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Alice In Chains
"Them Bones"
Concept by Rocky Schenck

Our setting for the band's main performance will be a ten to fifteen foot deep dirt hole, approximately forty to fifty feet in diameter (depending on what we can find). Filmed at night, as to better control the lighting, we will present the band in a confrontational, psychotic performance where each band member takes turns aggressively, assaulting the camera, and in turn, the camera assaults each bandmember. Leaking pipes protruding from the sides of the hole intermittently drip various disgusting liquids and sewage, forming contaminated puddles around the band's performance area. Periodically, the camera will dolly to a closeup of a particularly demented reflection pool, where we see stock footage projected on to the surface underneath the water, via a video projection system. As drips of sludge ripple the water and debris floats across the surface, we see footage depicting snakes, sharks, lions, sloths, etc. "striking" toward the camera, or toward another creature. We never see the "kill", just the strike. On certain key lyrics, our projected images will become somewhat literal. For example, on the line "we're born into the grave", we see a mother giving birth to a baby. A discarded pack of birth control wrapping floats by on the surface. On the line "bad dream come true", we see a closeup of Layne with his head on a pillow, staring blankly toward camera with dilated pupils. Layne will also be seen in performance, projected into the various pools as will the other bandmembers. On the line "empty fossil of the new scene", we see memorabilia of Seattle and Washington state being vomited out of one of the sewage pipes. Other debris to be spouted is open for discussion, not to mention interpretation.

In an overhead angle, shot and lip synced at 48 frames per second and transferred at 24 frames per second (creating a slow motion effect) we see Layne laying on his back. He performs the song as shovels of dirt are thrown on top of him by the other bandmembers. In another setup, we see Layne performing underneath a pipe, which spews sludge and liquid on top of his head as he sings.

Regarding lighting and texture, the band will be illuminated by a brilliant white spotlight. The dirt hole (or "grave" if you prefer) will be gelled in reds, maroons and lavenders. Lightning strikes will hit occasionally. A crisp, color saturated look is what we'll be going for. The projected footage seen in the pools of liquid will be manipulated in telecine into primary hues, such as emerald green, fuchsia, magenta, midnight blue, aqua and ochre.

(Alice In Chains "Them Bones" cont'd)

A recurring motif seen throughout the video will be Layne's face, either projected or superimposed onto a human skull (actually, it will be several lifelike plaster skulls). These skulls will be smashed with a sledgehammer, burned with gasoline, drenched in blood, eaten away by acid, etc. as Layne's face, in performance, is projected or superimposed on top of it.

Another idea I had regarding the filming of the band's performance is to mount the camera on a cable above each bandmember. In it's first position the camera would capture a wide, slightly overhead angle of the band performing in the hole. We would then release the camera, causing it to quickly glide down the cable, resting on an extreme tight closeup of an individual bandmember. To exaggerate the speed of the camera movement, we could undercrank, shooting at 12 frames per second, with the band syncing at 12 FPS, then transfer at 24.

Abstract shots of dirt being shoveled toward camera, bandmembers' faces submerging into mud, closeups of each bandmember lit by gelled strobe lights will be intercut throughout.





Studio Wall



