

M. V. S. R. P. A.

For Your Consideration

Color, Culture and Synesthesia

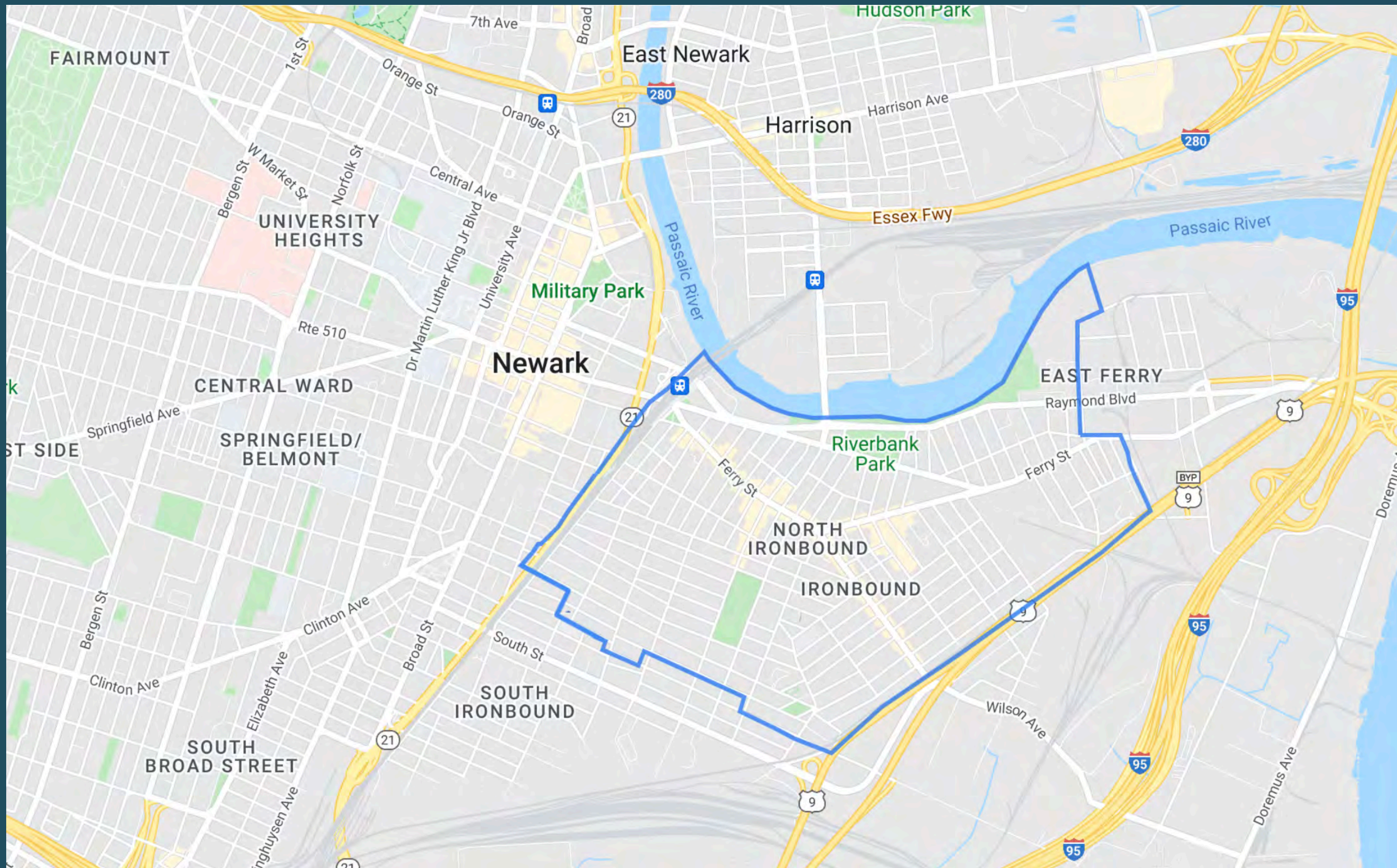


Rudy looks around, mesmerized, fully engaged in this version of the world.

His version.

Everything moves, lives, breathes in rhythm.

mú sika



The Ironbound
neighborhood of
Newark, NJ.

Based on a true story.

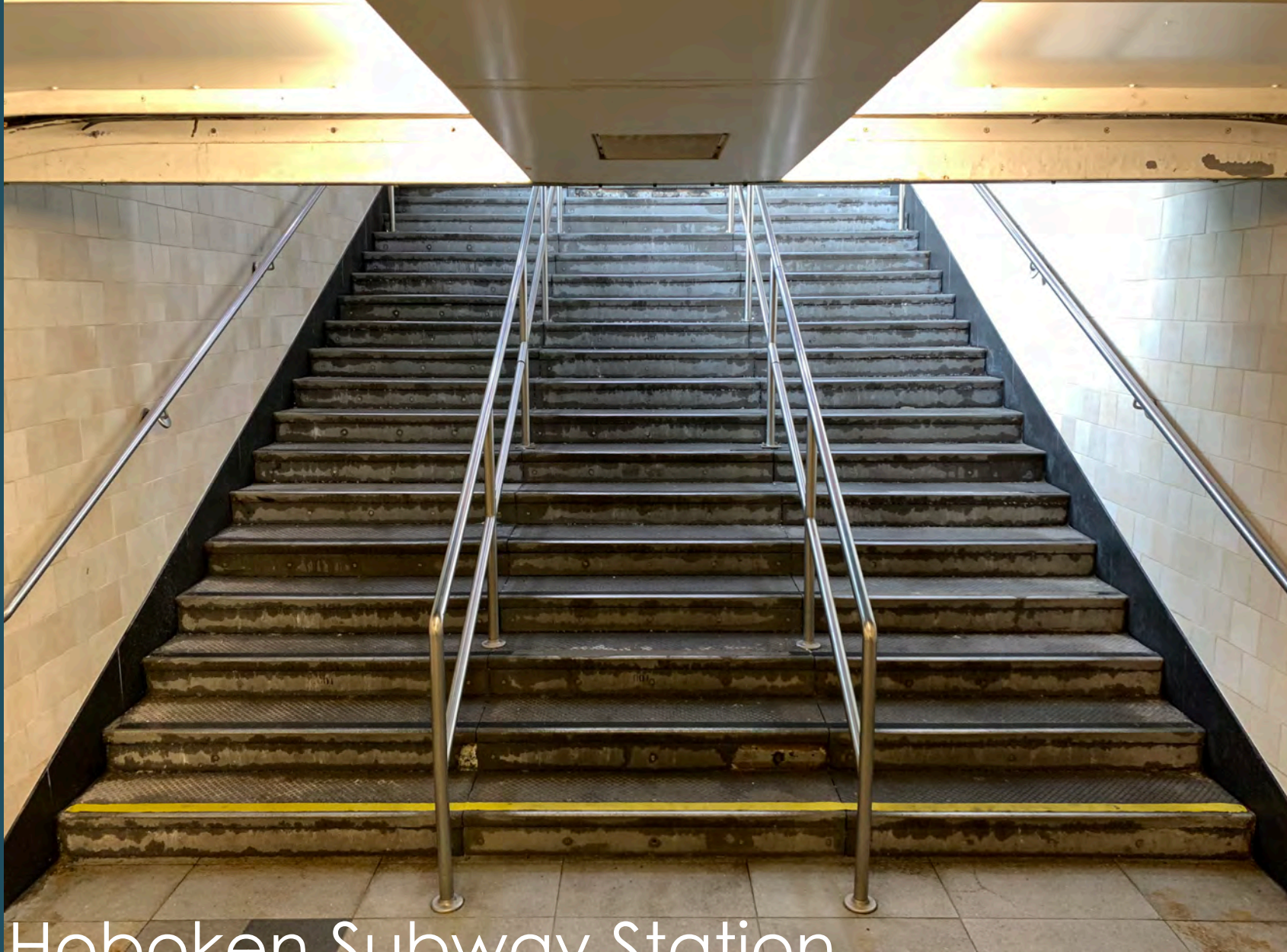
Unfortunately.

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Rudy's Bedroom

Música

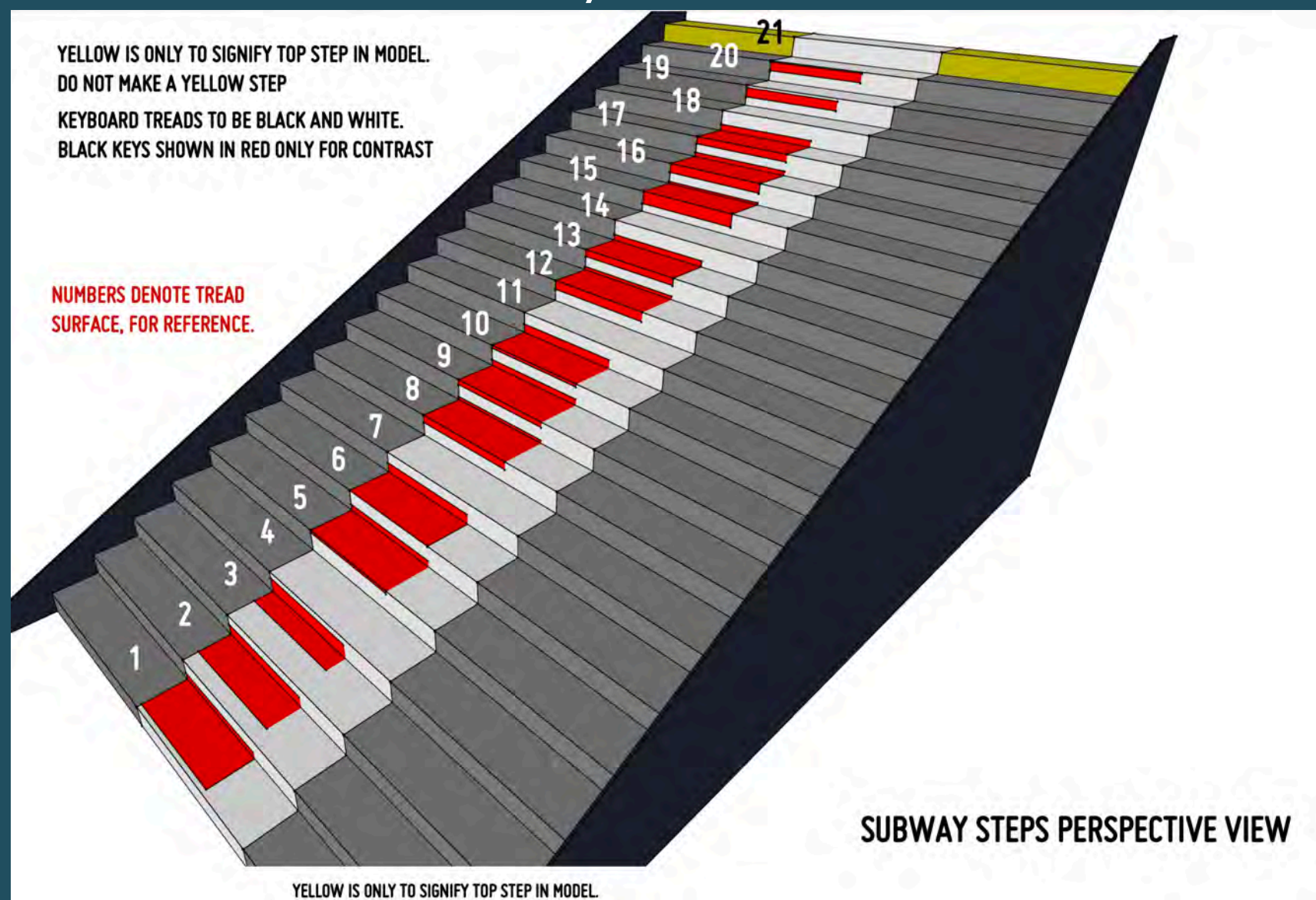


Hoboken Subway Station



First Photoshop mockup

A new approach to a well-worn idea... In past iterations, each tread was used as an individual key- it was generally seen from infinite viewer positions in large open spaces, seen top/down. I wanted to do a more cinematic version, seeing Rudy walk, like a cat, the length of a keyboard in perspective, and from a very specific camera position and audience point of view.



Each of the black keys wrapped the tread and riser surfaces in their own unique way to achieve the effect, and needed lensing and camera position to cooperate.

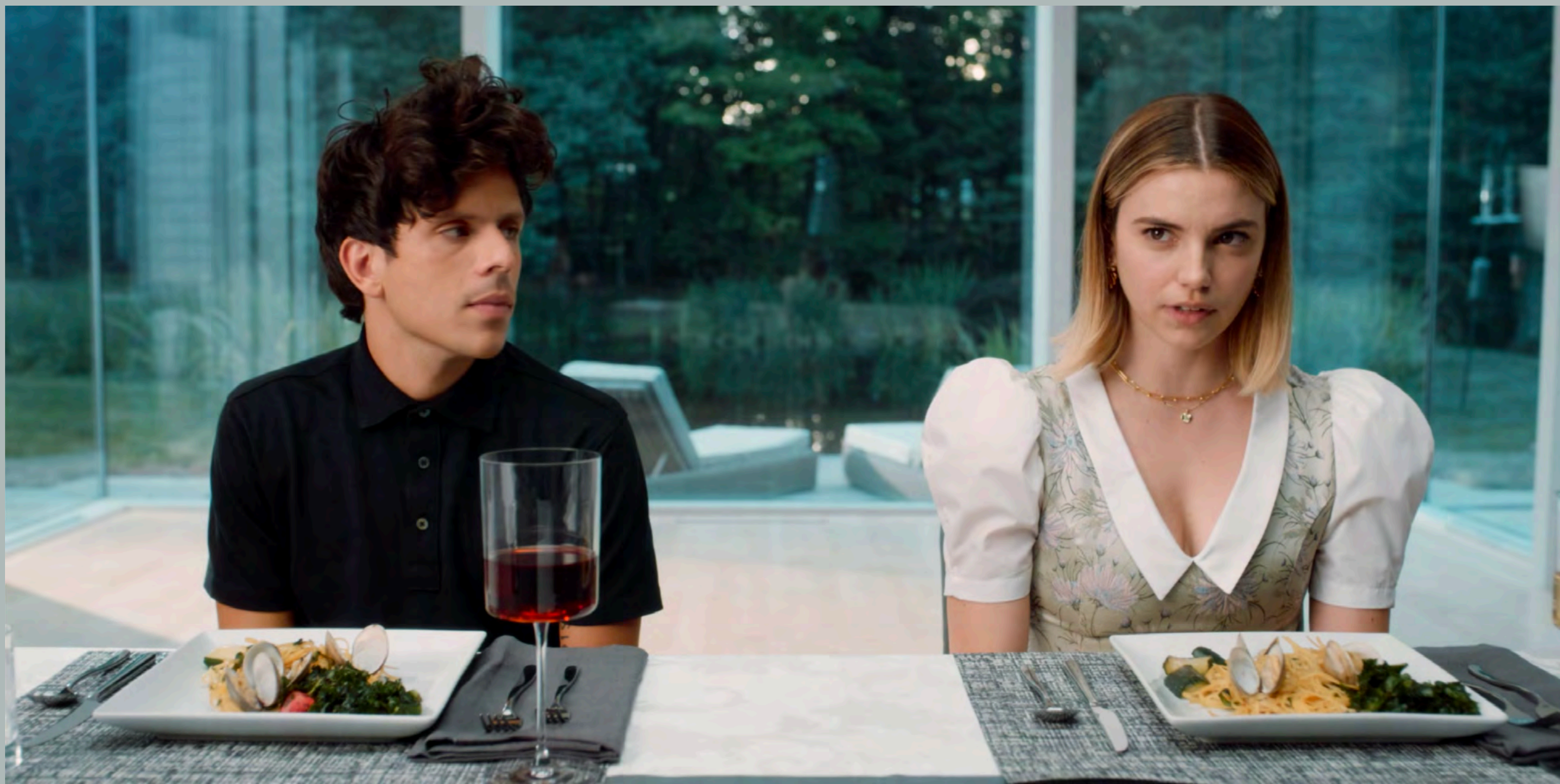
Piano Steps to Subway

mú sllca



Maria's Salon & Rudy's Childhood Home

MÚSICA



Haley's House

MU & ILLA

4 INT. RUDY'S BEDROOM - HALEY SPLIT SCREEN
Scale: 1/2" = 1'-0"

5 ELEVATION "DOOR" FLAT
Scale: 3/4" = 1'-0"

6 ELEVATION "WINDOW" FLAT
Scale: 3/4" = 1'-0"

7 SECTION
Scale: 3/4" = 1'-0"

P PERSPECTIVE

Labels in drawings: RUDY'S ROOM FLAT OUT - HALEY'S ROOM FLAT IN, HAILEY'S ROOM FLAT SITS IN FRONT OF THE EXISTING FLAT, NOT PRACTICAL, FLOOR TO CEILING DOOR, FLUSH ON CAMERA SIDE PLEASE SEE REFERENCE PHOTOS, HARDWARE PER SET DEC. TO MATCH LOCATION, 1" UNDERCUT TO MATCH LOCATION, AS PLASTER TO MATCH LOCATION PER SCENE, 9 5/8" TYP., 3/4" TYP., 8 1/2" TYP., 9 A-5.

REFERENCE PHOTO: LOCATION & RESEARCH

RELEASED - 06/13/22

PROJECT: RUDY'S BEDROOM / HALEY'S ROOM FLATS
TITLE: HALEY SPLIT SCREEN
LOCATION: CINELEASE STUDIOS
21 CAVEN POINT AVE. JERSEY CITY NJ 07305

DATE: 6/13/22

DESIGNED BY: PATRICK SULLIVAN
DRAWN BY: GONZALO CORDOBA
DATE: 6/13/22
SCALE: 1/2" = 1'-0"

NO. 103
A-5



Modifying Rudy's bedroom set to achieve an in-camera effect. It allowed the physical interaction of Rudy and Haley, revealing the gag and reinforcing the emotional beat of the scene. It was also a great chance to dip into some Hugh Newell Jacobsen design details.

Haley & Rudy's Bedroom Split

mú & lica

KISSING MONTAGE "ONE-ER"



KISSING MONTAGE "ONE-ER"

At one point in our story, Rudy finds himself juggling a relationship with all three women in his life. Haley, Isabella and his mom. This was scripted as a rapid series of scenes in many different, and specific, locations throughout Newark and the Ironbound neighborhood.

Budget constraints threatened the elimination of this very important beat in the film.

A creative solution, within these constraints, was needed.

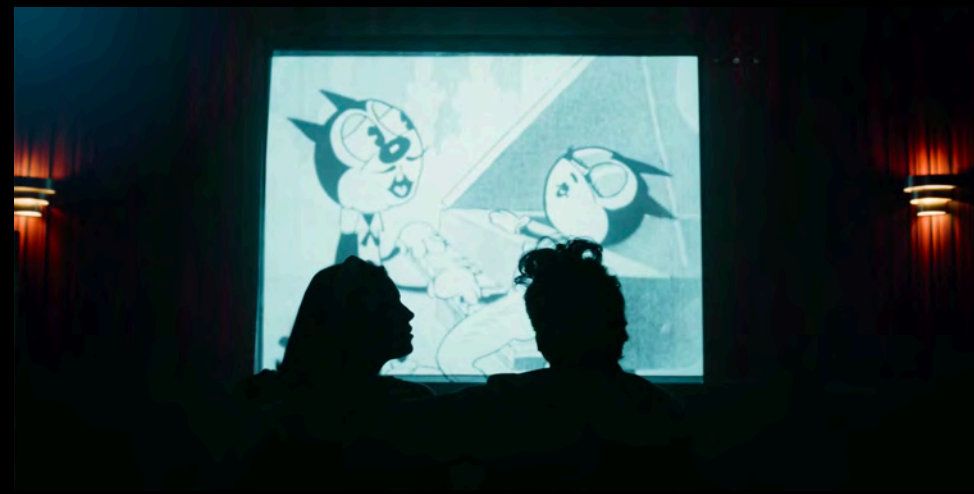
This required close collaboration between many departments, most importantly, lighting, camera and set decoration.

Thus...

https://youtu.be/bVGijXoBOJA?si=_6e3bGsQvJlG7zq

The One-er

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The "Rhythm of Lies" One-er

m ú § || φ A



There are over a hundred different forms and types of synesthesia, of which Rudy has just one. With every day sounds around us, his brain automatically turns into rhythm. He has chosen to channel this into a form of expression through his music, providing us an even larger window into his creative mind.

I felt it would be interesting to explore other forms of the same condition, and how they may manifest themselves visually, as layered with his love and talent for music.

The Ironbound Fish Market was a great opportunity.

The Fish Market

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The markings on the very unique South American fish found in the market became the inspiration for the live fish swimming in the tank. We eventually used the image on a calendar hanging on the wall in the background.

The Fish Market

mú silica



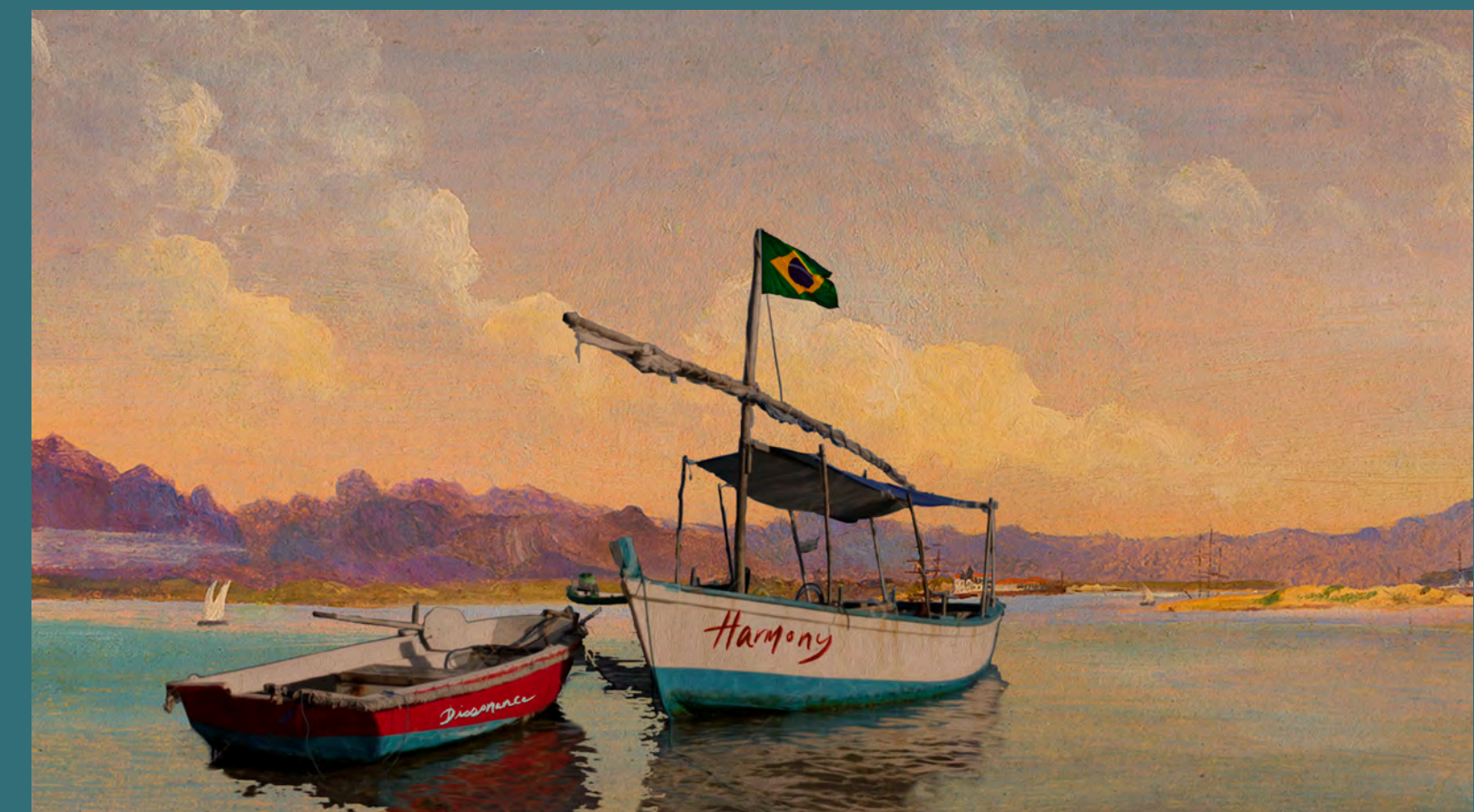
Redesigning the existing mural on the perimeter inside the fish market was another huge opportunity to imbue the space with overt culture along with some subtle musical sensibility.

The Fish Market

mú s i l a

RECIFE, PERNAMBUCO

Finding a beautiful old landscape oil painting of the coast of Rio de Janeiro that was in the public domain was a very fortuitous start.



Then populating the seascape with old South American fishing boats and sailboats, layered with musical undertones was a total creative joy.

The Fish Market

música

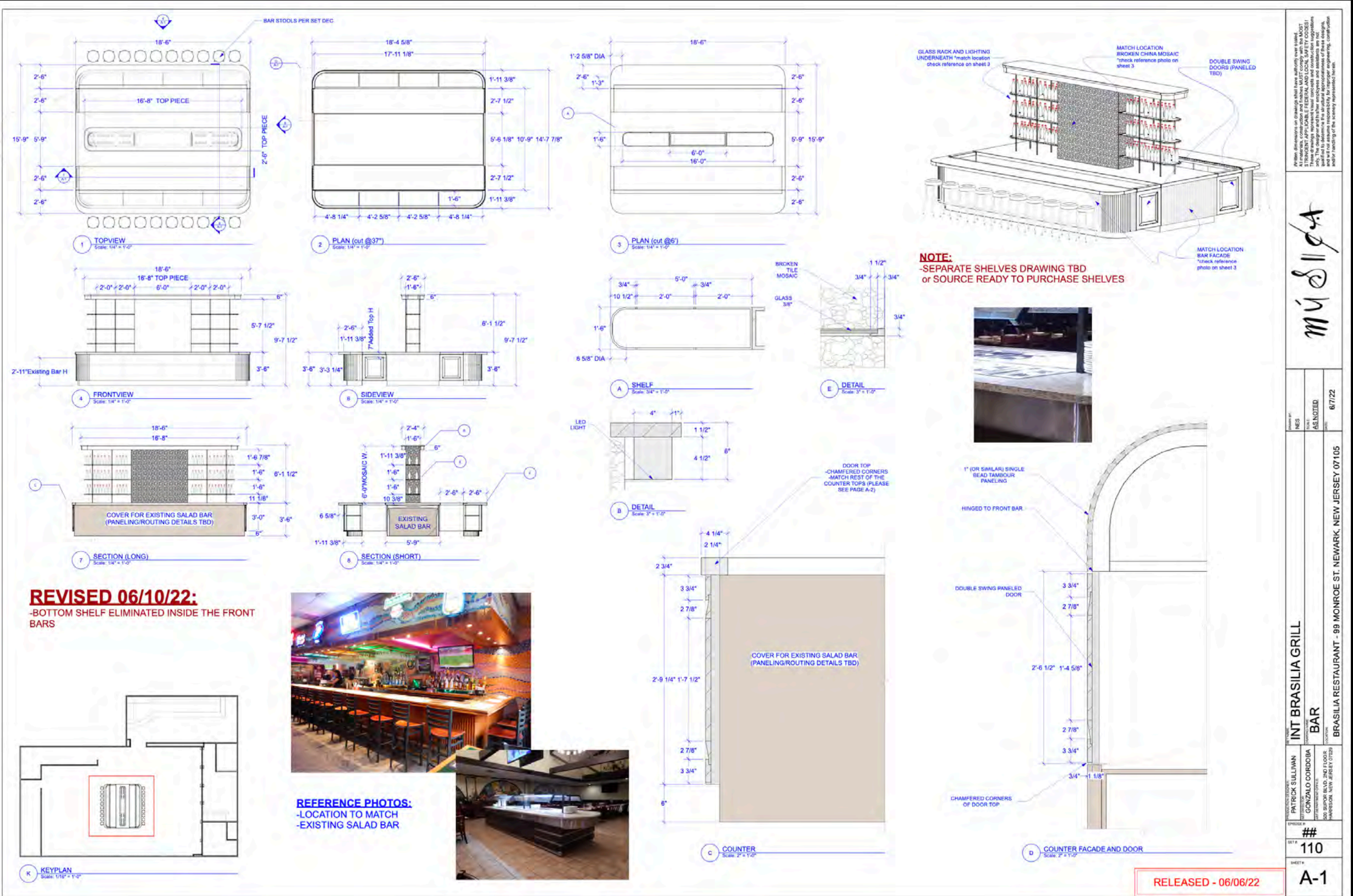


“Brasilia” is an authentic South American steakhouse in the heart of The Ironbound. It is also a place that is intimately connected to Rudy’s youth, both in his character and in real life. While we knew early on that this would be the location used for this scene, extensive modifications would be necessary to accommodate the complex choreography of the action. Most notably, we removed the existing low, long salad bar in the center of the space and designed and built a festive double-sided bar that serves as a focal point, but also serves to separate quite literally, Rudy’s THREE competing relationships.

From the lighting style and color temperature to the seating type, all served to convey the beats of the scene and Rudy’s feelings toward each of his female counterparts.

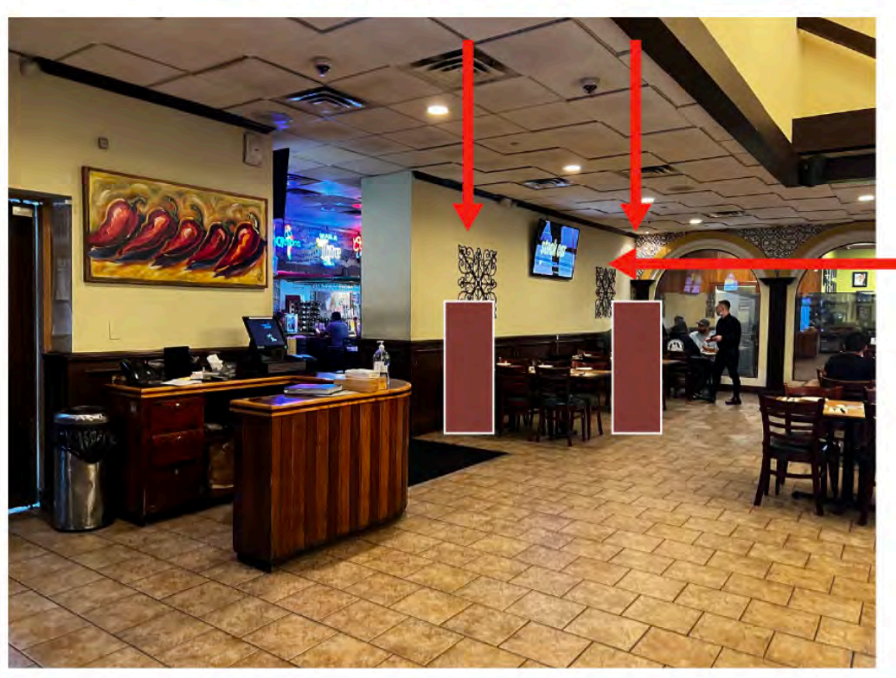
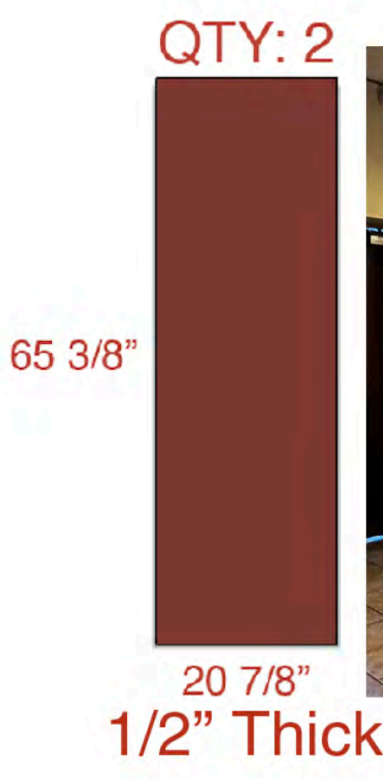
Brasilia and the Disaster Date

MUSIC

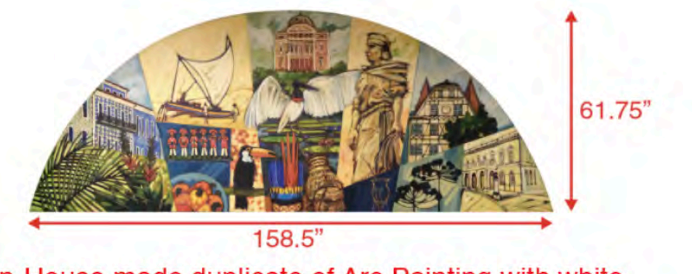


INT BRASILIA GRILL – Gatorboard Panels around Arc Paintings

Location Reference



Hide wires with 1/2" panels from sconces above panels.
Call Gonzalo for more details: (917)660-7972



In-House made duplicate of Arc Painting with white bird in the center here.

Last panel out of frame to right of existing arc painting.

Location Reference



Def Name:	INT BRASILIA GRILL	Script:	YELLOW	Scale:	---	Sheet No.:	---	Set No.:	---	Revisions:	
Drawing:	Gator Panels	Drawn By:	---	Date:	---						
Location:	BRASILIA GRILL	Approved By:	---	Shoot Date:	6/22/22	Scale:	---				

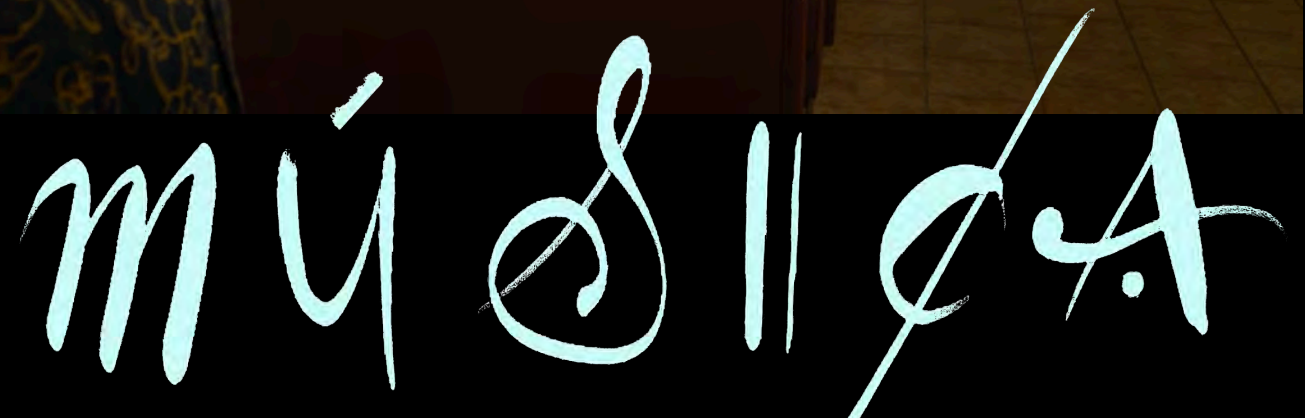
FINAL

mú s i l l a

Writer/Director: Rudy Marcus Production Designer: Patrick Sullivan
 Exec. Producer: Mary Vols, Steven Ball Art Director: Gonzalo Cordoba
 Set Designer: Dan Laguna, Christine Vachon Set Decorator: Karl Lederman
 LPM/Producer: Bruce Wayne Gibbs Prop Master: Anthony DiMico
 Graphic Designer: Eva Inbar



Brasilia and the Disaster Date





The Puppet Show

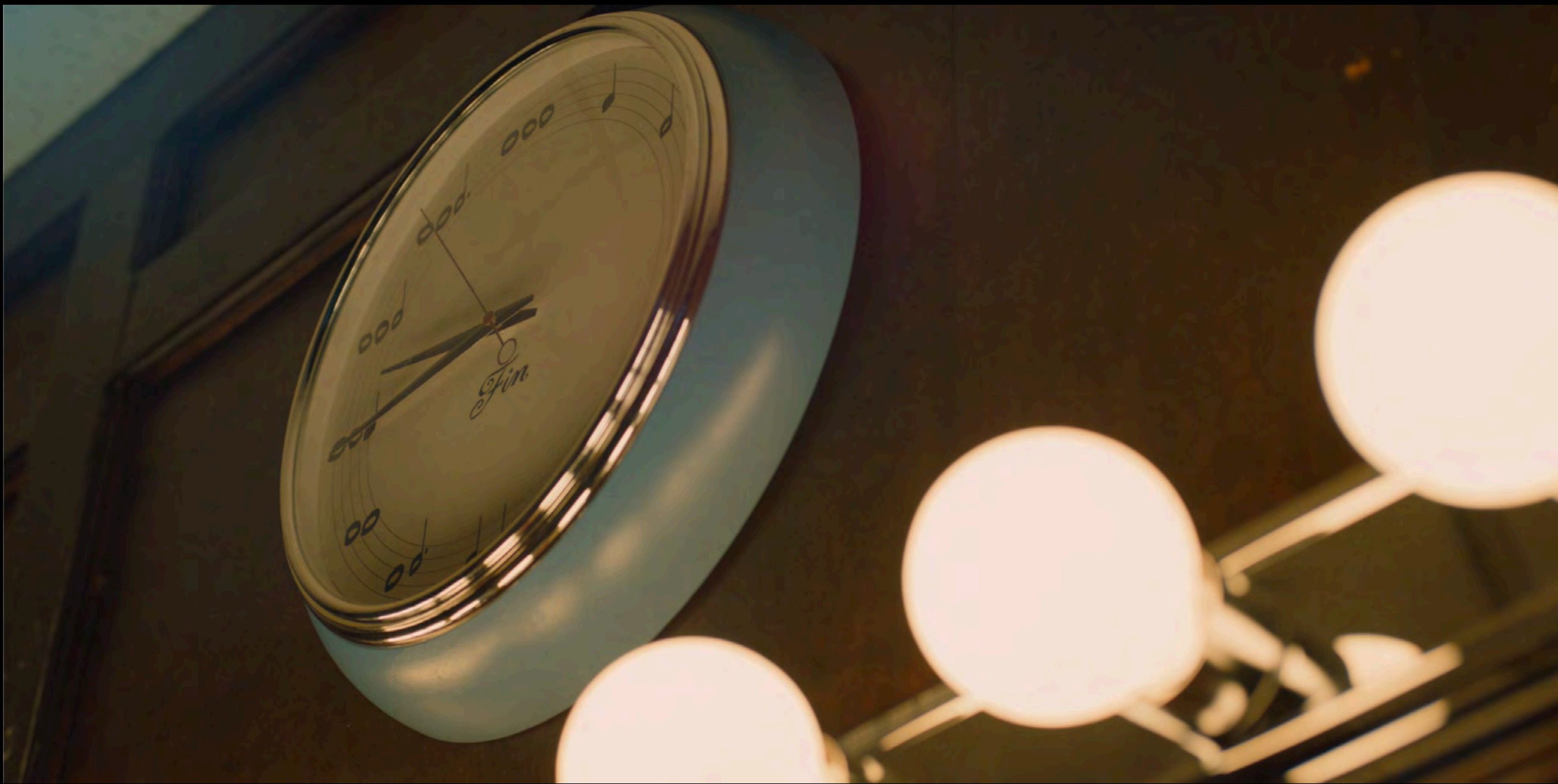
Patrick mú sílfa



When Rudy takes Isabella's advice and finally "takes it higher", his puppet show becomes a means of personal therapy and catharsis as he recreates his "MÚSICA" story for comedic effect, with great popularity and success.

The Puppet Show

mú s i c a



The Dressing Room End

music

Thank you so much for your consideration



Patrick Sullivan, Production Designer
Gonzalo Cordoba, Art Director
Keri Lederman, Set Decorator
Neslihan Arslan, Set Designer
Eva Imber, Graphic Designer