

You're Not My Father
by Paul Slocum

This video project is composed of a sequence of recreations of a 10 second scene from the television show, Full House, overlaid with a set of sound loops from the scene's original music.

The crews who re-shot the scene were recruited through Internet message boards and Craigslist, and each of the original 10 crews were paid \$150, using a commission of New Radio and Performing Arts, Inc., for *Networked Music Review*. The project included participants from Austin, Cincinnati, Chicago, Dallas, Denton, London, and San Francisco.

The following pages of this document are the instructions that were issued to the participants who responded to my ads and message board posts. Although the commission money has been exhausted, I am still accepting submissions to the project. If you are interested in participating, follow the instructions in the following pages of this document for shooting the scene and delivering the footage, and I will add the footage to the video sequence online and in any current or future gallery exhibitions.

This project was made possible with funding from the New York State Music Fund, established by the New York State Attorney general at Rockefeller Philanthropy Advisors. The Networked Music Review blog where you can view their other commissioned projects and related information is located at:
http://turbulence.org/networked_music_review/

Organizers/directors of the reshoots were Jason Messer, Bohus Blahut, William Kapinos, Tiana Hux, Adam Schlender, Stuart Middleton, Jennifer Gigantino, Joy Lam, Brian Lavelle, and Jeremy Manning.

You're Not My Father
Instructions For Participants
by Paul Slocum

OVERVIEW

The purpose of this project is to produce a collaborative video by recruiting 15-20 small groups from the Internet to recreate a specific ten second scene from the television show Full House. When I have collected enough videos from participants, the entries will be edited for timing, music will be added, and a video will be produced with each of the submissions played sequentially, followed by the original footage from Full House. The video will be shown in at least one gallery exhibition and on www.turbulence.org, the website of the arts organization that commissioned this work.

~~I will pay \$150 for each completed re-creation of the Full House scene that conforms to the guidelines in this document. When the video is accepted and the fee paid,~~ I will take ownership of the submitted video and control copyright of its contents. If I feel the video does not conform reasonably to my guidelines, I will make an effort to work with the participant to adjust it so that it does conform and can be used in the final video. This offer is limited to one entry per group.

HOW TO MAKE THE VIDEO

Making a re-creation of the scene will require a video camera, two actors, and a camera operator. The camera will need to be set on a surface so that it can pan left and right. A tripod would be ideal, but a table will probably work too. The scene involves DJ and Joey, so it will require a female and a male actor, with the male at least appearing to be older than the female. I can edit your footage, so no editing is required.

My preference for submission format is that you use a file sending service like DropSend to electronically send me a digital file of the video, but I can also accept tapes or other formats. If you are sending your video in an unusual format, please contact me beforehand.

The video should be in standard definition (720 x 480) at approximately 30 frames per second. This is what almost all consumer video cameras produce. I prefer to avoid high-definition formats because the final video will be on DVD, and HD only makes the file bigger and adds an extra step of conversion. I will consider webcam video if it is of very high quality, but contact me first before shooting the video with a webcam.

GENERAL GUIDELINES

- The framing of the shots should be faithful to the original. I am not concerned about recreating the details like clothing, hair, what you see in the background as long as the framing of the shots is duplicated. However, if you want to try to copy details like the color of clothes or the placement of objects in the background, that's a nice bonus.
- The actors movements (DJ walking away to the left, Joey slowly sitting and clenching his fists) should be as accurate as possible.
- The rhythm, tone, and timing of the dialogue should be re-created as accurately as possible. But do not add the music that is at the end of the scene in the original -- I will add that music myself later.
- I do not want videos that are intentionally funny. I will not accept a video that has the actors cracking up or that has anything intended to be funny such as ridiculous clothes or an odd setting. Please make it as plausible and serious as possible.

SHOOTING THE SCENE

The scene is the end of an argument between DJ and Joey, portrayed by actors Candace Cameron and Dave Coulier. The set up is that Danny (DJ's father) has left Joey in charge of the house, and when DJ comes home late without calling, Joey states that she will be grounded. DJ becomes angry because she doesn't think Joey has the authority to ground her -- especially when she has a karate tournament that weekend. She feels that having to miss the tournament is an extreme punishment.

Our clip begins with Joey pointing his finger at DJ and angrily saying her name "DJ!" as she starts to walk off, then DJ turns around and says "You can't tell me what to do, you're not my father!" DJ turns again and walks away to the left and towards the stairs at the back of the set. It cuts back to Joey who slowly sits on the back of the couch with his expressions and the music indicating that he is upset and conflicted about what just happened, and the scene fades out.

The storyboard on the following page shows the progression of the scene. The entire scene can actually be shot in 3 takes. Note that the section where Joey says "DJ!" (frames 1-3 on the storyboard) and the part where DJ walks off toward the stairs (frames 8-12) are framed identically and can both be shot in one continuous take. The close-up of DJ is next (frames 4-7), and finally the shot of Joey sitting and looking sad. Don't worry about editing when you shoot any of these -- I'll take care of all that. It's okay if they're out of order, or have extra footage before or after the good takes.

In the last scene, I want Joey's hand movements to be copied as accurately as possible. Especially the clenching of the fists at the very end -- this is absolutely crucial. Please watch the scene several times and practice making his hand movements before shooting.

It is important for this project that you frame the shots on the actors the same as in the original. In other words, the actors sizes and positions in the shots should be as faithful as possible. You can use the storyboard as an easy reference to match your version to the original when you're placing your camera and actors.

You will need a camera operator since the camera follows DJ slightly to the left, then slightly to the right, then off to the left as she walks off. I realize it will be difficult to have the camera movement and framing exactly like the original, but do your best.

And please light the scene as well as possible. Sitcom sets use extremely bright lights, so turn on every light in the room and bring in more lights if you have some available. Shooting during the day may help too, but also remember that the light needs to come from behind the camera. Having windows or bright lights shining towards the front of the camera will hurt more than help, so it's important to consider this when you're choosing where to shoot your scene. Remember, you don't need the same objects or layout in the background of the scene, so choose good lighting over a background that's similar to the original.

DIALOGUE

It is very important that the rhythm, tone, and style of the dialogue is faithful to the original. This project is heavily based on musical concepts, so it is crucial that the sound of the speaking parts is reproduced accurately. When you shoot your version of the clip, you should have access to the original video or the audio from it so that you can listen to the original dialogue several times immediately before you shoot.

A speaking voice has musical qualities to it, and as we speak we shift words between different pitches. Notice how Joey's voice hits two different pitches when he says "DJ" at the beginning of the clip, the first high and the second lower. Try to approximate his voice, almost like you are singing it (but not so much that it sounds unnatural.) Do the same with DJ's speaking part.

STORYBOARD



1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



19



20



21

MEDIA

I have put together a looping video of the scene on Youtube for you to reference:

www.youtube.com/watch?v=0Phfbp0_XQw

And for an MP3 file of the audio from the clip and a downloadable Quicktime of the video, visit my page at:

www.qotile.net/father

CONTACT

The best way to contact me is through my email: paul.slocum@gmail.com

Please email me and let me know **before** you start working on a video for this project to reserve your slot and verify that the project has not already concluded. Also feel free to email with any questions you have. Please do not email me large attachments -- use DropSend, or contact me if you are not familiar with using file sending services. If you would like to mail me a tape or DVD of your submission then send it to my gallery address below:

And/Or Gallery
c/o Full House Project
4221 Bryan St. Suite B
Dallas, TX 75204

ABOUT ME

I am an artist who makes work that typically involves computers, music, and networked culture. I live in Dallas, Texas where I run a gallery called And/Or Gallery. Dunn & Brown Contemporary gallery in Dallas represents me as an artist, and I show work regularly in New York and sometimes internationally. I have a music project called Tree Wave that uses obsolete video game and computer equipment to make music. To pay the bills, I work part time as an embedded systems programmer and sometimes make music for TV and radio commercials. If you have MetroPCS cellular phone service in your area, you've probably heard the "Hello, Hello, Hello" sound that I created for them.