

Red Blob Massacre

by
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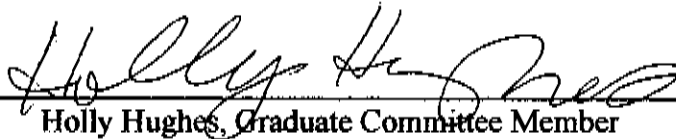
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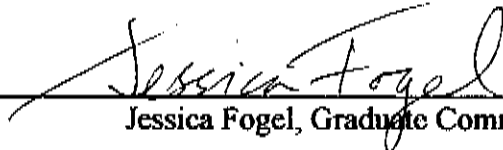
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RED BLOB MASSACRE

A SILENT HORROR FILM AND LIVE PERFORMANCE



Written & Directed by Emilia Javanica

Abstract:

Within this document I examine personal accounts and relevant research surrounding social inadequacy, freaks, the sideshow, bullying, and school violence. I aim to draw parallels between those who are marginalized by society, and humanity's underlying fear of vulnerability and death. My thesis project, *Red Blob Massacre*, brings these ideas into the context of a silent horror film combined with live performance. I discuss the process of my project as a reflection of these issues, and offer a conclusion that ruminates on art as a medium for advocating tolerance and the celebration of human differences.

Keywords: silent film, B-movie horror, sideshow, freaks, social inadequacy, live performance, interactive, puppetry, tolerance, bullying, school violence, death, humor

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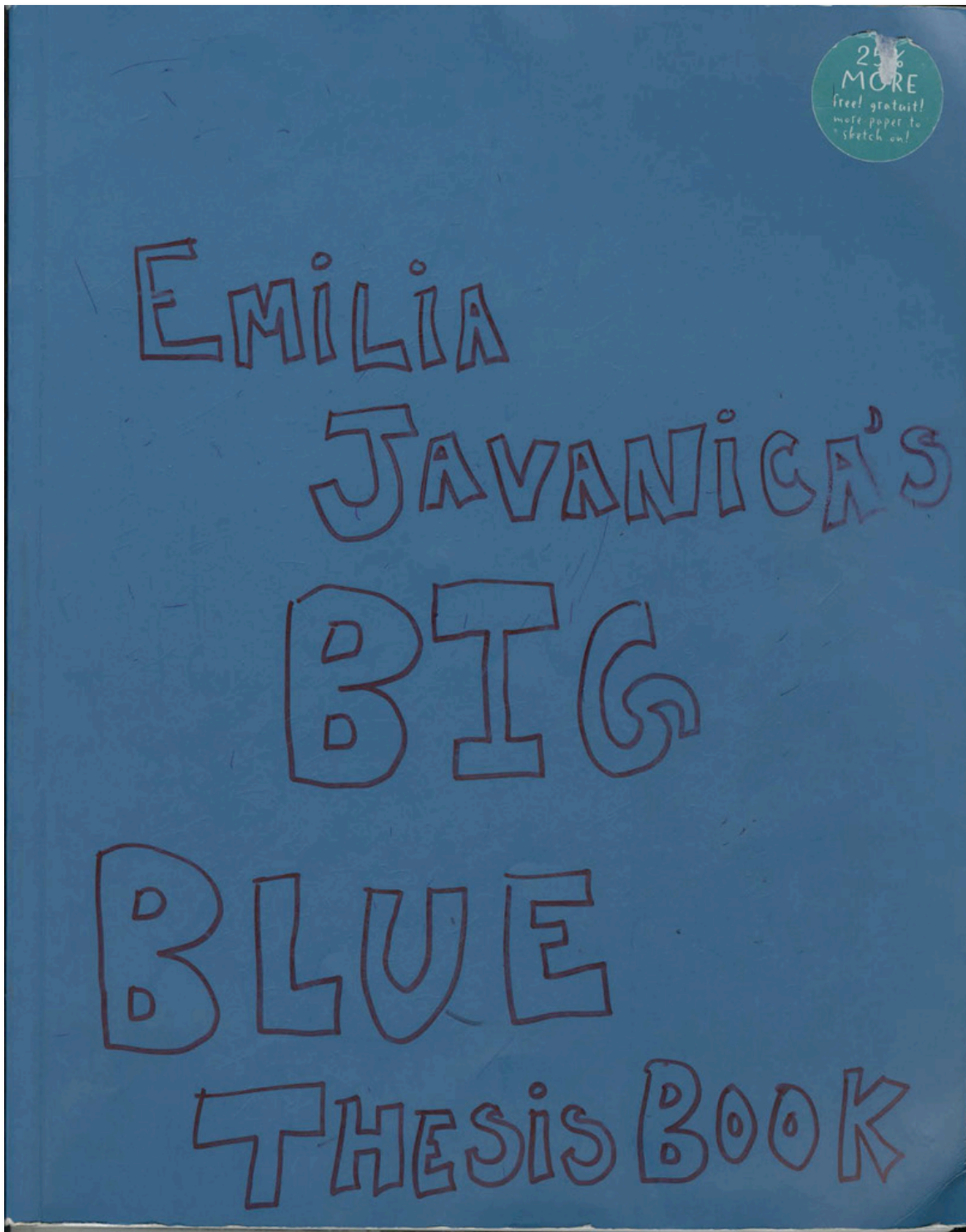
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This is my big blue thesis book. Inside it I recorded every thought process and idea that went into the planning and implementation of *Red Blob Massacre* during my graduate thesis year at the School of Art & Design.

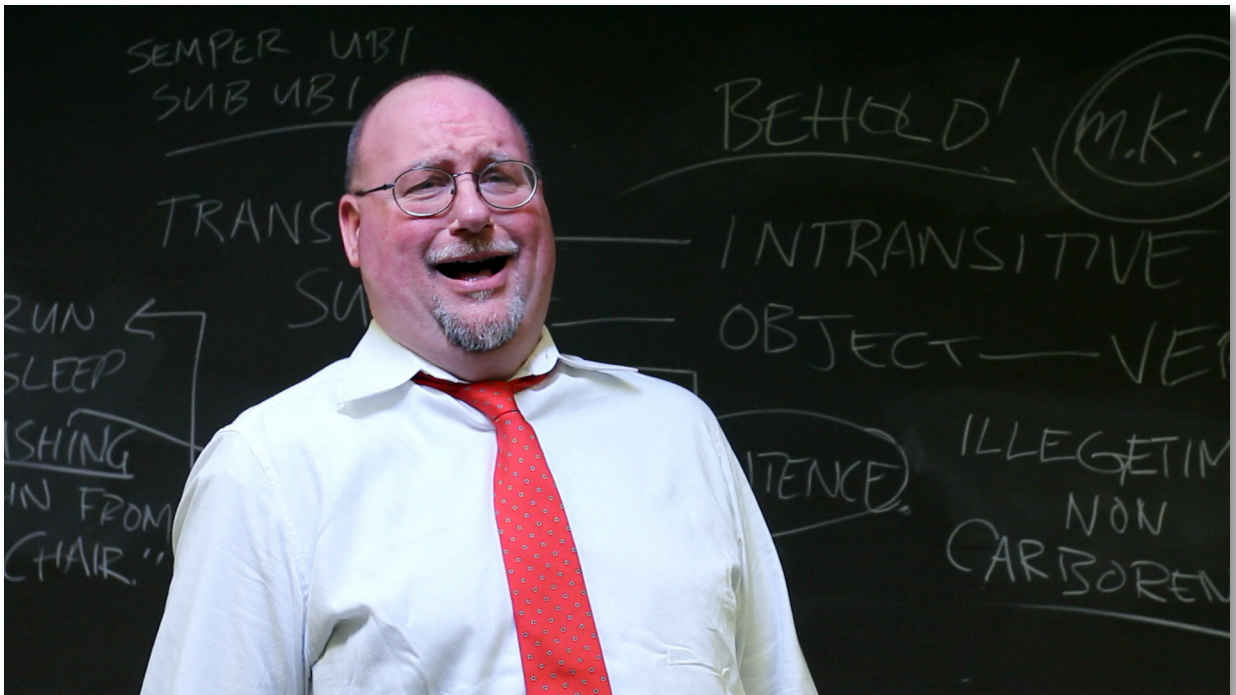
In reflection of the contents of my book, I have divided this written document into six parts: Synopsis, Social Inadequacy, Death & Horror, The Red Blob, Filming & Post-production, Final Presentation, and Conclusion. I hope within this framework to take you on a similar journey it took me in the making of *Red Blob Massacre*.

Synopsis

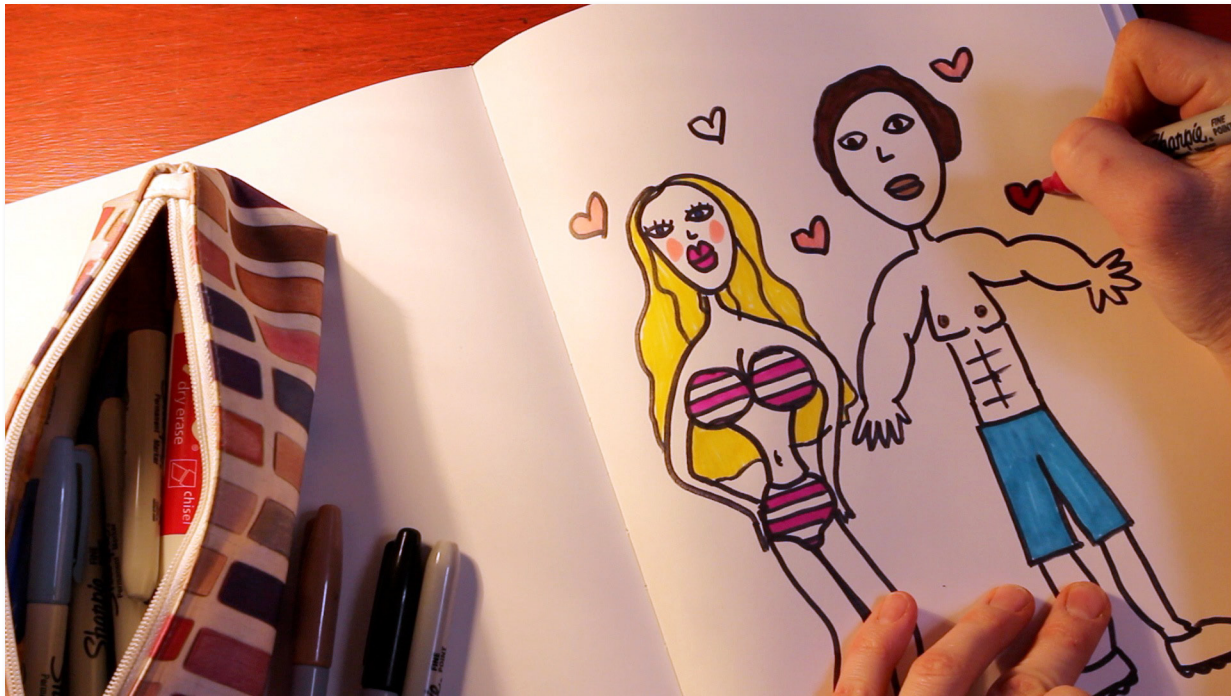
(images used are screenshots from the film)



Maddy Blitz is a young woman whose crooked teeth are a constant subject of ridicule and humiliation.



In her bedroom, Maddy's walls are covered with magazine cut-outs of beautiful people; something that Maddy herself aspires to be. Maddy draws these dreams in her sketchbook.



Unfortunately, Maddy feels anything but beautiful, and her frustration exacerbates.



Her innocent drawings turn into red scribbles. Maddy becomes obsessed with scribbling red.



At night, the red scribbles turn into a Red Blob that kills and eats people. When Maddy wakes up in the morning, the Red Blob is sitting on her desk.



Maddy takes the Red Blob in her bag, and with it visits her tormentors one after the other until they're all gone.



As the Red Blob grows bigger and bigger...



Until it gets so big that Maddy gets eaten by the Red Blob, too.



Followed by the film, there is a live performance ending in which the audience is provided teeth similar to Maddy's. Together with Maddy they participate in a celebratory dance party aimed to advocate tolerance by reflecting Maddy's dream in the afterlife, one where she feels beautiful, at last, for who she is.



Social Inadequacy



As a child, I was very sensitive about the way that others perceived me. My parents divorced when I was very young, and my father remarried when I was five to a woman who had three children that were older than me: two boys and a girl. The three kids were a tight team: they were rowdy, cool, and for the most part reluctant on having a fourth person in their group.

From age 5 through 17, I lived like an outsider in my father's house. My father and I were very close, but my stepmother discouraged the relationship, and my step-siblings complained that I was spoiled whenever my dad and I spent individual time together. Not only did this experience make me sensitive to the way I interacted with others, but it also made me self-conscious and hyper-aware of the way that I looked.

In elementary school, I was mortified by the medium-sized mole on my right thigh. At daycare during the summer months when I wore shorts because of the California heat or a bathing suit in the sprinklers, my right hand would stay glued to my thigh. I wouldn't take it off from the moment my bare legs were revealed in public, until I was back in the privacy of my mother's home.

My embarrassment over my mole became so bad, that my mother decided to take me to the doctor and have it removed. After the surgery, I was relieved to have the mole gone, but too embarrassed to tell any of my friends why I had stitches in my leg.





Once the mole was gone, my self-criticism transferred to focus on my nose. I inherited my father's nose, which even he admits is quite large for his face. I dreamed of getting a nose job.

A boy in school once told me that when God made me he took a big clump of clay for my nose and just threw it at my face and it stuck. When I looked in the mirror, all I could see was "Big Nose".

My dad and stepmom divorced when I was 17, and I lost touch with my step family completely. That was around the same time that I became very thin- I would treat myself to a miniature-sized dessert once a week and for the most part felt better about myself when I was hungry. I was luckily able to overcome these issues after a few years, however, food and consumption continue to be a prominent topic in my work as an artist.



A Theater major at Cornish College of the Arts in Seattle, WA, I was determined to show my step family and others how special I was by becoming the beautiful, famous actress that I thought I should be.

I tried to get representation for acting and modeling at a well-known Seattle agency, but was turned away because the man who interviewed me said: “You’re very pretty, but unfortunately your nose is just too big.”



Humanity has always been obsessed with its own imperfections. For hundreds of years, human oddities, or ‘freaks’, have been put on display for public entertainment. In the act of viewing those whose appearances are far from mainstream, it could be said that the onlooker in turn defines his or herself as ‘normal’ in comparison. On the other hand, freaks and their abnormalities, when put on display, also induce empathy in viewers and provide a canvas onto which those viewers project their own fears and insecurities.

And there, in the midst of old circus wagons, a mechanical gorilla in a cage, a real, live tightrope walker, and a herd of performing elephants, I found the side show tent, where, fixed on a platform forever, stood the plaster images of representative Freaks. The sign before the entrance read “Congress of Strange People,” a term which belongs to the twentieth century, and the statues inside were dressed, appropriately enough, in Victorian garb. But I was not surprised to discover that the choice of figures to occupy that limited space responded to our basic insecurities, the sort of primordial fears which I have been examining, about scale, sexuality, our status as more than beasts, and our tenuous individuality. (Donley & Buckley 25)



For many sideshow performers, being put on display and gaped at is a way of life. A pair of conjoined twin brothers, Ronnie and Donnie Galyon, who share a home in Dayton, Ohio, traveled as a sideshow act with their father for much of their childhood. The money they made from this work was enough to support their entire family of nine children and two parents.



Similarly, Otis “the Frogman” Jordan, who suffered from arthrogryposis multiplex congenita (AMC), a rare birth defect which causes permanent flexion of the joints, defended his right to make a living as a sideshow attraction:



Prior to becoming a freak, Jordan had spent nearly three decades attempting, with poor results, to support himself. He sold small items from a goat-drawn cart along the back highways of the American South. One day a carnival came to town. He did his cigarette stunt before one of the showmen and was hired on the spot. Bogdan notes that according to Jordan himself, “It was the best thing that ever happened to him. He likes to travel and meet people and his new profession enabled him to buy a small house back home he lives in when the show winters. He has no complaints except one. He thought the woman who was complaining about his being exploited ought to talk to him about it. He would tell her there wasn’t anybody forcing him to do it.” (Thomson 48)



Unusual humans are rarely put on display in the 21st century, and most authentic sideshow displays have reduced down to non-existence. However, the underlying question still exists:

Outside of the sideshow, where do 'people who are different' fit in?

When do they never stand out for their differences? How do they function in the world?

In a society that still worships human perfection, this is a difficult question to answer.



By the age of seven, children are able to differentiate between attractive and unattractive children, and to use consistent judgements about attractiveness. Nurses, parents, schoolteachers, and peers rate the attractive infant, child, and adult more positively- nicer, more cooperative, more likable, and better adjusted- and attractive individuals also receive preferential treatment or more attention from care-takers. Appearance has been known to affect school, legal proceedings, hiring and promotion, and psychotherapeutic prognosis. (Donley & Buckley, pg. 76)

Sandy Allen at 7'7.25" was certified by the Guinness Book of World Records as the Tallest Woman in the World. She took advantage of the attention paid to her unusual size to advocate tolerance and empathy toward human differences.

"Can you believe this?" Sandy said after a particularly lucrative day. "People are paying to stand next to me- they used to run the other direction!"

"Well," she added, "if they're going to stare at me, I might as well get paid for it."

Sandy was getting really good at interacting with people and had come up with some funny one-liners about being tall.

("I guess I ate too many Wheaties" or "The weather up here is fine").

Sometimes she would wear the T-shirts Roseann had given her, which were always a big hit.

"You wouldn't believe what people ask me on these appearances," Sandy told Roseann on the phone after visiting a shopping mall. "They want to know everything from how do I sit on the toilet to how much do I eat for lunch."

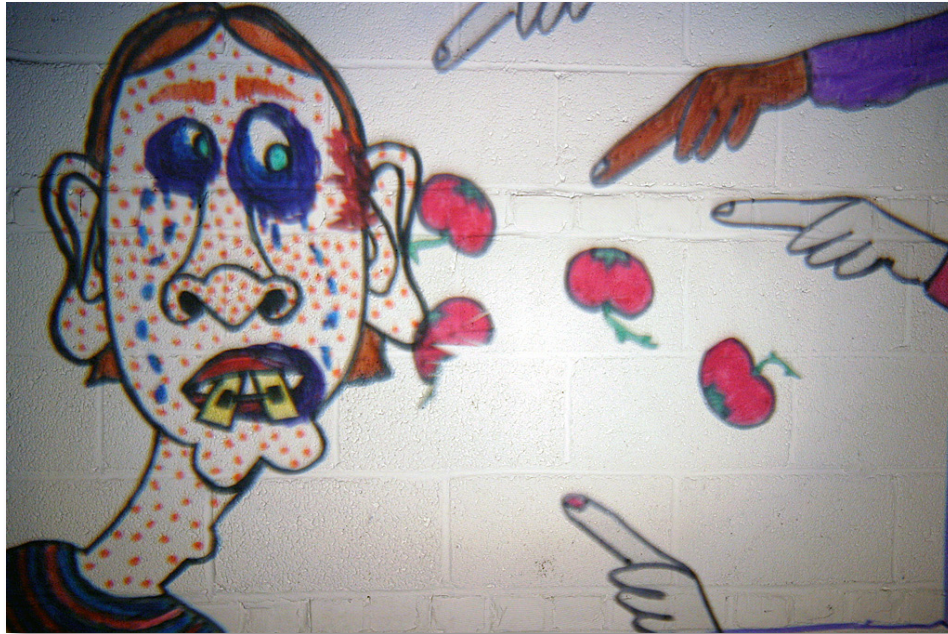
"What do you tell them?" Roseann giggled.

"I tell them that, for lunch, I ate three short people." (Rose 139)

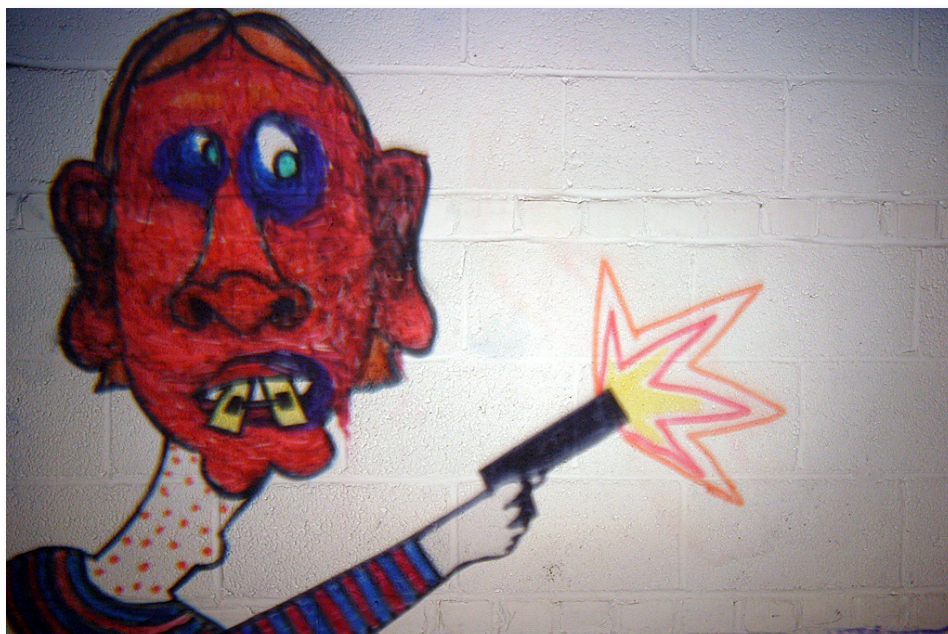
Not only was Sandy Allen open-minded about her unusual size, but she also had a sense of humor about it. Her humorous approach made it easier for people to loosen up to the issue of differences and try to learn more, in turn becoming more tolerant.



Sadly, standing out in the crowd does not always have a positive outcome. In some instances, being ridiculed has led victims of bullying who suffer from low self-esteem and depression to lash out in violence. In an animation titled *Bang, Bang!!!* that I created in November, 2011, I explored this issue.



In the animation, a young boy is ridiculed by a group of pointing fingers that spout cruel language and throw tomatoes and beer bottles at him. As the boy is mocked and physically harassed, his face turns completely red until his hand appears with a gun and he shoots his tormentors. The bullies are replaced by gushing blood full of dismembered body parts. As the blood flows down, the boy points the gun to his own face and takes his life. The animation ends as the blood slowly fills the screen.





Dr. Stuart Henry, a Sociologist and Criminologist at Wayne State University included the following description for his online course, School Violence:

The recent spate of school violence began on October 1st, 1997, in Pearl, Mississippi when 16 year-old Luke Woodham, after killing his mother at their home, went to school and shot to death three of his classmates, injuring another seven. Just two months later, on December 1st, 1997, 14 year-old Michael Carneal of West Paducah, Kentucky killed three fellow students while they were in a prayer meeting at his high school. Jonesboro, Arkansas, March 24, 1998: 13 year-old Mitchell Johnson and 11 year-old Andrew Golden open fire on their school yard, killing a teacher and four classmates. Precisely one month later, on April 24, 1998, 14 year-old Andrew Wurst killed a teacher at a high school dance in Edinboro, Pennsylvania. And the next month on May 21, we heard of the massacre in Springfield, Oregon in which 15 year-old Kip Kinkel shot twenty four fellow students in the school cafeteria, after first killing both parents at his home.

Neither academic conferences, nor former President Clinton's nationwide teleconferences, nor public outrage and accusations against "gun laws," "toxic culture" or the "death of the family" made a difference to the subsequent events; not least to the massacre by 17 year-olds Eric Harris and Dylan Klebold of 12 students, a teacher and themselves, on April 21, 1999, at Columbine High School in Littleton, Colorado. The American school system has witnessed the most profound shock since its foundations in the 1800s: 25 dead in 1997, 42 dead in 1998, and by 1999, 24 more, making 211 in all between 1992 and 1999.



Creating *Bang, Bang!!!* and later engaging in dialogue with people who responded to it (both in positive and negative ways) raised some important questions for me as an artist:

How can I offer a solution to such complex issues through my creative work?

Is it enough to reflect the issue back on itself as a way to provoke dialogue that otherwise lies stagnant and unchanged, or should I go further to not only reflect the problem, but also offer a resolution or new way of thinking around it?

These questions resurfaced when I was working on *Red Blob Massacre*. While I was reluctant to offer a defined moral to the story, I also didn't want to leave my audience in complete darkness. I was beginning to acknowledge my tendency to end most of my stories in death; certainly an acknowledgement of humankind's inevitable mortality, but nevertheless not the only way that a story could end.

Death & Horror

“For me, reading and writing horror is about eating my own shadow so it won’t eat me.”

-Harry Shannon (Castle 15)



I have always been afraid of death. Awareness of my own vulnerability manifested itself early on; as a child I was tormented by horrible nightmares of either my own or my parents’ demise. These fears carried with me into adulthood, and even today I am afraid of going into the basement to do my laundry at night, constantly turning around to see where the monster is hiding behind me. In this way, my creative practice has become a constructive place for me to process many of my fears.

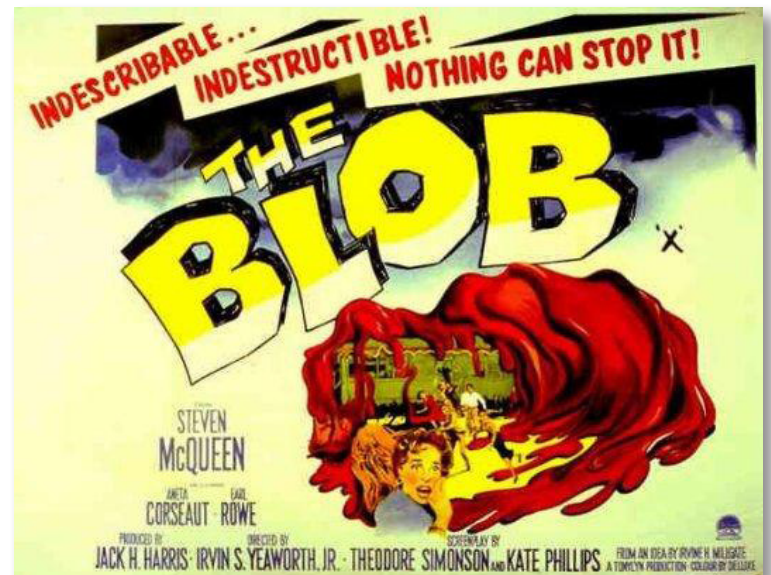
Horror creates a visceral response in the body, flooding it with fear, tension and unease. It speaks to the very monsters that we are afraid of.

In my research for *Red Blob Massacre*, I found myself turning to the horror genre for ideas and inspiration. What helped balance out my fear of horror itself was that most of the films I was watching combined horror with humor.

The first and most influential film I viewed was the original 1958 version of *The Blob*.

Much like the Red Blob in my thesis project, in *The Blob* an unknown entity from outer space, which starts as a small piece of mush and grows, takes over an entire community until they manage as a team to kill it off once and for all.

The intriguing blend of campiness and genuine horror in this and other B-movie horror films offered an exciting new possibility for creative output.



Other films I turned to for inspiration included:



Carrie, Brian de Palma



Little Otik, Jan Svankmajer



Eraserhead, David Lynch



Bride of the Monster, Ed Wood



Basket Case, Frank Henenlotter



Sins of the Fleshapoids, Mike Kuchar



The Little Shop of Horrors, Roger Corman



I Walked With a Zombie, Val Lewton



Attack of the Killer Tomatoes, John DeBello

The humorous aspects in most of these films offer moments of relief for the audience, while leaving them somewhat uncomfortable by the fact that they laughed at all. Additionally, B-movie horror films force the audience to maintain a suspense of disbelief, relying partly on their own imaginations to make up for the limited amount of believable effects provided in the film. The use of shadows, color, costume, make-up and sound artistically paint the picture of horror without needing to over-saturate it with realistic gore. It was these elements in horror that I hoped to capture in my own thesis project.



In addition to B-movie horror films, I also viewed several silent horror films, particularly those from the German Expressionist movement such as *The Cabinet of Dr. Caligari* (1920), and *Nosferatu* (1922).

Silent film has the tremendous ability to communicate a story through movement and visual suspense; independent from dialogue. Furthermore, silent films screened to a live sound score effectively bridge the gap between pre-recorded and live performance.

In October 2011 I viewed *Nosferatu* at the Michigan Theater in Ann Arbor with a live organ sound score performed by local virtuoso Steven Ball. This experience was incredibly moving and influenced my decision to make my film a silent film, with a live sound score performed to it at the screening. This would embellish my attempt to combine my film with live performance, offering an element of improvisation even during the screening of the film.

The Red Blob

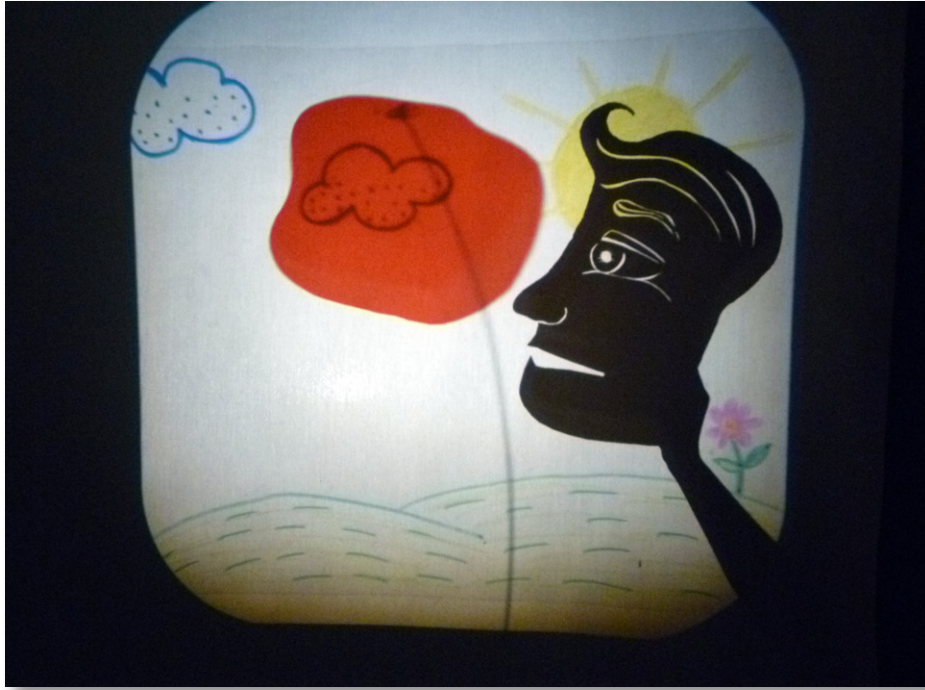
I began exploring the Red Blob as a topic during my first year in graduate school. I wasn't sure what it was, but felt drawn to its shape and color. Its abstraction could symbolize many things: sexuality, anger, body, love, consumption.



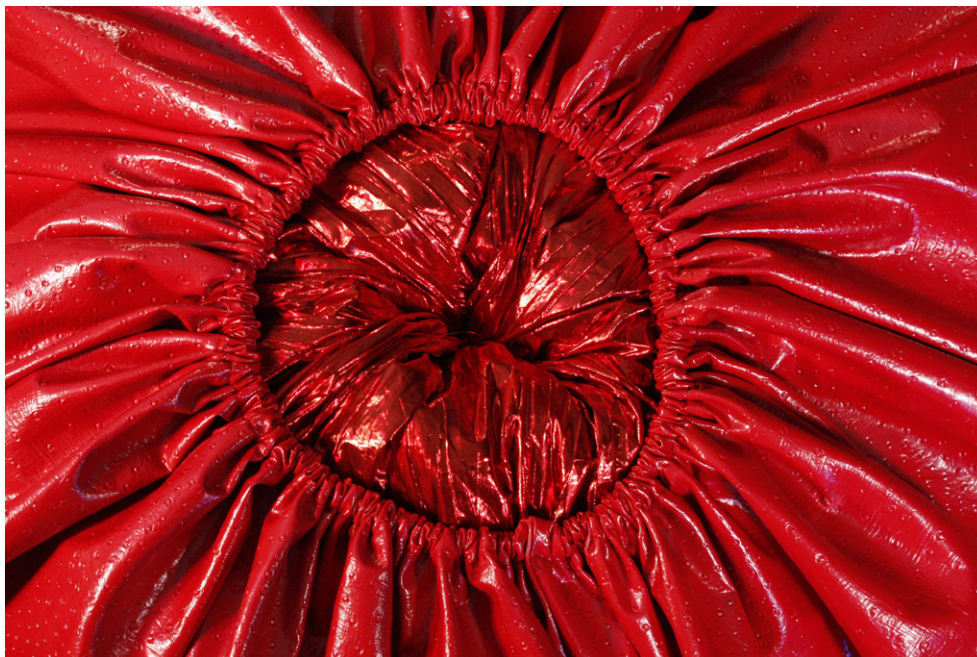
For my first experiment with the Red Blob, I sewed two large pieces of red fabric together with only one small hole. I went inside the fabric, creating shapes through movement while emerging parts of my body out through the hole.

A second experiment was similar, only with cotton added inside the fabric to accentuate the shape and add form. I quickly discovered that the cotton took on a life of its own, coming in and out of the hole as if it were being consumed and regurgitated.





Another Red Blob experiment was a silent shadow play I created in April 2011 titled *Spring Death in the Park*. As a man walked in the park, he coughed up a Red Blob and tried to swallow it down again, only moments later coughing up a bigger one. This repeated several times until in the end, the Red Blob killed him. This piece spoke to mortality, and humankind's failed attempts to avoid it. This was my first discovery that the Red Blob could grow in size, and be dangerous.



In a series of stop motion animation experiments I conducted in my studio around the same time, I focused specifically on the hole of the Red Blob, and what was consumed and regurgitated through it. I discovered during this process that the hole of the Red Blob was not just something that consumed and regurgitated; it also needed to be cleaned and cared for. The sounds that came out of it were bodily and expressive: it gurgled, slurped, sucked and crunched.

All of this influenced the development of the Red Blob character for *Red Blob Massacre*.



The Red Blob became the monster that consumed Maddy's tormenters. It devoured them one after another as it grew bigger and bigger. Maddy could no longer control it, and at that point, it ate her, too. The relationship between Maddy and the Red Blob was both caring (the Red Blob as a pet/best friend), and violent (the Red Blob as Maddy's gun/killing device).

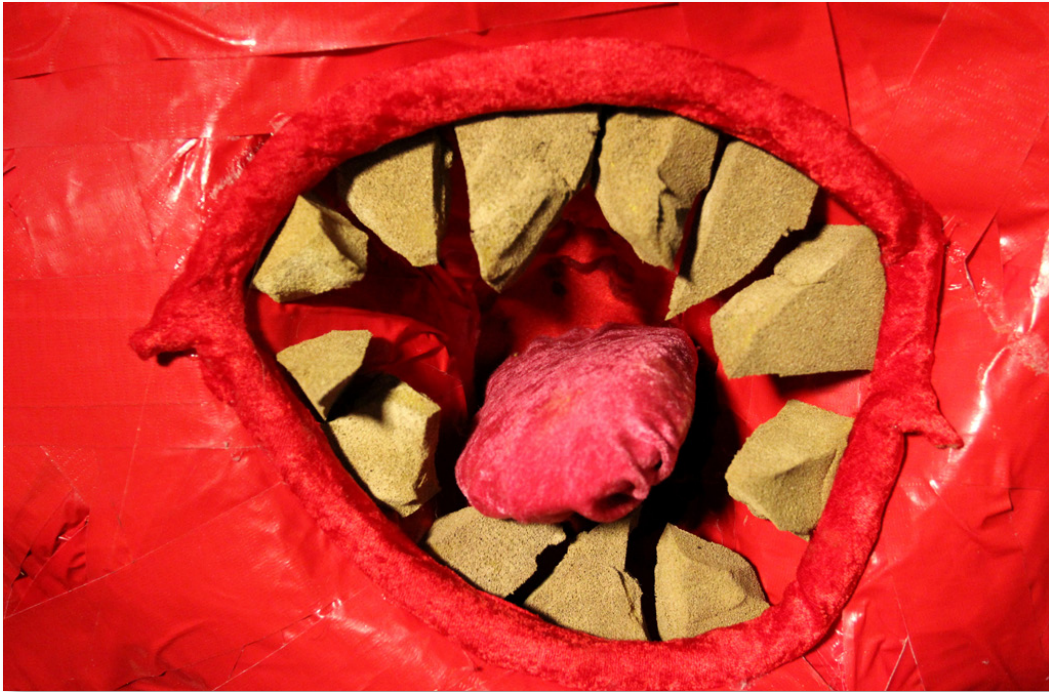


My background in puppetry was essential to the fabrication of the Red Blob for the film. I made a total of four Red Blob puppets in varying sizes, along with a giant mouth that was used for close-up shots of the Red Blob swallowing the actors in the killing scenes.

The materials I used for construction were foam, hot glue, fabric, paint, felt and red duct tape. It was important to me to keep a homemade quality to the objects, which would keep consistent with the B-movie style of the film.



In making the mouth for the Red Blob, what became the most expressive was the Red Blob's tongue. By carving out a tunnel through each Red Blob puppet for a hand to reach through and operate the tongue, a new way of animating the mouth of the Red Blob was developed.



Interestingly, I found the tongue of the Red Blob to have a strangely phallic appearance, which referenced the patriarchal qualities of the social pressures that Maddy was devoured by.

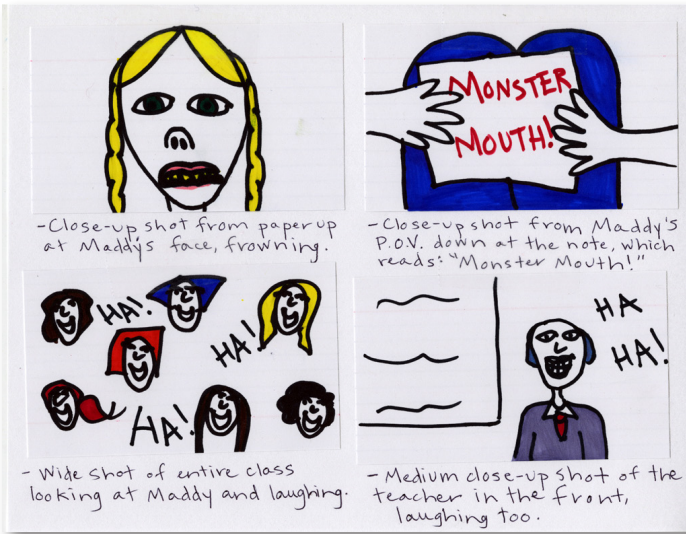


Parallel to the Red Blob, Maddy Blitz was developed around a pair of fake ‘ugly’ teeth I bought at the local Halloween store in October 2011. Having bought the teeth for a possible Halloween costume, along with a wig with blonde braids, the costume elements morphed through physical exploration into Maddy Blitz. The tension in my body centered in Maddy’s mouth. I chose the last name ‘Blitz’ because of its description in the Meriam-Webster Collegiate Dictionary: “a sudden overwhelming bombardment.”

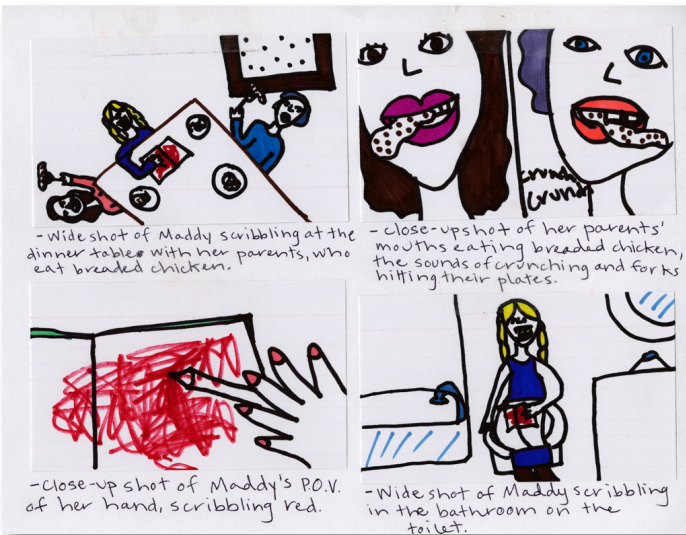


Maddy’s social awkwardness stemmed from the reciprocal relationship between the way her teeth were viewed in society, and the way she felt about them herself. She represents the anger that boils beneath the surface of those who are marginalized for the way they look, and what happens when that surface bursts.

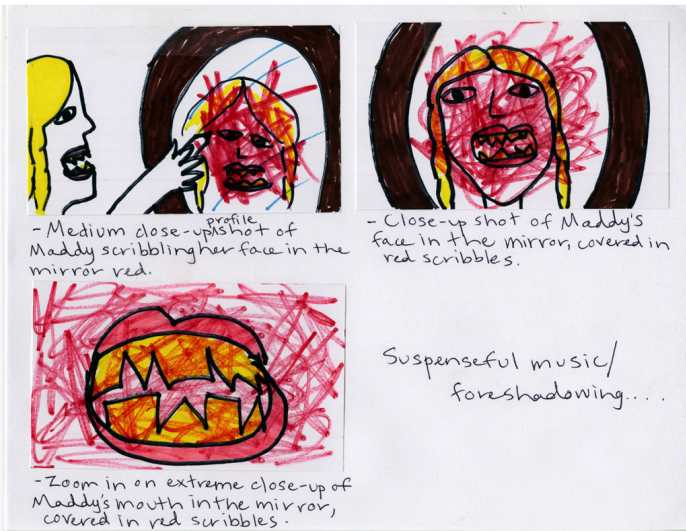
Filming & Post-Production



I spent many, many hours in my studio drawing out the *Red Blob Massacre* script shot by shot into a storyboard. Despite this time-consuming process, it was the most significant component of my project. I have always worked visually as a performer, and although my drawing techniques are limited, this process confirmed the importance of sketching out my ideas in a visual form to compliment or enhance the performative aspect of my work.



Creating the storyboard for *Red Blob Massacre* helped me to see my ideas and make visual choices that shaped the story. It also helped me visualize the colors of the entire film. Most importantly, it influenced the development of Maddy's drawing style and the captions and stop motion animation that became an important part of the story.



In addition to these discoveries, the storyboard also served as a foundation for the filming process. It's what we (the crew) went back to over and over again during the shoot of the film.

We filmed *Red Blob Massacre* over the course of three weeks, mostly on weekends. I had a crew of over 8 people, which was mostly comprised of current students and recent graduates of the Screen Arts and Cultures department at the University of Michigan.



The following quote effectively sums up my experience collaborating with the film crew on this project:

We found that every actor and every crew member brought a little bit of themselves to the dream and added to it. The screenplay that we started with was only the seed, and each person who came to the production made it grow into something better. ... The actors brought depth to the characters that hadn't existed on the printed page. The director created compelling scenes that crackled with energy. The camera crew created images that strengthened the messages of the story. The editor creating pacing that propelled the story forward. The composer amplified the emotional content of scenes with music. In the end, our movies were much more than they started out to be on paper because we let others embellish our dream. (Newton & Gaspard 166)



Examples from the extensive filming process can be viewed in the Appendix of this document.

Once the film was shot, I was suddenly alone again and faced the daunting task of making sense out of everything in the editing room. There's a popular saying amongst those who are familiar with film editing: "You have to be able to kill your puppies." Meaning, you have to be willing to let go of many of the scenes and shots you took on the set in order to highlight the main essence of the story.



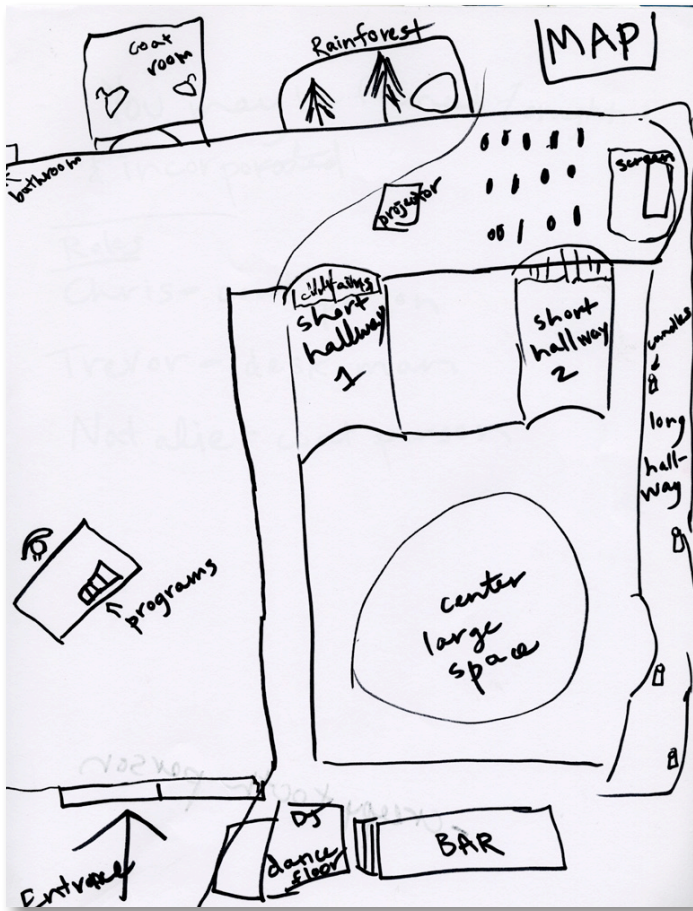
Red Blob Massacre became a new entity in the editing room. I was forced to let go of the habitual ways I had thought about the story beforehand, and rearrange and cut several parts to keep the narrative moving forward. While this was a difficult task, I learned a tremendous amount from this process: something that I will apply not only to future filmmaking projects, but to all creative projects in general.

Final Presentation



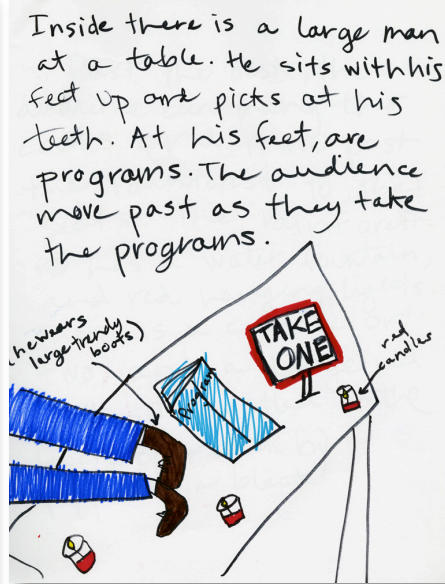
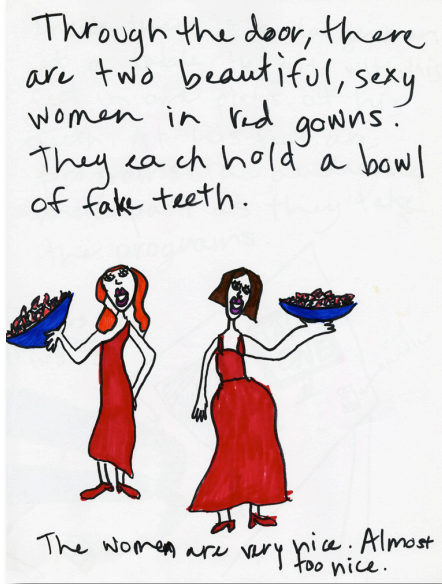
Red Blob Massacre was presented for two nights, on April 5 & 6, 2012 at the Cavern Club in downtown Ann Arbor.

Formerly known as the Ann Arbor Central Roller Mills in 1870, the Cavern Club offered an underground quality that was ideal for the presentation of my project.



I used the specifics of the Cavern Club space to influence the structure of the live performance. I first sketched out ideas in my big blue thesis book, and then worked with a group of performers to bring those ideas to life.

During the event, performers were placed at various stations throughout the Cavern Club, where the audience was guided from the moment they entered the space until the very end. This interactive element was aimed at giving the audience a full experience, and prepared them to participate in the final scene of the film.



The Cavern Club was dark and cavernous. I decorated it with red lights and red velvet curtains to give audience members the feeling that they were inside the Red Blob.

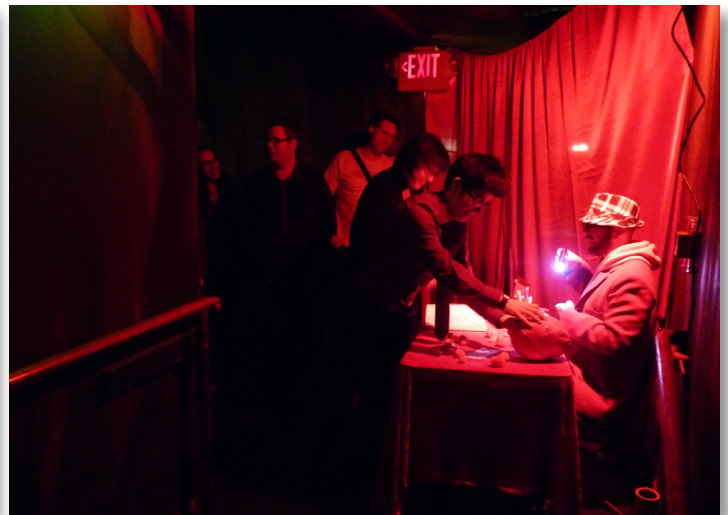


The first stop for the audience was the greeting desk. All performers were dressed in red and had developed characters around the fake teeth that they were wearing.

Audience members were required to sign in, by doing so agreeing to:

- 1) have a good time
- 2) follow the instructions
- 3) be a part of the last scene of the film.

Donations could be placed in the mouth of the Red Blob on the corner of the table.



The next stop was the photo booth, where the audience was roused by a female greeter to get their pictures taken with the real live Red Blob. All pictures taken were uploaded online after the show.



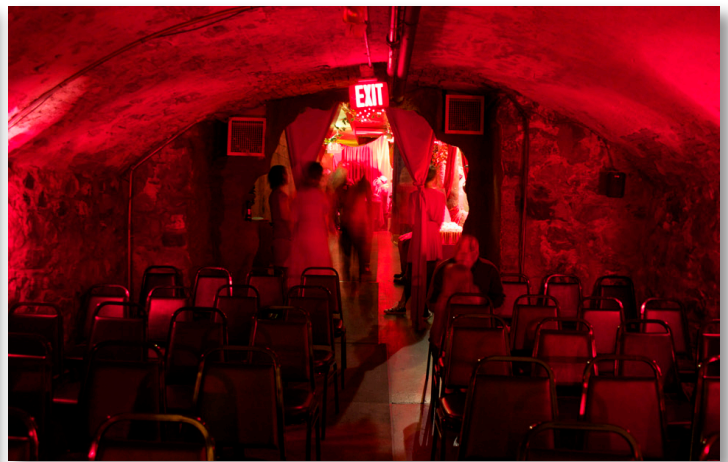


A few of the photo booth photos.

From the photo booth, the audience was greeted by the popcorn man, who provided them with one box of homemade popcorn each.



Three beautiful female ushers then helped them to reserve their seats for the screening.



Next to the screen a live musician played dreamy music as people entered. He later played the live sound score to the film.



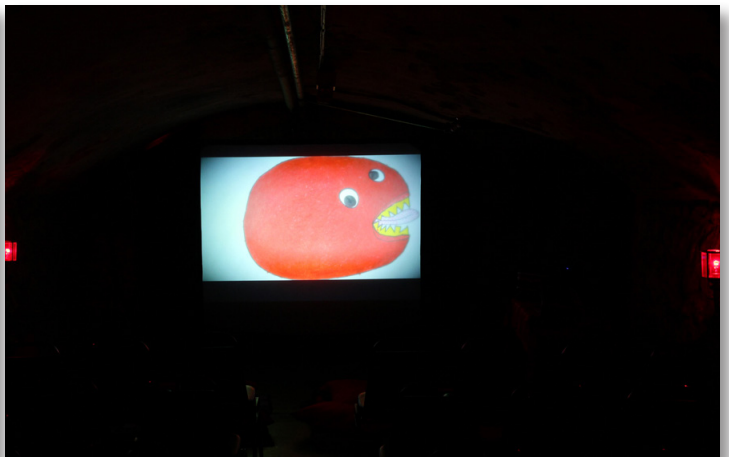
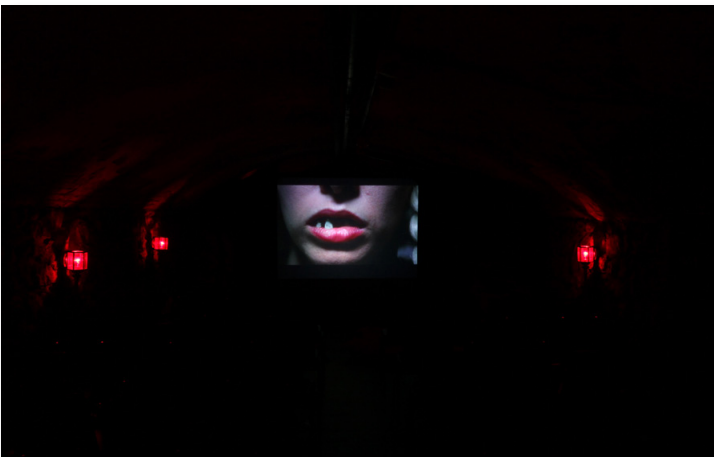
Once they reserved their seats, the audience could order drinks and chat at the bar. A DJ played music in this area.



The *Red Blob Massacre* storyboard was displayed in the bar area after the screening.



The screening took place back in the cinema area, and lasted approximately 20 minutes.



The film ended with Maddy Blitz getting eaten by the Red Blob, and then falling down its insides similar to the way that Alice in *Alice in Wonderland* fell down the rabbit hole. At the bottom of the fall, the screening was interrupted by a loud scream and dropping noise in the bar area of the Cavern Club, which the audience couldn't see, but could hear. With instructions from one of the performers, the audience was led through the film screen (which was unsnapped to let people pass), and down a long narrow red hallway that echoed with gurgling Red Blob stomach sounds; as if they, too, were being eaten by the Red Blob. In the hallway they were greeted by two of the women performers who passed out individual bags of fake teeth. The audience members were instructed to put them on.



Into the bar area, the audience discovered the live Maddy Blitz collapsed on the floor. Similar stomach horror sounds were played in this area.

Once the audience was circled around Maddy Blitz in their fake teeth, after a moment of suspense, the music slowly transitioned to the funk song *Let's Dance/Shake* by the Bombers, and Maddy Blitz woke up. As she stood up and gazed back into the eyes of the audience, her body began to move to the music. The movement grew into a choreographed flash mob dance involving all performers and several audience members. In the final moment of the dance, Maddy was beautiful. She ripped her dress open to reveal the same sexy sports outfit that was present in her dream of being beautiful in the film. The flash mob dance then broke out into a group dance, and the audience was invited to move up to the dance floor where together, they danced the night away. Several of the props from the film were used for interactive dance games.



Conclusion



In conclusion, the question that came up for me regarding the ending of *Red Blob Massacre*, which is the same issue that surfaced after I created the short animation *Bang, Bang!!!*:

After Maddy Blitz killed her tormenters, including her parents, and then was eaten herself... what happened?

What was the moral of the story?

What message did I want my audience to leave with?

For this, I came back to what Sandy Allen as the Tallest Woman in the World preached to her gawking crowds: I didn't want to tell the audience what they should think morally, but instead involve them in a final inclusive celebration that advocated tolerance in the most rudimentary sense of the word: by getting the audience to wear ugly teeth themselves, and then let it all go in a participatory dance party. In this context, no-one was left out.

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Page 10:

Ruth Davis, Mignon the Penguin Girl:

Mignon, the Penguin Girl, had a variety of phocomelia, or “seal limbs”. In Mignon’s case all four of her limbs were affected, leaving her looking very much like a penguin — hence, her stage persona. Mignon’s real name was Ruth Davis. She gave birth to a son named Tony LaArgo.

“Mignon, the Penguin Girl” Sideshow Ephemera Gallery. <http://missioncreep.com/mundie/gallery/little/little16.htm>

Myrtle Corbin, The Four Legged Lady:

Josephine Myrtle Corbin was born in Lincoln County, Tennessee in 1868. She was born a dipygus, meaning that she had two separate pelvises side by side from the waist down. The extra legs were part of a twin that did not split correctly, like Frank Lentini with his third leg. Each of her smaller inner legs was paired with one of her outer legs. She was said to be able to move her inner legs, but they were too weak for walking. She had four daughters and a son.

“Human Sideshow Freaks, Vintage Death Pictures.” Documenting Reality. 15 January 2012. <http://www.documentingreality.com/forum/f226/human-sideshow-freaks-95615/>

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“The World’s Oldest Conjoined Twins”. Freakz.info. <http://freakz.info/2011/11/03/the-world%E2%80%99s-oldest-conjoined-twins/>

Otis Jordan:

Born in Barnesville, Georgia, on November 2, 1926, Otis Jordan was halfway between a human torso and an ossified man. He suffered from arthrogryposis multiplex congenita (AMC), a rare birth defect which causes permanent flexion of the joints. This deformity of his arms and legs left young Otis more or less helpless - at least physically. What he lacked in mobility he made up for in brains, and from an early age he understood the importance of getting an education.

Elizabeth J. Anderson. “Otis the Frog Boy”. Phreeque. 26 March 2006. http://www.phreeque.com/otis_jordan.html

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Abigail and Brittany Hensel: *Abigail “Abby” Loraine Hensel and Brittany “Britty” Lee Hensel (born March 7, 1990) are highly symmetric dicephalic parapagus conjoined twins, and further, tribrachius, bipedus. They have two spines and separate half-sacrams, which converge distally within a slightly broad pelvis. Each controls and senses her corresponding arm and leg; a third, rudimentary central arm was amputated in infancy.*

Mandy Sellars:

It has been revealed in a startling case that a woman from Lancashire, who got her leg amputated because it was infected, has reported that it has started growing back again. The name of the woman is Mandy Sellars, and she has a rare disorder that causes her legs to be gigantic, as compared to rest of her slender body. It was when she was diagnosed of septicemia in her leg that it had to be cut off.

“Gigantic Feet Syndrome”. Top News. 7 November 2011. <http://topnews.net.nz/category/people/mandy-sellars>

Name Unknown:

“Bizarre human oddities !!” Just Wanna Share !! 2 February 2010. <http://shivakv.blogspot.com/2010/02/blog-post.html>

Page 13:**Sandy Allen:**

Sandy Allen (born Sandra Elaine Allen on 18 June 1955 – died 13 August 2008) was an American woman recognized as the tallest woman in the world during her lifetime according to Guinness World Records. She was 7 feet 7.25 inches (232 cm) in height.

“Sandy Allen - 7 feet 7.25 inches (231.78 cm)”. The TallestMan.com. <http://www.thetallestman.com/sandyallen.htm>

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“What You Didn’t Know About Columbine”. The Iconoclast Arena. <http://iconoclastradio.com/columbine-high-school-attack/>.

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“Black Sunday/ La Mashera del Demonio”. The Last Drive In. 27 March 2011. <http://monster-girl.wordpress.com/category/black-sunday-la-mashera-del-demonio/?blogsub=confirming#subscribe-blog>

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Robert Barry. "The Drums, The Chanting, The Lights: I Walked with a Zombie". [electric sheep: a deviant view of cinema](http://www.electricsheepmagazine.co.uk/features/2011/02/01/the-drums-the-chanting-the-lights-i-walked-with-a-zombie/). 1 February 2011. <http://www.electricsheepmagazine.co.uk/features/2011/02/01/the-drums-the-chanting-the-lights-i-walked-with-a-zombie/>

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Appendix

RED BLOB MASSACRE CAST & CREW:

Written & Directed by: Emilia Javanica

Assistant Directors: Ian MacInnes & Jan Trumbauer

Director of Photography: Jessica Renée Lee

Assistant Director of Photography: Alan Torres

Lighting Design: Matt Infante

Puppet Design & Art Direction: Emilia Javanica

First Assistant Camera: Walter Lin

Grips: Joe Reed & Brett Firlik

Sound Design: Simon Alexander-Adams

Location Sound: Mike Chen, Rolando Palacio, Živan Rosić, Wes Swartz & Eric Lundgard

Green Screen Videographer: Jacques Mersereau

Green Screen Lighting Design: Jeff Alder

Editing & Stop Motion Animation: Emilia Javanica

Mom: Jeannine Thompson

Dad: Jeffrey Kaplan

College Girls: Jan Trumbauer, Skyler Kragt & Taylor Henkin

English Teacher: John Kannenberg

Handsome Boyfriend: Ali Amine

Bus Driver: Jonathan White

Extras: Mia Cinelli, Joe Reed, James Rotz, Matt Infante, Alan Torres, Clare Lysaght, Adrienne Finelli, Mary Beth Carolan, Meghan Reynard, Amanda Lillestan, Edward Grubb, Rachel Esslinger, Ian MacInnes and Ibrahim Jariri.

FILM LOCATIONS:

Maddy's House: The home of my landlord, Steve Wild.

Maddy's Bedroom: My bedroom.

Classroom: Room 2216, Art & Architecture Building, University of Michigan

Office: The office of Brad Smith at the School of Art & Design, University of Michigan

Women's Locker Room: Intramural Sports Building, University of Michigan

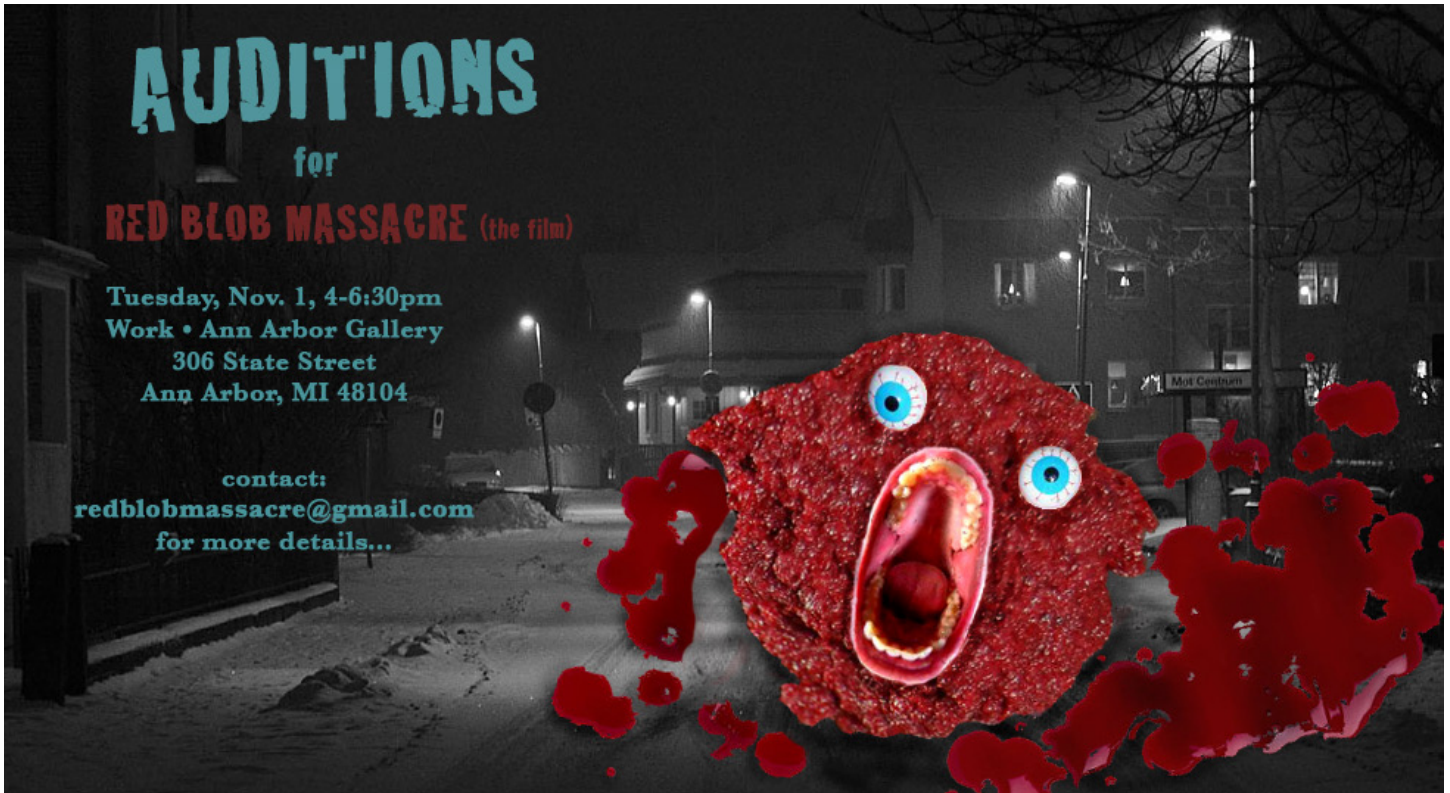
Bus: University of Michigan Transportation Services

Green Screen: Duderstadt Center, University of Michigan

LIVE PERFORMERS:

Natalie Berry, Trevor Stone, Jan Trumbauer, John Kannenberg, Chris Sandon, Morgan Cox, Jana Hawkins-Anderson, Emilia Javanica, Simon Alexander-Adams and Chuck Sipperley.

AUDITIONS



Audition Inquiry Email Examples (names omitted):

Emilia,

I would like to audition for the role of the Dad. I am a real dad so I think my real life experience would make me a perfect fit for this role. I look forward to hearing from you.

hello,my name is _____ am full of entertainment talent and just need someone to uncover this talent i have two sub head shot and a body shot for consideration thank you i hope to receive a positive reply

Hello,

Please consider this note as an indication that I am interested in your recent posting for actors in your horror film, "Red Blob Massacre". You'll find enclosed my resume and headshot. Thank you for your consideration.

Hello my name is _____. And I would love to be in it. But would you let an eleven year old be in it.

EMAIL EXAMPLE FROM ME TO THE CREW (one of many):

Subject: Awesome job and next weekend's shoot PLANS!!

From: Emilia Javanica (email address ommitted)

To: (email addresses ommitted)

Date: Jan 9, 2012 3:00 pm

Hey everyone,

Great job this weekend!!!! Thank you so, so much for being such an awesome and reliable team. I'm amazed out how things have turned out so far- the shots are fantastic. Really, really good. Thank you. Excited for more!!!!

To review the dates and times for next weekend's shoots:

-Friday, January 13th (ooh, spooky...!) from 5-11pm

Art & Architecture building, room 2216

Scenes 5 & 6 (classroom scenes): Inside Maddy's Sketchbook & Maddy Scribbles Red

-Saturday, January 14th from 5:30-11pm

Intramural Sports building, women's locker room and hallway

Scene 11: Maddy's 2nd, 3rd & 4th Victims

-Sunday, January 15th 10-6pm

starting at the Art & Architecture building (in a bus)

10-2pm (may end early): Scenes 5 & 6 (bus scenes): Inside Maddy's

Sketchbook & Maddy Scribbles Red

2-6pm: Scenes 9, 11 & 12: The Red Blob Takes a Ride in Maddy's Bag, & walking outside shots in the beginning of 11 & 12

For Friday evening and Sunday morning shoots, we need extras to play students. If you know of anyone who would be interested, please let me know. I'm also going to send out a few calls today.

For Saturday: Time is limited for this one, because use of the building costs and it's expensive. That said, we should keep equipment to a minimum and be prepared to start as quickly as possible and finish on time. I'm waiting to hear back from the building director to find out where we can load our equipment in from. Will let you know as soon as I hear. I've attached a bunch of pictures of the locker room space and hallways if you want to take a look and plan ahead.

For Sunday: it's supposed to snow on Sunday, which is GOOD!! Walking shots will be weather dependent. If it's hardly snowing at all and there's no snow on the ground, it would be better for us to get those shots another day. Hopefully, it'll be a good snow day. I chartered one of the old UM buses for this one, and it will be arriving in front of the Art & Architecture building at 10am. We should be ready to hop on at that time, so let's plan on being at the front of the building by 9:45 with all the gear and actors prepared. That would be excellent. We can do walking shots around that area once the bus scenes are done.

All storyboards for scenes mentioned above are attached to this email. Please let me know if you have questions or concerns!! I know that neither Matt nor Mike are available for the Friday shoot- anyone else you know of who can fill in? Let me know.

Thanks so so so much. Seriously, this weekend was amazing.

Best,
Emilia

ACTION VERBS

• Scene 10: Maddy's First Victim

Maddy: to intimidate

to hide

to provoke

to push away

to contradict

to repulse

to ridicule

to undermine

to sneer

to please

to make feel important

to laugh at

to hide her teeth

to not get caught

to be strong

OBJECTIVE: To make him feel bad about himself.

To show him my indifference.

~~To make him feel like he has power.~~

To make him feel small.

To make him feel like he has power so that he suffers even more when he realizes he doesn't.

Teacher: to belittle

to cover up

to ridicule

to scold

to appear strong

to control

to attract

to dominate

to appear desirable

to hide his bald spot

OBJECTIVE: To make Maddy feel less important than he is. To make Maddy desire him. To hide that he desires her because she is exactly like him. To make Maddy believe that he's smart & popular.

Backstory: The Teacher was ridiculed just like Maddy growing up. It was because he went bald at a very young age (13 to be exact).

He lives alone with one cat that gives him allergies. He had one girlfriend in the past who had ugly teeth similar to Maddy's. She died in a car crash at age 18. He never dated again.

• Scene 3: No Braces for Maddy:

Mom: to deny
to avoid
to plead
to quiet
to cradle
to make disappear
to hurt
to blame (Dad)
to accuse

OBJECTIVE: To make the baby's ugly teeth disappear. (To plead with God what it isn't so.) To make Dad feel like it's his fault. To make the baby stop crying.

Dad: to comfort
to cradle
to conceal
to convince
to find a solution

OBJECTIVE: To make everyone stop crying. (To get a job/find money to fix the baby's teeth.)

SCENE 5 & 6: SKETCHBOOK & RED SCRIBBLES

Mom: to ignore
to avoid
to hide
to deny
to eat
to replenish

OBJECTIVE: To focus on her food in order to make the rest of her family ~~to~~ disappear. To pretend that everyone is happy. To deny she's a terrible mother.

Dad: to comfort to avoid
to apologize
to lighten
to make smile
to devour (food)

OBJECTIVE: To lighten the tension between Mom & Maddy. To apologize and make them forgive. To avoid the tension by focusing on his food.

Maddy: to ignore
to convince
to reject
to ridicule
to ~~to~~ cover up
to pretend nothing's wrong
to reflect (through her drawing)

OBJECTIVE: To make her parents proud of her. To avoid disdain. To make her parents feel guilty.

SCENE 12: Maddy's Final Victims

Maddy: to cover up
to please
to stop herself
to hug and love
to be held
to kill (The Red Blob)
to plead

To crush
To make disappear
(tension, awkwardness, regret)

OBJECTIVE: To tell her parents what she did. To hug her parents. To get rid of the Red Blob. To stop the pain.

Mom: to make an effort
to acknowledge
to lose weight (by eating lettuce)
to comfort
to please
to apologize

OBJECTIVE: To show she cares, to get
a loving response from Maddy.
To ignore Dad completely - to make
him feel like a bad father.

Dad: to surrender
to give up
to break bad news (no job)
to avoid
to plead

OBJECTIVE: To avoid Mom so she
doesn't know he lost his job (which is
why he's home for lunch). To avoid
eye contact. To find a new job
in the newspaper. To comfort
himself by eating.

CAMERA LOGS:

Camera Report				Date: <u>02/07</u>
Production Name: <u>Red Blob Massacre</u>	DP: <u>Jessia Lee</u>			Sheet # <u>001</u>
Producer:	Prod. Phone #:			Sun rise
Director: <u>Emelia Javanica</u>	Camera OP: <u>Alan Torres</u>			Sun set:

Roll# <u>001</u>	Cam # <u>A</u>	Stock# <u>[blacked out]</u>	EI D: <u>[blacked out]</u>	EI T: <u>[blacked out]</u>
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Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	AWB	fps	Footage counter	sync	MOS	ISO	Filters/Remarks
10.38	1	35mm		4.5	AWB	23.98		X		400	E spiked camera too slow
	2							X			good
	3							X			good
10.39	1	28mm		3.5	AWB	23.98		X		400	false take
	2							X			light in shot
	3							X			good, slow exit
	4							X			good
10.3	1	28mm		3.5	AWB	23.98		X		400	too far apart no F written
	2							X			usable
	3							X			good
10.175	1	32mm				23.98		X		400	series, includes 17, 14, 21, 26
	2							X			↑ sound issues
	3							X			good
10.75	1	85		3.5		23.98		X		400	series, includes 7, 33, 30
10.12	1	135		3.5		23.98		X	X	500	
10.135	1	28		3.5		23.98		X		400	series, includes 13, 2, 16 False Take
	2							X			Bad second half (Pen on)
	3							X			Start from pen good
	4							X			False take
	5							X			good
10.14	1	85		3.5		23.98		X		400	
10.11	1	130		3.5		23.98		X	X	500	
10.74	1	130		3.5		23.98		X	X	500	
10.9	1	130		3.5		23.98		X		500	
10.55	1	130		3.5		8000		X	X	400	Series includes 5, 9

Special instructions for lab:	good
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Camera Report

Production Name: Red Lob Massacre DP: Jessica Lee Date: 1/7
 Producer: _____ Prod. Phone #: _____ Sheet # 002
 Director: Emellia Savanica Camera OP: Alan Torres Sun rise: _____
 Sun set: _____

Roll# 1 Cam # A Stock# _____ EI D: _____ EI T: _____

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast Ratio	fps	Footage counter	sync	MOS	EI/D/N	Filters/Remarks
10.18	1	28	4.0	4.5	8000	23.48		X	500		good
10.23	1	28	4.0	4.5	8000	23.48		X	500		No resistance from teacher
	2	28	4.0	4.5	8000	23.48		X	500		good
10.35	1	28	4.0	4.0	8000	23.48		X	500		tail slate
10.25	1	17	4.0	4.0	8000	23.48		X	500		
	2	17	4.0	4.0	8000	23.48		X	500		
10.10	1	40	4.0	4.0	8000	23.48		X	500		No slate
10.15	1	40	4.0	4.0	8000	23.48		X	500		tail slate
	2								500		Normal slate
10.23	1	32	4.0	4.0	8000	23.48		X	500		(10.24) for real, slated as good take 10.23
	2								500		
10.27	1	32	4.0	4.0	8000	23.48		X	500		(10.28 on story board) slated as 10.27
?	1	40	4.5	4.5	8000	23.48		X	500		teacher falls no slate w/clap
?	2	40	4.5	4.5				X	500		
10.36	1	40	4.5	4.5	8000	23.48		X	500		A bit slow. (10.8 in story board)
	2							X	500		
10.8	1	36	4.5	4.5	8000	23.48		X	500		(10.36) in story board
10.40	1	20	4.5	4.5				X	500		Rolling takes
10.40	1	20	4.5	4.5	3100	23.45		X	500		w/ slide
10.40	2	20	4.5	4.5	3100	23.45		X	500		W/ slide
10.41	1	20	4.5	4.5	3100	23.45		X	500		
10.42	1	35	4.5	4.5	3100	23.45		X	500		
10.43	1	35	4.5	4.5	3100	23.48		X	500		
	2							X	500		

Special instructions for lab: _____

Camera Report

Production Name: Red Blob Massacre DP: Jessica Lee Date: 1/8
 Producer: _____ Prod. Phone #: _____ Sheet # 003
 Director: Emelia Javanica Camera OP: Alan Torres Sun rise: _____
 Sun set: _____

Roll# 002 Cam # A Stock# _____ EI D: _____ EI T: _____

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	color temp	fps	Footage counter	sync	MOS	iso	Filters/Remarks
4.12	1	26		14	5400	23.98			X	400	flag dirty in frame
"	2	"		"	"	"			X	"	lens flare
"	3	"		"	"	"			X	"	Walkthrough Door good
6.13	1	20		4.0	3000	23.98		X		400	too much table both shot
6.13	2	"		"	"	"		X		"	second sticks tail slate
6.13A	1	135		5.6	3000	23.98		X		400	
"	2	"		"	"	"		X		"	
6.13B	1										
6.13B	2	175		5.6	3000	23.98		X		400	No take 1, 2nd sticks
5.34	1	20		4.0	3000	23.98		X		400	tail slate
5.46S	1	85		4.0	3000	23.98		X		400	series includes 46, 38, 39
"	2	"		"	"	"		X		"	trash bag in shot
"	3	"		"	"	"		X		"	good rolling take?
5.14B5	1	135		5.6	3000	23.98		X		400	series includes 14B + 39
"	2	"		"	"	"		X		"	
5.14B5	1										
5.14A	1										
5.43	1	40		4.0	3000	23.98		X		400	Rolling take
5.14A5	1	135		5.6	3000	23.98		X		400	Series includes 14a + 36
"	2	"		"	"	"		X		"	
5.41	1	50		5.0	3000	23.98		X		400	Rolling take
5.41	2	50		5.0	3000	23.98		X		400	Rolling take w/ smiling
5.41A	1	135		5.6	3000	23.98		X	X	400	
5.35	1	26		5.0	3000	23.98		X		400	
5.37S	1	27		5.0	3000	23.98		X		400	Series includes 37, 45 + 46h @ beginning
*** BEGIN ROLL 003 ***											
12.32B	1	30		5.0	3100	23.98		X		400	
"	2	"		"	"	"		X		"	fake take

Special instructions for lab:

Camera Report

Production Name: Red Blob Massacre
 Producer: _____
 Director: Emelia Javanica

DP: Jessica Lee
 Prod. Phone #: _____
 Camera OP: Alan Torres

Date: 1/8
 Sheet # 004
 Sun rise _____
 Sun set: _____

Roll# 003 Cam # A Stock# _____ EI D: EI-T

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	color temp	fps	Footage counter	sync	MOS	ISO	Filters/Remarks
12.32B	3	30		5.0	3100	23.98		X		400	good take, esp for acting
12.14	1	37		5.0	3100	23.98		X		400	
12.16S	1	85		5.0	3100	23.98		X		400	series includes 16, 26, 29
"	2	"		"	"	"		X		"	good eye line
12.19S	1	85		5.0	3100	23.98		X		400	series includes 19, 21 Bad for Cam
"	2	"		"	"	"		X		"	
"	3	"		"	"	"		X		"	
"	4	"		"	"	"		X		"	Best Take
12.35A	1	135		5.6	3100	23.98		X		400	Great Take
12.19R	1	85		5.0	3100	23.98		X		400	too tight
"	2	"		"	"	"		X		"	better Framing
12.35B	1	135		5.6	3100	23.98		X		400	Delayed slate
FALSE TAKE											
12.36	1	38		5.0	3100	23.98			X	400	blob too hot, Actors not moving
FALSE TAKE											
12.36	2	38		5.0	3100	23.98			X	400	good take
FALSE TAKE											
12.37	1	38		5.0	3100	23.98			X	400	False/bad Take
"	2	"		"	"	"			X	"	Best take
"	3	"		"	"	"			X	"	
3.15	1	40		5.0	3100	23.98		X		400	series includes 1, 4
"	2	"		"	"	"		X		"	good take
3.7	1	85		5.0	3100	23.98		X		400	
3.8	1	85		5.0	3100	23.98		X		400	
3.6	1	85		5.0	3100	23.98		X		400	
"	2	"		"	"	"		X		"	good take

Special instructions for lab:

Camera Report

Production Name: <u>Red Blob Massacre</u>	DP: <u>Jessica Lee</u>	Date: <u>01/08</u>
Producer: _____	Prod. Phone #: _____	Sheet # <u>005</u>
Director: <u>Emelia Ivanica</u>	Camera OP: <u>Alan Torres</u>	Sun rise: _____
		Sun set: _____

Roll# <u>003</u>	Cam # <u>A</u>	Stock# _____	EI D: _____	EI T: _____
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Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	color temp	fps	Footage counter	sync	MOS	ISO	Filters/Remarks
12.34	1	28		4.5	3100	23.98		X		400	
"	2	"		"	"	"		X		"	bad take
"	3	"		"	"	"		X		"	good take best take
12.49	1	27		4.5	3100	23.98		X		400	Blob hit frame left
"	2	"		"	"	"		X		"	good
12.51	1	3# 29mm		4.5	3100	23.98		X	X	400	
<hr/>											
12.47	1	28		4.5	3100	23.98			X	400	bad take
"	2	"		"	"	"			X	"	good take
12.155	1	28		4.5	3100	23.98		X		400	hot spot on door
"	2	"		"	"	"		X		"	
"	3	"		"	"	"		X		"	↓
12.25	1	300mm 300mm	4.5	3100	23.98				X	400	Rolling Take
"	1	125	5.6	3100 3100	23.98			X		400	Rolling Take
<hr/>											
12.335	1	28		4.5	3100	23.99		X		400	Series includes 12.33, 12.42 Record tail slate, ignore front slate.
<hr/>											
12.32A5	1	50		4.5	3100	23.98		X		400	tail slate framing issues
"	2	"		"	"	"		X		"	tail slate good take
<hr/>											
12.315	1	50		6.3	3100	23.98			X	400	series includes 31, 39, 41, 44, 45
12 insert	B-roll	50		5.6	3100	23.98			X	400	B-roll no slate
12.48	1	50		4.5	3100	23.98		X		400	focus off
"	2	"		4.5	3100	23.98		X		400	good take
12.55	1	28		4.5	3100	23.98		X		400	stingers in shot bad take
"	2	"		"	"	"		X		"	good
<hr/>											
12.58	1				3100	23.98		X		400	

Special instructions for _____

Camera Report

Production Name: Red Blob Massacre DP: Jessica Lee
 Producer: _____ Prod. Phone #: _____
 Director: Emelia Javanica Camera OP: Alan Torres

Date: 01/08
 Sheet #: 006
 Sun rise: _____
 Sun set: _____

Roll# _____ Cam # A Stock# _____ EI D: _____ EI T: _____

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	color temp	fps	Footage counter	sync	MOS	iso	Filters/Remarks
12.54F	1	8mm	4.0	3100	23.98		X		400	free form/Handheld	
12.57F	1	8mm	4.0	3100	23.98		X		400	free form/Handheld	
"	2	8mm	4.0	3100	23.98		X		400	free form/Handheld	
4.8	1	20mm	4.0	3100	23.98		X		400		

Special instructions for lab:

Camera Report

Production: RED BLOOD MASSACRE DP: JESSICA LEE
 Producer: _____ Prod. Phone #: _____
 Director: Emelia Javanica Camera OP: Jessica Lee

Date: 1/13
 Sheet # 00107
 Sun rise: _____
 Sun set: _____

Roll#	Cam #	Stock#	EI D:	EI T:
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Scene & Shot #	Take	Lens mm	stop meter	f stop shot at	<i>stop</i>	fps	Footage counter	sync	MOS	<i>ISO</i>	Filters/Remarks
5.135	1	28		4.5	3300	23.98		X		800	includes 5.28
	2							X		400	
5.138	1	40		4.5	"	"		X		400	
	2							X		400	
5.14	1	85		5.6	"	23.98		X		400	looking at Cam
5.14	2							X		400	
5.16	1	28		4.5				X		400	
6.10	1	21		4.5	3300	23.98		X		400	not a clean slate sound
	2							X		400	tail slating
6.10A	1	17		4.5	"	"		X		400	tail slating
6.18	1	17		4.5	"	"		X		400	NO SLATE
	2	"		"	"	"		X		"	said take 1, thru 2
5.16	1	23		4.5	"	"		X		400	THIS series include 6.27
5.19	1/2	135		6.6	3300	"		X		400	MONTHS
	3	"						X		"	↓
	4							X		"	
	5							X		"	
	6							X		"	
6.17	1	60		5.6	3300	23.98		X		400	MONTHS
	2							X		400	SLIDER
	3							X		400	"
5.21	1	28		6.3				X		400	
5.215	1	28		6.3	3300	23.98		X		400	NOTES ALL 4
	2	"		"	"	"		X		"	NOTES ALL 4
	3	"		"	"	"		X		"	NOTES ALL 4
5.20	1	17		5.0	"	"		X		400	over shoulder
5.20A	1	40		5.0	"	"		X		400	close up paper
	2	"		"	"	"		X		"	no words

Special instructions for lab

Camera Report

Production Name: Red Blob Massacre DP: Jessica Lee Date: 1/14
 Producer: _____ Prod. Phone #: _____ Sheet # 009
 Director: Emelia Savanica Camera OP: Alan Torres Sun rise: _____
 Sun set: _____

Roll# 05 Cam # A Stock# Digital EI D: / / EI T: /

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	50 EI/DN	50 EI/T	Filters/Remarks
11.18	1	23		4.0	3800K	23.98			X	500		Bad Fog
"	2	"		"	"	"			X	"		Bad Fog
"	3	"		"	"	"			X	"		Bad Fog
"	4	"		"	"	"			X	"		good, no fog
11.21	1	35		4.0	3800K	23.98		X		500		Bad sound
FALSE TAKE												
"	2	"		"	"	"		X		"		Bad sound
"	3	"		"	"	"		X		"		good
11.26S	1	85		4.0	3900	23.98		X		500		series includes 26 + 21 good
"	2	"		"	"	"		X		"		good
11.22SA	1	85		4.0	3800	23.98		X	X	500		series includes 22, 21 Jan
11.22SB	1	85		4.0	3800	23.98		X	X	500		series includes 22, 21 Taylor
11.22SC	1	85		4.0	3800	23.98		X	X	500		series includes 22, 21 Skyler
11.24A	1	135		5.6	3800	23.98		X	X	500		Skyler's mouth
11.24B	1	135		5.6	3800	23.98		X	X	500		Jan's mouth
11.24C	1	135		5.6	3800	23.98		X	X	500		Taylor's mouth
11.32	1	85		4.0	3800	23.98		X	X	500		
11.35A	1	85		4.0	3800	23.98		X		500		skyler scream
11.35A	2	"		"	"	"		X		500		
11.30												
11.34	1	85 70		4.0	3800	23.98		X	X	500		mis/late. As 11.30 on story board.
"	2	"		"	"	"		X		"		
11.34A	1	135		5.6	3800	23.98		X	X	500		As 11.34 on story board
"	2	"		"	"	"		X		"		mis. slate
11.29	1	28		4.0	3800	23.98		X		500		
"	2	"		"	"	"		X		"		

Wrong slate 11.28 on board.

Special instructions for lab:

Camera Report

Production Name: Red Blood Massacre DP: Jessica Lee
 Producer: _____ Prod. Phone #: _____
 Director: Emilia Javanica Camera OP: Alba Torres

Date: 10/14
 Sheet # 010
 Sun rise: _____
 Sun set: _____

Roll# 005 Cam # A Stock# _____ EI D: _____ EI T: _____

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	EI	Filters/Remarks
11.39	1	12		4.0	3800K	23.98		X		500	
11.39	2	12		4.0	3800K	23.98		X		500	
11.36	1	12	1.5m	4.0	3800K	23.98		X	X	500	
"	2	"	"	"	"	"		X		"	
11.36A	1	"	"	4.0	3800K	23.98			X	500	B-roll Tail slate
11.36B	1	"	"	"	"	"			X	"	
11.36C	1	"	"	"	"	"			X	"	
11.36D	1	"	"	"	"	"			X	"	No slate
11.36E	1	"	"	"	"	"			X	"	Tail slate
11.37	1	"	"	"	"	"		X		"	
11.37	2	"	"	"	"	"		X		"	
11.43	1	17		4.0	3800K	23.98			X	500	Slated as sync but no sync
11.45	1	50		4.0	3800K	23.98			X	"	No 1 or 3 take & close far
"	2	"		"	"	"			X	"	
"	4	"		"	"	"			X	"	
11.205	1	28		4.0	3800K	23.98		X		500	Series includes: 20, 27, 31, 44 Bad take
11.205	2	28		4.0	3800K	23.98		X		500	
11.255	1	85		4.0	3800K	23.98		X		500	Series includes: 25, 38, 42 Rolling Takes
"	2	"		"	"	"		X		"	
11.33	1	135		5.6	3800K	23.98			X	500	
11.13	1	22		4.5	2800K	23.98		X		400	slate dirty in frame
11.15	1	17		4.5	2800K	23.98		X		400	
11.16	1	17		4.5	2800K	23.98		X		400	
11.7	1	17	3600K	4.5	2800K	23.98		X		640	
11.8	1	17	3600K	4.5	2800K	23.98		X		640	False take

Special instructions for lab: shots 11.40 + 11.37 incorporated in B-roll.
shots 11.10 + 1 @ Bad not logged

Camera report

Production Name: Red Blob Massacre DP: Jessica Lee
 Producer: _____ Prod. Phone #: _____
 Director: Emilia Sanchez Camera OP: Alan Torres

Date: 1/15
 Sheet # 031
 Sun rise: _____
 Sun set: _____

Roll# 007 Cam # _____ Stock# _____ EI D: _____ EI T: _____

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	ISO E/I D/N	Filters/Remarks
2.5	1	28		16	6400	23.98		X		100	series includes 2.5, 2.6
2.8	1	85		8.0	6400	23.98		X		100	shot canted
2.8	2	85		10	6400	23.98		X		100	good
2.9	1	85		10	6400	23.98		X		100	
2.9	1	28		10	6400	23.98		X		100	
2.13	1	17		11	"	"		X		"	
"	2	"		"	"	"		X		"	
"	3	"		"	"	"		X		"	Rolling Takes
2.12	1	40		11	"	"		X	X	"	Rolling Takes
2.15	1	30		8.0	6400	23.98		X		100	w/o Alan as extra
"	"	"		7.1	"	"		X		"	Bad Take: Ian?
"	"	"		7.1	"	"		X		"	good <small>Emilia says taking shot</small>
2.16	1	100 120		5.6	6400	23.98		X		100	free focus.
2.21	1	17		6.3	6400	23.98		X		100	No teeth
"	2	"		"	"	"		X		"	Wrong seat.
"	3	"		"	"	"		X		"	
2.22	1	17		6.3	6400	23.98		X		100	
"	2	"		5.6	"	"		X		"	
2.27A	1	135		5.6	6400	23.98		X	X	100	JOE's Mouth
" B	1	"		"	"	"		X		"	Ian
" C	1	"		"	"	"		X		"	Abraham
" D	1	"		"	"	"		X		"	Alan
" E	1	"		"	"	"		X		"	Matt
" F	1	"		"	"	"		X		"	skyler
" G	1	"		"	"	"		X		"	Jan
2.28	1	17		10	6400	23.98		X		100	
2.30	1	17	7.1	10	6400	23.98		X		125	Bad take for action continuity
2.30	2	5		7.1	"	"		X		"	
2.30A	1	135		7	6400	23.98		X		100	

Special instructions for lab: _____

C Camera Report

Production Name: Red Blob Massacre DP: Jessica Lep Date: 1/15
 Producer: _____ Prod. Phone #: _____ Sheet # 012
 Director: Emelia Savanica Camera OP: Alan Torres Sun rise: _____
 Sun set: _____

Roll# 007 Cam # A Stock# _____ EI D: _____ EI T: _____

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	ISO	Filters/Remarks
2.115	1	40		7.1	6400	23.98		X		100	Series inc: 11, 14, 17 Bat eye like good
"	2	"		"	"	"		X	"	"	
2.17	1	30 28		5.0	6400	23.98		X		100	
"	2	"		"	"	"		X		"	
2.18	1	135		5.6	6400	23.98		X		160	Rolling Takes
2.19	1	135		5.6	6400	23.98		X		160	
2.19	2	"		"	"	"		X		"	
2.24	1	28		5.0	6400	23.98		X		160	
"	2	"		"	"	"		X		"	
"	1	"		16	6800	23.98		X		180	B-roll
Roll 008											
"	2	85		14	6800	23.98		X		100	
"	3	85		10	6800	23.98		X		100	Rolling Take
"	2	85		"	"	"		X		"	
B-roll											
Work dismounted pikachu			35	10	6800	23.98		X		100	B-roll
Elephant on skateboard			50	14	6800	23.98		X		100	
cow			50	14	6800	23.98		X		100	rolling takes B-roll
Koolhaas								X			
Onyca!			35	14	6800	23.98		X		100	
Bulky-eyed turkey			40	14	6800	23.98		X		100	
	1							X			
	2							X			
	3							X			
Blank slate					6800			X			
Alan Torres					6800			X			

Special instructions for lab:

Camera Report

Production Name: Red Blob Massacre DP: Jessica Lee Date: 1/21
 Producer: _____ Prod. Phone #: _____ Sheet # 013
 Director: emelia javanica Camera OP: Jessica Lee Sun rise: _____
 Sun set: _____

Roll# 009 Cam # A Stock# _____ EI D: _____ EI T: _____

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Color temp ratio	Contrast	fps	Footage counter	sync	MOS	ISO	Filters/Remarks	
4.32	1	29		16.0	6100K	23.98			✓		200	Rolling takes	
4.3	1	21		5.0	6100K	23.98			✓		200		
4.4	1	85		16.0	6100K	23.98			✓		200		
4.6	1	85		16.0	6100K	23.98			✓		200		
4.8	1	28		8.0	6100K	23.98			✓		200		
4.4A	1	28		2.0	6500K	23.98			✓		160		
6.2	1	28		9.0	6100K	23.98			✓		200	Audio clipping	
"	2	"		"	"	"			✓		"	1280x720 60p	
"	3	"		FALSE TAKE									
"	3	"		7.1	6100K	59.97			✓		200	1280x720 60p	
6.6	1	50		7.1	6100	23.98			✓		200		
5.6	1	50		7.1	6100	23.98			✓		200		
5.8	1	135		7.1	6100	23.98			✓		200		
5.4	1	24		6.3	6100	23.98			✓		200		
5.3	1	40		6.3	6100	23.98			✓		200		
6.7	1	40		6.3	6100	23.98			✓		200		
6.4	1	40		6.3	6100	23.98			✓		200		
6.17	1	40		6.3	6100	23.98			✓		200		
6.9	1	100		6.3	6100	23.98			✓		200		
4.31	1	30		6.3	6100	23.98			✓		200		
"	2	"		"	"	"			✓		"		
4.33	1	32		4.5	6100	23.98			✓		200		
4.2	1	24		6.3	6100	23.98			✓		200		
"	2	"		"	"	"			✓		200	Backpack already on	
9.4	1	40		6.3	6100	23.98			✓		200	late rack bad turn	
"	2	"		"	"	"			✓		200	Boom in shot	
"	3	"		"	"	"			✓		200	Good	
9.3	1	40		6.3	6100	23.98			✓		200	Rolling takes	
8.8	1	60		6.3	6100	23.98			✓		200		

Special instructions for lab: 8000

Camera Report

Production Name: Red Blob Massacre DP: Jessica Lee Date: 1/21
 Producer: _____ Prod. Phone #: _____ Sheet # 014
 Director: Emelia Savanica Camera OP: Jessica Lee Sun rise: _____
 Sun set: _____

Roll# 009 Cam # A Stock# _____ EI D: _____ EI T: _____

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	EI D/N	Filters/Remarks
8.10	1	100		6.3	8000	23.23			✓	200	
8.12	1	135		6.3	8000	23.23			✓	200	
8.16	1	24		7.1	8000	23.23		✓	100%	200	
"	2	"		"	"	"		✓		"	initial initial misc shot in audio
8.17	1	40		6.3	8000	23.18		✓	✓	200	
8.5	1	26		6.3	8000	23.98		✓		200	bad eye line at end
"	2	"		"	"	"		✓		"	
8.65	1	40		6.3	7900	23.98		✓		200	series inc: 6, 13, 7
"	2	"		"	"	"		✓		200	inc cutting option @ end
"	3	"		"	"	"		✓		"	bad take
"	"	"		"	"	"		✓		"	inc cutting options
"	"	"		"	"	"		✓		"	Rolling takes
8.95	1	135		6.3	7900	23.98			✓	200	series series inc: 9, 11
"	2	"		"	"	"			✓	"	
8.2	1	28		6.3	7900	23.98		✓		200	
"	2	"		"	"	"		✓		"	
8.4	1	135		6.3	7900	23.98		✓			Rolling takes + series
"	"	"		"	"	"		✓			2nd sticks
4.7	1	40		6.3	6100	23.98			✓	200	Rolling take
7.1	1	35		3.5	2900	23.98		✓		500	
7.3	1	135		7.1	2900	23.98		✓		500	
7.4	1	135		5.6	2900	23.98		✓		500	Rolling takes
7.10	1	28		5.6	2900	23.98		✓		500	
7.20	1	60		5.0	2900	23.98		✓		500	
7.32	1	60		5.0	2900	23.98		✓		500	
7.145	1	28		5.6	2900	23.98		✓		500	Series inc/4, 17, 19
"	2	"		"	"	"		✓		"	rolling takes, state dirty in frame & sheet
"	"	"		"	"	"		✓		"	False take

Special instructions for lab: Roll 10
 " 3 " " " " " " " " " " " good.

Camera Report

Production Name: Red Blob Massage DP: Jessica Lee Date: 1/22
 Producer: _____ Prod. Phone #: _____ Sheet # 015
 Director: Emeliz Javanica Camera OP: Jessica Lee Sun rise: _____
 Sun set: _____

Roll# 10 Cam # A Stock# _____ EI D: _____ EI T: _____

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	EI D/N	Filters/Remarks
7.18	1	80		6.3	2900	23.98		✓		500	Bad take, no slate
"	2	"		"	"	"		✓		"	good take
7 B-roll	P	100		6.3	2900	23.98		⊗ ✓		500	no slate

Special instructions for lab:

Camera Report

1/22

1/22

Production Name: <u>the red blob massacre</u>	DP: <u>Jessica Lee</u>	Date: <u>1/22</u>
Producer: _____	Prod. Phone #: _____	Sheet #: <u>016</u>
Director: <u>Emilia Javanica</u>	Camera OP: <u>Jessica Lee</u>	Sun rise: _____
		Sun set: _____

Roll# <u>11</u>	Cam # <u>A</u>	Stock# _____	EI D: _____
			EI T: _____

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	EI/D/N	Filters/Remarks
6.20	1	24	9.0	0.7	3100	23.98		X		500	Boomin shot
"	2	"	"	"	"	"		X		"	
"	3	"	"	"	"	"		X		"	
5.53	1	25	8.0	8.0	3100	23.98		X		500	Can hear hear JJ
5.54	1	50	5.6	5.6	3100	23.98		X		500	
6.21	1	25	9.0	8.0	3100	23.98		X		500	w/ dry erase marker
6.23	2	"	"	"	"	"		X		"	w/ lip stick
6.22	1	40	5.6	5.6	3100	23.98		X	X	500	no slate
5.55	1	17	1.0	1.0	3100	23.98		X		500	← False take
6.16	1	17	9.0	9.0	3100	23.98		X		500	
5.48	1	17	8.0	8.0	3100	23.98		X		500	
5.44	1	50	8.0	8.0	3100	23.98		X		500	
5.56	1	48	5.0	5.0	3100	23.98		X		500	
9.2	1	28	8.0	8.0	5000	23.98		X		500	4 polar bear blinking in a blizz
9.3	1	28	10	10	5000	23.98		X		500	4 polar bear h.s. in a blizz
13.1	1	35	3.5	3.5	4200	23.98		X		500	blob hole seen
13.2	2	50	4.0	8.0	4200	23.98		X		500	
13.3	1	70	5.0	5.0	4200	23.98		X		500	
13.15	1	17	4.0	4.0	3400	23.98		X		500	lotsa Ian
"	2	"	"	"	"	"		X		"	less Ian
"	3	"	"	"	"	"		X		"	lotsa Ian
"	4	"	"	"	"	"		X		"	kicking away
13.19	1	28	4.0	4.0	3400	23.98		X		500	
13.7	1	26	4.0	4.0	3400	23.98		X		500	4 on slate?
13.9	1	26	4.0	4.0	3400	23.98		X		500	rolling take 2nd rack better
13.11	1	40	4.0	4.0	3400	23.98		X		500	no slate
13.15	1	35	5.0	5.0	3400	23.98		X		500	sweaters in shot
"	2	"	"	"	"	"		X		"	

Special instructions for lab: " " "	X
" 3 "	No slate. ↓

1/22
017

Production Name: *Production Name*
Director: *Director*
Production Number: *Production Number*
Camera Operator: *Camera Operator*
Production Office: *Production Office*
Production Phone: *Production Phone*
Production Address: *Production Address*
Production City: *Production City*
Production State: *Production State*
Production Zip: *Production Zip*
Production Country: *Production Country*
Production Date: *Production Date*
Production Time: *Production Time*
Production Location: *Production Location*
Production Notes: *Production Notes*

the red blob massacre

emelia jovanovic

Roll # *11* Cam # *A* Stock # *A* EI D: *A* EI T: *A*

filters	iso	Mod	sync	Footage counter	fps	color temp	f-stop	lens mm	take	shot
	640		X		23.98	3400	4.0	28	1	13.16
	640		X		23.98	3400	5.0	15	1	13.24
less out of breath good take.	640		X		23.98	3400	4.5	10	1	13.24A
"	"		X		"	"	"	"	2	"
series includes	640		X		23.98	"	"	"	1	13.335
Better cam movement	"		X		"	"	"	"	2	"
	640		X		23.98	3400	4.0	15	1	13.31
	640		X		23.98	3400	5.0	15	1	13A
	640		X		23.98	3400	5.0	35	1	13B
B-roll of wall	640	X			23.98	3400	4.0	35	1	13c
	640		X		23.98	"	"	"		
Roll 12				Roll 12				Roll 12		
bad take	640		X		23.98	3400	4.0	15	1	13D
	"		X		"	"	"	"	2	"
	640		X		23.98	3400	5.0	15	1	13E
	640		X		23.98	3400	5.0	17	1	13F
	"		X		"	"	"	"	2	"
	"		X		23.98	3400	5.0	12	1	13G
B-roll	"	X			23.98	3400	5.0	12	1	13H
Martini Shot!	800		X		23.98	3400	6.3	20	1	13i
	"		X		"	"	"	"		
	"		X		"	"	"	"		
	"		X		"	"	"	"		
	"		X		"	"	"	"		

SOUND LOGS:

SOUND REPORT

1/8/2012

12

Scene/Shot	TAKE	Scene #	NOTES
9 12	1		
6 13	1	T 45. wav	Nice and scratchy
6 13	2	T 46. wav	
6 13A	1	T. 47. wav	Naaasty
6 13A	2	T. 48. wav	
6 13B	2	T. 49. wav	No false 1, 2nd sticks
5 34	1	T. 50. wav	Tail slate, starts late
5 46S	1	T. 51. wav	Picked up footsteps
5 46S	2	T52. wav	Reset mid shot
5 46S	3	T53. wav	
5 14BS	1	T54. wav	
5 14BS	2	T55. wav	Dialogue
5 413	1	T56. wav	Sort of away from mic
5 14AS	1	T57. wav	Reset mid shot
5 14AS	2	T58. wav	
5 411	1	T59. wav	Fine...
5 411	2	T60. wav	
5 35	1	T61. wav	
5 37S	1	T62. wav	scratchy in a good way

Sound Report Cont'd 1/8/2012

2

Scene/Shot/Take	Scene #	Notes
12 / 32 B / 1	T 63. wav	
12 / 32 B / 2	T 64. wav	
12 / 32 B / 3	T 65. wav	Good paper rustling
12 / 14 / 1	T 66. wav	Might hear dogs in background
12 / 76 / 1		
12 / 76 S / 1	T 67. wav	# 6 ft far from subject
12 / 16 S / 2	T 68. wav	
12. 199 1	T 69. wav	
12. 195 2	T 70. wav	
1 3	T 71. wav	
1 4	T 72. wav	Squirrels chirping in back
12.35 A 1	T 73. wav	Nice sucking sounds
12.19 R 1	T 74. wav	
1 2	T 75. wav	
12.35 B 1	T 76. wav	Truly disgusting
Wild take - parents scream 1	T 77. wav	Some clipping
Wild take - parents scream 2	T 78. wav	
Wild take - dad gargle	T 79. wav	
Wild take - mom gargle	T 80. wav	
12.34 1	T 81. wav	
1 2	T 82. wav	
1 3	T 83. wav	
2.49 1	T 84. wav	Face move to blob
1 2	T 85. wav	
12.155 1	T 86. wav	"Yup" not very loud
1 2	T 87. wav	
1 3	T 88. wav	May hear headphones rustling
12.23 1	T 89. wav	Yup

3

Sound

Camera Report

Production Name: _____ DP: _____ Date: 1/08/12
 Producer: _____ Prod. Phone #: _____ Sheet # 3
 Director: _____ Camera OP: _____ Sun rise: _____
 Sun set: _____

Roll# _____ Cam # _____ Stock# _____ EI D: _____ EI T: _____

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	D/N	EI	Filters/Remarks
12.33	1						T90.wav					False Take
12.33	1						T91.wav					Tails late
12.32a	1						T92.wav					
	2						T93.wav					
12.48	1						T94.wav					2nd sticks
	2						T95.wav					May be able to hear creaking
12.55	1						T96.wav					
	2						T97.wav					
12.59	1						T98.wav					Boom may have brushed against wall
12.57	1						T99.wav					
	2						T100.wav					
9.8	1						T101.wav					LET'S GO HOME

Special instructions for lab:

Sound Log

Camera Report

Production Name: _____ DP: _____
Producer: _____ Prod. Phone #: _____
Director: _____ Camera OP: _____

Date: _____
Sheet # _____
Sun rise _____
Sun set: _____

Roll#	Cam #	Stock#	EI D:	EI T:
-------	-------	--------	-------	-------

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	EI D/N	Filters/Remarks
5.29	1										WAVEfiles T.132
5.29	2										T.133
5.29	1										T.134
5.29	2										T.135
5.29	1										T.136
6.12	1										T.137
6.9	1										T.138

Special instructions for lab:

From I ah joe eoi ma I de am I

SOUND LOG

Camera Report

Production Name: RED BLOB MASSACRE DP: JESSICA LEE Date: 1/14
 Producer: _____ Prod. Phone #: _____ Sheet # 6
 Director: EMELIA Camera OP: _____ Sun rise _____
 Sun set: _____

Roll# _____ Cam # _____ Stock# WILD EI D: _____ EI T: _____

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	EI/D/N	Filters/Remarks
11.39	1										
11.39	1							X			T147
"	2							X			T148
11.39	2							X			T150
11.39	2							X			T151
11.39	2							X			T151
11.55	1							X			T152 talking in background?
"	2							X			T153
11.33	1							X			T154 close up
11.13	1							X			T155
11.10	1							X			T156
11.10	1							X			T157
11.7								X			T158
52								X			FALSE TAKE T159 CAPED FULL
11.52								X			T160
											T162 Room TONE

Special instructions for lab:

Sound

Camera Report

Production Name: Red Blob Massacre
 Producer: _____
 Director: Emilia Savani'Eq

DP: Mike Chenaweth
 Prod. Phone #: _____
 Camera OP: _____

Date: 1/19/2012
 Sheet # 1
 Sun rise: _____
 Sun set: _____

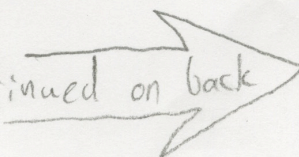
Roll# Cam # Stock# EI D: EI T:

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	EI/D/N	Filters/Remarks
2.5	1	f162	2.4								Maybe a bit quiet
2.5	1	f164									May hear coughing late, late cut
	2	f165									
2.9	1	f166									
2.13	1	f167									It's not polite to laugh...
	2	f168									
	3	f169									Rolling take.
2.15	1	f170									
	2	f171									
	3	f172									A bit closer to the action in this one.
2.16	1	f173									Closer to floor... and the engine
2.21	1	f174									
	2	f175									Can you hear my footsteps?
	3	f176									Mysterious beeping sound
2.22	1	f177									
	2	f178									YOU'RE a monster mouth!
2.28	1	f179									Took me a minute to set up
2.30	1	f180									
	2	f181									Scribble scribble scribble
2.30A	1	f182									
2.15	1	f183									Sometimes I write things here
	2	f184									Just to give myself something to do
2.17	1	f185									
	2	f186									
2.18	1	f187									Picked up some cars outside
2.19	1	f188									I'm not sure why these 2 aren't MOS
	2	f189									but it's not my call to make
2.29	1	f190									
	2	f191									The scratches give me goosebumps

Special instructions for lab:

1A ✓ | 1 | f192

The wheels on the bus go round and round

Continued on back 

Sound log

Camera Report

Production Name: _____	DP: _____	Date: _____
Producer: _____	Prod. Phone #: _____	Sheet #: _____
Director: _____	Camera OP: _____	Sun rise: _____
		Sun set: _____

Roll#	Cam #	Stock#	EI D:	EI T:
-------	-------	--------	-------	-------

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	EI D/N	Filters/Remarks
5.13	1										WAVE Files T103
5.13	2										T104
5.28	1										T105 Peaking
5.28	2										T106 Peaked at end very lit
5.14	1										T107
5.14	2										T108
5.15	1										T109
6.10	1										T110
6.10	2										T111
6.10A	1										T112
5.18	1										T113
5.18	2										T114
5.16	1										T115
5.17	1										T116
5.17	2										T117
5.21	1										T118
5.21 S	1										T119
5.21 S	2										T120
5.21 S	3										T121
5.20	1										T122
5.20A	1										T123
5.20A	2										T124
											T125 Marker Drawing Take
											T126 Casual loud laughs
5.25 S	1										T127
5.25 S	2										T128
5.25A	1										T129
5.25A	2										T130
5.10 S	1										T131

Special instructions for lab:

*1/15/2012
Sheet 2 on back*

SOUND REPORT 1/21/12

Camera Report

Production Name: _____	DP: _____	Date: _____
Producer: _____	Prod. Phone #: _____	Sheet #: _____
Director: _____	Camera OP: _____	Sun rise: _____
		Sun set: _____

Roll#	Cam #	Stock#	EI D:	EI T:
-------	-------	--------	-------	-------

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	E/I D/N	Filters/Remarks
4.0	-	T	204								
6.2	1	T	206								
6.22		T	208								
6.6	1	T	210								
5.6	1	T	211								
5.8											
5.4		T	212								
5.3		T	213								
6.7		T	214								
6.4		T	215								
6.17		T	216								
6.8		T	218								
9.2		T	219								
9.2	-2	T	220								
9.2		T	221								
9.2	-2	T	222								
9.4	-3	T	223								
9.3											
8.16		T	224								
8.16	-2	T	225								
8.5		T	226								
8.5	-2	T	227								
8.45		T	228								
8.65	-2	T	229								
8.65	-3	T	230								
8.2		T	231								
8.2	-2	T	232								
8.4		T	233								

Special instructions for lab:

Sound

Camera Report

Production Name: _____ DP: _____ Date: 1-21
 Producer: _____ Prod. Phone #: _____ Sheet # _____
 Director: _____ Camera OP: _____ Sun rise _____
 Sun set: _____

Roll#	Cam #	Stock#	EI D:	EI T:
-------	-------	--------	-------	-------

Scene & Shot #	Take	Lens mm	f stop meter	f stop shot at	Contrast ratio	fps	Footage counter	sync	MOS	EI D/N	Filters/Remarks
3A 6.20	1	T2	45	58				X			Low Hum at Beginning
6.20	2	T2	46					X			good
6.20	3	T2	47					X			good
5.53	1	T2	48					X			good
5.54	1	X							X		No Sound?
6.21	1	T2	49					X			good
6.21	2	T2	50					X			good
Water		X							X		No sound CU mirror lipstick mouth
5.55	1	T2	52					X			Water Sand CU faucet on good
6.16	1	T2	53					X			on toilet good
5.48	1	T2	54					X			fish drawing good
5.49	1	T2	55					X			fish drawing CU good
5.56	1	T2	56					X			good
9.2	1	T2	57					X			good
9.2	1	T2	58					X			good
13.1	1	T2	59					X			good (door slam clip)
13.2	1	T2	60					X			good
13.2	2	T2	61					X			good
13.3	1	T2	62					X			good
13.15s	1	T2	63					X			NG
13.15s	2	T2	64					X			Boom Pole noise at start
13.15s	3	T2	65					X			good
13.15s	4	T2	66					X			good
13.19	1	T2	67					X			good
13.19	1	T2	68					X			good
13.77	1	T2	69					X			good
13.13s	1	T2	70					X			good
13.16	1	T2	71					X			good

Special instructions for lab:

Camera Report

Date: _____ Sheet #: _____

Production Name: _____

Director: _____

Prod. Phone #: _____

Camera Op: _____

Sun rise: _____

Subject: _____

TK	Scene Shot #	File #	sync	Notes
1	12.24A	T 272	X	good
1	13.24A	T 273	X	good
2	13.24A	274	X	good
1	13.27	275	X	good
2	13.27	276	X	good
1	13.31	277	X	good
1	13A	278	X	good
1	13B	279	X	good
1	13D	280	X	"
2	13D	281	X	"
3	13D	282	X	"
1	13E	T 282	X	fail state
1	13F	T 283	X	good
2	13F	T 284	X	"
1	13G	T 285	X	"
2	13G	T 286	X	"
1	PISS	T 287	X	"
		T 288		
		T 289		