

## Z-VA Resistance Objectives 09/05/2013

Director: Nicholas Kleczewski

### Preamble:

The below treatment talks about content that would work across all versions including the longform app video. Elements can be removed from there to fit broadcast specs. Transitions between cuts and scenes are glitchy and jerky, digital scan lines over take the image, weird sped up movement of a figures in silhouette in black flash frame in, sound effects cut in and out jarring the viewer. We never stay in a scene long enough to completely take it in. The camera is always pushing in, moving, lurking. A major addition to the details in this treatment are the timelapse segments which can be seen in the animatic. I have a relationship with a master timelapse camera guru who often works with David Fincher including doing the opening title sequence for his latest series "House of Cards" The timelapse material used in the animatic as well as production on more would be available to us. As seen in the animatic, we can then use this work to track in Z-VA logos in cool ways. Everything in the treatment relates to ways to create tone and space which can easily molded once concrete decisions have been made. These ideas coupled with the potential seen in the animatic should show the full range of what is possible.

### Execution:

Open on nondescript city skyline, dark and cloudy timelapse with gritty, grainy, near sepia tone treatment. We hear over AM lo-fi transmission slightly exasperated voice "2013. Zombies roam our world" We see shots of a dilapidated city... a run down playground, a boarded up storefront, outside a factory building, etc. In some shots we see the Z-VA stencil spray painted in various just off frame compositions. A lurking shadow figure crosses over one of the logos painted on a building. "We are a committed band." Cut to inside what appears to be headquarters of the resistance. Flickering fluorescent light casting harsh green tint in the room. On the walls are white boards, peg boards etc filled with tons of drawn plans, newspaper articles about the zombie over run. On a table in the middle of the room surrounded by kicked over chairs are maps of clearly a recently hatched plan. A door off in the background is emanating light and being banged on. Cut to push in on door, shadows are moving about under the doorway as banging grows louder and louder. Door flies open revealing zombie in perfect silhouette as light beams through from behind refracting into the lens.

"It doesn't matter why Virginia was picked as a dumping ground for the undead" Cut to shot of looking up at underneath of helicopter in super slow mo seeing the blades turn. Silhouetted bodies are jumping out from the chopper straight at the camera. Cut to profile behind shot, see that zombies are splashing in a murky river or swamp. Cut to closeup of water rippling from chopper, just the top half of a zombie face emerges from the water staring straight into camera. (ALT if can't show face: A hand shoots out of the water)



"And we must fight to rid our homes of the swarms" Cut to various shots of groups of zombies in various scenes, stuck at a gate in alley, driving by a group hunched over something... walking down the street into the setting sun, etc.

"Keep in mind they cannot be killed" Cut to high corner angle security camera footage monitor zombies inside a jail with hands through bars. "Only captured..." Cut to shallow depth of field shot of zombie hands reaching at camera with faces out of focus but sounds of hissing snarling of the dismemberment that awaits should they get out.

"As a member of ZVA, thats your job" Screen paints into style of app black on white ink splatter look, camera pulls back revealing inside of iphone looking device. Device swipes through a couple animated frames of the game ending on a final Z-RVA.com non descript end card.

### Alternate Endgame:

Camera is shoulder height walking with the zombies from behind into flared sun. "Thats how we will survive" Camera shoots up over top of cityscape and pans down revealing streets littered with tiny and like dots in every alley that are the zombie hordes making their way. Screen animates itself to map from game and continues with same app treatment end.

### Alternate Lighter Action Plan:

Play more on the dilapidated exteriors throughout focusing on the grit and grime of this post apocalyptic world with less overt hints to zombie invasion with just the occasional shadow on hand, or following from behind, and keeping helicopter scene also strictly to non descript silhouettes.

### Animatic Enlightenment:

Since this project is more about creating a universe and feeling more so than telling a literal story, an animatic has been produced to communicate some of the ways I would approach it. There are obvious limitations to an animatic as it doesn't take into account any of the live action shot elements described in the treatment, but again was just done as a test to establish place and mood and convey what can be done. However, everything in the animatic are actual usable elements produced by the various members that would make up this team, nothing would be off limits. I really dug making this very "graphic novel" treatment in order to get the animatic done in a timely manner. This motivated a potential idea. For the broadcast commercial, sticking with the live action treatment would be the obvious best choice. But I wonder if for the long form video for the app, something that integrates more of this comic book, graphic novel, ala Frank Miller approach might make some sense since it is something that lives inside of a game world. I'm not pitching this as the end all be all "way I want to do it" just an idea that sprang to life while having fun putting this thing together and maybe worth some extra thought.