

LOCATION & CHARACTER DESIGNS

This sequence takes place inside Dr. Jekyll's lab / study. The architecture is subdued Victorian. The ceiling should be 12' high. Props should include a few book shelves on the walls, gas lamps, framed pictures, and a large desk with a chair. In the middle of the room is the lab table cluttered with an assortment of beakers, test tubes, bunsen burners, and other scientific equipment. Please note that this is not like the mad scientist lab from the Sherlock Holmes script or the test in Section Four. Keep it fairly realistic. At one end of the room there should be a very large window. Try making the room a two level room with two or three steps between the levels.

The two characters in this sequence are Dr. Jekyll and Mr. Hyde. In this assignment design the characters as either humans or animals. You may also switch the look and nature of the characters so that it is Dr. Jekyll that is the evil monster type, and Mr. Hyde is the soft spoken gentleman.

STORY

The plot for this is very simple. It takes place during the transformation sequence. Dr. Jekyll is mixing his chemicals, takes a drink of the potion and transforms into Mr. Hyde.

On this assignment, and the next (The Wolf and Dog), I won't be providing you with a script to follow, instead I want you to develop the scene cutting, camera selection, and pacing all on your own. Simply establish the environment and character placement. Show Dr. Jekyll mixing the chemicals, then taking a drink. Show the entire transformation on screen, don't cut away to shadows on the wall or have the character fall behind the table and then pop up transformed. After he has transformed have a dramatic lightning flash to end the sequence or end it any way you'd like to.

REQUIREMENTS

You need an establishing shot of the lab to show the placement of all the basic objects and characters. You must have all the items listed above.

Consider the composition of the room and how your possible camera angles will work within the environment. Try to avoid blank walls.

Make your shots **really** interesting and dramatic. Go crazy with the camera angles on this one. (This is completely flexible depending on what you want to say with your scenes.) Avoid constant down shots throughout the sequence. Try to use all the different types of 'shots': long shot, medium shot, close-up, etc.

Consider the composition and fielding of your scenes carefully to highlight what you want in each scene. Do lots of alternate thumbnail sketches when planning out your storyboards.

STORYBOARDS

Storyboard the entire sequence using as many scenes as you like. As with the previous assignments, keep the first version of the panels simple and clear; treat them like thumbnail sketches. Determine your camera angle and what your environment will look like from the camera's point of view (do the astral projection thing). Decide on the character's position in the field and the action that will be taking place. Plan out the number of poses that you will use in each scene. Keep your first sketches simple and loose. When you begin to make decisions on what you want the board to look like, you can then go back and tighten your drawings up in black pencil.

Don't forget all your labeling in the dialogue and action / notes boxes, as well as the scene and panel number boxes. Remember to indicate truck ins and outs, tracks, pans, match cuts, etc as required.

ELEMENTS REQUIRED

Again, the same as the previous assignments. Prop designs will also be required for this assignment for the beaker or test tube. If you have the character holding and reading a book, that will also be a prop. If you start the sequence with Dr. Jekyll entering the room through a door, then the door will be a prop, etc, etc.