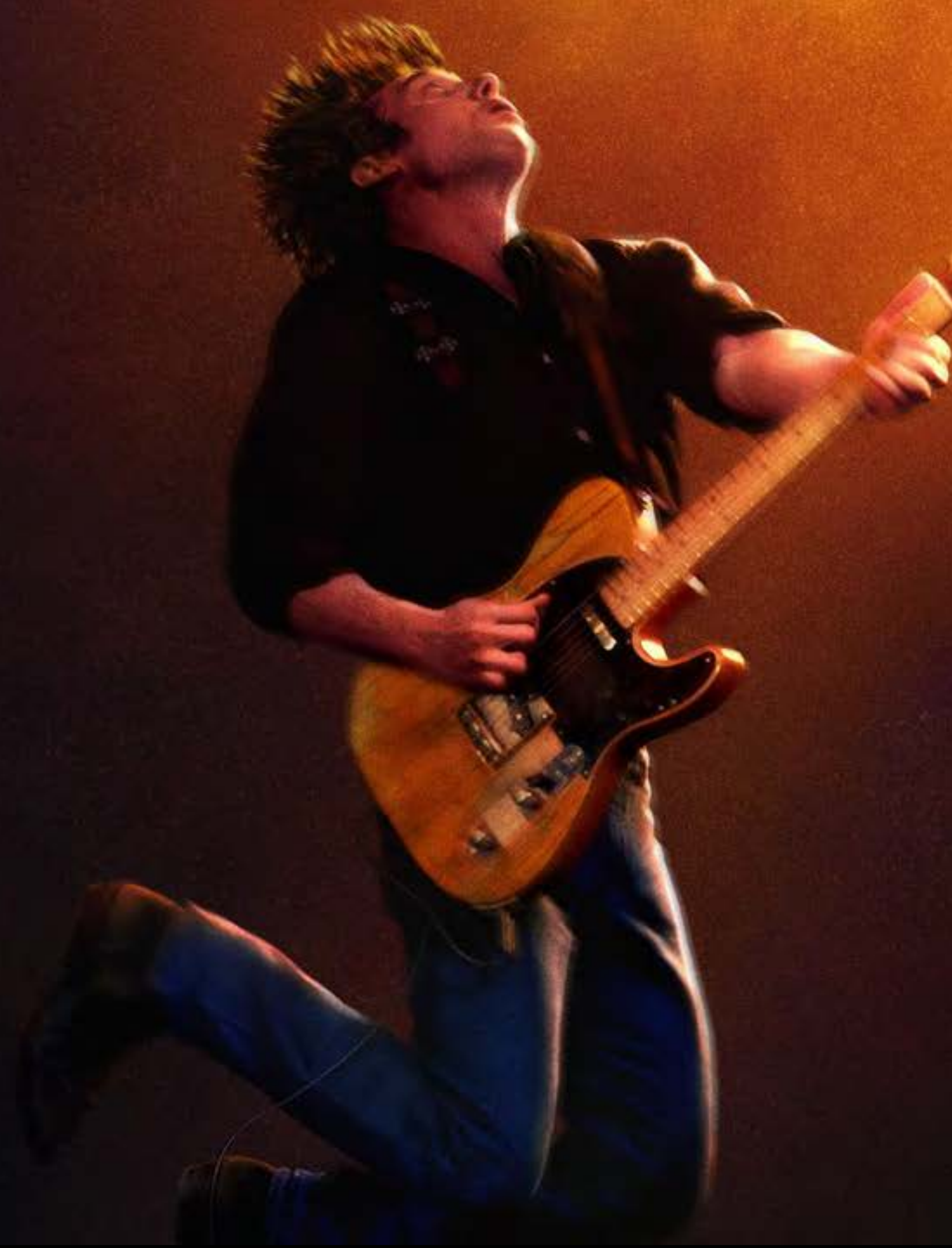


SPRINGSTEEN

DELIVER ME FROM NOWHERE

STEFANIA CELLA - PRODUCTION DESIGNER



ART DEPARTMENT

STEFANIA CELLA
PRODUCTION DESIGNER

KRIS MORAN
SET DECORATOR

CHRIS MORRIS
SUPERVISING ART DIRECTOR

REBECCA LORD-SURATT
BENJAMIN COX
JOHN POLLARD
ASST. ART DIRECTORS

DAN KUCHAR
SET DESIGNERS

JASON HORLEY
CONCEPT ARTIST

HOLLY WATSON
KATYA AUSTIN
GRAPHIC DESIGNERS

ALLISON KLEIN
RESEARCHER

JACKIE DICKSON
ART DEPT. COORDINATOR





J HORLEY

RIVERFRONT STADIUM, OHIO - CONCEPT ART



J HORLEY

RIVERFRONT STADIUM, OHIO - CONCEPT ART

1. CHECK TOTAL OF ALL LOADS TO BE HUNG FROM AND ADJACENT TO EACH INDIVIDUAL TRUSS.

20

2. CHECK THE UNBALANCED PORTION OF THE TOTAL LOADS ON EACH INDIVIDUAL TRUSS. THE UNBALANCED PORTION IS THE DIFFERENCE BETWEEN THE LOADS HUNG FROM THE TWO HALVES OF A TRUSS.

Diagram of a beam with two point loads. The beam is labeled 'BEAM' at the left end and 'SUPPORT' at the right end. Two downward-pointing arrows represent point loads, labeled 'P' and 'Q'. The distance between the loads is labeled 'L'. The distance from the left support to the first load is labeled 'a', and the distance from the first load to the second load is labeled 'b'.

2A

3. CHECK THE TOTAL OF ALL LOADS HUNG AT AND AROUND EACH INDIVIDUAL TRUSS PANEL POINT.

MAXIMUM LOAD APPLIED AT TRUSS
PANEL POINT

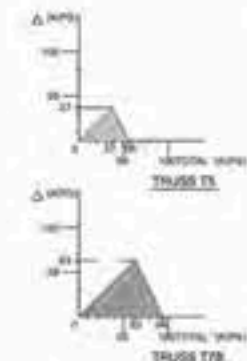
MAXIMUM LOAD APPLIED AT TRUSS
PANEL POINT

PAW

NOTE 1: NO LOADS SHALL BE HUNG ABOVE TRUSS TENSION STANCHIONS AT END OF SPAN.

NOTE 2: INSTEAD OF 21 KIPS TOTAL LOAD, A LOAD OF 6 KIPS EACH MAY BE HUNG AT FRAM POINTS INDICATED IN PLAN.

NOTE 2: INSTEAD OF 27 KIPS TOTAL LOAD, A LOAD OF 8 KIPS EACH MAY BE APPLIED FROM POINTS SHOWN IN PLAN.



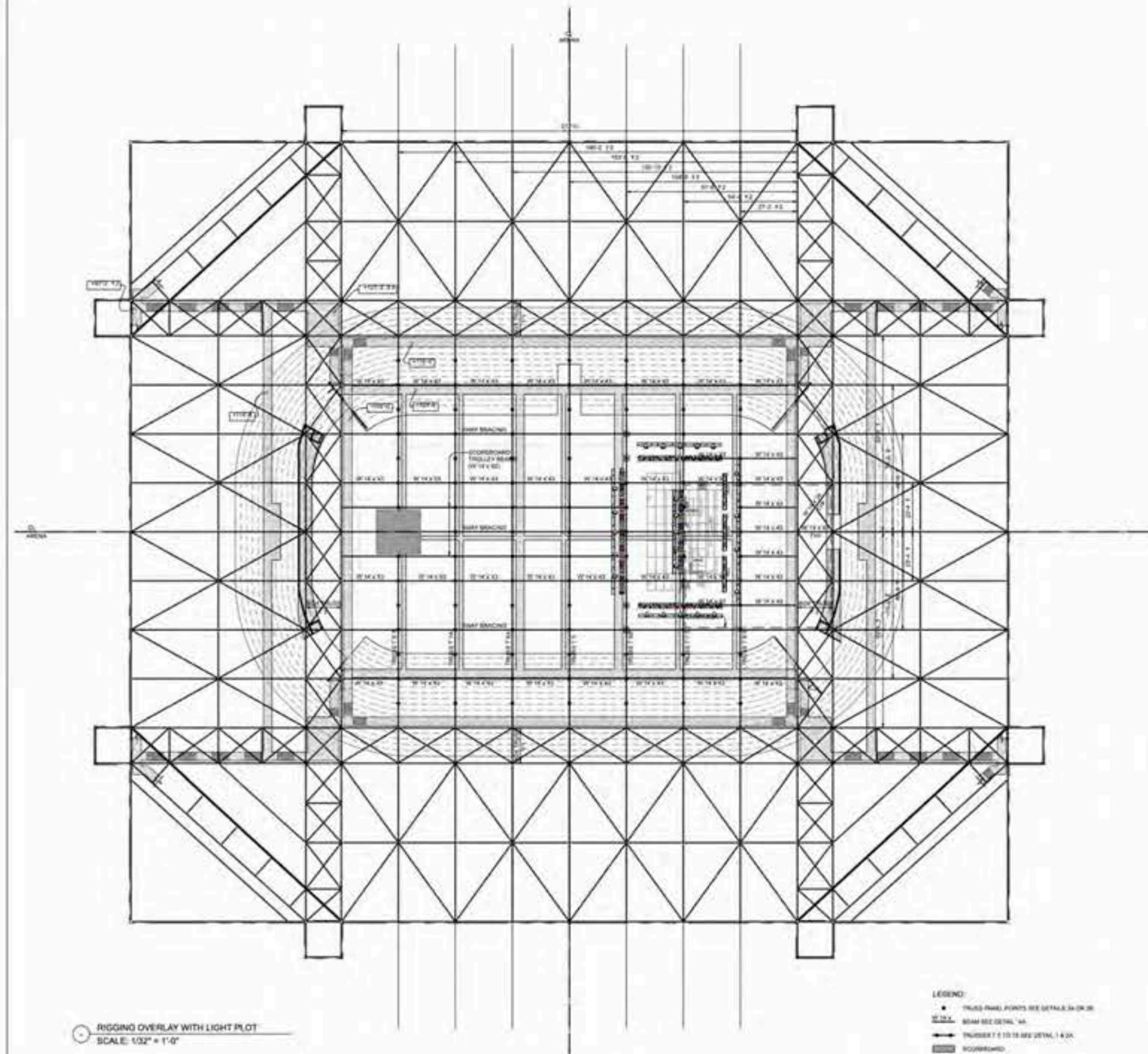
LEGEND:

HYDROLOGIC LOADS PER TRUCK TON

TOTAL = (H + B) ÷ 20 = TOTAL LOAD APPLIED BY TRUCKS SEE CHARTS 1 & 2

LEGENDA:

- **WARRANTABLE LOADS FOR TRUST FUND**
- TOTAL = (A + B) == TOTAL LOAD APPLIED AT TRUST FUND (SEE ORANGE @)**
- A = (C - D) == UNBALANCED LOAD**



LEGEND:

- PLUS (RARE) POINTS SEE DETAIL 3A OR 3B
- SEAM SEE DETAIL 4A
- THICKSET 1 TO 15 SEE DETAIL 1 & 2A
- SCORCHED
- CRACKED

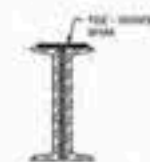
ALL OF THE RIGGING LOADS OF CHECKLIST STEPS 1 TO 4 MUST BE LESS THAN THE MAXIMUM PERMISSIBLE LOADS FOR THE LOAD CHECK TO BE SATISFACTORY.

TOTAL OF LOADS ON BEAMS, SWAY BRACING AND TRUSS PANELS

| BRIDGE DATA | | MAXIMUM PERMISSIBLE LOADS (PPS) | | | | | | | | | | VERTICAL LOADS |
|-------------|-----------|---------------------------------|--------|------|------|--------|-----------------|------|------|--------|----|-------------------|
| | | TOTAL BROCKED LOADS | | | | | | | | | | |
| | | CABLE GROUP SFT | | | | | CABLE GROUP SFT | | | | | |
| BRIDGE DATE | BRIDGE ID | OFFSET | QUANTY | FOAM | EXTN | MIDDLE | QUANTY | FOAM | EXTN | MIDDLE | | |
| 07-14-03 | 24 | 12 | 12 | 23 | 14 | 10 | | | | | 12 | |
| | | 24 | 42 | 53 | 12 | 12 | | | | | | |
| | | 42 | 6 | 9 | 12 | 12 | | | | | | |
| | | 12 | 19 | 23 | 20 | 37 | | | | | | |
| 07-14-03 | 24 | 42 | 16 | 23 | 18 | 23 | | | | | 18 | |
| | | 42 | 11 | 17 | 18 | 17 | | | | | | |
| | | 12 | 1 | 4 | 1 | 12 | | | | | 4 | |
| | | 24 | 6 | 5 | 1 | 6 | | | | | | |
| 07-14-03 | 24 | 42 | 4 | 4 | 4 | 4 | | | | | 4 | |
| | | 12 | 42 | 15 | 14 | 19 | | | | | 17 | |
| | | 24 | 10 | 11 | 12 | 10 | | | | | | |
| | | 42 | 3 | 1 | 10 | 11 | | | | | | |
| 07-14-04 | 24 | NA | NA | NA | NA | NA | | | | | 4 | |
| | | 27 | 10 | 10 | 12 | 10 | | | | | 11 | |
| | | 15 | 10 | 10 | 14 | 14 | | | | | 8 | |
| | | 15 | 10 | 10 | 10 | 12 | | | | | 8 | |
| 07-14-04 | 24 | 15 | 10 | 10 | 10 | 10 | | | | | 12 | |
| | | 15 | 10 | 10 | 10 | 10 | | | | | 12 | |
| | | 15 | 10 | 10 | 10 | 10 | | | | | 12 | |
| | | 15 | 10 | 10 | 10 | 10 | | | | | 12 | |
| 07-14-04 | 24 | 15 | 10 | 10 | 10 | 10 | | | | | 12 | |
| | | 15 | 10 | 10 | 10 | 10 | | | | | 12 | |
| | | 15 | 10 | 10 | 10 | 10 | | | | | 12 | |
| | | 15 | 10 | 10 | 10 | 10 | | | | | 12 | |

NOTE:SHOULDER LOAD IS TOTAL HUNG LOAD, NOT THE PORTION SUPPORTED BY LONG BLADE OR TRAILER

NOTE: WHEN ORDERING LENSES FROM SHIRT SIZINGS OR T-SHIRT SIZES, PROVIDE SHIRT SIZE AND SHIRT IN DETAIL, E.G.

SHM FOR BRIDLED LOADS ON SWAY
BRACING AND TRUSS PANELS

44 BEAM LOAD POSITION DIAGRAM

4A

| | |
|----------------|------------------|
| DIRECTOR | CONST. EDOR |
| DP | ART. CONST. DRP |
| PROD. SUP. | AS. CONST. DRP |
| PROD. DESIGNER | SET. DESIGNER |
| ART. DIRECTOR | SET. DES. OFFICE |
| LOCATIONS | LEADMAN |
| AS. DESPT. | CHARGE SCENE |
| WARDEN | GAPMAN |
| ART. COPY | KEY GRP. |
| HAIR. MASTER | SCENE GRP. |
| DRIVE | RECORD. MASTER |
| WFL | SHOP. ELECTRIC |

PRODUCTION DESIGNER STEPHEN BULL
SUPERVISOR ART DIRECTOR JAMES MORRIS
ART COORDINATOR KIM MORRIS

SHOOT DAY:

REVISIONS:

PRINTED

12/16/2024

| | |
|----------|--|
| SET NAME | |
|----------|--|

RIVERFRONT
STADIUM -
STAGE

| | |
|----------|--|
| LOCATION | |
|----------|--|

MEADOWLANDS
ARENA
50 NJ-120, EAST
RUTHERFORD, NJ

APPROVED:

DRAWN BY: MH

| | |
|---------|----|
| SET NO. | 96 |
|---------|----|

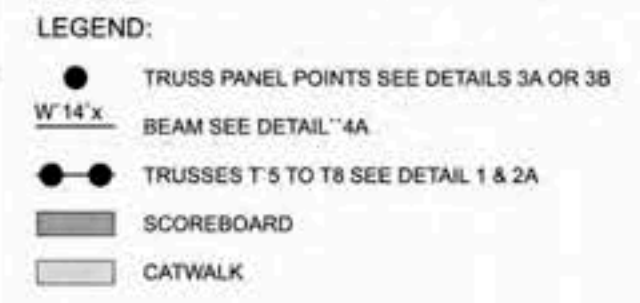
SCALE 1/32" = 1'-0"

CREATING

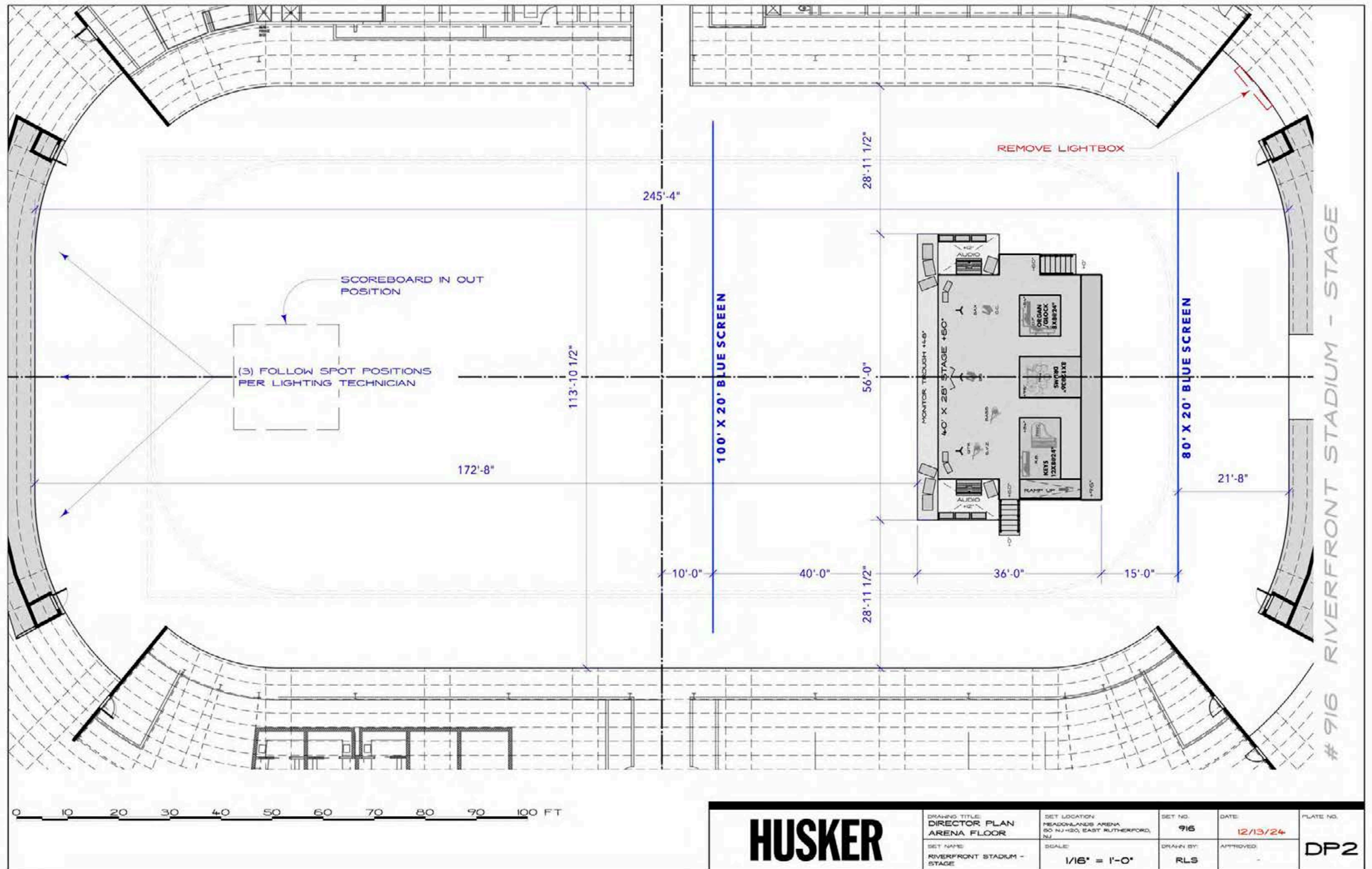
RIGGING
OVERLAY

| | |
|-----------|--|
| PLATE NO. | |
|-----------|--|

101



102



HUSKER

DRAWING TITLE:
DIRECTOR PLAN
ARENA FLOOR

SET NAME:
RIVERFRONT STADIUM -
STAGE

SET LOCATION:
MEADOWLANDS ARENA
60 NJ-120, EAST RUTHERFORD,
NJ

SCALE:
1/16" = 1'-0"

SET NO.
916

DRAWN BY:
RLS

DATE:
12/13/24

APPROVED:
-

PLATE NO.

DP2



RIVERFRONT STADIUM, OHIO - ON SET PHOTO



RIVERFRONT STADIUM, OHIO - ON SET PHOTO



RIVERFRONT STADIUM, OHIO - ON SET PHOTO



RIVERFRONT STADIUM, OHIO - ON SET PHOTO







RIVERFRONT STADIUM, OHIO - ON SET PHOTO



RIVERFRONT STADIUM BACKSTAGE - ON SET PHOTO



904 EXT COLT'S NECK HOUSE

SC. 181



COLT'S NECK HOUSE

HUSKER

| | | | | |
|---------------------------------------|---|-----------------|------------------|-----------|
| DRAWING TITLE DIRECTOR PLAN SC 181 | SET LOCATION 25 CRYSTAL ROAD MOUNTAIN LAKES, NJ | SET NO. 904 | DATE 10/29/24 | PLATE NO. |
| SET NAME EXT COLT'S NECK HOUSE | SCALE 1:250 | DRAWN BY RLS | APPROVED | DP4 |



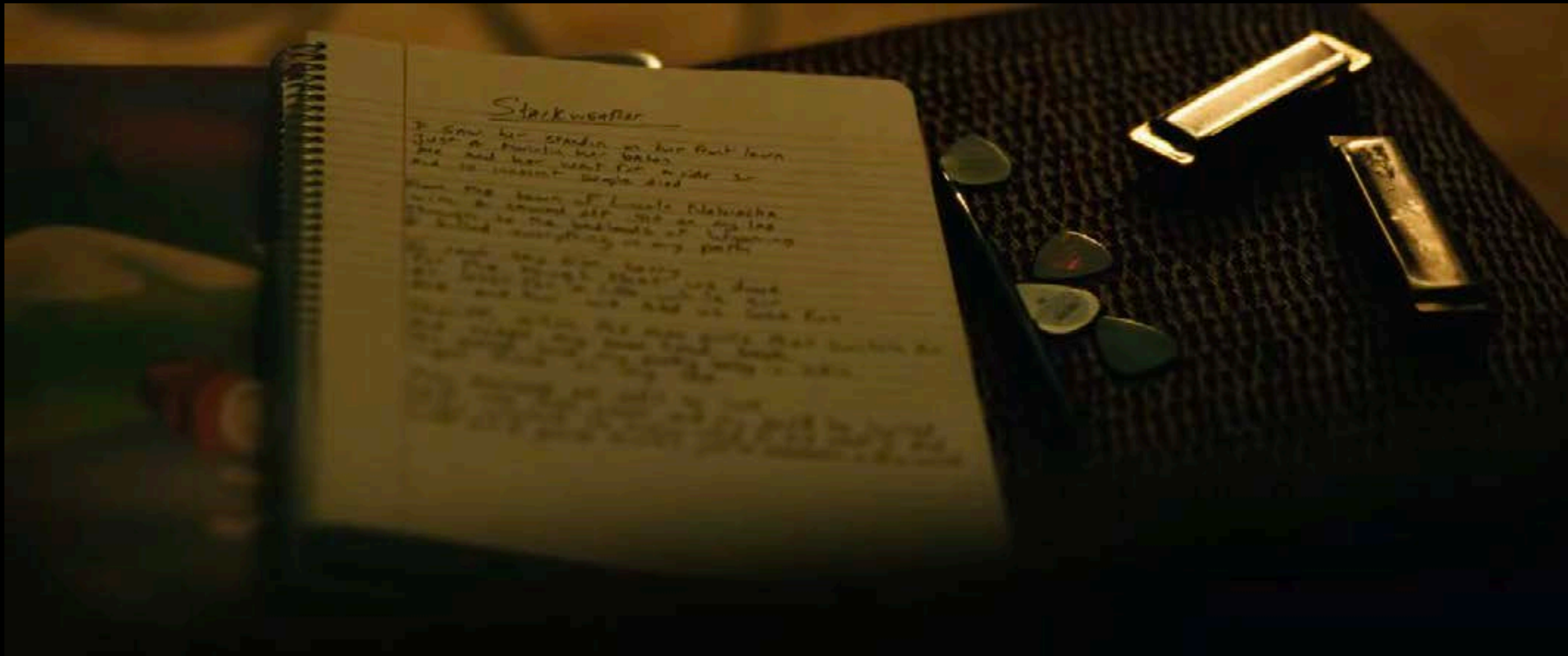
COLT'S NECK HOUSE - ON SET PHOTO



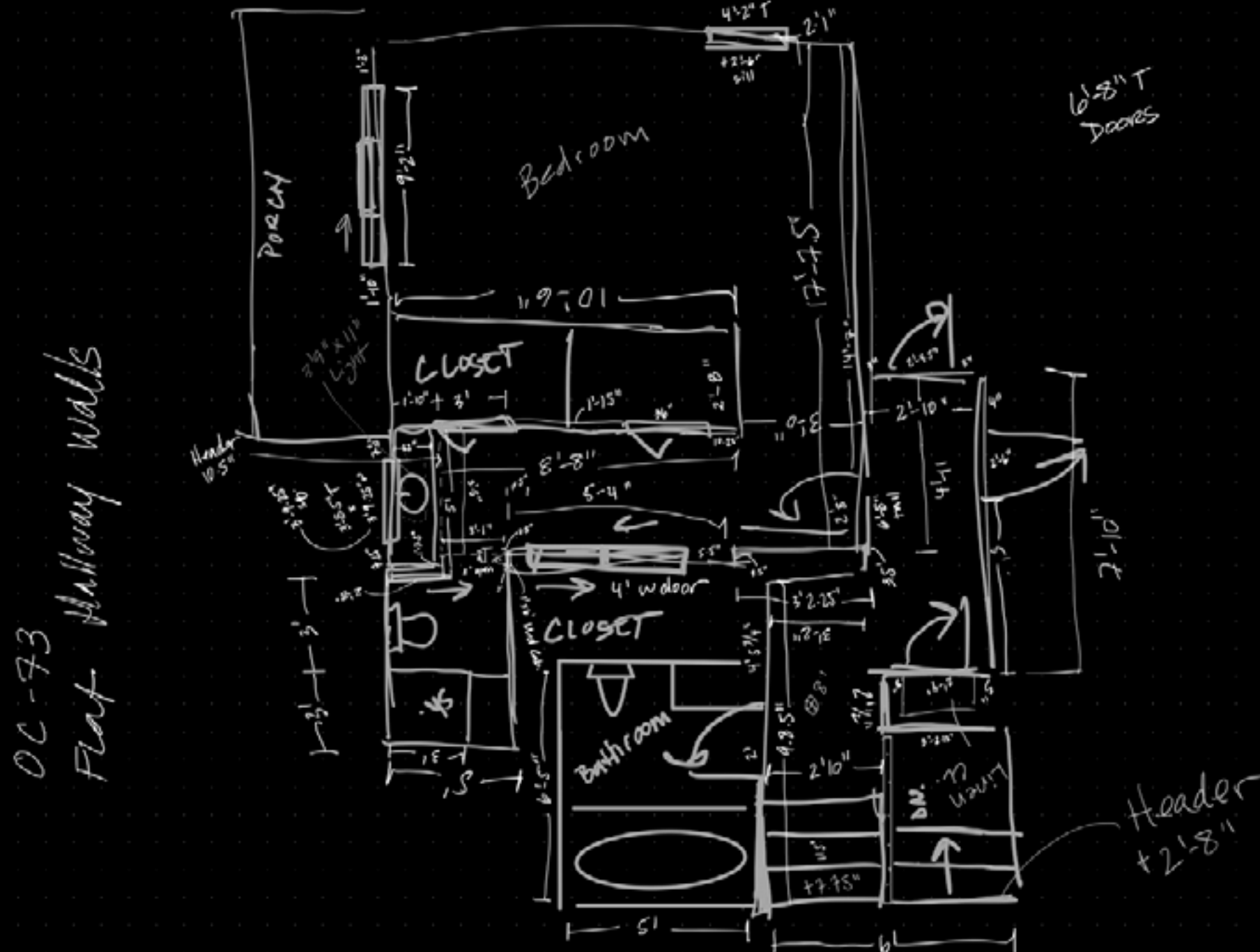
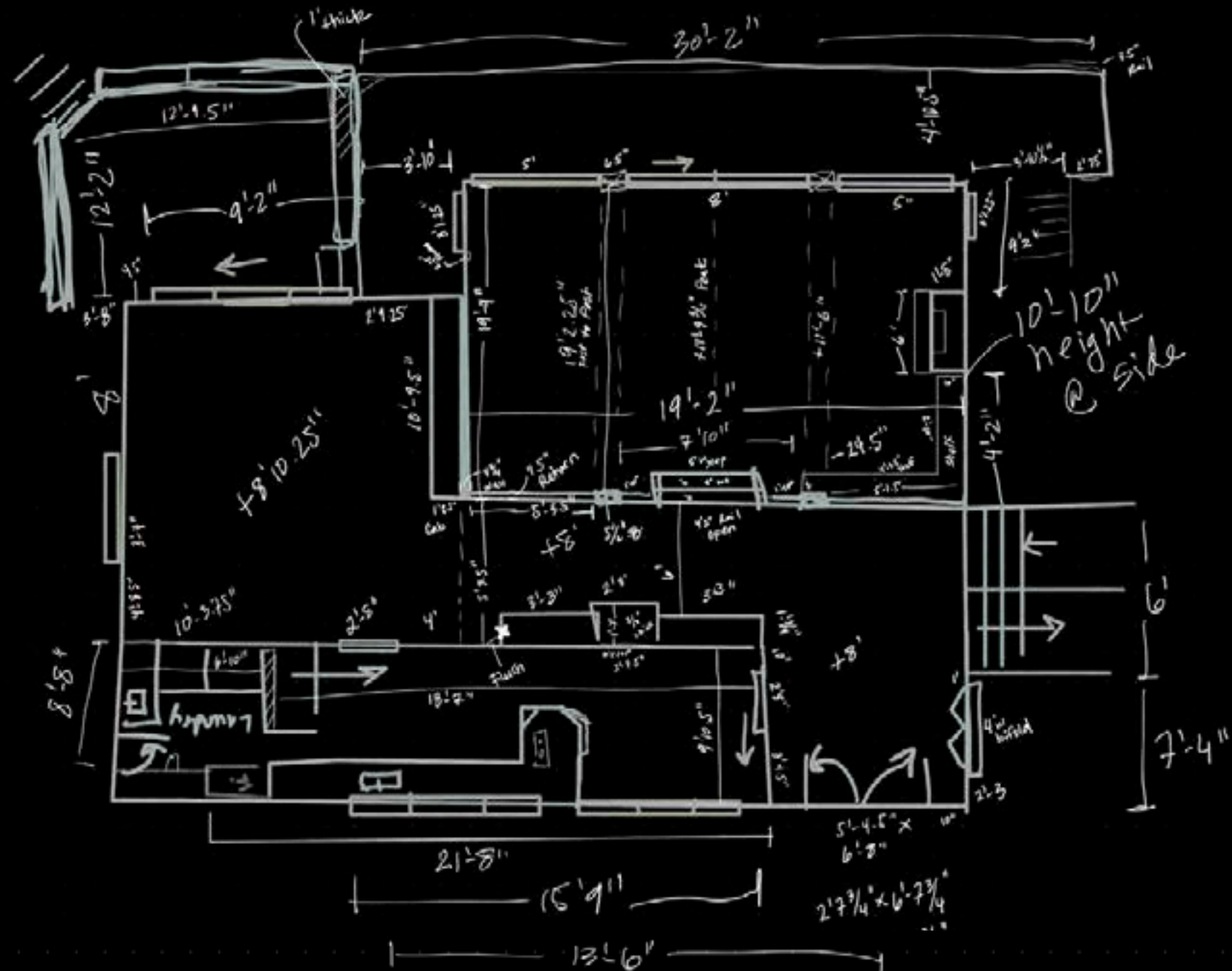
COLT'S NECK HOUSE -FILM STILL



COLT'S NECK HOUSE - ON SET PHOTO



COLT'S NECK HOUSE - TRAILER FILM STILLS





COLT'S NECK HOUSE - ON SET PHOTO



COLT'S NECK HOUSE - ON SET PHOTO



COLT'S NECK HOUSE - ON SET PHOTO



COLT'S NECK HOUSE - ON SET PHOTO



COLT'S NECK HOUSE - FILM STILL



COLT'S NECK HOUSE - ON SET PHOTO



COLT'S NECK HOUSE - ON SET PHOTO



COLT'S NECK HOUSE - ON SET PHOTO



COLT'S NECK HOUSE - ON SET PHOTO



COLT'S NECK HOUSE - FILM STILL



COLT'S NECK HOUSE - ON SET PHOTO



COLT'S NECK HOUSE - FILM STILL



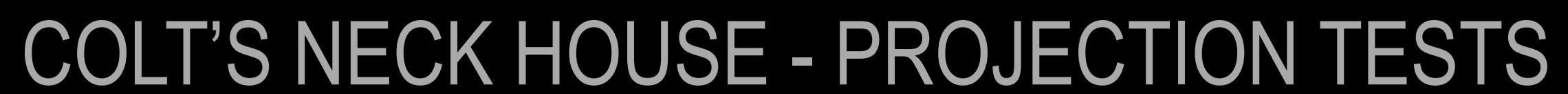
COLT'S NECK HOUSE - FILM STILL



COLT'S NECK HOUSE - FILM STILL



COLT'S NECK HOUSE - FILM STILL





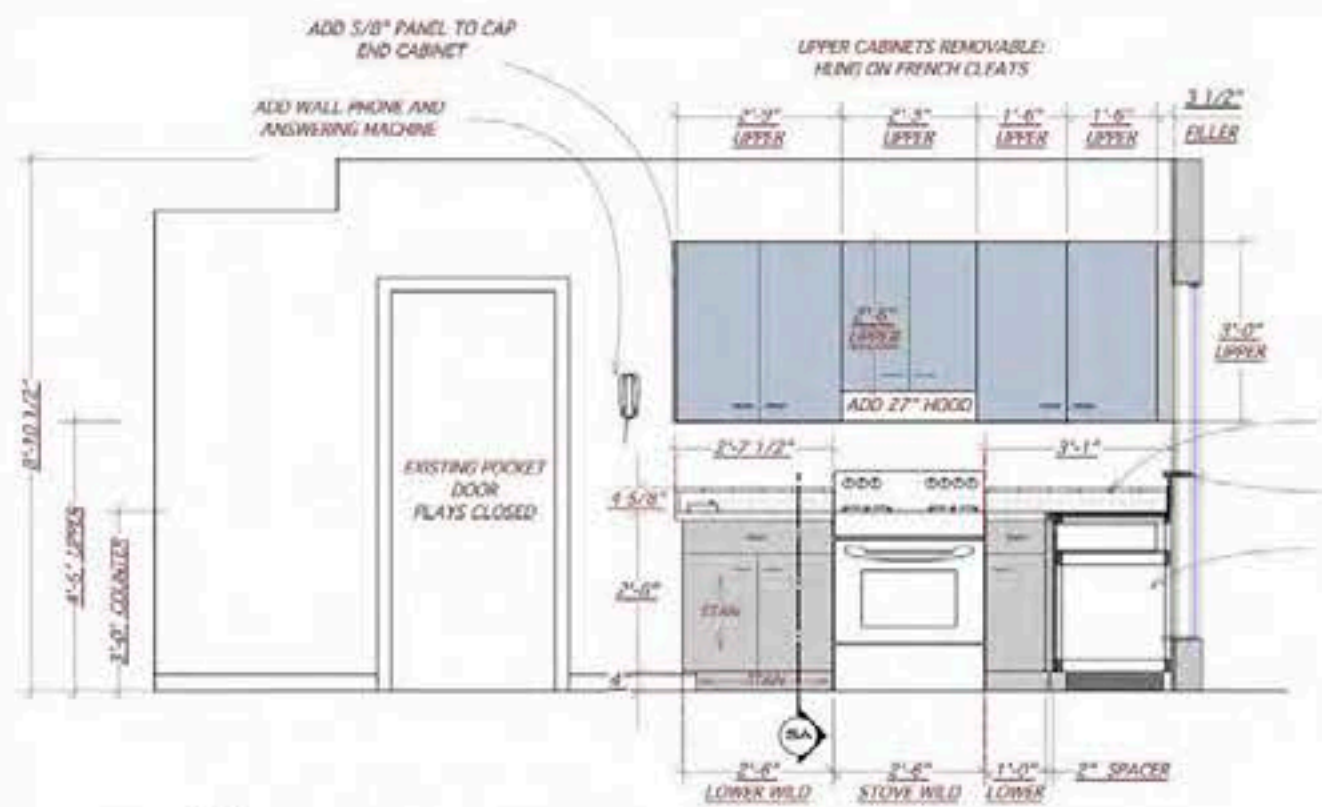
COLT'S NECK HOUSE - PROJECTION CONCEPT ART



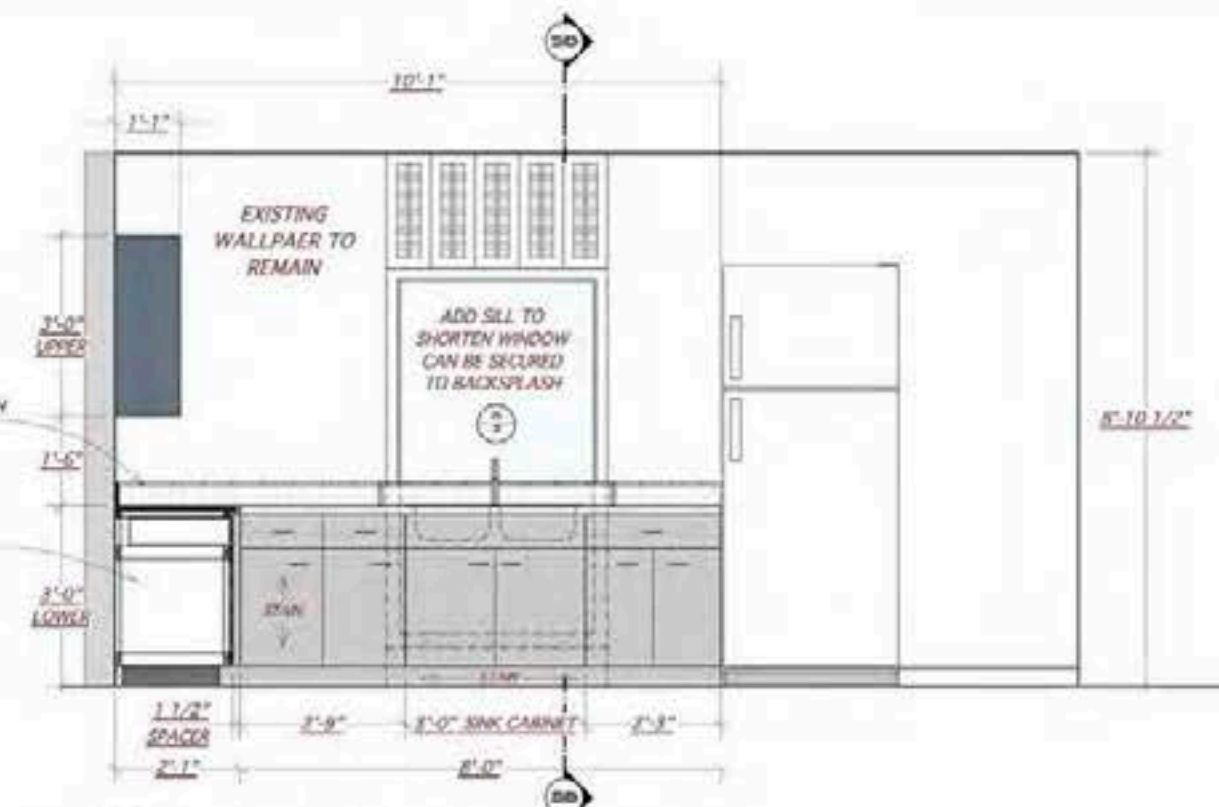
COLT'S NECK HOUSE - PROJECTION CONCEPT ART



COLT'S NECK HOUSE - PROJECTION SET PHOTO



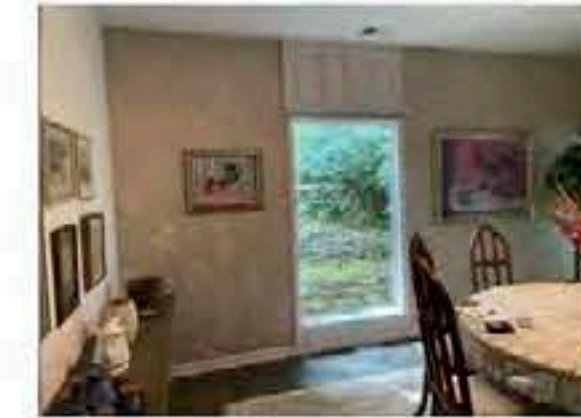
A ELEVATION - KITCHEN
Scale: 1/2" = 1'-0"



B ELEVATION - KITCHEN
Scale: 1/2" = 1'-0"



STOCK CABINET REFERENCE



LOCATION PHOTO

| DISTRO | |
|-------------------|-------------------|
| UPPER CABINETS | UPPER CABINETS |
| LOWER CABINETS | LOWER CABINETS |
| COUNTER | COUNTER |
| BACKSLASH | BACKSLASH |
| HOOD | HOOD |
| WALL PHONE | WALL PHONE |
| ANSWERING MACHINE | ANSWERING MACHINE |
| POCKET DOOR | POCKET DOOR |
| WINDOW | WINDOW |
| DOOR | DOOR |
| SPACER | SPACER |
| SINK CABINET | SINK CABINET |
| WILD | WILD |
| STOVE | STOVE |
| FRIDGE | FRIDGE |
| SLIDING DOOR | SLIDING DOOR |

HUSKER

ARCHITECTURAL DESIGNER OFFERING FULL SERVICE ARCHITECTURAL DESIGN SERVICES INCLUDING CONCEPT DEVELOPMENT, DESIGN DEVELOPMENT, PERMITTING, AND CONSTRUCTION ADMINISTRATION.

PROJECT NAME: INT. COLTS NECK RANCH HOUSE (LOCATION)

LOCATION: 21 CRYSTAL ROAD MOUNTAIN LAKES, NJ 07046

APPROVED: [Signature]

DRAWN BY: L.R.

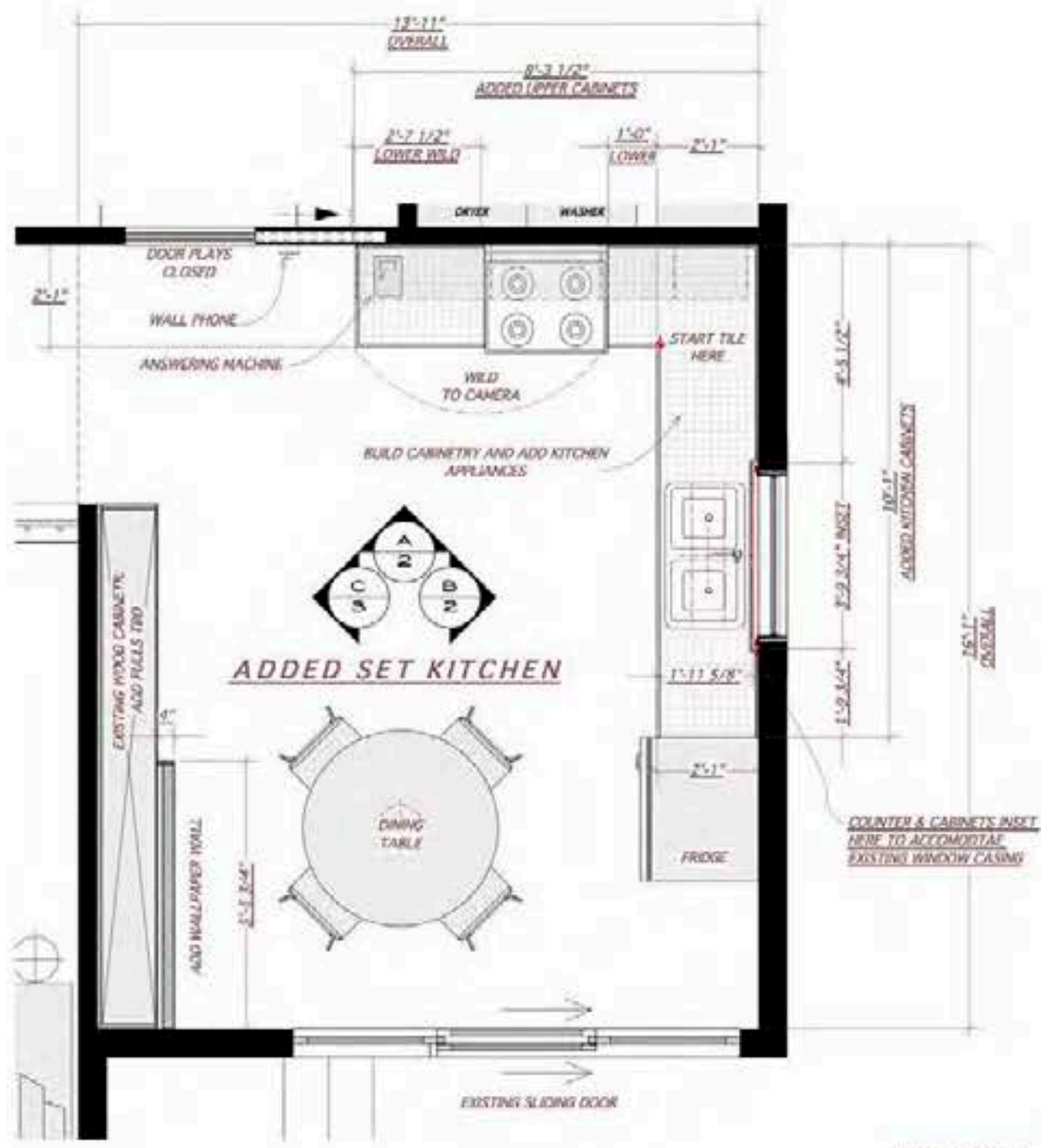
SET NO: 1008

SCALE: AS NOTED

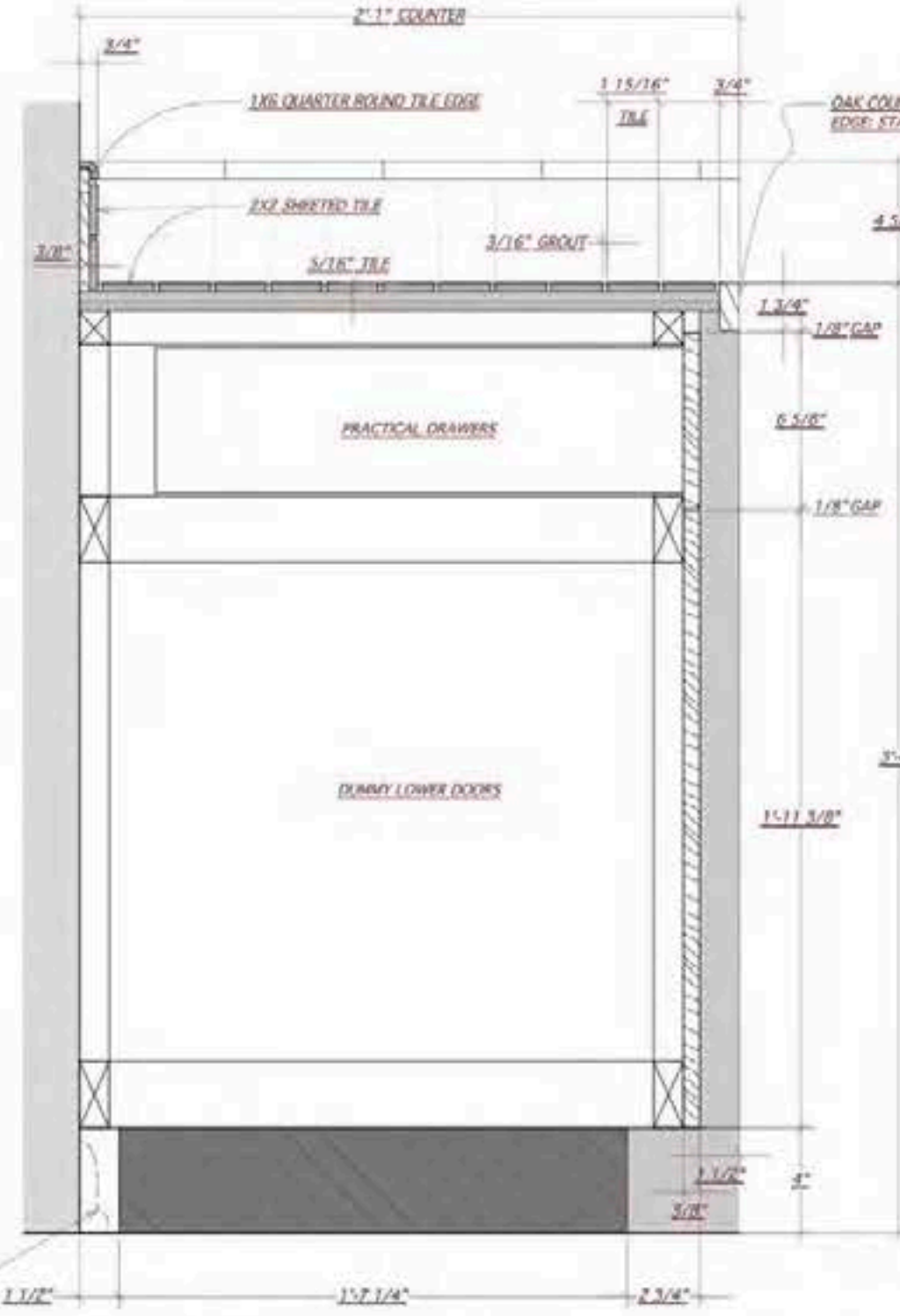
CRAWN: [Signature]

ELEVATIONS KITCHEN

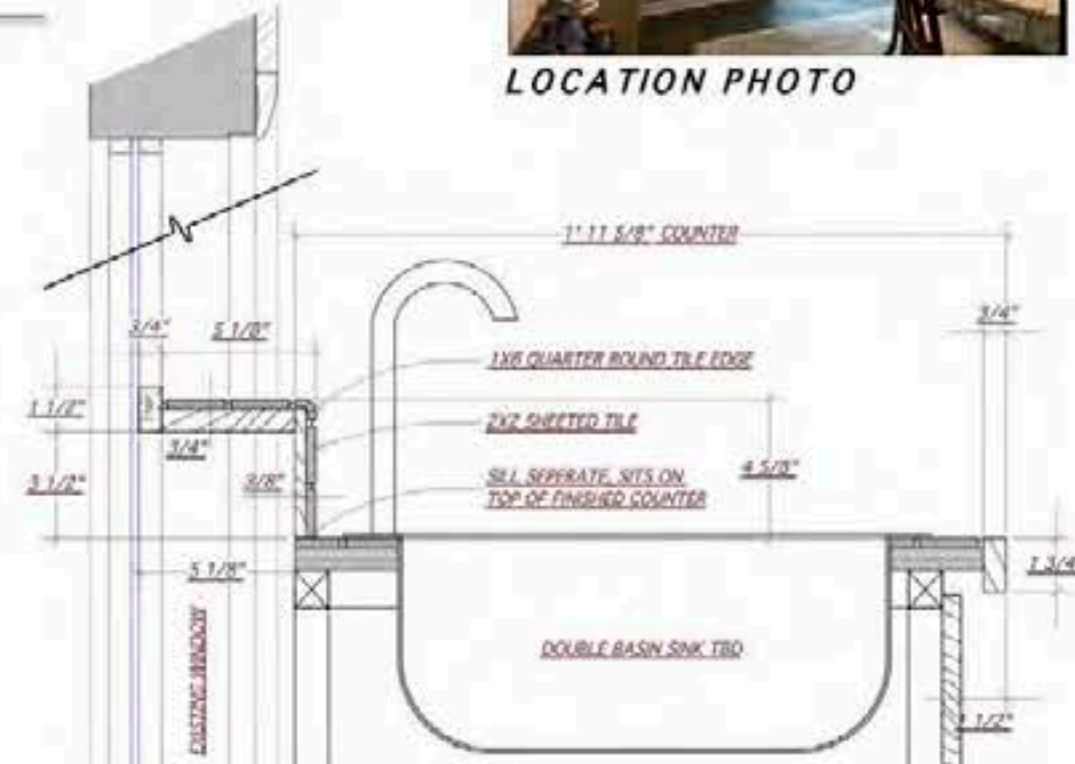
PLATE NO: [Blank]



K1 PLAN - KITCHEN
Scale: 1/2" = 1'-0"



SA SECTION A - LOWER CABINET DETAIL
Scale: 3" = 1'-0"



SB SECTION B - SINK CABINET/ SILL DETAIL
Scale: 3" = 1'-0"

D ELEVATION - ADDED SILL
Scale: 1-1/2" = 1'-0"



DP PLAN D - ADDED SILL PLAN
Scale: 1-1/2" = 1'-0"



COLT'S NECK HOUSE - ON SET PHOTO



COLT'S NECK HOUSE - ON SET PHOTO



RANDOLF STREET HOUSE - ON SET PHOTO



RANDOLF STREET HOUSE - FILM STILL



RANDOLF STREET HOUSE - ON SET PHOTO



RANDOLF STREET HOUSE - ON SET PHOTO



RANDOLF STREET HOUSE - ON SET PHOTO



RANDOLF STREET HOUSE - ON SET PHOTO



RANDOLF STREET HOUSE - ON SET PHOTO



RANDOLF STREET HOUSE - ON SET PHOTO



RANDOLF STREET HOUSE - ON SET PHOTO



RANDOLF STREET HOUSE - ON SET PHOTO



RANDOLF STREET HOUSE - ON SET PHOTO



RANDOLF STREET HOUSE - FILM STILL



RANDOLF STREET HOUSE - COLOR TEST



RANDOLF STREET HOUSE - ON SET PHOTO



RANDOLF STREET HOUSE - ON SET PHOTO



FLASHBACK MANSION ON A HILL—LOCATION



FLASHBACK MANSION ON A HILL - TRAILER FILM STILL



FLASHBACK MANSION ON A HILL - TRAILER FILM STILL

FREEHOLD, NEW JERSEY - MAIN STREET 1957

[illegible]HUSKER

| | |
|-----------|--|
| SHORT DAY | |
| REVIEWED | |

REVISÉ

12/10/2024

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WEST MAIN STREET STOREFRONTS - 1957

EXT CAMARO
FREEHOLD
MAIN ST

| LOCATION |
|----------|
|----------|

2 W MAIN ST
FREEHOLD, NJ

APPROVED:

| | |
|----------|-----|
| DRAWN BY | OKC |
|----------|-----|

| | |
|------------|------|
| DATE REC'D | 1988 |
|------------|------|

SCALE 1/6" = 1'-0"

CONFIDENTIAL

STREET PLANS
-1957

PLATE NO.

○



FREEHOLD, NEW JERSEY - MAIN STREET 1957

1981

FREEHOLD, NEW JERSEY - MAIN STREET 1981

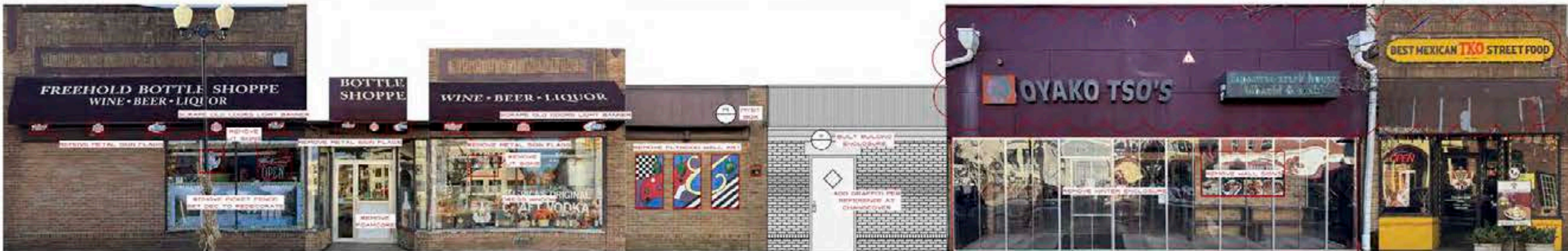
| | |
|----------------------------|---------------------------------|
| WORK NOTES CONSTRUCTION | BUILD BRICK WALL ELEMENT |
| | BUILD MYSTERY BOXES |
| | BUILD POCKET FENCES |
| SET DECK DRESSING | REMOVE HIGH VOLTAGE |
| | REMOVE LIQUOR STORE SIGNAGE |
| | REPLACE AWNINGS AS NOTED |
| SCENES | PAINT POLYON UP COAST SPEED |
| | RESTORE HIGHWAY GRAPHICS |
| | PAINT MYSTERY BOXES |
| GRAPHICS | DESIGN POSTERS |
| | DESIGN HARDWARE STORE GRAPHICS |
| | DESIGN LIQUOR STORE PRICE SIGNS |
| ELECTRICS | DESIGN LIQUOR STORE PRICE SIGNS |
| | DESIGN LIQUOR STORE PRICE SIGNS |
| | DESIGN LIQUOR STORE PRICE SIGNS |
| GREENS | REMOVE LOCATION LIGHTS |
| | REMOVE TREE IN FRONT OF CYCLO |
| | REMOVE TREE IN FRONT OF CYCLO |
| LOCATIONS | REMOVE TREE IN FRONT OF CYCLO |
| | REMOVE TREE IN FRONT OF CYCLO |
| | REMOVE TREE IN FRONT OF CYCLO |



EAST MAIN ST STOREFRONTS - 1981
Scale: 1/4" = 1'-0"

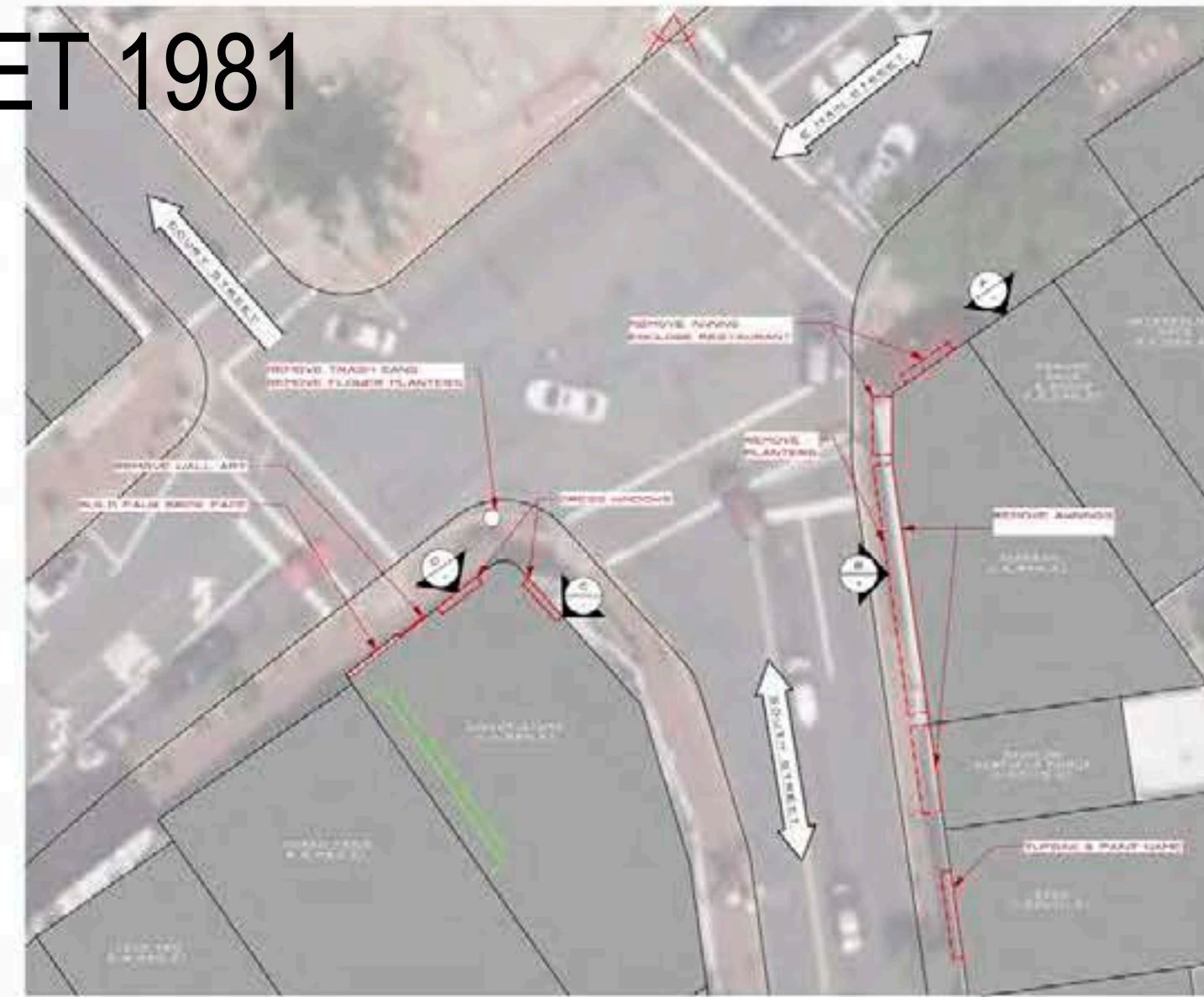


SOUTH STREET EAST SIDE STOREFRONTS - 1981
Scale: 1/4" = 1'-0"



SOUTH STREET WEST SIDE STOREFRONT - 1981
Scale: 1/4" = 1'-0"

WEST MAIN STREET STOREFRONTS - 1981
Scale: 1/4" = 1'-0"



| CHANGES | |
|----------|------------|
| REVISION | DATE |
| 1 | 10/10/2024 |
| 2 | 10/10/2024 |
| 3 | 10/10/2024 |
| 4 | 10/10/2024 |
| 5 | 10/10/2024 |
| 6 | 10/10/2024 |
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| 97 | 10/10/2024 |
| 98 | 10/10/2024 |
| 99 | 10/10/2024 |
| 100 | 10/10/2024 |

HUSKER

PROJECT: EXT CAMARO FREEHOLD MAIN ST

LOCATION: 2 W MAIN ST FREEHOLD, NJ

APPROVED: [Signature]

DESIGN BY: [Signature]

SET NO: 1

SCALE: 1/4" = 1'-0"

STREET PLANS - 1981

PLATE NO. 02



FREEHOLD, NEW JERSEY - MOVIE THEATER - ON SET PHOTO



FREEHOLD, NEW JERSEY - MOVIE THEATER - ON SET PHOTO



FREEHOLD, NEW JERSEY - MOVIE THEATER - ON SET PHOTO



FREEHOLD, NEW JERSEY - USED CAR LOT - TRAILER FILM STILL

THE STONE PONY, NEW JERSEY



THE STONE PONY, NEW JERSEY - ON SET PHOTO



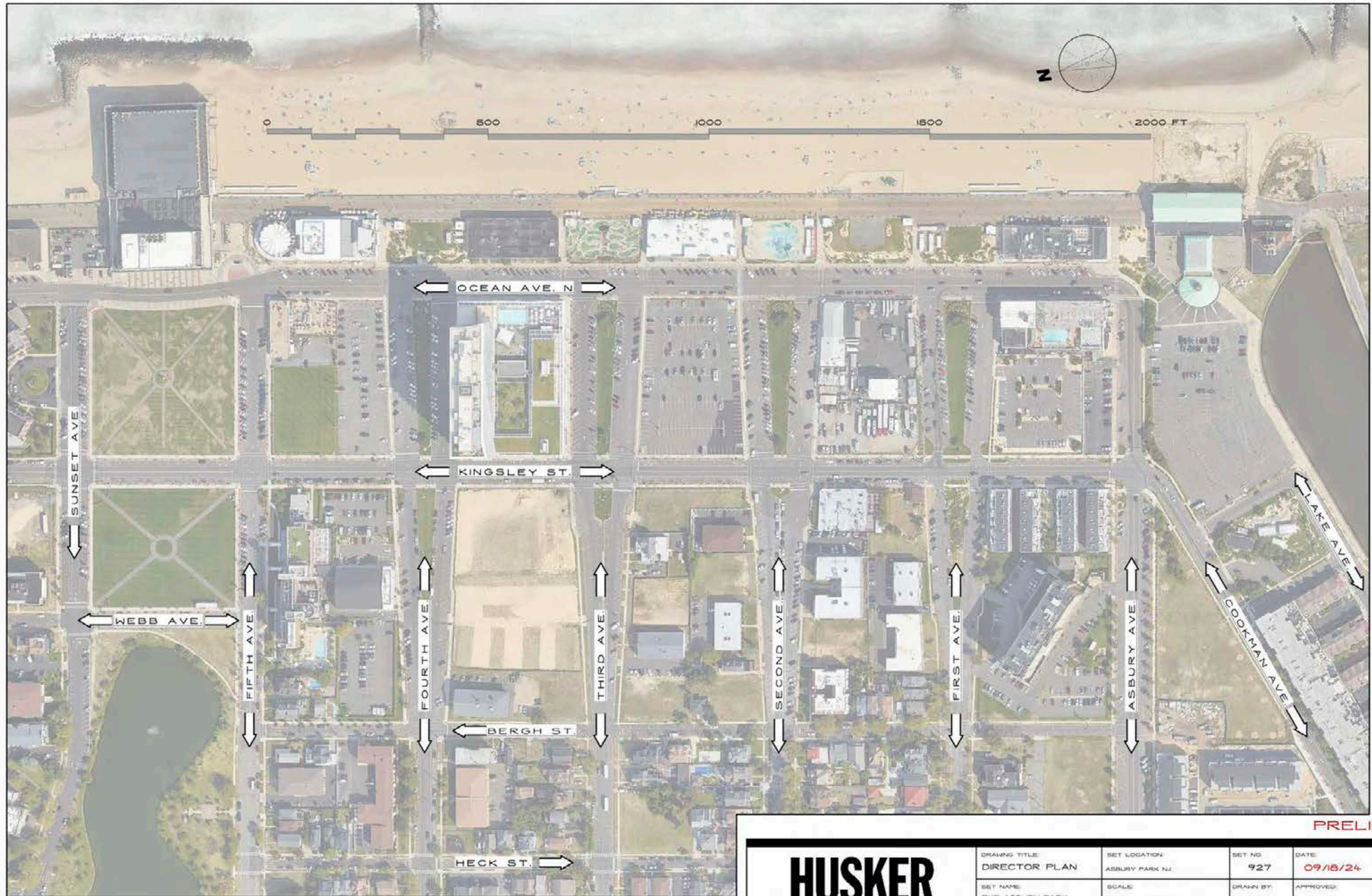
THE STONE PONY, NEW JERSEY - ON SET PHOTO



THE STONE PONY, NEW JERSEY - FILM STILL



THE STONE PONY, NEW JERSEY - FILM STILL



PRELIMINARY

HUSKER

| | | | | |
|--------------------------------|--------------------------------|-----------------|------------------|-----------|
| DRAWING TITLE DIRECTOR PLAN | SET LOCATION ASBURY PARK NJ | SET NO. 927 | DATE 09/18/24 | PLATE NO. |
| SET NAME EXT ASBURY PARK | SCALE NTS | DRAWN BY BKC | APPROVED | DP |

[illegible]**HUSKER**[illegible]

| | |
|-------------|---|
| PROJECT ID# | — |
| | |

100

RELEASED

11/21/2024

100

1

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10

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[illegible]

100

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| | |
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| | |
|--|--|

| | |
|---------|------------|
| 姓名: 王小明 | 学号: 123456 |
|---------|------------|

[illegible]

EXT. ASBESTOS
PARK

| LOCATION |
|----------|
| |

ASBURY PARK N.

[illegible]

APPROVED: _____

| | |
|-----------|-----|
| DRAWN BY: | ENC |
|-----------|-----|

| SCALE | NTS |
|-------|-----|
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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|

[illegible]

100

SITE PLAN

100

100

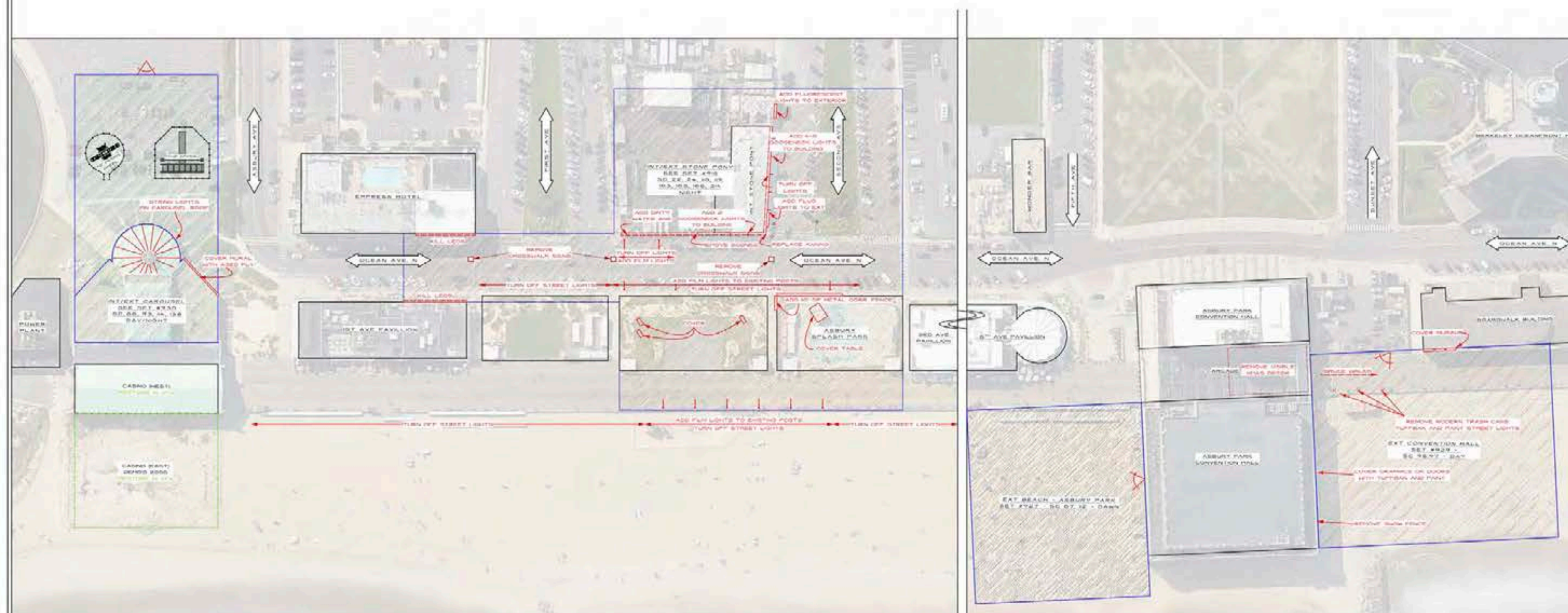
PLATE NO.

100

01

C

[illegible]



| SCENE DESCRIPTIONS FOR REFERENCE ONLY | | | | | | | | | | | | | |
|---------------------------------------|------|--|-------|---------|------------------------|--|----------|------|--|-------|---------|-------------------------|--|
| Sc. 67 | 1992 | 15' BEACH - ASBURY PARK Bruce & Faye walk along beach | SD 8 | Day | 2/6 pgs Out of zone | 1.1 Hobby Park (NY) | Sc. 24 | 1991 | EXT THE STONE PONY - PARKING LOT Miake meets Joyce and Faye, she gives him her number | SD 3 | Night | 2/56 pgs Out of zone | 1.5, 1.6 NY, THE STONE PONY (NY) (NY, Stone Pony, Asbury Park, NY) |
| Sc. 112 | 1992 | EXT ASBURY PARK - BOARDWALK Bruce strolls along the boardwalk | SD 14 | Morning | 1/6 pgs Out of zone | 1 Hobby Park (NY) | Sc. 119 | 1992 | EXT THE STONE PONY Faye waits for Bruce at his car, they talk about their relationship | SD 15 | Night | 1/28 pgs Out of zone | 1.7 The Stone Pony, Asbury Park (NY) |
| Sc. 91 | 1992 | EXT ASBURY PARK - BOARDWALK Bruce, Faye and Haley walk the deserted boardwalk | SD 12 | Day | 1/8 pgs Out of zone | 1.1, 1.3, 1.4 Asbury Park (NY) | Sc. 166 | 1992 | EXT THE STONE PONY Faye stands alone, still no sign of Bruce, last stragglers drift away | SD 37 | Night | 3/8 pgs Out of zone | 1 The Stone Pony, Asbury Park (NY) |
| Sc. 93 | 1992 | 15' ASBURY PARK - CAROUSEL Bruce, Faye and Haley ride the carousel, he spots an image of a girl resembling Cici | SD 12 | Day | 3/8 pgs Out of zone | 1.1, 1.3, 1.5, 1.6 Hobby Park (NY) | Sc. 222 | 1992 | EXT THE STONE PONY - PARKING LOT The Phrybians battle with energy, its parking lot packed with cars | SD 40 | Night | 2/6 pgs Out of zone | 1 The Stone Pony, Asbury Park (NY) |
| Sc. 95 | 1992 | INT CAROUSEL - ARCADE - ASBURY PARK Bruce, Faye and Haley play down hall, the smile ornaments bobbing | SD 12 | Day | 1/8 pgs Out of zone | 1.1, 1.3, 1.4 Hobby Park (NY) | Sc. 141 | 1992 | INT FRANK'S RESTAURANT - ASBURY PARK Faye Bette Grinke to drink up | SD 21 | Night | 2/8 pgs Out of zone | 1 Frank's Rest. Asbury Park (NY) |
| Sc. 97 | 1992 | INT CAROUSEL - ARCADE - ASBURY PARK Bruce, Faye and Haley stroll through the outdoor grounds | SD 12 | Day | 1/8 pgs Out of zone | 1.1, 1.3, 1.5 Hobby Park (NY) | Sc. 184 | 1992 | INT FRANK'S RESTAURANT - ASBURY PARK Bruce and Faye talk, he goes out to a table, she's least surprised | SD 30 | Night | 2/48 pgs Out of zone | 1.1 Frank's Rest. Asbury Park (NY) |
| Sc. 138 | 1992 | INT ARCADE - ASBURY PARK Faye and Haley stand in the arcade searching for a clue | SD 21 | Day | 2/8 pgs Out of zone | 1.1, 1.3, 1.4 Hobby Park (NY) | Sc. 183 | 1992 | INT FRANK'S RESTAURANT - ASBURY PARK Bruce peers through the window and sees Faye | SD 30 | Evening | 1/8 pgs Out of zone | 1.1 Frank's Rest. Asbury Park (NY) |
| Sc. 114 | 1992 | 15' ASBURY PARK - CAROUSEL "Highway Patrolman" is now featured. Bruce watches from after families and child | SD 16 | Day | 3/8 pgs Out of zone | 1 Hobby Park (NY) | Sc. 216 | 1992 | EXT ASBURY PARK - OCEAN/CONVENTION HALL Bruce knolls at the water's edge, we reveal the Convention Hall | SD | Day | 3/8 pgs Out of zone | 1 Hobby Park (NY) |
| Sc. 66pt | 1992 | EXT ASBURY PARK - CAROUSEL Bruce & Faye meet on carousel, Bruce & Faye kiss | SD 8 | Night | 1/8 pgs Out of zone | 1.1 Hobby (Oceanfront Plaza, Asbury Park, NY) | Sc. 220 | 1992 | EXT ASBURY PARK - BOARDWALK The deserted boardwalk stretches out | SD 40 | Evening | 2/8 pgs Out of zone | 1 Asbury Park (NY) |
| Sc. 221 | 1992 | EXT ASBURY PARK - CAROUSEL The carousel stands still, it's vibrant beauty frozen mid-gallop | SD 40 | Evening | 2/8 pgs Out of zone | 1 Hobby Park (NY) | Sc. 99 | 1992 | INT SAL'S PIZZA - ASBURY PARK Bruce and Faye share a moment over pizza | SD 14 | Night | 1/88 pgs Out of zone | 1.1, 1.2 Sally's Pizza, Asbury Park (NY) |
| | | | | | | | Sc. 64pt | 1992 | EXT ASBURY PARK - CAROUSEL Bruce & Faye watch the carousel | SD 8 | Night | 1/76 pgs Out of zone | 1.1 Hobby (Oceanfront Plaza, Asbury Park, NY) |

C



ASBURY PARK BOARDWALK - TRAILER FILM STILL



 ASBURY PARK PALACE AMUSEMENTS - ARTWORK

J HORLEY



927 EXT ASBURY PARK

PRELIMINARY

HUSKER

| | | | | |
|--------------------------------|--------------------------------|-----------------|------------------|-----------|
| DRAWING TITLE DIRECTOR PLAN | SET LOCATION ASBURY PARK NJ | SET NO. 927 | DATE 09/18/24 | PLATE NO. |
| SET NAME EXT ASBURY PARK | SCALE NTS | DRAWN BY BKC | APPROVED - | DP-4 |

| CONTING | | |
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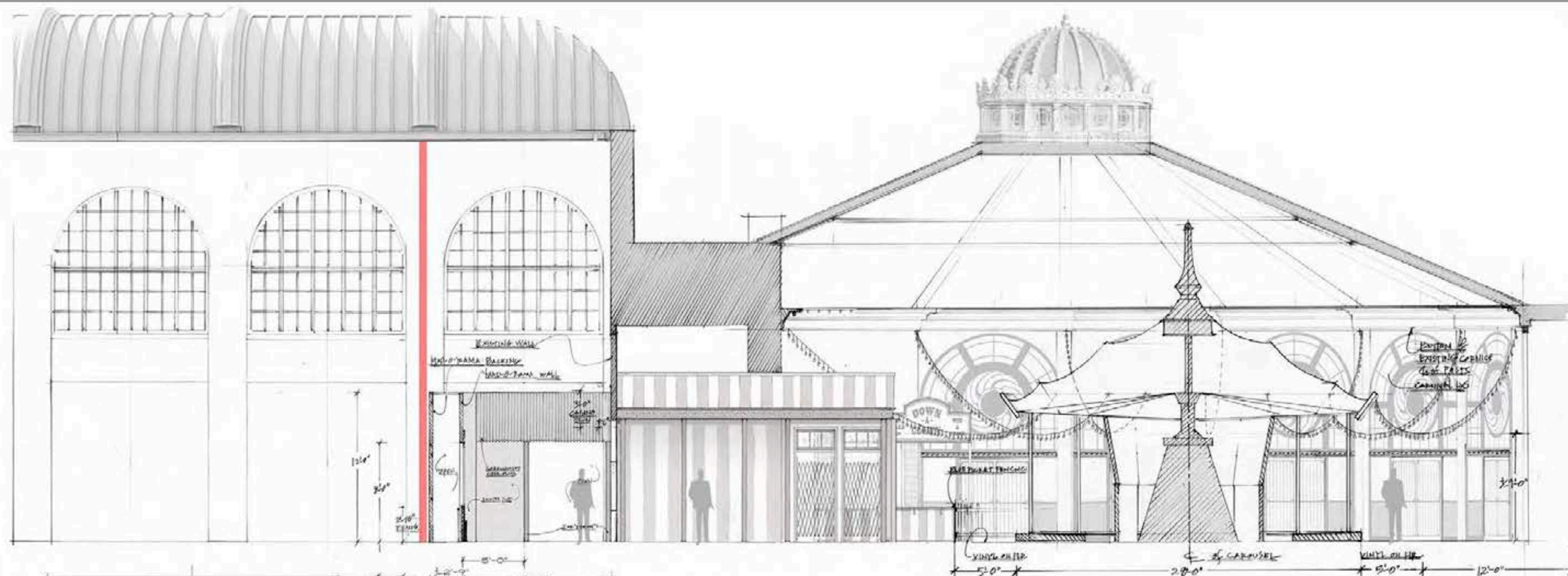
HUSKER[illegible]

| | |
|--------------|--|
| PHENOL (50%) | |
| WATER (50%) | |

RELEASED
10/16/24

REVISÉ
10/29/24

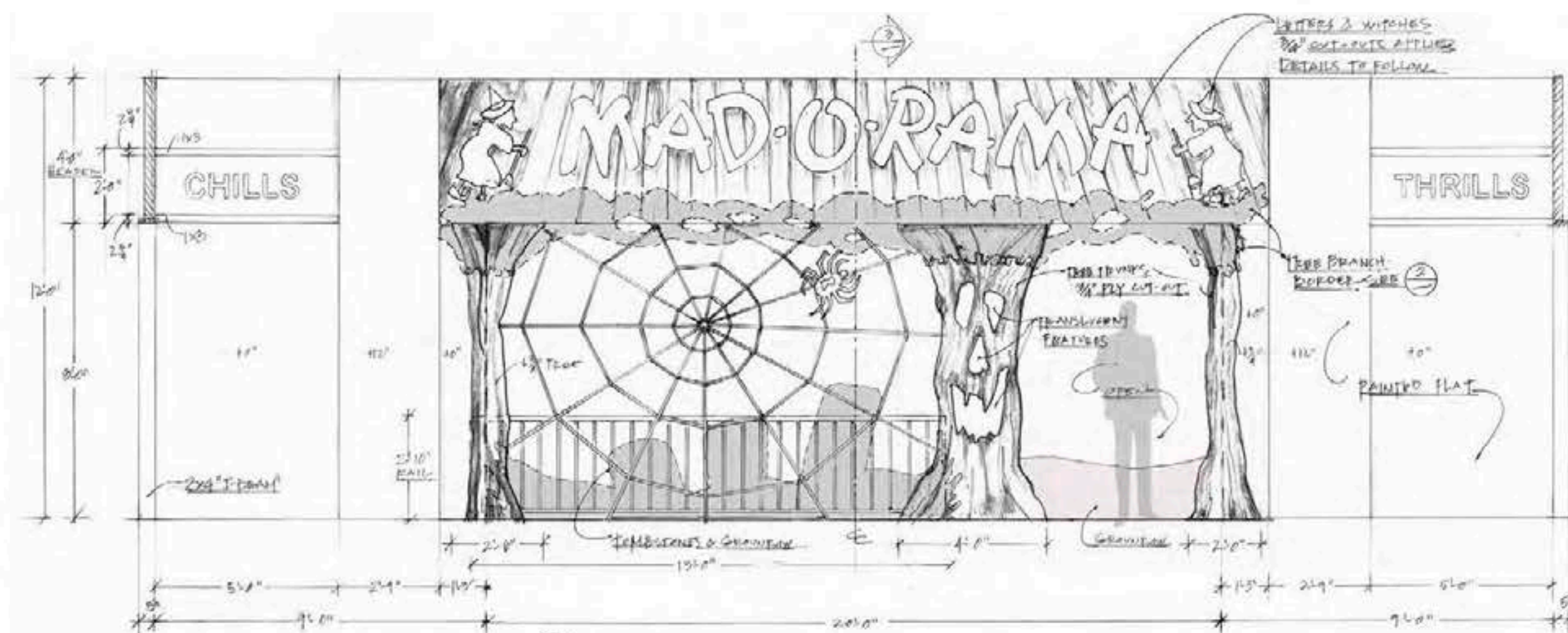
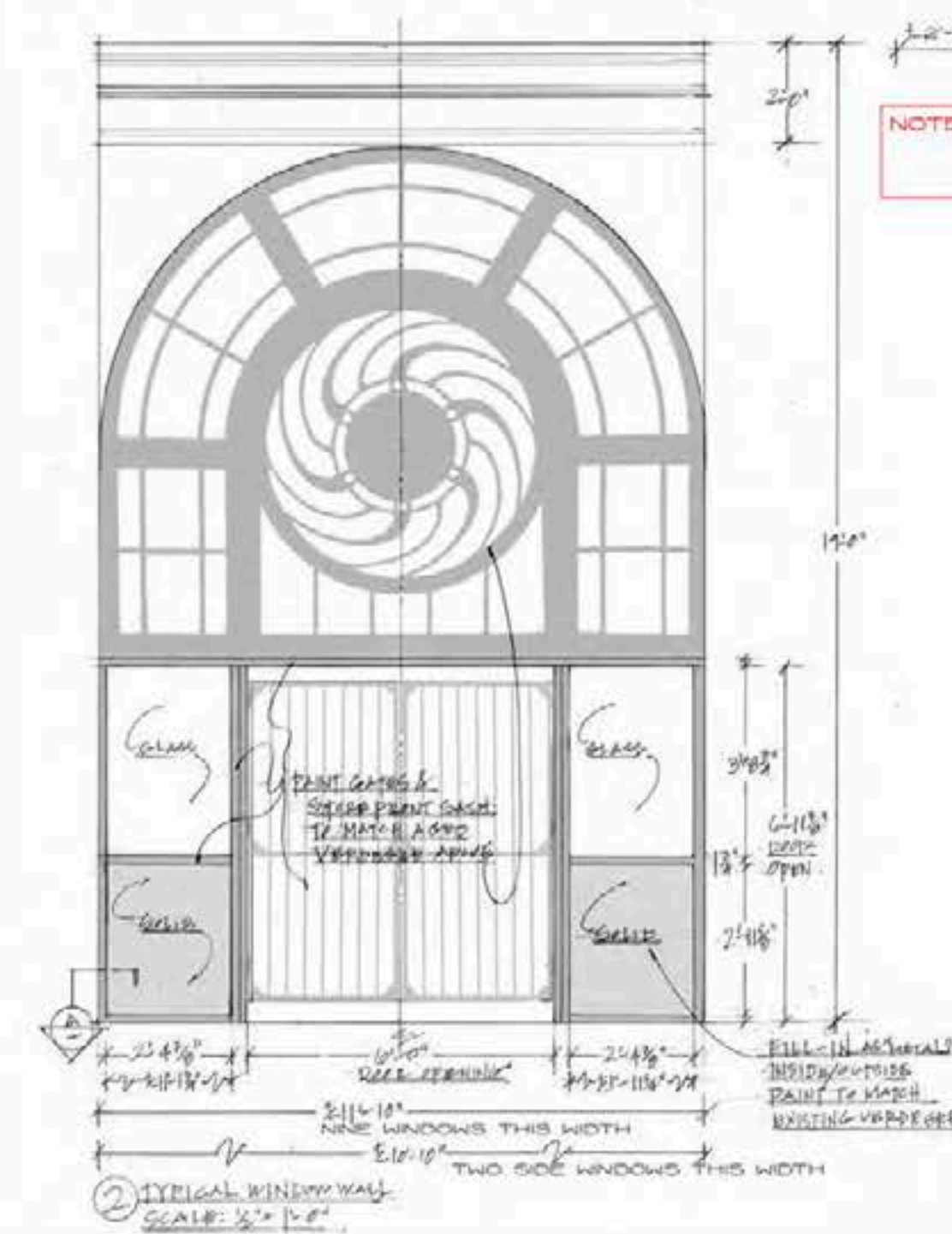
REPOSITIONED HAD-O-RAMA SCENERY TO STAY WITHIN THE AREA PERMIT BY LOC.

REVISION OF 45-OR CEILING
ADDITION OF THE 50T

NOTE: ALL SCENERY AND CREW
MUST BE ON THE CAROUSEL
SIDE OF THE RED LINE.



SCALE: 1/4" = 1'-0"
CL SECTION
SET 930 INT/EXT CAROUSEL - ASBURY PARK, N.J.



| | |
|----------|--|
| GET NAME | |
|----------|--|

IVE CAROUSEL
ASBURY PARK

| | |
|----------|--|
| LOCATION | |
|----------|--|

CAROUSEL
108 ASBURY AVE.
ASBURY PARK, NJ
07712

APPROVED: _____

LIT/ANALYST: DAN KUCHA

DIET NO. 930

SCALE AS NOTED

| | |
|-----------|--|
| Cellulose | |
|-----------|--|

CL SECTION
CAROUSEL
&
ARCADE

| | |
|-----------|--|
| PLATE NO. | |
|-----------|--|

02



ASBURY PARK CAROUSEL - ON SET PHOTO



ASBURY PARK CAROUSEL - ON SET PHOTO



Camera B
22MM lens
JHORLEY

ASBURY PARK CAROUSEL - ARTWORK



36ft Carousel
35mm lens



J HORLEY

ASBURY PARK CAROUSEL - ARTWORK



ASBURY PARK CAROUSEL - ARTWORK



ASBURY PARK CAROUSEL - ON SET PHOTO



ASBURY PARK CAROUSEL - ON SET PHOTO



ASBURY PARK CAROUSEL - ON SET PHOTO



ASBURY PARK CAROUSEL - ON SET PHOTO



ASBURY PARK CAROUSEL - ON SET PHOTO

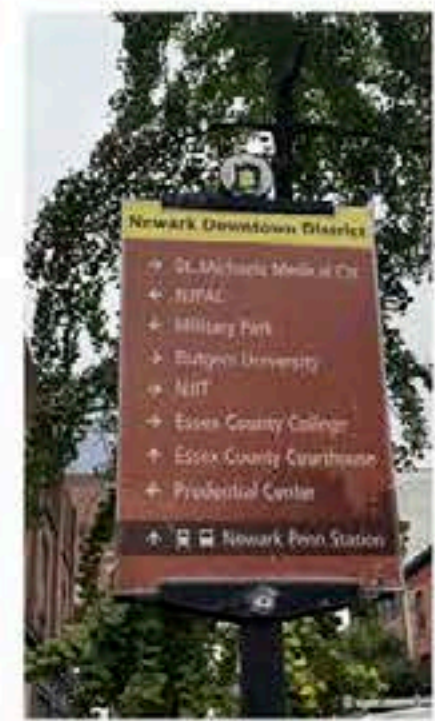


ASBURY PARK CAROUSEL - TRAILER FILM STILL





8
01 EXT 53RD ST DINER - SIDE ELEVATION
Scale: 3/4" = 1'-0"



GRAPHICS TO PRODUCE
GATORBOARD COVER SIGN
36" X 30"

[illegible]

HUSKER

PROFESSIONAL DEVELOPMENT - ATTENDING (20-2.5
CREDITS) AND DIRECTORSHIP (20-2.5 CREDITS)
WITH DISTANCE EDUCATION - MAJOR FIELDS

| | |
|---------------|---|
| PROJECT DATE: | — |
| REFERENCE: | |

REVISÉ

10/25/2024

**ADDRESS NOTE FROM BRITISH
ADDRESS SYSTEM**

WORK NOTES

CONSTRUCTION

- BUILD YOUR OWN INDEXES

DET DEC/ DRESSING

- REMOVE & STORE EXISTING ALIENS
- REPLACE STREET NAME SIGNS
- REMOVE RAZOR WIRE
- INSTALL NEON TUBE IN WINDOW
- HANG LIGHTS UNDER SCAFFOLD
- HANG NEONS IN WINDOW OF BAR ACROSS STREET

SCENARIOS

- PAINT SIGN BORES
- PAINT LIGHT POST BLACK
- PAINT OUT PHONE NUMBER ON HARD METAL ANKING

GRAPHS

- DESIGN SIGN BOX GRAPHICSD/NEONS
- DESIGN COVER FOR WAYFINDER

ELECTRICAL:

- REMOVE EXISTING AWWING LIGHTS
- WIRE NEON SIGNS
- WIRE LIGHTS UNDER SCAFFOLD

LOCATION(s):

- PERMISSION TO REMOVE SIGNS
- TURN OFF NEARBY GOBRHEAD STREET LIGHTS

| | |
|----------|--|
| SET NAME | |
|----------|--|

IE 53RD ST
DINER.

| | |
|----------|--|
| LOCATION | |
|----------|--|

30 CENTRAL AVE,
NEWARK NJ

APPROVED:

| | |
|-----------|-----|
| DRAWN BY: | DKC |
|-----------|-----|

| | |
|---------|-----|
| SEY NO: | 932 |
|---------|-----|

SCALE: 1/4" = 1'-0"

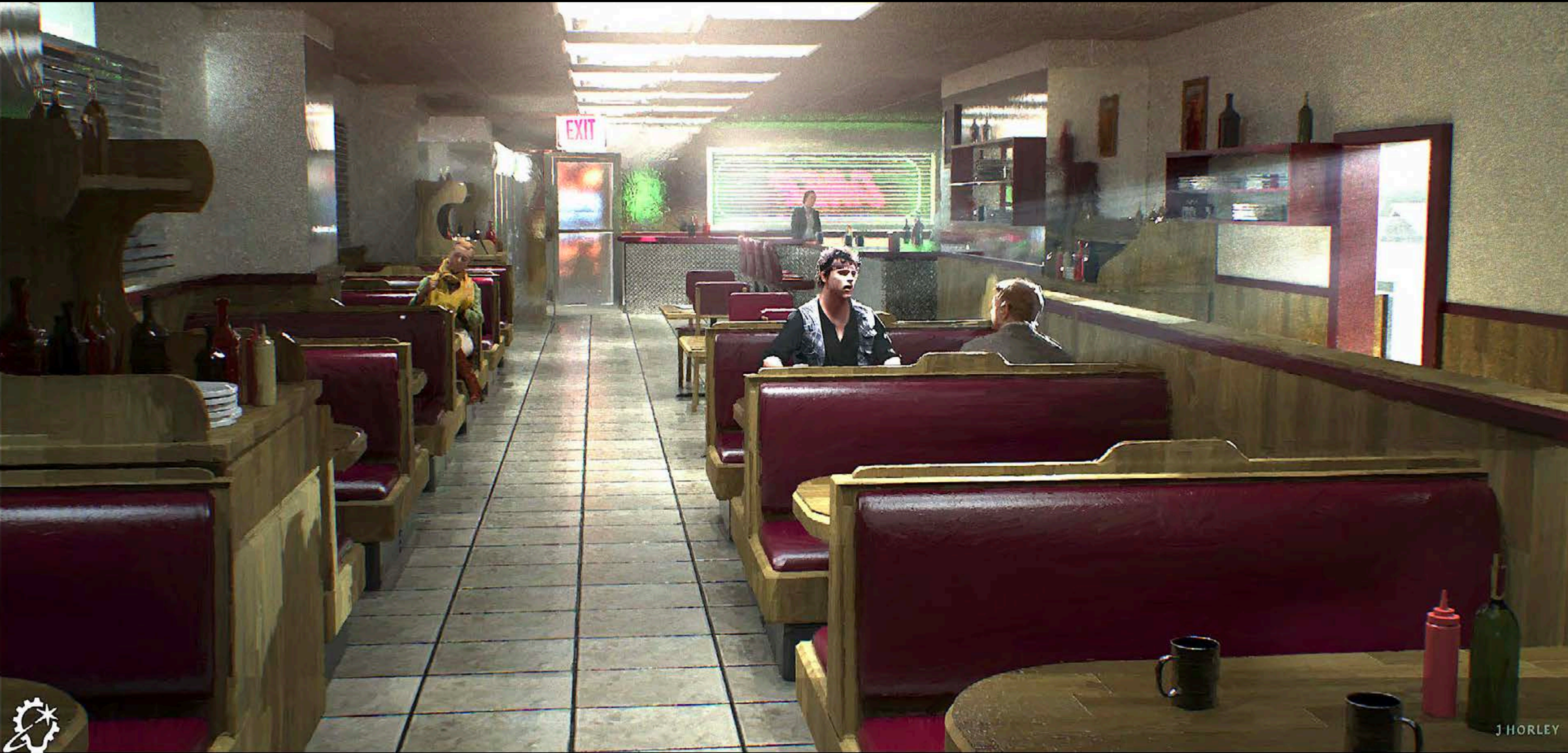
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EXTERIOR
PLAN

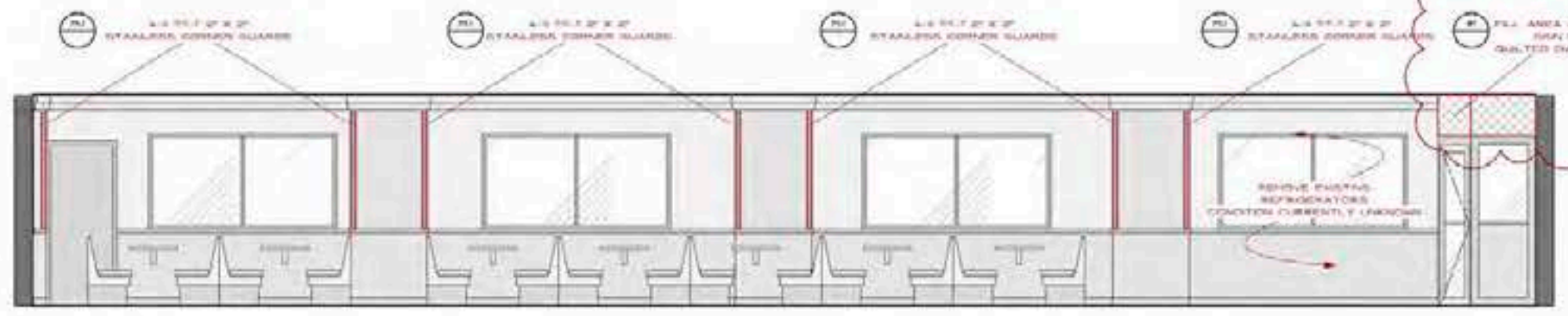
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| PLATE NO. |
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01

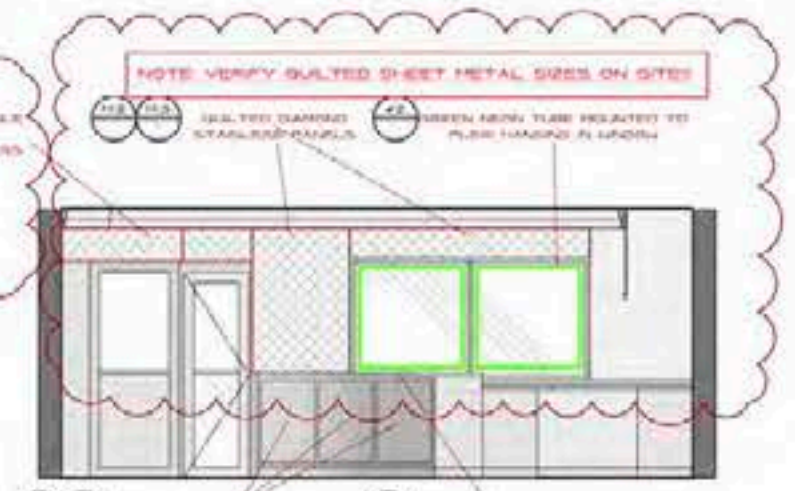




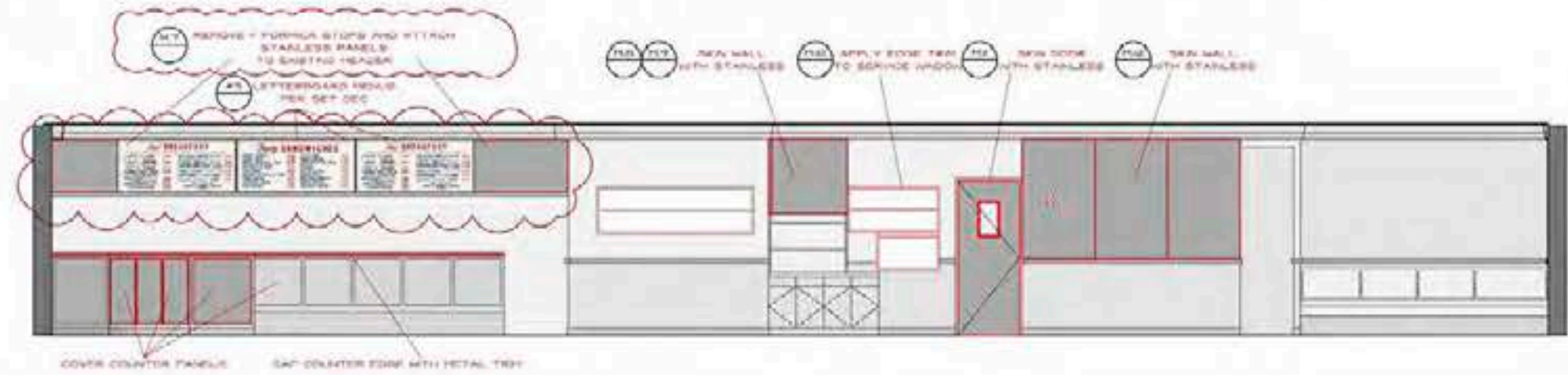
DINER - CONCEPT ART



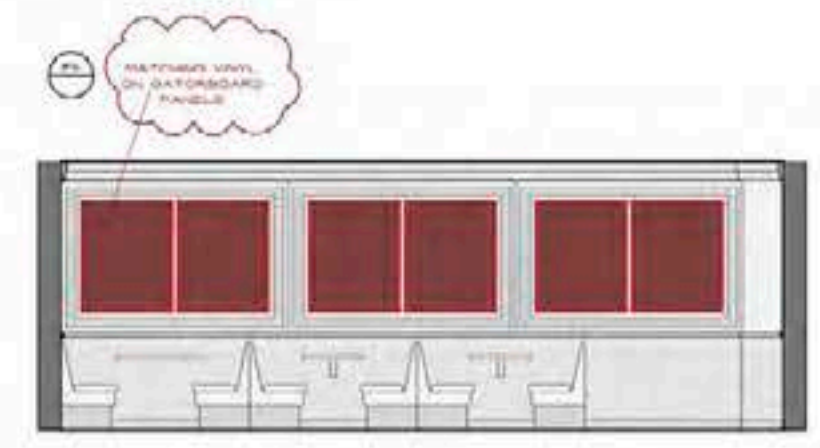
A INT DINER ELEVATION
Scale 1/4" = 1'-0"



B INT DINER ELEVATION
Scale 1/4" = 1'-0"



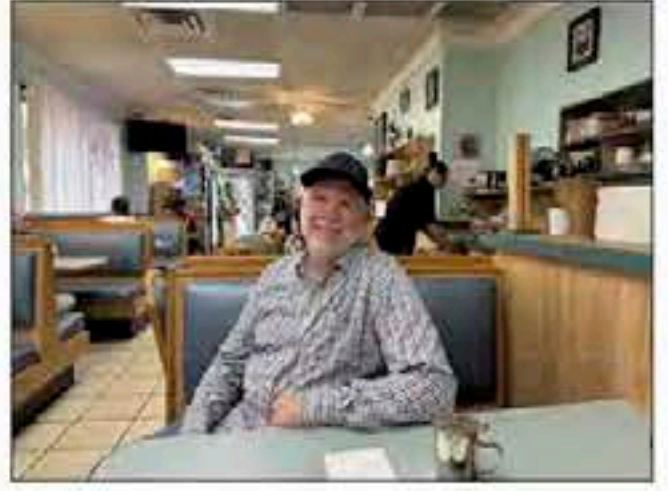
C INT DINER ELEVATION
Scale 1/4" = 1'-0"



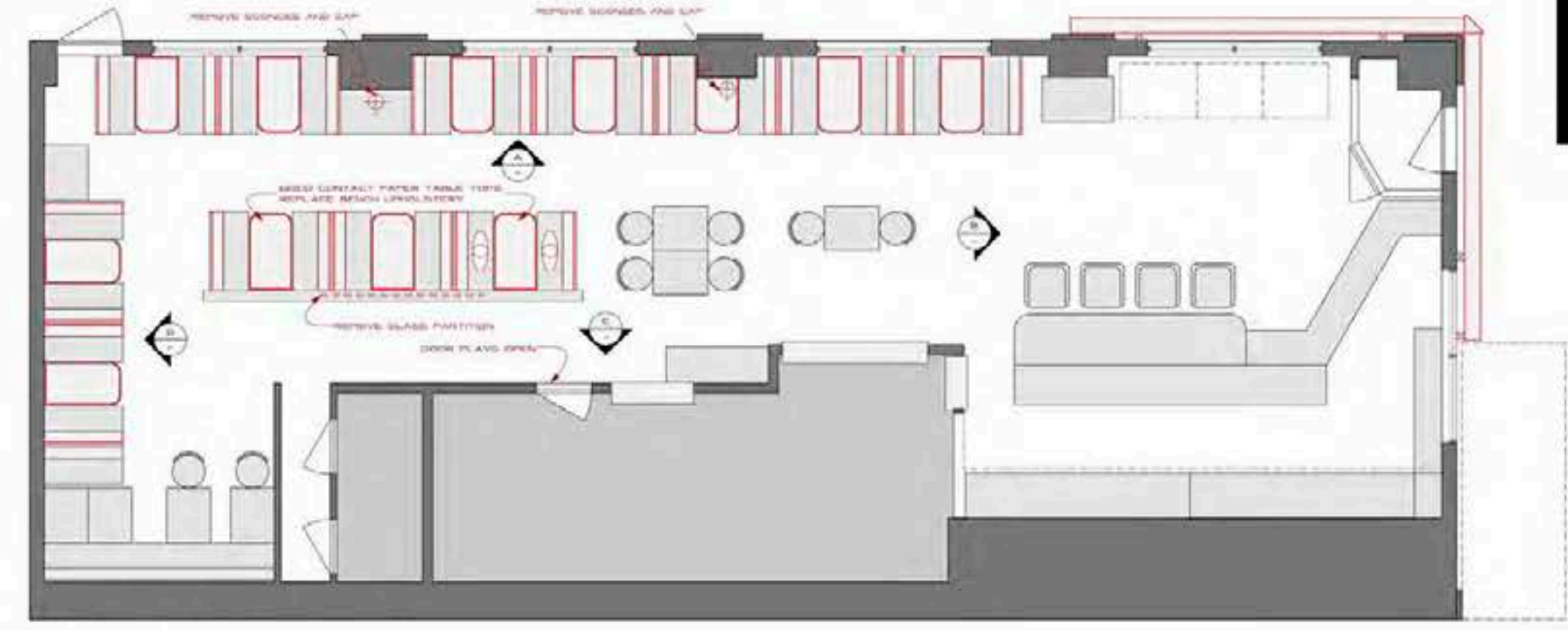
D INT DINER ELEVATION
Scale 1/4" = 1'-0"



KEY ANGLE LOOKING TOWARDS ELEVATION B



KEY ANGLE LOOKING TOWARDS ELEVATION D



E INT 53RD ST DINER PLAN
Scale 1/4" = 1'-0"

| ITEM | DESCRIPTION | MATERIAL | QTY | SIZE w x h | NOTES |
|------|-------------------------|-------------------------|-----|--------------------|---|
| M.1 | CORNER GUARDS | STAINLESS ALUMINUM | (9) | 2'8 1/2" x 4'11" H | |
| M.2 | FLAT PANEL | GUILTED STAINLESS | (1) | 2'10" x 5'0" W | SCRIBE TO NETWORK PANEL. VERIFY DIMENSIONS. |
| M.3 | FLAT PANEL ABOVE WINDOW | GUILTED STAINLESS | (1) | 12' H x 8'0" W | VERIFY DIMENSIONS. |
| M.4 | PANEL BELOW COUNTER | STAINLESS ALUMINUM | (3) | 2'1" W x 2'7" H | |
| M.5 | PANEL BELOW COUNTER | STAINLESS ALUMINUM | (1) | 2'3" W x 2'7" H | |
| M.6 | EDGE TRIM | STAINLESS PVC EDGE TRIM | (1) | 48 LIN FT x 3/4" | DOUBLE RUN |
| M.7 | SIGNBOARD BACKING | STAINLESS ALUMINUM | (3) | 7'3" W x 2'2" H | FULL EXISTING STOPS |
| M.8 | FLAT PANEL | STAINLESS ALUMINUM | (1) | 1'9" W x 5'0" H | USE M.1 TO CAPTURE |
| M.9 | FLAT PANEL | STAINLESS ALUMINUM | (1) | 3'5" W x 4'1" H | |
| M.10 | EDGE TRIM | STAINLESS PVC EDGE TRIM | (1) | 50 LIN FT | WRAP EDGE OF SERVICE WINDOW |
| M.11 | DOOR SKIN | STAINLESS ALUMINUM | (1) | 2'7" W x 6'6" H | SEE DRAWING |
| M.12 | WALL PANEL | STAINLESS ALUMINUM | (3) | 5'0" H x 5'11" W | USE M.1 TO CAPTURE. SEE DETAIL. |

WORK NOTES

CONSTRUCTION:

- BUILD CAP FOR VENTILATED
- BUILD DOOR
- BUILD MISTERY BOXES
- PULL STOPS ON EXISTING HEAD VALANCE
- PREPARE SHEET METAL WALL PANELS

SET DECOR DRESSING:

- ATTACH METAL PANELS AS NOTED
- PAINT BRN
- POSSIBLE BRUSHUP BURNS
- REWORK OVER BANKETTES
- REWORK OVER WALL PANELS
- REWORK OVER COATERS & PAINT TRIMS

SCENICS:

- PAINT NEW BOARD
- CONTACT PAPER TABLE TOPS

GRAPHICS:

- DESIGN POUNCE FOR NEW BOARD

ELECTRICS:

- LIGHT AND WIRE REMOVAL REQUIRED
- WIRE ABOVE
- REMOVE SIGNAGES

LOCATIONS:

DISTRO

| | |
|------------|---------------|
| PROJECT | 53RD ST DINER |
| DATE | 10/25/2024 |
| CLIENT | NEWARK CITY |
| ARCHITECT | NEWARK CITY |
| DESIGNER | NEWARK CITY |
| CONTRACTOR | NEWARK CITY |
| OWNER | NEWARK CITY |
| DATE | 10/25/2024 |

HUSKER

REVISIONS

| NO. | DESCRIPTION | DATE |
|-----|--|------------|
| 1 | REVISED METAL MATERIALS. ADVISORY DESIGN UP TOPS. CHANGED VINYL PLE PAPER. | 10/25/2024 |

SET NAME

IE 53RD ST DINER

LOCATION

30 CENTRAL AVE, NEWARK NJ

APPROVED

DRAWN BY: BKC

SET NO: 932

SCALE: 1/4" = 1'-0"

CREATED

INTERIOR PLAN AND WORK NOTES

PLATE NO

03



DINER - FILM STILL



NEW YORK CITY - 8TH AVE - CONCEPT ART

J HORLEY



FIVE STAR - MARKET ST
PURE QUALITY - MARKET ST
BEAUTY SUPPLY - MARKET ST
VACANT STORE - MARKET ST



EXT 8TH AVENUE - WASHINGTON ST EAST



 NEW YORK CITY -8TH AVE - CONCEPT ART

J HORLEY







BLACK ROCK -TRAILER FILM STILL



JON LANDAU'S OFFICE - CONCEPT ART



SET PHOTO



JON LANDAU'S OFFICE - ON SET PHOTO



JON LANDAU'S OFFICE - ON SET PHOTO



JON LANDAU'S OFFICE - ON SET PHOTO

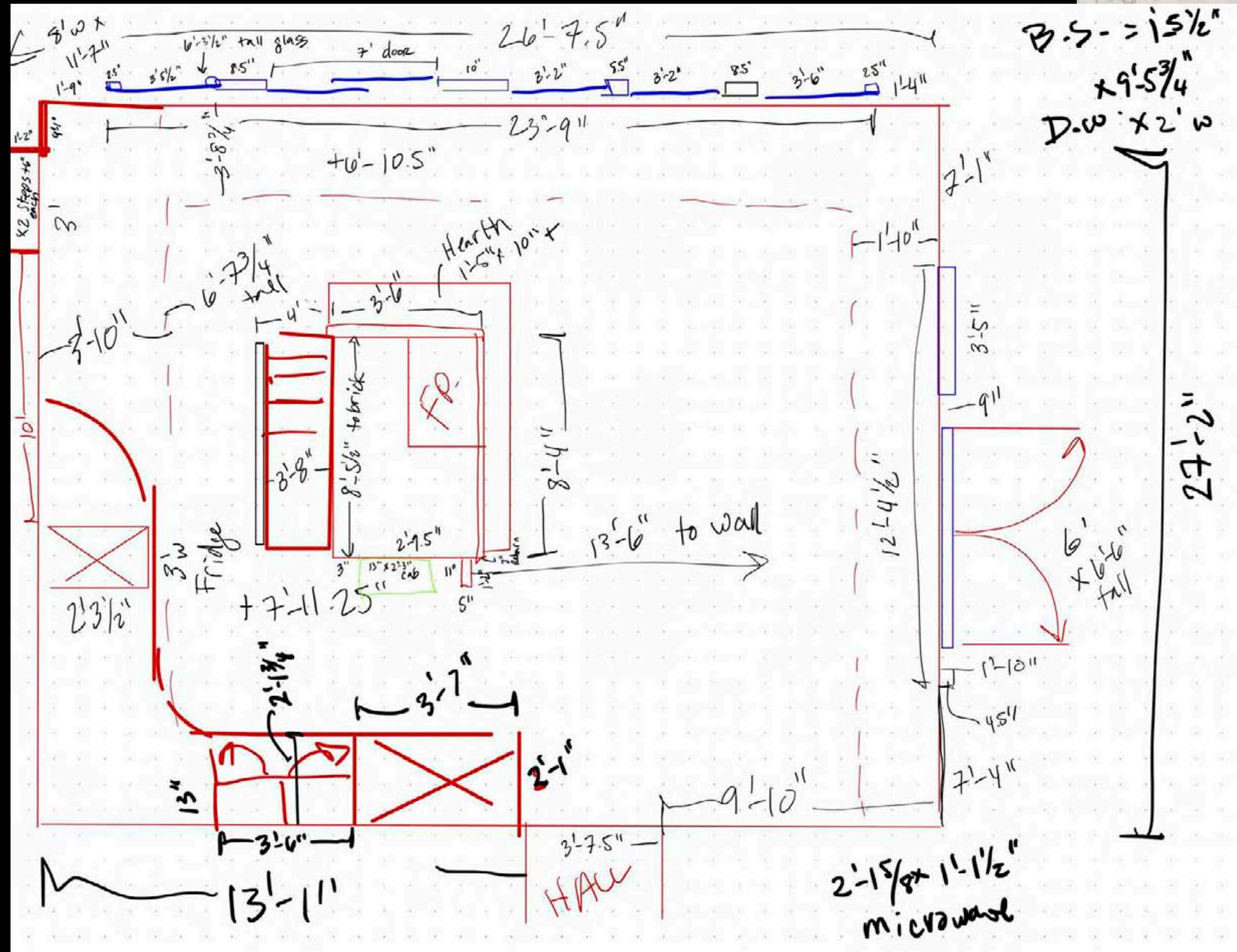




JON LANDAU'S OFFICE - ON SET PHOTO



JON LANDAU'S OFFICE - TRAILER FILM STILL





JON LANDAU'S APARTMENT - ON SET PHOTO



JON LANDAU'S APARTMENT - ON SET PHOTO



JON LANDAU'S APARTMENT - ON SET PHOTO



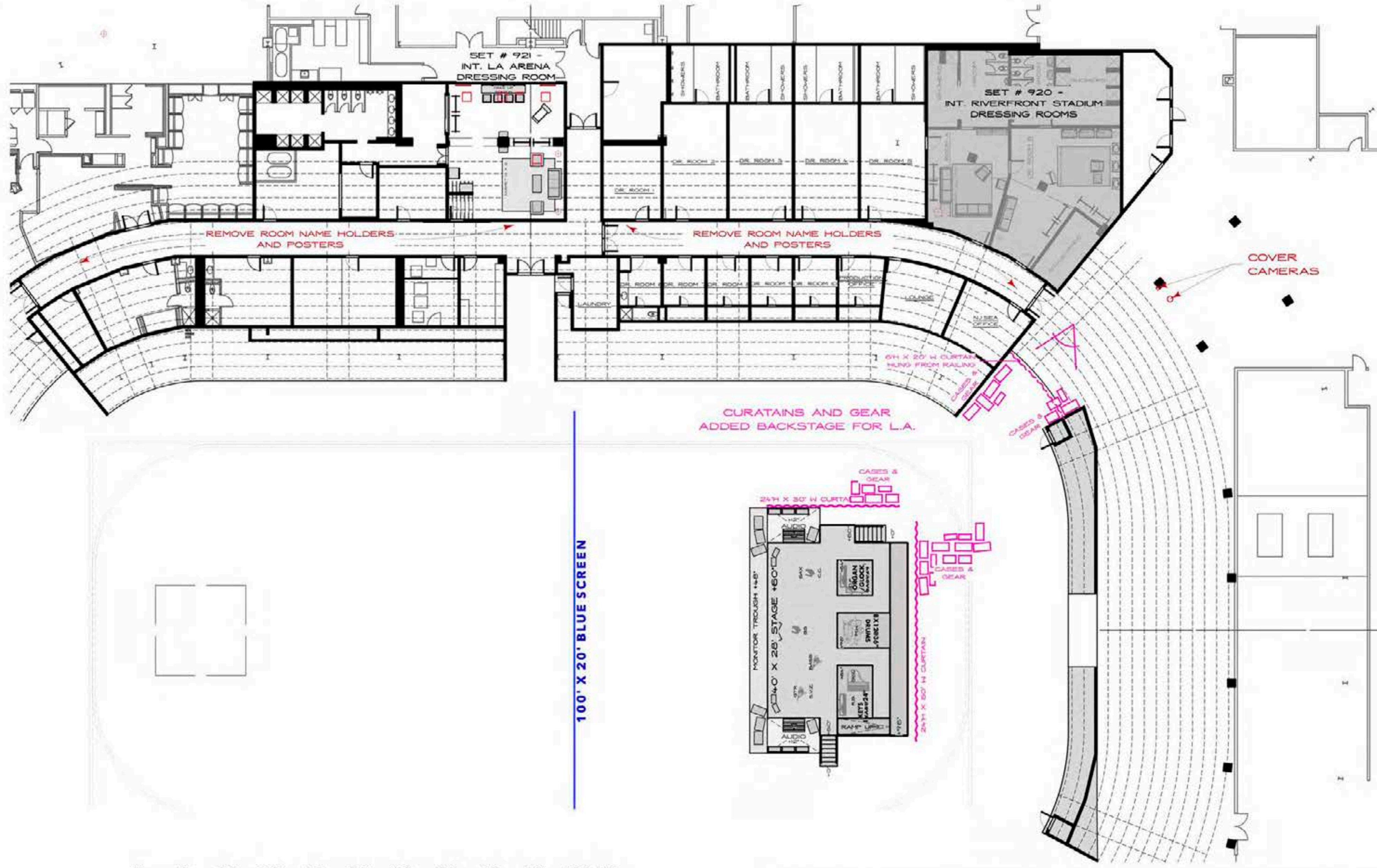
JON LANDAU'S APARTMENT - ON SET PHOTO



JON LANDAU'S APARTMENT - ON SET PHOTO



JON LANDAU'S APARTMENT - ON SET PHOTO



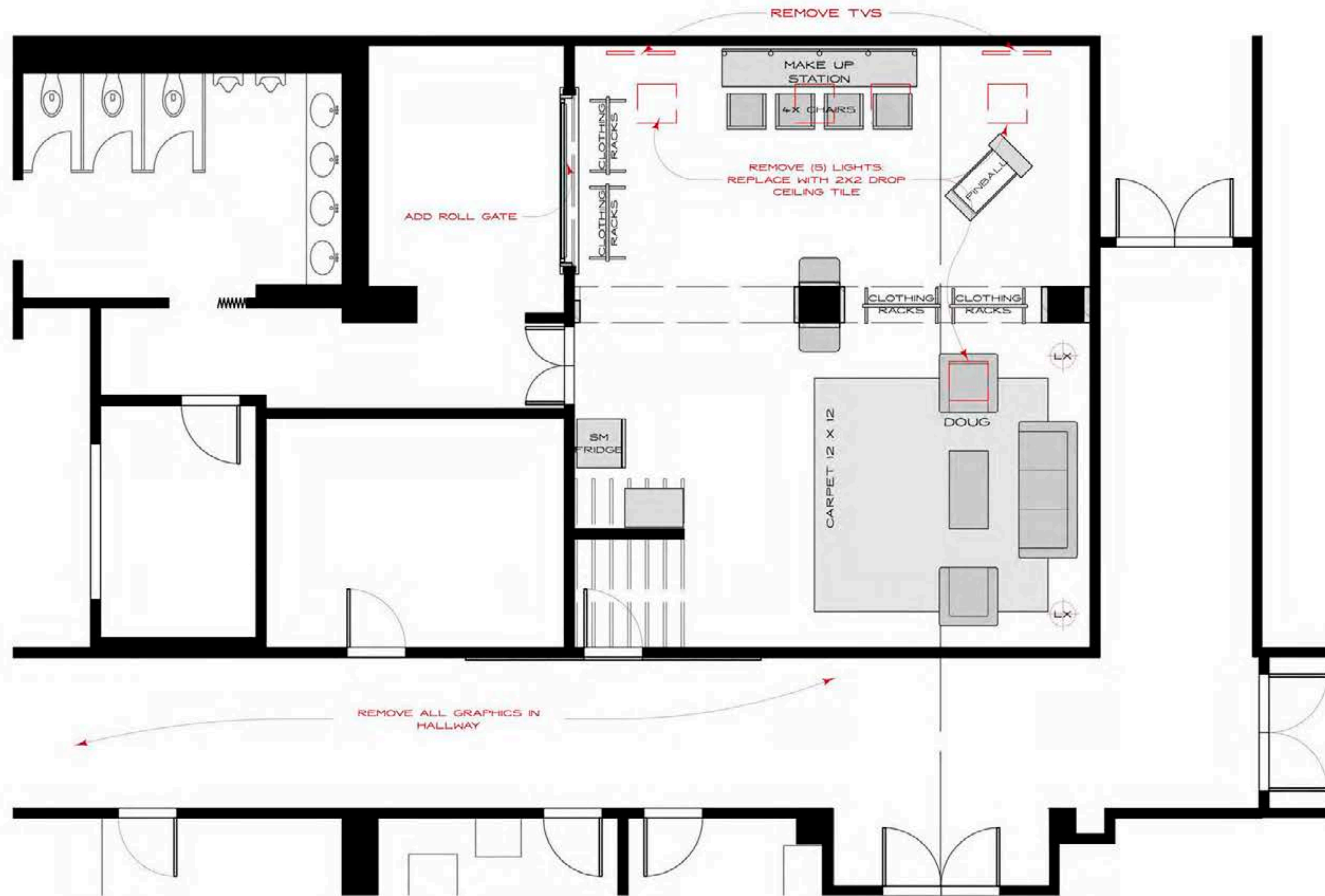
918 LA SPORTS ARENA - DRESSING ROOM

0 10 20 30 40 50 60 70 80 90 100 FT

L.A. SPORTS ARENA

HUSKER

| | | | | |
|--|---|------------------|-------------------|------------------|
| DRAWING TITLE: DIRECTOR PLAN HALLWAY | SET LOCATION: MEADOWLANDS ARENA 60 NJ-120, EAST RUTHERFORD, NJ | SET NO. 918 | DATE: 12/13/24 | PLATE NO. DPI |
| SET NAME: LA SPORTS ARENA- DRESSING ROOM | SCALE: 1:250 | DRAWN BY: RLS | APPROVED: - | |



918 LA SPORTS ARENA - DRESSING ROOM

0 5 10 15 20 25 30 35 40 FT

HUSKER

DRAWING TITLE:
DIRECTOR PLAN
SET NAME:
LA SPORTS ARENA -
DRESSING ROOM

SET LOCATION:
MEADOWLANDS ARENA,
60 NJ-120, EAST RUTHERFORD,
NJ
SCALE:
3/16" = 1'-0"

SET NO.
918
DATE:
12/13/24
DRAWN BY:
RLS
APPROVED:
-

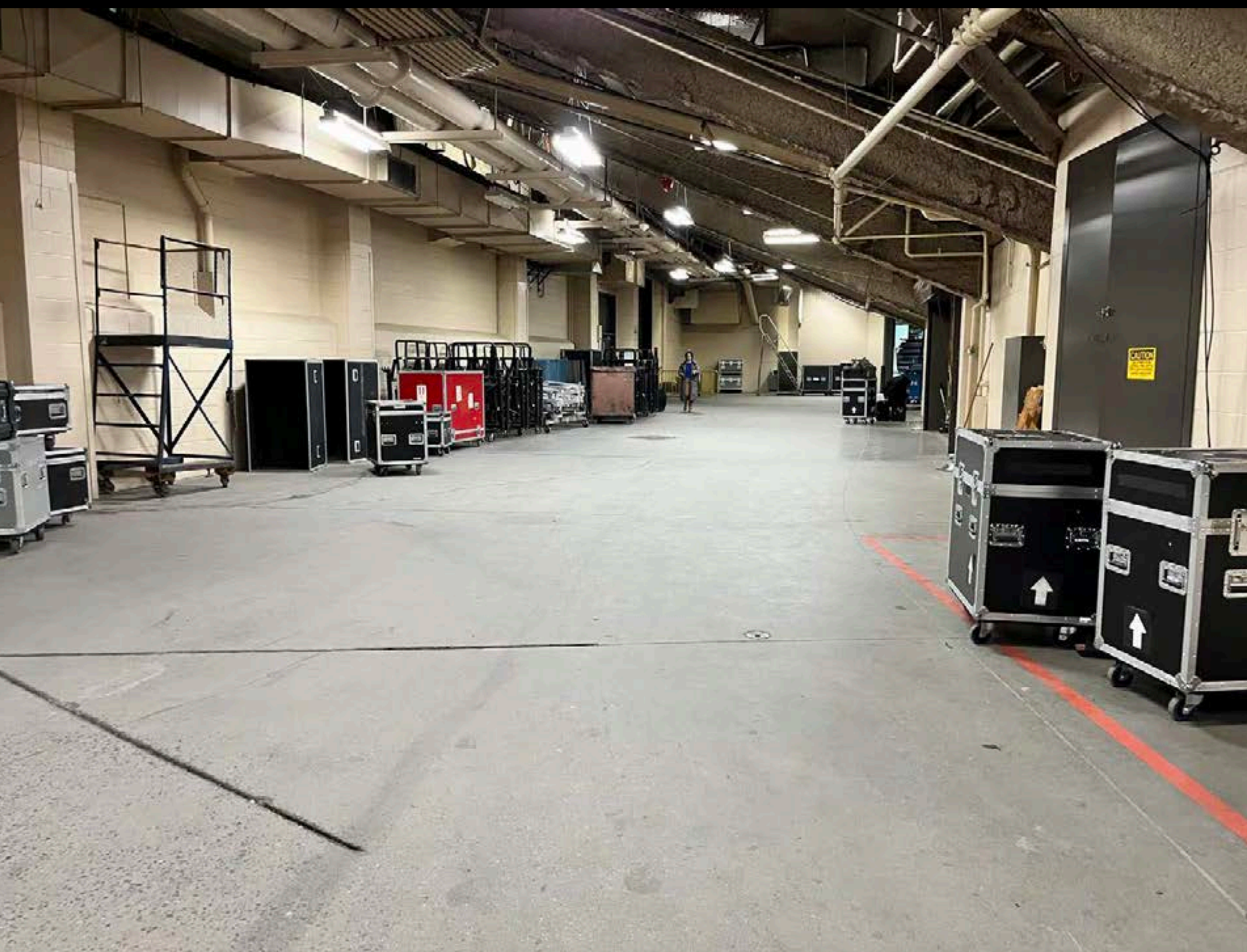
PLATE NO.
DP2



L.A. SPORTS ARENA - ON SET PHOTO



L.A. SPORTS ARENA - BACKSTAGE SET PHOTO



L.A. SPORTS ARENA - BACKSTAGE SET PHOTO





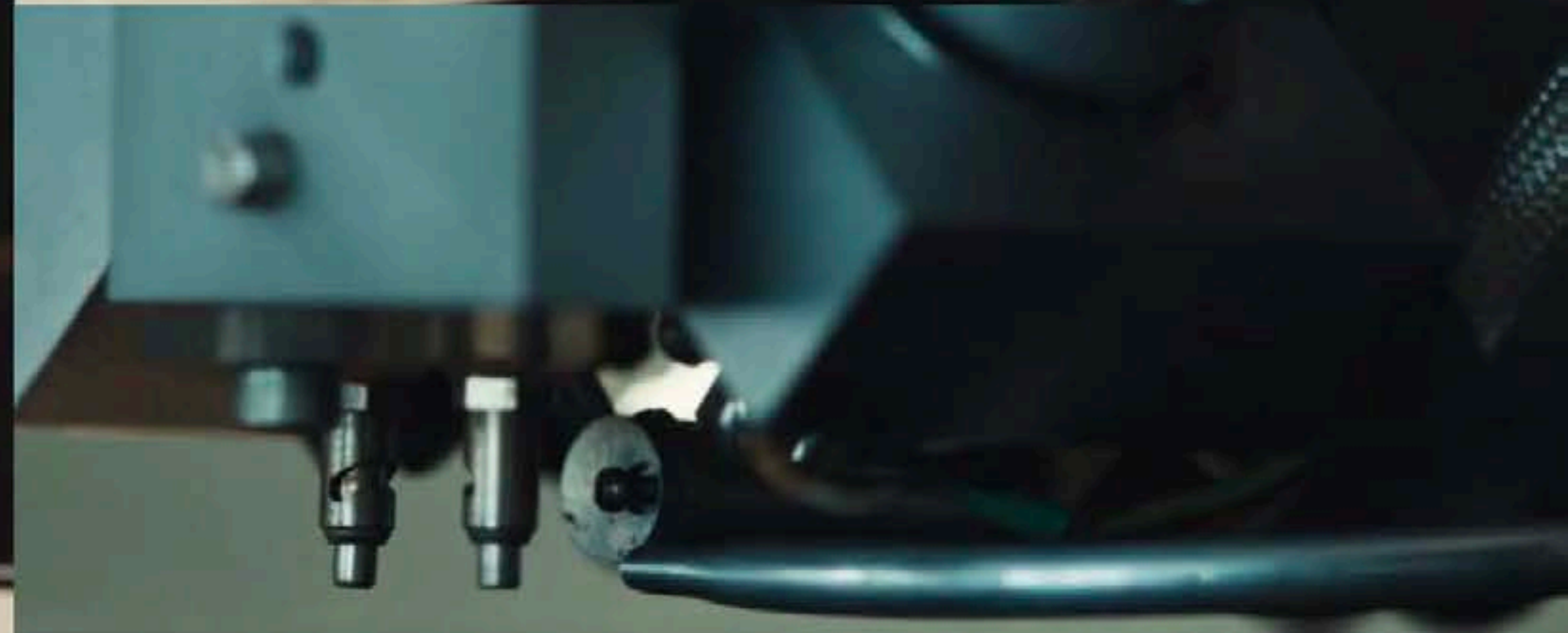
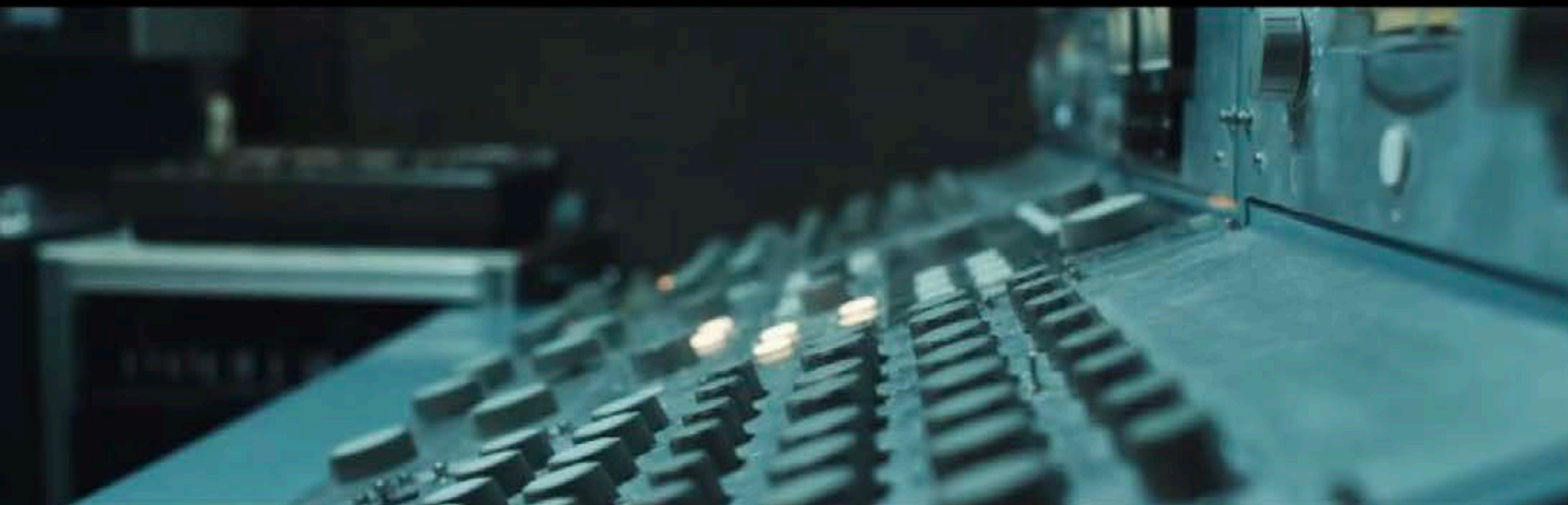
L.A. SPORTS ARENA - BACKSTAGE SET PHOTO



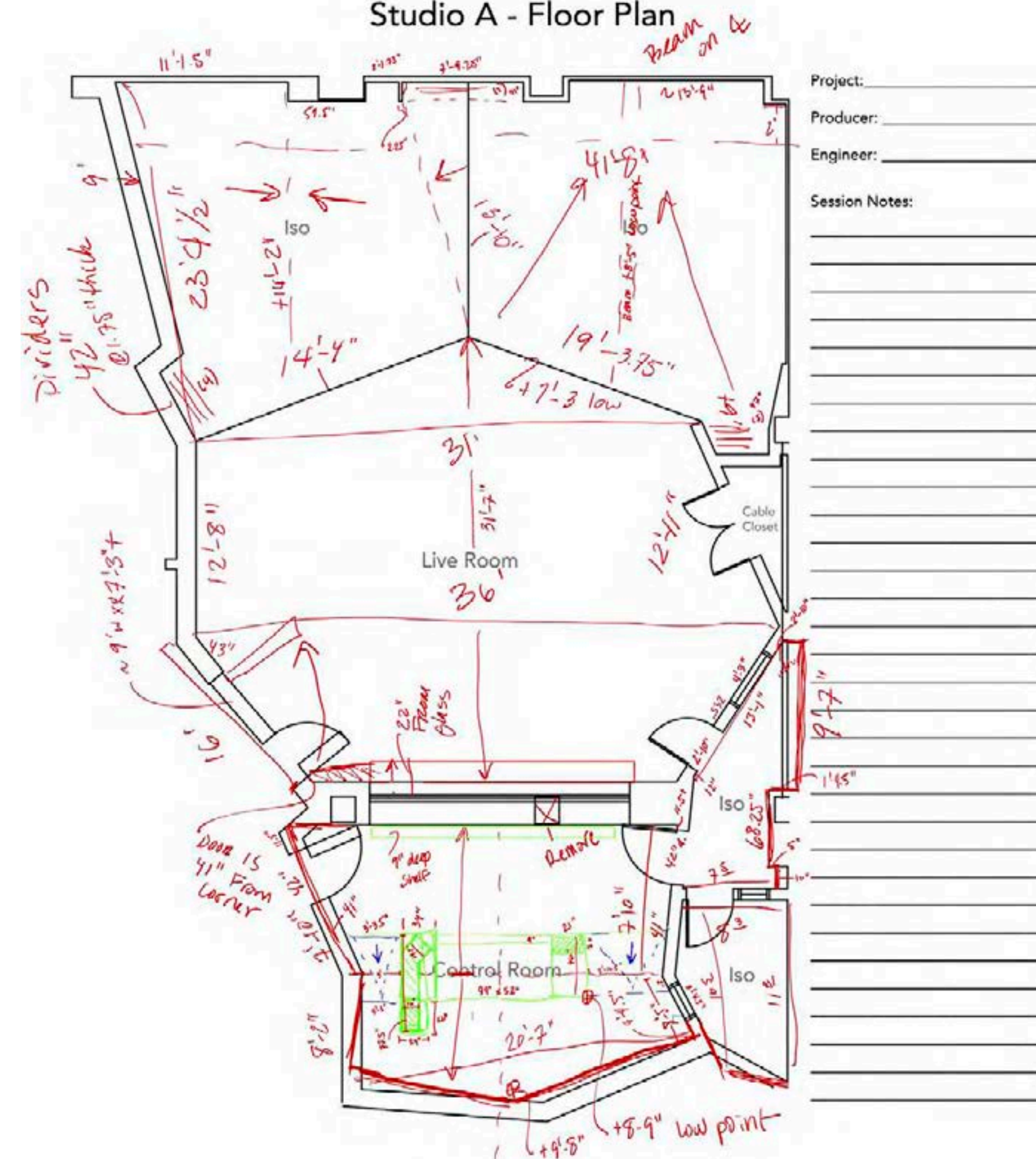
LA LACQUER - ON SET PHOTO



LA LACQUER - ON SET PHOTO



LA LACQUER - ON SET PHOTOS





THE POWER STATION - FILM STILL



THE POWER STATION - FILM STILL



THE POWER STATION - ON SET PHOTO



THE POWER STATION - ON SET PHOTO



THE POWER STATION - ON SET PHOTO



THE POWER STATION - FILM STILL



THE POWER STATION - ON SET PHOTO



THE POWER STATION - ON SET PHOTO



THE POWER STATION 1979
REFERENCE PHOTO BY JOEL BERNSTEIN



CROSS COUNTRY DRIVE - TRAILER FILM STILL



J HORLEY

TEXAS, COUNTY FAIR - CONCEPT ART



J HORLEY

TEXAS, COUNTY FAIR - CONCEPT ART



SITE PLAN
SCALE: 1150

[illegible]**HUSKER**

ASSOCIATION GENERAL / OFFICE CO. 2
SUPERVISOR ART DIRECTOR / LINDA HARRIS
SET DECORATING / KIM FORD

| | |
|--------------|---|
| SPRINT (DAY) | 4 |
| REVIEW DATE | |

REVISÉ

11/27/2024

PERIOD: WEEKLY POSITION: REVISOR

TICKET 1
REVISED

**SPOTTING DIMENSIONS
ADDED**

CAMERA POSITION AND DRESSING NEEDS ADDED FOR VOL. 197

LONGHORN PEN
INCORPORATED

WATCHING POST ADDED

ARTICLES ADDED

FLAG ON BASKETBALL
POST ADDED

SET NAME

EXT TEXAS
COUNTY FAIR

| | |
|-----------|--|
| LOCATION: | |
|-----------|--|

52 RED GATE
ROAD
MORRISTOWN, NJ
07960

APPROVED

| | |
|-----------|------|
| DRAWN BY: | RJ.S |
|-----------|------|

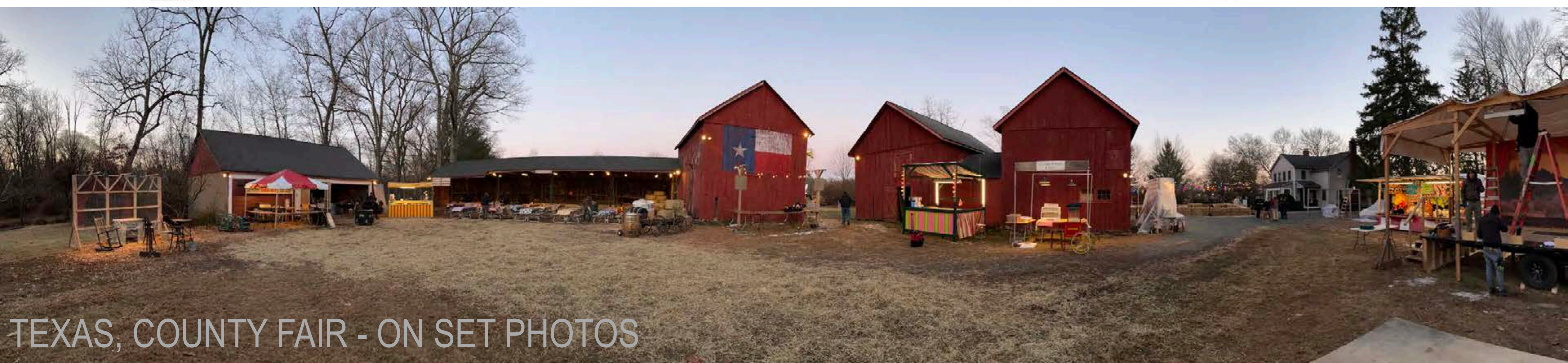
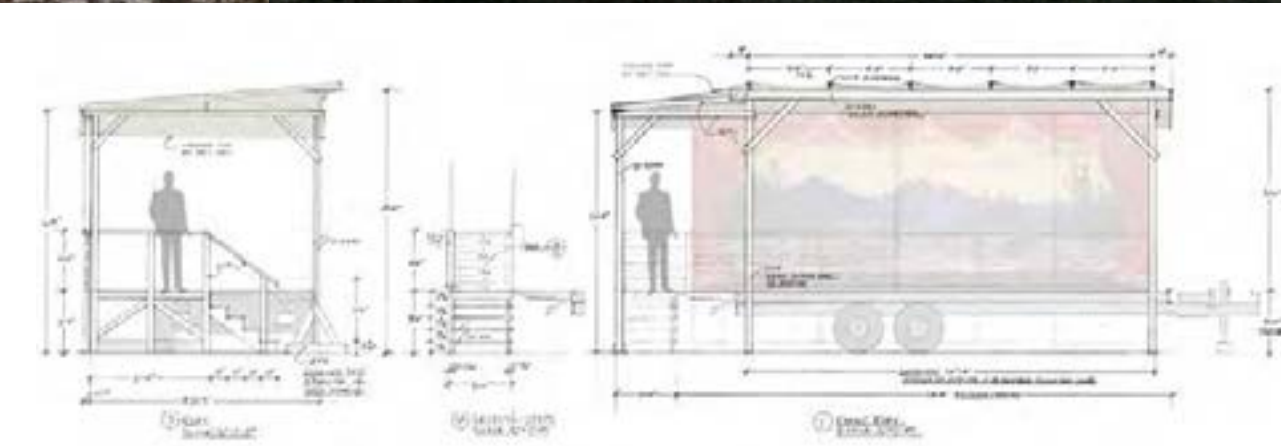
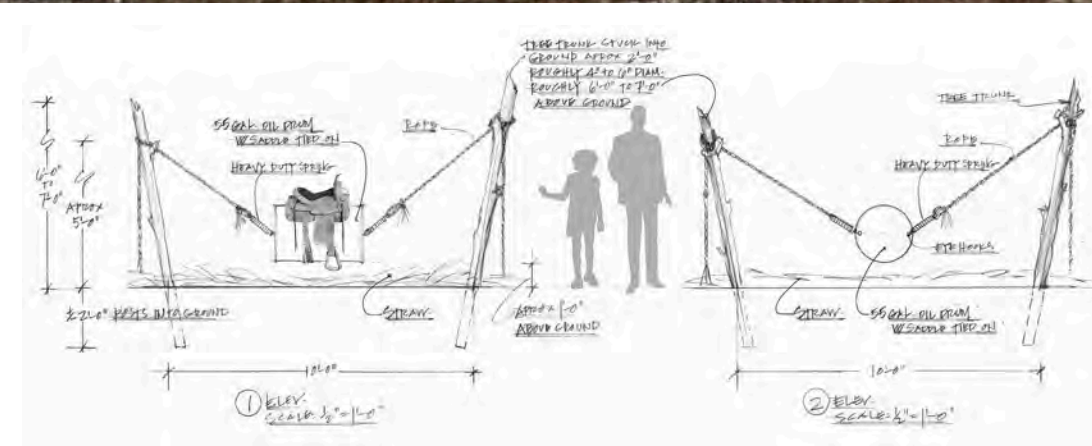
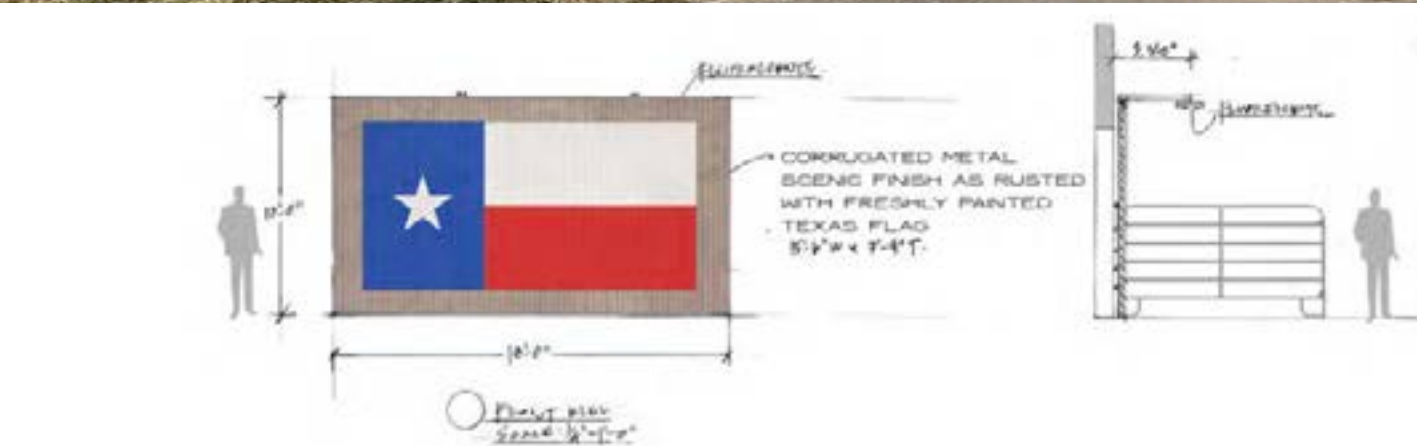
| | |
|-----------|------|
| SHEET NO: | 9854 |
|-----------|------|

| | |
|-------|------|
| SCALE | 1150 |
|-------|------|

CREATING

SITE PLAN

| |
|----------|
| PLATE NO |
|----------|



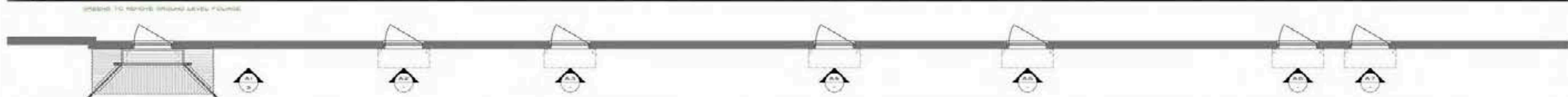
TEXAS, COUNTY FAIR - ON SET PHOTOS



INSPIRATION / REFERENCE - GRUENE HALL
TEXAS' OLDEST DANCE HALL
BUILT IN 1878



TEXAS, COUNTY FAIR - ON SET PHOTO

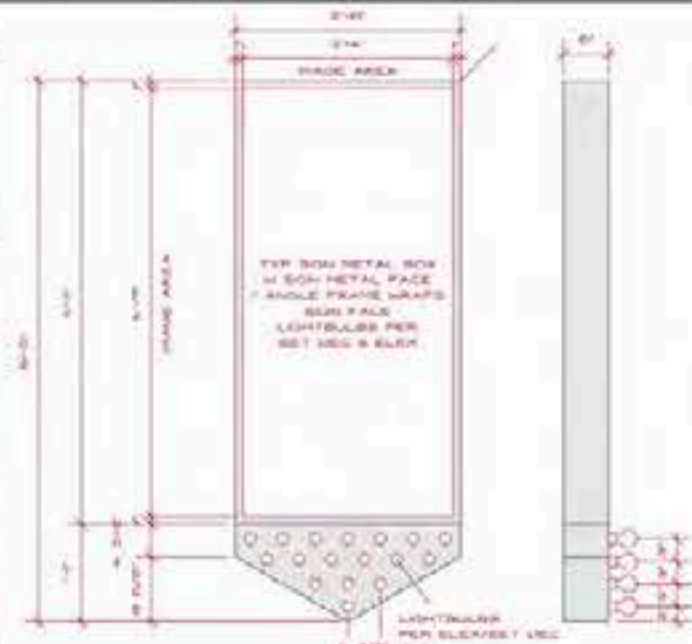


| | | | |
|---------------------------|-----------------------------|------------------------------------|-----------------------------------|
| NO SPECIFIC DRESSING HERE | LOCATION NOT FRIENDLY TO US | RAKKA ASSOCIATION CLOSED FOR NIGHT | PRINTING COMPANY CLOSED FOR NIGHT |
|---------------------------|-----------------------------|------------------------------------|-----------------------------------|



ALLEYWAY ELEVATION
Scale: 1/4" = 1'-0"

| | | | | | | |
|----------------------|----------------------|---------------------|--------------------------------|--------------------------------|------------------------|------------------|
| SIGN SCHEDULE | A.6 | OMIT | | | | |
| | PHOTO NAME TBD | | | | | |
| | | | | | | |
| | A.6 | | | | | |
| | PHOTO NAME TBD | | | | | |
| | A.6 | | | | | |
| | PHOTO NAME TBD | | | | | |
| | A.7 | | | | | |
| | TRANSLATION NAME TBD | A7.G1 | TYP FLAT SIGN BLANK | SIGN METAL WITH 1" ANGLE FRAME | (1) | 60" W 24" H |
| | B.1 | | | | | |
| NONDESCRPT | B1.G1 | WHEATPASTE POSTERS | PER GFX | (8) | 24"W 30"W 36"H 40"H | |
| C.1 | | | | | | |
| ASSOCIATION NAME TBD | C1.G1 | TYP FLAT SIGN BLANK | SIGN METAL WITH 1" ANGLE FRAME | (1) | 120" W 24" H | |
| C.1 | | | | | | |
| ASSOCIATION NAME TBD | C1.G2 | TYP FLAT SIGN BLANK | SIGN METAL WITH 1" ANGLE FRAME | (1) | 10" W 72" H | CHINESE COUPLETT |
| C.1 | | | | | | |
| ASSOCIATION NAME TBD | C1.G3 | TYP FLAT SIGN BLANK | SIGN METAL WITH 1" ANGLE FRAME | (1) | 10" W 72" H | CHINESE COUPLETT |
| C.2 | | | | | | |
| PRINTING CO NAME TBD | C2.G1 | TYP FLAT SIGN BLANK | SIGN METAL WITH 1" ANGLE FRAME | (1) | 176" W 30" H | |
| C.3 | OMIT | | | | | |
| PRINTING CO NAME TBD | | | | | | |
| PRINTING CO NAME TBD | | | | | | |



BAKERY SIGN DETAIL

HUSKER

PRODUCED BY: COLUMBIA TRISTAR PICTURES
SUPERVISOR AND DIRECTOR: CHRIS MONROE
SET DESIGNER: PAUL HENRIKSEN

| | |
|-----------------|--|
| DIFFICULT LEAVE | |
| WEEKLY TOTAL | |

REVISÉD

11/17/2024

WYDEN
NORTH FALCON ART AND PLACEMENT
(ENTER SIGN AS MARKED)

SET NAME

EXT
CHINATOWN
STREETS

LOCATION

BRANFORD PL
NEWARK NJ

APPROVED:

PREPARED BY: _____ FOR: _____

BET NO: 920

SCALE AS NOTED

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ELEVATIONS

PLATE NO.

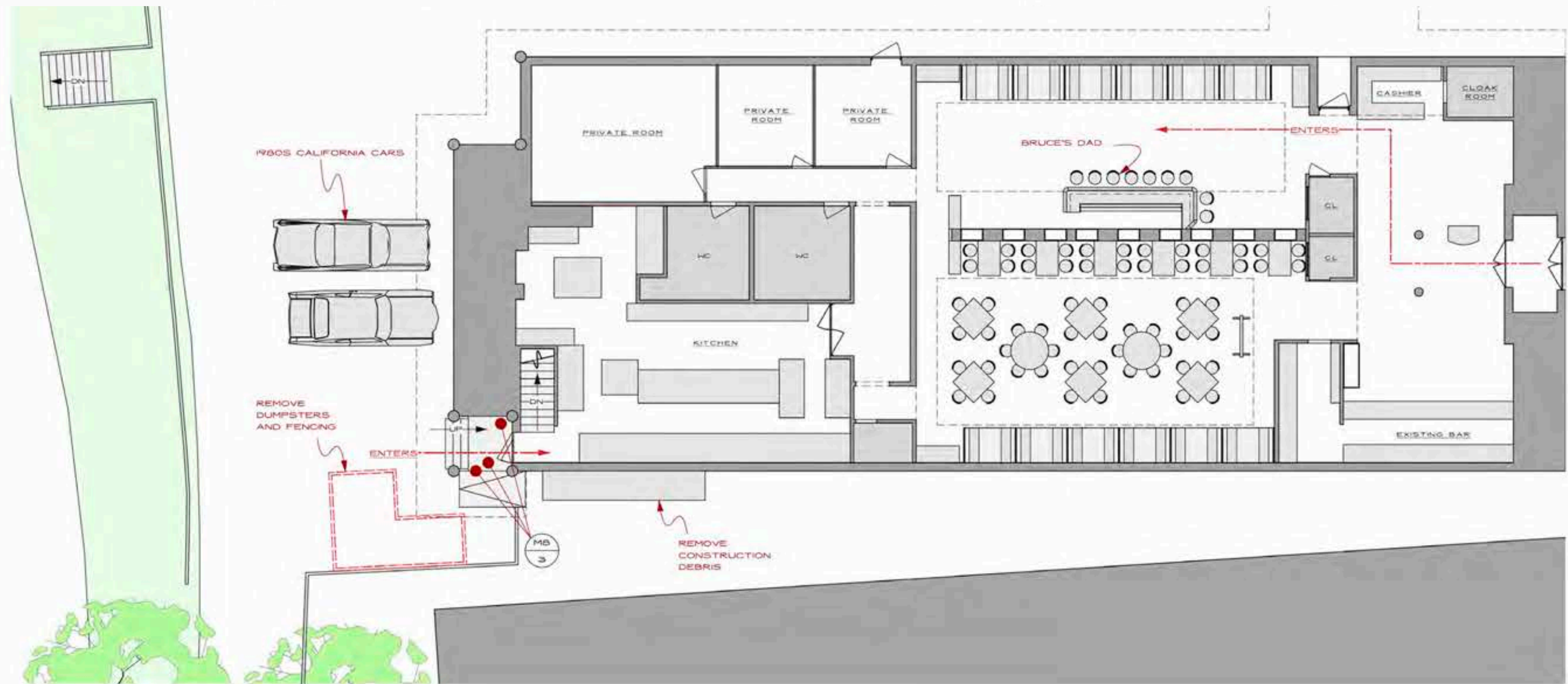
02



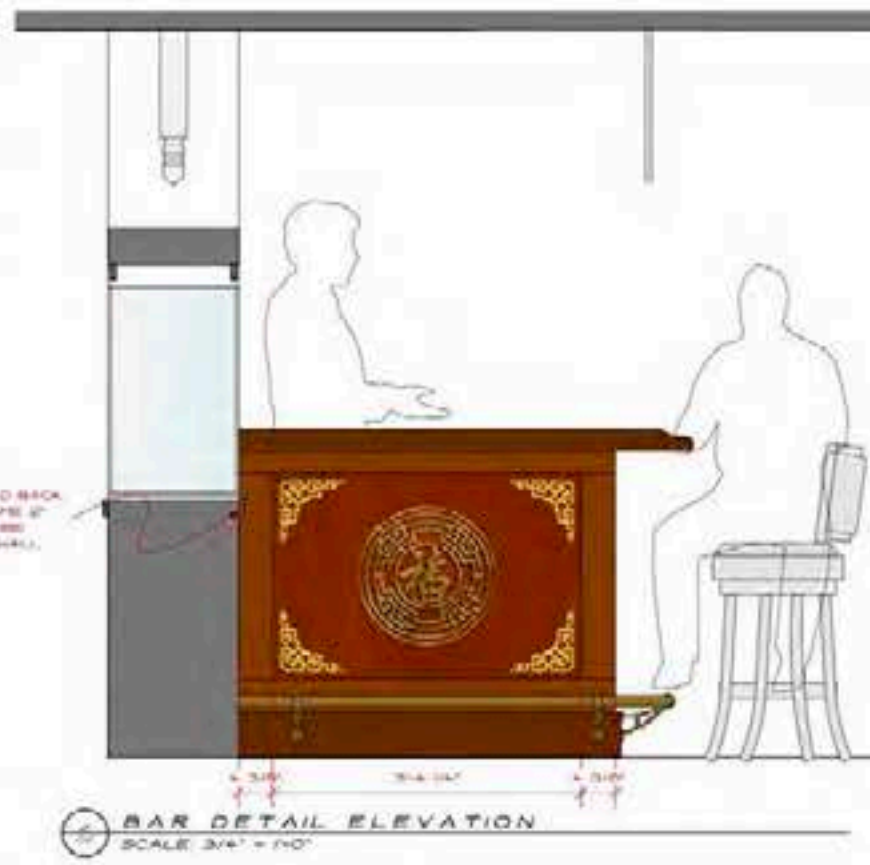
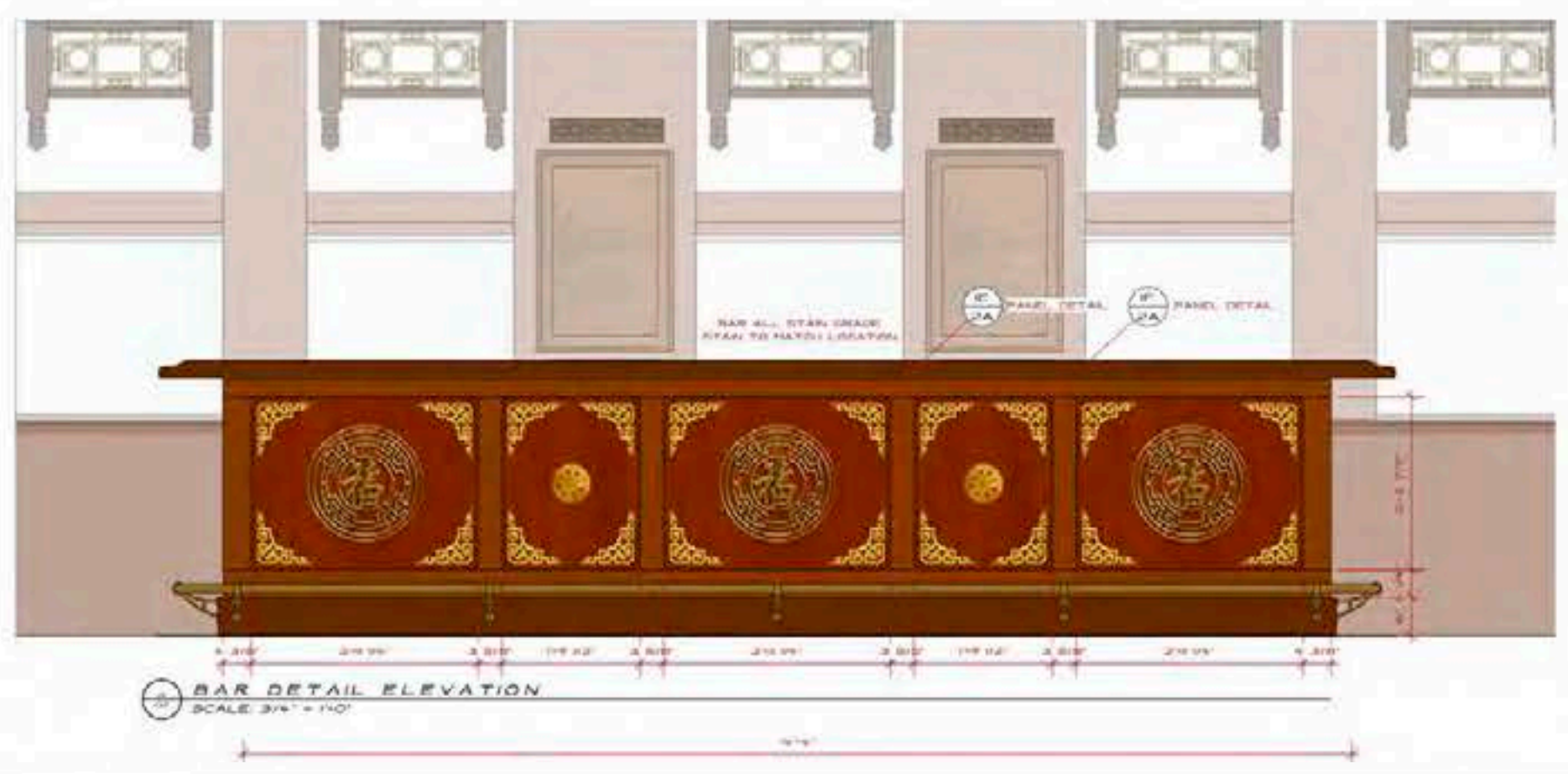
LOS ANGELES, CHINATOWN - ON SET PHOTO



LOS ANGELES, CHINATOWN - ON SET PHOTO



2
0
EXTERIOR PLAN
SCALE: 3/32" = 1'-0"



| DISTRO | |
|----------------|----------------|
| DIRECTOR | CONST. COOR |
| UP | KEY CONST. SHP |
| UPH | BR CONST. SHP |
| PROD. SUP | SHOP COPY |
| PROD. DESIGNER | SET DECORATOR |
| ART | SET DEC OFFICE |
| LOCATIONS | LEADMAN |
| AD DEPT. | CHARGE SCENC |
| GREENS | GAFFER |
| KEY COPY | KEY GRP |
| PROF. | ROOMING GRP |
| MATGR. | ROOMING GAFFER |
| SPFX | SHOP ELECTRIC |
| VFX | |

HUSKER

PRODUCTION DESIGNER: STEPHANIELLA
SUPERVISING ART DIRECTOR: CHRIS HORN
SET DECORATOR: CHRIS HORN

SHOOT DAY: -

REVISIONS:

RELEASED
11/12/2024

SET NAME: INT
CHINATOWN
BAR - LOS
ANGELES

LOCATION:
HUNAN TASTE
67 BLOOMFIELD
AVE
DENVER CO

APPROVED:
DRAWN BY: BKC
SET NO: 924
SCALE: 1/4" = 1'-0"

DRAWING:
PLAN

PLATE NO:
01



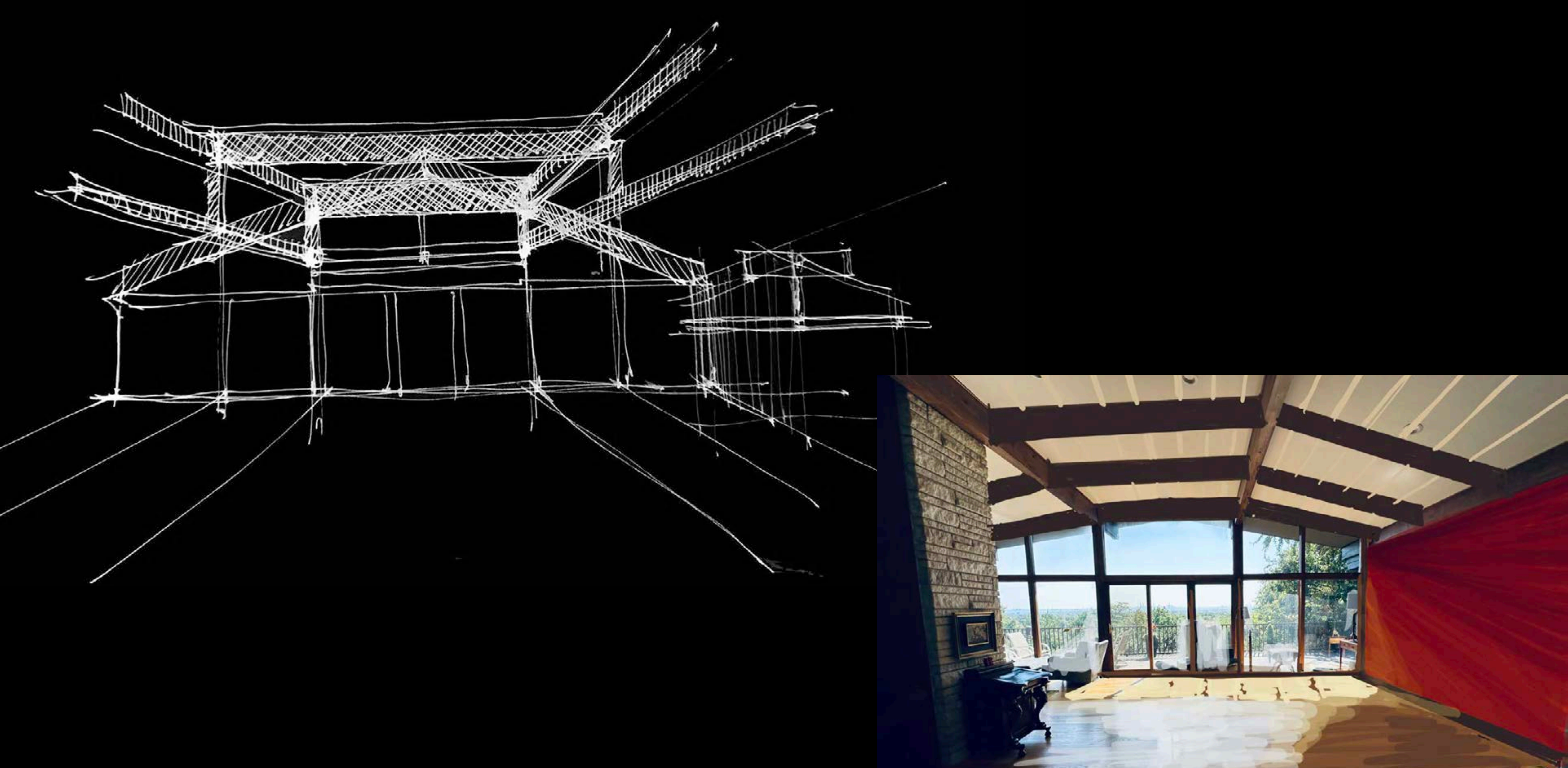
LOS ANGELES, CHINATOWN - ON SET PHOTO



LOS ANGELES, CHINATOWN - FILM STILL



LOS ANGELES, CHINATOWN - FILM STILL



LOS ANGELES, HOLLYWOOD HILLS HOUSE - SKETCH



LOS ANGELES, HOLLYWOOD HILLS HOUSE - ON SET PHOTO



LOS ANGELES, HOLLYWOOD HILLS HOUSE - ON SET PHOTO



LOS ANGELES, HOLLYWOOD HILLS HOUSE - ON SET PHOTO



Springsteen

DELIVER ME FROM NOWHERE

BY STEFANIA CELLA , PRODUCTION DESIGNER

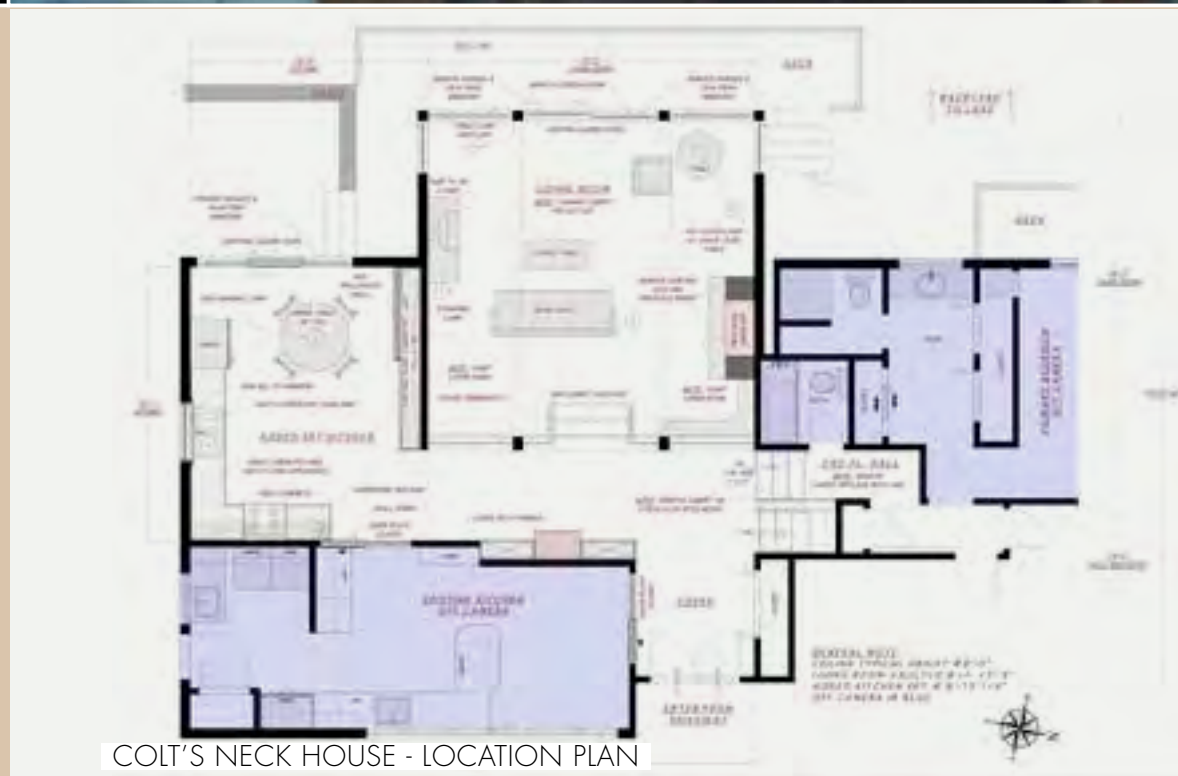
RIVERFRONT STADIUM, OHIO - CONCEPT ART



COLT'S NECK HOUSE - SET PHOTO

When I first read the script for *Deliver Me From Nowhere*, I realized and understood the emotional weight that this project would carry, not just because it is a period film, but because it is about Bruce Springsteen. A period film is always a challenge, and a period film about a living icon, even more so. Designing the world for a living legend means you have to walk a tightrope between fact, feeling, and mythology. There is no room for missteps, especially when the subject matter is so deeply revered, loved and well-documented. You need to navigate between beauty, reality, and the emotional story you need to tell, all while taking into consideration not just the public, the fans, the audience, but also the nostalgia and memories.

The story centers around the making of Bruce's *Nebraska* album. It's a very intimate narrative, sparse and unpolished by design. That tone became the true guide for the work. I had access to a wealth of material: Bruce's own notebooks, personal photo albums, books, conversations with Bruce, Eileen Chapman (director of the Bruce Springsteen Archives at Monmouth University) access to their extensive archives, Bruce's longtime guitar tech Kevin Buell, as well as Jon Landau. I relied heavily on Bruce's own writing. *Born to Run* was essential, as well as was the photography from Lynn Goldsmith, David Michael Kennedy, and Frank Stefanko, who all captured the Nebraska era in very different and personal ways.



COLT'S NECK HOUSE - LOCATION PLAN

Recreating Bruce's house in Colt's Neck, where he recorded *Nebraska* on a 4-track, was a central part of shaping the emotional and visual core of the film. I visited the actual house with Bruce and Scott. It has since been renovated, but some of its bones remain: a ranch house on a reservoir, simple, isolated. It was nearly empty, but full of presence. That emptiness became a tool—the structure and natural light had to do the emotional lifting. I kept the furniture and decoration minimal. The space needed to hold solitude, reflection, and peace. It needed to feel like Nebraska sounds.

We built parts of the house on stage at Steiner Studios, including the bedroom, because we needed

a controlled environment to shoot key scenes involving retro-projection. We used LED screens with plate shots outside the windows to keep the emotional tone connected to the outside world. The bedroom was intimate and stripped down, made to feel like both a sanctuary and a void, while also maintaining elements from the original space, such as the carpeting.

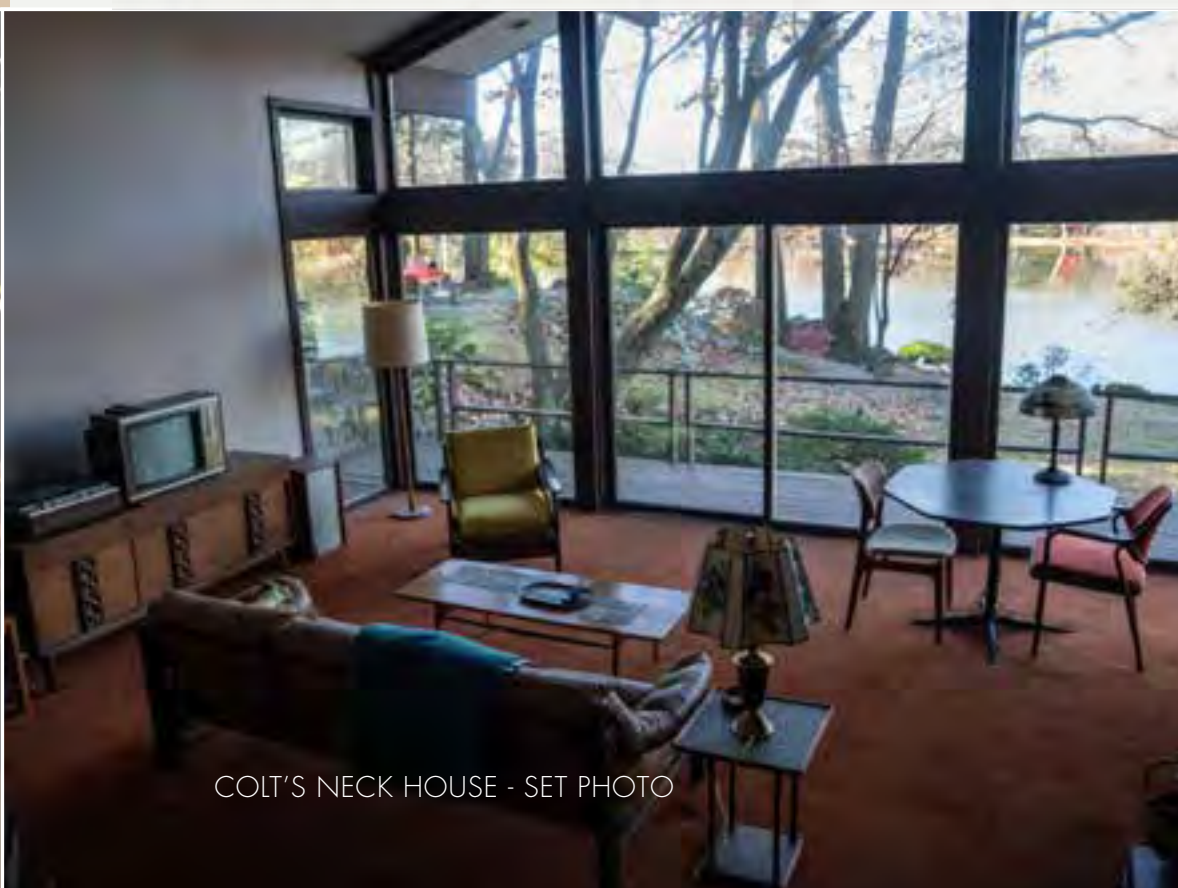
As for the corridor in the house, we used translucent plexiglass with retro-projection material and even plexiglass molding to allow images to pass through surfaces, as an abstract metaphor as well as projecting scenes from *Badlands* that were influential in Bruce's writing process.



RIVERFRONT STADIUM, OHIO - SET PHOTO



RIVERFRONT STADIUM, OHIO - SET PHOTO



COLT'S NECK HOUSE - SET PHOTO



COLT'S NECK HOUSE - SET PHOTO

People often ask if we included any easter eggs or nods to Terrence Malick’s, *Badlands*, the film that inspired Bruce’s writing on Nebraska. We didn’t approach it that overtly. There are no hidden props or pieces of set dressing. Thematically, its influence runs through everything. You can see it literally in the projections, and feel it more subtly in the landscapes, environments, moments of silence, and in the sense of characters fleeing both society and themselves.

That said, what we did incorporate were homages that ground the story firmly in Bruce’s own world. In the Colt’s Neck house, the wallpaper is a deliberate nod to Frank Stefanko’s photograph for the cover of *Darkness on the Edge of Town*. Bruce once said that image captured “the guy in the songs”, stripped of celebrity and distilled down. That spirit moves forward into the *Nebraska* era.

We didn’t begin with a standard discussion of color palette. Scott Cooper (our director), cinematographer Masanobu “Masa” Takayanagi, and I all agreed the project wasn’t about aesthetics in the traditional sense. It was about restraint. I wanted to strip color away. The goal was not to choose colors, but to eliminate them.

The black-and-white childhood flashbacks are based heavily on the photography of Robert Frank. We pushed the contrast; no midtones, no grays. It was about isolation, starkness, memory, and emotional distance. Some of Saul Leiter’s black and white work influenced that as well. For the scenes in color, I turned to Bruce Davidson’s subway series, images with coarse, urban textures punctuated by punches of yellow and red. Jane Dickson’s Time Square paintings, and Joe Maloney’s photographs of Asbury Park also helped build that visual vocabulary.

Designing iconic locations like the Stone Pony, the Asbury Park boardwalk and carousel, and the Power Station meant tapping into the spirit of the places that helped shape Bruce’s story and sound. These are sacred spaces to Springsteen fans, and I wanted to honor that. The approach was one of excavation—lighting the Stone Pony, opening it up to reflect the space as it was. We studied the 1983 film, *Variety* by Bette Gordon for its gritty aesthetic, neon, and how it captured the textures of 1980s urban life. At the boardwalk, we focused on places Bruce touched personally: the carousel, Palace Amusements

Fun House, the arcades, Madame Marie’s, the Asbury Park Convention Center and Paramount Theater. Even when we included flashbacks, we treated every surface and texture as a memory.



COLT’S NECK HOUSE - SET PHOTO



COLT’S NECK HOUSE - PROJECTION CONCEPT ART



RANDOLF STREET HOUSE - PLAN

One of the most emotional recreations was Bruce’s childhood home on Randolph Street. We based it on descriptions from *Born to Run* and a couple of old photographs, and when Bruce came to set, he was visibly moved. That told me we’d gotten it right, not just in accuracy, but in spirit.



RANDOLF STREET HOUSE - SET PHOTO



RANDOLF STREET HOUSE - SET PHOTO



RANDOLF STREET HOUSE - SET PHOTO



ASBURY PARK PALACE AMUSEMENTS - ARTWORK



FREEHOLD, NEW JERSEY - MAIN STREET 1957



FREEHOLD, NEW JERSEY - MOVIE THEATER - SET PHOTO



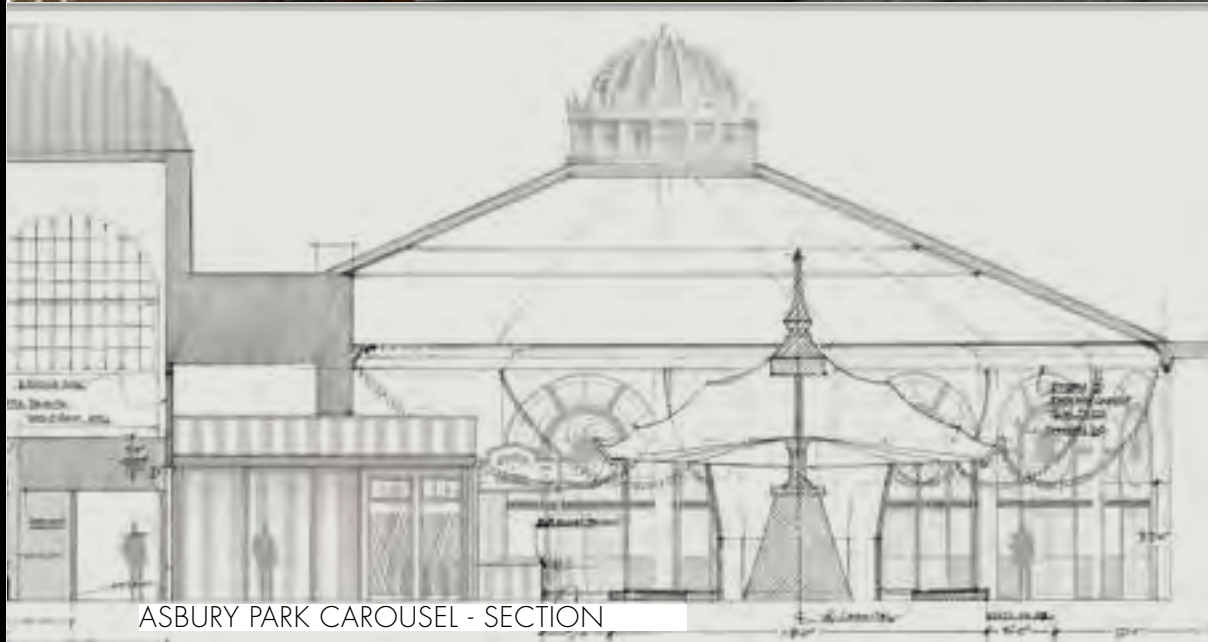
THE STONE PONY, NEW JERSEY - SET PHOTO



ASBURY PARK CAROUSEL - ARTWORK



NEW YORK CITY - 8TH AVE - CONCEPT ART



ASBURY PARK CAROUSEL - SECTION



ASBURY PARK CAROUSEL - SET PHOTO



DINER - CONCEPT ART



DINER - CONCEPT ART

For the Stone Pony, we were given something extraordinary: the actual stage backdrop, generously entrusted to us by Bruce himself. To have the original piece on set was an exceptional gift.

And in the Texas Fair sequence, the band backdrop was recreated as a tribute to Texas country music history, designed as a direct homage to Gruene Hall, one of the state's oldest and most iconic dance halls. It anchors the scene in the lineage of American music connecting the film to a broader cultural landscape.



TEXAS, COUNTY FAIR - SET PHOTO

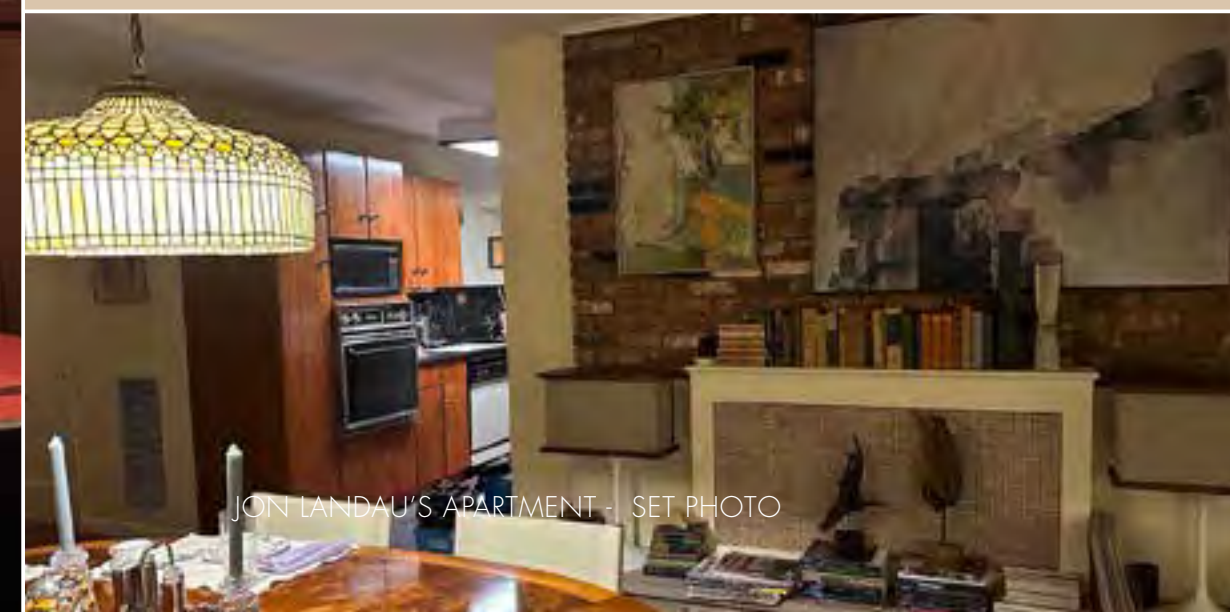


THE STONE PONY, NEW JERSEY - SET PHOTO

We also created Jon Landau's office and apartment, and Jon himself was a huge resource. He was generous with his time and memory. Because Jon is a public figure, we had plenty of material. I approached his spaces through two lenses: music and art. The success of Jon's partnership with Bruce was quietly reflected and invested in the artwork that filled his walls. We layered those influences into every corner of his environment, so when the actors walked onto those sets, they were surrounded by the dual passions that shaped Jon.



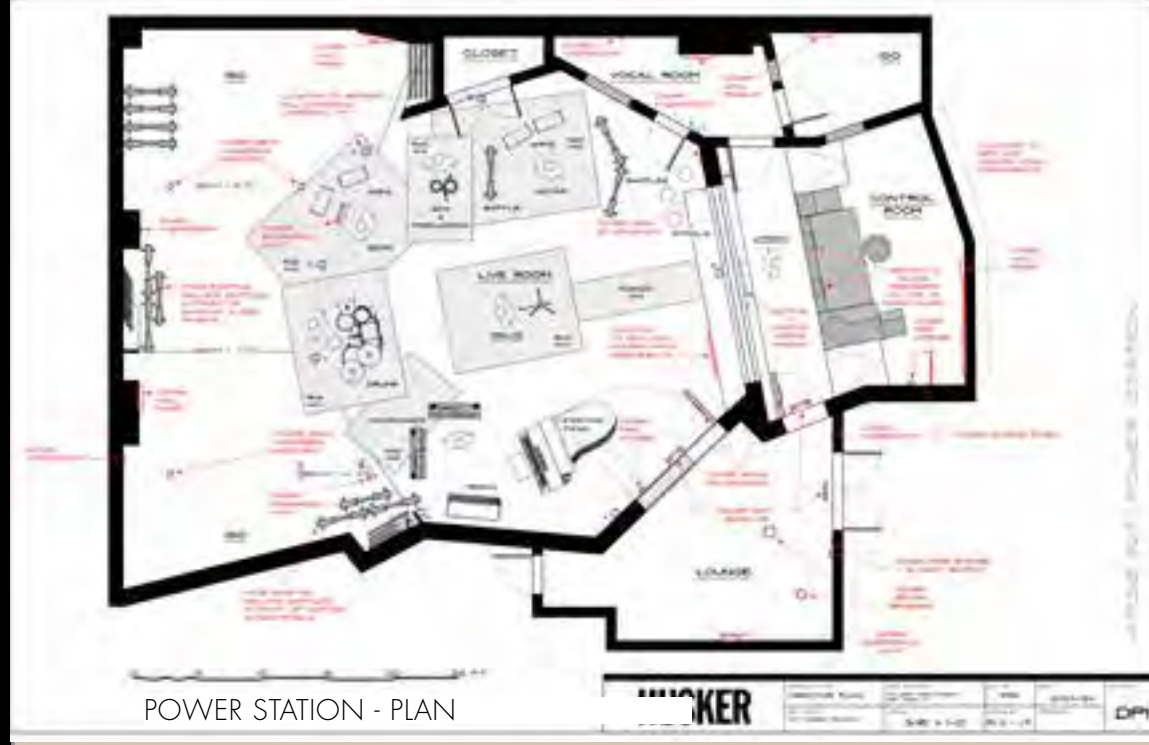
JON LANDAU'S APARTMENT - SET PHOTO



JON LANDAU'S APARTMENT - SET PHOTO



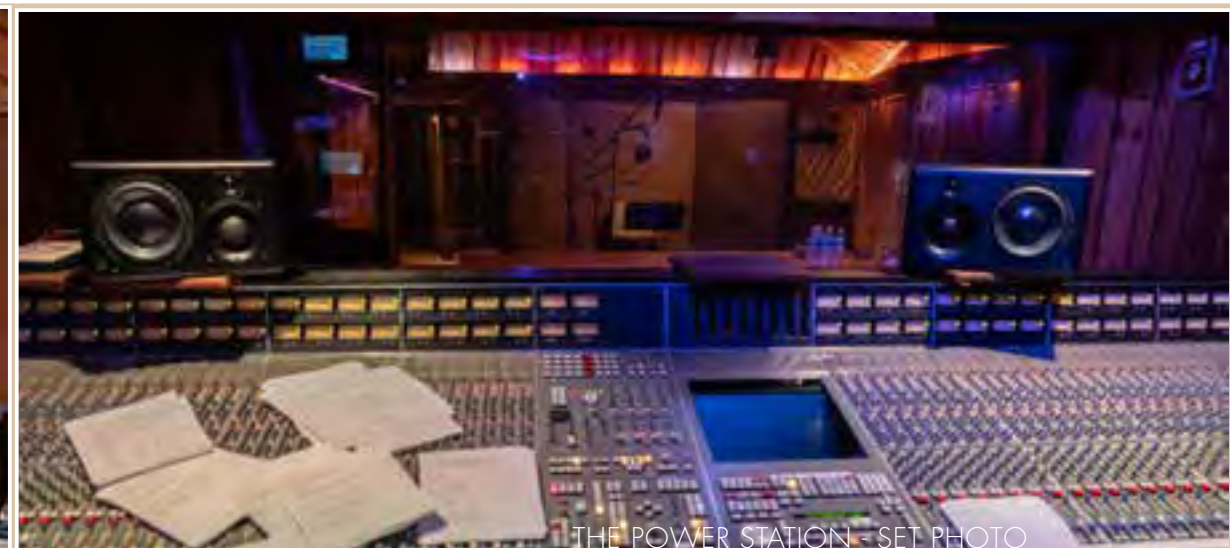
JON LANDAU'S OFFICE - SET PHOTO



Later in the film, Bruce travels west, to a house in the Hollywood Hills. That house had to feel vast and empty—a shell that mirrors his internal state at the time. By that point in the story, he's hit bottom emotionally. The architecture of that space reflects that: minimal, open, disorienting. There's intentionally nothing to hold on to.



Stefania Cella,
Production Designer
Chris Morris,
Supervising Art Director
Rebecca Lord-Suratt, Benjamin Cox,
John Pollard,
Assistant Art Directors
Dan Kuchar,
Set Designer
Jason Horley,
Concept Artist
Holly Watson, Katya Austin,
Graphic Artists
Kris Moran,
Set Decorator



In the end, I hope the world we built honors the deep emotional honesty at the heart of *Nebraska* and this film. *Deliver Me From Nowhere* isn't just about Bruce Springsteen — it's about creativity in isolation, the reckoning that comes in silence, and the music that surfaces when there's no one left to play for but yourself.

audience meets the work without distraction. In that rawness, the humanity and creativity stand revealed — fragile and unguarded, but undeniable. We all benefit from that kind of truth: Bruce, in preserving the essence of what he made; the audience, in receiving something unvarnished and real; and us, the team, in knowing we didn't build a monument, but a mirror.

Stripping it to its bare truth matters because that's where the soul lives — not in the polish, but in the raw edges. It's where an artist meets himself without pretense, and where an

That's what *Nebraska* was. That's what this film is.

What struck me about *Nebraska* was how a home-recorded cassette tape, a format never meant to last, became the backbone of Springsteen's most acclaimed and haunting recordings. Translating that into the visual language of the film meant honoring not just the music, but the fragile, analog process that brought it to vinyl. We dug deep into the story of the lathe, the rare piece of equipment used to cut the record, and the obsessive search for the right person and place to cut the album, the way Bruce not just wanted it, but needed it to be done. His hunt and searching and trial and error, filled with technical hurdles, and the embracing of the stripped down, became a metaphor we carried into the sets: every surface had to feel worn-in, imperfect, true. The Power Station played a big part in that story too, not for the sound it gave the album, but for the sound it almost

couldn't. That contrast, the produced polish of one of the world's most iconic, loved, and famous studios versus the eerie quiet of a New Jersey bedroom also helped shape the emotional landscape of the film. The Power Station sessions were initially intended to be full-band arrangements of the songs, but Springsteen ultimately preferred the more intimate, stripped down sound of the home recordings. Make no mistake, The Power Station itself very much deserves its space in Springsteen and E Street lore and our storytelling, as not just an icon, but a symbol of what familiarity had to be painfully left behind in order to preserve the stark, uncompromising soul of *Nebraska*. Our goal was to build a world that felt like the record sounds: intimate, unresolved, authentic and deeply textured in the human experience.





SPRINGSTEEN

DELIVER ME FROM NOWHERE

STEFANIA CELLA - PRODUCTION DESIGNER

