

The Puffy Chair and *Humpday* Circumstances of Production

Preproduction

<i>The Puffy Chair</i>	<i>Humpday</i>
<p>Brothers Mark and Jay Duplass, who studied acting and filmmaking at University of Texas, Austin, owned film-editing business and had begun making digital shorts in 2002.</p> <p>Short <i>This is JOHN</i> (2003) helping brothers to develop filmmaking process focused on story and actors, with camera moving according to actors' cues.</p> <p>Brothers' working method involves Mark leading during preproduction and Jay during post-production.</p> <p>Brothers develop <i>The Puffy Chair</i> after several of their shorts had screened at Sundance; wanted to focus on relationship and used road movie genre as way of doing so.</p>	<p>First feature, <i>We Go Way Back</i> (2005), financed by The Film Company, a Seattle independent production company created by the Northwest Film Forum.</p> <p>Meeting Mark Duplass during Seattle shooting of <i>True Adolescents</i> (2007); pair deciding to work together on improvisation-based project.</p> <p>Attending Seattle's 2007 HUMP! Festival with friend and fellow director Joe Swanberg; developed idea for <i>Humpday</i> while watching Swanberg's reaction to DIY porn.</p> <p>Duplass recruits Joshua Leonard to co-star in film.</p> <p>"Upside down" method of production, which began with scene in <i>We Go Way Back</i> and was further developed in <i>My Effortless Brilliance</i> (2007). Actors improvise/collaborate to develop story and lines: "[I]nstead of trying to write a script and find people from a very large pool to fit that vision, [I] start with people [I] want to work with and then invite them to develop their own characters" ("That's What Friends Are For." <i>Filmmaker Magazine</i>. Summer 2009).</p> <p>DV part of the process, as it allowed for filming of multiple "takes" in development.</p> <p>Late 2007-May 2008: Shelton, Duplass and Leonard discuss characters and eventually meet in Duplass's house to develop story from Shelton's treatment.</p> <p>Film self-financed, with budget raised via fundraising parties and grants.</p> <p>D.P. Benjamin Kasulke and Shelton prelighting and conceptualizing look of each scene, as quality of cinematography important to Kasulke.</p>

Production

<i>The Puffy Chair</i>	<i>Humpday</i>
<p>Story content and development scripted, but actors improvised lines before camera during shoot (no rehearsal). “[W]e really respect Cassevetes' family style of making films. I think we borrowed a lot from his process” (“Interview: The Duplass Brothers.” The Filmlot).</p> <p>Budget: \$15,000, \$10,00 of which the Duplass brothers borrowed from their parents.</p> <p>Shot with Panasonic AGDVX100A.</p> <p>Rewrote/reshot first ten minutes of film.</p>	<p>Shot in chronological story sequence, with final scene between film’s two male protagonists not fully developed (by design) Improvisation on set as actors fleshed out scripted scenes and created additional scenes.</p> <p>Film shot in Seattle over 10 days in summer 2008.</p> <p>10-person crew.</p> <p>Shot with two Panasonic AG-HVX200 cameras.</p>

Post-Production

<i>The Puffy Chair</i>	<i>Humpday</i>
<p>Duplass brothers’ filmmaking process emphasizing editing of multiple improvised takes.</p> <p>Premiered January 2005 at Sundance (unlike other “Mumblecore” films, which tended to screen at SXSW).</p> <p>Released by Netflix (home DVD/streaming) and Roadside Attractions (theater). Note that it took Duplass brothers one year to find appropriate U.S. theatrical film distributor.</p> <p>Grossed \$192,467 U.S. box office.</p>	<p>Editor Nat Sanders working with Shelton to create film from heavily improvised takes and alternate versions of ending.</p> <p>Premiered at Sundance 2009; Magnolia Pictures purchases distribution rights.</p> <p>Grossed 407,000 US box office.</p> <p>Won Sundance Special Jury Prize.</p>