

"The Summer of Steve: It's not music, it's Whammo!"
IDEAL SHOTLIST
6/28/00

- 1) ~~Simultaneous HANDHELD and TRIPOD shots of practices.~~
- 2) ~~HANDHELD shots of Band discussions and conflicts.~~
- 3) 2 CAMERA SVHS shoot of the performance from Katie Hammond's Going Away Party. One STATIONARY on a TRIPOD from a CENTER ANGLE and the other TO-BE-MANNED from a side position on a TRIPOD.
- 3a) VHS camcorder shots of the festivities at Katie's Party (focusing on the Band and their interactions with their friends. ON THE SPOT INTERVIEWS of the Band Members and Their friends reg. the night's performance.
- 4) 1 to 2 CAMERA shoots of other gigs such as GAZEBO and/or COFFEE HOUSE.
- 5) HANDHELD shots from the OVERNIGHTER at Laura's Grandma's house.
- 6) Members trying to CALL EACHOTHER to set up PRACTICE dates.
- 7) A "RATTLE & HUM"-STYLE INTERVIEW of the BAND seated together with the director in the BOTTOM RIGHT CORNER of the screen asking questions like "What is this film about?"
- 8) HANDHELD shots of the BAND RECORDING their "album." and creating the artwork for it.
- 9) HANDHELD shots of the BAND preparing for a show.
- 10) 8mm FILMED (?) DRAMATIC SEQUENCES from the POINT OF VIEW OF STEVE (a character) to be scripted by members of the BAND.
- 11) HANDHELD shots of one or more of the guys attempting to write a song.
- 12) EXTERIORS and MASTER SHOTS of all the LOCATIONS where the band is being taped.
- 13) HANDHELD shots of the group calling and possibly meeting with (or on the way to meet with) CITY OFFICIALS in regards to their GAZEBO TOUR.
- 14) HANDHELD shots of the guys creating and posting the FLIERS for their GAZEBO TOUR dates.

15) HANDHELD INTERVIEWS with members driving in their cars, answering QUESTIONS to cameraman.

16) Jackson telling STORY OF GETTING HIS DIDGERIDOO (sp?).

17) The Members SAYING GOODBYE at the end of the summer.

18) HANDHELD shots of the DIRECTOR and BAND having a CONFLICT ABOUT THE DOCUMENTARY.

The hope is to cover as much of Steve's activities (both real and staged for comedic effect) as possible over the summer (see above list). Most of the behavior we hope to capture is the natural, funny, and creative actions of the band as well as occasionally staging a conflict or scripted out of character remarks for the purposes of parody in the piece. The overall tone should be one of both absurdity and optimism.

The questions asked in the interviews, which are to be captured whenever and wherever possible along the way (more impromptu than planned) should reflect the true curiosities of the cameraman and should prompt responses that will educate the viewer on matters not otherwise explained visually. If something is not captured on tape, but necessary to understand the events being photographed, this topic must be covered in Man-the-scene-interviews. Interviews should be conducted separately so that the subjects will not omit ideas that they'd seen others express. In these interviews we're looking for how the band is perceived by its peers and how they perceive themselves and what they are doing. Ask vague questions to prompt people to tell stories.

Also, be sure to cover the location with wide and medium shots of the scenery to better illustrate the geography of the scene being depicted, where the subjects are in relation to their surroundings. And if someone mentions something in their interview that is within shooting distance, make a mental note of it and shoot a close-up after the interview is finished.