

ZACHARY
TAYLOR

ALINA
ZHANG

JACKSON
EDWARDS

AWKWARD SILENCE PICTURES

DEEP SIX

RESTRICTED

13

Films, Videos, and Publications
Classification Act 1993

OFLC OFLC

Restricted to persons
13 Years and over.

DVD
VIDEO

HARDWARE USED

iPhone

For the filming of our opening, we decided that I would use the camera of my iPhone 15 instead of the cameras provided by the school for multiple reasons that has benefitted us a lot. This decision was mainly due a combination of portability, quick and easy uploading of footage to our shared google drive folder, and my phone's camera quality just being slightly better than the school's cameras.

VCR/DVD Player Combo

One scene in our opening shows the main character pressing the eject button on a VCR before inserting a DVD which then plays the infamous "You wouldn't download a car" anti-piracy ad to add a layer of irony to the very act that he is doing while it plays (illegally downloading books and confidential corporate documents). This scene was filmed in my room which meant I was able to utilise a lot of my own personal media hardware such as my VCR/DVD player combo and my DVD collection which added a lot to the context of the film opening. The DVD being played in that scene is Korn's "Live at the Other Side" which features the infamous anti-piracy ad at the very beginning of the DVD as soon as the disc is inserted and read by the player, hence why I chose it.

SOFTWARE USED

Adobe Premiere Pro

For the majority of the post-production/editing process, I used Adobe Premiere Pro as my primary software for everything visual such as sequencing, colour grading, graphic elements, credits, video effects, lighting effects, etc. This allowed me to edit everything quite smoothly and quickly since I am already very familiar with the software as opposed to something like CapCut, iMovie, or Microsoft Clipchamp because not only are these softwares quite limited in their ability compared to Adobe Premiere Pro, I am also just generally not as familiar with them.

Although, I did end up initially running into a major issue with Premiere Pro during the early stages of editing which was that exported MP4 was extremely overexposed with an unusual red filter overlayed on the entire film opening. However, I discovered that the root cause of the issue was the lack of compatibility between footage recorded on iPhone and Adobe, so my solution was to export the footage using a format that was compatible with apple: Quicktime. I then converted the exported Quicktime file into a standard MP4 using another software called Any Video Converter.

SOFTWARE USED

Ableton Live 12 Suite

For everything in the post-production process that involved audio, I used Ableton Live 12 Suite to sequence the audio clips in the footage as well as the sound effects (which I mostly created myself through sound design with plugins like Serum 2) and the music I selected for the soundtrack. For example, all of the audio that can be heard in the production logo intro in the beginning was created on my own entirely from scratch. For the mixing and mastering stages, I took a slightly different approach than I usually would for my own music since it is the audio of our film opening rather than music. For most of the mixing of the individual tracks, I refrained from using too much compression because I planned on using a compressor on the master chain later on, so instead I just used a true peak limiter plugin to eliminate any issues with clipping since some of the dialogue had interference from the wind, especially the news report scene. On the master chain, I used a stock compressor plugin with medium attack and release settings to sort of "glue" everything together by compressing the louder parts to match a similar volume of the quieter parts. This was because one of the major issues that a lot of people noticed when watching the early edits of the opening was that there was too much dynamic range between the quiet and loud parts of the audio so certain parts like the title sequence would just jump scare the viewer due to being too loud. Although, while a seemingly obvious solution to this issue would be to literally just turn down the volume of the audio in this section, I decided to use compression instead since turning down the volume would erase the clear, punchy sound of the Venetian Snares track that plays in that part of the opening, while compression would maintain the loudness of most of the audio since only peaks above a certain threshold (around -5db and above) are compressed.

SOFTWARE USED

Google Drive

Google drive was essentially our main method of sharing things with each other like footage, logo designs, audio, etc. We used google drive essentially because of how easy it is to upload and share files relatively quickly while retaining all of the data of each file. This especially helped with sharing the final edit of the film opening because it ensured that anyone who views it through google drive will be seeing it in its full quality rather than if we had used something like YouTube as it would have significantly compressed the data of the video file and decreases the quality.

COMING SOON ON



Blu-ray Disc™

AWKWARD SILENCE PICTURES





AWKWARD SILENCE PICTURES PRESENTS "DEEP SIX" DIRECTED BY JACKSON EDWARDS WRITTEN BY JACKSON EDWARDS AND ZACH TAYLOR
COSTUME DESIGN ALINA WANG EDITED BY JACKSON EDWARDS POST PRODUCTION JACKSON EDWARDS CAST ZACH TAYLOR AS MAIN CHARACTER AND ALBERT IBARRA
ALINA WANG AS NEWS REPORTER CINEMATOGRAPHY JACKSON EDWARDS
MUSIC BY LUBA ELYSIA CRAMPTON VENETIAN SNARES

DEEPSIXMOVIE.COM

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ALL PROFITS MADE WILL BE DONATED TO *ARCHIVE.ORG* AND *SOULSEEK*.



deep-six



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