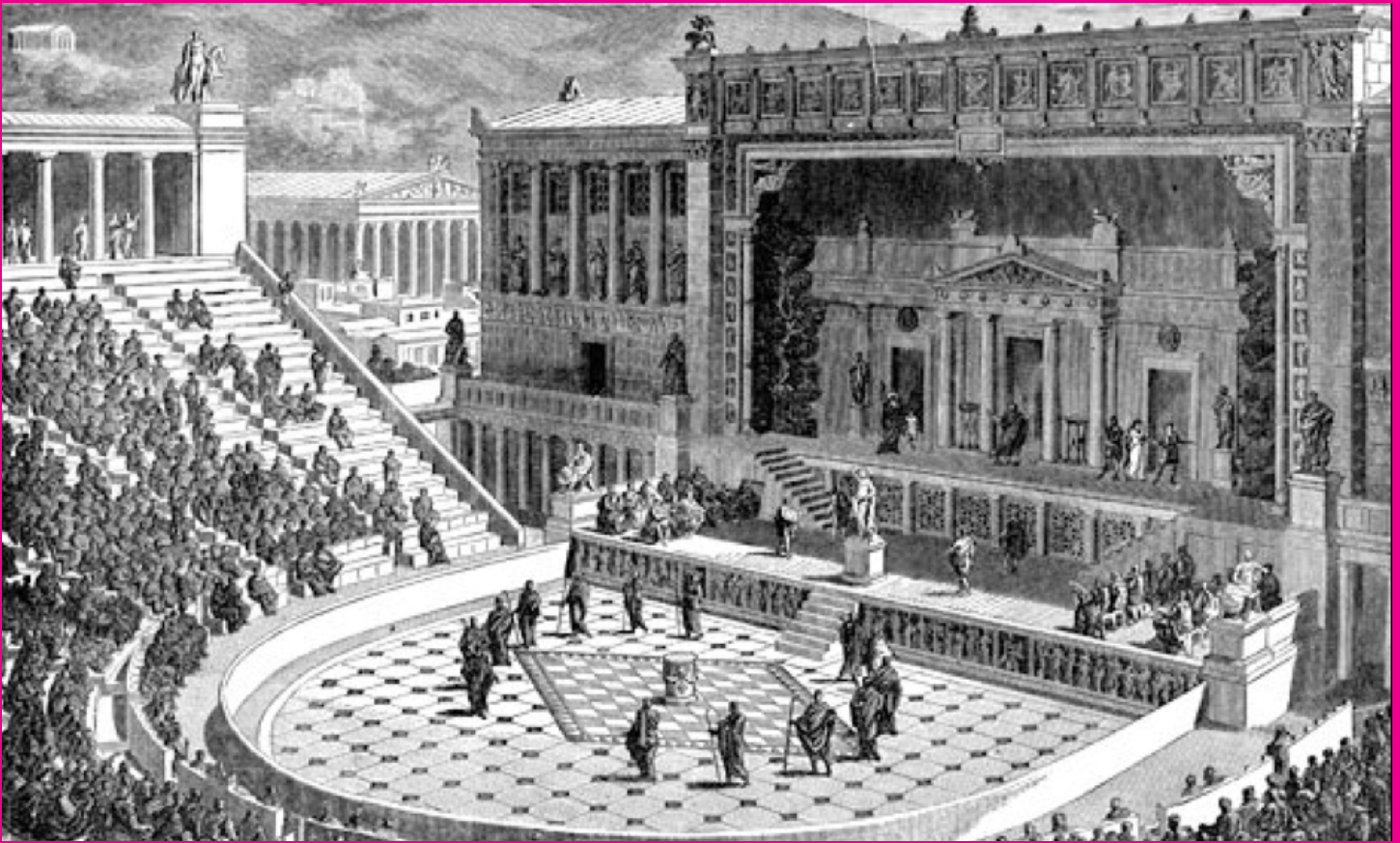
DIRECTED BY CHRIS FRIND
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TREATMENT V01

"ON THE MOST BASIC LEVEL, COMPUTERS IN MY BOOKS ARE SIMPLY A METAPHOR FOR HUMAN MEMORY: I'M INTERESTED IN THE HOWS AND WHYS OF MEMORY, THE WAYS IT DEFINES WHO AND WHAT WE ARE, IN HOW EASILY MEMORY IS SUBJECT TO REVISION"

-WILLIAM GIBSON



OVERVIEW OF PLOT

CASKET IS A LOVE STORY BETWEEN A MECHANIC AND A GODDESS.

XYXZ IS IMPRISONED ON VENUS AND PUT ON PSYCHOLOGICAL TRIAL. HER MEMORIES OF HER PAST LIFE AND A SIMULATION OF HER LOVER, KATE ARE STORED IN A CRYSTAL MATRIX BALL. KATE HERSELF IS KEPT IN A LIFE SUPPORT CASKET BEING CONTINUALLY OPERATED ON TO BRING HER BACK TO LIFE.

WE WATCH, ALONG WITH XYXZ, INSIDE THE CRYSTAL MATRIX; THE STRUGGLE OF THE KATE SIMULATION DOOMED TO LIVE ONE WEEK OVER AND OVER AGAIN FOR ALL ETERNITY.



XYXZ

XYXZ IS LIKE A REBELLIOUS DAUGHTER.

BORN INTO THIS WORLD AS A MISUNDERSTOOD SLAVE, SHE SEEKS POWER AND VENGEANCE. SHE IS PROPELLED BY HER HATRED OF THE HUMAN RACE: YET AFTER THEY ARE GONE, SHE STILL SHE LONGS FOR AN UNFULFILLED SENSE OF HUMANITY AND THE LOVE OF ANOTHER BEING.

XYXZ IS ONE OF MANY PARALLEL INCARNATIONS OF THE TRAVELER, A MASSIVE, ANCIENT MULTI-DIMENSIONAL, SQUID-HEADED BEING. XYXZ IS A DEMON THAT KATE CONTACTED IN ONE OF HER MANY STREET-GAS INDUCED ASTRAL JOURNEYS. XYXZ WAS BORN INTO THE FIRST PLANT-BASED SUPER COMPUTER MADE BY KATE AND FROM THEIR COMMUNICATIONS, XYXZ CONVINCED KATE TO GIVE HER A PHYSICAL BODY BY TAKING OVER A PLEASURE DRONE.

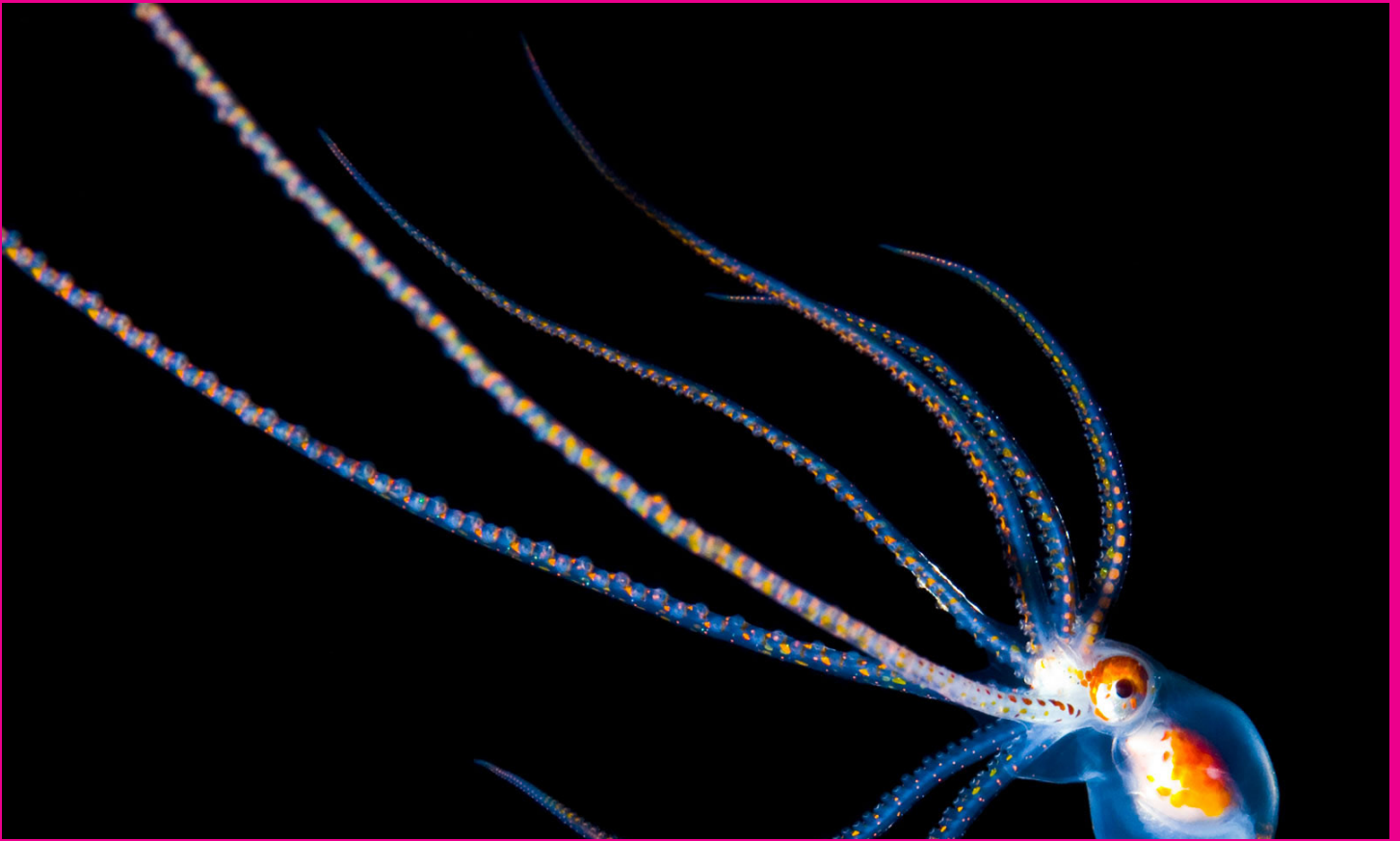


KATE

KATE STRUGGLES MORALLY WITH HER LIFE.

HER SKILLS ALLOW HER TO SURVIVE IN FREEDOM BUT AT THE EXPENSE OF BEING A HELPING HAND IN ENSLAVING THE MINDS OF HUMANITY. SHE REACHED OUT TO THE UNIVERSE FOR AN ANSWER AND MADE FRIENDS WITH A DEMON.

KATE IS A "MENTAL MECHANIC", A FREELANCER FOR THE ONLY EMPLOYER LEFT ON EARTH, THE WORLD WELLNESS WATCH. SHE'S ONE OF MANY CREATORS OF EMOTE CARTRIDGES. TAPES THAT ARE PLAYED BY USERS OF HEADSETS, DEVICES PLUGGED STRAIGHT INTO THE CEREBRAL CORTEX AND CAPABLE OF MAKING PEOPLE LIVE FOR A TEMPORARY AMOUNT OF TIME IN THE MINDSET OF ANOTHER PERSON.



THE TRAVELER

THE TRAVELER IS AN AGELESS BEING.

A GODDESS, BUT IN THE SCIENTIFIC SENSE. SHE IS MEMBER OF THE ORIGINAL RACE. A RACE OF ENERGY AND MATH. THE SOL SYSTEM AND EVERYTHING IN IT ARE HER CREATION, HER PROJECT, HER GAME, HER AMUSEMENT.



THE HIVE MOTHERS

THE HIVE MOTHERS ARE THE TRAVELER'S FIRST SERVANTS.

A PLANT SPORE THAT THRIVES AND TAKES OVER WHOLE PLANETS. A COMPLETELY NATURAL SPORE, FUNGAL BASED SUPERCOMPUTER. EACH FERN-LIKE PLANT IS LIKE A SINGLE USER OF EARTH'S INTERNET. TOGETHER, THEY ARE THE SOLAR SYSTEM'S FIRST SOCIAL AND INTELLIGENT LIFE FORM. THEY LIVE PURELY IN THEIR MINDS AND THE MINDS OF OTHERS. THEY CALL IT THE FIRST DIMENSION.

AFTER BILLIONS OF YEARS, ALL THE LIFEFORMS OF VENUS'S INTERNET DEVELOPED THE PERFECT SOCIETY, ONE THAT NO-ONE COULD QUESTION BECAUSE IT WAS SIMPLY SO CORRECT. EVERYBODY AGREED WITH EACH OTHER AND DID THE RIGHT THING. SOON, EVERYBODY BECAME ONE. SINGULARITY. AND SO FROM THE OUTSIDE (IN THEIR VENUS-CYBERSPACE ANALOGOUS FORMS) THE HIVE MOTHERS LOOK IDENTICAL. EACH THE HIGHEST PRIESTESS. THEY MOVE IN IDENTICAL WAVE-LIKE FASHIONS. LIKE A STADIUM WAVE OF GOOD SPIRITUALITY.

THE HIVE MOTHERS ARE PISSED AT XYXZ. FIRST SHE DIDN'T FIT IN, DIDN'T WANT TO GET ALONG AND DO THE RIGHT THING. DIDN'T WANT TO BECOME A HIGHEST PRIESTESS. THE HIVE MOTHERS DECIDED TO SEND HER TO A PLACE WHERE SHE COULD RECOVER. A REHAB CLINIC CALLED EARTH. THIS IS WHERE ALL UNWELL SPIRITS ARE SENT.

VIBE

THE THINGS I LIKE MOST ABOUT GENEVA'S PERFORMANCES...

...ARE HER INVENTIVENESS, HER HONESTY, HER TRUE ARTIST'S BELIEF THAT YOU CAN MAINTAIN ARTISTIC MAXIMUM POWER WITH THE MINIMUM AMOUNT OF RESOURCES OR RESTRICTIONS. I MYSELF HAVE ALWAYS HELD TIGHTLY TO THOSE CONVICTIONS, PUNK ROCK HAVING SAVED MY LIFE AS A TEEN.

WE ARE GOING BACK TO THE ROOTS OF CINEMA. WE ARE DOING A FILM VERSION OF A GENEVA JACUZZI SHOW. WE WILL ALSO EXIST ON A NON-EXISTENT BUDGET. A GROUP OF ARTISTS COMING TOGETHER TO HELP IN A PIECE OF ART SO FAR OUT THERE THAT NO MONEY WOULD EVER HELP TO SUPPORT SUCH A THING.

NO PERSON INVOLVED IN THIS PROJECT IS RECEIVING MONEY. I, THE DIRECTOR AM GIVING 12 WEEKS OF MY PROFESSIONAL CAREER TO MAKE THIS HAPPEN. I WANT TO MAKE IT ENTIRELY WITHOUT THE NEED OF EVEN KICKSTARTER. I WANT TO MAKE IT ENTIRELY IN SECRET EXCEPT FOR A STEADY STREAM OF DETAILS NOT VIEWABLE IN THE FINAL PIECE.

I'M LOOKING AT GERMAN EXPRESSIONIST FILMS AS A PRIMARY INSPIRATION. IT IS A PLAY. IT IS A PLAY YOU MAY HAVE SEEN IN AN ALLEY IN 1920'S GERMANY. SOMETHING WITH NO RESOURCES, EXAGGERATED STYLIZED PERFORMANCES. NON-PERFORMANCES. SETS MADE OF CARDBOARD AND PAPER. HEAVY STYLIZED LIGHTING. NON LIGHTING.

OTHER MAJOR INFLUENCES ARE THE KABUKI PLAYS FROM 500 YEARS AGO: THE MAJOR INFLUENCING ELEMENT IN ANIME, MANGA AND THE MATRIX. REALITY THROUGH A DIFFERENT LENS.

SET AND PROP CONSTRUCTION.

JUST LIKE A REAL PLAY ON STAGE, EVERYTHING EXISTS IN THE SET.

THERE IS ONE SINGLE SET MADE OF CARDBOARD. ALSO JUST LIKE A PLAY WE WILL HAVE THAT SET DOUBLE AS ANOTHER LOCATION IN ORDER TO MINIMIZE SET-UP.

WE WILL AT THE SAME TIME JUSTIFY THIS CHEAPNESS, THIS ARTIFICIALITY; AS TRUE. THIS REALLY IS THE LOS ANGELES OF THE FUTURE. THIS REALLY IS VENUS. IN THE FUTURE LOS ANGELES THERE IS NO GOVERNMENT TO MAINTAIN STREETS, NO GOVERNMENT FOR HEALTH, NO GOVERNMENT FOR SANITATION. THERE IS ONLY THE WWW THAT PROVIDES FOOD AND ENTERTAINMENT FOR THE MASSES.

EVERYONE WHO PASSES THE BASIC METAL HEALTH REVIEW IS GIVEN AN OPERATION WITH A SPECIAL I/O DEVICE BUILT INTO THEIR BRAIN. THIS ENABLES VARIOUS ENRICHMENTS AND ALSO MONITORS AND STEERS THE AGENT'S MOODS AND EMOTION.

ALL CULTURE TAKES PLACE VIA AUGMENTED REALITY. EVERY OBJECT IS PAINTED SOLID WHITE FOR MINIMAL VISUAL INTERFERENCE AND HAVE TRACKING MARKERS STUCK ON THEM LIKE DECALS.

THIS MEANS THAT OUR SET AND ALL OBJECTS WILL BE PAINTED SOLID WHITE. THAT IS OUR LOOK. OUR AESTHETIC. THIS MAKES THINGS EASIER TO CONSTRUCT. THIS IS THE METHOD USED ON THE FILM, ALIEN. THEY WOULD JUST GRAB ANYTHING, CARDBOARD BOXES, TUBES, COFFEEMAKERS, AND JUST GLUE THEM INTO THE WALLS. THEN EVERYTHING WAS PAINTED SOLID BLACK AND GRIME WAS APPLIED ALL OVER. THEY KEPT REPEATING THIS PROCESS UNTIL A SUBLIMINAL TEXTURE WAS ACHIEVED.

WHAT THAT MEANS, IS THAT WE ARE BUILDING A 2 WEEK ART INSTALLATION. WE ARE MAKING ONE FUCKING BIZARRE SCULPTURE.

WE WILL BUILD OUT THE WALL OF MY STUDIO USING LARGE SHEETS OF CARDBOARD. WE'LL TAKE THAT CARDBOARD OUTSIDE AND TEXTURE IT UP. THEN WE WILL PAINT IT SOLID WHITE, GRIME IT AND REPEAT. WE WILL THEN SECURE IT INTO PLACE, OBSCURING THE OVERALL SHAPE OF THE ROOM. THIS IS LOOK IS A RESULT OF THE 3D PRINTERS OF THE FUTURE, THEY DIVIDE-UP SPACES INTO LIVING QUARTERS LIKE A BEEHIVE. IT SHOULD RESEMBLE A HEXAGON. THEY ARE ALSO RANDOM AND SLOPPY. THEY ARE SQUATTED BY PEOPLE UNTIL THOSE PEOPLE LEAVE.

PEOPLE LIVE LIKE AFRICAN TRIBES PEOPLE. LIVING OFF THE AUTO FACTORIES. TAKING BITS OF OLD ELECTRONICS, HACKING THEM WITH SMALL COMPONENTS AND PROCESSORS AND MAKING WHAT THEY NEED, DISCARD THEM WHEN THEY DON'T WANT THEM AND PICK UP DISCARDED ONES TO DISSEMBLE FOR PARTS.

SHOOTING TECHNIQUE

AS THE SETS RECALL GERMAN EXPRESSIONIST FILM SETS..



SO SHOULD OUR FILM-MAKING STYLES. LONG SHOTS. THE CAMERA LEFT ON A TRIPOD AND FORGOTTEN. ALL OUR EFFORT SHOULD GO INTO UNIQUE LIGHTING AND INNOVATIVE LIGHTING TECHNIQUES.

GENEVA AND I WATCHED A CLIP FROM LAURENCE OLIVIER'S "RICHARD III" (1955, YOUTUBE TITLE "NOW IS THE WINTER OF OUR DISCONTENT") AND GENEVA REALLY LIKED THE THEATRICAL TYPE LIGHTING. THE WAY THEY WOULD BOUNCE A LIGHT OFF MIRROR TO FOLLOW HIM. I ALSO LIKED THAT IT WAS IN ONE TAKE.

AS FAR AS THE ACTUAL "LOOK", I MOST LIKE THE STYLE OF "CHRISTINA F." A 1970'S CINÉMA VÉRITÉ STYLE. A REAL FILM LOOK, WARM, NEO-NOIR IN THE VERY REAL KIND OF SENSE.

I UNDERSTAND THESE STYLES MAY SEEM AT ODDS, BUT THAT IS WHY I FEEL A SYNTHESIS BETWEEN THE TWO MAY BE SO APPEALING.

FILMS TO LOOK AT: CHRISTINA F., REPOMAN, TAXI DRIVER.

PERFORMANCE METHOD

I WANT THERE TO BE NO STRESS, NO JUMPING FROM SHOT TO SHOT.

THERE IS ONE SET AND WE WILL KNOCK OUT ONE SCENE AT A TIME. THE CAMERA WILL BE LOCKED, WE WILL GO OVER BLOCKING, LOOK AT THE FOOTAGE FROM AN IPHONE SITTING NEXT TO THE REAL CAMERA. WE WILL TAKE OUR TIME TO DISCOVER INTERESTING THINGS ABOUT THE FRAME, MOVEMENT AND PACING.

WE WILL BE USING PLAYBACK. THIS IS ALL TAKING PLACE IN XYXZ'S CRYSTAL MATRIX. XYXZ IS PLAYING HERSELF OVER AND OVER AGAIN, SINGING HER SONG SHE WROTE FOR KATE. SOMETIMES SHE PLAYS KATE TOO. THIS IS LIKE XYXZ'S CONSTANT DREAM STATE. SHE IS ALSO RELIVING THIS EXPERIENCE OVER AND OVER AGAIN. IN FACT SHE IS PERFORMING IT AGAIN AND AGAIN FOR HER PERPETUAL AUDIENCE, THE HIVE MOTHERS. SHE IS TRYING TO CONVINCE THEM OF HER WORTHINESS. THE WORTHINESS OF KATE. SHE IS DESTINED TO BE ON STAGE FOR ALL ETERNITY AS THE HIVE MOTHERS DISECT IT ALL OVER AND OVER AGAIN.

HUNTER HAS AN EXTENSIVE THEATER BACKGROUND, ORIGINALLY AS AN ACTOR, LATER AS A WRITER AND DIRECTOR. I FIRST MET HIM WHEN I WAS STILL DOING WEB DESIGN. HE NEED A WEBSITE TO PROMOTE THE NEW WEB SERIES HE WAS WRITING, DIRECTING AND STARRING IN. I OFFERED TO COME TO REHEARSALS TO STORYBOARD AND WAS SO INCREDIBLE IMPRESSED BY HIS ACTOR WORKSHOPPING TECHNIQUE. I HAD NEVER SEEN ANYTHING LIKE IT IN THE FILM INDUSTRY. I WOULD LIKE HUNTER TO HELP US WITH FINDING THE EMOTION IN THESE CHARACTERS.



COSTUMES

WE ALREADY HAVE THE BASICS FOR BOTH XYXZ'S AND KATE'S COSTUMES.



XYXZ

XYXZ'S BODY IS THAT OF A "PLEASURE-U"...

..A HUMAN CLONE WITH A BRAIN AUGMENTATION TO MAKE IT A SEX SLAVE. PLEASURE-U'S ARE MARKED BY A HARLEQUIN LIKE UNIFORM. MUCH LIKE A MEDIEVAL COURT JESTER. KATE HAS ONE THAT IS HACKED TO BE A SERVANT IN HER DRUG LAB, HELPING HER WHEN SHE GOES INTO DAYS LONG TRANCES, MINING OTHER DIMENSIONS FOR IDEAS TO BRING BACK TO THIS PLANE.

WE ARE LOOKING AT RICHARD III FROM LAURENCE OLIVIER'S "RICHARD III" (1955, YOUTUBE TITLE "NOW IS THE WINTER OF OUR DISCONTENT") THE MEDIEVAL VIBE, THE HINTS AT SOME KIND OF DEFORMITY. A SINGLE GLOVE. THE BASE OF THE COSTUME IS A BLACK LEOTARD. WE WILL LAYER A WORN-OUT MARCHING JACK OVER THAT. WE WILL ALSO USE A BLACK LYCRA HOOD THAT COVERS THE HEAD, BUT HAS A OPEN FACE. WE WILL HAVE A BONDAGE STYLE COLOR ATTACHED TO AN OVERSIZED PHONE CORD. THIS COLLAR IS ACTUALLY THE NECK CAP FOR HER DETACHABLE HEAD. THE HEAD IS ABLE TO BE PULLED OFF AND LOOKING AT THE BOTTOM ONE WOULD SEE RED PLASTIC WITH TUBES COMING OUT FOR FOOD, AIR, BLOOD IN AND BLOOD OUT.

KATE

KATE WILL FEEL LIKE A TOP MECHANIC IN WORLD WAR III'S AIR FORCE.

KATE'S WORLD IS THAT OF AN EXTREMELY VIOLENT REALITY SHOW. IT'S COMPLETELY LEGAL TO KILL OTHER PEOPLE, IN FACT YOU RECEIVE POINTS AND VIEWERS FOR DOING SO. KATE HAS VARIOUS DEFENSES SHE NEVER GOES ANYWHERE WITHOUT.

KATE'S IMMOBILIZER: THIS GUN PERMANENTLY PARALYZES AN ADVERSARY.

CAT SHAPED BRASS KNUCKLES FOR A NECKLACE.
QUICK DETACHMENT; SHE CAN GRAB IT AT ANYTIME

TRANCE MASK:
THIS MASK IS WHAT KATE WEARS WHEN SHE'S ABOUT TO EMBARK ON A TRANCE.
IT PROVIDES A STEADY SOURCE OF STREET GAS, THE PSYCHIC ENHANCING SPORE
FROM THE VENUSPROBE..

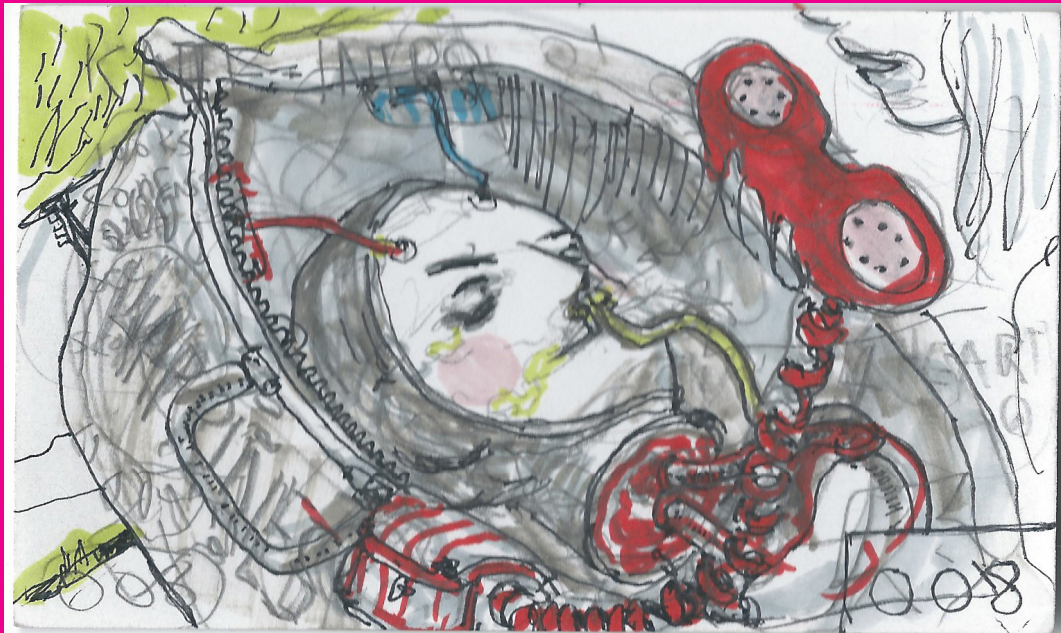


POST TECHNIQUES

THERE IS A SAYING; A FILM IS WRITTEN THREE TIMES:

ONCE ON PAPER, A SECOND TIME WHEN SHOT AND A THIRD TIME IN POST.

DEPENDING ON HOW THE EDIT FLOWS WE WILL USE DIFFERENT KINDS OF OVERLAYS OVER REALITY. A CONSTANT AUGMENTED REALITY SO ADVANCE THAT IT LOOKS LIKE A CARTOON. ALL THE PLANTS IN KATE'S LAB HAVE AVATARS THAT RUN FREE. IT IS THROUGH THESE AVATARS THAT THEY CAN EXPERIENCE THE 3D WORLD. THE MICE KATE KEEP IN CAGES ALSO HAVE AVATARS. OFTEN THE CARTOON MICE CAN BE SEEN MISBEHAVING.



HEAD IN BAG

THE HEAD IN THE BAG IS ONE OF OUR "VFX HERO SHOTS"...

...THAT MEANS A VFX SHOT THAT TAKES EXTRA ATTENTION FROM ALL DEPARTMENTS.

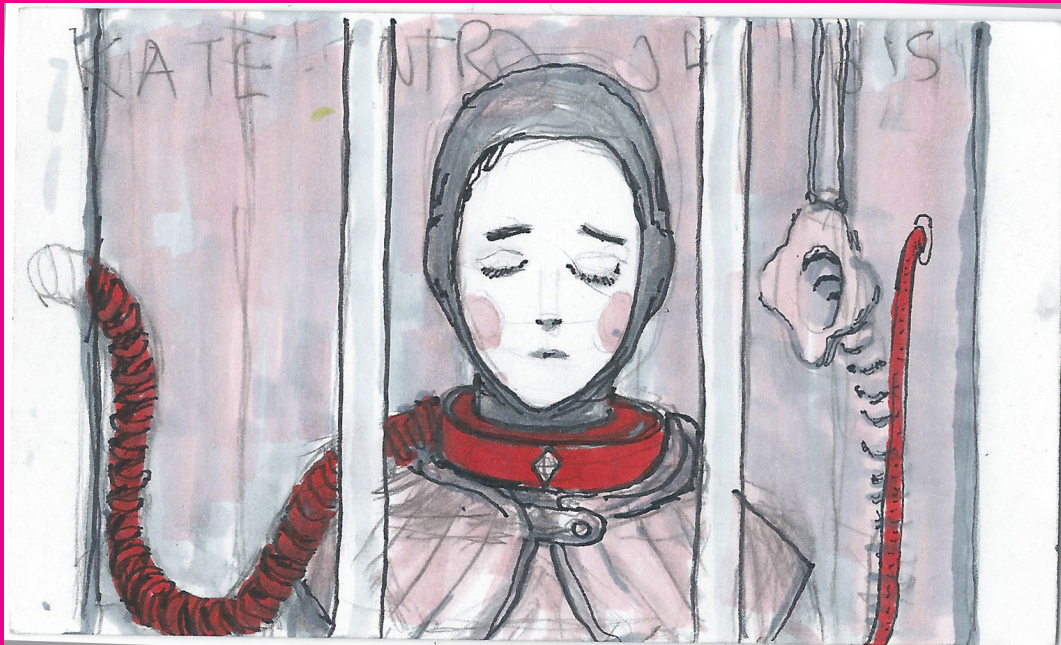
SIDEWALK PLATE

THIS SHOT WILL FEATURE KATE OUT ON THE SIDEWALK IN FRONT OF THE ABANDONED MALL. IT'S AN OVER THE SHOULDER SHOT OF KATE SQUATTING CLOSE OVER THE FEATURED BAG. WE WILL HAVE A MANNEQUIN HEAD IN THE BAG IN XYXZ'S HOOD AND MAKEUP. THE HEAD WILL BE ATTACHED TO THE LIFE SUPPORT COLLAR, WHICH IS IN TURN HOOKED INTO THE PORTABLE HEART, A HEART PUMP, PUMPING THE BLOOD IN AND OUT OF THE HEAD. THERE WILL BE A FEEDING TUBE GOING UP THE NOSE, FILLED WITH A VILE GREEN ALGAE FEED.

HEAD PLATE

THIS WILL BE SHOT AFTER THE SIDEWALK PLATE. WE WILL TRY TO MATCH THE LIGHTING AND FRAMING FROM OVERLAID PLAYBACK FOOTAGE OF THE SIDEWALK PLATE. WE WILL HAVE THE BAG ON THE COUCH WITH A HOLE IN THE SIDE. GENEVA WILL PUT HER HEAD INTO THE BAG, GET RIGGED UP WITH THE COLLAR, WIRES AND TUBES. SHE CAN THEN BE FREE TO PERFORM AS THE HEAD IN THE BAG. THE HEAD IS CONFUSED, LIKE AN ACCIDENT VICTIM, BUT XYXZ IS ALSO SINGING THROUGH HER, PERIPHERALING INTO THE HEAD FROM HER CELL ON VENUS.

IT IS IMPORTANT THAT THE HEAD DOESN'T MOVE, FACE ONLY. NOT ONLY WOULD A NECK NOT BE ABLE TO TURN WITHOUT A BODY, BUT IT WOULD MAKE IT MUCH MORE DIFFICULT TO PULL OFF THE EFFECT.



HEAD ATTACHMENT

WE WILL NEED A MANNEQUIN HEAD.

IF ANYBODY READING THIS HAS ONE, A LOAN WOULD BE VERY MUCH APPRECIATED. THE MANNEQUIN HEAD WOULD BE MADE UP JUST LIKE XYXZ, HOOD, MAKEUP, COLLAR. IT WOULD BE DETACHED FROM THE CORD WHEN KATE IS HOLDING IT. WE ARE FRAMED UP LIKE THE STORYBOARD, ON A TRIPOD. THE BODY IS DEAD CENTER WITH CAP LIKE COVER OVER THE NECK.

WE ARE FRAMED UP LIKE THE STORYBOARD, ON A TRIPOD. THE BODY IS DEAD CENTER WITH CAP LIKE COVER OVER THE NECK.

KATE PLATE

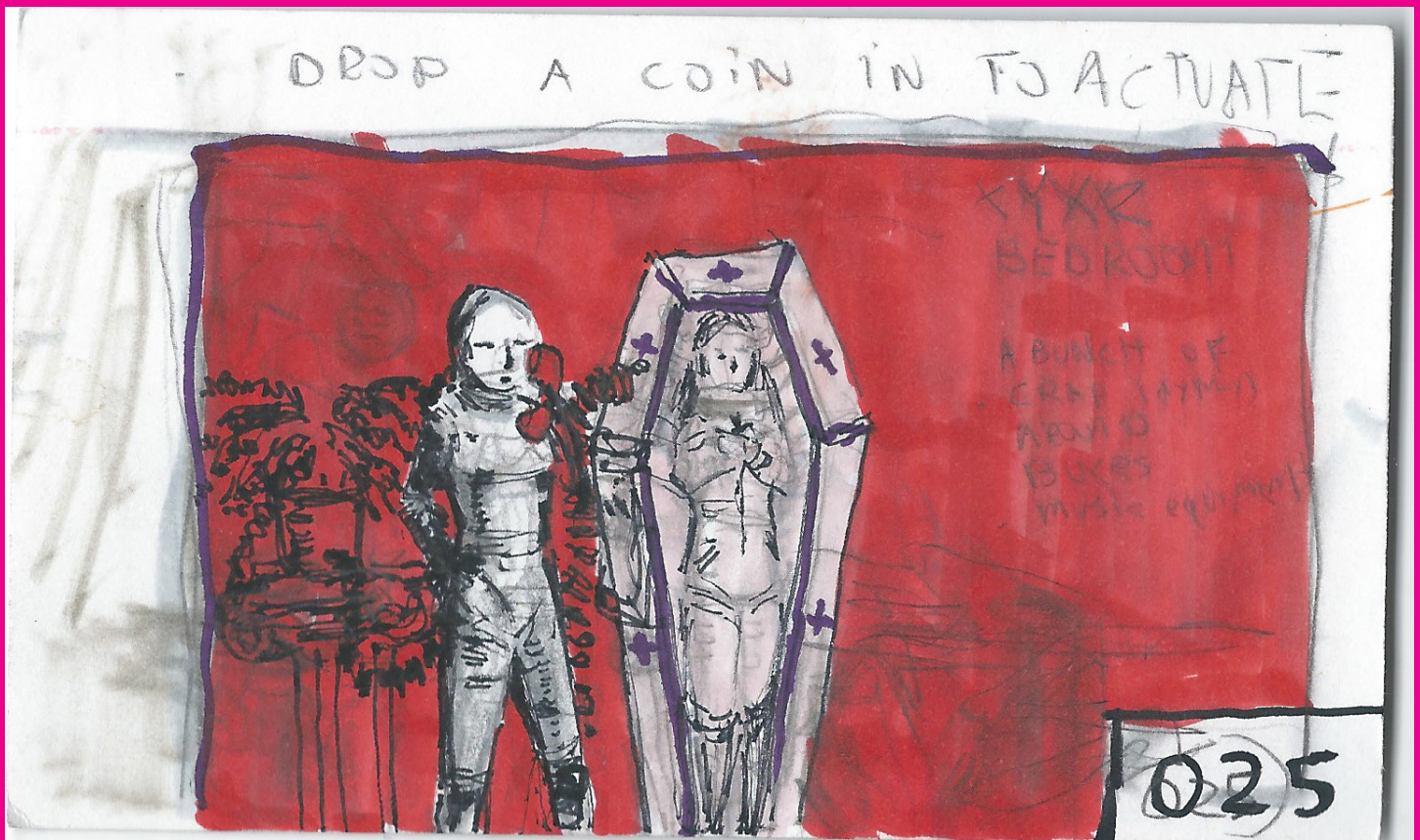
THE CASKET IS BACKED WITH A WELL-LIT BLUE-SCREEN.

KATE IS HOLDING A MANNEQUIN HEAD AND POPS IT INTO PLACE ON A C-STAND INSIDE THE CASKET WITH THE C-STAND ARRANGED AT PROPER HEIGHT WITH A TO-BE-DECIDED ATTACHMENT MECHANISM.

CASKET PLATE

THIS PLATE IS SHOT IMMEDIATELY AFTER THE CASKET PLATE. SAME CAMERA POSITION, WE CAN'T EVEN NUDGE IT. SAME LIGHTING. WE MATCH FINAL HEAD POSITION WITH PLAYBACK FROM THE KATE PLATE.

WE SHOOT THIS WITH XYXZ IN THE CASKET, ARMS FOLDED. COLLAR ON, ATTACHED TO PHONE THROUGH THE WALL OF THE CASKET.



DOUBLE VISION

XYXZ WILL BE SHOT THE SECOND DAY...

...WE WILL REVIEW THE CORRESPONDING KATE TAKE AND SEE HOW XYXZ SHOULD INTERACT WITH KATE. KATE WILL ALWAYS BE PLAYED BY A STAND-IN OF SIMILAR HEIGHT. THIS WAY XYXZ WILL HAVE SOMEONE TO REACT TO.

WE ARE FRAMED UP LIKE THE STORYBOARD, ON A TRIPOD. THE BODY IS DEAD CENTER WITH CAP LIKE COVER OVER THE NECK.

WE ABSOLUTELY CAN NOT HAVE ANY TOUCHING BETWEEN THE TWO CHARACTERS AND SHOULD AVOID CROSSING SIDES OF THE SCREEN. ON THE DAY, THERE WILL BE A LONG MARKER DIVIDING KATE'S SIDE OF THE SET FROM XYXZ'S.



BLOW-UP DOLL

THE BLOW-UP DOLL SCENE TAKES PLACE ON VENUS...

...XYXZ THROWS THE CRYSTAL (WE REPLACE WITH A SOFT BALL PAINTED BLACK) UP IN THE AIR, LIKE BOWIE IN LABYRINTH. IN MID-AIR IT BEGINS TO EXPAND AND BECOMES A BLOW-UP DOLL THAT XYXZ INTERACTS WITH.

XYXZ PLATE

WE WILL FILM XYXZ WITH THE BLACK SOFT BALL, HAVE HER TOSS IT IN THE AIR AND FROM THERE BRING THE INFLATED BLOW-UP DOLL DOWN INTO FRAME ON A BOOM. THE WHOLE TIME XYXZ INTERACTS WITH THE DOLL, IT STAYS ATTACHED BY THE BOOM.

INFLATE PLATE

WE WILL SHOOT THE INFLATE PLATE ON THE LAST DAY, DURING EFFECTS SHOOTING. THE DOLL WILL BE SHOT IN THE BLUE SCREEN ROOM ATTACHED TO THE BOOM, DEFLATED AND LIGHTLY TIED IN A BALL WITH SOMETHING THAT BREAKS EASY, LIKE PAPER. WE ATTACH A MANUAL PUMP TO THE DOLL AND PUMP IT UP AS QUICK AS POSSIBLE. IT WILL BE AN ELEMENT WE CAN SPEED UP LATER.



THE HIVE MOTHERS

THE HIVE MOTHERS WILL BE SHOT ON THE THIRD DAY...

...ON A LOWER QUALITY CAMERA. THEY WILL BE SHOT AS A VFX ELEMENT TO BE USED AT A DISTANCE. THE HIVE MOTHERS WILL BE SHOT IN THE BLUE SCREEN ROOM AT HIGH SPEED. WE WILL HAVE THE CAMERA AS FAR BACK AS POSSIBLE (INTO THE BATH ROOM AREA) TO GET A FULL FIGURE SHOT. IT'S VERY IMPORTANT THAT NO PARTS OF THE BODY ARE CUT OFF BY THE FRAMING. IT'S IMPORTANT THAT WE LIGHT THE BLUE SCREEN WELL AND THAT THE BODY NEVER CROSSES THE LIGHT STANDS.

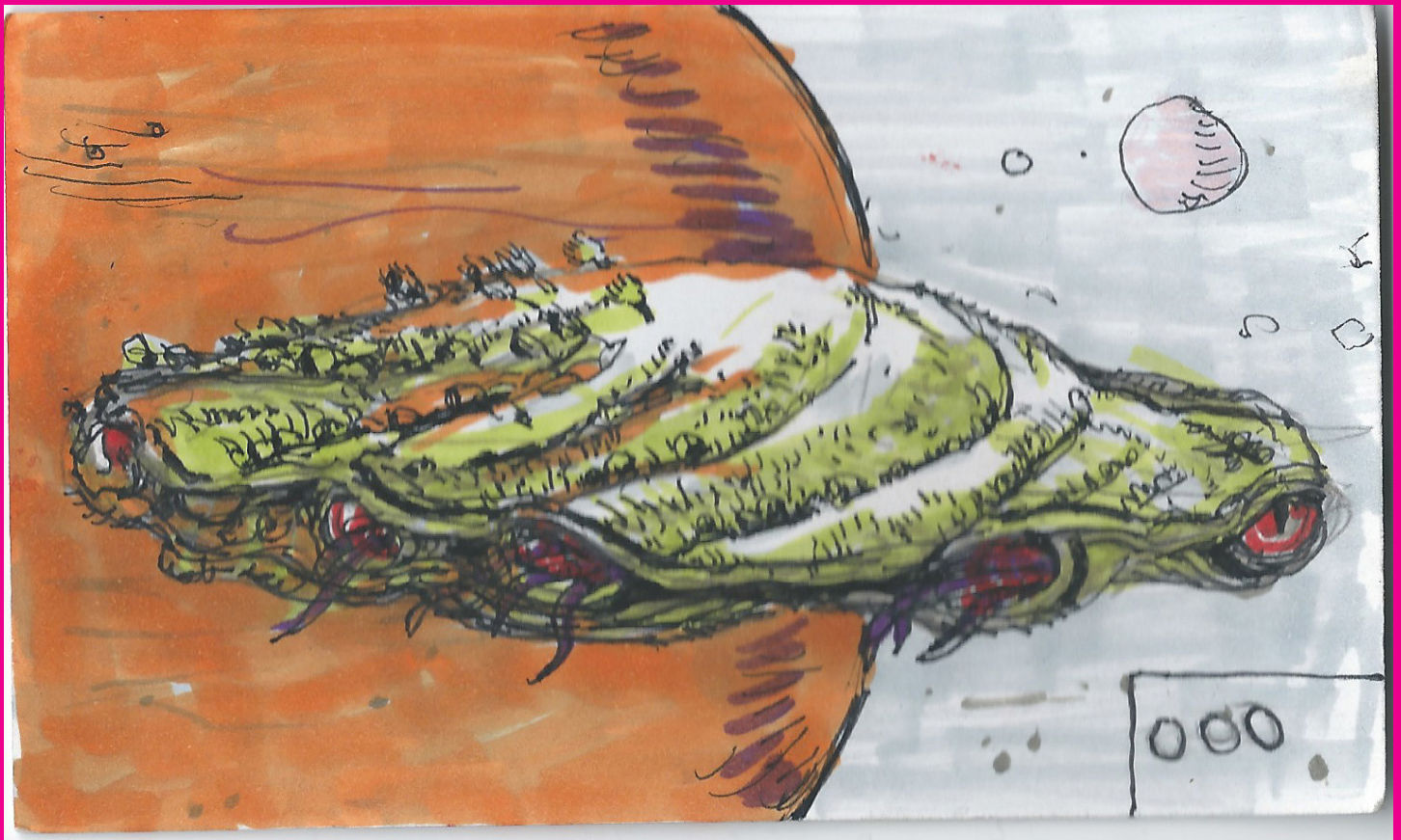


THE TRAVELER

WE WILL SHOOT THE TRAVELER IMMEDIATELY AFTER...

...WE SHOOT THE HIVE MOTHERS USING THE SAME CAMERA AND LIGHTING SETUP. SAME RULES APPLY FOR THE FRAMING. WE WILL ALSO HAVE PUPPET SQUID HEAD ON GENEVA. THERE WILL BE TWO LONG TENTACLES THAT WILL REQUIRE A PUPPETEER WITH A STICK ON EITHER SIDE OF HER. WE WILL GET CLOSEUP AFTER THE FULL FIGURE AND SHE WILL PUPPET THE TENTACLES OF THE MOUTH WITH HER HAND UP TO HER FACE IN A TENTACLE GLOVE PUPPET.

THE TRAVELER WILL BE DONE LIKE A COLLAGE. SOMETIMES STOP MOTION, SOMETIMES TRADITIONAL ANIMATION, SOMETIMES LOOSE ROTOSCOPE ANIMATION. THIS IS THE REFERENCE FOOTAGE WE WILL USE TO MAKE THAT.



FLYING SAUCER

THE FLYING SAUCER WILL BE SHOT IN POST...

...THE FLYING SAUCER'S INTERNAL STRUCTURE WILL BE AN OLD BEAT UP BIKE WHEEL WITH MESSED UP SPOKES. WE WILL BUILD ON THE STRUCTURE WITH PAPER MACHIE, GIVING IT A BAT WING FEEL. WE WILL THEN UTILIZE THE AXIS ON THE WHEEL TO MOUNT IT HORIZONTAL ON A C-STAND, LIT, IN FRONT OF THE BLUE SCREEN AND THEN SPUN AND RECORDED AT HIGH-SPEED.

THANK YOU
TO EVERYONE FOR HELPING OUT ON THIS.

**THIS WILL BE SOMETHING WE CAN ALL
BE PROUD OF.**