

# **Production Notes**

**for**

## **The Case of the Two Fiancées**

an Inspector Thorne mystery

Job Michiel van Zuijlen

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The film is based on the NBC radio play *The Two Fiancées Murder Case*, which was broadcast on September 13, 1951. It is one in a series featuring *Inspector Thorne* and his sidekick *Sergeant Muggin*. In this episode, Thorne has to solve the case of the murder of *Keith Cameron*, who has two fiancées—as we, and the fiancées, are to find out. The story begins with a party where both fiancées are present and find out about each other. Keith gets murdered after the party, but who did it? It could be either of the fiancées, the older *Elaine Martin* or the young *Carla Carroll*; or maybe Carla's former boyfriend, *Steve Mitchell*; or Keith's agent, *Jack Parker*, who has been stealing money from Keith and whom Keith has threatened with jail. All four possible suspects lie to some extent, and it is up to Thorne to sift out the truth. He is assisted by Muggin, who is far less talkative, but who can be relied on.

I have chosen to follow the storyline from the radio play, even though from a cinematic perspective this results in more dialogue than usual. Fortunately, the dialogue is well done, but it cannot easily be altered. I've made a few changes by reordering and by leaving things out. It would be interesting to see if more drastic changes are possible by rearranging the scenes themselves. For example, we could start with Thorne being called in by Parker, who has discovered the body, so after the party that is now shown in the beginning scenes. I will try this approach for a following project.

In these Notes, I will review various aspects of the production:

- A discussion of character design and the main characters
- A description of 3D models from 3DWarehouse used
- A description of sound effects from freesounds.org used
- An overview of sets and locations

From the DVD jacket:

*Inspector Thorne and his Sergeant Muggin are called to untangle the murder case of the "handsome and arrogant Broadway star," Keith Cameron, who has not one, but two fiancées! The suspects are three actors and one theatrical agent, and Thorne has to find out who is telling the truth, or are they all lying?*

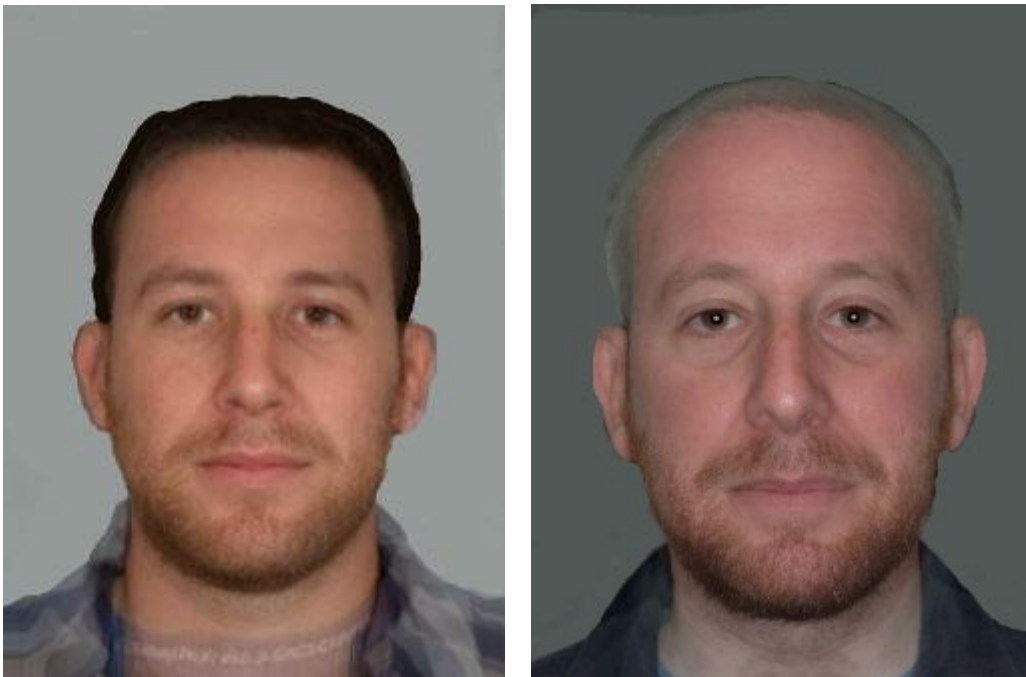
The story started out as an NBC radio play from 1951, which provided the dialog for the film. I designed the characters and the sets, based on what I felt would fit the spoken word. The visual aspect is one part of a film. Then there is the sound, which I did too: I composed the score, and I created the sound design. To give the impression that we step into the world of the radio play, I used part of the original radio announcement in the beginning of the film.

The story revolves around seven characters: *Keith Cameron*, *Elaine Martin*, *Carla Carroll*, *Jack Parker*, *Inspector Thorne*, *Sergeant Muggin*, and *Steve Mitchell*. They are distinguished by their sex, their appearance, and, most important, their face.

### Face Mapping

The most important device to create distinct faces is the face map: a texture that is applied to the head of the 3D model. There are various techniques to arrive at a face map, but they usually start with one or more photos. Two of the techniques I have been using for this film are described below.

One technique is to create a face map using multiple photographs, augmented with an algorithm that ages the face. I found [faceresearch.org](http://faceresearch.org) (website defunct) to be a valuable resource to learn about and apply this technique. An example is the face used for Keith Cameron.



Keith is a middle-aged actor, whose face (i.e., the image used for his face map) is shown on the right. This face was obtained by aging the composite face on the left.

The final 3D model is different but maintains some of the characteristics of the source photo for the face map. The shape of the 3D face is not the same and can only be controlled to some extent. All the same, the end result is quite good in the overall context of the character.



## Character Development

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Another technique uses a program used FaceGen, which, among others, can take a photograph and create a 3D model based on the features distilled from the photo. This model can be further manipulated. The model is not directly useable, but it is possible to save an image, which can then be used as face map. An example using this technique is the face used for Inspector Thorne.



The original composite face is shown on the left. This image was entered into FaceGen, which created the face shown on the right. Using this technique smoothes out some shortcomings from the original photo and also provides additional control. The original photo can be used as texture, adding to the realism.

The 3D model of Thorne again differs from the source although it maintains some of the traits. We do not require ultimate realism, but a way to create distinguishable and believable characters. Some faces I used resulted from experiments with my own face; Parker is an example of that.

I found that one issue is hairdo: iClone is somewhat limited and a wrong hairstyle won't "do". I discovered that with Steve Mitchell who initially looked too boyish.

We will continue our discussion by looking at some of the actual characters.



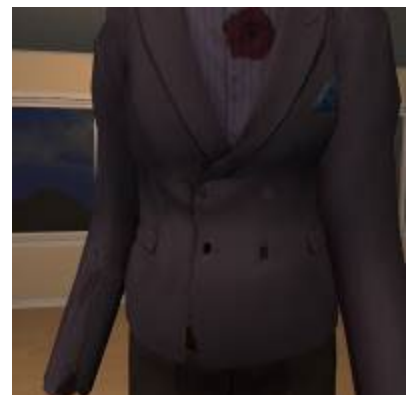
### Keith Cameron

Keith is described as "the handsome and arrogant Broadway star." To make it somewhat feasible that he is interested in an older actress, I didn't want him to look too young. His voice also indicated that he is not that young. He sounds tired and bored, so his face had to reflect that, there is some decay. He is dressed rather fanciful, with a suit and a little bow tie. Here is what Keith looks like:



There is also a version of the character after Keith has been shot. We can see the result on his shirt. In addition, his suit is damaged because of the struggle.

We see neither the killer nor the actual shooting (in the sense of the bullet entering Keith), only the end-result. We do see the struggle, although without the opponent being shown.



### Elaine Martin

Elaine Martin is characterized as "a fading actress." She recognizes this and calls herself a "has-been". Her recorded voice is old, almost too old. I wanted her to look older, but also sufficiently attractive so that Keith Cameron would be interested. A composite photo was used, which then served to generate a face in FaceGen.



The current version (3.4) of FaceGen actually generates a better-quality face, but the image on the right is what has been used. The resulting character is shown below:



### Carla Carroll

Carla Carroll, Keith Cameron's other fiancée, is a young and upcoming actress, who tries to help her career by dumping her boyfriend and becoming "friendly" with Keith. She needed to have a pretty face and be clothed young and seductive. Her face is a composite created through [www.faceresearch.org](http://www.faceresearch.org).



The only change for this face was that I added some color to the lips. The full Carla is shown below.



## Sets and Locations

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The story takes place at a number of locations. The necessary sets have been assembled from the 3D Warehouse models listed under Google 3D Warehouse Models, below, as well as iClone content. Keith's penthouse was modeled in TurboFLOORPLAN and then converted. The following illustrates what the final sets look like.

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1. **Scene 0-A.** Used for title and introduction audio with radio announcer. Older couple ready to enjoy the radio play. (Uses 3D model 13, *Traditional-style Living Room*.)



2. **Scene 0-B.** INT. KEITH'S PENTHOUSE LIVING ROOM (LR) – NIGHT. View to outside terrace with Keith and Elaine in background (BG).



## Sets and Locations

3. **Scenes 1-A and 1-B.** EXT. KEITH'S PENTHOUSE EXTERIOR – NIGHT. Keith and Elaine are in conversation with the party continuing in LR in the BG. Remnants of the party, such as glasses and bottles, are visible in this and all subsequent night scenes, where the LR is shown. Neighboring buildings are visible, depending on the shot.



Carla joins Keith and Elaine in **Scene 1-B**. The party is not shown in full in this scene, so only part of the interior is furnished. This is done for efficiency reasons: what is not visible need not be present. Some of the shots in this scene are looking out from the terrace, showing the skyline.



## Sets and Locations

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4. **Scenes 2-A** and **2-B**. EXT. KEITH'S PENTHOUSE BEDROOM (BR) – NIGHT.  
Buildings visible from the terrace can also be seen from the BR window.



BR door is open in the scene looking into the LR, but no furniture is visible, so LR is unfurnished. Note that the dressing table is empty; it will be occupied by a make-up kit later on.



## Sets and Locations

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5. **Scene 3-A.** INT. KEITH'S PENTHOUSE ELEVATOR HALL/VESTIBULE – NIGHT.  
Thorne and Muggin are first seen outside in the elevator hall looking at the front door opened by Parker.



Then the scene moves to the inside vestibule. Front door is visible in some parts; LR is visible in others (as shown).



## Sets and Locations

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6. **Scene 3-B.** INT. KEITH'S PENTHOUSE BR – NIGHT. Thorne and Muggin investigate the crime scene. A make-up kit, not present earlier, can now be seen on the dressing table.



7. **Scene 3-C** through **5-D.** INT. KEITH'S PENTHOUSE LR – NIGHT. All action in these scenes takes place in the LR, which is shown from various positions and is therefore fully furnished. (Based on components from models 14, 15, 17, and 18.) One scene (**Scene 4-A**) shows the vestibule with front door from the LR position. Below is one view of the LR featuring the furnishings, and the evidence of partying in the form of bottles and glasses (Based on items from 23 through 32).



## Sets and Locations

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The dialog in the scenes is enlivened with a number of flashbacks (FB) that illustrate the narrative. To distinguish the FB scenes from the main action, they are shown in 75% black-and-white (i.e., some color is left).

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8. **Scene 3-C FB.** INT. KEITH'S PENTHOUSE VESTIBULE/LR – NIGHT. We see Parker in the vestibule with the front door in the BG. He scans the LR, and we see what he sees.



9. **Scene S3-D FB.** INT. APARTMENT BUILDING LOBBY – NIGHT. In this scene Thorne questions the building manager about access to Keith's penthouse. (Based on 3D Model 12, *Lobby*.)



## Sets and Locations

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10. **Scene S4-B FB**. INT. NIGHT CLUB – NIGHT. The spot where Elaine and her friends went after leaving Keith's party. (Based on 3D model 10, *Bar Room*.) Also appears as FB in **Scenes S9-D** and **S9-F**.



11. **Scene 6**. EXT. POLICE CAR IN CITY – NIGHT. The car, with Muggin at the wheel, drives through a fairly elaborate cityscape. The car is based on 3D model 38 and is shown here.



## Sets and Locations

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12. **Scene 6.** EXT/INT. POLICE CAR – NIGHT. The cityscape the car drives in is built from a number of 3D Warehouse models: 1, 2, 3, 4, 5, 6, and 8. The roads, parks, and a few individual houses are from the iClone City Elements set. One house has been designed by me.



Another view, at street level.



## Sets and Locations

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13. **Scene 7-A** through **7-G**. INT. CARLA'S STUDIO – NIGHT. Thorne and Muggin visit Carla at her studio. (Based on 3D model 9 and components from 10, 14, and 15.)



In **Scene 7-B** Thorne confronts Carla and states that she has a key to Keith's penthouse. (Based on model 35.) Her keys can be seen in the green bowl.



**Scene 7-D** features a gun (based on model 36.), used for a fake shooting at Carla.

## Sets and Locations

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14. **Scene 8-A** through **8-D**. EXT/INT. PARKER'S APARTMENT – NIGHT. (Based on model 11.) Thorne and Muggin visit Parker to ask additional questions. Besides Parker, they find Steve and a gun. (Based on model 36.) In this shot Parker hands the gun over to Muggin.



Access to Parker's apartment is via a long hallway, shown in the shot below.



At the end of **Scene 8-D** Thorne consults his watch (based on 3D model 37 and not visible normally).

## Sets and Locations

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15. **Scene 9-A** through **9-F**. INT. KEITH'S PENTHOUSE – DAY. Similar to the earlier night scenes but now with daylight lighting. (Note that the bottles and glasses have been cleaned away.) Thorne rounds up all potential "suspects" to reveal the solution to the case.



As a side effect he proves that Parker has been stealing money as documented in two ledgers shown here on the table. (Based on 3D models 21 and 22.)



## Sets and Locations

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In the scene sequence there are a number of flashbacks to illustrate the narrative. They are shown in scene references 16 through 21.

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16. **Scene 9-B FB.** EXT/INT. CARLA'S STUDIO – NIGHT. Steve Mitchell fires his gun at Carla, but is careful to miss.



17. **Scene 9-C FB.** INT. KEITH'S PENTHOUSE LR – NIGHT. Carla, carrying a bag, sneaks in to get some letters. (Her bag is iClone content.)



## Sets and Locations

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18. **Scene 9-D FB** and **9-F FB0**. INT. NIGHT CLUB – NIGHT. This is the same location as in **Scene 4-B FB**. Elaine claims she has been there all the time.



However, in **Scene 9-F FB0** (*sans* Elaine), nobody is willing to confirm that.



## Sets and Locations

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19. **Scene 9-E FB.** INT. KEITH'S PENTHOUSE BR – NIGHT. Elaine shoots Keith after a struggle and then uses his make-up to cover up the scratches on her hands.



The scene features the make-up kit and jars (based on 3D models 34 and 33). Also note the gun (based on model 36, but made smaller and silver-colored).



## Sets and Locations

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20. **Scene 9-F FB1.** INT. KEITH'S PENTHOUSE BR – NIGHT. Elaine enters Keith's BR and shoots him after a struggle. Features a gun (based on 3D model 36, but made smaller and silver-colored).



21. **Scene 9-F FB2.** INT. KEITH'S PENTHOUSE LR – NIGHT. Keith tells Elaine not to show up for the audition; he's going to cancel it.



## Google 3DWarehouse Models

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A variety of 3D models have been obtained from Google 3D Warehouse and have then been converted for iClone. If the original model consisted of multiple components, these components have sometimes been imported separately, for example, the furniture in an interior. This results in smaller polygon counts of the various props and also has the advantage that the components can be used separately from the main model.

In some cases, in order to fit a particular scene, models have been altered in SketchUp or changed in iClone by retexturing.

### Buildings – Exterior



#### 1. 15th/Champa16th/Curtis by [Camelot](#)

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#### 2. ATLAS Building - CU Boulder by [Camelot](#)

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### 3. Diamond at Prospect by [Camelot](#)

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### 4. Sewall Hall, CU Boulder by [Camelot](#)

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### 5. Wynkoop/16th/17th/Wazee by [Camelot](#)

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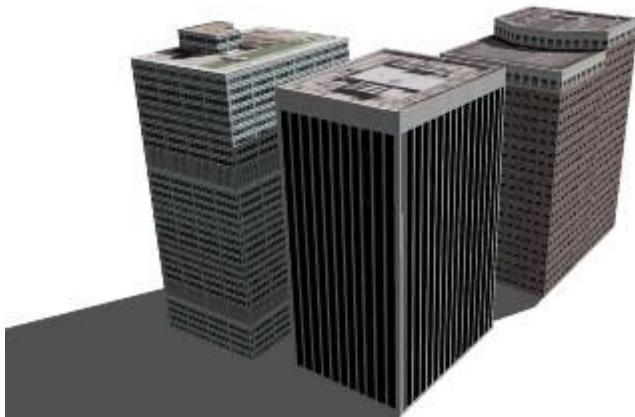
### 6. Hotel Sherry - Netherlands by [Google](#)

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### 7. Governor Alfred E. Smith Houses by [ilesoft](#) (*a single one used*)

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### 8. Water Street & Hanover Square by [Patrick Griffin](#) (*used separate*)

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## Buildings – Interior



### 9. A Tiny Studio Home by [Surya Murali](#)

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### 10. Bar Room by [Rene](#) (*incl. furniture, glassware*)

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### 11. Color Quartet Lounge by [Surya Murali](#)

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12. Lobby by [ptcdesign](#)

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13. Traditional style living room and foyer area by [Sketcher](#)

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### Furniture and Interior Items and Props



14. Thos. Moser Collection by [thosmosercabinetmakers](#) (*in part*)

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### 15. Assorted Household Items by [kath](#)

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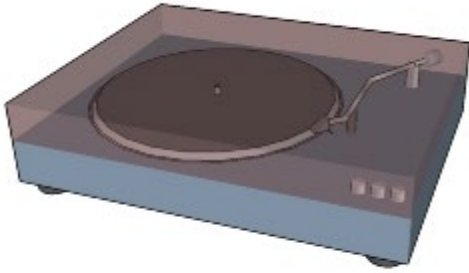
### 16. 1948 Philco Bing Crosby Model 1201 Radio by [Antiques](#)

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### 17. HiFi by [Nguoi thoi ken](#)

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**18. HiFi Turntable by [flathead](#)**

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**19. Speaker Phone by [engineman](#)**

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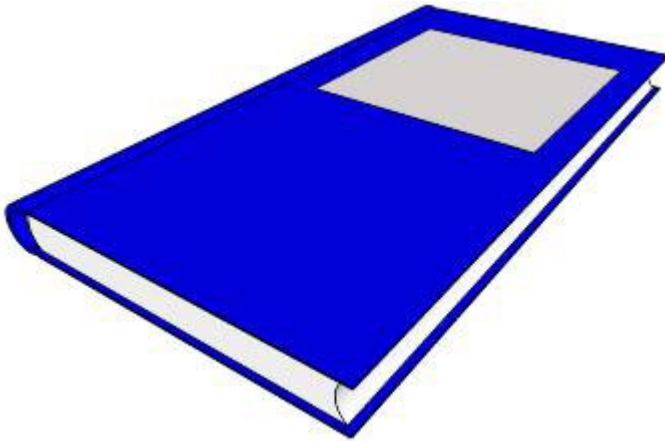
**20. SLABANG Alarm Clock by [Lauren](#)**

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21. Book by [3D-o-Logik Creator](#) (*modified*)

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22. Book by [COL 1](#) (*modified*)

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### Wine and Liquor Bottles and Glasses



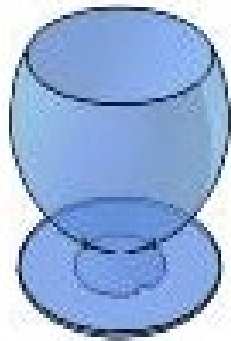
23. 2004 Old Vine Zinfandel Bottle by [Phattius Maximus](#)

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**24. champagne glass by [pradodesign.com](http://pradodesign.com)**

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**25. GLASS by [Ammar Tivari](#)**

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**26. Glass for "Berliner Weisse mit Schuss" by [ChrisHa](#)**

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**27. Jameson 1780 Whiskey Bottle by [Phattius Maximus](#)**

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**28. Laphroaig Scotch Whiskey Bottle by [Phattius Maximus](#)**

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**29. Red Wine Glass by [Method](#)**

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**30. Louis Roederer Champagne Bottle by [Phattius Maximus](#)**

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**31. Wine Bottle - Cabernet Sauvignon by [LarakSCA](#)**

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**32. Wine glass by [ChrisHa](#)**

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Personal Items



33. [5\\_bottles\\_state02](#) by [art](#) (*used as make-up jars*)

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34. [Make Up Accessory Box](#) by [JEdesign](#)

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35. [Keys](#) by [Oz The Wiz](#)

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36. Revolver by [anonymous](#) (also used smaller and silver-colored)

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37. watch by [JJY](#)

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## Vehicles

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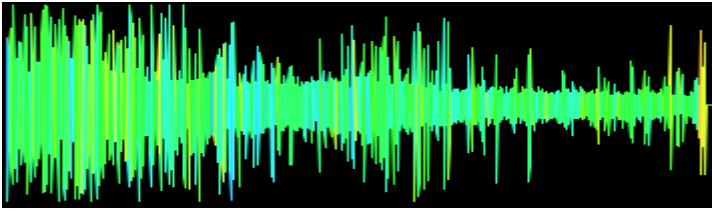


38. NYPD Chevy Impala (modified) by [-CSI GUY-](#)

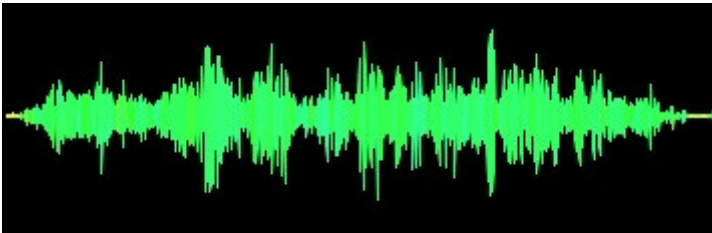
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All third-party sounds originate from [www.freesound.org](http://www.freesound.org). Most have been modified to fit the scene they are used in.

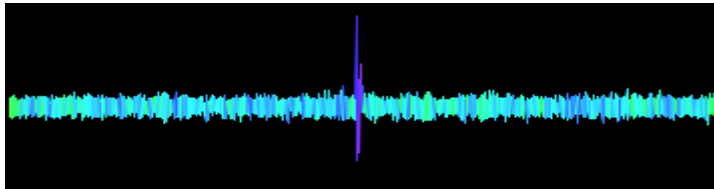
1. Fireplace sound for title scene/Introduction (Scene 0-A). Based on: [Feu .wav](#) by [Slanesh](#).



2. Party background sound for *Keith's penthouse* (Scenes 0-B, and 1-x). Based on: [Party Sounds.wav](#) by [FreqMan](#).

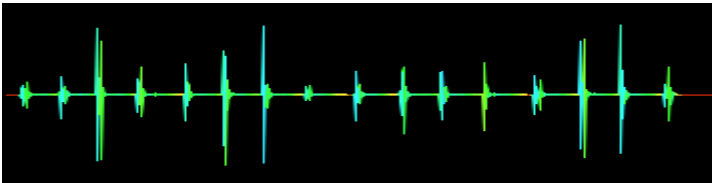


3. Ambiance sound for *Keith's penthouse* and *Parker's apartment*. Based on [Interior Ambience Large Hall Baby Cries in Background.aif](#) by [dcaudio](#).

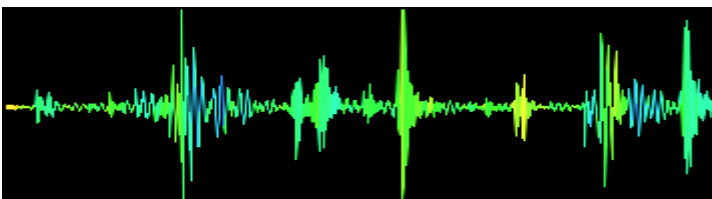


This file has been further processed to create two slightly different versions: one for *Keith's penthouse* (Scenes 3-x, 4-x, 5-x, and 9-x) and one for the apartment of Parker (Scene 8-x). Both versions (without crying baby) are longer than the original. They are looped under the visuals as needed.

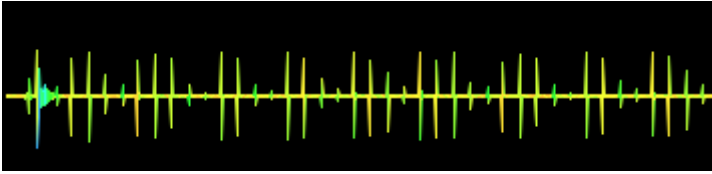
4. Footsteps in *Keith's penthouse* (Scene 3-A and 4-A). Based on: [footsteps \(Streety NR\).wav](#) by [FreqMan](#).



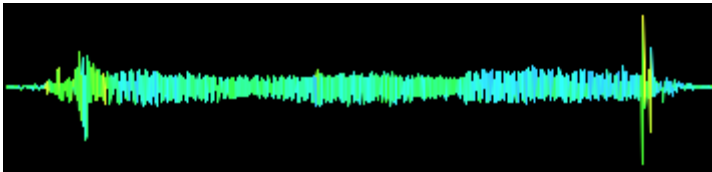
5. Unlocking front door of *Keith's penthouse* (Scene 4-A). Based on: [UnlockingFrontDoor.wav](#) by [mikaelfernstrom](#).



6. Indicator (turn signal) of police car (Scene 6). Based on:  
[061018\\_indicatorsR\\_mkh30-40\\_t002\\_ab\\_xtr.wav](#) by [ermine](#).



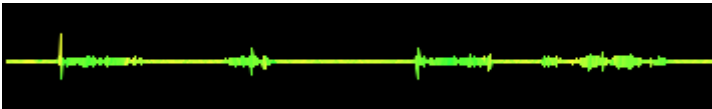
7. Turn car engine off (Scene 6). Based on:  
[carEngineStartStop.wav](#) by [oniwe](#).



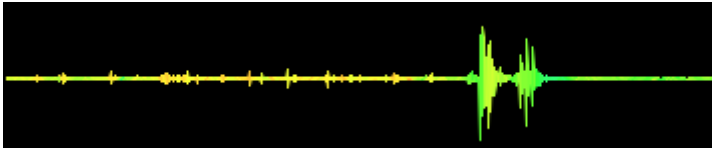
8. Ambiance sound for *Carla's studio* (Scene 7-x). Uses:  
[shewbox\\_morning\\_3\\_25\\_07.flac](#) by [shewbox](#).



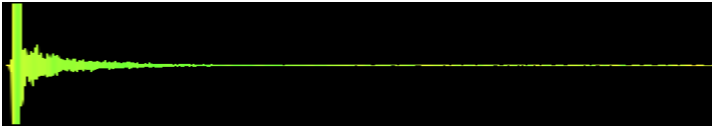
9. Sliding of bowl over table in *Carla's studio* (Scene 7-B). Based on:  
[object\\_pushed\\_on\\_table.wav](#) by [FreqMan](#).



10. Keys dropped on table in *Carla's studio* (Scene 7-B). Based on:  
[Keys\\_on\\_desk.wav](#) by [Kyster](#).



11. Light switch off/on in *Carla's studio* (Scenes 7-D and 7-E). Based on:  
[OldWallSwitchOFF.wav](#) by [cbakos](#).



12. Door opening and closing in various scenes. These are in part from the original radio play, but some may also have been based on:  
[Door\\_Wood\\_Open\\_01.wav](#) by [mich3d](#).

