

Spring 5-2022

## Neo's Cleaning Service

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# neo's

CLEANING SERVICE

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presented by

Yuka Saito & McFloyd Nguyen

# DEVELOPMENT



# INSPIRATION

- Interaction with seniors through volunteered work
- From a Japanese documentary about senior citizens dying alone (Kodokushi)
- News and articles regarding nursing home abuse & elderly abandonment
- Dystopian novels and films that used science fiction element to depict a societal issue



# PROCESS

- The first rendition of the draft began in Floyd's thesis development class, during the “Zoom era” (2020)
- Started out as a Blade Runner-esque story called “**Fäzen**” with the protagonist being a secret police that purges senior citizens
- After several revisions, the story adapts a more family centric aspect that revolves on the theme of memory & elderly abandonment. It draft was re-titled as ***Neo's Cleaning Service***

NEO'S CLEANING SERVICE

Written by

McFloyd Nguyen

Draft 6

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714-855-5816

# RESULT

## Logline:

In a dystopia where seniors are secretly taken away and disposed of post-retirement, a young house cleaner gets caught in a moral dilemma between human empathy and loyalty to his government.

## Quick summary:

The story takes place in a disguised utopia run by a totalitarian body called The System. In this world, retired seniors are sent to the Atrium, a paradise island for the elders. However, the Atrium is a propaganda tool as there is no such place for seniors in this world post-retirement. In reality, all seniors get executed by The System's secret police.

Tim, a death cleaner, whose job is to dispose seniors' belongings, unexpectedly runs into a retired engineer named Paul, as he meddled with the System to delay his execution. Paul is looking for Kate, his kidnapped daughter. He is heartbroken to find Kate in the form of an Executioner. Paul gets shot by Kate in front of Tim. After Paul's incident, Tim no longer cares about his job promotion. Tim learns to love and value his time with his family more than anything else.



# PRE-PRODUCTION



# CREWING

Production/Direction		Art/Special Effects	
Director/Writer	McFloyd Nguyen	Production Designer	Gi-Ling Lo
Producer	Yuka Saito	Set Dresser	Helen Neppi
COVID Compliance Officer	Starsi Howell	Prop Engineer	Logan Welsh
Unit Production Manager	Camille Stidham	Costume Designer	Brock Foose
Production Coordinator	Jackson Millsap	Makeup Artist	Natalie Floyd
1st Assistant Director	Jose M. Verdejo	Vehicle Specialist	Nick Moozy
2nd Assistant Director	Uy Do	Storyboard Artist	Gi-Ling Lo
Casting Director	Gabe Braden (Matchbox Casting)	Visual Effects	
Location Managers	Starsi Howell	VFX Supervisor	Stephen Brown
	Uy Do	VFX Artists	Devin Hoot
Script Supervisor	Bosco Tang		Brian Wright
Camera		Post Production	
Director of Photography	Shun Man "Jacky" Cheung	Editor/DIT	Nick Wallace
1st Assistant Camera	Yutaka Akiyama	Sound Designer	Jingman "Anita" Xu
2nd Assistant Camera	Shih-Hsuan Kuo	Colorist	Zhe Song
Grip/Electric		Composer	Maike Androsch
Gaffer	Yifu Li	PR/Marketing	
Key Grip	Evan Baher-Murphy	Concept Artist	Thomas Park
BBG/Dolly Grip	Wataru Yoshinaga	Digital Marketer/Website Designer	Naoki Yamamoto
BBE	Kango Kawai	Social Media Coordinator	Thi Chu
Sound		Graphic Designer	Makena Snipes
Sound Mixer	Jiingman "Anita" Xu		
Boom Operator	Tej Master		

## Challenges:

- Finding people who are as passionate and capable
- Figuring out people's schedule to see if they are available to commit to the project

## Results:

- Reached out to as many people as possible, including the ones that seem unapproachable
- Used Dodge network to find people who would be interested in what we envision

# CASTING

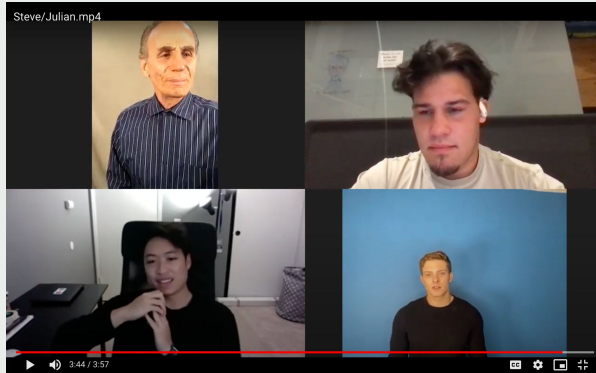
## Neo's Cleaning Service Character Breakdown

**[TIM BAUER]** 22 years old. A hopeful, status-craving death cleaner. His firm belief in the System is challenged by an old man's painful life story. LEAD.

**[PAUL JENNINGS]** 67 years old. A lonely widower and a father. Having retired from the System, his only goal now is to see his estranged daughter one last time. Confronts Tim's ignorance with his wit and skepticism. LEAD.

**[KATE JENNINGS/EXECUTIONER]** 25-35 years old. A daughter of Paul's who is brainwashed by the System. Coldly executes old, retired people, and does not let any emotions get in the way of her job. SUPPORTING.

**[OLD MAN]** 60-70 years old. A lonely old man at the end of his life. Blindly believes in the System that betrays him harshly. SUPPORTING.



## Challenges:

- Narrowing down from many eligible candidates
- Seeing if the actors have chemistry over zoom sessions

## Results:

- Chose two actors from over 300 submissions
- Focused on which actors represent the characters the best, as well as which actors the director feels most comfortable working with
- For Paul, changed some dialogues accordingly to the actor we chose
- Conducted several chemistry reads
- Before the shoot, held some table reads over zoom and a rehearsal in person

# BUDGETING

Acc#	Category Description	Page	Total
1200	Directors	1	\$150
1300	Cast	1	\$1,650
1400	Above-The-Line Travel/Other	1	\$550
<b>Total Above-The-Line</b>			<b>\$2,350</b>
1800	Camera	2	\$1,800
1900	Wardrobe	2	\$1,000
2300	Art Department	2	\$5,480
2700	Set Lighting	2	\$3,500
2800	Set Operation	3	\$700
3100	Locations	3	\$12,115
3200	Transportation	3	\$2,500
<b>Total Production</b>			<b>\$27,095</b>
3400	Editing	4	\$760
3500	Music	4	\$700
<b>Total Post Production</b>			<b>\$1,460</b>
4000	Publicity	5	\$450
Contingency : 10.0%			\$3,128
<b>Total Other</b>			<b>\$3,586</b>
<b>Total Above-The-Line</b>			<b>\$2,350</b>
<b>Total Below-The-Line</b>			<b>\$32,140</b>
<b>Total Above and Below-The-Line</b>			<b>\$34,490</b>
<b>Total Fringes</b>			<b>\$0</b>
<b>Grand Total</b>			<b>\$34,490</b>

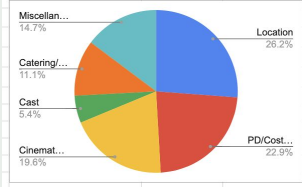
## Challenges:

- Figuring out what costs the most and assigning numbers even before we know what the film will look like
- Finding the best ratio of budget allocation for each department so it is reasonable and fair

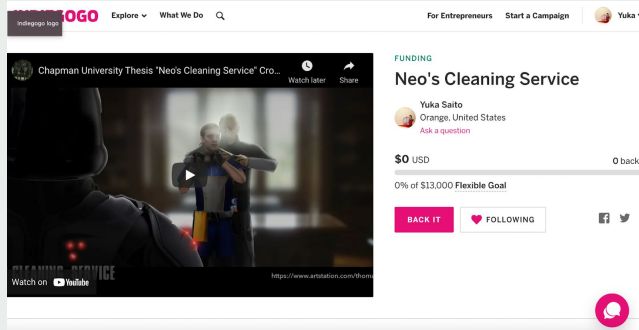
## Results:

- Got rough estimates on how much each department needed and planned our financing accordingly
- Intentionally overestimated the cost in order to avoid any surprises after the production
- Went over-budget due to the unexpected costs such as parking violation tickets, license needed for data transferring, etc.

Location	\$8,000.00	\$30,550.00
PD/Costume	\$7,000.00	
Cinematography	\$6,000.00	
Cast	\$1,650.00	
Catering/Crafty	\$3,400.00	
Miscellaneous	\$4,500.00	

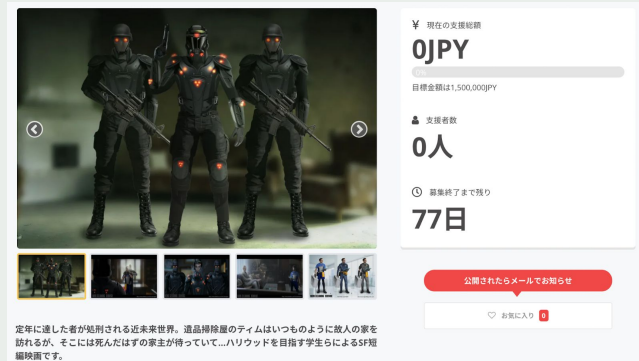


# FUNDING



## Challenges:

- Finding people who are willing to donate beyond our friends and family
- Making two funding pages and videos that are catered to the nature each platform



## Results:

- Reached out to organizations and companies that are relevant to the topic of the film
- Advertised on social media and crowdfunding platforms
- Identified target audiences for each platform and changed focal points on each to appeal to them most effectively



# SCHEDULING

Start of Shooting Day 1 -- Friday, February 25, 2022 (6:30-5:30)					
Sheet # 8 1/8 pgs	Scenes: 9-1	INT Day	PAUL'S HOUSE MONTAGE OF TIM CLEANING PAUL'S HOUSE	1	Est. Time
Sheet # 17 3/8 pgs	Scenes: 9-2	INT Day	PAUL'S HOUSE TIM FINDS PAUL IS STILL INSIDE THE RECALL	1,2	Est. Time
Sheet # 9 2 5/8 pgs	Scenes: 10	INT Day	PAUL'S HOUSE DINING ROOM TIM CONFRONT'S PAUL FOR BEING IN THE HC	1,2	Est. Time
End of Shooting Day 1 -- Friday, February 25, 2022 -- 3 2/8 Pages -- Time Estimate: 0:00					
Start of Shooting Day 2 -- Sat, February 26, 2022 (6:30-5:30)					
Sheet # 10 2 2/8 pgs	Scenes: 11	INT Day	PAUL'S HOUSE OFFICE PAUL TELLS TIM ABOUT HIS FAMILY AND LEA	1,2	Est. Time
Sheet # 13 4/8 pgs	Scenes: 14	EXT Day	ERIN'S HOUSE TIM VISITS HIS DAD	1	Est. Time
End of Shooting Day 2 -- Saturday, February 26, 2022 -- 2 6/8 Pages -- Time Estimate: 0:00					
Start of Shooting Day 3 -- Sunday, February 27, 2022					
Sheet # 7 2/8 pgs	Scenes: 8	EXT Day	PAUL'S HOUSE TIM ARRIVES TO PAUL'S HOUSE	1	Est. Time
Sheet # 11 1 2/8 pgs	Scenes: 12	INT Night	PAUL'S HOUSE LIVING ROOM THE EXECUTIONER COMES TO RECALL PAUL	1,2,4	Est. Time 8:00
End of Shooting Day 3 -- Sunday, February 27, 2022 -- 1 4/8 Pages -- Time Estimate: 8:00					
Start of Shooting Day 4 -- Friday, March 4, 2022					
Sheet # 15 1/8 pgs	Scenes: 5,3	INT Day	JULES APARTMENT TIM'S DOOR BANNER MONTAGE	1	Est. Time
Sheet # 14 2/8 pgs	Scenes: 6,2	INT Day	JULES APARTMENT TIMS CLEANING JULES APARTMENT MONTA	1	Est. Time
Sheet # 1 1 pgs	Scenes: 4	INT Night	JULES APARTMENT THE EXECUTIONER RECALLS JULES	1,4	Est. Time
End of Shooting Day 4 -- Friday, March 4, 2022 -- 1 3/8 Pages -- Time Estimate: 0:00					
Start of Shooting Day 5 -- Saturday, March 5, 2022					
Sheet # 4 7/8 pgs	Scenes: 5	EXT (Morn)	CITY SKYLINE TIM GETS READY FOR THE NEXT JOB IN HIS V	1	Est. Time
Sheet # 6 1/8 pgs	Scenes: 7	INT Day	TIM'S WORK VAN TIM INSPECTS HIS CLEANING SPOILS DURING	1	Est. Time
Sheet # 3 1/8 pgs	Scenes: 6-1	EXT Day	JULES APARTMENT TIM ARRIVES TO JULES APARTMENT IN HIS V	1	Est. Time
Sheet # 12 3/8 pgs	Scenes: 13	EXT Night	CITY SKYLINE TIM GETS RID OF HIS DROID	1	Est. Time
Sheet # 2 1/8 pgs	Scenes: 3	EXT Night	JULES APARTMENT IT'S POURING OUTSIDE	1	Est. Time
End of Shooting Day 5 -- Saturday, March 5, 2022 -- 1 5/8 Pages -- Time Estimate: 0:00					
Start of Shooting Day 6 -- Sunday, March 6, 2022					
Sheet # 1 3/8 pgs	Scenes: 1	INT Day	CAREER OFFICE WAITING ROOM JULES WAITS ON AN EMPTY WAITING ROOM	1	Est. Time
Sheet # 16 3/8 pgs	Scenes: 2	INT Day	CAREER OFFICE JULES RECEIVED HER RECALLED STATUS	1	Est. Time
End of Shooting Day 6 -- Sunday, March 6, 2022 -- 6/8 Pages -- Time Estimate: 0:00					

## Challenges:

- Finding the best way to shoot the film efficiently within the constraints of time and days
- Scheduling with each location's availability and adjusting our schedules accordingly

## Results:

- Cutted some shots to try and finish shooting on time
- Made adjustments in week 2 to ensure the completion of filming without going overtime
- Worked with cinematography team to see how long each shot would take to set up in order to have a specific time schedule

# PRODUCTION DESIGN



## Challenges:

- Finding solutions for the restrictions on what we could do with the location in order to keep the sites undamaged
- Creating a striking difference between the older-looking apartment and futuristic house
- Modifying contemporary props into retro-futuristic devices



## Results:

- Worked with production designer and the location owner to ensure the best result for both parties
- Conducted research on how the world would look like by studying reference films

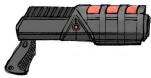
# PAPERWORKS

## SCENE 12

**Actors Involved:** Kate Jennings/Executioner (Irmak Uzun), 3 Enforcers (crew), Paul Jennings (Steven Oliver), Tim Bauer (Julian Larach)

### WEAPON 1

1 Handgun  
<https://www.target.com/p/nerf-ultra-five-blaster/-/A-78789645>



We will modify the NERF Ultra Five Blaster, so that there will be no trigger, bullet holes, or any moving parts whatsoever. The covers will be 3D printed at Chapman University, and painted with black metal paint.

Kate will point Weapon 1 to Paul Jennings, who starts walking up to her as she fires the gun (not showing trigger-pulling). We will see the bullet coming out of the hole, going through Paul's head, and reaches the photo frame behind. All will be done in VFX, and therefore, the practical aspects would be the same scene 4, where Kate will be pointing a gun at someone and will pretend to fire the gun.

### WEAPON 2

3 Rifles  
[https://www.amazon.com/NERF-Blasters-Pump-Action-Internal-Compatible/dp/B07XS9C9PV/ref=sr\\_1\\_3?srqid=85RPNXLHGFWM&keywords=NERF+Ultra+three+Blaster&qid=1643358265&srefix=nerf+ultra+three+blaster%2Caps%2C117&sr=8-3](https://www.amazon.com/NERF-Blasters-Pump-Action-Internal-Compatible/dp/B07XS9C9PV/ref=sr_1_3?srqid=85RPNXLHGFWM&keywords=NERF+Ultra+three+Blaster&qid=1643358265&srefix=nerf+ultra+three+blaster%2Caps%2C117&sr=8-3)



We will modify the NERF Ultra Three Blaster, so that there will be no trigger, bullet holes, or any moving parts whatsoever. The covers will be 3D printed at Chapman University, and painted with black metal paint.

3 extras (Enforcers) are going to be standing behind Kate and holding up the rifles. As Kate signals them, they will lower their guns, and will be holding them for the rest of the scene.

Chapman University  
 Dodge College of Film and Media Arts  
 FTV498 Senior Thesis Workshop

Hello,

My name is Yuka Saito, and I am the producer of *Neo's Cleaning Service*, a Cycle 7 thesis. I am writing to you about driving an owned car in the shot.

The car would be the director McFloyd Nguyen's 1992 Chevrolet Astro. The car services are up to date and in good condition. The car is under McFloyd's insurance. We understand that this would not be covered by Chapman's auto insurance.

On February 27th, the car would be driven 10 feet in a straight position from out of the frame to the 10 feet into the frame. The car would be parked and turned off during the duration of the scene, in which Tim, our protagonist, will be getting out of the van and walking towards a building.

On March 5th, the car would be driven 3 feet in a straight position from out of the frame to the 3 feet into the frame. The car would be parked and turned off during the duration of the scene, in which Tim, our protagonist, will be getting out of the van and walking towards a building.

Our proposition for both scenes is for the licensed actor (Julian Larach) to drive the car for 10 (on February 27th) and 3 (on March 5th) feet in a straight motion before he begins acting. He will have no lines until he turns off the engine and steps out of the car. After each take, McFloyd will return the van into its original position in order to minimize the time that the actor has to operate the van. Our CCO, Anastasia Howell would sanitize the steering wheel and car handle in between these takes as well.

On February 27th, we will be shooting in a private residence ([25792 Nellis Gail Rd, Laguna Hills, CA 92653, USA](https://www.google.com/maps/place/25792+Nellis+Gail+Rd,+Laguna+Hills,+CA+92653,+USA)), and on March 5th, we will be shooting in front of Von Neumann Halls outside of Chapman Studios West. Both locations are marked off and secluded parking area from the public. The 1st AD (Jose Verdejo) would ensure all car and crew are aware when the car engine is to be turned on and to be aware of their surroundings, as well as ensure that anyone inside the van would be wearing a seatbelt whenever the engine is on.

The crew will remain a minimum of 8 feet away from the car when it is in motion. The cast and crew will approach the car only when it is completely stopped and parked with the engine turned off, and only when it is necessary.

Both parking spaces will be reserved and supervised by producer and 1st AD in order to ensure that no unauthorized people enter the area and that no unauthorized vehicles enter the area.

## Challenges:

- Restrictions on the use of weapon and driving on set
- Collecting all the information needed for permits and paperworks
- Finding the best ways to make compelling arguments for our requests

## Results:

- Looking for the best way to create weapons that are compliant to the school policy
- Minimized the needs for normally restricted activities and focused on ones that we absolutely needed

# PRODUCTION





# WEEK 1



# WEEK 2



# POST-PRODUCTION





### Editing:

- Challenge: Cutting down from 23 minutes of intended runtime to meet Dodge's 15-minute runtime requirement
- Solution: Cut down on scenes and dialogues -> completed a 15 minute cut while retaining all the necessary aspects of the story

### Sound Design:

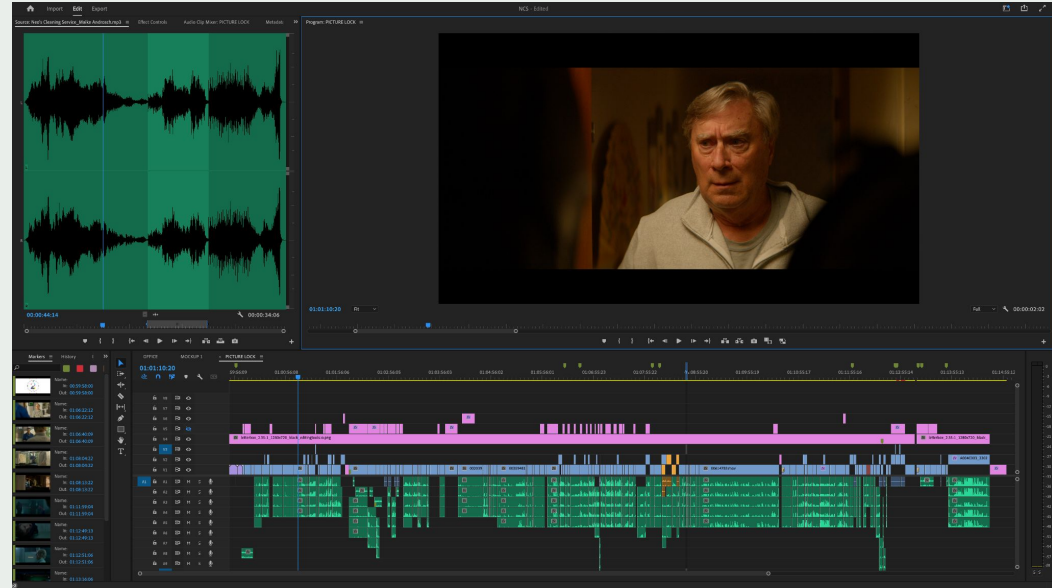
- Challenge: Finding unique sound for the scifi world
- Solution: Combining pre-existing sound effects with sounds we made via foley stage & different instruments

### Visual FX:

- Challenge: Complicated shots with very short turn around -> insufficient time to complete everything
- Solution: Rendered vfx shots with minimal details and continue working on a polished version after Dodge delivery

### Coloring:

- Challenge: Finding unique and stylized look for the film
- Solution: Explored different film looks and settled on the look of Ad Astra





# CONCLUSION



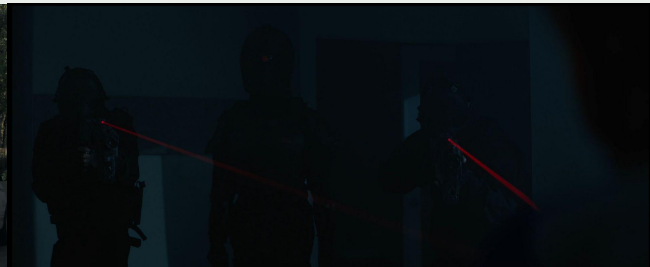
# WHAT WE LEARNED

## We learned:

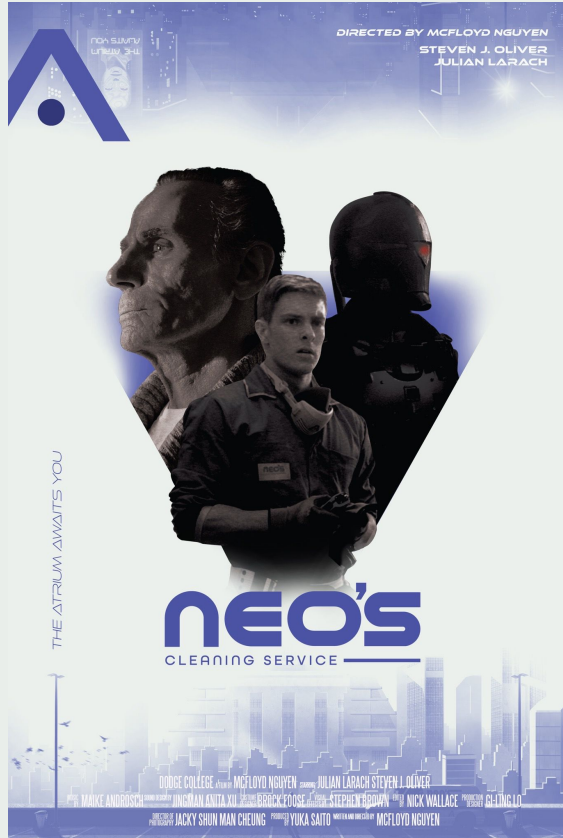
- How to work with people with different schedules, standpoints, and work ethics
- To be patient with the results and answers
- To not only overestimate the time and money it will cost to make a movie, but to go beyond that and fully evaluate the risks and prepare for what comes during and after the production
- That things can go wrong on set and we need to be prepared for it
- Sometime things just will not go the way you want it to, therefore you must be willing to compromise
- Be a good collaborator by trusting your crew's ability and give them space to input there creativity at times

# STILLS

**neo's**  
CLEANING SERVICE



# FUTURE DIRECTIONS



- Complete the visual effects shots that we were not able to finish by the submission deadline
- Submitting to most suitable festivals for this film focusing on the sci-fi elements and the message of valuing family and senior abandonment
- Designing different posters and other materials needed for festival submissions while maintaining integrated marketing plan
- Use what we have learned from this project and apply them to the coming projects

**THANK YOU!**

