

2004

# Live Action Thesis Report "The Lost Art of Tuning Out"

Scott Anzalone

Follow this and additional works at: <http://scholarworks.rit.edu/theses>

---

## Recommended Citation

Anzalone, Scott, "Live Action Thesis Report "The Lost Art of Tuning Out"" (2004). Thesis. Rochester Institute of Technology. Accessed from

This Thesis is brought to you for free and open access by the Thesis/Dissertation Collections at RIT Scholar Works. It has been accepted for inclusion in Theses by an authorized administrator of RIT Scholar Works. For more information, please contact [ritscholarworks@rit.edu](mailto:ritscholarworks@rit.edu).

**Live Action Thesis Report**  
**“The Lost Art of Tuning Out”**  
**Scott Anzalone**  
**5/27/04**

*Thesis Committee Members:*

*Howard Lester*

*Malcolm Spaul*

*Bill Alden*

# Reproduction Permission

## MFA Thesis

---

TITLE OF THESIS: The Lost Art of Tuning Out  
Scott Anzalone

I, \_\_\_\_\_, hereby grant permission to the Wallace Memorial Library of RIT to reproduce my thesis in whole or in part. Any reproduction will not be for commercial use or profit.

4 / 28 / 04  
Date

---

The conception and the final product of my thesis was a long and interesting journey. What started as an original idea called “Triptych” completely metamorphosed itself into a piece called “The Lost Art of Tuning Out”. This report will cover this change and the development of the final movie. Also I will discuss the advantages and disadvantages of putting together a film with limited resources.

It all started one fine week, when I was informed by Malcolm Spaul, that an idea for my thesis and a proposal would be due in the upcoming weeks. After the immediate feeling of paralysis from not having an idea, I set out to the deep regions of my mind to come up with a story. I always liked the idea of having different stories all connect in some way and affect each other, so I came up with the idea of “Triptych” (Appendix A).

“Triptych” was a script about three stories that were all connected by a narrator, who was supposed to be like a Rod Sterling type. Each story had some type of demonic twist at the end and the narrator connected one story to the other, with a final ending dealing with the narrator. The stories came to me rather easily because each one had been in my archives as they came to me in different points of my life. One of which “Spiritual Healing” had been in the works for 7 years. So with the three stories in hand I drew up a proposal (Appendix B), and made my pitch.

The day of the proposal I was rather confident of my treatment. The committee consisted of: Malcolm Spaul, Duane Palyka, Cat Ashworth, Howard Lester, and Johannes Bockwoldt. Of course, the proposal did not go over as expected. Cat Ashworth completely hated the story, Johannes and Duane didn’t understand it, and Howard and Malcolm understood the story but agreed it needed a lot of work. However, the members all agreed to sign off on my proposal if and only my thesis chair “Okayed” my script before production started. I believe this arrangement was agreed upon because of Howard’s, Malcolm’s and Duane’s belief in that I could pull it off based on earlier work. This is when the transformation began to take shape.

I started writing the script, with the help of a friend Bill Alden. Bill and I had worked together at Channel 13 WORK, and had the same thought process. We completed the script (Appendix C) for one of the stories and I went to Howard to see if I was on the right track. Howard liked the script but was worried that I would not be able to really tell 3 stories in the allotted time of about 15 minutes. Agreeing with Howard I decided to just use one of the stories. I chose the “Spiritual Healing” story and went to work. After 6 months of revisions and working with Howard, I had a script for “untitled”, which finally became “The Lost Art of Tuning Out” (Appendix D). The funny thing is the only thing that made it from the first script to the last was the name of the main character, Hammond. Through a slow process I started to eliminate concepts from the original script and added new things until nothing was left of the original. Somehow a whole new story had blossomed from the old story.

The new script was basically about an antique dealer and his relationship between him and an evil skull he acquires. The skull is supposed to give you a form of dementia if

you are not a righteous person. However, there is another level to the story when his wife starts bitching at him and he tunes her out. Ultimately, the viewer is left with the idea of; was he tuning her out during the argument or was the skull messing with his mind, making him hallucinate? This left me with naming the film. At first I was going to name it "The Skull", but after the film was shot I decided to go with a title that would touch on the tuning out part, hence the title. I brought this idea to Howard. He liked it but felt I was not pushing it far enough, that the characters needed to be more over the top. It took about 10 more revisions but we finally, after countless times in Howard's office, he agreed on what is now the final script. After 6 months of revisions, I was finally cleared for production. One of the things I can't stress enough and I am so glad Howard put me through it all, is the revisions. You have to bounce your ideas off someone like him in order to develop a story that works for you and your audience. I can't imagine what the film would have been like if I did not go through this process.

The first hurdle in the production was getting locations scouted. Luckily, I work in a bar so I had full access for one of the scenes. Again luck was with me when I moved in with my current roommate who also works at a bar and had full access to that location. With those scenes successfully scouted out I had to find a location for the main part of the movie which was Hammond's office. Once again luck would have it that my cousin, who also happens to be an antique dealer like the main character, allowed me to use his office at his house in Livonia. His house was loaded with antiques which would be the perfect background for the scenes. It couldn't be any better having an already made set for every scene in the movie. Also, both bars were very unique in their own right. Although the locations were available, problems would occur during shooting.

The next order of business was getting actors... for free. The abundance of actors was not a problem because of my social network in Rochester, but I wanted to get people that were different and actually could act. Everybody wanted to be in it, so I had to really think about who would be good for each part and screen out everyone else without hurting egos. The main character was easy. I asked Rob Hyatt. Rob is one of my roommates, has an open schedule and has a very infectious personality, which I tried to capture as the main character's identity. Although he did not have any experience he was very open to direction and added ideas as well along the way. Next, I approached Bill Alden who helped me with the creation of the original script. Bill had acted on stage as well on TV and was the closest thing I have ever come to as a professional actor. He was very easy to direct, knew all the nuances of the trade and offered many suggestions that I didn't think of on location, which I will get into later when I discuss the production. It is very obvious he had prior experience because he was the strongest in the film. Then, I cast Tom Overmyer, who worked with me on an earlier project. If you have ever met Tom you would know that it was a no-brainer casting him. He doesn't really act; rather he just is who he is. Since he is such a strange individual he brings any role you give him to life by just doing what he does. Finally, I had set out to cast the girl. Of course at the bar this is a great pick up line (wink, wink). After talking with some girls about the role, I settled on Nicolette. Nicolette, is a Literature major at Nazareth College. Every time we got together we discussed films and books and discovered we had the same taste in both. It didn't take long before I offered her the role. At first she was hesitant but then

accepted. Looking back I am not sure if it was the right choice, because although she knew film well, the camera intimidated her. I still feel she was effective in annoying the average guy who has a girlfriend. The rest of the minor roles I gave to friends who I had promised in the past to cast in some drunken stupor I am sure I was in at the time and made good on the promises. That's one of the problems with working in a bar, you have one to many and you're casting everyone. With casting and location scouting complete it was time to get cracking with shooting.

In preparation for shooting I rehearsed with the actors and prepared a shot list (Appendix E). Appendix E is an example of one of my shot lists for the scene where the main character enters a strange bar. The reason I used a shot list is because it frees up more mental power with the actors. The rehearsals usually allow the scene to develop and helps make the actors more comfortable with each other and with me. Once I was satisfied with the scene's development, I scheduled a time for the shoot. This brings me to the next part of this report; the advantages and disadvantages of the shoe-string budget and how you pull off a shooting style accordingly.

As a student my funds are low. I can honestly tell you I paid about \$200 to make this film. \$40 went to buying the DVCam tapes the rest went into food and drink for the cast and crew. That's all I actually spent if you don't count the tuition costs. Basically this is possible because I use only one crew member, a sound guy. This person is someone I train with the equipment beforehand and is willing to work for free. I have never had a problem finding a volunteer, especially if you can sell your script to them. People that believe in you and your ideas will work for nothing, sprinkled with a little free beer. There were a few people at school that could have helped me on location, but I. They had their own problems and movies and/or two. They already were helping me with another aspect of the film. As I said before, the actors perform as a favor. All the equipment I get from the school. The advantages of my method are obvious, low budget and time saving. Minimal crew means less scheduling. God knows the most difficult part of the whole production is getting everyone together at the same time, for free. I have definitely gotten really good at doing shoots at weird hours in strange locations, quickly and efficiently. Scenes in this movie were commonly shot at 3am with a tired cast and crew. One night I scheduled a shoot at the bar for midnight on a Monday. Usually the bar is dead and I can close early. Of course that night was packed and came along with a midget fight with knives...and I am not joking, that actually happened (too bad I wasn't rolling for that). After I cleared out the bar and set up the equipment, I forgot to lock one of the doors and in came two of my friends that are cops...drunker than drunk can be. That set back production another hour or so and we finally finished that night around 6am. The best part about that night is when I looked at the footage; I decided that I had to re-shoot everything. The most obvious disadvantage to this method is you bite off more than you can chew. Often you'll find that you need to re-shoot or your scene is missing detailed info important to the story development. This is because you are trying to think of every aspect of the production by yourself at once.

Even more unexpected problems occurred. In the office scene, we had big time lighting and camera problems. You see when I first scouted the room it was empty except

for the computer and pictures on the walls. 2 ½ months later, the room was jammed packed with crap and a lot of it was unmovable and taking up a lot of space. I could have picked another location but everyone was there and I wanted to just get the scene shot. So basically because the room was so crowded, we had no space to put the lights where they would be effective. The time Bill and I figured out where we could place the lights and they would be useful, there wasn't enough room to put the tripod up and get the angles I wanted. So I shot the whole scene hand held and it shows. If you look in the background of the scene it can get pretty annoying with the movement. Howard pointed this out for me and then I couldn't stop looking at it. Luckily most people didn't notice this because they were trying to concentrate on what was going on in the scene. I tried to make it as interesting as possible. All this junk took away my attention with the actors and as I said before it showed in Nicollet's character. Not that it was bad it was just not exactly what I had envisioned. I hope to be able to hire a crew to make things go more smoothly in the future.

Another disadvantage working with no money and using friends for actors is that it is hard for them to envision how special effects are going to work into the film or how you are going to edit the scenes together. A lot of techniques that are commonly used in production are foreign to someone who has never worked in that type of atmosphere. This takes a lot of explaining to inexperienced actors. Most of this can be discussed in rehearsals, but there is something about the camera that wipes actor's minds clean. Kind of like when you go into a video store and you want to rent something but as soon as you pass through the security sensors, you go blank. And my biggest pet peeve is when they look at the camera after they say their lines. At first it can be funny but then it gets annoying. It seems no matter how many times you tell an actor to hold his focus after a line and not look at me or the camera; it never seems to sink in.

After about a month of shooting at all hours of the day and night, I was finally ready to incorporate special effects that were pre-planned, music, and final editing. First, I'll discuss music. The main theme I used Soundtrack, a program supplied by Apple. I basically just put a few loops together. Thankfully, I have a strong music background and it was easy to create a song for the beginning of the film. Although after I created the song it was too long and didn't hit the right beat during the edits. So to take care of that problem I imported the footage of the beginning of the film into Soundtrack. Then I recreated the same song but match the beats to the cuts and added and removed loops to make it come to a climax before tom started his line. Again with a little bit of luck it worked out nicely. For the rest of the music I received permission from local bands that have yet to be signed, to use their music. Again I tapped into my social network to talk to these bands that I became friends with over the years. They were all willing to give me their songs; one because I pitched the movie in a way that they appreciated, and two because I promised them exposure. All they wanted was a copy of the flick afterward. That's all it really took. The sound effects in the movie were from royalty free CDs or I took them from the web.

The effects in the film were all done in After Effects. All the text, the shadow scene, and the integration of 3D into the movie were done this way. The green screen

scenes were done at WORK, thanks to Bill. We even shot them on a beta SP camera. However I had problems getting it digitized at school. We used 2 or 3 different files (I.E. avi, mov), but I think After Effects is just not the program you want to use in Green screening. Luckily, the effect I used with the green screen did not show off the flaws that After Effects almost always produces. It helped to take the hue out of Bill and add an twirl effect to take away from the green-screen border flaws. After Effects is just not the program to use for green-screening. It seems that Commotion does the better job Also some of the green-screen did not match up to the live action shots it was supposed to be in. For example, at the end of the movie the live action skull on the desk was supposed to turn into the animated skull. Obviously, nothing of the green-screened skull matched up with the scene and then on top of that it just looked flat. Looking back I could have animated the skull in Maya to match up with the live action background instead of shooting the live action skull and then just change the live action background to an animated one, but I didn't even think of it at the time. Again, doing too much at one time by myself ended up taking away from the production value of the film. So to alleviate the problem I had Robby look at the skull again with the same sound effects as earlier in the film and then just used the Maya footage that it was supposed to turn into originally. To me it seemed to tie in the film to the beginning when the camera flies through its eye and starts the story and the end animation wraps it up. The credits were also done in after effects. I basically got the idea at the house we shot the office scene. The owner had all these old pictures throughout the house and one of them looked exactly like Tom. That's when I came up with the idea of having the different pictures for each actors name in the beginning. It was just luck that there were pictures in the house that resembled each actor. I originally was thinking like a "Cheers" opening, but then I added the overlapping effect to give more of a hallucinogenic look.

This brings me to the 3D scenes in the film. Being a live action student, my knowledge of Maya was limited. The production name scene was done by me. It was a fulfillment of a course I took last year. I spent a ton of time on it, where as other students more proficient in the program could have whipped that out. The skull was a little trickier. I wanted it to look real close to the original and be animated, but I was not familiar with character models in Maya. So I had to sublet a fellow student to help model it. That person was Jamie Waller. Jamie modeled the skull in 1 day. I just supervised and told him how I wanted it to look. He did a fantastic job, and I would like to think that honed a skill that I am sure I will need in my future, networking people that are better than you in a particular area. After he was done with the model I painted it and animated it, which left one last thing to do, light the skull. For that I asked Isaac Holze for help. Isaac is very proficient in lighting in Maya, so it was a piece of cake for him to do the job. I also learned a lot about Maya from both Jamie and Isaac, just by watching. After the skull was complete in Maya I added sound effects in Final Cut Pro and masked out the eyes in After Effects. The sound effects to me were the finishing touches of those scenes with the skull. I also used the skull as a transition between scenes. The original idea came from the "Superfriends" cartoon that I used to love as a kid. Then I was going to have the skull do different things depending on the scene it was transitioning like "That 70's Show", but I ran out of time...again. And to completely use the hell out of the skull I had it appear in Tommy's mind as to imply he was insane. Originally I was going



to have a butterfly in that scene, but it made sense to have the skull appear instead, and way more convenient. So I “instanced” the skull in Maya as a particle effect. I learned this process in Duane’s class. Then I just tweaked the particle effect to be random at a certain rate and then composited it in After Effects where Tommy was pretending to see something. Working with Tom on a previous project he was used to working with effects that were not there.

Finally, after all the effects were complete, it was time for the first edit. Editing is definitely my forte, and I enjoy this part of the production over everything else. My process is simple, integrate all the special effects into the appropriate scenes, then just start with the first scene and work your way to the end of the film. This method helps with the pacing of the film because you can control the tempo as you go. Although, I screwed myself once again in the psychic scene. I didn’t look at the footage until editing thinking that the footage was fine. So when I began to edit it, I noticed that Robby was a little out of focus. However, the screening was in a week and Robby was out of town and re-shooting was not an option. So I was left with a little problem. I could cut the scene, but I felt it was needed. I could not use the footage of Robby, but then there would have been some editing issues. I could have altered the footage in After Effects, but I couldn’t think of what I should do with it and why. I am not one to put in effects for the sake of having them. So like I said I was basically screwed and decided to use the out of focus footage. Another example of production mistakes due to low budgets and a small crew and another enemy of a director, time.

Yes time is a bitch, especially when you are shooting outdoors or by a window. In the scene with Rob and Tommy if you look out the window it gets darker and darker every time you see Tom. So it started bright as day in the beginning of the film and ends in darkness. Instead of re-shooting I kept the footage because it got darker and darker in a progression. This decision was made on location and not in the editing room. However, the real reason it happened because it was winter and the days were shorter. I didn’t think it would take that long to shoot the scene but Tommy was having difficulties remembering his lines. He is good when he finally pulls it off but it is a long and grueling process with him. His brain is shot from years and years of whiskey. So it kept getting darker and later in the day. At one point I was shooting him line by line and sometimes by the word. I could have re-shot everything when it was completely dark out but to me it added to the unusual world I was trying to create. It helped the dream state I was trying to have Robby’s character in. If I ever write anything again I will purposely write a scene this way.

Back to the editing process, my method is to put all the scenes together in order, add sound FX and music edit in the visual effects and then print to tape. After the first cut was complete I showed it to Howard, who suggested a scene change around in the beginning after the credits. He claimed the order of the second and third scene did not make any sense and would confuse people. Since the scenes were shot in order to work according to the script, I couldn’t understand where Howard was coming from. I was so set on having it the way I wrote it, I was blinded. And then it just hit me. Once again he was right and I couldn’t imagine what I was thinking before. Just goes to show you that

you should definitely pre-screen your work to a peer, no matter how confident you are. Anyhow, that was pretty much it.

The total time it took to write, direct, composite effects, and edited a 14 minute film was 10 months. Total price was about \$200 (excluding tuition). The best part of the whole process is the first screening. The reaction of the crowd, especially people that you don't know. Every laugh in the right place is one of the best feelings in the world. It reminds you why you lug equipment in snowstorms. Why you shoot a scene at 4 in the morning. It makes it all worth it.

## *Appendix A*

Treatment for Thesis  
Scott Anzalone  
“Untitled” – so far

This film consists of three short stories presented by a narrator.

Narrator will introduce a topic that leads into the first story. The narrator is in a robe with a pipe. He is visibly over the top. A very odd individual. Loves Shakespeare.

“Dead Cat Bounce II”

A gun emerges from the shadows. It is fired. The camera follows the path of the bullet until it gets to the target (an unknown male) and then right before it strikes, time stops. The gunman is in a state of shock in his new environment. He is not quite sure what to think. When suddenly an angel appears (the devil from the first movie). He has a moral conversation with the gunman about life, salvation and the afterlife. He ultimately gives the choice to the gunman. To do the right thing: save his soul and take the bullet or let the bullet take its course and be damned forever. The gunman is convinced and takes the bullet. Time starts again the target runs off. Possible ending: Cut to a scene in a playground, where a little girl is on a swing set. A shadow covers her. She stops. “Hello, little girl. What’s your name?” The camera reveals that the voice is coming from the man that was saved in the alley. Behind him in the distance is the angel transformed into a demon.

Back to the narrator who leads into the next story.

“Spiritual Healing”

A girl hires a priest and explains there is something in her basement that needs to be exorcised or something to that effect. The priest is an odd man, not quite what she expected. He comes armed only with a flask and a cross. He explains that he is from a modern experimental denomination. She goes on to explain why she hires him and what they are up against. He then talks fees. Finally they head to the basement and start their journey. The basement is dark and creepy. The priest starts to get a little edgy that this actually might be the real thing. As they journey deeper into the basement, the priest notices an apple. He reaches for it but the girl stops him just in time. She seems annoyed that the priest could fall for such an obvious trap. They move on. A mysterious fog appears. The priest is now wondering what he got himself into. They reach the area where (the thing?) is. Possible outcome: They are immediately scared because the thing is loose and they run away. On their way back, the priest swipes the apple. He is pleased with himself. As they get to the stairs, the priest drops the apple and tries to get it but the thing catches up and kills the priest. The girl escapes and locks the door. Possible ending: the girl notices that the priest left his cross on the table and throws it in a pile of other

trinkets from other priests. Possible ending: the girl locks the door and is relieved that she made it. Cut to the priest's body with a rabbit or a gerbil on top of it and it makes an evil laugh.

Back to the narrator who leads into the final story.

“The Player”

Scene of an alarm clock going off. A man arises from his sleep. He narrates to the camera that he is a vampire...#1 Head vampire!!!! He is not your stereotypical vampire, however. He is more like a high energy Robin Williams type. He goes on to explain how he doesn't use his vampiric powers on a girl (victim) because he is smooth cool criminal. After some primp time, He enters a bar. He sees the girl of his dreams. He proceeds to make conversation with her. He tries many lines until it works and he can proceed to the next level of conversation. The conversation is a typical guy trying to pick up girl in a bar talk. With plenty of humor. Finally he gets her to go home with him. Possible ending: He gets her home and embraces her. Just before he is about to bite her he looks in a mirror. Neither cast a reflection. Caught off guard, she kills him with a stake. Her last line would be “#1 head vampire, HA! “. Possible ending: She is a vampire slayer and kills him and then she goes to put on lipstick and heads back out into the night.

Back to the narrator who has a witty comment or something bizarre happens or something!!!!!!!

## *Appendix B*

Working Title: Triptych  
Producer: Scott Anzalone  
Client: N/A  
Budget: \$1,265

Start Date: 4/25/03  
End Date: 11/20/03  
Running Time: 15:00:00  
Format: DVCam/DVD

### Story

Triptych is three short stories concerning twists of fate.

### Synopsis

The film will start with a montage of drawings from scenes throughout the movie. An offbeat “Rod Sterling” type narrator will link the stories together.

#### “Spiritual Healing”

A man pulls up to a house in his car. He appears to be a priest but his language and appearance seem otherwise. He takes a swig from a flask and says, “Here goes nothing” and gets out of his car. As he approaches the house the narrator enters the scene. The Narrator will say a few lines about the character and what he is about to encounter. A woman answers the door and invites him in. She seems to be timid and naïve. A perfect victim for the “priest” He starts the conversation with the understanding that she has a “friend” that needs to be exorcised. They talk price and head to the basement where the “friend” is. The basement is dark and creepy. The priest starts to get a little edgy that this may be more than he bargained for. As they journey deeper into the basement they come across an apple. A snake like voice whispers, “Take this.” The priest starts to grab for the apple and the girl stops him, “What kind of priest are you?” He replies in a quick cover up, “I’m from a modern experimental denomination.” They move on. A mysterious fog appears. The priest starts to ask a question but the woman is gone. Suddenly, the “friend” appears from within (as a part of) the fog. In the POV of the friend, a chase begins. On his way out the priest swipes the apple. He is very pleased with himself that he got it. By mostly luck, the priest makes it out and shuts the basement door. Outside the house, he reaches into his jacket and takes out some of the money and the apple. He smiles confidently and bites into the apple. He starts to choke and dies. The narrator picks up the apple and bites into it, smiles and gets into the priest’s car. He says a few closing comments and backs out almost hitting another car. The other car’s driver yells some obscenities.

## “The Player”

This story starts with the driver of the car that the narrator almost hits. He is talking on his cell phone to a friend, “I’ll be there, brother” He arrives home and starts to get ready for the night out. Montage of all the ridiculous things he does to primp himself. I.e. 3 hours to put gel in his hair. The man finally enters the bar He struts himself down the bar. He seems to no everybody. Except one beautiful stranger. The conversation will go well, better than expected. Finally, he gets her to leave and she even suggests her place. He is feeling like “the man”. When they enter the house she leaves to slip into something more comfortable. He notices a few weird items around the room. She comes back and he tries his move and says a cheesy line. He goes to kiss her and notices over her shoulder that she is not casting a reflection in the mirror. He turns back horrified  
?????????????Outside, the narrator cringes as he hears the guy scream. A piece of his clothing falls in front of him...like his sneaker.

## “Dead Cat Bounce II”

The narrator finishes with the last story and walks turns a corner into an alley. He explains about a misguided individual who is about to commit the “ultimate sin”. Cut to a shot of a barrel of a gun. The gun fires and the camera follows the bullet until it reaches the target (an unknown male). Suddenly, time freezes. The gunman in total disbelief scans his surroundings. Suddenly, an angel appears. The angel convinces (Through moral beliefs and afterlife) him that the only righteous thing to do would be to take the bullet himself instead of committing murder and in return save his soul from eternal damnation. The gunman does just that and takes the bullet. Time starts up again and the target is revealed Cut to a scene in a playground, where a little girl is on a swing set. A shadow covers her. She stops. “Hello, little girl, what’s your name?” The camera reveals that the voice is coming from the man that was saved in the alley. Behind him in the distance is the angel transformed into a demon.

The narrator behind him ends the story.

## The Approach

Trilogy will be a live action feature. It will be shot on DVCam and Beta SP in various locations around Rochester. There will be 3D and 2D composited effects throughout the film. Actors will be friends of mine in early works as well as a few new comers. The score will be from local bands as well as an original score by a local sound designer.

Working Title: Trilogy  
Producer: Scott Anzalone  
Client: N/A  
Budget: \$1,265

Start Date: 4/25/03  
End Date: 11/20/03  
Running Time: 15:00:00  
Format: DVCam/DVD

### Production Timeline

Script first draft – April 24<sup>th</sup>  
Thesis proposed to Committee – May 2003  
Script – second draft – May 2003  
Casting – summer 2003  
Final Script – June 2003  
Live action shooting – starting June 2003 thru September 2003  
3D Modeling – June 2003  
Digitizing Footage and first edits – September 2003  
Artwork – August thru September  
2D and 3D composites – September thru October 2003  
Musical Score – October 2003  
Sound FX – November 2003  
Final Editing – mid November 2003  
Duplication November 2003  
Screening – End of 1<sup>st</sup> Quarter 2003  
Thesis Report and DVD for RIT – End of 1<sup>st</sup> Quarter 2003

Working Title: Trilogy  
 Producer: Scott Anzalone  
 Client: N/A  
 Budget: \$1,265

Start Date: 4/25/03  
 End Date: 11/20/03  
 Running Time: 15:00:00  
 Format: DVCam/DVD

Wages and Salaries

**Real Cost**

**RIT Cost**

**Above The Line**

<b>Director @ flat rate</b>	<b>\$200,000.00</b>	<b>\$0.00</b>
<b>Writing @ flat rate</b>	<b>\$25,000</b>	<b>\$0.00</b>
<b>Producer @ 10% box office take</b>	<b>TBD</b>	<b>\$0.00</b>
<b>Actors @ \$500/day x 7 days x 8 actors</b>	<b>\$28,000</b>	<b>\$0.00</b>
<b>Extras @ \$100/day x 10 extras</b>	<b>\$10,000</b>	<b>\$0.00</b>

**Below The Line**

**Live Action**

<b>DOP / cameraman</b>	<b>\$20,000</b>	<b>\$0.00</b>
<b>Grip</b>	<b>\$1,000</b>	<b>\$0.00</b>
<b>Make-up / SFX</b>	<b>\$30,000</b>	<b>\$0.00</b>
<b>Lighting</b>	<b>\$25,000</b>	<b>\$0.00</b>

**Animation**

<b>3D Animator @ \$3000/object x 4</b>	<b>\$12,000</b>	<b>\$0.00</b>
<b>2D Animator @ flat rate</b>	<b>\$10,000</b>	<b>\$0.00</b>
<b>Artwork @ \$200/drawing x10</b>	<b>\$2,000</b>	<b>\$0.00</b>

**Post-Production**

<b>Composer @ \$40/hour x 40 hours</b>	<b>\$1,600</b>	<b>\$0.00</b>
<b>Sound FX/ Editor @ \$35/hour x 40 hours</b>	<b>\$1,400</b>	<b>\$0.00</b>
<b>Editor @ \$500/day x 10 days</b>	<b>\$5,000</b>	<b>\$0.00</b>

**Musical Score**

<b>Songs from Bands @ \$500/song x 5</b>	<b>\$2,500</b>	<b>\$0.00</b>
<b>Original Score Recording</b>	<b>\$5,000</b>	<b>\$0.00</b>
<b>SFX form the web @ \$50/FX x 20</b>	<b>\$1,000</b>	<b>\$0.00</b>

**Wages and Salaries Subtotal**

<b>\$379,500</b>	<b>\$0.00</b>
------------------	---------------



Production

Real Cost

RIT Cost

<b>DVCam rental @ \$500/day x 15</b>	<b>\$7,500</b>	<b>\$0.00</b>
<b>Lighting rental @ \$1000/day x 10</b>	<b>\$10,000</b>	<b>\$0.00</b>
<b>Studio rental @ \$250/day x 4</b>	<b>\$1,000</b>	<b>\$0.00</b>
<b>Sound Equipment rental @ \$150/day x15</b>	<b>\$2,250</b>	<b>\$0.00</b>
<b>DVCam Tapes @ 20/tape x 4</b>	<b>\$80</b>	<b>\$80.00</b>
<b>Catering @ \$200/day x 15</b>	<b>\$3,000</b>	<b>\$300</b>

**Production Subtotal****\$23,830****\$380**Post-Production/Distribution

<b>Software</b>	<b>\$15,000</b>	<b>\$0.00</b>
<b>External Hard drive</b>	<b>\$200</b>	<b>\$200</b>
<b>Distribution DVD @ \$20/dvd x 30</b>	<b>\$500</b>	<b>\$500</b>
<b>Distribution VHS @ \$1/VHS x 30</b>	<b>\$30</b>	<b>\$30</b>

**Subtotal****\$15,730****\$730**

Budget Summary

Real Cost

RIT Cost

<b>Wages And Salaries</b>	<b>\$379,500</b>	<b>\$0.00</b>
<b>Production</b>	<b>\$23,830</b>	<b>\$380</b>
<b>Post-Production/Distribution</b>	<b>\$15,730</b>	<b>\$730</b>
<b>Subtotal</b>	<b>\$419,060</b>	<b>\$1,100</b>
<b>Contingency 15%</b>	<b>\$62,859</b>	<b>\$165</b>
<b>Total Cost</b>	<b>\$481,919</b>	<b>\$1,265</b>

## *Appendix C*

### **Opening scene – credits**

**Montage of artwork from scenes of the movie.**

### **“Spiritual Healing”**

#### **INT – Car**

**A man is talking on a cell phone. He is 40ish and well dressed.**

Hammond

Yah brother, I'll be there. I just have some quick job to do, then I'll swing...

**The other line rings on his cell phone.**

Hold up, I got another call. (click) Hammond. Vinnie, it's about fuckin time. You got my money? (pause) Listen man, I'm not saying your dead, I'm just saying(click)hey Charlie  
I'll call ya back la....Jesus Chris...

**A man with a dog walks out in the road. Hammond swerves and honks the horn.  
The car goes by as the camera focuses on the man. He is the narrator.**

Narrator

There are more things between Heaven and Earth then is dreamt of by most men.

**Shot of Hammond talking on the phone.**

Enter Mr. Hammond, con man, known by every low life thug in this city as “The Impaler” because of the odd way he deals with people that turn on him. Well the Impaler is about to learn how evil disrupts the innocent.

**The car comes to a stop and Hammond gets out. He picks up a bible out of his car then walks to the front door of a house as he puts a collar around his neck and glasses on to appear as a priest. He practices a new heavenly voice. He then knocks on the door and turns to scan his surroundings. A woman answers the door and he turns to face her. Her name is Jill. She is young and timid looking. She smiles and looks past the priest in both directions.**

Jill

Hello Father. I've been waiting for you...come in.

Hammond

Thank you my child.

**He enters the house and walk to the kitchen.**

**INT - Jill's house. Nothing unusual as Hammond scans for points of interest, namely anything with any value.**

Jill

Take a seat. Father....

Hammond

Please, Father Mark. So, I hear you have a friend in need of some ...spiritual healing.

Jill

Yes, it's been awful. He started to ...change about 2 weeks ago and I didn't know where to turn.

Hammond

Well that's why I'm here. I'll do whatever I can to help you. Tell me about this change that your friend, I'm sorry what was his name?

Jill

Christoff. It would be better if you saw for yourself.

**She starts to get up and then...**

Jill

(nervous laughter)

I really don't know how this sort of thing works.

Hammond

That's quite alright. It's just one of the many services the...brotherhood provides.  
Like our Gay Children of Lesbian Mothers Orphanage Fund.

Jill

Oh! Of course, I would be happy to donate to such a charitable fund.  
I have my checkbook right here.

Hammond

In due time, my child. I can get that before I leave. (pause) A \$500 donation is usually customary in this kind of case.

**They head upstairs. She leads the way. During the walk Hammond notices an open door. He looks in and notices something of worth. Temporarily forgetting what he was doing he gets lost with the object. Jill who is unlocking the door to where Christoff is, turns back and notices Hammonds distraction.**

Jill

Did you see something?

Hammond

(slightly embarrassed that he got caught and excited at what he just saw)

No, no, let's proceed.

**She opens the door and the room is filled with thick fog. She enters the room.**

Jill

This way, Father.

**Hammond follows her in the room. He looks around but can't see much. What's worse he lost his host. He starts to get creeped out. The door shuts behind him.**

Hammond

Excuse me... my child? Where did you go?

**He continues on and bumps his knee on something.**

Hammond

Ow!! God Damn it!!!

Hello! Lady! Is there a light or something? Hello!?

(timidly)

My child?

**Suddenly a grotesque face comes out of the fog face to face with Hammond.**

Hammond

Holy Shit!!!!!!!!!!!!!!!!!!!!!!

**Hammond runs in the opposite direction he came. He gets to the door, fumbles a bit but gets it open and shuts it behind him...just in time. With his back to the door**

**something fierce and strong bangs on the other side. Hammond makes a break for it.**

Hammond

Jesus H.

**He runs back the way he came and gets back to the kitchen. Suddenly he comes to a complete stop and smiles. He turns his head and sees the checkbook still on the table. Hammond grabs the checkbook and gets back into his car. Curiosity kills him as he opens the checkbook to see the balance. As he opens the book something sucks him into it and after a big flash all that is left is his cell phone sitting on the seat. It rings. Someone opens the door and answers it. It is the narrator.**

Narrator

Hello?

Vinnie

Hammond listen I got your money.

Narrator

Hammond can't come to the phone right now. Can I take a message?

*Appendix D*

**Script for The lost art of tuning out**

**Opening Scene – camera moves through an old house filled with antiques. Opening credits will be shown during this move. The end of this camera move results in the Office of Mark Hammond. On his desk are the Skull of Diablo and some scattered papers and a bottle of liquor. Hammond takes a swig out of the bottle. The phone rings.**

**INT – Office**

**Hammond**

Mark's Arc...If we don't have it, we'll find it...

**The phone goes dead and Mark hangs up. Mark's wife/girlfriend walks in the office.**

**Woman**

We need to talk.

**Hammond**

Shit, here we go again.

**Woman**

Your damn right here we go again!  
I'm sick of you always spending all your time in bars drinking with your buddies.

**Hammond**

You're always welcome to come.

**Woman**

That's not the point Mark! I want to spend alone time with you! WE always have to do things with your...

**The phone rings again. He quickly answers it.**

**Hammond**

**(To her)**

Hold on.

**(In the phone)**

Mark's Arc...hello?

**Nothing but a dial tone again. Mark looks at the phone and then at the connection.**

**Woman**

Hello? Mark I'm still here. Are you even listening to me?

**He looks up.**

**Hammond**

What? Yeah, yeah I'm hearing you.

**He turns his attention to the skull.**

**Woman**

And ever since you acquired that fucking thing, you have been acting crazy!

**Shot of the skull, then quick flash of Hammond streaking down the hall past the woman and a few friends drinking coffee.**

**Hammond**

I'm streaking!!!!

**Cut back to the office.**

**Hammond**

C'mon Cupcake! When that happened I didn't even have the skull yet!

**Wife**

Cupcake? Cupcake!!!!???

**He examines it more closely then pauses at a particular spot.**

**Hammond**

Made In China? SHIT!!! That dirty bastard.

**Scene cuts to Hammond getting out of a booth at a restaurant with the skull in his hand.**



**Hammond**

Sucker!

**The scene suddenly stops and rewinds to what just happened at the beginning of the scene.**

**INT – Diner - A bunch of random people sit in a row of booths. In the booth next to Mark are two foreign girls talking in their native language. They have a few watches and jewelry on the table in front of them that they are trying on.**

**Foreign Girl #1  
(Subtitled)**

...and they think we can pick them out in a crowd by their shoes.

**Foreign Girl #2  
(Subtitled)**

Yah their shoes. Stupid Americans, so paranoid!

**They start to laugh. The camera zooms past them to the booth that Hammond is sitting in. There is a man across the table from him. The man is a bit nerdy in appearance. He has a bag with the skull and a large book in front of him.**

**Hammond**

OK so let's see it, Bub.

**Man**

Of course. The skull of Diablo.

**The man looks around. He starts to seem almost paranoid. He then produces the Skull of Diablo. The man opens up the book.**

**Man**

You obviously know the advantages of the skull, but there are a few things you need to know about its darker side. First, legend says that the skull will, if you are not a righteous person, make you go mad. You will see things that are not there.

**Suddenly a weird bald headed man puts his face to the window at the end of the booth and makes strange faces. The man jumps from the weird man. Hammond does not notice the bald man.**

**Hammond**  
**(Rolling his eyes)**

Two tears in a bucket...mother fuck it.

**The man collects himself looks at Hammond and shakes his head with disbelief and disgust. He flips the pages to the end of the book then closes it.**

**Man**

Yes mother fuck it. Annnnnnnnnnd that should do it. And you have what we agreed on?

**Hammond**

Yes indeed, the last working "Rock'em Sock'em" game left in the world.

**He produces the game. The man looks at the game with giddiness. Hammond uses his boxer and hits the head of the other.**

**Hammond**

It was a pleasure doing business with you.

**Hammond picks up the skull and stands up turns and walks away.**

**Hammond**  
**(To himself)**

Sucker.

**The man starts playing with the game only to find out that one of the heads of the boxer does not work.**

**Man**

Mr. Hammond!

**In the background you hear a phone ring.**

**INT – Hammond's office.**

**Hammond looks at the skull and then picks up the phone, pauses before he answers it and then...**

**Hammond**

Listen up... prick!!

**Whisper from other end of the line**

Look up.

**Slowly he looks up. Suddenly, a man wearing the clothes of a mechanic appears from within the shadows of the office. He scratches himself but can't quite reach one on his back and says...**

**Man**

Can't quite get this one...

**Hammond looks in disbelief.**

**Hammond**

What the? Who...How did you get in here?

**Hammond opens a drawer and puts his hand on a gun but does not draw it. He looks at the skull.**

**Voices**

Shoot. Shoot. Shoot. Shoot

**Hammond struggles to not pull the gun.**

**Man**

Relax; I'm not here to steal your E-bay trinkets.

**Hammond relaxes a bit.**

**Man**

Actually, I was looking for something...

**He starts to itch himself uncontrollably. Hammond looks at him in the (this can't be real look).**

**Man**

...I'm looking for something that can...

**The man starts to itch himself uncontrollably again and then starts to take his clothes off.**

**Hammond**

Jesus, man, what the hell is wrong with you?

**Hammond looks at the skull then looks up.**

**Man**

I'm sorry, my son, what did you say?

**The man is now wearing a priest outfit with an oriental hat on. Hammond can't believe his eyes. And then he thinks to himself of a past time. The scene cuts to:**

**INT – A Psychic Shop**

**Hammond and Mystico, a psychic, sit at a table with Mystico looking in a crystal ball.**

**Hammond**

So Mystico, what do ya see?

**Mystico is really getting into the vision.**

**Mystico**

I see, Yeeeeees, I see yeeeeeeeeeeeeees, a nooooooo, AYEEEEEEEEEEEEEEEEES. A priest with a weird hat. Don't deal with him, he's EEEEEEEEEEEEEEEEEVVvvil!!!!

**Cut back to Hammonds's office with a shot of Hammond coming back to the present.**

**Priest**

Are you well, child?

**Hammond snaps to his senses.**

**Hammond**

Yeah, I'm good.

**Priest**

As I was saying, I come from an experimental denomination, and I know this is going to sound a bit crazy, but as, ha ha, **(The camera and lighting get weird)** a vampire hunter.

**Hammond**

Vampire hunter?

**Priest**

Yes, my child, we seek and destroy, well how you say...

**The lighting and camera angle get weird again.**

**Priest**

Wretched bloodsuckers! **(Back to normal)** And we are very, very wealthy.

**Hammond**

Wealthy, eh?

**In the corner of the screen is Mystico in a dream bubble.**

**Mystico**  
**(At the same time)**

Priest in a weird hat. Eeeeeeeevil!!!!

**Priest**

Very wealthy.

**The dream bubble disappears.**

**Hammond**

Well father, look no further. I have just the thing.

**Hammond presents the skull.**

**Hammond**

The Skull of Diablo.

**Priest**

The Skull of Diablo? I have never heard of it. What does it do?

**Hammond**

This little baby has the power to locate vampires in the daytime, while they sleep. I'll even throw in this Hockey stick with a filed off end. Great for scaring the crap out of...

**Cut to a scene of Hammond in a bar.**

**INT – Bar**

**Hammond**

I'll take a beer.

**Bartender**  
**(Scottish accent)**

Beer is for freaking queers.

**Hammond looks around the bar. There is a really large man at the end of the bar. There is also a toothless man and other weird patrons around.**

**Hammond**

Um, whoa now, I'll just take the house drink then.

**The bartender pours a black drink out of a jug. There is stuff floating in it.**

**Bartender**  
**(Holding the hockey stick)**

Drink up queer.

**Hammond picks up the drink and blows on it a few times and smiles shyly.**

**Cut back to the office.**

**INT – Hammond's Office.**

**Priest**

Is that so?

**Hammond  
(Shivers)**

Yeah!

**Hammond snaps back to his senses.**

**Hammond**

But this baby's real expensive and I just wouldn't feel right asking your brotherhood for such a large sum of money...

**Hammond looks down at the skull and then to the Priest who is now wearing a business suit.**

**Man**

What if I was to offer you something money can't buy?

**Hammond becomes confused and then regains his senses.**

**Hammond**

Like what, Love?

**Man  
(Laughs slightly)**

Good one. No, actually I was thinking along the lines... **(Stops and laughs again)** Love. awwwwwwww, no I was talking about Beauty, Immortality, or Bestiality.

**Hammond**

Wait, what was the last one?

**Man**

Immortality.

**The man looks up and around like he trying to get away with one.**

**Hammond**

Immortality...

**Hammond fades away into his thoughts again. He is in a bar again.**

**INT - Bar**

**Hammond is in the bar with his friends.**

**Friend**

Hey I have a great idea, let's jump off a bridge!!

**Everybody pauses then looks around. Then shouts yeah and toast beers. Scene wipes to a man at the bar.**

**Man**

Those things will kill ya.

**Camera pans over to Hammond with 5 cigarettes in his mouth. Scenes wipes to:**

**Bartender**

Drink up queer.

**Hammond picks up the drink and slams grabs the hockey stick from him and then marches to the end of the bar where the large man is standing. Hammonds face comes to about his chest. He looks up at him.**

**Hammond**

Pussy.

**The man turns red looks down at Mark and says in Mark's wife's voice.**

**Man**

Mark!

**Cut back to office.**

**INT – Hammond's Office.**



## **Wife**

Mark! Hello?! Are you even listening to me?  
That's it! I'm leaving! I'm not dealing with this shit anymore. I deserve better.  
I'm good looking. I can have any guy I want. Blah Blah! Blah!

**Mark looks at her stunned and then looks around his office. Cut to scenes of The rock'em sock'em game, watches, the hockey stick, Mannequins with a business suit and the priest suit, the oriental hat, the crystal ball, a movie poster about vampires. Finally, the skull. The skull turns into a 3d animation.**

## **Skull**

Ha ha ha ha ha ha ha ha ha!

**End credits.**

## *Appendix E*

R - Shot of Robby walking in bar to bar  
R – from behind bar shot of Robby looking around and at the TV  
R – CU of Robby watching the TV  
TV – m shot of Ringstead on TV  
R FS from behind Robby showing TV  
Ry – shot of Ryan from behind bar with his back turned  
R – mshot of Robby saying “excuse buddy could I get a mc ultra”  
Ry – dolly in on Ryan from behind  
R – cu of Robby looking like he shouldn’t of ordered it  
Ry - ms of Ryan turning around all pissed off ready to blow then saying “MC ultra is a beer for queers” with facial after thoughts  
Ry – cu of Ryan with a pissed off look  
r/r – side shot of Ryan being close to Robby over the bar  
r – shot of Robby looking embarrassed  
r – fs shot from behind Robby showing the TV with Ryan in his face still  
ry – ms of Ryan getting the house beer and putting it on the bar saying “try the house beer”  
ry – cu of pouring and the sliding it to Robby  
r/r – side shot of Ryan sliding the drink to Robby saying “it’s freaking great”  
r/r – fs behind Robby showing Ryan saying try the house beer it’s ....  
r – ms of Robby looking at the beer with disgust and then picking it up smelling it and cheersing in a fake smile  
ry - cu of him looking at Robby impatiently “well drink up queer”  
r/r – fs behind Robby with Ryan looking at him  
r – ms of Robby looking at the beer and down at mike and then slams the beer and chucks it over his head  
r- shot of Robby leaving the bar and walking down it  
shot of feet/ back of hockey stick/ tracking shot of his face/ side shot walking by  
r – shot of under his legs stopped showing mike in the background  
r – shot of Robby from back drawing his hockey stick  
r – shot of mike running up face to face  
m - pan in to mike with head down  
m - ms of mike looking up with glowing eyes  
m – shot of mike saying his line  
m – shot of mike getting up from bar and coming toward camera  
m – shot of mike coming down the bar dancing  
shot of feet side shot / back shot showdown  
cu of his face saying mark

EXTRAS – shot of all extras doing their business (i.e. jawa Judas priest drinking and carrying on)

Some shots of them noticing Robby