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4/14/11

Independent Filmmakers Guide

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An abstract of  
a thesis submitted to the Faculty of Emory College of Arts and Sciences  
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Department of Film Studies

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## Abstract

### Independent Filmmakers Guide

By Jessica Hershatter

Given the advances in camera and editing technology, and the proliferation of YouTube uploads that go viral, it seems that anyone can create video content. However, people don't inherently know how to make movies. Perhaps you have watched enough films that you believe you have an understanding of how it is done, but there is much more to it than simply turning on a camera and filming a subject of interest. With each new filmmaking experience, different perspectives, capacities, challenges, and nuances emerge. With each film class, it becomes possible to not only develop an understanding of film as a narrative and cultural form, but also to appreciate and begin to learn to utilize the various techniques and approaches that the great filmmakers developed. This journal is a chronological outline and set of reflections, intended to not only capture my current understanding of the film making process but also to serve as a guide for others who would like to embark on a similar artistic journey.

# Independent Filmmakers Guide

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A thesis submitted to the Faculty of Emory College of Arts and Sciences of Emory University in partial fulfillment of the requirements of the degree of Bachelor of Arts with Honors

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## Table of Contents

<b>Acknowledgements</b> .....	2
<b>Introduction: Education. Experience, and Reflection</b> .....	3
<b>Generating Film Ideas</b> .....	6
<b>Writing it down</b> .....	8
<b>Developing a Shooting Script</b> .....	14
<b>Searching for Funding</b> .....	16
<b>Assembling a Crew</b> .....	19
<b>Casting</b> .....	25
<b>Scouting for Locations</b> .....	31
<b>Scheduling and Rescheduling</b> .....	33
<b>Choosing Equipment</b> .....	36
<b>Rehearsing</b> .....	39
<b>Shooting</b> .....	41
<b>Completing Post-production</b> .....	46
<b>Scoring</b> .....	48
<b>Exhibiting Your Film</b> .....	50
<b>Conclusion: A Critical Analysis of <u>Undone</u></b> .....	51
<b>Appendix A: Script</b> .....	56
<b>Appendix B: Shot List/ Storyboards</b> .....	71
<b>Appendix C: Budget</b> .....	74
<b>Appendix D: Character Breakdown</b> .....	76
<b>Appendix E: Scoring Breakdown:</b> .....	77
<b>Appendix F: Call Sheet:</b> .....	78

# **Independent Filmmakers Guide:**

An execution and analysis of the filmmaking process



**EMORY**  
UNIVERSITY

Jessica Hershatter

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## Table of Contents

<b>Acknowledgements</b> .....	2
<b>Introduction: Education. Experience, and Reflection</b> .....	3
<b>Generating Film Ideas</b> .....	6
<b>Writing it down</b> .....	8
<b>Developing a Shooting Script</b> .....	14
<b>Searching for Funding</b> .....	16
<b>Assembling a Crew</b> .....	19
<b>Casting</b> .....	25
<b>Scouting for Locations</b> .....	31
<b>Scheduling and Rescheduling</b> .....	33
<b>Choosing Equipment</b> .....	36
<b>Rehearsing</b> .....	39
<b>Shooting</b> .....	41
<b>Completing Post-production</b> .....	46
<b>Scoring</b> .....	48
<b>Exhibiting Your Film</b> .....	50
<b>Conclusion: A Critical Analysis of <u>Undone</u></b> .....	51
<b>Appendix A: Script</b> .....	56
<b>Appendix B: Shot List/ Storyboards</b> .....	71
<b>Appendix C: Budget</b> .....	74
<b>Appendix D: Character Breakdown</b> .....	76
<b>Appendix E: Scoring Breakdown:</b> .....	77
<b>Appendix F: Call Sheet:</b> .....	78



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### **Introduction: Education, Experience, and Reflection**

Given the advances in camera and editing technology, and the proliferation of YouTube uploads that go viral, it seems that anyone can create video content. However, people don't inherently know how to make movies. Perhaps you have watched enough films that you believe you have an understanding of how it is done, but there is much more to it than simply turning on a camera and filming a subject of interest. With each new filmmaking experience, different perspectives, capacities, challenges, and nuances emerge. With each film class, it becomes possible to not only develop an understanding of film as a narrative and cultural form, but also to appreciate and begin to learn to utilize the various techniques and approaches that the great filmmakers developed.

I entered Emory knowing I loved film, but knowing very little about it. In addition to appreciating film, I had done an externship in high school at Campus Moviefest during which I had the opportunity to create the highlight reel for the opening montage of the Emory and Georgia Tech premieres. I had never used the editing program, Final Cut Pro , before so it forced me to teach myself how to use it. I had also acted in theater and thus had some appreciation for what was involved in bringing a written work to life, and for taking, and giving, direction. However, I had no idea what actually was involved in making a film.

When I mentioned to some upper classmen that film was my particular interest, I was immediately sucked into ETV, Emory's television station. I began by helping out two of the student run shows, Druid Hills and the Talon. The producer and creator of both of these shows showed me the ropes and gave me my first exposure to camera equipment, script writing, editing software, and countless other film components. ETV furthered my interest in film and I declared Film Studies as my major during my first semester of college. I have remained involved in ETV

during my entire Emory career and highly recommend it as not only a fantastic hands-on learning opportunity but also as an excellent vehicle for connecting with other Emory students who are passionate about film.

The film department showed me there was more to watching movies than meets the eye. I ended up taking classes in everything from Bollywood cinema to Narrative Fiction filmmaking to The Biz. I learned the history of film, how to analyze shots, film terms, the nature of the industry, how to make a film of my own, and countless other important film components. Through these lessons, I was also able to see film as a cultural or historical representation of the time period and society in which it is set. For instance, Gone With the Wind showed, though often glorified, the harsh times that occurred in the South during the civil war. I learned about other cultures from films, such as the importance of family in India through Hindi cinema or the joy surrounding music and food from Italian cinema. I was also able to see how film can function as propaganda to shape public opinion. For instance, Eisenstein's most well known films, The Battleship Potemkin (1925) represents the plight of the Odessans, who are brutally massacred by Tsarist soldiers. All of this knowledge has collectively entered my subconscious, giving me a full bank of ideas and films from which to pull inspiration.

Over time, I was able to engage in a variety of filmmaking experiences, each of which helped me to apply what I was learning in class to my films, and to take what I learned by creating films to add insight into my classes. The first film set I worked on was a movie called The Joneses (2009), directed by Derrick Borte. I was primarily working in the costume department, helping organize clothes and prepare boxes for sales returns, but one day I was able to go to set. I saw how the scenes were filmed, how long set up takes, how the directors and producers work and interact. It was a great first experience and I took a lot from it.

Following this work, I was able to work on two short independent films with other Emory students, The Misadventure and Do Us Part. This was the first time I was instrumental to the process, as a costume designer for both, and a set decorator and second unit director for Do Us Part. Both of these films inspired me and eventually led me to create an independent film of my own. I went abroad my junior year to Rome, Italy and had the most amazing experiences. While I was there, I took a film class in which we studied Italian neo-realism during the first half of the semester and replicated our own scene from any two Italian films during the second. I acted in one scene that was from Nanni Moretti's Caro Diario (1993), meaning "Dear Diary." We performed and filmed the scene entirely in Italian, which was a wonderful challenge in itself. The other scene was from Luchino Visconti's Bellissima (1951), which I directed. Though I desperately wanted to shoot this scene in Italian, we ended up translating it into English, since it had a lot of dialogue. That was the first larger scale student film I directed and it showed me that directing is the field in which I'm interested. Finally, last summer, through Emory alumnus and producer Scott Budnick, I had the privilege of working on the set of a Warner Bros. film and seeing how a major motion picture set functions. I learned the actual job requirements for each role, how they all interact, what the hierarchy is, how people move through it, and the indispensable function of even the smallest role, that of intern. Throughout all my experiences, I discovered the importance of working as a team. A crew that functions as a cohesive whole, like a well-oiled machine, will make a film much stronger than the sum of its parts, while a less effective team will create a movie that is only as strong as its weakest link. If any department fails, the movie suffers.

As a senior, I was eligible for honors in Film Studies at Emory. Rather than writing a traditional thesis, I received permission from the department to make an independent student

film. I wanted to do so because it gave me the opportunity to take all of these skills and lessons, along with the perspectives, knowledge and grounding I gleaned in my classes, and apply them. This journal is a chronological outline and set of reflections, intended to not only capture my current understanding of the film making process but also to serve as a guide for others who would like to embark on a similar artistic journey.

### **Generating Film Ideas**

So you decide to make a film. What should it be about? Ay, there's the rub. Brilliant ideas don't just fall out of the sky, so how do you come up with one? You look to your own life, or your friend's life, or your friends of friends' lives. If that doesn't work, watch a lot of movies and read a lot of non-fiction books and magazines, especially those that provide in-depth insight into a critical historical moment or a life-changing event. This is not to say that you should copy an already existing story. This is a student film after all, and is the time when you should follow your own passions and are allowed to be creative. Student films do not have to be made with the intention of drawing a profitable audience, and therefore allow the filmmaker to make something that can radically break the mainstream mold. Nevertheless, watching films always sparks ideas. My inspiration came from a story: a very real, chilling story that fascinated me from the moment I heard it. I was sitting in my friend's room freshman year of college when I heard a tale about her aunt and it stuck with me.

Here is her story:

When my friend's aunt, let's call her Sarah, was sixteen, she was at a lake house on the dock with some friends. They were drinking and having a good time when they realized one of the members of the group was missing. They screamed his name and after receiving no response, came to the conclusion that he must have fallen into the water. Sarah was the best swimmer

among them and plunged into the water. She felt around the slimy bottom of the lake with her hands and discovered her friend. She pulled him to the surface and tried to revive him on land, but it was already too late. Forty-four years later, she has never been able to go near any lake and though she has moved on, she is still haunted by the traumatic event she experienced.

After hearing and being moved by this story, I thought it would be interesting to explore aquaphobia, or fear of water, and how it comes about. I began to write a script that evolved into a story about a girl traumatized by an incident at a party at which her drunken ex-boyfriend, who is also her life long friend, accidentally drowns. His death signals a dramatic transition in her life, from a sense of carefree invulnerability to overwhelming feelings of guilt and helplessness. Little by little, her despair begins to tear her own life apart. She stops going to class, pushes away her friends and family, and loses her swim scholarship as a result of her inability to go near the water after witnessing the trauma.

I initially intended to focus on what it means for a swimmer to be unable to swim. However, as I continued to write, I realized that the most prevalent theme in my story was not fear of water, but rather, the fear of what the water symbolizes. My protagonist, Chelsea, is afraid to encounter the memories and emotions of the traumatic event because she feels directly responsible for her boyfriend's death. The real issue in this film is guilt. This theme, like that of any good film, represents the true purpose of the story and conveys something specific about the human condition<sup>1</sup>. It is this universal emotion that allows the audience to empathize and care about the characters and what happens to them.

It is important to realize that not every good story makes a good film. The stories that can most effectively be turned into screenplays follow a narrative structure with a beginning, middle,

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<sup>1</sup> Irving, David K., and Peter W. Rea. *Producing and Directing the Short Film and Video*. Amsterdam: Elsevier, 2006. Print. Pg. 55

and end, contain people with interesting character traits and personalities, and have some sort of conflict. A simple story can evolve to contain all these elements, and really complex narratives sometimes become too confusing and lose these threads.

While the creativity required to create a screenplay cannot be forced, you can set aside some time to just sit and think, and sooner or later, you will be able to generate some ideas that can be molded into complete stories. One approach is to think about what makes you happy, sad, scared, hopeful or worried, and form a story around these real emotions. The best places to look for inspiration externally are newspapers and magazines, because they are full of human-interest stories about interesting people, places, and events. One of the most important things I've learned is that you have to write everything down. Even if you think you have an idea that is so brilliant that there is no way you could ever forget it, chances are, you will. Carry around a journal and write down even small occasions that evoke emotion in you, including what you see, hear, think, and smell; you will thank me later.

### **Writing it down**

Scripts are never easy to write. After reading a few, the approach may seem fairly simple, but only seasoned veterans really have the ear and the approach that allows them to consistently write good screenplays. One of the most important things to remember about writing a script is that it has to follow a certain format; even the most original and unique films began with an extremely structured script. Scripts will always have one story arc that forms the primary storyline or narrative thread and carries a story from beginning to middle to end. Within this arc are three acts and within each act are three arcs. This format follows the typical three-act structure, used in novels, plays, films, and even television.

To give you a better idea of what this structure entails, I will use Victor Flemings The Wizard of Oz (1939), as an example. The story, like most films, begins with a hook, or the incident that sets the story in motion. In this case, the hook is Dorothy's encounter with a strange man passing through town. The hook transitions into the first act, in which the principal characters are introduced and the desires of the protagonist become known. Dorothy, her family, and her home life are introduced at this time, as is her desire to explore beyond the confines of what she perceives as an uninspiring and restrictive life in Kansas. Then there is an "inciting incident," which is a moment when the character's life is changed forever.<sup>2</sup> This occurs when Dorothy's dog, Toto, is captured by her terrible neighbor, Mrs. Gulch.

The beginning of act two is a turning point in which the trajectory of the character is changed and a new one is created. The main character then begins his or her journey, a transition often referred to as "the point of no return."<sup>3</sup> This happens very literally in The Wizard of Oz when Dorothy's farm in Kansas is hit by a tornado and she is transported into the land of Oz. In order to return home, she has to go to the Emerald City and speak to the Wizard. Throughout the second act, the character continues on a journey and encounters obstacles and conflicts. This is also the time when any B-plots, or secondary stories, are developed or revisited. In this case, Dorothy meets three friends, the Scarecrow, Cowardly Lion, and Tin Man, who all have desires of their own but are united by a single objective of meeting the Wizard of Oz. Dorothy also meets her antagonist, the Wicked Witch of the West, who tries to prevent her and her friends from reaching the Emerald City.

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<sup>2</sup> "Screenwriting: The Importance of Outlining Your Stories." *Doc4 Design: Web, Print & Branding*. Web. 12 Mar. 2011. <<http://www.doc4design.com/articles/screenwriting-outlining-your-stories/>>.

<sup>3</sup> Hauge, Michael. *Writing Screenplays That Sell*. New York: CollinsReference, 2011. Print. Pg. 88



The mid-point of a script's structure is when all hope is seemingly lost, but the protagonist manages to pull himself or herself together and continue onward.<sup>4</sup> After making a deal with the Wizard to bring him the Witch's broomstick in exchange for his help in returning home, Dorothy is captured by the Wicked Witch. She is held in a tower, while her friends attempt to rescue her. The third act contains the climax, or final challenge, and the character's final push to achieve the desired goal. In this case, Dorothy defeats the witch and escapes from the tower. She makes it back to the Emerald City with her friends and the witch's broomstick. In the end, the script should contain the aftermath of the final challenge, in which it is revealed whether the character has succeeded or failed<sup>5</sup>. This part may also contain a plot twist before the final resolution. One of the components that makes The Wizard of Oz so timeless is that Dorothy realizes the Wizard is just an ordinary man and that she had the power within herself to go home all along.

Many writers argue with this structure, claiming that it hinders creativity and prevents new stories from being told, but I tend to disagree. While some writers and filmmakers have the expertise to play with this technique and still tell compelling stories, such as Quentin Tarentino with Pulp Fiction (1994) and Sin City (2005), or Gaspar Noe with Irreversible (2002), doing so requires great mastery of the form. At the beginning of your career, it makes a lot more sense to stick with the accepted structure. This way, the audience can follow the plot line and you will find that there is plenty of room for experimentation within the dialogue or story itself. These rules for script writing change a bit for shorts because there is not enough screen time for certain elements, like the inclusion of several sub-plots, without making the film disjointed and confusing. No matter what the length of the film is, it is necessary to choose a protagonist and

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<sup>4</sup> Hauge Pg. 86

<sup>5</sup> Hauge Pg. 88

give him or her some characteristics with which the audience can identify on at least some level. It is best to focus on one protagonist for a short, because there is not enough screen time to completely develop several characters.<sup>6</sup> Once you have chosen your protagonist, you need to identify what the character wants and what he or she actually needs. Often these two things are different from each other and a resolution only occurs when the character realizes this. Your script also needs to contain some sort of conflict; otherwise, there is no story to be told. Finally, it is important to create a context by clearly defining what the stakes are, in other words, “how important is it for the characters to get what they want.”<sup>7</sup>

Another distinguishing characteristic of scripts is that they are not written like novels, with clever and vivid descriptions, though they should be detailed. Remember, audience members are not reading your descriptions as they watch the film, so if you really want to depict that “the soft spring air blew across her face, gently caressing her skin, reminding her of times in the old country,” you have to show it instead. One possible descriptive technique is to have a voice-over, but I don’t recommend this option. It usually comes off as cheesy, unless done right. There are exceptions; for instance, in the Coen brother’s 1987 film Raising Arizona, the protagonist, Hi, narrates through the majority of the film. His narrative voice, which provides the audience with insight into his thoughts, is intentionally monotone. On the other hand, his explicitly diegetic voice ranges in pitch and timbre. This contrast is amusing because it makes Hi seem like two different people. Some films lend themselves well to this technique, while others do not; so choose wisely.

When I was writing my script, my biggest struggle was dialogue. I had no problem writing the action, because I knew what I wanted to occur. On the other hand, writing what the

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<sup>6</sup> Irving and Rea. Pg. 19

<sup>7</sup> Irving and Rea. Pg. 55

characters had to say was not as simple. There is a fine line between dialogue that allows the viewer to know what's going on and dialogue that over-tells. In other words, it is usually a bad idea to use dialogue where images could describe the same thing.<sup>8</sup> Instead, dialogue should move the plot forward, or reveal something about the characters. This is not a steadfast rule and applies most specifically to dramas or action films. For example, it does not apply to comedies, which use dialogue as a source of humor. To refer back to Raising Arizona, one of the characters explains, "if a frog had wings, it wouldn't bump his ass a hoppin." This is not an expression that we typically hear in our day-to-day lives and it does not move the plot forward, but it is used for comedic purposes. A good way to learn to write dialogue is by reading scripts. The more you read, the more you will pick up on the pace and verbal interactions that work best in movies and the more naturally you will be able to write. Acting helps as well. I did both theater and musical theater in high school and by memorizing lines and performing them myself, I began to learn what good dialogue sounds like. If you do not have the time or the inclination to take up acting, stick with reading.

In a short film, you should also be thinking about narrative in terms of the time frame. An important question to consider is 'can the character achieve their goals in the allotted time period, or will it be too rushed?' The general rule of scripts is that one page equals one minute. It is a good idea to keep that in mind when you want to make a 15-minute short, but have a 50-page script. It happens; don't do it.

In addition to determining the goals of the characters, you should also analyze each scene and establish how each one advances the story, follows the previous scene and leads into the next, progresses the arc of the characters, change the relationship between characters, and

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<sup>8</sup> "When To Use Dialogue - And When Not!" *Script Writing | Screen Writing - Pro Scriptwriting Techniques*. Web. 12 Mar. 2011. <<http://www.screenwritinggoldmine.com/when-to-use-dialogue-and-when-not.htm>>.

provides information to either the characters or the audience<sup>9</sup>. You should also monitor the level of complexity you are creating. When writing a script it is easy to get wrapped up in the story and forget that you actually need to make the film. Hence, both the budget and other resources are important to keep in mind during the writing process. For instance, if you include a crowded restaurant scene, you will have to find all of the extras, direct them, dress them, feed them, and figure out how to coordinate everything they do during shooting. As long as the story does not suffer from a change, you may want to reconsider and instead place the characters at a patio table outside to avoid using so many extras. As I envisioned different party and drowning scenarios, I came to this realization early in my writing process.

Once you have written a rough draft of your script, you should show it to as many people you can in order to gain an outside perspective and make sure the narrative makes sense. Often when you are immersed in a project for a long time, it is hard to pull yourself out of it and look at the work as a whole. I sent my script to my advisor, Film Studies classmates, parents, and anyone else who would read it. While I did not incorporate all the suggestions I received, the feedback each person gave me was extremely valuable. At that point, I was able to use their insights to go back through and rewrite dialogue that sounded awkward or unnatural, correct grammatical or structural errors, and shorten or lengthen scenes that needed to be condensed or developed further. After I completed the script, having called the project “Honors script” for months, I finally named my film Undone.

For complete script, see Appendix A

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<sup>9</sup> Irving and Rea. Pg. 19

## Developing a Shooting Script

After you have settled on a final script, it needs to be put in the format of a shooting script, which is a shooting plan for each scene and is used by every department. The initial step to put the script into this format is to label each scene as a reference point for the production team.

This process should be considered a work in progress. Scripts are always subject to change and if this occurs, the crew will need new instructions. Often only the pages that have been changed are reprinted, and they will always be on a different color paper. This allows the crew to easily identify what has been changed from the old version to the new one. There are instances in which the script is changed significantly enough to warrant an entire reprint. For instance, when I was working on The Joneses the script had so many changes each day that they were running out of colors to use. One of my tasks was going through the script and making sure that all the pages were in order and that no pages were missing.

Once the shooting script is completed, the director will create a shot plan, otherwise known as coverage, which lays out each shot that is necessary to cover the entire action-taking place. Within this list, many abbreviations are used to make the document simpler. For instance, the shot scale is marked by LS for long shot, M for medium, MCU for medium close-up, CU for close up, and so on. A further description of the shot can be marked by 2S for two-shot, which contains two characters simultaneously, OTS for over the shoulder shot, which primarily features one character, and countless other descriptions.<sup>10</sup> The shot list also includes the location, scene number, camera movement, and lighting notes for each different shot. Using the shot list, the director will then create a storyboard that is comprised of sketches that illustrate each shot. This

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<sup>10</sup> Irving and Rea. Pg. 20

is most useful to the director of photography, otherwise known as the DP, who will need to place the camera on set and the gaffer, who sets up lights for the scene. Storyboards minimize the amount of confusion and miscommunication and provide a necessary visual for the crew. On a bigger budget or studio film, storyboard images may be “filmed, cut together, and played with sound” to make the scene easier to visualize.<sup>11</sup> This technique is one form of animatics.

The sooner you can create a shot list and storyboards, the more time you will have to plan and identify exactly what equipment you need. In the case of my film, I included several underwater shots, as well as a stunt that had to be planned out far in advance so that we could ensure everyone was safe and the shoot went smoothly. For the underwater shots, for example, I had to not only purchase an underwater camera case, but also get a wetsuit for the cameraman, as well as some sort of breathing apparatus. Scuba gear was not within the budget, so the art director constructed an elongated snorkel and tied a rope to the end of it so that another person could make sure the end stayed out of the water, allowing the camera operator to breathe. Had this not been planned in advance, it would have been very difficult and time consuming to figure out what to do on set. The stunt, in which a character jumps off of the roof into the pool was planned to look like a dangerous feat while assuring the safety of the actor. I was able to find a stunt man willing to help determine the safest way to perform the stunt and he was on set, along with two other stunt coordinators to make sure everything went smoothly. Even in the case of more simple shot set-ups, the process goes much more quickly if everyone is aware of where the camera and the actors are placed in the scene. While the shot list and storyboards must be created as part of the preproduction process, like everything else on a film, they are subject to change based on other factors, such as location, casting, or story changes.

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<sup>11</sup> Bordwell, David, and Kristin Thompson. *Film Art: an Introduction*. Boston: McGraw Hill, 2008. Print.

See Appendix B for detailed shot list and storyboards

### **Searching for Funding**

You can write a script and put together most of the steps in preproduction without spending any money, but once you are ready to shoot, capital needs to be involved. Even the most indie of films cost something. Unfortunately, no one is chomping at the bit to invest in a small student film, but with effort, it is possible to get money if you are persistent and know where to look. I gathered all of my funding using Emory's resources. I was lucky enough to receive grants from several departments: the College Center for Creativity and Arts, the Stipe Society of Creative Scholars, which provides scholarships to students involved in the arts, ETV, which is Emory's student-run television station, Goizueta Business School, which offers a film and media management concentration with Film Studies, and Media Council, which is an organization that supports and sustains student-produced media. Other sources that seemed initially promising but did not materialize for me included the Provost's Office, Scholarly Inquiry and Research at Emory (SIRE), the Office of Campus Life, the Office of Community and Diversity, and local businesses that cater to Emory students. Another potential option is to contact alumni who are interested in supporting film at Emory.

Before I actually received any funding, I went through an entire budgeting and grant-writing process. I found this to be long and tedious and though it may seem easy, writing grants is a skill, one that I do not possess. Grant proposals begin with a summary that outlines the entire project. This functions like an abstract and allows the reader to immediately understand what the project is about. Then there should be a statement of purpose, which explains why the money is needed and what it will be used for. You should also include specific goals for the project and the desired outcome of the finished product. It is important to give details regarding who is

involved, what support you have already secured, and how the community, in my case, Emory, will benefit from the project. I figured most of this out through trial and error and consequently, my first grant proposal included very few of these elements. The fact that I did not receive a research grant demonstrates the importance of following this structure.

If you are not able to get funding from a University, there are other options. For instance, you can apply for a grant from the National Endowment for the Arts, an independent federal agency, which gives out funding every year to projects exhibiting artistic excellence<sup>12</sup>. Another organization to look into is Creative Capital, a national nonprofit organization that also gives funding and support to artists. To obtain this grant, you have to be at least 25, so you may want to find someone who is that age or older to serve as your associate producer so that you are eligible to apply. You can also find independent investors who know that your film probably will not make any money, but who are investing in you and your future career as a filmmaker.

All organizations that have the capacity to give grants require a detailed budget. This is difficult to accurately put together far in advance for a film since there are many variables that are likely to change. Even seasoned professionals struggle with keeping films on budget. The best way to put together an independent film budget is to look at previous projects that are similar to yours. I initially created my budget by modifying the costs associated with a short film made by a student at Emory the prior year. The budget should be broken down into categories for each process and should anticipate everything that will cost money, including paying wages to anyone you hire, even if you are anticipating utilizing mostly free labor. The components of my budget were constantly changing, but since I needed to stay within the limits of my funding, my total budget remained roughly the same.

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<sup>12</sup> "Grants: Apply for A Grant." *National Endowment for the Arts*. Web. 20 Mar. 2011. <<http://www.nea.gov/grants/apply/>>.



See Appendix C for complete budget

Creating a budget for a small independent film is a very different process from the way Hollywood studios budget films. In Hollywood, once a screenplay gains momentum, a producer will first hire a director. Together they will determine a budget based on similar categories to those of an independent film, such as what locations they have to secure, which stars or unknowns they want to include, what equipment they need, and who they will hire for the rest of the crew. However, in the film industry, the budget is not seen as a simple expense, instead it is an investment that is expected to yield returns. For example, Avatar (2009) was a bet on director James Cameron. With actors, sets and special effects, but not including marketing, it cost an estimated \$300 million<sup>13</sup> and grossed \$2.8 billion in worldwide box office revenue<sup>14</sup>. On the other hand, Jason Reitman's Juno (2007) had a production budget of \$7.5 million and grossed \$231.5 million in theaters<sup>15</sup>. Hollywood budgets also include marketing, which can even surpass the capital it took to actually make a film, as long as the studio expects that the marketing will result in increased box office sales.

A major motion picture budget is often the length of a novel and is divided into four sections; above-the-line, below-the-line, post-production, and a general category (Epstein). Above-the-line costs include the story, along with the rights, the producer and staff, the director and staff, the talent, and travel and living. Below-the-line is the cost of production and contains the art department, special effects, props, wardrobe, makeup and hair, electrical, camera, sound, locations, transportation, tests, second unit cinematography, and any other costs associated with production. Post-production costs consist of editing, sound, music, visual effects, and any other

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<sup>13</sup> Turan, Kenneth. "Avatar Review: A Dazzling Revelation." *The Los Angeles Times*. 17 Dec. 2009. Web. 20 Mar. 2011. <<http://articles.latimes.com/2009/dec/17/entertainment/la-et-avatar17-2009dec17>>.

<sup>14</sup> "Avatar (2009)." *Box Office Mojo*. Web. 20 Mar. 2011. <<http://boxofficemojo.com/movies/?id=avatar.htm>>.

<sup>15</sup> "Juno (2007)." *Box Office Mojo*. Web. 02 Apr. 2011. <<http://boxofficemojo.com/movies/?id=juno.htm>>.

type of film or digital manipulation. The final category varies for different films, but can encompass insurance, marketing, contingency, and anything other fringe expenses that do not fit into the other categories<sup>16</sup>.

There are some lucky independent filmmakers whose films were picked up by studios and made into features. Neill Blomkamp's District 9 is one recent example of this phenomenon. He made a six-minute short film entitled Alive in Joburg, which he filmed in South Africa. The story is about extraterrestrial refugees who had to escape to Earth because they were indentured servants on their home planet. After a while, the aliens began clashing with the police and the citizens and caused great conflict. The film is shot in documentary style, complete with television news footage and interviews. The narrative reflects the actual apartheid in South Africa and explores themes of racism and oppression. The film was picked up by Sony Pictures and developed into the feature District 9. It was nominated for four Academy awards, including best picture. This progression does not happen very often, but if you make a great film and submit it to festivals, there is a chance someone will see it and recognize your talent.

### **Assembling a Crew**

Trying to gather talented people who will work for free is a feat within itself. I started with my classmates. Over my four years at Emory, I have gotten to know many great student filmmakers who are skilled in every department from sound to camera to art direction. In considering the people who were available to be on the crew, I realized the one area in which we were lacking was lighting. The lighting can make or break a film so it is essential to find someone who knows how to use proper lighting to make a shot look good. I hired a professional gaffer, who is an Emory alumnus and with whom I have worked in the past on several student

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<sup>16</sup> Epstein, Edward Jay. "Budget." *Edward Jay Epstein's Home Page*. Web. 24 Mar. 2011. <<http://www.edwardjayepstein.com/budget.htm>>.

films. He knew more than any of the rest of us so he was a great person to have on set. For my final crew, I gathered a first assistant director, second assistant director, line producer, associate producer, gaffer, art director, three camera operators, continuity/script supervisor, grip, sound recordist, stunt coordinator, media manager, and four production assistants.

Though I didn't realize it until production, I made a serious mistake in choosing my crew in that I allowed them to take up roles that were not their expertise. We were all involved in an educational process and they were working to gain experience. As a result, many stepped out of their usual positions in order to try something different. This might have worked if it were an isolated instance, but in the case of my film, the usual sound guy became an Assistant Director, a grip became the line producer, a friend of mine who had never done anyone's makeup but her own became the costume and make-up person, and some of the others on whom I was counting were unavailable. Worst of all, my DP was out of town three and a half days of the five day shoot and I had no assistance whatsoever during pre-production until three days before, and even then, the people who were helping had other jobs to do. Here is how you avoid this: BE AUTHORITATIVE.

While it is difficult to manage a volunteer work force and I was very grateful for the help of all the crew, many of whom are also friends, I should have been more clear and demanding in assigning jobs and setting expectations. When putting together a crew, it is crucial to have people assigned to jobs where they can excel. If it is necessary to put someone in a new position, he or she will need guidance to figure out what the new job entails. It is essential to choose people who are reliable, because on a set you do not have the time to be let down by people who show up exhausted, lazy, late, or not at all. The best way to identify reliable people is by choosing those with whom you have positive previous experience, or, if you have not worked with them

yourself, talking to people who have. Independent or student films do not have tightly bound roles and crew members will often perform tasks that their jobs technically do not entail to ensure that everything is completed. Although they will not yet possess professional level expertise, when everything is functioning well, a student crew should mirror a professional one and contain some level of specialization and hierarchy. The younger and less experienced crew members should take up smaller positions and move up as they work on more projects. A four-year film making trajectory only started at Emory a few years ago, and at the moment, relies more on goodwill among students than on any sort of formal structure.

In contrast, in Hollywood, or on any big budget film, the job definitions for each person are concrete and everyone performs very specific duties. Producers are the people who actually put films together. They match the story with the director and funding, and oversee every part of the process from casting to art direction. Sometimes they also have a personal financial stake in the film, and they are expected to carefully oversee the investments of others. As a result, one of the most important tasks of a producer is making a project as “risk-averse as possible.”<sup>17</sup> The director’s job is to create a vision and tone for a film. They often work with writers in the script development phase, create a shot list with the cinematographer or Director of Photography (DP), and work with actors on both performing and blocking. The name of the director is usually the name most closely associated with any film, along with any stars appearing in it.

The 1<sup>st</sup> AD, or assistant director, chosen by the director, organizes the crew, secures equipment, breaks down the script, creates a production board and puts together a shooting schedule. The AD also aids in location scouting, checks weather reports, prepares day-out-of-day

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<sup>17</sup> Squire, Jason E. *The Movie Business Book*. New York: Fireside, 2004. Print. Pg. 5

schedules, which tallies the number of paid days for each cast member,<sup>18</sup> and prepares call sheets.<sup>19</sup> (See Appendix F for call sheet example). During principal photography, the time when the film is actually being shot, the 1<sup>st</sup> AD will direct extras in background action. Large film sets will also have a 2<sup>nd</sup> AD and oftentimes a 2<sup>nd</sup> 2<sup>nd</sup> AD as well. They aid the 1<sup>st</sup> AD, and facilitate transportation of equipment and people. Another aid for the 1<sup>st</sup> AD is a Key Production Assistant. He or she manages other production assistants, handles extras, oversees communication via walkie talkies, and helps with lock-ups, which entails standing in one place, making sure cars and people don't pass through a scene while the camera is rolling.

All sets, whether they are independent films or major motion pictures, should also have a script supervisor who keeps a daily log of all of the shots and compares them to the shot list. The person in this role keeps a log of comments from the director and DP so that they can remember which takes they liked the best and what some of the issues were. More importantly, the script supervisor helps assure continuity so that things will flow when cut together in editing and the film hangs together as a consistent whole. Continuity mistakes make the audience aware that they are watching a film instead of keeping them engrossed in the actual story. This was one of the essential positions that I was missing on my film, which meant that the cinematographer and I had to be responsible for continuity. It slows down the process on set when you have to check the footage to see if for example, one of the actors turned right or left before standing up, and makes editing very difficult.<sup>20</sup>

One of most important jobs on a film set is the art director. This person develops, coordinates, and oversees every part of the art department, including props, set design, special

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<sup>18</sup> Squire. Pg. 12

<sup>19</sup> Paul, Noel. "Film Crew Job Descriptions." *DXARTS*. Web. 26 Mar. 2011. <[www.dxarts.washington.edu/courses/456/docs/roles.doc](http://www.dxarts.washington.edu/courses/456/docs/roles.doc)>.

<sup>20</sup> Paul, Noel

effects, costume, makeup, and hair. The art director views the set as a blank slate and is able to essentially create what most of us think of as “movie magic.” Art direction is responsible for the look, time period, and setting of a film. In a studio film, under the art director is the production designer who actually designs and creates the sets and helps with location scouting. Production designers work with a set director, who paints and dresses the set. All film sets also have grips, including a key grip, best-boy grip, dolly grip, and several others, who set up and move equipment, and electricians, including the gaffer and best boy electric, who design and create lighting set ups.

It is important to remember the significance of sound, because often, the only people thinking about sound are the crew members who are recording it. Almost anyone can see the monitor, but only the person with the headphones and the boom pole are listening to the audio. Since this is the case, it is essential to find someone who not only knows how to operate sound equipment, but who also has a good ear and can tell what the scene is meant to sound like. Film sets have a mixer, or sound recordist, who records synched sound and sound captured from lavalier microphones clipped onto the actors. They also assist in recording automatic dialogue replacement (ADR), foley, which are sound effects recorded after the shoot, and music during post-production. Under the sound recordist is the boom operator, who holds boom mics and cables while recording and monitoring the audio through headphones. Large-scale productions will also have a sound assistant who acts as a liaison between the sound recordist and script supervisor who labels and maintains media.<sup>21</sup>

The size of each department depends on the scale of the film. For instance, the camera department will always have a DP, camera operator, and at least one assistant cameraperson to

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<sup>21</sup> Paul, Noel. "Film Crew Job Descriptions." *DXARTS*. Web. 26 Mar. 2011. <[www.dxarts.washington.edu/courses/456/docs/roles.doc](http://www.dxarts.washington.edu/courses/456/docs/roles.doc)>.

pull focus for the DP. Larger productions will have several assistant and 2<sup>nd</sup> assistant camera people, as well as a documentary videographer to film a behind-the-scenes footage, a production stills photographer, and a continuity stills photographer. On an independent film set, some people may perform many of these roles simultaneously, but it is essential to assure that someone has responsibility for every task so that nothing falls through the cracks.

Once you have your crew members, work with them individually to ensure that each person understands the specific tasks associated with the role. The person the director should spend the most time working with is the DP. This is because cinematography dictates the style of the film and is a large component in telling the story. For instance, in Hitchcock's Rear Window (1954), most of the angles are shot from the point of view of the protagonist, L.B. Jeffries, who is played by James Stewart. This includes a shot in which he looks through binoculars. This is followed by a shot that reveals what he is looking at, framed by two side by side circles, simulating binoculars. By filming from Jeffries' point of view, Hitchcock permits the audience to see only what Jeffries sees and therefore creates a unique style and experience for the viewer. Usually, the DP's primary job is placing lighting, but in terms of the quality of the movie, the DP controls "the key to the final images that are projected on the screen."<sup>22</sup> The DP should have the experience and talent needed to identify and execute good framing, as well as know which lenses to use to produce the desired effect of the director.

Once you have worked with the DP on the shot list and storyboard, you should be able to trust that person enough to let him or her execute the shot during production, while still overseeing the camera and lighting placement. Though the cinematography is important, as a

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<sup>22</sup> Proferes, Nicholas T. *Film Directing Fundamentals: See Your Film before Shooting*. Amsterdam: Focal, 2008. Print. Pg. 134

director, you should take the time to work with all of the crew members and delegate tasks. Do not try to do everything on your own, because in the end, the movie will suffer.

### **Casting**

Oh casting, no problem. Plenty of people want to work for free or almost nothing as long as they get to act, right? This may be true, but you have to wade through many ‘non-actors’ to get a few good ones. I thought, “beggars can’t be choosers,” but it turns out, they can. I put out a casting notice on the website Love2Act<sup>23</sup>, complete with a character breakdown of every character I needed to cast, thinking I might get a dozen responses (See Appendix D for character breakdown). I got 96. That was 96 headshots to look through, 96 resumes to read, and 96 people to e-mail, because yes, you should even respond to the actors you don’t want to audition. It’s common courtesy.

It was very clear based on the responses I received who had acting experience and professionalism and who had neither. I can categorize the responses into two categories. The first came from actors who jump at the chance to work on any film and read as follows: “Dear Casting Director, I am very interested in the role of [insert role here] in Student Film Audition-Atlanta, GA project. For further information, please visit my profile at: <http://www.wannact.com>. I look forward to your audition process. Sincerely, [insert name].” These are the people that merit consideration. The second category consists of the people who should really use spell check and get an email address that doesn’t include strawberrydolphin82 or hotbabe21.

I narrowed my list down to about 40 people, based on resumes, specific acting experience, special skills, and unfortunately, photographs. While it feels shallow to reject people

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<sup>23</sup> <http://www.love2act.com/new/>



based on the way they look, in film, it's a necessity. The audience will draw immediate conclusions based on look, and different looks will generate different emotional reactions, based on the context. The look of an actor goes beyond attractiveness to include type. For instance, you just have to have a dark-haired, classic looking woman to play a femme-fatal in a spy film set in the 1940s or a blonde, tall, muscular man to play a college jock who bullies nerds. There is no way around it. Often descriptions of characters are written into scripts so that the writer can use words to depict their vision of a certain character. One description might say 'A preppy college student walked into the house, entirely clad in J Crew apparel.' This automatically provides a visual for the producer or director, who can use this information to work with the casting director and wardrobe department. In Hollywood, a particular actor can take on many looks with the help of makeup and wardrobe, but in an independent film with fewer resources, it makes more sense to cast based on the look you are seeking. Once I accepted this fact, it was easier to narrow my list of potential actors.

After I compiled my list, it was time to schedule auditions. That seems easy enough. Pick a few days when you're free and several hours during each of those days and tell people to sign up. This process works very well, in theory. In reality, people sign up for a time and then say they aren't available and ask if they can reschedule. That means you have to bump someone else out of that spot and find a new time for him or her. Just when it seems the schedule is set, people ask if they can come earlier, or later, or on a different day, and you find yourself juggling times, and days, and people, and can't remember what you are doing, or why. This is a common emotion in making a film, and means it is time to take a deep breath, write everything down, and just make it happen.

In preparing for auditions, the first step is to create sides, or rather, short segments of a script featuring primarily one character, for the actors to read during their audition. It is useful to send these to your actors ahead of time so that they can prepare. One important consideration that may seem minor is determining where the auditions should take place. Try to choose a neutral and professional setting where the actor can feel comfortable, which means you should not hold auditions in your bedroom or outside in a field. I scheduled time in a room in the building that houses the Film Studies department, which has wood walls, a white board, and carpeting. I rearranged the space so that there was a stage area in the front and a table with two chairs at the back of the room, facing the spot where the actors stand. I also set up a camera next to the table to film the auditions. This is necessary to keep track of each actor and allows you to go back and review, because as much as you think you'll remember everyone, you won't.

I spoke to an actor who has done many Theater Emory shows and has a great deal of film experience. He has been to countless auditions for short films, television shows, and commercials and was able to help me establish some good practices. He explained that the best way to frame an actor in camera is in a medium close-up, from the waist to the top of the head. This allows you to see the subtleties of the actor's expressions and reactions, as well as to determine how they will appear in front of the camera if they are cast.

For several days I resided in one room, meeting actor after actor. One mistake I made in scheduling was that I left myself too much time. I allowed 30 to 40 minutes for each audition when actually, they only took 10 to 15 minutes. On the other hand, it is important to make the experience worthwhile for the actors since they bothered coming all the way to the audition. Even if you are not impressed, or are so impressed that you don't need to see more, make sure to

have them run through the sides multiple times. This will give them the chance to loosen up and give a better performance and it allows you to see how they take direction.

Another piece of advice my actor friend gave me was that it is the director's responsibility to frame the way an actor sees a scene and to help her understand the context. He said to tell the actor what she wants out of the situation in any given scene, so she knows her motivation. Every scene has a beginning, middle and end, and each part has to be played differently. It has beats, or a certain rhythm, and a specific arc that is carried through. Each character wants something and there is always an obstacle to be faced. Instead of telling your actors how to speak or feel by saying "be sweeter" or "more forceful," the best way to direct is to explain the situation and leave it open for interpretation. For example, "Your character is trying to get through to someone who doesn't respond to anger, so what tactic could you use to make her respond?" This provides the actor with an emotion to internalize. If you are reading the cue lines, you can have emotion yourself in order to help the actor respond to your tone.

After you have completed the auditions, you can finally choose your cast. Often casting directors will hold callbacks to see their favorite actors again if they cannot choose between them, but this is not always necessary. I knew immediately whom I wanted to cast as my protagonist and her best friend so I was able to contact them. The sooner you can do this the better, because if you wait too long, they may have other engagements and you will be left with your second or third choices. On the other hand, you should not settle just to get through with the job, because a bad casting decision can have a profoundly negative impact on your film.

Although I had a deep audition pool, there were two characters that I left uncast until I could find actors who were right for the parts. It was worth it to me to pay for the people who would play

these roles and so I went to [peoplestore.net](http://peoplestore.net),<sup>24</sup> a local Atlanta talent agency website and handpicked the actors I wanted for those characters. If you have some money in the budget, I would recommend this option, since you can directly target professional or semi-professional actors. I explained that it was a student film and that I could not pay them their usual rate, but they understood and were willing to participate anyway because they liked the story.

It's difficult to explain how to know when an actor is the right fit for a character, because when you find the correct person, often you just know without being able to articulate the rationale. When my lead actress, Katie Callaway, came in to the audition, I knew right off the bat that she had the look I wanted: dark hair, classically pretty, and age appropriate. She performed her monologue, and in addition to reading with the right tone and inflection, she was able to connect with the character and to cry. This ability to evoke deep feelings was essential for the character of Chelsea, who struggles emotionally throughout the entire film. I also sensed that she would have good chemistry with the actor playing her ex-boyfriend Taylor, whom I had already cast. By the time Katie read the sides for the part of Chelsea, I knew she was the one I would choose. Similarly, the actress, Jon Taylor, who read for the part of the best friend, Rebecca, fit the role very well. She had an interesting look and read the part in a way that worked, but in the end I was conflicted between her and another actress. The other actress gave a sweeter performance and seemed to be more of a stage actor, while Jon gave a more sassy performance. I realized that the role had to be played the way Jon interpreted it to balance the emotions of Chelsea, so I cast Jon.

Casting through People Store is a much easier task, because you can sort through actors and define your search to narrow the choices. For the part of Taylor's Grandmother, Mimi, I

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<sup>24</sup> <http://www.peoplestore.net/>

searched for actresses over 60, non-union, who had done film work. I looked through the results and chose three actresses to contact based on the on-line reels of their work. Mimi Gould is the only one who responded. The fact that her name is the same as Grandma Mimi's is purely coincidental, but I took it as a good sign. When we met, I thought she was a perfect match and she was able to relate to the character because she experienced a very similar personal trauma. The final casting was for the part of the coach, and I accomplished it through the same process on People Store. I searched for males between the ages of 26-45, non-union, who had done film work. I also received three responses and chose Jason Benjamin for the role. I was very lucky to get such a talented actor, especially because he is currently in very high demand.

On independent productions, casting can be somewhat informal. For instance, Facebook is often used to put out casting notices and actors can send audition tapes through Youtube. Nevertheless, just because it is an informal process does not mean it should be an unprofessional one. Once you have chosen your actors, it is common courtesy to notify the rest of the people who bothered to come out for an audition that they did not get the role. I know that many directors do not do this, but the actors appreciate it and you may end up working with one of them in the future.

Hollywood films or other big budget productions are more formal and find their actors through casting directors at agencies or through agents themselves. In auditions, casting directors film the actors, who state their names and turn to both sides to show their complete profiles. An actor performs a specific scene and the casting director may tell him to change something, in which case, he will do the scene again. In addition to open casting calls, agents recommend their clients to producers or directors, or, in the case of celebrities, the producers and directors will pre-decide which actors they want for the film and then negotiate deals with that actor's agent

and manager. Studios often cast well known actors in movies in order to secure a box office draw and entice movie-goers to certain films. Sometimes unknown actors are chosen for roles to give the illusion that the film is real footage. For instance, the film Oren Peli's Paranormal Activity (2007) was intended to make viewers believe that the film was a documentary, so it was cast with actors who were all unknown to the public. Other times, studios will take a chance on casting a non-celebrity and it will result in a break out role for the actor. For instance, Hugh Jackman, who had primarily done television work, was cast as a central character, Wolverine, in Bryan Singer's first X-Men (2000) film. Jackman played the same role in the subsequent three films of the franchise and has become a well-known movie star appearing in such films as Baz Luhrmann's Australia (2008) and Christopher Nolan's The Prestige (2006).

### **Scouting for Locations**

Another key task during pre-production is determining the locations for shooting each scene. Since it is often difficult to convince a property owner or manager to allow you to shoot on location, the best way to begin is to consider the resources that are already available to you. In my case, I happen to have an empty bedroom in my apartment so I used that as the protagonist's room. One of my most important scouting decisions involved selecting the best location for the party during which Taylor drowns. Initially I wanted to film this scene by a lake but that would have resulted in many challenges. First, I didn't have ready access to a dock, second, the closest lake was an hour away and the scene required many extras who would have to travel, third, the water would be too cold to ask my actor to jump into, and fourth, there would be significant lighting issues since I would have no access to electrical outlets and did not have the budget for a portable generator. While none of this was insurmountable, the lake location was not important enough to the story line to risk compromising the quality of the scene. I therefore decided a pool

would better suit my purposes. I grew up in Atlanta and my parents still live here so I used our backyard for the pool party scene.

I also needed a University pool location so I asked permission from my own school, Emory. This particular location actually proved to be difficult to secure because people are always using the pool. During most of the day, swim team practice, water polo, free swim, and other activities are scheduled. I initially arranged to shoot in the University pool on three different days in three-hour increments. This would have been an extremely difficult schedule because by the time we set up lights, dressed the set, got the actors dressed and rehearsed the blocking, it would have been time to leave. Fortunately, at the last minute I was able to come to an agreement with the building administrators who permitted us to shoot in the area while other activities were occurring. This allowed my crew and I to stay on location for seven hours and capture everything we needed. Fortunately, the scene we shot that day had no dialogue, or we would have had to use automatic dialog replacement, (ADR) which entails the actor lip-syncing to themselves during post-production to record sound. This process is both frustrating and time consuming.

The other location that was difficult to obtain was a cemetery. I called a dozen churches to ask if I could shoot in their cemeteries and most said they could not grant me permission. One church finally gave me permission to shoot there as long as I didn't film any of the names on the headstones. When I visited the location I discovered that although the cemetery was beautiful, it was far away and in the middle of a potentially unsafe neighborhood. I was worried that I would not be able to get extras to drive that far, but my larger concern was protecting the very expensive rental equipment in my possession. I kept this location as a back up, but fortunately a

week before shooting, I was able to find a nice cemetery in a less crime-ridden neighborhood that was close to Emory and had plenty of parking.

On a large budget film, filmmakers will often design and build sets or even use CGI, computer generated images, to artificially create a certain space. For instance, in Burbank, California, Warner Brothers owns property down the street from their main lot, called the “Ranch” that has a neighborhood full of empty houses, a town square, a pool and fountain, and even city buildings. The locations on the Ranch have been used in everything from the hit television series *Friends* to the films Small Soldiers and American Beauty.

While you probably won’t have the budget to create your own sets, don’t give up. I have worked on many films as an Emory student and searched for many locations. Although your first choice might not always be available, great locations are everywhere. Drive around and see which exteriors you may be able to use, and if you’re not local, call friends to see if they know about, or have access to, places you like. If you need something very specific, it is possible to place an ad on craigslist<sup>25</sup>, or in a newspaper to generate possible leads. Atlanta has a weekly newspaper called *Creative Loafing*<sup>26</sup> that is the perfect venue for such advertising. The most important thing to remember about locations is that they should be chosen and locked in several months in advance and you should have a back-up plan for each one in case it falls through. There is nothing worse than struggling to find a new location at the last minute and in that case, you will be left with very limited options.

### **Scheduling and Rescheduling**

Scheduling is crucial because filming needs to be done in as tight a timeframe as possible, Locations, equipment, cast and crew all need to be available during precise time frames

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<sup>25</sup> <http://www.craigslist.org/about/sites>

<sup>26</sup> <http://clatl.com/>



and planning appropriately can be tough, especially on a student film where cast and crew are still in school. The best way to choose shooting dates is to pick them in advance and hope people have enough time to work around your schedule. This is not a perfect system, but usually knowing in advance helps.

Even if you pre-arrange everything to the best of your abilities, there are some things that you can't avoid. For instance, I ran into some trouble when my director of photography informed me, three weeks before shooting, that he would be out of town the first two days of the shoot. I had a slight panic attack, but fortunately was able to find an equally talented cinematographer who was available for those days. Then, my lead actress told me she would be gone those days as well. I couldn't very well use a different actress in her absence, so I found a way to push back the dates a little. This worked well for everyone and I thought we were in the clear. I held a production meeting the week before the shoot and had another bomb dropped on me. The director of photography, the same one who said he would be gone the first few days, informed me that he would be gone the last two days as well. Needless to say, on a six-day shoot, four days is significant. Again, I was saved by other students who were willing to step in, but I ended up with a three-person rotating DP position that was not exactly ideal.

To avoid as many scheduling issues as possible, you should follow a tight weekly plan to make sure everything is completed. As a general rule for beginning filmmakers, you should leave at least one week of preproduction for each day of shooting.<sup>27</sup> In my case, six shooting days would warrant six weeks in the preproduction phase. Assuming the script is finished and you have all or most of the financing, during the first week of preproduction you should hold a

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<sup>27</sup> Irving and Rea. Pg. 19

production meeting. In this meeting, you will introduce all crew members to one another, set up a schedule for preproduction, delegate the relevant tasks, and form goals for the next meeting.

Each week, should bring you closer to finalizing each component. The script breakdown and location scouting should occur in the first week, reviewing the budget, casting, ordering release forms, and planning with the director of photography in the second week, and wardrobe, props and lighting design should come together in the third week. By the fourth week, casting should be completed, locations should be locked in, and plans for transportation and catering should be figured out. This is also the time when you should start planning any shot that may be time consuming. For me, that shot was Taylor jumping off the roof into the pool. I found a stuntman who came to the location with me and made suggestions about the best way to execute the stunt. At that time we also arranged for him to help on set the day we shot that scene. During the fifth week, you should know what equipment you need and you should start putting together a list of what to order from each production company. This week is also an ideal time to rehearse with actors and finalize the shot list.

In the final week before shooting, you should assure that everything is in order, check the weather if you have any exterior shots, and confirm that you have a complete and committed crew. Even in the case of free labor, it is best to get people to sign contracts or officially commit in some way so that they are less likely to back out at the last minute. It is also a good idea to have an understudy for each cast member and even a backup for each crew member, because you never know what might happen. For instance, lead actress Natalie Wood mysteriously drowned before finished the film Brainstorm (1983), directed by Douglas Trumbull. MGM wanted to shut down production but Trumbull was so determined to finish the film that, through editing and

reshoots, he was able to salvage and complete the work.<sup>28</sup> Another example of logistical problems is the case of Werner Herzog's *Fitzcarraldo* (1982). There were difficulties with “location, logistics, and climatic conditions”, as well as the loss of two main actors halfway through the filming. Jason Robards developed a serious illness and Mick Jagger left because of a prior commitment with The Rolling Stones. All of these factors resulted in a complete reshoot from the beginning.<sup>29</sup> Unexpected events can and do occur, so always be prepared for the worst and you will be fine. Once all of that pesky scheduling is finished, all that is left to do is pick up the equipment and shoot the movie.

### Choosing Equipment

After the script is written, you have your funding, you've assembled your crew, cast your actors, and found the locations, the clock starts ticking down much faster. This is the time when you need to make sure you get everything required to actually shoot the film. I compiled a list of necessary equipment by starting with what was used on a student film from the previous year. I changed a few items automatically, like the camera. The previous film was shot on the RED ONE, an extremely high-end digital camera that costs \$850 a day to rent or \$25,000 to buy, and that doesn't even include any lenses<sup>30</sup>. Instead, I decided to shoot on a DSLR, specifically the Canon 5d Mark II. This is also a fantastic camera that captures incredible image quality and color accuracy, and since I own one, using it kept down costs. This was not just a financial choice. Though the RED shoots at a higher resolution than DSLRs, it requires a professional cameraman to operate it. Stylistically, the RED produces an image that is so clear, that it does

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<sup>28</sup> "Natalie Wood in Brainstorm - Top 10 Posthumous Film Roles." *TIME*. Web. 28 Mar. 2011. <[http://www.time.com/time/specials/packages/article/0,28804,1857192\\_1857227\\_1857158,00.html](http://www.time.com/time/specials/packages/article/0,28804,1857192_1857227_1857158,00.html)>.

<sup>29</sup> "Principal Photography - Production Process - Actor, Film, Director, Son, Scene, Role, Documentary." *Film Reference*. Web. 11 Mar. 2011. <<http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Production-Process-PRINCIPAL-PHOTOGRAPHY.html>>.

<sup>30</sup> "RED ONE." *RED CAMERA*. Web. 28 Mar. 2011. <<http://www.red.com/products/red-one>>.

not lend itself to all films and narratives. Alternately, the Canon 5D, though it also produces a clear image, has more of a range of distortion and you can better manipulate focus. This camera is increasingly used by professionals and was recently used to film the Season Six finale of the TV series *House*.<sup>31</sup>

After deciding on which camera to use, you can choose all of the accessories that accompany it. I rented several lenses from [lensrentals.com](http://lensrentals.com), because they charge a fair price and have a large selection. I rented 28mm and 50mm lenses, as well as a tilt shift lens, called a lensbaby. I also borrowed an 85mm lens from a local editor with whom I worked on a music video. I wanted to have many options for different shots and I ended up utilizing all of the lenses. The 28mm lens works well for wide shots, the 50mm for medium, and the 85mm for close-ups. I used the 85mm the most, because it produced a beautiful image. The lensbaby allows you to tilt and shift your plane of focus simultaneously, creating a dream-like effect. I used it for a shot in which Taylor is on the roof, preparing to jump into the pool. The lensbaby provides a point-of-view, from Taylor's perspective, who is intoxicated and looking down at the party guests, giving the viewer the feeling of being intoxicated as well.

Besides the lenses, the primary camera accessory I rented was a Zacuto follow focus. This follow-focus rig was used to allow my 1<sup>st</sup> Assistant Cameraman (AC) to focus. It places a focus wheel on the side of the camera, which permits him to control it while the DP operates the camera itself. The one I used was gearless, which is slightly unusual, and comes with rails that can go onto a shoulder mount or some other type of handheld equipment when necessary. Ordinarily, the follow focus has a set of gears that are attached to the teeth of the focus ring of the lens, allowing the focus puller, usually the 1<sup>st</sup> AC, to control the focus. The rig we used

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<sup>31</sup> Abrams, Jared. "The FOX Series "House" Shooting With Canon 5D Mark II's » Cinema5D News." *Cinema5D.com*. 11 Mar. 2010. Web. 5 Apr. 2011. <<http://www.cinema5d.com/news/?p=2818>>.

worked very well, but it's up to you which type you want to get. Another useful tool for the 1<sup>st</sup> AC, DP, gaffer, and director is a monitor. Monitors come in many forms and sizes, but the one we used was an on-board monitor that connects directly to the camera using a hot shoe quarter inch adapter. The monitor provides a better view of the shot and allows more crew members to provide input, since it is a larger screen.

To simplify equipment rental, I found a 1-ton truck package, which contained all of the grip equipment we needed. It had reflectors, c-stands, nets, cribbing, spring clamps, sand bags, apple boxes, and many more supplies. It also comes fully loaded with expendables, such as gaffer tape and bulbs, but if you use any piece of the package, you have to pay extra for it, so we tried to avoid using it. I also rented 4 1K lights from the same company, since we were lighting several large spaces, along with two Variac 2K dimmers to better manipulate the light. The most important lighting equipment we rented turned out to be 26 china balls that we used in the outdoor party scenes shot at night by the pool. Since china balls look decorative, we were able to utilize all of them in the shot to create nice ambient lighting in the scene and therefore, they did not restrict the shot selection.

As mentioned previously, audio is extremely important. Though most people on set are not focusing on sound, its quality is fundamental to a film and sound is often impossible to fix during post-production without extraordinary expenditures of time and funds. We used a shotgun microphone, boom pole, field mixer and a Zoom H4N portable sound recorder to record sound. There are a couple scenes in which we used both the boom microphone and lavalier microphones in order to be able to choose from different audio options in post-production. I was able to borrow all of the audio supplies from ETV, Emory's television station.

There were a few items that we realized we needed during principal photography and we therefore had to send someone from set to go rent them. For instance, we shot outside on the third day and it was extremely bright so we rented ND filters to put over the lenses so that the image would not be overexposed. During the shoot, we also picked up a 1x1 LED panel with a battery mount in order to have a way to use lights without having access to an outlet.

The only piece of equipment that no one I spoke with had ever used before was underwater casing for the camera. I did some research and discovered that hard cases were easy to use, but extremely expensive, while soft casing was more difficult to maneuver, but protected the camera well and could be purchased for under \$100. I ended up purchasing a Dicapac waterproof universal case for SLR/DSLR cameras. I read a very useful review that said the casing worked fine, but recommended putting a t-shirt in it first to test it underwater. No matter how great underwater shots might look, they are definitely not worth ruining your camera. The t-shirt test proved the casing's effectiveness and we trusted it to protect the camera. If you decide to use something like this, I would advise using gaffer tape around the top, as we did, just to be safe.

### **Rehearsing**

One of the major perks of good casting is that the actors have the ability to shape the character and make the performance more multi-dimensional. Often times a director will rewrite dialogue to fit the natural flow of the actor's voice and make it seem less forced and more organic. It is essential to hear the words said aloud, especially when you have become attached to a project, because it allows you to get a different perspective and discover what works and what doesn't work.

Some actors have the ability to ad lib and their performance can make a character come alive. One of the actors best known for his ability to do this is Robin Williams. In Disney's Aladdin (1992), he was able to improvise many of his lines in the film and insert multiple improvisational impersonations that were then animated. The result was the creation of a multi-layered character with over the top monologues and a hilarious, frantic personality. Williams managed to form Aladdin's genie into a scene stealing, lovable character, despite his blatantly irreverent qualities. As a result, the other elements of the film were changed to accommodate the tone set by Williams and the film became not just an animated movie with a famous personality but actually a vehicle that showcased Williams's persona<sup>32</sup>.

Before rehearsing with your actors, it is important to really understand the characters and their motivations. In film, as opposed to theater, there is often a limited amount of time for rehearsals, so the director needs to have the skill set to verbally communicate in-depth knowledge of the character to the actor. Often directors and actors will come up with a back story for the characters so that the role can be played more truthfully. In my film, for instance, the story opens at a party that occurs on the day that the protagonist, Chelsea, breaks up with her boyfriend, Taylor, but the narrative did not begin there. I explained to my actors that the characters had been together since the end of high school through their second year of college, though they had known each other since they were small. Chelsea had matured, while Taylor had not and they grew apart. He had always been the "bad boy," who resisted conventions and consequently, did not fit in with her friends, who never warmed up to him. No part of this story is mentioned in the script, but it is how I envisioned the relationship as I was writing. Actors

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<sup>32</sup> Neuwirth, Allan. *Makin' Toons: inside the Most Popular Animated TV Shows and Movies*. New York: Allworth, 2003. Print.

should be aware of, or create, a background so that they can understand how the events in the narrative unfold and where they should be emotionally in the story.

I had some time to rehearse with each of my actors, but they did not have a chance to rehearse with one another prior to the first day of shooting. I was worried that the performance would suffer because of it, but I learned a few tricks from a friend who is a phenomenal director and who is in his second year at UCLA's film school. He told me that prior to shooting, while the lighting set up and camera placement is occurring, it is a good idea to send the actors into a separate room that is not in the middle of everything. This gives them an opportunity to bond, creating better on-screen chemistry. My actors were able to talk and also rehearse during this time and their emerging friendships shone through in their performances. Though this proved to be a useful tactic, more rehearsal time would have allowed me to explore new ways to interpret the material and flesh out blocking for the cast and camera. The only blocking time I had was in-between set ups, which was barely enough time to really think through the placement of the actors in the shot.

### **Shooting**

After all of the pre-production work, the time finally comes to shoot the movie. Each day begins with setting up a location. The set decorator usually dresses the set ahead of time, but sometimes when switching locations, it is not possible to do this before the day of the shoot. Meanwhile, the gaffer, grips, and electricians bring in and set up all of the necessary equipment while the DP and assistant camera operators place the camera for the first shot of the day. Some shoots set up multiple cameras to reduce the time that principal photography takes. While this set up takes place, actors are dressed by the wardrobe department and go into hair and make-up. Once the actors are dressed and ready, the director usually rehearses with them and



instructs the cinematographer. Beginning around this time, the line producer makes sure things are moving along and everyone is on schedule. On any set, time is money and cannot be wasted.

The first shot of the scene is typically a ‘master shot,’ which contains the entire action and dialogue from start to finish<sup>33</sup>. This shot is the basis around which all other shots are formed. The shots that follow in the same scene are referred to as ‘coverage’ and contain different shot scales and angles of the same sequence, usually in smaller increments. If the actors are mobile in the scene, tape is placed on the floor to mark the place where they should end up<sup>34</sup>. Scenes are rarely shot in order so it is necessary to use a slate, which is a board containing the production, shot, scene, and take<sup>35</sup>. This allows the editor to piece together all of the shots and scenes in the correct order during postproduction. The slate also contains a hinged arm at the top, known as the clapboard, which produces a loud clap and allows the recordist to synchronize the sound track<sup>36</sup>.

On the set of a professional shoot, most of the crew has walkie-talkies so that they are able to communicate at all times. Communication is key on set and it is the only way shooting will flow smoothly. For instance, the on set PAs or interns, who are usually in lock-ups making sure no one passes by, need to know when the camera is rolling, the wardrobe department needs to know when there is a scene change so they can redress the actors, and the electricians, grips, and camera department need to know exactly what the next set up is so they can move efficiently to the next shot. During this transition time, the media manager puts all of the footage into a computer, if it’s digital, or logs tapes, if it is not. This needs to happen as frequently as possible

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<sup>33</sup> Capra, Frank. *The Name Above the Title: an Autobiography*. New York: Vintage, 1985. Print. Pg. 275

<sup>34</sup> "Principal Photography - Production Process - Actor, Film, Director, Son, Scene, Role, Documentary." *Film Reference*. Web. 11 Mar. 2011. <<http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Production-Process-PRINCIPAL-PHOTOGRAPHY.html>>.

<sup>35</sup> Bordwell, David, and Kristin Thompson. *Film Art: an Introduction*. Boston: McGraw Hill, 2008. Print. Pg. 20

<sup>36</sup> Pg. 20

to ensure that no footage is lost. While logging, make sure that your media manager names all of the audio tracks so that each matches the name of the shot and take to which it corresponds.

The process of capturing a shot involves a highly ritualized series of audible calls and responses, beginning with the AD calling out “quiet on set.” This is followed by the director saying “camera” to which the DP responds, “rolling,” once he has pressed record. The sound recordist records audio simultaneously and after the camera is rolling he or she responds with “sound speeds.” Once everyone is ready, the director calls action, sometimes giving a moment for the actors and crew to collect themselves by saying “settle” first. It is very important that the only person who says “cut” is the director. The director will say this once the scene ends, but will always give a few extra seconds to make sure everything is included. If the take is not perfect, which it never is on the first try, the director will do another take. It could be that the placement of actors was wrong, the focus was soft, there was noise interference or any other issue occurred. Usually there will be multiple takes until the director, DP, and sometimes, the producer, are satisfied.

Shooting is time consuming and requires patience and cooperation from cast, crew and extras, who can be challenging to manage. Inexperienced people on set can be surprised and frustrated with the down time between shots, and the number of takes required. On the set of my shoot, it was very difficult to keep a consistent pace of shooting since my crew was primarily comprised of students and I had to work around classes. I scheduled six days of shooting with a break in the middle to partially accommodate this, but there were times when crew and actor availability were major constraints. Fortunately, except for the party scene, which called for 46 separate shots, I budgeted more time than we needed so it was not a problem if we were moving slower on some days. Nevertheless, time was a consistent concern. Several days required

shooting at two locations, and filming the party scene involved an all-night shoot, from 6:00 p.m. to 6:00 a.m. The party called for many extras and in spite of a great deal of advertising and direct outreach to as many people as possible, because of conflicting events on the night I shot, I had some problems securing the number I needed. We used a few techniques involving different angles and close ups, along with a second night spent taking some background shots for insurance, to make sure the party crowd looked sufficient.

A key shooting issue in my film involved depicting the moment when Taylor jumps off the roof and dies by hitting his head on the edge of the pool. For safety reasons, we needed to capture the actual stunt, the jump, in a single take. We set this up by first filming the character's monologue on a high roof that enabled us to show a significant distance between him and the pool. We then had him jump from a lower roof, and shifted the perspective to that of the crowd watching him. Once he was floating in the water, we were able to shoot multiple takes from a variety of angles that allowed us to make it look like the fatal tragedy we were depicting.

Something that is not often mentioned in production books is the importance of providing lunch. On professional union film sets, there is a law that states lunch must be provided six hours after the start of filming, even if this time period occurs in the middle of the night (Jones 285). At all times there is a craft service table with items such as chips, cookies, fruit, and muffins. On bigger film sets there is a craft service truck that operates as a serve-yourself for the crew. While major motion pictures have caterers that provide hot meals and snacks, on my shoot, I needed to plan for food. Although I was much more concerned with the shooting itself, I did not have a ready means of outsourcing this function. I spent \$300 at Costco the first day for craft services, comprised of a variety of snack food that would last over the 5-day shoot. I also provided lunch after three or four hours at various locations. On the days when I had fewer cast and crew

members to feed, I was able to get more expensive food. Worrying about meals may seem trivial, but a well-fed crew is a happy crew and a happy crew makes good movies.

When the day is wrapped, all of the equipment is packed up and put away. If you are changing locations, everything has to be completely loaded, moved and set for the next day. If you are remaining in a location that is safe and can be locked, you can keep the equipment on site, but it still has to be packed up to avoid damage. Each day follows roughly this same procedure and when the entire shoot is wrapped it is necessary to return all of the equipment. Most of the time, if you are renting, you will need to return everything the day you are finished shooting or the day after, depending on your agreement with the rental companies. I sorted through all of the equipment with my gaffer and art director to make sure that it all went back to the correct locations. I was able to return everything on time and in good condition, except for one lens. We had two 50mm lenses on set from different sources, and because I labeled the lens cap, which is removable, the lenses were switched. It was an ordeal to switch them back and it cost extra money, so I recommend being very careful about labeling.

When you wrap, you must also make sure that your actors and crew sign all of the necessary paperwork. On my shoot, I was able to pay three actors, my art director, and my gaffer, who are all professionals. In order to pay them, they had to sign a performance event contract for their services. Each one also had to fill out a W-9. It is best to do all of this paperwork ahead of time, at least four weeks prior to the shoot, but I was not able to meet with the actors before this. There are a lot of administrative hurdles to jump through, so the sooner you can do all the paperwork, the sooner everyone can get paid.

### Completing Post-production

Post-production is as complex and integral to the film as shooting, if not more so. The process varies dramatically depending on the type of film, whether it's shot digitally or on film, the scale of the production, and whether it's animated, 3D, has special effects, or contains any other variables. The editing process for a professional film usually takes months, or even years to be completed. Many editors will be involved, each with a different specialty. Usually the assistant editor will set up an editing suite a week before principal photography has even started. Each day, the raw footage from that day is captured and synched with audio for viewing by the director the following day. These particular raw files are called dailies. Often an editor will work with one or two assistants and a PA once post-production begins. The job of the first assistant editor is to run the suite, overseeing the process and notifying the post supervisor what additional equipment is needed<sup>37</sup>. Most commonly, the programs used on a professional shoot are Avid and Final Cut Pro. Additional components that are added throughout the editing process include ADR, visual or optical effects, credits and other title sequences, inserts, reshoots, and pickups. After the editor assembles all of the clips, the director will come in to look at the rough cut and make suggestions, but it is usually the producer or studio who has 'final cut' authority, or the final say.

Similar to professional post-production practices, my AD and I did all of the editing in Final Cut Pro, but just the two of us edited, as opposed to having a whole team of people. I did have help with color correction from a professional editor with whom I had previously worked, after we had finished everything else.

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<sup>37</sup> Honthaner, Eve Light. *The Complete Film Production Handbook*. Burlington, MA: Focal, 2010. Print. Pg. 466

The first step after principal photography is to import all of the footage into a computer. If correct media managing protocols have been followed, it should already be on a hard drive and can easily be transferred to another medium. As a result of our use of DSLR cameras, rather than traditional tape based media systems, the beginning of our post-production workflow differed from the traditional process. The files we dumped as raw footage were first converted to an intermediate editing format and these were brought directly into the Final Cut Pro program, bypassing the typical time-consuming real-time “capture” process.

The editing of my movie was fairly standard, consisting of cutting together the clips I thought were best, and assembling them into a cohesive story. This process sometimes involves cutting certain shots that turn out to be unsuitable for various reasons such as discontinuities, dialogue mistakes, fatal sound or light events, or just irrelevance as when a scene seems extraneous. In those cases, a director needs to be willing to be ruthless and cut scenes without regard to the time and effort involved in filming them. Sometimes, these cuts take on a life of their own. In Lawrence Kasdan’s The Big Chill (1983), for example, Kevin Costner was cast as the friend whose suicide is the cause of the gathering and he originally was filmed to appear in flashbacks. All those scenes, which could have served as his breakout role, were cut in post-production<sup>38</sup>.

While most of the scenes I choose for final inclusion were carefully pre-planned, I also found shots that were unintentionally perfect. This occurred in the case of the final shot of my film. I had already called cut and my DP told my actress to go underwater and come up one last time. She laughed and went back under the water, which was the beginning of the sequence, but it turns out that her reaction was perfect for the ending.

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<sup>38</sup> Canby, Vincent. "The-Big-Chill - Trailer - Cast - Showtimes - NYTimes.com." *Movie Reviews, Showtimes and Trailers - Movies - New York Times - The New York Times*. 23 Sept. 1983. Web. 5 Apr. 2011. <<http://movies.nytimes.com/movie/72689/The-Big-Chill/overview>>.

My AD and I also spent a crushing amount of time with the most tedious but also extremely crucial process of syncing the separately captured audio. Capturing audio separately provides cleaner, superior sound, but also results in much more time spent in post synchronizing it to the video. Because we were working with a small crew, not all of my audio tracks were labeled so a lot of time was wasted in Final Cut just figuring out what everything was in order to match the right sound recording with the right shot. My movie had no animation or special effects that needed to be added, so the only changes to the video that were made were color correction or basic motion. As a result, more time was spent synchronizing audio than anything else in post production.

After the movie was finalized with complete picture lock, meaning the images were completely finished with no changes left, and all the audio was synchronized, the entire project was put into another program, Soundtrack Pro, for audio postproduction. This program requires a completely separate process, in which extraneous sounds such as wind or hum are removed, and the breaks in the dialogue or gaps in the sound are stitched together and smoothed over. This is also where any sound effects can be added, since Soundtrack Pro comes with a large library of pre-recorded sound effects, which are extremely useful and time saving for any filmmaker.

### **Scoring**

The final step in finishing a film is the musical score. Music is imperative in creating a tone for the entire film, telling the story, and moving the plot forward. For these reasons, I wanted to make sure that I had a great composer to write my score. I found one, an Emory alumnus who had composed many student films before, so I contacted him. Despite persistence on my part, it took him a long time to get back to me, and when he finally did, there was very little time left. In the meantime, I found someone else willing to do the score, but because there

was a time crunch, he was only able to create the music electronically, as opposed to working with real musicians. His score will serve as a temporary composition for the time being, but my intention is to work with the first composer to create a more complete musical accompaniment for the final version of the film. Although I was unsuccessful in doing so, the way to avoid this issue is by lining up someone weeks or months in advance and sending him a rough cut of the film as soon as you have one so that he can begin working immediately.

I created a scene-by-scene breakdown of my film for my composers, and wrote in the tone or type of music I wanted for each part. An experienced composer may be able to do this without a breakdown, but it is a useful tool to help him understand the tone and tempo of each scene. For a Hollywood film, the studio will usually hire an award winning composer to do the score and big name composers can even serve as a marketing tool to bring people into theaters. Although dramas usually do not contain popular music, other films, especially romantic comedies, may use it to fill out their score. One of the first films to incorporate this technique was Paul Brickman's Risky Business (1983) starring Tom Cruise in one of his first breakout performances. The score was composed by Tangerine Dream, a German electronic music group, whose songs filled up almost half of the score. There were also popular songs by Journey, Jeff Beck, Muddy Waters, Prince, and Phil Collins, but the most popular and recognizable sequence in the film contained Tom Cruise dancing in his underwear and a button down shirt to Bob Seger's "Old Time Rock and Roll."<sup>39</sup>

See Appendix E for scoring breakdown

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<sup>39</sup> "Risky Business Soundtrack (1983)." *The MovieMusic Store*. Web. 28 Mar. 2011. <<http://www.moviemusic.com/soundtrack/M01352/riskybusiness/>>.



## Exhibiting Your Film

When your film is finally completed, you will definitely want people to see the fruits of your labor, provided that they are good. Keep in mind that this is not only for you. The cast members, actors, and others who participate in the making of a film all have a vested interest in its exhibition. Film festivals are often organized with a mission of providing a showcase for new talent. The website Withoutabox<sup>40</sup> contains submission forms for more than 850 festivals. While Sundance is the holy grail for many young filmmakers, there are many opportunities and some festivals have a specific category for short student films. It is my intention to submit my movie to as many festivals as possible.

There are always options for showcasing your film without relying on festivals. The Internet is one major method of providing access to your movie, and many filmmakers upload their work to Vimeo. A recent tradition at Emory is the showcasing of one or two student films a year, through an event sponsored by ETV. In my case, the president of ETV organized a premiere to show my film, Undone, on Emory's campus.

Even exhibition was not a straightforward process. We attempted to reserve Harland Cinema, which is the closest room to a movie theater set up, but it was already booked for the day we wanted to hold the premiere. We originally thought about changing the date to a week later, but that fell right in the middle of finals. Eventually, after many meetings and much deliberation, we managed to get the room we wanted for the first date. This may seem trivial, but a film premiere is the time when you get to showcase your work and it should be as close to perfect as it can be.

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<sup>40</sup> <https://www.withoutabox.com/>

At the premiere, we will include a panel of actors and a few crew members to participate in a question and answer section for the audience after the screening. This allows audience members to gain a behind-the-scenes glimpse into the creation of certain shots, the most important challenges of working on the film, and anything else that is of interest. Popcorn and candy also help authenticate the film premiere and provide a nice bonus for the people who come out to see it.

### **Conclusion: A Critical Analysis of Undone**

In Undone, Chelsea, the protagonist, is first introduced sitting alone, staring out into space, instead of enjoying herself with the rest of the party guests. This automatically provides the viewer with the knowledge that something is on her mind. She is approached by her former boyfriend Taylor, with whom she has just ended a long-term relationship. He kisses her on the top of the head and sits opposite from her, drunkenly eating a carrot as he tries to convince her to get back together. His constant chewing and slurring his words degrades his argument and makes the audience, along with Chelsea irritated with him. On the other hand, his pleas to Chelsea and romanticized descriptions of their past together makes it easy to empathize with him. Chelsea gets up in a huff and goes off to talk to her best friend, Rebecca. Their conversation takes place on a bridge over the water. The lights and candles set a soft and pretty tone contrasting with Chelsea's mood and their serious conversation. Their talk is interrupted by the arrival of Rebecca's birthday cake. Just as the mood is lightened and everyone is enjoying the party, Taylor appears on the roof.

As soon as Chelsea realizes he intends to jump into the pool from this dangerous height, she runs up the stairs in order to stop him. There is a shot from Taylor's perspective using a tilt shift lens to distort the image and emphasize the height. This shot was influenced by the opening

sequence of Hitchcock's Vertigo (1958), in which the protagonist hangs by his hands from a rooftop. As he looks down, the ground stretches and becomes hazy, appearing to get further away. The following sequence in Undone cuts back and forth between Taylor preparing to jump, getting closer to the edge, and Chelsea running up the stairs. These shots juxtaposed together create a quick pace and escalate the drama of the scene, giving the audience the same fear that Chelsea has, that she won't get there in time. As Chelsea reaches the top of the stairs, she hears a crack, a loud splash, and screaming. She turns around to run back down the stairs and the scene cuts to an underwater shot of Taylor's legs, as he floats lifelessly in the water. The smoothness of this shot mimics his motionlessness. The last shot of the first scene contains a slow crane up from the chaos, as Chelsea frantically calls out for help and leans over Taylor's dead body. The crane symbolizes the moment when Chelsea's life begins to unravel and she becomes removed from all aspects of her life. A shot of an empty cup floating in the water is inserted, signifying both the end of the party and the end of a life. There is a long fade, linking this final shot to the second scene at Taylor's funeral.

The funeral scene has a cold, blue tint with muted colors to set an eerie and sad tone, as opposed to the bright, warm colors of the party. At the end of the scene, Chelsea leans against a tree and the final shot shows its blooming flowers. Spring and flowers represent new life and are contrapuntal to the event that has taken place. Chelsea finds herself in the bathroom at the post-funeral reception, mindlessly playing with her hair, hoping to have a moment alone. Rebecca comes in and though she is trying to help, Chelsea takes out all of her anger and self-blame on her. The shot scale is very close, almost uncomfortably so, in order to create tension in the scene.

A time-lapse sequence, composed of 1000 still images follows the bathroom scene. The sequence shows the passing of time and Chelsea's room getting messier, reflecting and

foreshadowing her isolation and loss of will. Her coach comes to see her in an attempt to get her to rejoin the swim team that has been a defining component of her life. She invites him in and a close up of his face shows his eyes darting around the room, reflecting his discomfort in stepping into a young woman's bedroom. The final shot of the scene shows Chelsea's reaction to all that the coach has said. She looks off to the side, her thoughts turning to Taylor, and a dissolve connects this shot with one of her visiting Taylor's grave. The next shot shows her face from a low angle as she places a flower on it. As she walks away, the camera tracks focus to the flower she left behind, representing her attempt to move on and forgive herself.

In a later scene, Chelsea appears at the University pool during swim practice to face her mounting fear of water. She walks in and a close-up of her teammates reveals their surprise at seeing her there. Chelsea takes off her shoes and a close-up of her coach shows his hopeful expression, thinking she will get back in the pool. She is about to do so, but when she looks at the water, she flashes back to Taylor floating lifeless at the party. The shot is a superimposition of Taylor over the crystal blue water of the University pool. This horrifies Chelsea and she runs out.

In the next scene, Rebecca visits Chelsea in her room. She comes in and though they have not spoken in months, she sits next to Chelsea on her bed out of habit. They are both wearing pastel colors, light pink and blue, softening the scene and making them seem like young worry-free girls again. Chelsea holds her pillow, which appears to be comforting and protecting her.

The final scene occurs at Rebecca's house after she has finally convinced Chelsea to come over. The first shot is a close up of Chelsea's face. Though it is a bright day, she has deep shadows covering her eyes, reflecting her troubles. Grandma Mimi shows up and gives Chelsea a motivational, and profoundly personal, speech that leads her to try one last time to get in the

water. Chelsea finally jumps into the pool, either to embrace life or to reject it. As she thinks back on all that has happened, there is a superimposition of Taylor's death, their fights, and their good times together. Remembering all of this, she lets out her last breath, and it seems as though she may not come up again. Just when the viewer is worried she is going to drown, she heads towards the surface, takes a deep breath, smiles, and triumphantly goes back under water.

There are a few reoccurring motifs throughout this film, one of which is the act of people approaching Chelsea. These interactions serve as a vehicle for revealing her to the audience since throughout the movie she is absorbed by her own thoughts and emotions and consequently reveals little. Taylor approaches her in the first scene, the coach visits her in the bedroom, Rebecca comes to see her, and Mimi arrives at the house to talk to her at the end. Since Chelsea has isolated herself, the only means by which the audience knows her is through others. The times when Chelsea takes action on her own are reflective rather than interactive and include her visit to the cemetery, her appearance at the university pool, and her final jump into the water at the end. Another motif is represented in two shots that show the back of her head as she faces the water. These shots distance the viewer from her emotional response, leaving them to feel as confused as she is.

Looking back on this film after its completion allows me appreciate all that led up to making it, all I put into it, and all I got out of it. As a freshman at Emory four years ago, I could never have fathomed that I would have the ability to create something this involved or complex, but using everything I've learned, I was able to make something I could be proud to claim and show as representative of my work after I graduate. I am only at the beginning of my journey and I have not even scratched the surface of what I hope to learn in the future, but I've had a

wonderful experience thus far and will always remember the knowledge and people that shaped me and helped me reach my goals.

Undone

By

Jessica Hershatter

EXT. REBECCA'S POOL NIGHT

Music and voices combine to form a symphony of Saturday night sounds. Friends are gathered, dancing, talking, and drinking.

The moonlight bounces off the pool and glistens on the faces of college students, enjoying the party.

A girl with dark brown hair, CHELSEA MILLER, sits off to the side in a patio chair. She gazes into the darkness, looking at nothing in particular.

TAYLOR, her ex-boyfriend as of five hours prior to the party, appears out of nowhere, uninvited. He leans down to talk to Chelsea and startles her.

CHELSEA

Taylor!

TAYLOR

Chelsea.

CHELSEA

What are you doing here?

TAYLOR

Thought I'd stop by, you know, hang out with my good friends.

He tries to gesture to the party goers, but points in the wrong direction.

CHELSEA

Are you drunk?

TAYLOR

(slurring)

I may be. I may not be. What is drunk any way? I am just here, enjoying the intricacies of the party.

Chelsea shakes her head in disgust.

TAYLOR

I think we need to talk.

CHELSEA

We'll talk later.

(CONTINUED)



TAYLOR  
Please, Chels.

CHELSEA  
Not right now. Not like this.

TAYLOR  
You never have time for me. You're  
always at swim practice. Or with  
Rebecca. Or with Rebecca at swim  
practice or..

Chelsea's best friend REBECCA glances over at the two of  
them, but continues with her current conversation.

CHELSEA  
Why don't we talk about it  
tomorrow?

TAYLOR  
What happened to us? We've known  
each other since we were little!  
Remember? You spent all that time  
at my lakehouse, my grandma taught  
you how to tie your shoes!

CHELSEA  
You are being ridiculous. We can't  
talk now.

TAYLOR  
How about now?

CHELSEA  
Just stop.

TAYLOR  
Or now?

Chelsea gets frustrated, gets up, and walks away. Taylor is  
left alone, standing awkwardly by the empty chair in which  
Chelsea was sitting.

Rebecca approaches Chelsea, who is leaning against the wall  
of the house.

REBECCA  
Hey.

CHELSEA  
Hey.

REBECCA  
Is everything ok?

CHELSEA  
Yep.

REBECCA  
I mean with you guys.

CHELSEA  
Yeah, you look great!

Rebecca looks at her friend intently.

REBECCA  
Don't change the subject.

Their conversation is halted when the party guests start to shout 'Happy Birthday.' One of Rebecca's friends brings out a cake with lit candles.

Rebecca and Chelsea go over to the table, where everyone has gathered. Rebecca, all smiles, blows out the candles.

The celebratory mood is broken when Taylor stumbles out onto the roof.

TAYLOR  
(shouting)  
Hey! Guys. Watch this.

Everyone looks at Taylor as he anxiously waits for a response.

RANDOM GUY  
What are we watching?

TAYLOR  
I'm going to jump into the pool!

RANDOM GUY  
Sure you are...

TAYLOR  
Wanna bet?

Some people cheer, others acknowledge his idiocy. Chelsea rolls her eyes and shakes her head.

RANDOM GIRL  
What a moron.

RANDOM GUY  
He's always doing shit like this.

RANDOM GIRL #2  
Why is he here any way?

Though she agrees with them, Chelsea shoots the outspoken people a be-quiet glance.

Random guy sees Chelsea and feels bad for his comment.

RANDOM GUY  
Oh, sorry Chelsea.

CHELSEA  
He's going to get hurt.

RANDOM GUY  
He'll be fine. It's not that high.

By this time, Taylor has inched forward on the roof, making his debut and loving the attention. Rebecca is irritated that Taylor is stealing her thunder and quietly pouts by her cake.

CHELSEA  
Taylor! Get down from there!

Taylor throws both hands in the air, looking triumphant. Chelsea walks closer to the house.

CHESELEA  
Taylor!

RANDOM GIRL #2  
Let him do it.

Chelsea shoots the girl a menacing look and runs towards the door.

INT. STAIRS NIGHT

Chelsea fights her way through the people to get to the house. She finally gets inside and hears a faint "jump, jump, jump" coming from the onlookers outside.

EXT. ROOF NIGHT

Taylor takes a step closer to the edge.

INT. STAIRS NIGHT

She starts to climb the stairs to the top floor. She still hears chanting, but it grows fainter.

EXT. ROOF NIGHT

Taylor takes one more step forward.

INT. STAIRS NIGHT

Chelsea is almost at the top. All sounds disappear and she can only hear her own heartbeat. Her head is spinning.

EXT. ROOF NIGHT

Taylor finally has both feet on the edge of the roof.

INT/EXT. ROOF

Just as Chelsea bursts through the door, Taylor jumps. Everything slows down. The crowd below watches in anticipation of the landing. Some cheer, others shake their heads disapprovingly.

Chelsea reaches her hand out to grab him in a pointless, but instinctual gesture. Taylor cascades towards the pool. His feet break the surface and he plunges into the water. At the last second, his head reels back and hits the concrete edge of the pool.

Everyone cheers, not realizing what had happened. Chelsea, who had a perfect view of the accident, tears down the the stairs and out the door.

She spots Taylor, floating lifelessly in the water. She jumps in without thinking and drags him out. Everyone, upon seeing blood, rushes over to help her.

CHELSEA

Taylor! Wake up! Please. Breathe.

She sits next to him, stunned, with tears streaming down her face.

## CEMETERY EXT

Friends and family of Taylor's circle around the grave sight at the burial service. Taylor's parents hold each other as his mother weeps in his father's arms.

Chelsea stands near the grave and stares blankly at the ground.

After the service, two of the people at the party, George and Anna, walk up to Chelsea.

ANNA

Chelsea. I'm so sorry. I can't even imagine how hard this must be for you.

CHELSEA

Thanks.

GEORGE

You are in our thoughts and prayers.

Chelsea smiles meekly.

Anna and George walk away to find Taylor's parents.

Taylor's grandmother, GRANDMA MIMI, approaches Chelsea.

GRANDMA MIMI

Hello dear. How are you holding up?

She places her hand on Chelsea's shoulder.

CHELSEA

I'm ok, how about you?

GRANDMA MIMI

I'm glad it was you who was with him in his final moments.

GRANDMA MIMI

(cont.)

He really loved you, you know.

Chelsea winces, feeling a pang of guilt. Grandma Mimi notices her expression.

CHELSEA

I know.

Grandma Mimi nods and smiles.

(CONTINUED)

GRANDMA MIMI

He was a sweet boy. Such a big heart.

CHELSEA

We always had fun together.

Grandma Mimi takes her hands and looks her in the eyes.

GRANDMA MIMI

This is going to be hard on you. If you need anything, let me know.

Grandma Mimi hugs Chelsea and walks away.

Chelsea wanders away from the site of the burial. She leans against a tree and shuts her eyes.

POST-FUNERAL RECEPTION: BATHROOM

Chelsea fixes her hair in the mirror, absentmindedly putting it up and taking it down again. Rebecca walks into the room.

REBECCA

Hi.

Rebecca puts her arm around Chelsea.

CHELSEA

Hey.

REBECCA

How you holding up?

CHELSEA

I'm fine.

REBECCA

You're allowed to be upset.

CHELSEA

I know, I'm ok though.

REBECCA

Yes, but you're doing that thing you always do.

CHELSEA

What thing?

(CONTINUED)

REBECCA

When you shut everyone else out and pretend like you're fine when you're really not.

CHELSEA

I don't do that.

REBECCA

This is not your fault, you couldn't have done anything. It was his own stupidity, acting like an ass as always. Even when we were kids, it was always something.

CHELSEA

I know you never liked him, but do you really have to insult him now? He's dead.

Chelsea storms out.

CHELSEA'S APARTMENT

Three months go by and Chelsea's life has fallen apart.

Her phone rings. She looks over and the caller ID says "Rebecca." She presses "ignore" and stares blankly at the ceiling.

She is wearing sweatpants and a large t-shirt with no makeup on. Her room is a disaster, with clothes strewn about and books across the floor.

She hears a knock on the door and slowly drags herself out of bed to answer it.

She opens the door and her swim coach, Paul Grayson, is standing in the doorway with a look of concern on his face.

CHELSEA

Coach?

PAUL

Hi Chelsea.

He stands awkwardly outside the door, wringing his hands together.

CHELSEA

How are you?

(CONTINUED)

PAUL

The better question is how are you?

Chelsea over-enthusiastically responds.

CHELSEA

I'm great.

Paul looks at her inquisitively, but accepts her response.

PAUL

I'm sorry to appear here  
unannounced, but you've ignored all  
of my e-mails and I really need to  
talk to you.

CHELSEA

I know, I'm sorry, it's just...

PAUL

You don't have to explain it to me.  
I know you've been through a lot,  
but I'm concerned.

Chelsea stands there looking at the floor. Eventually she moves to the side and gestures to him.

CHELSEA

Come on in.

Paul looks around, clearly a little uncomfortable to be in a young girl's apartment. He also notices the disheveled state of the room.

Chelsea sits on her bed and motions for Paul to sit in her desk chair. He lingers near the doorway, but eventually sits down.

PAUL

So Chelsea, you obviously know why  
I'm here.

Chelsea nods.

PAUL

It's been two months since you've  
come to practice. If you don't come  
back, you're going to lose your  
scholarship.

CHELSEA

I know.

(CONTINUED)



PAUL

The team can't function except as a team and our rankings are dropping.

CHELSEA

I'm sorry.

PAUL

I haven't talked to the college board yet, but eventually they'll find out that you aren't swimming.

CHELSEA

I've tried to get back in the water, but I can't after what happened...

PAUL

Just come, just try.

EXT. CEMETERY DAY

Chelsea stands in the cemetery and solemnly looks at Taylor's grave.

INT. UNIVERSITY POOL DAY

Chelsea walks into the room housing the University pool. Paul is in the background. He looks at her, waiting to see what she'll do. She stares into the water. The girls are stretching in the background. Slowly, she takes a step forward. Immediately she sees the image of Taylor catapulting towards the pool. She shakes her head and tries to rid herself of the thought. She tries again, sitting down and dipping her hand in the water. This time she sees Taylor, floating lifelessly on the surface.

She walks out of the room and Paul appears crest fallen.

INT. CHELSEA'S APARTMENT

Chelsea goes through her e-mails. She has several from her professors labeled URGENT, PLEASE READ, and MUST MEET. She begins to delete them, when she hears a knock on the door. She opens it and sees Rebecca standing on the other side.

She is surprised to see her friend show up unannounced after so much time.

(CONTINUED)

CHELSEA

Come in.

Rebecca walks in and out of habit, immediately sits on the bed.

Chelsea sits next to her.

REBECCA

How is everything.

CHELSEA

Pretty much the same. How have you been.

REBECCA

I've been fine I guess.

CHELSEA

How's the team?

REBECCA

They're good.

CHELSEA

I miss everyone. How's your semester been?

REBECCA

Are we just going to pretend this is normal?

CHELSEA

I guess not.

REBECCA

You've been ignoring my calls for months, you haven't answered any of my texts, and you didn't respond to the ten page e-mail I wrote.

CHELSEA

I'm sorry Rebecca. I don't know what to say.

REBECCA

Neither do I.

Rebecca glances at her friend and around the room.

REBECCA

When was the last time you left this room?

(CONTINUED)

CHELSEA  
It's been a while.

REBECCA  
I can see that. Why are you still  
holed up here?

CHELSEA  
I haven't felt like doing anything.

REBECCA  
You can't stay in here for ever.  
Why don't you get out, it'll help  
you move on.

CHELSEA  
What if I don't want to move on?

REBECCA  
(sympathetically)  
Chelsea...

CHELSEA  
If I hadn't broken up with him,  
he'd still be alive.

REBECCA  
Don't you dare say that. We've been  
over this. If I didn't have a  
birthday party he'd still be alive,  
or if he went to dinner with his  
family that night he'd still be  
alive, or if he jumped further he'd  
still be alive. You can't dwell on  
what-ifs. You didn't push him off  
the roof, it was an accident.

CHELSEA  
Why did I even break up with him? I  
was with him for three years.

REBECCA  
Maybe, but he wasn't right for you  
anymore.

CHELSEA  
I know you're right, but maybe  
things would've ended differently.

REBECCA  
Come over this weekend, we can talk  
more. It'll be like old times.

(CONTINUED)

CHELSEA  
I'd really like that.

EXT. REBECCA'S POOL DAY

Chelsea stands at the edge of Rebecca's pool. She closes her eyes and takes a breath.

Grandma Mimi walks onto the patio and touches Chelsea on the shoulder.

CHELSEA  
Mimi! What are you doing here?

GRANDMA MIMI  
Rebecca stopped by. She says you're acting a little strange.

CHELSEA  
I come back here every day and every day, I can't do it.

GRANDMA MIMI  
Why are you dwelling on the past?

CHELSEA  
Because I'm responsible for it.

GRANDMA MIMI  
I loved my grandson very much, but he often made bad decisions.

CHELSEA  
But I pushed him into this.

Chelsea takes a deep breath and looks at Grandma Mimi.

CHELSEA  
(cont.)  
I broke up with him that day.

GRANDMA MIMI  
He didn't need the prompt of a breakup for him to act foolish. He was foolish to drive you away and he was foolish to react the way he did. But you don't have to be.

CHELSEA  
I'm not sure what else I can do.

(CONTINUED)

## GRANDMA MIMI

There are no easy fixes, nothing that's worth having comes easy. When my husband died in the Korean war, I sat around waiting for love to come to me, letting life pass me by. Now I'm an old woman, still alone, but you know what? I'm happy. I have done everything there is to do and seen everything there is to see. Living with regret is not living at all. So are you going to jump off a roof too or are you going to get it together, take a leap of faith, and start living?

Chelsea slips off her shoes and walks over to the water. She closes her eyes and jumps in.

She is completely submerged and everything comes rushing back; her relationship with Taylor, the fights, his death, the funeral, her self-isolation. She lets out her last breath of air.

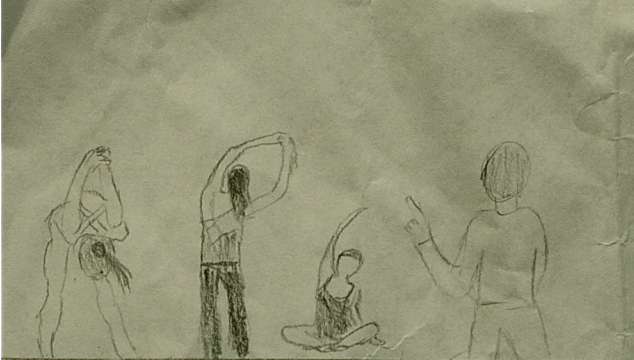
Mimi looks anxiously at the pool.

After a moment, Chelsea comes up and takes a deep breath. She looks at Mimi and smiles.

Appendix B Pg 1 of 3

Production Title: Undone							Shoot Date:		
Shot Name	Scene No.	Location	Shot		Movement		Description of Action	Characters	Lighting Notes
			Type	Angle	Type	Que			
1	1	Rebecca's Party	~	~			B-roll party guests	All extras	
2	1	Rebecca's Party	M	Mid			Chelsea in chair	Chelsea	
3	1	Rebecca's Party	ML	Mid			Taylor approaches Chelsea	Taylor	
4	1	Rebecca's Party	M	Low			He leans over her	Chelsea, Taylor	
2b	1	Rebecca's Party	MCU	Mid			Chelsea reacts	Chelsea, Taylor	
4b	1	Rebecca's Party	MCU	Mid			Taylor over Chelsea's shoulder	Chelsea	
5	1	Rebecca's Party	MCU	Mid			Chelsea over Taylor's shoulder	Taylor	
6	1	Rebecca's Party	MCU	Mid			Rebecca looks over, <b>insert</b>	Rebecca, 4 extras	
5b	1	Rebecca's Party	M	Mid			Chelsea gets up and walks away	Chelsea, Taylor	
3b	1	Rebecca's Party	M	Mid			Taylor left standing alone	Taylor	
7	1	Rebecca's Party	M	Mid			Rebecca approaches Chelsea	Chelsea, Rebecca, several extras	
8	1	Rebecca's Party	MCU	Mid			Chelsea over Rebecca's shoulder	Chelsea, Rebecca	
9	1	Rebecca's Party	MCU	Mid			Rebecca over Chelsea's shoulder	Chelsea, Rebecca	
7b	1	Rebecca's Party	M	Mid			Chelsea and Rebecca talking, <b>two-shot</b>	Chelsea, Rebecca, several extras	
10	1	Rebecca's Party	Wide	Mid			Guests with cake	Several extras	
7c	1	Rebecca's Party	M	Mid			Rebecca and Chelsea walk over to cake	Chelsea, Rebecca	
11	1	Rebecca's Party	CU	Low			Rebecca blows out the candles	Rebecca, several extras	
12	1	Rebecca's Party	~	~			B-roll reaction shots, Chelsea forces a smile	All extras	
13	1	Rebecca's Party	L	Low			Taylor appears on the roof	Taylor	
11b	1	Rebecca's Party	Wide	High			Party guests look up at Taylor	All except Taylor	
15	1	Rebecca's Party	MCU	Mid			Random Guy talks	Random guy	
16	1	Rebecca's Party	MCU	Mid			Random Girl talks	Random girl	
17	1	Rebecca's Party	CU	High			All Chelsea reaction shots and speaking to Taylor	Chelsea	
13b	1	Rebecca's Party	M	Low			Taylor gets closer to edge	Taylor	
18	1	Rebecca's Party	MCU	Mid			Rebecca reaction shot	Rebecca	
19	1	Rebecca's Party	M	Mid			Chelsea pushes through crowd	Chelsea, several extras	
20	1	Party INT	M	Mid			Chelsea runs upstairs	Chelsea	
21	1	Rebecca's Party	Wide	POV			steadicam following shot		
22	1	Rebecca's Party	MCU	Mid			follow ing shot		
22a	1	Rebecca's Party	M	Low			shot from high roof		
22b	1	Rebecca's Party	M	Mid			profile, low roof		
23	1	Rebecca's Party	MCU	Mid			Lie on ground		
23a	1	Rebecca's Party	CU	Mid			Ari jumps from side of pool		
24	1	Rebecca's Party	M	Mid			<b>Underwater</b>		
25	1	Rebecca's Party	L	High			Taylor hits his head		
26	1	Rebecca's Party	M	Mid			Chelsea gets to roof	Chelsea	
27	1	Rebecca's Party	MCU to L	High			Taylor surrounded by blood	Taylor	
							Chelsea pulls Taylor out of water	Chelsea, Taylor	
							Chelsea leaning over him surround by party guests	All	

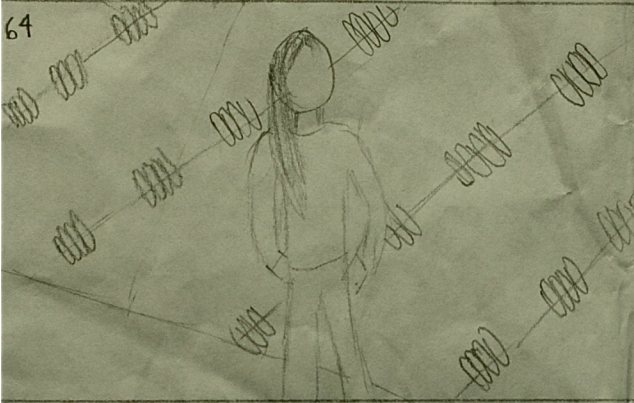
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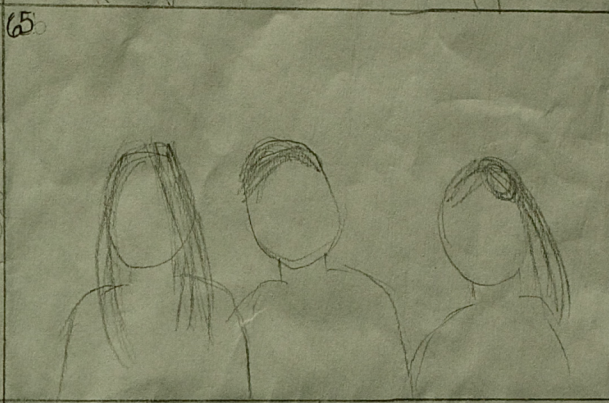
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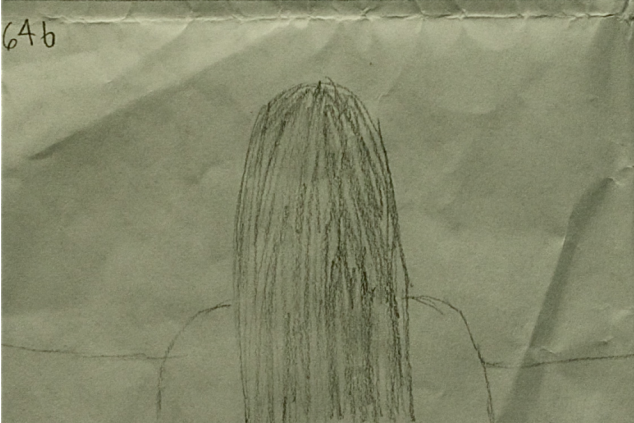
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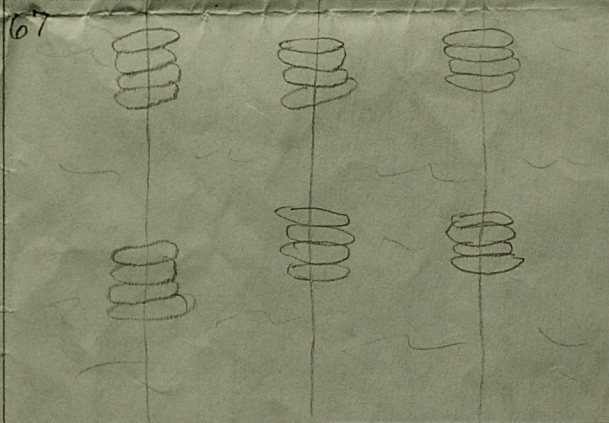
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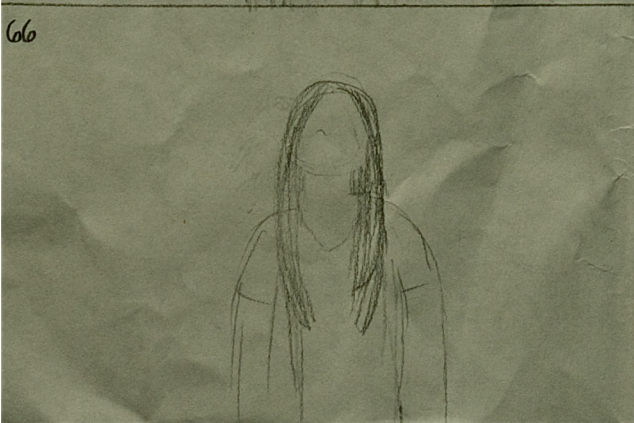
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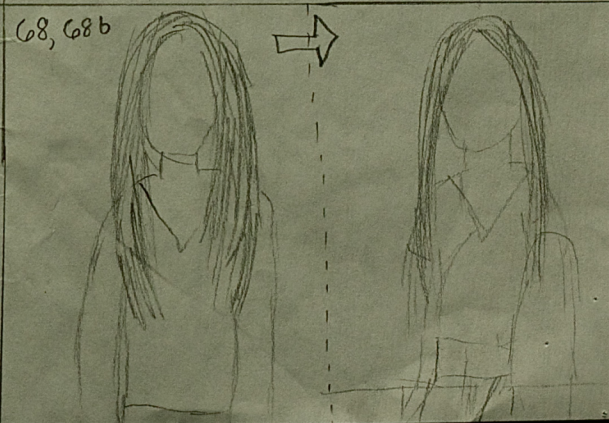
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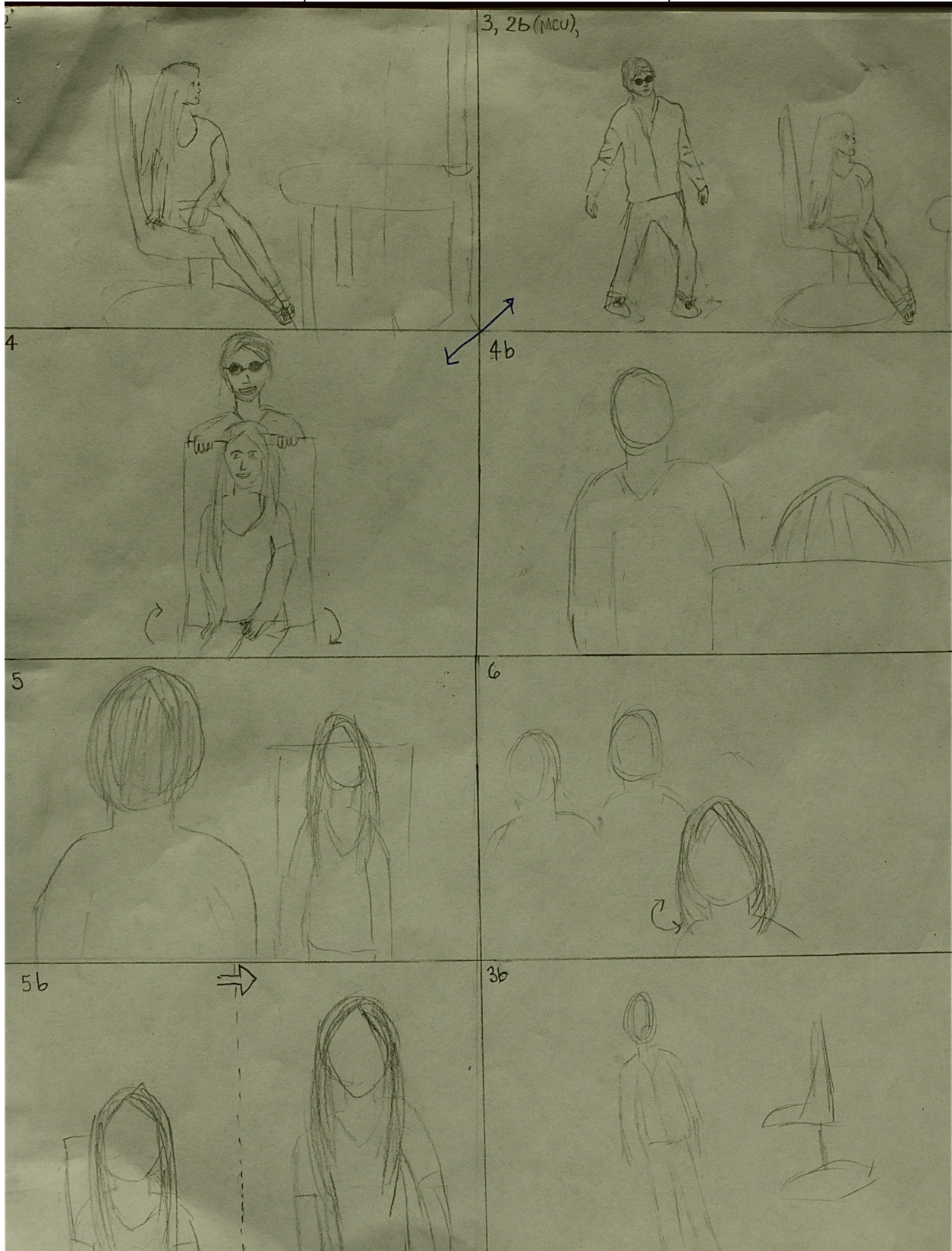


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**Appendix C Pg 1 of 2**

Equipment	
Item	Cost
(2) Gitzo boom poles	\$ 40.00
(2) Audiotechnica shotgun microphones	\$ 60.00
Doorway dolly	\$ 122.00
Bogen 055XDB tripod	\$ 63.00
Kino-Flo Car Kit	\$ 180.00
Arri 650/300 Fresnel Kit	\$ 360.00
RL2 DSLR shoulder mount	\$ 128.00
Marshall HD monitor	\$ 300.00
HDMI cable	\$ 5.00
Mattebox Chrozziel MiniDV	\$ 105.00
Follow Focus LFD	\$ 135.00
Zacuto Z-finder	\$ 25.00
Z-finder mounting frame	\$ 6.00
Lenses (28mm, 50mm, 96.25+286.25 85mm, lens baby)	\$
LED lite Panel 1x1	\$ 110.00
2 Battery Block	\$ 30.00
2 Variac 2k	\$ 90.00

**Total \$ 1759.00**

Expendables	
Item	Cost
Black wrap	\$ 50.00
Gaff tape	\$ 20.00
Bulbs	\$ 40.00
C47 clothespins	\$ 10.00
Gels	\$ 50.00

**Total \$ 170.00**

Item	Cost
Security	\$ 150.00
Gas	\$ 100.00

**Total \$ 250.00**

Professional Services	
Item	Cost
Gaffer	\$ 500.00
Art Director	\$ 500.00
Actor 1	\$ 500.00
Actor 2	\$ 500.00

**Total \$ 2,000.00**

Lighting	
Item	Cost
1 ton basic grip package	\$ 750.00
5 Mole 1K Fresnel	\$ 750.00
Received 30% discount	

**Total \$ 1,364.25**

Set Design	
General Prop Purpose	\$ 300.00
Paint and Wallpaper	\$ 100.00
Set Dressing	\$ 450.00
Costumes	\$ 150.00

**Total \$ 1,000.00**

Insurance	
General Liability, Equipment	\$ 0.00
Motor	\$ 0.00

**Total \$ 0.00**

**Appendix C Pg 2 of 2**

<b>Catering &amp; Craft Services</b>	
Item	Cost
Willy's (2 days)	\$ 200.00
Lee's Bakery (2 days)	\$ 110.00
Maddio's Pizza (1 day)	\$ 200.00
<b>Craft Services:</b>	
Four 2-Pack Tostitos Chips	\$ 11.76
240 Red Plastic Cups	\$ 8.86
175 Hefty Foam Plates	\$ 11.09
20 Bounty Paper Towels	\$ 17.88
Ten 32 Pack Crystal Water Bottles	\$ 48.80
Two Boxes Club Crackers	\$ 8.32
Animal Crackers	\$ 6.08
48oz. Craisins	\$ 7.87
30 Natural Valley Granola Bars	\$ 8.28
40 Pop Tarts	\$ 7.22
48 Chewy Bar Mix Pack	\$ 8.66
50-Pack Frito Lay Variety	\$ 11.22
56oz. Planters Mixed Nuts	\$ 9.88
40 oz. DD Ground Coffee	\$ 16.18
72-Pack Fruit Snacks	\$ 8.72
Apples , bananas	\$ 25.00
<b>Total</b>	<b>\$ 724.58</b>

<b>Final Total \$ 7267.83</b>
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<b>Current funding</b>	
Business school: \$2000	
ETV: \$2000	
Stipe grant: \$1000	
CCA grant: \$500	
<hr/>	
<b>Total funding:</b>	<b>\$ 5,500</b>
Media Council requested funding: \$1800	

## Character Breakdown

### Coach

This character serves as a friend and father figure to Chelsea and tries to get her life back on track. He has been her swim coach for several years and cares about her well being.

[http://thonarts.com/ThonArts/Film\\_Demo.html](http://thonarts.com/ThonArts/Film_Demo.html)

<http://www.peoplestore.net/viewTalentProfile.php5?pId=1117> Jason Benjamin

<http://www.peoplestore.net/viewTalentProfile.php5?pId=269> Willie Melton

<http://www.peoplestore.net/viewTalentProfile.php5?pId=212> Robert Pralgo

<http://www.peoplestore.net/viewTalentProfile.php5?pId=20> Mike Stiles

### Grandma

This character is Taylor's grandmother. She is a sweet and wise woman who is respected by everyone. She copes best with her grandson's death, knowing that everything happens for a reason. In the end, she is the only one who can snap Chelsea out of her guilt and self-blame.

<http://www.peoplestore.net/viewTalentProfile.php5?pId=858> Kay Hall

<http://www.peoplestore.net/viewTalentProfile.php5?pId=260> Mimi Gould

### Chelsea

The story revolves around Chelsea, a young girl who has drifted about from her long-term boyfriend. She as matured through college, but he has not, so when she ends their relationship, he copes with it the only way he knows how, by doing something reckless and stupid. After his death, Chelsea cannot cope with the guilt of breaking up with him, feeling like she was the one who caused his death. She gets sucked into a downward spiral, pushing away everyone she cares about, but some words of wisdom bring her back to the reality she once knew.

### Rebecca

Rebecca is Chelsea's best friend. She is an outgoing sassy girl who always speaks her mind. She tries to get Chelsea back on her feet after the accident, but Chelsea pushes her away. Eventually she visits her and knocks some sense into her friend's head.

## Appendix E

Scene Number	Location/ Event	Music
1	Party	<ul style="list-style-type: none"> <li>❖ I want to put some party music into the mix and I have some bands who have given me permission. I don't know if there is a way to do this, but I thought I'd mention it</li> <li>❖ Taylor (guy who jumps off the roof)- theme song: whenever we see him I'd like to mix in some music that is specific to him, he is a bad boy and reckless</li> <li>❖ Chelsea (protagonist)-theme song: sweet and sad</li> <li>❖ As he prepares to jump, the music swells, indicating what is to come</li> <li>❖ After he jumps panic ensues and I want the music to reflect that</li> <li>❖ As the scene fades to black, the music transitions into the music for the funeral</li> </ul>
2	Funeral	<ul style="list-style-type: none"> <li>❖ Somber and somewhat cold music for the funeral with some of Taylor's theme music mixed in when they mentions him.</li> <li>❖ A bit haunting               <ul style="list-style-type: none"> <li>○ Ex. Little Shadow by Yeah Yeah Yeahs</li> </ul> </li> </ul>
3	Bathroom	<ul style="list-style-type: none"> <li>❖ When she is standing alone looking in the mirror, the music should reflect her guilt</li> <li>❖ Ex. <a href="http://www.youtube.com/watch?v=EQw3dEss13Q">http://www.youtube.com/watch?v=EQw3dEss13Q</a> <ul style="list-style-type: none"> <li>○ starts at 1:12</li> </ul> </li> <li>❖ Sparse music, but gains momentum towards the end of the scene</li> </ul>
3.5	Time Lapse	<ul style="list-style-type: none"> <li>❖ This time lapse in her room shows that months have gone by before scene 3.</li> <li>❖ This can be an extension of scene 2, but needs to make the scene feel drawn out</li> </ul>
4	Bedroom-Coach	<ul style="list-style-type: none"> <li>❖ Sparse music so that the dialogue is emphasized</li> </ul>
5	Cemetery Visit	<ul style="list-style-type: none"> <li>❖ Taylor's theme song is played and as Chelsea approaches the grave, her theme is mixed with his</li> </ul>
6	University Pool	<ul style="list-style-type: none"> <li>❖ No dialogue in this scene, so music sets the whole tone.</li> <li>❖ She shows up, music is hopeful, as she has a flashback of Taylor, we hear his theme music and the score becomes quick and jarring as she runs out</li> </ul>
7	Bedroom-Rebecca	<ul style="list-style-type: none"> <li>❖ The music reflects the tense mood at the start of the scene, but as the girls get more comfortable, it becomes sweeter music.</li> </ul>
8	Rebecca Pool- final scene	<ul style="list-style-type: none"> <li>❖ Inspirational as the grandmother talks and Chelsea jumps in</li> <li>❖ When we see a shot of the top of the water, after she has seemingly let out her last breath, I want the audience to worry that she might not come up (maybe some minor chords in here)</li> <li>❖ As she comes up, triumphant, more inspirational music mixed with her theme song</li> </ul>

Appendix F

**CALL SHEET Day 1**

DAY/DATE		3/20			LOCATION:	TITLE	Undone
DAY	1	OF	6	DAYS	WoodPec Pool 10AM-8:45PM	Production Mobile Phone	404-402-5914
INT							
Digital							

Category	NAME	PHONE	CALL	Category	NAME	PHONE	CALL
Exec. Prod./Director	Jessica Hershatter	404-402-5914	10 AM	Art Director	Jason Vigdor	215-802-3488	10 AM
Associate Producer	Jason Vigdor	215-802-3488	10 AM	Wardrobe/MU/ Hair	Lauren Feder	310-430-5444	10 AM
1 <sup>st</sup> AD	Giacomo Waller	678-860-4380	10 AM	Key P.A.	Meredith Emerson		10 AM
Line Producer	Seth Becker	505-331-2082	10 AM	P.A.	Nikoloz Kevkhishvili		
DP	Matthew Fennell	315-447-0422	10 AM	P.A.			
1 <sup>st</sup> AC	Matthew Gaynes	404-556-8380	10 AM				
2 <sup>nd</sup> AC	Dustin Frissel (pending)	813-833-5505	10 AM				
Gaffer	Max Junquera	770-361-3477	10 AM				
Key Grip	David Braught (pending)		10 AM				
BB Grip	Marten Carleson	740-251-8203	10 AM				
Grip	John Herst (pending)		10 AM				
Sound Recordist	Mike Cold		10 AM				
Continuity	Jareen Imam	561-386-4464	10 AM				
Media Manager	Paul Westby	678-559-5116	10 AM				

**Talent**

Talent	Character	Call Time	Call Time Location	Telephone #
Katie Callaway	Chelsea	10 AM	WoodPec Pool 10AM-8:45PM	615-509-8103
Jon Taylor	Rebecca	10 AM	B-school bathroom 10AM-3PM WoodPec Pool 10AM-8:45PM	
Jason Benjamin	Coach	10 AM	WoodPec Pool 10AM-8:45PM	

**CALL SHEET Day 2**

DAY/DATE		3/21			LOCATION:	TITLE	Undone
DAY	2	OF	6	DAYS	Chelsea's Apartment 10AM-10PM	Production Mobile Phone	404-402-5914
INT							
Digital							

Category	NAME	PHONE	CALL	Category	NAME	PHONE	CALL
Exec. Prod./Director	Jessica Hershatter	404-402-5914	9 AM	Art Director	Jason Vigdor	215-802-3488	9 AM
Associate Producer	Jason Vigdor	215-802-3488	9 AM	Wardrobe/MU/ Hair	Lauren Feder	310-430-5444	9 AM
1 <sup>st</sup> AD	Giacomo Waller	678-860-4380	9 AM	Key P.A.	Meredith Emerson		9 AM
Line Producer	Seth Becker	505-331-2082	9 AM	P.A.	Nikoloz Kevkhishvili		
DP	Matthew Fennell	315-447-0422	9 AM	P.A.			
1 <sup>st</sup> AC	Matthew Gaynes	404-556-8380	9 AM				