

CHAD S. FREY

EDITED BY YAN LEE

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2000

PROJECTS TO WATCH FOR

THE PATRIOT

ROSWELL
(Season One)

*THE GLASS
HOUSE*

RECENT CREDITS

Columbia Pictures
The Glass House
Set Designer
(Production Designer
Gary Steele)

20th Century Fox
Television
Roswell
Set Designer
(Production Designer
Vincent Jefferts)

Universal Studios
Jurassic Park 3
Set Designer
(Production Designer
Ed Verreaux)

It is that time again!

Greetings to one and all. Once again it has been several, o.k. ten, months since my last mailing. Once again I have oodles of news to report to you. Once again I have the potential of writing another outrageously long newsletter...but I have been merciful. You will all be happy to know that this letter is relatively brief.

"So what has Chad been up to...?" I'm glad you asked.

At present, I am on location in Seattle, Washington working as the Assistant Art Director on a Stephen King mini-series called **ROSE RED**. (Four months down...two to go!)

During the preceding months, I have been equally busy. January and February found me Set Designing for the Fox series **ROSWELL** which airs on the WB. In March I returned to Sony Picture Studios to work on a feature entitled **THE GLASS HOUSE**. In May I took one hectic and fun filled week to Art Direct an

annual fund-raising event for the Ladies of **SHARE**. In June and early July, prior to my departure for the north lands, I embarked on a

little feature for Universal Pictures called **JURASSIC PARK 3**. On top of all of this I have climbed more than a few mountains, become a certified scuba diver, moved to a new home and become a father of six. (O.K., I'm just kidding about the mountain climbing...that was just to see if you were actually reading. ☺)



GOOFING OFF IN SEATTLE

Happy reading!

Items of Interest

- 1) I have moved to a new address.

Chad Frey
533 Groton Drive
Burbank, CA 91504

Tel: 818-557-8441 (same)

- 2) I have a new cell phone number. This number replaces any pager number which you may have on file.

Cell #: 818-209-6959

- 3) In April I became a **PADI Certified Open-Water Diver**. I mention this as future reference for those of you who may occasionally have a need for an Art Director who can scuba dive. (I'm talking to you **Richard Mays!**)



Jurassic Park 3
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SHARE 2000
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ROSWELL
page 4

**Upcoming
SPECIAL ISSUE!**



Rose Red



The Glass House

JURASSIC PARK III

Universal Pictures

Scene 1: INTERIOR - CHAD'S APARTMENT, BURBANK CA – LATE MAY 2000

Camera pushes in to CU on Chad. He is in the middle of a phone conversation.

CHAD

“Of course I’m interested! Who wouldn’t want to work on a **Speilberg** picture?! What...? he’s too involved with *A.I. (Artificial Intelligence)* to direct this one? He’s only Executive Producer...! Well then my answer is no. Count me out. I don’t want to have anything to do with it!” – *slams down phone in disgust*

THE END

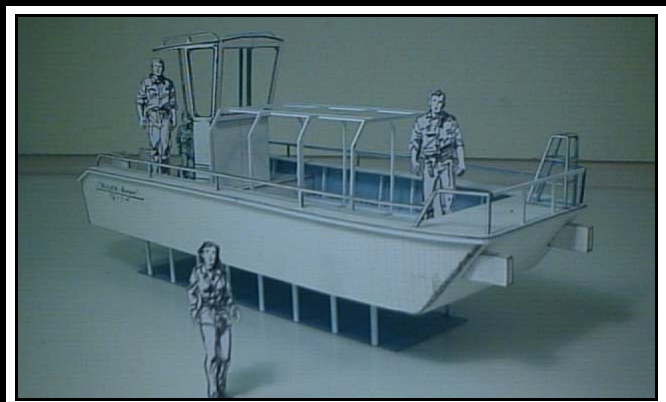
These were the words I *could* have used when speaking on the phone with Supervising Art Director **Greg Papalia**. Yes indeed, if I were truly insane I could have said these words. Greg had asked me to come and draw on Universal Picture’s latest dinosaur extravaganza, *Jurassic Park 3*. Fortunately for me, and contrary to the opinion of many, I’m in complete control of my faculties. I jumped at the opportunity.

The JP3 Art Department had been in pre-production for 6+ weeks under the direction of Production Designer **Ed Verreaux**, Supervising Art Director **Greg Papalia** and Art Director **Doug Meerdink**. Major script changes, or should I say a complete lack of script, had put the department under immense pressure to design and construct a staggering amount of scenery in time for the cameras to start rolling by late July

(eight short weeks away.) To undertake this task, Ed, Greg and Doug had put together a ‘who’s who’ list of designers and illustrators. Set Designers included **Dianne Wager, Bob Fechtman, Kristen Pratt, Roy Barnes, George Lee, Gary Lee, Ron Mendell, John Berger, Bill Hawkins, Noelle King** and yours truly. Illustrators and storyboard artists included **David Lowery, Rodolfo Damaggio, Jack Johnson, George Jensen, and Tim Wilcox**.

I was awed when I walked through the art department on my first day of work. The walls were plastered with drawings and illustrations of amazing scenery. Large sketch models of sets lined tables and shelves around the room.

“Don’t pay any attention to those,” said Greg with a wave of his hand. “That is all from last week. Here is the latest outline of the story. Read the part where the dinosaur rips apart the riverboat. We need to build it (the boat) and



SKETCH MODEL OF THE RIVERBOAT

ship it to Hawaii in three weeks. Oh yeah, and it needs to float and maneuver under its own power. Have fun.”

Now I know what you are thinking. Three weeks is not much time to design and build a working boat. I’ll tell you what I was thinking. I was thinking *I don’t know the first thing about designing boats!* But I’m a quick study.

Within two days, after some quick research and several lengthy conversations with **Steve Callas** (Construction Coordinator) and **Ransom Walrod** (Marine Coordinator,) the first draft of the boat was drawn and laid out on stage for the approval of Ed and the director, Joe Johnson. A number of

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DAVID LAOWERY'S LOGO DESIGN FOR JP3

JP3... (Continued from page 2)



TESTING THE BOAT ON UNIVERSAL'S BACK-LOT

(CONTINUED FROM PAGE 2)

changes were made to this layout and it was back to the drawing board. We created a second layout on stage. More changes. The morning of day three found me at the Special Effects studio of Stan Winston measuring the life size mechanical creature that would be attacking the boat. This dinosaur, called a Spinosaurus, measures 43' from snout to tail and was one of the few predators capable of defeating a Tyrannosaurs in a fight. For design purposes, I needed to know both the size of the creature and the actual mechanics of how it would work when it attacks the boat. Armed with this new information, I headed back to the studio to modify, yet again, the size and shape of the boat.

Due to the time constraints of designing, building and shipping the boat, I was forced to release construction drawings for the deck and flotation system before we really knew what the boat was going to look like. By the end of the first week, I had completed a set of basic drawings to be sent off to Wisconsin where the pontoon floats for the boat were to be fabricated. A few days later, when I finally had the opportunity to build a model of the boat and look at it in relation to a scale machete of the dinosaur, it was decided that the vessel was too large. Joe and Ed wanted to create a very claustrophobic space which offered little chance of escape

for the characters. Stop the shop in Wisconsin. Redesign number four.

After quickly building a second, smaller model of the boat, the size was agreed on and I began final drawings in earnest. Studio Sea (Ransom's company) was now fabricating the deck and float system

in LA, while the hull, wheelhouse, etc. were being fabricated by our construction department at Universal. Again in the interest of time, both groups started building immediately and it was all I could do to try and stay ahead of the crews. Thus ended week two.

Because the boat was to first work in Hawaii, it fell under the Art Directing eye of Doug Meerdink. (Note: Doug was overseeing all of the Hawaii sets and locations while Greg stayed state-side to keep the really big sets and locations going.) When, at the last minute, Doug and Ed had to disappear to Hawaii for a week of location scouts, I was left to oversee the final stages of construction. Upon their return, two days before the boat was scheduled to be shipped to Hawaii, they were pleased with what they found. Now all that was left was to put the thing in the water and see if it actually worked!

The morning of June 26, 8:00 a.m. we put the boat into the upper lake on the

Universal back-lot and sailed it. Six hours later, we towed it to Long Beach and put it on a ship bound for the Hawaiian Islands. Not bad for three weeks work!

In the end, my run with JP3 was a relatively brief, but highly productive six weeks. After cranking out the boat, I helped to flesh out and detail sets that some of the other designers had been working on. I also designed a number of specialty props and larger laboratory pieces for set decoration.

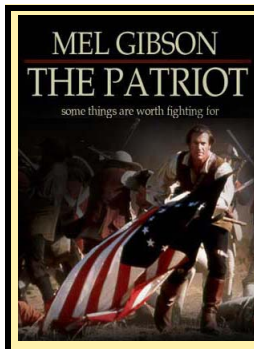
I would have liked to stay and work with this group of people for a much longer time but this was not to be. The brevity came courtesy of the aforementioned lack of script (which



FRESH OUT OF THE WATER

eventually shut down the show for a time) combined with the opportunity to Art Direct a show in Seattle. But that is another story which I will tell you in another letter.

THANKS GREG, DOUG and ED!



THE PATRIOT Premier

On June 27th Columbia Picture's THE PATRIOT made its world premier in Los Angeles. On October 20th it came out on DVD & VHS. Having devoted a large portion of 1999 to working on the film both in Los Angeles and in South Carolina, I would feel remiss if I did not entreat all of you, my friends and colleagues, to see the picture and let me know what you think of our (The Art Department's) work.

* * * *SHARE 2000* * * *

Forty-seven years ago seven women founded a group committed to raising money and organizing programs to benefit the developmentally disabled and the abused. As of the year 2000 there are 120 **SHARE** ladies who have worked tirelessly to earn a cumulative \$34 million! The scope of their philanthropic work has increased to include not only the developmentally disabled, the abused and babies with AIDS, but also to support prevention, vocational training and independent living skills programs for the developmentally disabled.

One of **SHARE's** largest fundraising events is their annual Boomtown variety show (including a banquet and silent auction.) For countless years, **René Lager** has donated his time and skills in designing the stage and sets for Boomtown. This year Rene was off in New York designing the Daytime Emmys during the same period as the load-in for **SHARE**. Thus, in the early part of May, it fell upon yours truly to oversee the process of turning an empty soundstage into a banquet hall complete with stage, orchestra, and a 100' proscenium.

The show was held at the CBS Radford Studios in Studio City. For one week the complex of new stages (21,22 & 23) became our home. Stage 21, the smallest of the stages, served as rehearsal space for the dancers. The slightly larger Stage 22 housed the tables and merchandise for the silent auction which precedes the banquet. Finally, cavernous Stage 23 was home to our stage and banquet. The production offices and performer dressing rooms were all located within the building. Crews from both CBS Television City and CBS Radford worked to create the stage/banquet hall setting.



THE LADIES OF SHARE REHEARSE

Individuals donating their time and expertise to Boomtown 2000 included: **Gary Smith** (producer), **Charlene Painter** and **Carl Joblonski** (choreographers), **Randy Doney** (exec. in charge of production), **Bill Atkinson** (crew coordinator) and **René Lager** (Production Designer.)

I had the most wonderful time working with all of the people involved with the show and I hope to repeat the experience again next year.

*Should any of you, my dear readers, wish to learn more about **SHARE** their LA number is 310-274-5361.*



THE BOOMTOWN STAGE UNDER CONSTRUCTION AT CBS RADFORD STUDIOS

ROSWE 

Upon my return from the Carolinas last October, I began intermittent work on the Fox Television series **ROSWELL**. This show, now entering its second season, is Production Designed by **Vincent Jefferds** and Art Directed by **Dawn Snyder**. As the title would imply, the action is set in Roswell, New Mexico, but filming is actually carried out in Los Angeles at Paramount Studios. The permanent sets included the interior of *Roswell High*, the *Crash-Down Café*, and the *UFO Museum*, as well as a number of swing sets for various characters' homes and offices.

Working as a Set Designer on an "as needed" basis, I would come in and

design for the show during particularly heavy weeks when large amounts of new scenery were needed. Samples of my design work can be seen in the interiors of the *Evan's House* (Kitchen, Sun Room, etc.,) the interiors for *Michael's Trailer Home* and later *Michael's Studio Apartment*, as well as the *Pod Chamber* from which our alien students emerge.

ACTORS IN THE WAY OF SCENERY... THE EVAN'S KITCHEN



But Wait, THERE'S MORE!

I have only stopped writing because I promised to keep this letter brief. I have so much more that I want to share with all of you! Keep your eyes open and in the next few weeks you will find yourselves the *happy recipients* of a **SPECIAL EDITION** letter from me!

(I know, I know...you can hardly contain your excitement!)

Thanks for reading.

