

The GANGSTER ZONE -
How to actually shoot this in 25 days with AI pipeline plan

Here's a **real-world 25-day production plan** for this screenplay using a **modern AI + virtual production pipeline**, designed like something a line producer + VFX supervisor would actually try to execute under a compressed schedule.

This assumes:

- 1 principal unit
 - 1 small 2nd unit (plates + inserts)
 - LED volume stages + virtual sets
 - Heavy AI-assisted previsualization + post production
 - Most environments are **not physically built**
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CORE STRATEGY (HOW THIS IS ACTUALLY POSSIBLE)

This film only works in 2026 production terms if you treat it like:

“Live-action performances shot inside pre-built digital worlds.”

So the real workflow is:

1. EVERYTHING is prebuilt BEFORE Day 1

- Full AI previs of every scene
- Virtual locations locked
- Camera blocking pre-rendered
- 747 sequence fully story boarded + animatic locked

2. SHOOT IS PERFORMANCE CAPTURE, NOT LOCATION BUILDING

- Actors perform in:
 - LED volume
 - Minimal practical sets
 - Car rigs
 - Green screen stages

3. POST IS 60–70% OF FILM

- CG environments
 - 747 crash
 - city extensions
 - TV Guide effects
 - dimensional transitions
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PIPELINE OVERVIEW

PRE-PRODUCTION (8–12 WEEKS BEFORE SHOOT)

AI PREVIZ STACK

- Storyboard AI → full animatic (every scene timed)
- Unreal Engine / Unity virtual sets
- AI layout tools for:
 - Bronx streets
 - candy store
 - gas station
 - airport tower
 - 747 interior/exterior

OUTPUT:

- Locked shot list
 - Camera path files
 - Virtual lighting setups
 - LED stage backgrounds
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PRODUCTION STACK

LED VOLUME STAGES (PRIMARY SHOOT ENV)

Used for:

- Cadillac driving scenes
- Bronx River Parkway
- gas station exterior
- interiors with windows (fake exteriors)
- airplane cockpit interiors (partial)

GREEN SCREEN STAGES

Used for:

- candy store back room
- murder sequence
- interrogation room
- apartment scenes

PRACTICAL SETS

Only 3 real builds:

- Candy store interior (modular)
 - Apartment (2 units: Paul + Cybil/Angelo)
 - Bar back room
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AI + VFX PIPELINE (PARALLEL)

REAL-TIME DURING SHOOT:

- Unreal Engine backgrounds live on LED walls
- AI lighting matching per shot
- Camera tracking feeds directly into engine

POST PRODUCTION:

- 747 fully CG rebuilt
- explosion simulations
- environment expansion
- TV Guide transformations
- crowd extensions

25-DAY SHOOTING SCHEDULE (COMPRESSED)

WEEK 1 – INT DRAMA + CORE SETUPS

DAY 1–3

- Paul apartment (all scenes)
- Sue / emotional breakdown material
- phone conversations
- book/psychic motif scenes

LOW complexity / dialogue-heavy

DAY 4–5

- Cybil apartment + Angelo intro
 - relationship scenes
 - exposition + setup TV Guide
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DAY 6–7

- Candy store opening scenes
- Phil introduction
- surveillance camera setup
- safe/donation can setup

Set established = reused constantly

WEEK 2 – CANDY STORE CRIME + MURDER ARC

DAY 8–10

- Phil manipulation scenes
- back room negotiation
- tension buildup

DAY 11–12

MURDER SEQUENCE DAYS

- ice pick scene
- death choreography
- safe robbery
- cleanup action

HIGH INTENSITY SHOOT BLOCK

DAY 13

- Frankie/Moose introduction scenes
 - bar scenes
 - interrogation setup begins
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WEEK 3 – CAR / TV GUIDE / PROPHECY ARC

DAY 14–16

LED VOLUME CAR UNIT

- Cadillac driving scenes
- Bronx River Parkway dialogue
- TV Guide revelation effects

DAY 17

- gas station sequence
- phone call crisis setup

DAY 18–19

→ 747 CRASH SEQUENCE SHOOT

- cockpit greenscreen
- passenger panic staging
- control tower actors (minimal set)

EVERYTHING ELSE IS VFX

WEEK 4 – CLIMAX + AFTERMATH + RESOLUTION

DAY 20–21

- interrogation/bar scenes
 - security tape playback
 - Frankie/Moose confrontation
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DAY 22–23

- apartment aftermath
 - emotional resolution scenes
 - death fallout
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DAY 24

EPILOGUE SHOOT

- yacht/Caribbean (LED + matte AI ocean)
 - “time skip” montage shots
 - symbolic 747 flyover plates
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DAY 25

PICKUPS + INSERT DAY

- closeups
 - reaction shots
 - safety dialogue fixes
 - insert screens (TV Guide, phones, radar, etc.)
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AI PRODUCTION PIPELINE (DAILY FLOW)

EVERY SHOOT DAY:

MORNING

- AI-generated shot brief delivered to crew
- LED wall loads virtual environment
- Unreal scene calibrated to camera blocking

ON SET

- real-time compositing preview
- AI lighting match assistant adjusts environment
- motion tracking feeds CG pipeline

NIGHT

- footage auto-ingested into VFX cloud
 - AI assistant flags missing coverage
 - rough previs update for next day
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747 CRASH PIPELINE (SPECIAL CASE)

This is NOT filmed normally.

WHAT IS SHOT:

- cockpit actors (green screen)

- passenger panic inserts
- control tower actors
- gas station reaction plates

WHAT IS GENERATED:

- full aircraft exterior CG model
- environment destruction simulation
- explosion physics
- city extension + school auditorium

FINAL COMPOSITE:

- 1,200–2,500 simulation passes
 - layered motion blur, debris, smoke sims
 - AI-enhanced crowd reactions
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CREW STRUCTURE (MINIMAL BUT FUNCTIONAL)

- 1 Director
 - 1 DP (LED/virtual expert)
 - 1 VFX Supervisor (on set daily)
 - 1 Unreal Engine operator
 - 1 AI pipeline supervisor
 - 1 Production Designer (hybrid physical/digital)
 - 2 Assistant Directors (schedule + set flow)
 - 1 Data wrangler / ingest tech
 - 1 stunt coordinator (limited role)
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WHY THIS WORKS (REALITY CHECK)

This schedule only works if:

- ✓ **Previs is LOCKED before shooting**
 - ✓ **No improvising environments on set**
 - ✓ **LED volumes are prebuilt like “video game levels”**
 - ✓ **VFX pipeline is already running before Day 1**
 - ✓ **Editors start assembling DURING production**
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BIGGEST RISKS

- 747 sequence under built → delays entire film
 - LED wall mismatches → compositing errors
 - overlong dialogue scenes → schedule collapse
 - post production overload (needs strong VFX vendor pipeline)
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FINAL TAKE

This is essentially:

A hybrid between live-action filmmaking and real-time game engine production.

If done correctly:

- shoot finishes in 25 days
 - film is still in post for 6–9 months
 - final movie is 70% digital world + 30% captured performance
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