

"FIRE IN THE HEAD"

by
TEA PARTY



TREATMENT
by
DEAN KARR

theteaparty.de

Revised

Fire in the Head

Treatment by
Dean Karr

"Fire In The Head" will be a surreal journey of a young man who has put his identity on hold in order to find higher purpose.

An initiation of sorts will take place, as one character tests boundaries, explores spirituality, death, and ultimately love.

Imagery that reflects classic ideology of the ancient Aztecs will be combined with the visions from the mind of the character's reality. Religious icons will appear fading in and out of focus, and combined with my antique, organic style, will give the images an hallucinogenic quality.

Slow motion dream sequences will be filmed in rich, angelic infrared black and white film, as well as highly saturated cross processed color film. This technique will be accentuated with a brilliant, glowing aura around all subject matter. A swing and tilt lens will aid in achieving an euphoric quality.

I will personally create unique, stylistic elements, developing much of the black and white film by hand to create a uniform and natural scratchy appearance.

The following narrative will be intercut with performance footage. The performance will be shot to capture the real energy, and will absolutely avoid a stagey artificial look. The performance will frequently flare out into bright, white light which will transform the viewer back into our narrative elements throughout the song. We will see the band in a barren, natural

Revised

setting, set against rocks and wasteland, with constantly changing focus as they play.

Filmed at dusk, as the light is falling, they move through shafts of light which shoot up from within the ground (we will bury spotlights completely out of sight) and they are silhouetted against the background. Stewart and Jeff move through the light shafts. The camera is on dolly track and whips through the landscape toward the scene, giving us crashing push-ins on the performance. Focus will continually change, suggesting shapes and introducing a mysterious element which echoes the haunting sound of the track.

The narrative portion video will open by establishing main characters: a young boy who is taken under the wing of a mysterious elderly man.

The two walk down a dark, oppressive tunnel, symbolic of the character's spiritual journey. They are silhouetted against bright light at the tunnel's end.

The elderly man leads the boy into the light, they vanish into it, then appear in a dark, claustrophobic room. The room is an empty, cold place with dirty paint peeling off the walls. Four windows in the room are symmetrically placed at the center of each wall, translucent curtains blow and twist in the cold wind. Each of these windows will be used as a transitional elements in the clip, the camera swoops out of each window during the video, representing different aspects of our character's spiritual journey.

The old man has the boy drink from an ancient urn, and puts him to sleep on a bed of sticks in the center of the room. Once this has been established, the camera pulls back to a position directly overhead. This overhead view give a full aerial

perspective of this ritualistic act. The man then vanishes into thin air.

The boy is haunted by visions of beauty, death, and tranquility. Brief images of a strange young woman, religious symbols, and flashes of light blend together. These bizarre, organic visual images take us inside his head. He awakens, still on his bed of sticks. He has undergone a transformation and is now a young man, many years older.

His journey begins. He considers the different windows in the room, the camera follows dramatically as he chooses one, and climbs through.

He is thrust into a grimy tunnel, fiery white light at its end. It is similar in appearance to the tunnel the old man led him through at the beginning of the clip. We follow as he makes his way down the damp, dark passage toward the light.

We are suddenly in a cemetery. It is here that he meets and overcomes thoughts of death. The jawbone of a horse is affixed to his face, he has become a partly transformed beast. He walks around the burial grounds, finally laying himself at the base of a tombstone. He covers himself with large rocks, dying in order to overcome death itself.

Back in the room we move out another window and hurtle through the tunnel toward the light.

This time he emerges, finding himself surrounded by miles of dry, cracked lake bed. From his point of view he raises his hands, palms up, they are covered with dried cracked mud. The camera moves wide, and we see that chalky mud covers his entire body and face. He walks through the wasteland, and stops in the near

Revised

distance. Extending his arms, christ-like, to the side, a hawk appears descending from the sky; it perches on his outstretched arm. He and the bird vanish into thin air, leaving only the barren landscape.

Returning to the room, we drift out another window and through the tunnel, this one leads to an ancient Mexican Temple with a huge stone stairway. The stairway seems to reach to the sky.

Here he faces his toughest hardship. He must scale the large stairs without the use of his eyes. His head is entirely wrapped in bandages, obscuring his vision. A cloaked figure is seen awaiting his arrival at the top. Tight details of fingers grabbing stone will show his struggle.

When he finally reaches the top, the figure unwraps the cloth, returning his vision. The camera pushes in to reveal the figure's face; it is the elderly man whom he recognizes from years past. The elder has blue contact lenses which allow us to, via "blue screen" effects, superimpose the next scene in the irises of his eyes. It is a vision of the young woman from his earlier visions, strangely innocent and child-like.

The camera returns to a tight shot of the young man as he gazes into this vision, when we cut back, the elder has been replaced by the young woman dressed in the same cloak. She has (via the same blue screen contact lens effect) flames burning in her eyes, the Fire In The Head.

Our final scene will show silhouettes of the two figures as they walk away down the tunnel, reminiscent of the opening scene with the old man and boy.

13'-15' SQUARE

1' extend



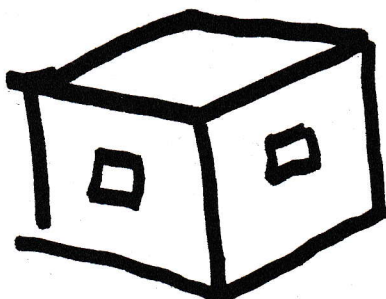
13'-15'



WINDOW



HINGE
OR Removal



10'-12'
TALL



**1171
PRODUCTION
GROUP**

"Fire In The Head"

Treatment by Dean Karr

"Fire In The Head" will be a surreal but accurate journey into the unconscious mind. This mind could be representational of anyone's, yours or mine. However, we will establish it as belonging to a particular young woman with a vivid imagination.

Slow motion dream sequences will be filmed in rich, angelic infrared black and white film, as well as highly saturated cross processed color film. This technique will be accentuated with a brilliant, glowing aura around all subject matter. A swing and tilt lens will aid in achieving an euphoric quality.

I will personally create unique, stylistic elements, developing much of the black and white film by hand to create a uniform and natural scratchy appearance.

The video will open with a tight pan shot down a group of hoses which pass through several chrome boxes. Various gadgets are attached; the piece looks like a prehistoric medical device. As we further follow the lines we find that they are acting as a connecting apparatus to the face of a passively sleeping young woman. Her hair is dark and interwoven with miniature tree branches. It is like a sleep machine from another time.

Once we've entered the world of our sleeping character, her visions of tranquility will soon mix with the theatre of the absurd, reminiscent of a dark Alice In Wonderland.

The dramatic narrative elements will be woven with powerful band performance:

Jeff's intro vocals will be filmed with his head protruding through an antique portrait, combining his face with an illustrated torso. A Gothic frame will make an interesting border element. Jeff and the portrait will be constantly coming in and out of focus, while a key light on a dimmer will bring his face in and out of darkness, like an organic fade.

The performance will also be filmed on the back side of the Malibu mountains where hints of last years fires are still apparent. At one point the band circles around the sleeper woman. Filmed at dusk, as the light is falling, they move through shafts of light which shoot up from within the ground (we will bury spotlights completely out of sight) and they are silhouetted against the background. Stewart and Jeff move through the light shafts and as they do, the cords of their guitars wrap around her entire body. The camera is on dolly track and whips through the landscape toward the scene, giving us crashing push-ins on the performance. Focus will continually change, suggesting shapes and introducing a mysterious element which echoes the haunting sound of the track. This scene will return at the end of the song, with Stewart and Jeff filmed from an aerial perspective, still circling the female character. Their instrument cords now weave a pattern up her body, she eventually becomes mummified with cords. Tight detail shots of the cords pinching her flesh will create a feeling of tension.

The slow point at the end of the song will hold on a ONE TAKE for its duration. It will be filmed at 150 frames per second for that slower than slow motion look:

Our main character, appearing dazed, will be standing in the extreme foreground. She is wearing a flowing gown, blowing in the wind. The branches are still woven in her hair and she has a butterfly on her finger. Behind her is passive landscape for as long as one can see. In the distance several ballerinas twirl in a line, cutting the horizon. Several butterflies will be set loose just below the lens. Our character still stands emotionless, an old pick-up now enters the top of the frame. It has just been released from a crane, and drop from a great distance, crushing the earth on impact. Slow motion will capture this beautifully, as pieces fly every which way. The cab and bed will be filled with water for a dynamic explosion. The truck hits the earth at the same moment the song picks up again. Our character still appears oblivious to all activity behind her.

Various surreal scenes will be intercut including:

- Animating a flying baby head with wings who wears a rusty funnel for a hat.
- Filming a gymnast tucked and twisting in the sky.
- Tight details of ballerinas in motion will help capture the beauty of human locomotion.
- A painted clown face laughs in the camera until a swinging fist enters the frame and connects with his skull.
- Details of faces speaking through warped pieces of glass.

- An old woman pushes a lawnmower through the landscape.
- A scene of a cockroach on the tongue of a blindfolded man.

Other similar types of shots will be produced and layered in post production to create a truly dream-like sequence of twisted visuals.

**ASSOCIATION OF INDEPENDENT COMMERCIAL PRODUCERS
FILM PRODUCTION COST SUMMARY**

1171 Production Group		Bid Date: 2/17/95	Actuals Date:
303 S. Sweetzer Ave. Los Angeles, CA 90048		EMI Canada	Agency Job #
(213) 655-1171 Job # 404		1 Party	
Production Contact: Grant Cihlar		Agency Prod	Jodi Mitchell
Director: Dean Karr		Agency Art Dir.	
Cameraman:		Agency Writer	
Set Designer:		Agency Bus. Mgr	
Editor:		Commercial Title	Code Length
No. pre-prod. days: 4.5	pre-light/rehearse	1 "Fire in the Head"	
No. build/strike days: 1	Hours	2	
Studio shoot days: 1	Hours	3	
No. Location days: 1	Hours 10	4	
Location sites: Sewer pipes, Dry Lakebed, Stage s		5	
		6	

SUMMARY OF ESTIMATED PRODUCTION COSTS				ESTIMATED	ACTUAL	%
1	Pre-production and wrap costs	Total A&C		4,888		
2	Shooting labor	Total B		8,100		
3	Location and travel expense	Total D		4,074		
4	Props, wardrobe, animals	Total E		1,700		
5	Studio and set construction costs	Totals F, G & H		3,400		
6	Equipment costs	Total I		7,250		
7	Film stock develop and print 8500 feet	Total J		7,618		
8	Miscellaneous	Total K		1,300		
9	Subtotal: A-K			38,330		
10	Director/creative fees (Not included in direct costs)	Total L		6,690		
11	Insurance			1,150		
12	Subtotal: Direct Costs			39,480		
13	Production Fee (Based on direct costs plus editorial)			10,297		
14	Talent costs and expenses	Totals M & N		990		
15	Editorial and finishing			10,703		
16						
17	Grand Total (Including director's fee)			\$68,159		
18	Contingency / Weather (per day)					

67, ~~524~~
724

Comments:

BID IS IN U.S. DOLLARS

A: PRE-PRO/WRAP

B: SHOOT

CREW	ESTIMATED				ACTUAL					ESTIMATED				ACTUAL			
	Days	Rate	O/T	Total	Days	Rate	O/T\$	Total		1	Rate	O/T	Total	Days	Rate	O/T\$	Total
1 Producer	4.5	600		2700					51	2	600		1200				
2 Asst Dir	1	300		300					52	2	300		600				
3 Dir Photog									53	2	600		1200				
4 Cam Asst	1	250		250					54	2	250		500				
5 Loader									55	2	200		400				
6 Prod Mgr	2	400		800					56	2	400		800				
7 Camera Oper									57								
8 Camera Op									58								
9									59								
10									60								
11 Gaffer									61	2	250		500				
12 Best Boy									62	2	225		450				
13 3rd Elec									63								
14 4th Elec									64								
15									65								
16 Grip									66	2	250		500				
17 2nd Grip									67	2	225		450				
18 3rd Grip									68								
19 4th Grip									69								
20 Mixer									70								
21 Boom Man									71								
22 Recordist									72								
23 Playback									73	1	250		250				
24 Make-Up									74	2	250		500				
25 Tattoo Artist									75								
26 Stylist									76								
27 Wardrobe									77								
28 Script Clerk									78								
29 Home Ec									79								
30 2nd Home Ec									80								
31 VTR Man									81								
32 EFX Man									82								
33 Scenic									83								
34 Telepr Oper									84								
35 Genny Man									85								
36 Still Man									86								
37 Louisiana Liaison									87								
38 P A	3	100		300					88	2	100		200				
39 2nd PA									89	2	100		200				
40 Nurse									90								
41 Craft	0.5	175		88					91	2	175		350				
42 Fireman									92								
43 Policemar									93								
44 Wlfr/Tchr									94								
45 Teamster									95								
46									96								
47									97								
48									98								
49									99								
50									100								
Subtotal A				4438					Subtotal B				8100				
PT/P&W									PT/P&W								
TOTAL A				4438					TOTAL B				8100				

PRE-PRODUCTION & WRAP/MATERIALS & EXPENSES						ESTIMATED	ACTUAL	
101	Auto Rental: #of cars	@						
102	Airfares: #of people	@						
103	Per Diems: #of people	@	x	Days				
104	Still Camera Rental & Film					150		
105	Messengers							
106	Trucking							
107	Deliveries & Taxis					100		
108	Home Economist Supplies							
109	Telephone & Cable					200		
110	Casting	Call/Prep:	Days	Casting	Days	Call Back:		
111	Casting Facilities		1	Days @				
112	Working Meals							
113								
Subtotal C						450		

LOCATION EXPENSES						ESTIMATED	ACTUAL	
114	Location Fees					1,000		
115	Permits					200		
116	Car Rentals					200		
117	Bus Rentals							
118	Camper Dressing Room Vehicles					750		
119	Parking, Tolls, & Gas					350		
120	Trucking					350		
121	Other Vehicles:							
122	Other Vehicles							
123	Customs							
124	Air Freight/Excess Baggage					64		
125	Air Fares: #of people	@		Per fare				
126	Per Diems: Total Days	@	x	people				
127	Air Fares: #of people	@		Per fare				
128	Hotel: Total days	@	x	people				
129	Hotel: Total days	@	x	people				
130	Lunch: Total days	2 @	11 x	20 people		440		
131	Dinner: Total days	2 @	13 x	20 people		520		
132	Guards							
133	Limousines							
134	Cabs and Other Transportation					150		
135	Kit Rental							
136	Art Work							
137	Gratuities					50		
138								
139								
Subtotal D						4,074		

PROPS AND WARDROBE & ANIMALS						ESTIMATED	ACTUAL	
140	Prop Rental							
141	Prop Purchase					400		
142	Wardrobe Rental					150		
143	Wardrobe Purchase					150		
144	Picture Vehicles							
145	Animals & Handlers	Hawk				750		
146	Wigs & Moustaches							
147	Color Correction							
148	Misc Effects (Contact Lenses)					250		
Subtotal E						1,700		

STUDIO RENTAL & EXPENSE-STAGE	ESTIMATED				ACTUAL			
	Days	Hrs	Rate	Total	Days	Hrs	Rate	Total
151 Rental for Build Days	1		350	350				
152 Rental for Build O/T Hours								
153 Rental for Pre-Lite Days								
154 Rental for Pre-Lite O/T Hours								
155 Rental for Shoot Days	1		750	750				
156 Rental for Shoot O/T Hours								
157 Rental for Strike Days								
158 Rental For Strike O/T Hours								
159 Generator & Operator								
160 Set Guards								
161 Total Power Charge & Bulbs	1		300	300				
162 Misc. Studio Charges (Cartage, Phone, Coffee)								
163 Meals For Crew & Talent (Lunch & Dinner)								
164								
165 Union stagehands for set/strike								
166								
167								
Subtotal F				1,400				

SET CONSTRUCTION CREW	ESTIMATED				ACTUAL			
	Days	Rate	O/T	Total	Days	Rate	O/T/\$	Total
168 Set Designer:	2	400		800				
169 Carpenters: Colin/Steve	2	200		400				
170 Grips								
171 Outside Props								
172 Inside Props								
173 Scenics								
174 Electricians								
175 Teamsters								
176 Men for Strike								
177 P.A.s								
178								
179								
180								
Subtotal G				1,200				
PT/P&W				700				
TOTAL G				1,900				

SET CONSTRUCTION MATERIALS	ESTIMATED	ACTUAL
181 Props (Set Dressing Purchase)		
182 Props (Set Dressing Rental)	200	
183 Lumber	350	
184 Paint	100	
185 Hardware	150	
186 Special Effects		
187 Special Outside Construction		
188 Trucking		
189 Messengers / Deliveries		
190 Kit Rental		
191		
192		
Subtotal H	800	

Totals F, G & H

3,400

310
205-0794

100 design
800 supply
500 labor
1,400

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TALENT	No.	Rate	Days	Travel Days	O/T Hrs		ESTIMATED	No.	Days	ACTUAL
					1.5	2				
234										
235 Boy	1	150.00	1				150.00			
236 Young Man	1	150.00	2				300.00			
237 Old Man	1	150.00	2				300.00			
238 Young Woman	1	150.00	1				150.00			
239										
240										
241										
242										
243										
244										
245										
246										
247										
248										
249										
250										
251										
252										
253										
254										
255										
256 Hand Model										
257										
258										
259 Voice Over										
260 Fitting Fees: S.A.G.										
261 Fitting Fees: S.E.G.										
262										
263 Audition Fees: S.A.G.										
264 Audition Fees: S.E.G.										
265										
Subtotal							900.00			
266 Payroll Taxes P&W										
267 Wardrobe Allowance		x garments			@	\$				
268 Payroll Service					@	%				
Subtotal							900.00			
269 Other										
270 Mark-up							90.00			
Subtotal M							990.00			

TALENT EXPENSES							ESTIMATED	ACTUAL
271 Per diem: #of people	x	\$ per day	x	days				
272 Air fare: #of People	x	\$ per fare						
273 Cabs and other transportation								
Subtotal								
274 Mark-up								
275								
276								
Subtotal N								

as everything

EQUIPMENT RENTAL		ESTIMATED	ACTUAL
193	Camera Rental: ArriSRIII w/ Swing & Tilt	2,700	
194	Sound Rental (playback)	400	
195	Light Rental	900	
196	Grip Rental	500	
197	Generator Rental	300	
198	Jib arm	900	
199	VTR Rental: Video tap for Jib	300	
200	Walkie Talkies, Bull Horns, Clear com, Cel Phone	200	
201	Dolly Rental	150	
202	Camera Car		
203	Helicopter		
204	Production Supplies	150	
205	Teleprompter		
206	Video Tap		
207	SteadyCam w/ Operator	750	
208			
209			
210			
Subtotal I		7,250	

FILM DEVELOP & PRINT	ESTIMATED			ACTUAL		
	FOOTAGE	COST/FT.	TOTAL	FOOTAGE	COST/FT.	TOTAL
211	Purchase: Footage amount	9,000	5300	4,770		
212	Develop: Footage amount	9,000	1600	1,440		
213	35mm Infrared film	1,600	700	1,120		
214	35mm Infrared process	1,600	1800	288		
215	Custom film purch.					
216	Custom film develop					
Subtotal J			7,618			

MISCELLANEOUS COSTS		ESTIMATED	ACTUAL
217	Petty Cash	500	
218	Air Shipping / Special Carriers	350	
219	Phones and Cables	250	
220	Accountable Cash Expenditures Under \$15 Each	200	
221	External Billing Costs (Computer Accounting, Etc.)		
222	Special Insurance		
223	Printer Rental		
224			
225			
226			
Subtotal K		1,300	

DIRECTOR/CREATIVE FEES				ESTIMATED	ACTUAL
227	Prep	3 Days @	700	2,100	
228	Travel	Days @			
229	Shoot	3 Days @	1,000	3,000	
230	Post-Prod.	2 Days @	700	1,400	
231	Fringes		%		
232	Balance			190	
233					
Subtotal L				6,690	

FILM TO TAPE TRANSFER

277	Neg Clean & Prep	8 Reels @	35	280		
278	Film to 1" tape	8 Hrs. @	325 ? where	2,600		
279	Ultimate	Hrs @				
280	Simul Record To 1"	Hrs @				
281	Simul Record To 3/4"	Hrs @				
282	Simul Record To BetacamSP	4 Hrs. @	55	220		
283	Betacam stock	4 Pcs. @	55	220		
284	1" Stock Blank	Mins @				
285	3/4" Stock	Qty 4 @	30	120		
286	1/2" Stock	Qty @				
287	Working Meals			60		
288	Overtime					
Sub Total O				3,500		

OFF LINE EDITING

				ESTIMATED	ACTUAL	
289	Avid non-linear	4 Days @	500	2,000		
290	3 VCR Edit	Hrs @				
292	3/4" Work Stock	Qty 3 @	13	38		
293	3/4" Dubs	Qty 3 @	30	90		
294	1/2" Dubs	Qty @				
295	List Clean & Prep	Hrs @				
296		Hrs @				
297	Working Meals			150		
298						
Sub Total P				2,353		

ON LINE EDITING

				ESTIMATED	ACTUAL	
299	3 VTR Edit	8 Hrs. @	250	1,500		
300	ADO/DVE	3 Hrs. @	350	1,050		
301	Paint Box	Hrs @				
302	Graphics/Effects	Hrs @				
303	Character Generator	Hrs @				
304	Camera	Hrs @				
305	Beta Edit Master	1 Mins @	75	75		
306	1" Work Stock	Mins. @				
307	1" & 3/4" dubs for delivery			75		
308	Shipping			150		
309						
Sub Total Q				2,850		

EDITOR - CREATIVE FEES

				ESTIMATED	ACTUAL	
310	Editor	4 Days @	500	2,000		
311	Assistant Editor	Days @				
312	Hotels	Days @				
313	Per diems	Days @				
314	Transportation					
Sub Total R				2,000		

AUDIO

				ESTIMATED	ACTUAL	
315	Pre Build	Hrs @				
316	Sweeten	Hrs @				
317	Layback	Hrs @				
318						
Sub Total S						