



Coyote Moon Production

Project Proposal

Prepared for: First Last, Title

Prepared by: Beau Cristinoiu, Sound Design Supervisor

May 19, 2006

Proposal name: Ghost Mesa Motion Picture Production Design & Schedule.



Coyote Moon Production

Table of Contents

Pre-Production	1
Final Script	1
Visual Style Guide	1
Design	1
Art Directions	1
Casting (head-shots)	1
Storyboarding	1
Script - get the shot list	1
Voice Tracks - record rehearsals	1
Lights & Angles	1
Character Design & Modeling	1
Landscape	1
Jackson	2
Paco	2
Location Designs	2
Props	2
Samples	2
Timings	2
Animatics	3



Production

Storyboarding Breakdown

Scene planning

Animation / CGI / Visual Effects / 3D

Equipment List Breakdown

Coyote Moon Production

4

4

4

4

4



Pre-Production

Final Script

Eset eiusmod tempor incididunt et labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exerc. Irure dolor in reprehend incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse molestaie cillum. Tia non ob ea soluat incommod quae egen ium improb fugiend.

Visual Style Guide

1. Design
2. Art Directions

Casting (head-shots)

Ask Greg Van Cott to extract still images from the rehearsals. Mostly head-shots

Storyboarding

1. Script - get the shot list
2. Voice Tracks - record rehearsals
3. Lights & Angles
4. Character Design & Modeling

Landscape

The Landscape - a character of it's own, defined by Sound Design and molded on other sound designs in such a way the viewer will feel if one character is "agreed" or not by The Landscape.

This will give the opportunity to shift the viewer's attention from the action in subliminal and create in the background a tension braked just by extreme moments (Ghost on one side) or "real-world" scenes (FBI).

This can be done by creating a sound image using natural sounds, doubled with their sub-harmonic clone. Some of the sounds have to be distinctive and not resembling other character's sound design. The other sounds from the landscape image should mix & match with the sounds used for certain characters (Danny, Medicine Man, even Paco)

At the end of the movie the Landscape Character ends his mission and vanishes even though it managed to become the main character thru-out.



Coyote Moon Production

Jackson

Paco

Location Designs

Props

Samples

Timings

- Timings for every scene / shot. Should sum all the timings from Technical Location Set Dept., Sound Recording Dept., Lights, Image Director, Stunt Coordinator, Visual Effects Supervisor.
- Compare Scene / Shot list with 7-days-forecast.

Sound Design

1. The difference between the designs resides in the location where the action takes place. Example: when Pat sees the Ghost in the fire, the sound design morphs from the sound of the wood fire.
2. Landscape – a stand-alone character with it's own sound design – similar with Danny's. The weirdness of the landscape is perceived only by the viewer. NO over-acting actors, no kinky moments with “horri-fying” music and camera zooming on some object that shatters. Even the viewer's attention is not awarded about certain weird things that happen around them. Use of Special Effects and in-camera Visual Effects is a must.
3. Instruments to be used for the Ghost Sound Design:
 - a. Thunder can
 - b. Wild goat toes
 - c. Bass guitar (fretless, silicone strings)
 - d. Sub-harmonic synthesis generator
 - e. Surround Sound mixer (or program)
4. Following this idea, the post processing for Ghost SD has to be airy and phase shifted in order to maintain the “clogged ears” effect. The viewer has to feel what the characters feel sound-wise.
5. Every time the ghost appears, the sound design is different, with the same base on the bottom.
6. Danny's presence has a certain vibe (unheard, not evident)
7. Base of Ghost Sound Design : thunder can, plus eerie water bell or Gong in water.
8. Atmosphere, dialogue, screams and soundtrack will be over-compressed with a high ratio and the compressor keyed and triggered by the Ghost SD channels., so the viewer has that that weird sensation “clogged ears”.
9. Sound Sources. On location, pick-up all the sounds needed for SD, Foley, atmosphere. Should be used shot-gun ultra-directional & stereo microphones. Not a bad idea to try boundary microphones versions for the atmosphere design. Also to be used for sound pick-up: Easy-rider automatic compressors, smooth gate settings and NO EQ until Final Design & Post-Production.
10. In case of bad weather a separate check-list should be assigned for everything that is missing for further pick-up.
11. Foley: digital copies of all shots with a check-list attached. Sound pick-up for everything needed Foley-wise, time-code it and get it ready for Foley recording. If not usable because Final Sound Design Concept or other interferences from music, atmosphere, etc ... Sound Data Base should be used.



Coyote Moon Production

12. Sound Data Base SHOULD NOT be entirely loaded in the computer HD. Make selections.
13. If it's absolutely necessary to load the entire Sound Data Base to increase productivity, the SD computer should have attached one 500G HD JUST for the Sound Data Base, and at least 2 (two) External Processing "MOJO" units. Otherwise any computer will jam cause of SDB size.
14. Sampling frequency should be 192kHz, 24bits, Processing at 192kHz, 32bits with accelerator and final mix-down in two formats to match consumer and professional equipment (96kHz & 192kHz, both in 20 & 24 bit wordlength)
15. Every time audio signal hits the digital system it will pass thru hybrid tube&digital equipment to avoid metallic digital effect. Same if signal goes analog again for certain processing.
16. Tube-Emulators SHOULD NOT BE USED NO MATTER THE REASON! In the final mix everything processed with "emulators" will sound "foggy", will loose dynamics and the "organic" feel the Concept requires.
17. Prepare general format of check-list for every location (see location set designer) in order to minimize the time sound pick-up and archival will require.

Animatics

- Enim ridiculus aliquet penatibus amet, tellus at morbi, mi hac, mus sit mauris facere.
- Natoque et. Sit nam duis montes, arcu pede elit molestie, amet quisque sed egestas urna non, vestibulum nibh suspendisse.
- Molestie eros leo placerat porttitor, et felis faucibus id urna, quam luctus ante eros etiam tellus, vel diam. Nec etiam dui accusamus, morbi at elit ipsum sit diam, velit feugiat vel dictum donec at eget.



Coyote Moon Production

Production

Storyboarding Breakdown

Eset eiusmod tempor incididunt et labore et dolore magna aliquam. Ut enim ad minim veniam, quis nostrud exerc. Irure dolor in reprehend incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse molestaie cillum. Tia non ob ea soluad incommod quae egen ium improb fugiend.

Scene planning

Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat. Et harumd dereud facilis est er expedit distinct. Nam liber te conscient to factor tum poen legum odioque civiuda et tam.

Animation / CGI / Visual Effects / 3D

Neque pecun modut est neque nonor et imper ned libidig met, consectetur adipiscing elit, sed ut labore et dolore magna aliquam is nostrud exercitation ullam mmodo consequat.

Equipment List Breakdown

Eset eiusmod tempor incididunt et labore et dolore magna aliquam. Ut enim ad minim veniam, quis nostrud exerc. Irure dolor in reprehend incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.