

CHAD S. FREY

EDITED BY MICHAEL HEAD

OCT. 2000 - OCT. 2001

VOLUME 4, ISSUE 1

NEXT
AVAILABILITY

NOW!

* * *

PROJECTS TO
WATCH FOR

ABC Television

Rose Red

Asst. Art Director
(Production Designer
- Craig Sterns)

Columbia Pictures

**National
Security**

Asst. Art Director
(Production Designer
- Larry Fulton)

* * *

CURRENT
PROJECT

NewLine Cinema

**Friday After
Next**

Set Designer
(Production Designer
- Amy Ancona)

* * *

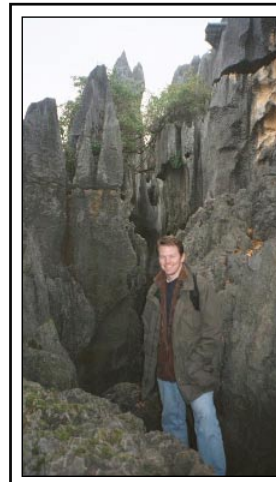
Another year has passed and it is time, once again, for self-promotion!

When I last wrote, I was working on location in Seattle, Washington on a little tiny Stephen King mini-series called **Rose Red**. Well, that gig ran right up to Christmas. It was then off to China for a month of eating strange food and enjoying the experience of being "taller than everyone else." (It's not often that I get to say that!) Upon my return to the good ol' U. S. of A. I embarked on a comedy for Columbia Pictures called **National Security** with everyone's favorite comedian...Mr.

Martin...Lawrence that is...not Steve. At present, I have just finished up drawing for New Line Cinema's **Friday After Next** and **I am again available to assist you with your Art Direction and Set Design needs!** I even make coffee...but that will cost you extra.

On the personal side of things, I'm still mountain climbing, bike riding and striving to find numerous ways to abuse myself physically...take that in what ever way you want.

Happy reading.



THE STONE FOREST
- KUNMING, CHINA -

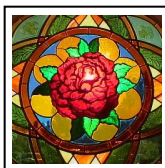
UPCOMING RELEASES...

...& Other things you should know



Come and gone...?

For those of you who blinked and missed it, Columbia Pictures **The Glass House** was released in theatres at the end of September. I mention it because **Randy Wilkins** and I designed *the house*.



February 2002 -

Look for **Stephen King's Rose Red** to be aired in February of 2002 on ABC Television. (If you only want to see the sets start watching on night two. That is when things get interesting.)

I'M HOMELESS!!!

But you can always reach me on my Cell Phone.

818-209-6959



ROSE RED
PAGE 2



**NATIONAL
SECURITY**
PAGE 4



**FRIDAY
AFTER NEXT**
PAGE 4



THE GRAND STAIR - PART OF THE MAIN SET FOR ROSE RED

Stephen King's

ROSE RED

Forward

I promised to keep it short. Consequently, this article in *no* way, reveals all that I experienced and learned during the making of this mini-series. I am only going to show you a few pictures and talk about the sets which were designed and built for the film... You're welcome.

The Rose Red story.

An original screenplay written by Stephen King, *Rose Red* is the tale of a house that is charged with (what else) supernatural evil. From the point of it's ground breaking in 1908, the evil around Rose Red had been evident. The home's builder, John Rimbauer, died in a "fall" from the house and his wife, Ellen, mysteriously disappeared. Successive generations of the Rimbauer family suffered similar fates until the latest in the Rimbauer line refused to live in the mansion and its supernatural, bloodthirsty activity went dormant. Now, several years since the house claimed its last victim, a researcher from the University of Washington is determined to re-enter the house with a team of powerful psychics and re-awaken the mansion in order to document the existence of ghosts and the paranormal. Of course all hell breaks loose and we are left wondering if anyone will survive.

Production Design

Designing *Rose Red* was the task of Production Designer **Craig Sterns** (*Nightmare on Elm Street, The Mask, Big Mama's House*) and Art Director **Randy**

Moore (*Big Mama's House, The Bachelor, The Newton Boys.*) Both men are veterans of previous King mini-series including *The Storm of the Century* and the remake of *The Shining*.

Design work in LA

Los Angeles was the setting for the story in King's early scripts. This aspect changed when a suitable location could not be found in the LA area. Soon, Craig and Randy, along with producers **Bob Phillips** and **Tom Brodek**, were criss-crossing the US and Canada in search of a suitable location for the exterior of Rose Red.

Although the location of the story was still in question, a great number of sets were

known quantities and Art Department work began in Los Angeles in early March, 2000. Sets being designed included a Great Hall, Parlor, Kitchen, Upside-down Hall, Forced Perspective Hall, Attic rooms and towers, a large Solarium and a gigantic Library with a mirrored floor. In addition there were a number of ever shifting and changing hallways that the characters of the story navigate as the house works to separate and destroy them.

Eventually, Thornwood Castle, a historical estate outside of Tacoma, Washington was selected. A search for local stage space insued and negotiations for the location began in earnest. Once these things were secured, plans were made for the Production Company to move to Seattle in the early days of July 2000.

A move out of town created the first strain on the production's budget and, as is usually the case, the first budget axe fell on the Art Department. With only one week to go before the move to Seattle, Craig and Randy had to downsize a number of the sets that had already been designed. It was decided that an additional art director, who was also a capable set designer, must be brought up from LA. It was at this time that I joined the production and traveled to Seattle for 6 months as the Assistant Art Director (and occasionally crazed Set Designer.)

Design Work in Seattle.

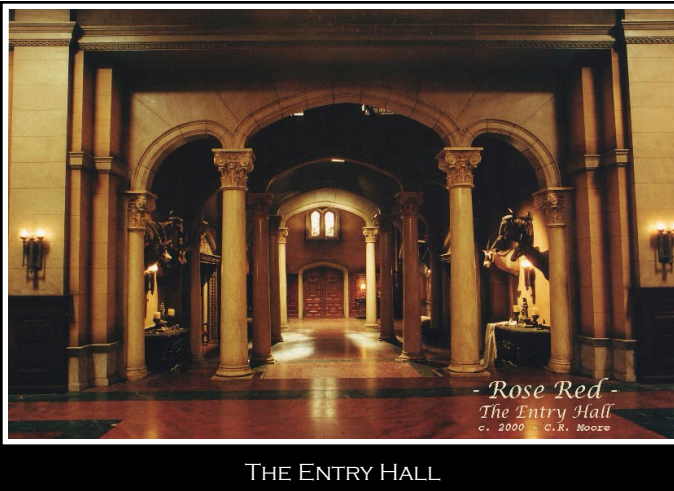
The first several months were spent selecting and prepping locations in and around the Seattle area. The most notable work during this time was the transformation of several blocks of downtown Seattle into

Continue on page 3



ON LOCATION AT THORNWOOD CASTLE

Rose Red... Continued from Page 2



THE ENTRY HALL

the Seattle of 1908 and the conversion of Thornwood Castle in Tacoma, Washington, into the grounds and exterior of Rose Red. During this same time, our Construction Coordinator **Dave Cannon**, and his crew were working feverishly on the tens of thousands of square feet of scenery being built on three stages at the Sandpoint Naval station in Seattle.

The Sets:

The main stage, a gigantic abandon airplane hanger, housed the massive "first floor" of Rose Red. The *Entry Hall*, *Parlor*, *Central Halls*, *Grand Stair*, *Oak Hall*, *Mystery Stair*, *Kitchen* and *Solarium* joined together to create a set over a football field in length and at least half that in width. Additional sets were tucked in and around the stage. The *Attic Tower Interior* was built inside the main stage while the *Attic Tower Exterior* set stood in the parking lot outside of the stage so the actual sky could be used as a backing.

well as *The Mirrored Library Hall*, *The Changing Hall* and *The Hallway Under Construction*. This stage also served as the fabrication area for *The Mirrored Library* set, a 56' diameter room, complete with mirrored floor, which was loaded in to a location in downtown Seattle.

Stage Three at Sandpoint held our final sets of the shoot, the 1920's inspired *Upside-down Hall* and the 60' long *Forced Perspective Hall*.

As mentioned earlier, we utilized the exterior space around our stages as well as the interior. Portions of *Rose Red's Exterior* were built outside to facilitate large green-screen shots, stunt sequences and explosion / destruction sequences that could not be filmed indoors. Back inside the main stage, a large area was also cleared for green-screen and visual effect shots which were filmed by second unit (under the direction of

The main stage also served as a swing stage for all of the temporary sets. The interior of *Joyce's Apartment*, *The Stanton Living Room* and *The Lecture Hall Interior* were all built, shot and struck as necessary in various corners of the stage.

Our Second Stage, on the far side of the naval base, contained the sets of Rose Red's *Attic* and *Attic Halls* as

our illustrious Production Designer and Second Unit Director, Craig Sterns.)

Acknowledgements

I can not conclude this article without extending heartfelt thanks to the people who made this experience possible, memorable and, in the end, as pleasant as it could be under the circumstances. First, to **Tom Reta** who's kind recommendation lead to my meeting Randy and Craig. Second, to **Craig and Randy** who accepted me into their confidences so quickly and willingly, allowing me to become such an integral member of the Art Department. Finally, thanks to **Dave Cannon**, **Bobby Bednar**, **Tony Medina**, **Pedro Vides**, **Jessie Brown**, Paint Supervisor **Robert Denne Jr.** and all of the construction crew who worked so hard and were always so pleasant, even under the most difficult of circumstances. These are the people who made the show look great!

A Fast Plane to

- CHINA -

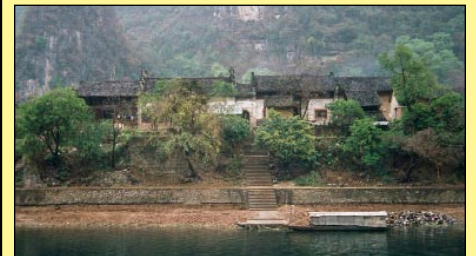
It's a personal thing... It adds a little length to the letter... but I **must** mention my trip to CHINA.

Thirty-six hours after my return from Seattle, I was back on a plane, bound for Guangzhou China. My traveling companion was my good friend Yan Lee, a native of Hong Kong. Yan's parents, now US citizens, made a perilous escape from mainland China during the Cultural Revolution. I was invited to travel back to China with them to visit their families and celebrate the Chinese New Year. Traveling with the Lees I got to see aspects of China (factories, villages,...restaurants,) that I'm sure few westerners *ever* get to see! It was an amazing experience that I will never forget!

By the way, when you see me next time, ask me to tell you about some of the *very* strange things which I have eaten!!!



THE PARLOR





NATIONAL SECURITY

COLUMBIA PICTURES

Immediately upon my return from China I embarked on a feature for Columbia Pictures entitled *National Security*. This comedy stars Martin Lawrence and Steve Zahn and is destined to inflict itself upon you sometime next spring.

The story centers on a failed LAPD cadet (Lawrence) and a dismissed LAPD officer (Zahn) who are both now employees for the same private security firm.

Our Art Department consisted of Production Designer **Larry Fulton** (*The Sixth Sense, Unbreakable, A Time to Kill*.) Art Director **Christa Munro** (*Erin Brockovich, Forces of Nature, Hope Floats*.) Set Designer **Lorrie Campbell** and myself as the Assistant Art Director.

Set in modern Los Angeles, the majority of the filming occurred at locations in and

around LA with a few cover sets being built on stages in Sunland, CA. The show did not call for elaborate or even large set builds. What it *did* require, was a Production Designer and Art Director with the ability to move, *very gingerly*, through a political minefield resulting from the tensions between the Studio, the producers and various departments within the production. For me, it was a learning experience to say the least.

The previously mentioned political situations make it almost impossible to describe my experiences on this show with any sense of decorum. What I can relate to you is my great respect for both Larry and Christa. Larry's contributions to this movie went far above that of Production Design. He suggested comic and plot elements that saved the script from stagnation. Through his designs, he cre-

ated character and story development that would never have been there otherwise. It is my opinion that he should receive a great deal more credit for his efforts than will, most likely, be bestowed. I hope to have the opportunity to work again with this very talented man, but next time on a show that values him and empowers him to create a visual world worthy of his skills.

Christa too, is entitled to accolades that will never be forthcoming from the Studio. Under constant attack from a Production Supervisor who truly doesn't understand the vital roll of an Art Director, Christa continued to give her greatest effort to the project and to keeping ahead of the constant, last minute, changes from the director and producers. A lesser person would have, justifiably, walked away.

AT PRESS TIME!

Friday After Next

At the time of writing this newsletter, I am currently Set Designing on a New Line Cinema feature entitled **Friday After Next**. This comdey, written by and starring rapper Ice Cube, begins principal

photography the week of October 15, 2000. The Production Designer is **Amy Ancona** and Art Director **Colin de Rouin**. I'll let you know more about it when I write again...next year.



-STOP!-
YOU'RE DONE

That's it everyone! Thank you very much for taking the time to read this.

As always, even if I am working, I am looking for the next project. Please pass my name, or even this letter, along to Designers and Art Directors in need.