

CHAD S. FREY

EDITED BY MURPH

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VOLUME 1, ISSUE 2

NEXT AVAILABILITY

Please Call

UPCOMING PROJECTS

"American Teacher Awards"
(June '98)

"Snowden Holiday Special"
(May - July '98)

CURRENT PROJECT

Universal Pictures
"Bowfinger's Big Thing"

Set Designer
(Production Designer
Jack DeGovia)

RECENT CREDITS

Don Mischer
Productions/CBS
Television
"Israel's 50th Anniversary"
Art Director
(Production Designer:
Rene Lagler)

A.M.P.A.S. &
ABC Television
"70th Annual Academy Awards"
Art Director
(Production Designer:
Roy Christopher)



70th Annual Academy Awards



March 23, 1998 - ABC

During the long move to California, Murph and I joked about turning down Jefferson Street on Oscar night, pulling up in front of the Shrine, stepping out of our faded red '91 Volkswagen Fox and greeting our adoring public. Funny joke, huh? Little did I know that 18 months later we would not only be attending the Academy Awards but I would be actively participating as one of Roy Christopher's art directors.

The complete design team consisted of Roy Christopher, myself, Stephan Olson, Keaton Walker and the fabulous model



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making skills of Lori Steiben.

Roy obviously needs no introduction and the Oscars marks the second project on which I

have been fortunate enough to work with this amazing designer. Stephan, a recent transplant from NYC, has assisted

(Oscars - Continue on next page.)

50th Anniversary of Israel

April 15, 1998 - CBS

No rest for the wicked...

The day after the Oscars were over I began work on the latest project from Don Mischer Productions, *"To Life! America Celebrates the 50th Anniversary of Israel"* which aired on CBS in mid April.

I had the good fortune of assisting Rene Lagler who has already designed a couple of other Israel anniversary specials this year (One in Philadelphia earlier in the year, and another show that never came to be).



ISRAEL'S 50TH...
AT THE SHRINE AGAIN

For this production we were once again at the Shrine Auditorium in L.A. and, as is the case with all sets that go into the Shrine, this

(Israel - Continue on page 3.)

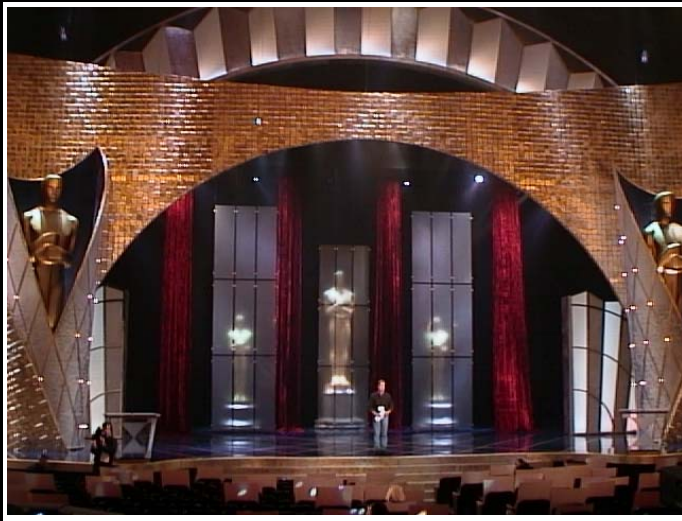
Hello Again!

Greetings and welcome to the second installment of the Chad Frey bulletin thingy!

I have been very busy since you last heard from me back in January, so I will start off by warning you that **this letter is three pages long again**. Now I know what you are saying: "Chad, you promised to keep this stuff short..." and believe me I have tried. Heck, the first draft of the OSCAR article was over four pages (hey, it was a big show and I had a great time

(Continue on next page 3.)

OSCARS.... (Continued from page 1)



ON STAGE AT THE SHRINE

Roy on three previous Tony Award shows and is a truly impressive designer in his own right. I am sure Keaton is known to most of you. Having been in the industry for years this was, I believe, his 18th stint with the Academy Awards Show! Lori is the lovely person who you all can blame for my being here in LA. (We first met in Kansas City and she later convinced me to move out here).

Now about the show: A great deal of Roy's conceptual work was completed in December. Stephan and I began work in early January and spent a couple of weeks further developing Roy's ideas and producing some small sketch models. We all quickly realized that the shapes being created, which looked great in the model, were going to be incredibly difficult for the shops to translate to the real thing. With this in mind Stephan and I began drafting furiously in order to get drawings to the shops and construction under way as soon as possible. We also called in Lori to begin work on the



A NEW OSCAR Sculpted by Scenery West in North Hollywood

finished model which would play a very large part in successful communication with the shops.

By the first week in February the bulk of the designing was done. Stephan and I started to make the rounds and solicit shops for bids while Lori continued to work feverishly on the model in order to have it ready for a mid month press conference. At this

point in time Keaton joined us and the four of us worked to quickly complete the model.

For the press conference we had a great deal of fun setting up the model in a number of looks and lighting conditions and then photographing it with a digital camera. When the camera was hooked

up to a television the results were amazing. We gained a true sense of what the show was going to look like on screen. By this point the shops had started building and the four of us (Roy, Keaton, Stephan and I) found ourselves working frantically to keep up with everything.

Although we had approached four shops about building the show the bulk of the work was split between ABC and Scenic Express (with some of the specialized sculpture work going to Scenery West). ABC tackled a chunk of the show including the complex gold mosaic proscenium, the two giant moving Oscar wraps (these played down stage

with the gold proscenium) and the large two story orchestra wagon which glided up and down stage during musical numbers. ABC also built our three large arch units, three 100' star drops, the fore-stage, the 2 1/2 ton close-down curtain, the close-down wagons, and one of the movie screens. Scenic Express had their hands full as well building two wagon units that mirrored the gold proscenium, a large 40' mirror, four enormous rolling walls with the silhouette of Oscar cutting through three of them, and more movie screen frames. They also constructed our delicate hanging frosted panels which, in conjunction with the silhouette walls made up the "signature look" of this year's show. Finally, the amazing artisans at Scenery West created our new 20' Oscar who appeared on stage many



DIGITAL PHOTOS OF THE MODEL were used to present the designs during the press conference in mid February

times throughout the show.

Now, at this point I have a choice. I can either go on and on about the entire experience of working on this incredible event (which ultimately would take you more time to read than it took to air the show) or I can try to wrap things up quickly. I opt for the latter. I cannot end, however, without expressing my deepest gratitude to Roy for asking me to participate in such a monumental task. His generosity as a mentor, colleague and friend has been greatly appreciated and helped me deal with a great many things at this point in my life. Thank you Roy.



'Snowdgn' Receives Nomination

On February 28 the Society of Motion Picture and Television Art Directors held their annual banquet and awards ceremony at the Biltmore Hotel in downtown L.A.

One of the shows nominated for the Societies **Excellence in Production Design** award was *Snowden on Ice* (Rene Lagler Production Designer, Chad Frey Art Director). Although the show didn't win, I found it incredibly flattering and gratifying for our project to have been recognized out of the thousands of shows aired each year. *



AWARDS BANQUET
Chad & Jennifer Frey, Gloria Loring, Roy Christopher and Rene Lagler

Hello... (Continued from page 1)

working on it...consequently, I had a lot to write!

I have had the pleasure of meeting and working with a number of new people over the last few months and for those of you who are receiving this letter for the first time let me once again state: *If you don't want to be on my mailing list please call and let me know.*

Happy reading!

Israel... (Continued from page 1)

one was big!

With only three weeks from the day that the bids were awarded until the day that the show taped, Scenic Express and the ABC Television shops worked at a blistering pace to build the show. The set was reminiscent of the stones of Israel. It was comprised of a 100'x40' stylized stone proscenium arch, a stage floor thrusting out over the orchestra pit, an on

stage orchestra riser capable of holding 70 people, band carts, star drops, painted drops and a five ton rolling video wall.

Now why all of this stuff? Simple, to accommodate a 70 member orchestra on stage, a 300+ voice choir, four or five musical acts, and 26 dancers. Now add to this some pyro, a dozen confetti cannons and you've got a show. Hey, remember, it's a celebration! *

More Updates!!!

At present I am working on the Universal lot as a Set Designer/Model Maker for Jack DeGovia on a picture called "*Bowfinger's Big Thing*" starring Steve Martin and Eddie Murphy. As soon as this project is complete I move on to the next installment of the *Snowden On Ice* holiday special which will shoot in late July. But guess what: **I am looking for something to do in August... hint, hint, hint.**

- The New Pager Number -
(for those who missed it last time)

818 - 740 - 0533

- The Web Site -

It isn't finished. Sorry, but I have not had much time to work on the thing (actually, I did have some time but Uncle Sam decided he wanted some tax information from me). I promise to double my efforts and get some information out on the web for all of you cyber happy folks to look at.



DANCERS WARM UP DURING REHEARSALS ON STAGE