

PRINCIPAL PHOTOGRAPHY NOTES |

DIRECTION & CAMERA

Remi and Luis wanted the best quality image they could get and selected the Red® Camera. Because Out Of Focus is fairly heavy in special effects, it was essential to shoot at 4K resolution – even though Remi knew of the post-production difficulties that would follow, since the 4K workflow was still so new at the time and not fully developed.

Being an indie production, many decisions regarding direction, cinematography, and production design had to be modified on the fly. This would have been very difficult to achieve successfully had the department heads not spent several months preparing prior to principal photography. Remi was then able to reshuffle her shots to accommodate limitations and schedule constraints.



REMI AND LUIS REVIEWING FOOTAGE ON THE RED CAMERA



EXTERIOR OF ATTIC SET SHOT AT CJS STUDIOS

CREW & PEOPLE DRAMA

Because many of the crew had not worked together before, the first couple of days were rather chaotic. However, the department heads were seasoned professionals and were able to quickly guide their crew to accomplish the required tasks. Decisions had to be made as to who would stay and who would go. Four days into the shoot, the production was running like a well-oiled machine – of course, like most productions, not all drama occurs only when the camera is rolling. Out Of Focus certainly had its share of “behind-the-scenes” vignettes. For instance, one of the crew members went psycho and disappeared into the ether; another one lived in his past glory and could not focus on Out Of Focus; there was also someone who thought the set was a place to get over their hang-over. Needless to say, the production management diplomatically removed these distractions.



CREW SETTING UP AT COFFEE SHOP LOCATION

