

SELF TAPE AUDITION GUIDE - TEST SCREENING THE MOVIE - SPRING 2023

SELF TAPE INSTRUCTIONS FOR "TEST SCREENING THE MOVIE"

ROLE: FRED

Please submit all videos requested below, each as a separate video file.

Quirk of our system note:

YOU SHOULD NOT JOIN THESE VIDEOS INTO A SINGLE FILE. KEEP EACH TAKE SEPARATE. YOU'LL HAVE TROUBLE SUBMITTING IF YOU DON'T.

If you can't get the video files separately, or didn't catch this note before recording your scenes, email us and we'll figure out how to get your video up onto the site.

SHOTS NEEDED

Slate - CU - tell us your name, agent, location and if outside of Portland, whether you work locally to Portland, OR

SHOT 1 - MED (Waist or Stomach to top of head.)

PROPS: Something to pick up (the mail bag at the end of the scene)

STAGE: STANDING.

EYELINES: Just left of camera are the TOWNSPERSON and CARRIER. Just right of camera is THE OBSERVER (and the mail bag. To the right of that are soldiers with guns and suited men with concealed weapons.

Perform Scene 1 as written. You don't need to walk around or walk in place - just shift or take a step or two when you reach the "jump the barricade and stride towards the OBSERVER portion.

SHOT 2 - MED (Waist or Stomach to top of head.)

PROPS: Something to pick up (the mail bag at the end of the scene)

STAGE: STANDING.

EYELINES: Just left of camera are the TOWNSPERSON and CARRIER. Just right of camera is THE OBSERVER (and the mail bag. To the right of that are soldiers with guns and suited men with concealed weapons.

Perform Scene 1 again - Same lines, same shot, but find a different interior space for your character. This is a remarkable situation for Fred to be in. Scary. What does he show the townspeople that he doesn't show the Observer+co? What does he show the Observer+co that he hides from the townspeople?

Why? We're interested in seeing your ability to change the meaning of the scene through your performance: show us different tactics, adjust where your character was before the scene started and/or anything else that'll explore the scene in new and surprising ways.

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SHOT 3 - MED (Waist or Stomach to top of head.)

PROPS: An official looking letter

STAGE: Standing

EYELINES: SIMON is the camera. The folding ladder is left of camera.

Perform Scene 2 as written.

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DIRECTION

A general note, that if you know better, you can ignore (seriously - what does simon know?)

We'd like extremely low-key, natural reads for all of these scenes. We're not looking for show stopping moments for your character, just little peeks into everyday conversation. If you can, check out the first half of Moonlight, The Florida Project or PIG & some Kelly Reichardt movies - some are available for free streaming via various services. They have a consistent style and tone that'll let you know what kind of performances we like.

A NOTE ON CAMERA ANGLES

Ideally the camera should be at face height, so we aren't looking up at you we'd fallen to the floor.

The easiest way to accomplish this is with a smartphone and a tripod, but a laptop on a shelf or table also works. Some people have done very clever things with smartphones in soup bowls. Just be careful about precarious balancing of expensive equipment on piles of books. We love electronics and it breaks our hearts when they get hurt.

DETAILS TO NOT SWEAT

The backdrop / scene behind you. We aren't here to judge you or sell scrims or rental time in a self tape studio.

How nice or not nice your camera is - smartphones are fine. Actually, older smartphones tend to be better, because the new ones record GIGANTIC VIDEO.

Editing your video. We very specifically do not want intro cards, a score, super or subtitles or any other additions. Also, please do NOT edit your takes to be one continuous take.

Each of the shots above should be an individual file (or possibly a few, in the case of the physical videos.)

DETAILS TO SWEAT

Can we see your face when we're supposed to see your face?

Can we hear your voice?

Are there significant differences in performance between the takes?

Are the shots listed above individual videos and not combined into a single long video? You'll be in trouble if they are a single long video, like "the site won't accept my submission" level trouble.

Did you do all of the shots above? The site doesn't like partial submissions.

Please do not put a slate before every video clip. We only need it for the slate clip.

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PROJECT DETAILS

TITLE

TEST SCREENING THE MOVIE

SHORT SUMMARY

TEST SCREENING is a paranoia period piece that takes place in a small, struggling town in the early 80s, wherein a group of four teens anxious for a taste of the larger world discover a top-secret Hollywood test screening is coming to their little, rundown one-screen cinema... but what the residents of the town end up viewing is actually a government test -- a form of scientific mind-control experiment, delivered via audio/visual stimuli -- that has terrifying effects upon those who see it.

LINK TO SHORT FILM BY DIRECTOR

<https://vimeo.com/channels/334861/40253847>

DIRECTOR BIO

Director CLARK BAKER has produced shows such as NATHAN FOR YOU and JON BENJAMIN HAS A VAN for Comedy Central and THE ERIC ANDRE SHOW and CHECK IT OUT! WITH DR. STEVE BRULE starring Oscar nominated John C. Reilly for [adult swim]. Clark sold his sci-fi / horror short film VESSEL to Paramount Pictures which was developed into a feature with him on board to direct. Most recently, Clark produced the upcoming horror film MISTER WHISPER starring Ralph Ineson (The Witch, Game of Thrones) and the horror comedy ONYX THE FORTUITOUS AND THE TALISMAN OF SOULS which premiered at the 2023 Sundance Film Festival in the Midnight section. In 2023, Clark is set to direct his first feature length film, a sci-fi horror called TEST SCREENING which he co-wrote with Stephen Susco (The Grudge, Unfriended: Dark Web). Clark is a member of the Producer's Guild of America, Writers Guild of America and is repped by Charlie Ferraro at United Talent Agency.

START SC 1

EXT. BRIDGE - MORNING

Fred parks his truck by the bridge. A few WORKERS, some from the Town Hall, are gathered. Smoking and thermosed coffee. "The Voice of God's Country" plays from their portable radios.

RADIO BROADCASTER (ON RADIO)
*...What's that? Apparently Hollywood's come calling to our little town?
Though I haven't heard a peep from my little birdies out there. Those studio NDA's must be lock tight!...*

FRED
Can you turn that down, Carl?
(he does)
What's goin' on?

Cement barriers have been BOLTED on their side. Another group of WORKERS are arguing by the new barriers across.

TOWNSPERSON #2
Guys in the hats are with the State DOT. Suspenders fellah is Federal Highway Administration. And the dude with the glasses --

FRED
Yeah, him I met.

*

A TRUCK filled with produce pulls up. The driver hops out, fuming:

TOWNSPERSON #1
You've got to be... they said it weren't closin' till tomorra --

FRED
I know what they said.

*

He's eyeing the POST OFFICE vehicle on the other side, the CARRIER giving a wave.

Fred SWINGS his legs over the barricade.

*

THE OBSERVER (OVER LOUDSPEAKER)
Stay over there. It's not safe.

*

Fred KEEPS GOING. Two more SUNGLASSED MEN step out of the van. He sees a flash of guns under one of their coats...

*

2.

Blue Rev. (mm/dd/yy)

FRED

People here rely on their social security checks.

THE OBSERVER (OVER LOUDSPEAKER)
It's only a week. They'll get by.

Simon's Dad is HALFWAY across.

Staying cool, but wary about how close the Observer's mens' hands are to their GUNS...

FRED

Delaying mail delivery is a Federal Offense. Check with your boss. Oh wait: we all pay your salary. Guess that makes us your boss.

The Observer's smile BROADENS. It's an ugly look. With a subtle gesture, his men RELAX. Standoff over.

Fred collects the mail bag.

FRED (CONT'D)
Now fix our damn bridge.

END SC 1

START SC 2

INT. SIMON'S FARMHOUSE - SECOND FLOOR - DAY

Simon climbs the steps, calling out as he does:

SIMON
Dad? You here?

The ATTIC LADDER is down. Simon peers up into darkness, hears FOOTSTEPS above. He backs away as Fred begins to climb down.

SIMON (CONT'D)
What are you doing up there?

FRED
(startled)
Simon. I didn't... I was putting some of your Mom's clothes up there. The ones that don't fit her no more.

Fred turns away, folding up the attic steps, discreetly wiping tears from his eyes so his son can't see.

SIMON
What's going on?

FRED
Heard back from Pine Valley about that treatment for your Mom. Insurance won't cover it. Said it's too "experimental".

He reaches into his pocket and hands Simon THE LETTER.

Simon focuses on the DOLLAR VALUE at the bottom. Five figures.

FRED (CONT'D)
Probably wouldn't have worked anyway.

SIMON
Yeah. Probably not.

END SCENE

END SC 2