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Madchen

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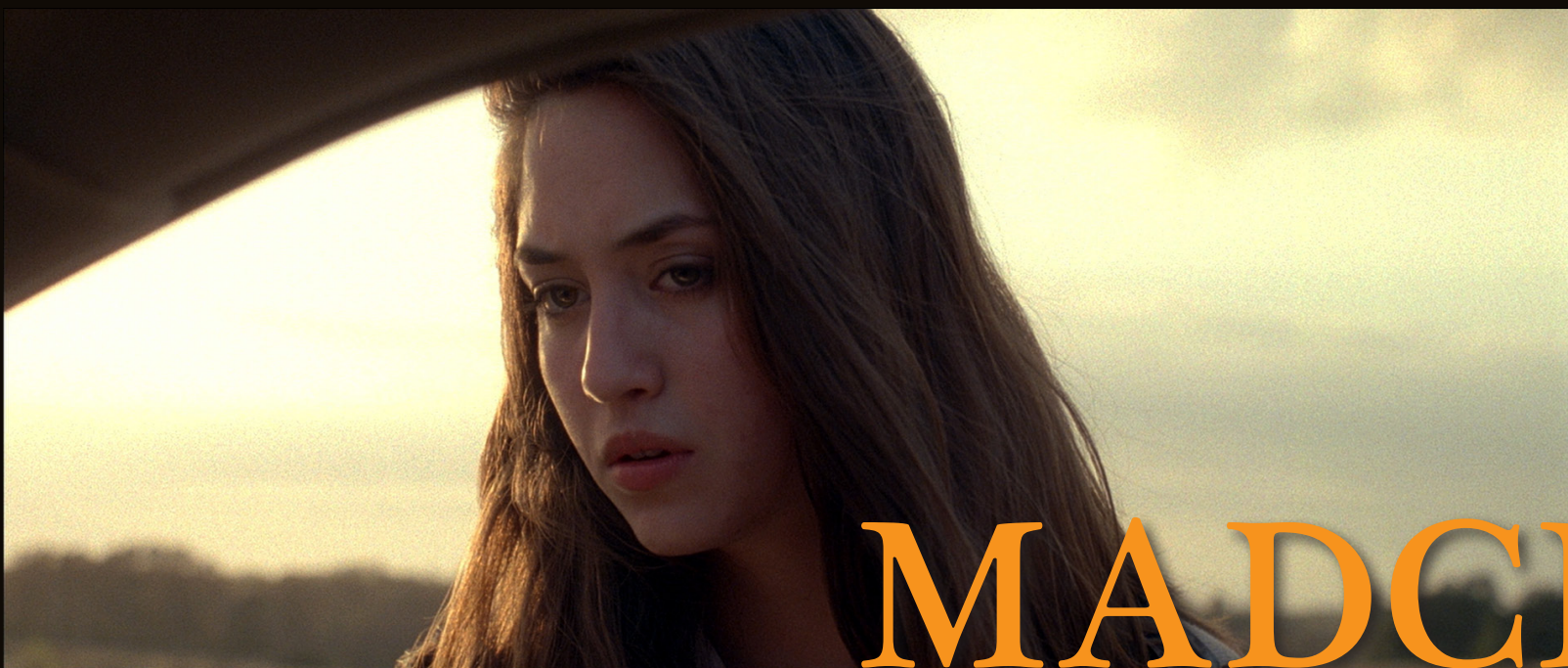
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MADCHEN



STARRING RACHEL VARELA, ZACHARY WAGGENER, CHARLEIGH HARMON & KIM COLLINS
PRODUCED, WRITTEN & DIRECTED BY JI UN CHOI • DIRECTOR OF PHOTOGRAPHY JWJ FERGUSON • EDITOR FLORENT RETZ III
CASTING BY LAWRENCE TURNER • COSTUME DESIGNER MIGNON CHARVET • PRODUCTION DESIGNER ROBYN SPREHE
SOUND EDITOR DAVID TORKANOWSKY • SOUND PRODUCER SERGIO LOPEZ • MUSIC ENGINEER IAN PAINTER
PRODUCTION MANAGER JASON BUCH • CO-PRODUCERS MILO DAEMGEN & ESTELLE FROMENTIN



[FACEBOOK.COM/MADCHENTHEMOVIE](https://www.facebook.com/madchenthemovie) • [WWW.MADCHENTHEMOVIE.COM](http://www.madchenthemovie.com)

Madchen

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Fine Arts
In
Film Theatre & Communication Arts
Film Production

by

Ji Un Choi

B.S. University of Virginia, 1990
M.S. New York University, 1995

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Madchen

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ABSTRACT

At the end of her shift, Madchen, a young diner waitress, waits for a ride home. But on this particular afternoon, Madchen's encounters with three everyday people in her life – Leonard: a regular at her diner; Beth: a fellow waitress; and Davis: her boyfriend – shed harsh light on her troubled and restless state. Each meeting magnifies her heartaches as well as her hopes, forcing Madchen to face the conflicting and confining truths of her life.

Stranded on a two-lane highway, caught in the gloaming, Madchen teeters between the small-town world she knows and the greater world that is beginning to beckon.

Film, Theater and Communication Arts, Madchen, Graduate Thesis, 35-mm Film

INTRODUCTION

To date, “Madchen” is my most satisfying and sophisticated work; accordingly, it was also the most difficult and challenging, so much so, that at times, the endeavor felt comically doomed. I knew I was setting the bar high - I wanted to pay my crew, shoot on 35mm, shoot almost entirely in exteriors and on roads and moving vehicles, and set the last scene during the magic hour. I believed strongly that to meet these challenges would better prepare me for the challenges of making a movie outside of school and heighten the production and artistic values of my film. Although logistically and financially harrowing, having met the challenges and having considered the results, I was right to have been relentless in structuring the most professional production I could establish.

I intend for “Madchen” to be my last short film before I venture onto features. For that reason, the difficult lessons I learned on “Madchen” can be interpreted as preparation for the formidable challenges of a feature. In light of the final outcome of “Madchen,” I can, for the first time as a filmmaker, state that I have the film I envisioned. Consequently, I can better appreciate and value the trials and travails I endured on the road to “Madchen”; there is no doubt that I am a better filmmaker for them.

The more films I make, the more firmly convinced I am that, even more than funding, the most difficult aspect of directing a film is the directing of your own self. As the director, the film rises and falls with you. It is during the impossible times that the director must not fall apart and keep focus on his/her film, sometimes necessarily to the point of delusion. It is during the impossible times that the director earns his/her title. If I falter, then the film falters. If I lose inspiration, the cast and crew lose inspiration and the production and film are lost.

“Madchen” challenged me to my limits. During development and pre-production, I lost my job, my car died, I was utterly broke, and I was in the throes of a long-seated depression. However, the older I get, the more my films have become, in a deep sense, my life and future. Each film I make means the world to me. “Madchen” confirmed and clarified why this deeply personal investment and involvement in each film is an intrinsic and necessary part of my process.

Perhaps the most universally frustrating and common obstacle of film relates to the issue of funding. All filmmakers have had to deal with the frustrations of funding. It is a major hurdle for most productions, and one that can make the challenges of realizing one’s vision seem insurmountable. There are times when one must compromise on format, location, time or even story so that filming can begin. With “Madchen,” I was stubborn and refused to compromise. I was incredibly fortunate and ultimately got what I wanted, but the sacrifices and stresses I endured affected my life extensively; having endured them, I am now better prepared to pick and choose my battles going forward. Having been so stringent on my demands for “Madchen,” I now have a new appreciation for being more open and flexible.

Artistically, “Madchen” is an example of the quality of work I can achieve, and I know that it is only the beginning of my career of making films that are sincere and whole. The most important lesson I learned from “Madchen” is to believe in my stories and in my vision. Ultimately, I now know that when I choose to make a film, my main goal and focus is not the reception a film may or may not receive, but to stay true to the story and make certain that the production serves the story without compromising the film’s essence.

This being stated, I also learned through “Madchen” that I must be aware of the film I am making; I cannot, just because I am in love with the story and vision, anticipate that others will also be in love. Hence, if I intend to make a non-traditionally structured film that challenges the audience, I must be realistic in my expectations of its reception and marketability and aware of the obstacles that encompass each step of production of a non-traditional film from start to finish. Before I embark on another journey to make a non-traditional film, I must first honestly identify my story and its audience and be prepared to fight for and to justify the purpose of the film.

It is a rare privilege and honor to be a filmmaker. There are few positions as narcissistic as to demand that not only the cast and crew join you on a difficult journey to realize your vision, but additionally, that audiences enter into the world you’ve created – to see as you see, hear as you hear, perceive and understand as you perceive and understand. When I meditate on the absurdity of such egotism, I truly marvel that such a megalomaniacal art exists. But one filmmaker cannot make a film alone; a film is the collaboration of people who each contribute their own talent to a common vision. The key lies in this principal – as a filmmaker, if I adhere to the truth of the story, it is not about my vision and my ego or the way I am seeing or hearing, but rather, it is about the story and that story’s truth. And truth (and a story that conveys truth) is something absolutely worth serving and asking of others to serve and to participate in, whether they be cast, crew or audience. I have discovered that it is my job as a filmmaker, especially as a director, to identify and recognize the truth of a story and to nurture and inspire that truth from the cast, crew, production and story, and to fight for and to protect that truth from anything that may distort it.

CHAPTER 1

WRITING

As a writer with a poetry background, I have always been aware of the impact of words, especially when less is said and more is implied. Much of poetry is to cultivate the sense of stating just enough. Because poetry activates and relies upon human recognition of what need not be said but, rather, what is felt, poetry relies as much on economy and restraint as it does on expression and impulse. Also, because my writing was recognized through playwriting when I was 17, formatively, my writing stems from these two forms – playwriting and poetry.

Emerging from the more linear form of playwriting, I remember the first time I wrote a screenplay – a little less than half way through, the entire script flew apart and started to come together again rearranged. I literally sat on the floor with scissors and tape, trying to keep up with the script as it disassembled and reassembled itself. This was the revelatory point when I realized the astonishing possibilities of film.

Plays are much more linear than film – be they realistic or absurd, plays are more confined to the reality of whatever is created on the stage. Films also must adhere to the world they create, but free from the physical confines of a stage, a film has much more freedom in terms of time, space and structure. Two utterly disparate shots or scenes can be juxtaposed to enhance the story – that is the beauty of film; one can show or assemble the most incongruous elements and achieve a powerful effect. The possibilities of how and where you can take the story cinematically are extraordinarily liberating, inspiring and daunting.

The first film that truly mesmerized me was *The Night of the Hunter* an old black and white film from 1955, the only film that the great actor Charles Laughton ever directed. That film, for me, is like a dream – the starry night as two lost, orphaned children float down the moonlit river, their mother’s hair waving underwater after she has been murdered, the sinister preacher/stepfather steadily stalking the youngsters on his horse. The images are so breathtakingly beautiful, but somehow seminally familiar, I could not tell if I had dreamed them or watched them on a screen.

I have this same dream/memory feeling about scenes from *Days of Heaven*, *La Dolce Vita*, *Dead Man*; the list of beloved and inspirational films goes on and on. This dream/memory feeling is, for me, very linked to poetry, where emotion meets meaning through form. In poetry, the form is aural, in film, the form is visual as well as aural, but each form must resonate emotionally. This poetic method of cinema – where story and emotion meet through image and sound, is how I want to tell stories, and what I strive for in my films. With “Madchen,” I put this goal into practice.

I do not like, nor do I want, to rely on dialogue to tell the story. For me, dialogue should not establish characters – each character should have a distinct voice, but there should be distinctions beyond just words. I want to use dialogue to support and progress a scenario that has already been established cinematically and behaviorally.

I have always been drawn to films where less is said, where people live in their worlds and we come to know them through their manners and reactions rather than just words. When a character is simply let loose in his/her surroundings, they carry the audience with them. We see and feel as he/she sees and feels if we are given the

opportunity to journey with them, guided by the right pictures and rhythm. I wanted very much to implement characterization through behavior and manner in “Madchen.”

The first film I committed to this method of showing, not telling, was with my second-year short “holding his rabbits,” that we shot eight months prior to “Madchen.” I tested and had success in “holding his rabbits,” through the revealing of characters through behavior with very little dialogue. I found it intoxicating when these methods not only worked, but enhanced the film. I wanted to further explore the evocative methods and possibilities of film, especially as it pertains to relationships, characters and story.

“Madchen” is a more modern, less action-driven piece than “holding his rabbits,” which was a period piece involving a shooting; hence, to reveal characters through behaviors and manners would be more challenging. But it was this goal of less dialogue that led to the writing breakthrough I had with “Madchen.” I realized that with the right behavior, and the right situation, characters are truer if we capture them in the middle of their existent situation. Rather than burden the characters with excessive exposition of their characters, one can better and more naturally portray characters through behavior and a few well-chosen lines. I discovered that given the right pacing and circumstances, the audience will not get lost if they are simply dropped into the story, but rather, they will get more drawn in.

The scene that first elucidated this method of immediate engagement for me is the truck scene between Madchen and Davis. Instead of having a long, interminable back and forth argument that builds and explains their relationship and troubles, I wanted to build a fight with silences. Through the silences, Madchen and Davis exemplify the patterns,

problems and tendencies of their relationship. In this situation, the silences speak louder and are truer than expositional fighting; the silence tells all and leads to another true opportunity to reveal character when Madchen and Davis explode out of their silences. The audience can immediately understand and be able to relate to both situations. Such effective use of silence, for me, was a revelation. (Also, in terms of directing, I learned that the less I gave the characters to say, the more freedom the actors and I have to truly explore the characters.)

In terms of the story itself, from the first, “Madchen” has been a journey in storytelling. I initially intended for the story to be a mini “Canterbury Tale” of sorts, a late afternoon journey where everyone whom Madchen, a young small-town diner waitress, meets has a story; but the script evolved into a window into a life at the precipice of adulthood, a decisive moment where weariness and innocence collide.

When I began to contemplate Madchen as a character, my thoughts turned to my own life, and I found inspiration from a summer in Charlottesville, Virginia, that was a seminal time for me and my best friend when we were 18. For the first time in our lives, we were on our own, and the world felt all at once impossible, yet utterly possible. Coming from troubled yet relatively privileged families, we already felt world weary, and it seemed everything that could happen had already happened, yet the world was coming quickly at us and we had no idea of how much more life we had before us to live. This time between childhood and adulthood is what inspired the character Madchen and is a critical element of the story.

Looking at my best friend and me, no one could possibly have imagined the blossoming fervor and turmoil of our inner lives that summer. I realized that as urgent

and special as our fervor and turmoil may have felt to us, they were not exceptional, but were, in fact, universal phases that everyone experiences in their own way through their own circumstances. Keeping within that inspiration, the characters of Davis and Beth are based upon people who want to connect and to love, but who struggle with their own histories and their own issues of identity and fulfillment.

The character of Leonard is inspired by a story my good friend, David Taylor, told me about an unassuming man named George who lived through exceptional circumstances, that were mostly conjured in his own mind. Leonard's story is my interpretation of George's story. What inspired me about George's story is the complexity and depths of the inner lives of everyday people. George's story exemplified and accentuated for me the extraordinary stories and emotions people carry within them that are so often overlooked and unrealized. This realization inspired me to give expression to "everyday" characters and their stories and also led me to the vision for Leonard.

Ultimately, through "Madchen," I wanted to capture critical moments of seemingly ordinary lives. I wanted to delve into lives where they are, as they are, with all the depths that everyone carries within them at any given point. Also, I wanted to capture the wonderment, beauty, heartache, dreams, hopes and uncertainty of a conflicted period of youth, which may never quite resolve itself.

Having taken Erik Hansen's Screenwriting class as well as Henry Griffin's 3 C's, I was more aware of story structure, characters and cohesion – unity – than ever. To capture a moment that reflects life, I realized that rather than a "Canterbury Tales" situation, where everyone tells their own tale, it made more sense that the characters who

inhabit the world of “Madchen” tell their tales in relation to a central character. Also, because capturing a critical time in life is the main objective, “Madchen” is told through stories and interactions, which layer upon each other, rather than comprise a complete story with a beginning, middle, and end. The ultimate result of the film is that “Madchen” is more a portrait than a story and its ending reflects life in that it is unresolved.

I have a tendency towards open endings; I had specifically been examining this tendency when I was writing “Madchen.” I was worried when I finished the script because, again, I had an open ending. I wanted to make certain that the ending to “Madchen” was open to fit the story and not because I did not know how to end it or because I was lazy. I evaluated and re-evaluated the ending, and I came to the conclusion that if I truly wanted to paint a portrait of a time in life, there simply is no way to give a definite conclusion, that the openness of the ending to “Madchen” and the non-traditional story structure simply has to be.

What I most appreciate from the UNO writing courses is, that despite my going against the grain, I was acutely made aware of what traditional story structure is in the first place, and better informed of why and how to go against it to effectively achieve my vision. “Madchen” greatly benefited from the knowledge and awareness of the craft of scripts because without that knowledge and awareness, I would not have had a point of reference or calculated method to consciously manipulate and divert from the structure to my desired result.

In conclusion, “Madchen” has unity despite its open ending. The characters are each whole in their past and present and are naturally presented and engaged. Each scene

of the film opens and leads to the next, and the intent of the film is achieved through its flow, albeit lack of traditional structure.

PRODUCING

FINANCIAL PRODUCING

I raised the money for “Madchen” on my own, albeit due to having no other choice. In total, I raised \$31,000 (\$10,000 of that is a loan from my aunt), as well as whatever monies were available at any given point from my own funds. I should be proud to be able to proclaim this fact, but in actuality, I shudder at the stress, frustration, and anguish of this process; the residual horror of the experience still overwhelms the pride in the accomplishment.

Ironically, the inordinate anxiety and incompatibility with my person that the role of financial producer spotlighted is one of the most important lessons that I learned from “Madchen.” I am, now more than ever, certain that I do not want to be, nor aspire to be, a financial producer. Were it not for grants – a tedious, academic and bureaucracy-filled process – I strongly doubt I could have raised the money that I did. I am not a “networker;” I have no talent with finances, nor am I business or people savvy enough to be able to raise funds through fundraisers, events and social media. Most of all, I resented the role of being the fundraiser because it took up so much of my time, talent and focus – time, talent and focus that I desperately wanted to apply to the more creative and technical aspects of the film.

That being said, there are, in this world, producers who not only relish their role of bringing talent and money together, they excel at them. Due to the great demand of such needed talent, these producers are rare indeed, but if a director can create or luck into a situation such as director Todd Haynes has with his producer Christine Vachon, you have a partner and champion who will be instrumental to realizing your work and

career. Granted, I have yet to find my producer, but if nothing else, “Madchen” especially accentuated how essentially I need to bridge this gap. I must be unrelenting in my search for an effective producer who shares my vision and will be a partner in taking my stories from the script to the screen. “Madchen” was a lesson not only in my strengths, but also my weaknesses, and especially through the funding process I learned that I am often too inflexible and closed to methods and approaches that are unfamiliar or intimidating to me.

Left to my own devices, in developing the funding strategy for “Madchen,” my plan was to first win the NIMS grant (a film grant by the Nims Foundation for UNO graduate thesis candidates), which would satisfy the proof of funding requirement for and propel me to win the Louisiana Filmmakers Grant (a state grant sponsored by Louisiana Economic Development (LED)). After that, I naively intended to raise the remaining funds from some Kickstarter/IndieGogo campaign. In hindsight, I marvel at the divine assistance I had from the two grants being available in the time frame I needed them, much less the arrogance I had in staking my entire production in the confidence of winning them. Through sheer will, hard work, naiveté, arrogance and luck, I achieved funding for “Madchen” by the skin of my teeth.

I inherited the sole responsibility of producing “Madchen” due to losing a well-connected producer to law school. I found myself abandoned in a world of social media, networking, and fundraising event possibilities, all of which I was depending on the other producer to undertake, since those elements are his passion and forte. Without this producer’s wide network and support, I was confounded and frightened by the unfamiliar territory of social media and networking.

At heart, I am a private person; it is a matter of opinion that a filmmaker should or should not be private. The fact remains, I am private and my process of work, even in filmmaking, is private. I do not like social media, nor do I engage. I am uncomfortable with people knowing what I am doing, much less appealing to them in videos or emails. I realize my process runs counter to the popular belief that filmmakers, especially independent filmmakers, should raise awareness and garner attention for their projects, at whatever stage of development, for funding, recognition and marketing. I need to re-evaluate my rigidity towards networking and promoting, especially when it negatively affects my goals and films.

I was told many times that as an independent, unknown filmmaker, it is crucial that I advertise myself, that I “brand” myself. At this stage of the game, where I am so little known, with no substantial work as reference, it is crucial to be more public and to draw attention to myself first, then to introduce my projects. I resisted at first, but I had to concede to the logic and proof of the advice. I had to admit that at this stage of my career, I cannot insist upon doing things my way. I owed it to my production to at least try to conform to the popular way of introducing myself, networking and engaging in the public.

Hence, as I mentioned, I joined Facebook, I made a video and began an IndieGoGo campaign, I garnered the help of a web designer and built web pages for “holding his rabbits” and “Madchen,” where I wrote about myself and my projects. I gave interviews and wrote personal emails to everyone I knew to appeal for money; I personally hosted and handed out myriad flyers for fundraising events, and opened my home to whoever attended.

As a filmmaker, I accept that compromise and the selling and appealing of oneself for one's film is and will always be present and necessary, and I fully realize, that few, if any, filmmakers are above that aspect of filmmaking, no matter how successful they are. Funding is always the challenge with any film and garnering funding is an essential part of the process, especially with independent films; I would be delusional to think otherwise. However, having had the experience of carrying the burden of the film, including the finances and marketing upon my shoulders, I acutely realize the essential roles where I need assistance. Learning from the experience of "Madchen," going forward, I better need to accept and to clarify, for myself and my team, my role in the film to best serve the film without losing my sanity or focus.

Funding, marketing and distribution are critical, essential areas, and the aspects of film where I lack the most knowledge, skill and talent, and accordingly require the most assistance (also technology and workflow, but we'll address that later). Going forward towards features, I realize that I need to develop a plan of action that assigns and accommodates the financial/marketing roles so that I can better focus and assume the crucial roles of creative producer and director. This is not a ploy to avoid aspects of film I dislike; I sincerely believe I would better serve and benefit the film to focus on the more creative aspects of the film, especially as I advance to features where there is less time and myriad more creative elements and pressures to be considered.

If I am to assume the role of director, I must protect and save myself to lead other areas of the production and to survive through the duration of the process. I do not benefit the film nor my cast and crew to burn out in the beginning from the stresses of funding. I must recognize what I can and cannot do and to pace myself and get assistance

in areas I cannot manage. I must let some aspects of production go, so that I have the wherewithal to hold the production together and keep it going from beginning to end.

CREATIVE PRODUCING

“Madchen” also confirms for me what I have already experienced with my last two films; I will always creatively produce my films. I am of the firm belief that a director should always produce as well as direct their own films. Elia Kazan stated as much and I wholly agree. I am too active a director not to be intimately involved with the production aspect of my film. I want to and need to know the details, and unlike the financial aspect of producing, it does not take my time and mind away from the film, but rather, it inspires and supports it.

The biggest decision I made that affected both the logistics – budget, crew, equipment and schedule – and the visual tone of the film is the format of 35-mm film. I wanted to work with 35-mm film for “Madchen” because film visually reflects the timeless simplicity of my story, especially in its unparalleled capturing of light that is ideal for the magic hour setting of my last scene. Secondly, my crew and I aspired to the experience of working with film and I anticipated that a short film would be a more feasible forum than a feature to undergo the ambitious venture of shooting on actual film.

Because the process of filming with film is so cost prohibitive, especially on an independent budget, preparation is more demanding and critical as opposed to video. The limitations of a finite amount of film stock and developing and transferring budgets demand a more strict precision from each member of cast and crew. Invariably, there are precarious moments during all productions, but as both a director and producer, the

repercussions of decisions I made rang much deeper and the stakes grew higher with the restrictions of limited takes film imposes upon production.

Writing the script, I was aware of the formidable production challenges of “Madchen” from the onset, whether we shot on film or video. The last scene required the magic hour, so no matter what scene or where we were shooting, each day, we needed to make a company move by 3pm and be set to capture that 25 minute window of light that was also dependent on weather. We constructed the last scene by shooting three to four shots a day in the gloaming. Add to this already hectic arrangement the many dolly set ups as well as the jib set up – had we had a less able or cohesive crew, the scene would have been a disaster. It was the first time I extensively choreographed a scene that had to be stitched together from shots captured over the span of all five production days.

Also, the film is set almost entirely exterior and moving. “Madchen” was the first time I and most members of our crew had extensively shot a scene that takes place inside a moving vehicle. The setup consisted of the picture truck being pulled on a flat bed by a larger truck and using car mounts to set the camera. Sound-wise, light-wise, schedule- and location-wise, this scene was a challenge. We did not have a monitor nor sound set up for me, so I had to choose between riding in the back of the towing truck to watch my actors or to listen to the scene riding in the back of the picture truck. Knowing of the logistical challenges beforehand gave me warning to bulk up rehearsals to accommodate the directing challenges we would have on set.

I take pride in being thorough even before pre-production in firmly establishing my vision both cinematically and design-wise for all my films, but this thoroughness proved especially critical for “Madchen.” Because I was vying to win two grants (the

Nims and the Louisiana Filmmakers' Grant) to meet "Madchen's" extensive budget, I was forced to document and extensively explain my plans almost from inception.

The Nims deadline came first, which was convenient because I needed the Nims to meet the Louisiana Filmmakers Grant's proof of financing section. For the Nims, I had to extensively describe the film's theme and my goals. I had to provide a budget and strategy of how I would achieve the creative and financial needs of the film, item by item. Fortunately, Nims requested much of the same information that the Louisiana Filmmakers Grant required. I was notified of winning the Nims Grant in early May and my resolve to win the Louisiana Filmmakers Grant was fortified.

For the Louisiana Filmmakers Grant, I continued to refine the materials that I had already written and to better clarify, allocate and confirm the budget I had calculated for the Nims Grant, but in addition, I had to meet the Louisiana residence and location requirements. Accordingly, I built my crew and confirmed that each member of my film family would be on-board for production. I added Ian Wood as 1st Assistant Camera, because the only other person on our crew with 35-mm experience was our DP, JWJ Ferguson. I had to coordinate 35-mm training and camera tests and preparations from the very beginning.

Also, I enlisted the help of a professional casting agent, Lawrence Turner (also star of my previous film, "holding his rabbits") to help me cast, so that I could ensure LED of our meeting the 75% Louisiana cast requirement. I also location scouted in St. Bernard before returning to Washington and St. Tammany parishes to set production. Ryan Fink, Film Commissioner of St. Bernard Parish and Lauren Legendre, Film Commissioner of St. Tammany Parish, were both immensely helpful in my location

decisions. I cast, location scouted, set format, budget and number of production days and production period without pulling in any pre-production crew members because the production dates I was contemplating were so many months away and also, so many production elements, including funding, were still so uncertain. Normally, pre-production begins closer to production, thus scouting more than half a year ahead of production for a short film can be interpreted as excessive and confirming locations so far ahead can prove to be tough.

Especially on a short-film level, I find it easier to do the basic legwork on my own with the people directly involved in a phase, such as the casting agent or a location scout, rather than involving and trying to co-ordinate with various other crew members too early on. Short films usually allow for this relatively quiet pace, but I anticipate features will be more demanding. With every film, I have always preferred exploring and making basic production decisions on my own in the very early stages.

Film is about collaboration, but I treasure the time I have with the film on my own before I open up the production. Each filmmaker has his/her process, but for me, it is critical that I have a private period to develop a clear point of reference and vision that I can then present to my cast and crew to work from and to expand/improve upon. “Madchen” was no different and, in fact, due to the grants, the film demanded that I do much on my own with much earlier deadlines than a normal production.

In terms of preparing the grants, although the process was long and arduous, much of what was expected of me – concept, theme, intent, budget, strategy – were all beneficial and necessary to prepare for and envision the film, and I intend to continue such preparatory work for all my films, grants or no grants. As much as I complain and

whine about the academic process, I have infinitely gained from the emphasis and exercises of pre-visualization, intent and strategy that this program has enforced.

As I grow my work and discover my voice, I realize that as non-traditional as my story structures sometimes are, I am deeply rooted in tradition and formalism. My taste and aesthetics have always belied this tendency towards the classics in music, paintings, and novels. Film is no exception. I am greatly influenced by the filmmakers of yesteryear; currently, the two most influential eras of film for me are Italian neorealism and American cinema in the 70's. Both eras of film both adhere to and challenge cinematic language and traditions.

As I develop my process, I am more drawn to the strict regimen of filmmaking on film, which is limited by physical film stock and the budgetary and scheduling limits that it entails. The more disciplined and necessary preparation required in the process of film is a regimen I intend to apply to all my films, whether I shoot with film or video.

Pre-production and strategy in every respect and stage is critical when working with film. One does not have infinite opportunity and film stock to shoot whatever, whenever. Shots and scenes must be previsualized, organized, rehearsed and choreographed. Vision as well as budget must be set beforehand and strictly adhered to. As stringent and tedious as this process may be, the look and quality of the film greatly benefit. I believe that even shots and scenes that require spontaneity benefit from the stringent process of film because, executed within the limits of given film stock, there is heightened discretion towards quality and more conscientious effort is practiced in every shot.

All in all, in terms of producing, I obviously feel my most confident in the creative aspects of producing, for that goes hand in hand with directing. It is an aspect I truly enjoy, learn from and am inspired by.

CASTING

Casting is crucial to a film, and “Madchen” being such a character-driven story well attests to this critical fact. I have been extremely fortunate to have great talent for “Madchen” as well as my previous film, “holding his rabbits.”

“Madchen” was the first film I cast with a professional casting agent, Lawrence Turner. Lawrence is a tremendous asset as a casting agent because he is an excellent, experienced and trained actor himself. As such, he brings an instinctual creative interpretation and insight to the story and to the characters. I pride myself on having had extensive acting training for over four years, but, no longer being an actress, and distanced from the perspective of an actor, Lawrence’s opinion as an active actor as well as a critical casting agent was priceless during the casting phase of “Madchen”.

Lawrence kept me focused on an actor’s ability to convey the character rather than focus on the innate qualities an actor may have that are similar to my pre-visualization of the character. Ideally, you want both qualities in an actor, of course, but when push comes to shove, “Madchen” exemplified for me that the actor who can best convey the essence of the character is more valuable than the actor who may look like or have the characteristics of a preconceived notion of the character.

Lawrence posted “Madchen” on Breakdown Services and we received a tremendous response of around 325 submissions for four characters. Many people assume casting is an exciting process for the producer and director, and I suppose it can be, but for me, as my productions get larger, the process becomes more anxiety-ridden and difficult. First, there is the fundamental worry that the right person will not be found, which is, of course, the worst-case scenario, but the opposite can also be challenging. It

is no walk in the park to have to choose between remarkably talented, passionate people who are hungry for the same role. This was the case for three of the four roles for “Madchen.” In seeing the final film, as with all well-cast films, one cannot imagine a different cast, for it would change the film entirely. But that is precisely the point – casting is critical because the cast directly affects the story. It is often said, and proven to be true, that if you cast well, more than half of your directing work is done. More so than any of my other films thus far, I had painstaking casting decisions to make for “Madchen.”

For the role of Leonard, we had callback after callback because the decision was between two proven, talented and experienced actors. One was, in his very person, the exact type of person I envisioned as Leonard – reserved, sensitive, gentlemanly – but the actor we ultimately cast was the actor who time and time again, nailed the scene. I have Lawrence to thank for this decision. Being the writer, I needed the perspective of a casting agent who pointed out to me the actor who was consistent in his performance and took to my adjustments immediately, rather than siding with an actor who fit my vision physically and temperamentally, but was weaker in performance and had difficulty with adjustments.

Although Kim Collins, being large, unkempt, and boisterous, was not physically, nor temperamentally, how I envisioned Leonard, Kim had complete dedication and willingness to immerse himself into the role. Most of Leonard’s screen time consists of a long monologue about his experience in the war; it is also a seminal moment of the film and carries much significance in terms of exemplifying the vivid inner lives of seemingly ordinary characters. During Leonard’s speech, Leonard not only describes his vision of

an Indian maiden during a time at war, but re-envisioned his vision, and the audience has a real sense of the envisioned maiden through him. Through each audition, when Kim performed that speech, one felt that you could see the Indian maiden through Kim's Leonard. No other actor achieved that level of commitment or sympathy and the choice became clear. Having chosen Kim, I had to adjust my pre-conceptions of Leonard and work with Kim to develop a Leonard that incorporated Kim's larger, rougher physicality and more animated presence.

Another challenge I was adamant upon meeting was in casting a real teenager for the role of "Madchen." Because it is such a seminal, particular phase of a person's life, I felt that the contact that the actress had to this period should be direct, not imitated or re-enacted. Also, I bristled at the thought of the usual Hollywood maneuver of using 20-something young women to portray teenagers. Rarely is the portrayal believable. There exists a fragility, awkwardness and obstinacy that simply are in teenagers, and that so much of the story depends upon; I was not willing to compromise on the age of the actress.

Using the professional channel of Actor's Access was critical in finding our teenage Madchen, Rachel Varela. Through Actor's Access, many of the submissions we received were via video from out-of-town or out-of-state actors. We were not limited to just local talent. Rachel is from Meridian, Mississippi, three hours away. The moment I saw Rachel's headshot, I was struck by her. I reached out to her to audition, but because she was only 16 at the time, I had another obstacle to overcome in convincing her parents to let her audition, despite the profanity-laden dialogue and adult innuendos of the script. I wrote a heart-felt email about the film, story, vision and intention, with guarantees that

neither I nor the film would exploit the youth of the actress. I also submitted all my previous works as proof of my integrity and work. After that, I had a long conference call with her parents, which was like a question and answer session, or rather a grilling. Finally, with the advantage of Rachel's desire for the role and begging them to allow her to audition, her parents relented.

I experienced the opposite kind of parent in Rachel's rival for the part of Madchen. Another very talented 16 year old from Austin named Elizabeth was strongly in contention. She also gave a great video audition. After a full day of casting with actors who auditioned in person, I narrowed the field down to Rachel and Elizabeth, whom I asked to see in person for a call back. From the beginning, Elizabeth and her mother were eager for Elizabeth to play the role of Madchen and to expand towards more mature roles. When I asked to see Elizabeth in person, both she and her mother were thrilled and did not in any way begrudge the airfare and rental car fee for the two of them to fly in and attend the call back. This eagerness was all the more heartbreaking and guilt burdening when I made the decision to cast Rachel rather than Elizabeth. Elizabeth is a beautiful girl and a good actress, but Rachel conveyed a wounded and guarded brokenness that was palpable.

Charleigh Harmon for the role of Beth was actually an incredibly fortunate happenstance (one amongst many fortunate happenstances). Charleigh has an incredible natural quality that stands out. But even before the audition process, there was an actress whom Lawrence highly recommended for the part. The actress was one of the older candidates, in her late 30's, and beautiful; she gave a good audition. She was whom I expected to cast until we saw Charleigh. Both Lawrence and I were struck by

Charleigh's audition in skill, quality and authentic singularity. She really stands out in her subtlety and lack of pretense.

As it turned out, there were many capable, good actresses to play Beth, because there are so many actresses in that age range of early to late 30's. At the end of the day, it was between Charleigh and the actress Lawrence initially recommended, and because of Lawrence's knowledge of the other actress and her work, we went with the other actress. However, due to the actress's unavailability, and to my relief and delight, we ended up with Charleigh. Looking back, I am beyond relieved and grateful that Charleigh played Beth, rather than anyone else. Charleigh infuses Beth with an authentic, down-to-earth sympathy that is much harder than it looks. She is a rare, excellent actress. It is a lesson to me to go with my instincts and not to be swayed by friendships. Lawrence is a great casting agent, and he did a great job for me, but in this case, his influence was not as beneficial. Ultimately, it is up to me to listen to the casting director and let him inform me, but also to make my own decisions when it feels right or if his advice feels off.

Zac Waggener for the role of Davis was the only role that was a clear-cut decision from the beginning. Zac simply was Davis and no one even came close to the portrayal of Davis as he did.

For callbacks, we paired up the actors to audition scenes with each other. It was here, during callbacks, that I finally experienced the potential of the film. Witnessing the characters and the story illuminated through the human interpretation and interaction of actors, I realized that each character in "Madchen" is in need of grace and engaged in the clumsy human act of rendering the need to give as well as to receive grace.

Overall, casting was an exhilarating, but also exhaustive and difficult process. One of the important lessons I learned is that even for a short student film, if the script is strong, there is a great number of passionate, gifted, and trained actors who are hungry for quality work and will go to bat for you. Actors recognize good writing, effective scenes and developed characters. The willingness they bring to be able to portray such roles is touching and inspiring, and absolutely to be respected.

Once real people begin embodying the characters that have been in your head, they bring those characters to life. These actors cement your obligation towards and enhance your ability to best serve the story. As a director, the passion of your cast inspires you to work even harder so that you don't disappoint these actors who place their images and reputations in your hands.

DIRECTING

With “Madchen,” I focused on my instincts and interpretation of the story and characters. Being a “non-story” story in that it does not function as a traditional story, “Madchen” depends very much upon interpretation and direction. To provide a foundation for cast and crew, it was my duty to set and adhere to one solid interpretation and vision of the story. Obviously, my emphasis was on the characters, not just Madchen, but, just as importantly, the three other characters whom Madchen encounters. Cast and crew worked hard to bring each character to life and into focus, because I wanted to tell this story democratically, without a clear point of view that sides with Madchen, to keep the story open to the perspective of each character. Only by giving a point of view to each character and putting the focus on the full life of each character, not just the main character, did I feel that we could most accurately capture a real glimpse into a real-life moment. I was blessed to have a cohesive cast and crew, who, whether they agreed with me or not on my interpretation of the story, each deferred to the set vision and worked tirelessly to bring that vision to life.

In terms of cast, we were truly blessed with gifted actors who are serious about their craft. Each actor was more than eager to explore his/her scenes and to rehearse as much as was necessary, no matter how short the screen time. From the beginning, we took each role and each scene very seriously and each actor realized the critical significance of his/her character, even within such a short film.

I continued my exploration of establishing characters through action and behavior rather than dialogue with the cast. I want to drop the audience into a living story and to be able to do that, much exposition that is not shown was required by the cast – back

story and character choices that were necessary for the actors to know about their characters, but not directly revealed in the film.

For instance, there is very little screen time for Beth, but Charleigh Harmon (Beth) and Rachel Varela (Madchen) both readily understood the critical significance of their scene in relation to Madchen, the character and the story itself. After I briefly explained the significance of Beth, Charleigh was completely open to the internal exposition and back-story work I wanted her to do in terms of her character's personal history and her relation to this small town, her job, her relationship to Madchen's mother and father and now, to this sullen girl Madchen as it relates to Beth's life. It is important that all the characters, not just Madchen, have their own past, present and future.

Charleigh brings a sincerity and tenderness to Beth and Madchen's scene and the scene is equal between the two characters. The story could go with Beth or Madchen. I wanted this dualistic situation – where any of the four characters could helm the story – to be viable and present in the film in each scene. The equality of the strength and viewpoints of all the characters were crucial to make the story work.

It was a similar situation with Zac Waggener (Davis). It was critical that Zac interpret Davis's scenes from the same life-revelatory experience of transitioning from childhood to adulthood that is parallel to Madchen's experience during the film. Also, the deeper the connection and true love there is between Madchen and Davis, the more poignant the story. I required much back-story work from Zac in terms of filling in Davis's life, his feelings and relationship to Madchen as well as his relationships and situation away from her, the reasons he loved her, the wrenches she was throwing into his

life. I wrote Zac long letters filled with questions and issues of Davis's life for Zac to think about and determine.

It would be easy to play Davis as a callous jerk, but the story depends on Davis being sympathetic and loving; the two truly need to love each other for the story, tension and struggle of life to work. The playfulness and joy that Davis and Madchen have when she steps into the truck, and Davis's tenuous tip-toeing between sensitivity and frustration was achieved after many rehearsals and all the homework Zac devoted himself to.

As for the Leonard scenes, Kim Collins gave his all and was unwavering in his desire to deliver the performance we needed. Although Kim came with the right instincts for the monologue scene, Kim and I had to align Kim's and my vision of Leonard into cohesion.

Because Madchen is such an intimate story, the rehearsals themselves were intimate. For example, for the Davis and Madchen scenes, where we enter very personal ground, I opened up to the actors in terms of examples of real life references in my life and asked them to do the same, not in terms of sharing their stories with me, but in using as references how they may have felt in past relationships to relate to Madchen and Davis's situation. This situation applied for both Beth and Leonard, too. Although I hardly knew the actors and they hardly knew each other, I immediately asked them to dive into their innermost memories and feelings and to explore them and to find their characters through them.

Although I did not ask any of them to tell me, or each other, any of those memories or feelings, I used mine as examples so that they knew I was not asking them to do anything that I wouldn't or couldn't do. The rehearsals were, from the first, intense,

personal and exposing. I was very proud and honored by my cast's courage and trust in our film to explore and ultimately reveal through that exploration in their behavior whatever was required of them.

I had uniform cooperation from all four cast members, but I had to deal with each actor according to their own process and personality. I discovered through "Madchen" the vast range of adjustments I had to make to accommodate each actor. For instance, Kim Collins is obviously the oldest cast member and an undeniably gifted actor; however, he is the least secure of the cast as a person and as an actor. He has a need to constantly remind everyone around him of his accomplishments. Also, I was warned by Lawrence, the casting agent, as well as by other directors and crew members who had worked with Kim, that he would put down the production as "unprofessional" so that he could recount all the professional sets he worked on as an professional actor. This was a grave warning not to let Kim infect the set with his negativity, should anything be remiss. Even in rehearsal, I had to persistently stay on top of Kim and prove my ability and knowledge as a director, almost as a challenge, until he finally listened, considered and took my views and direction.

Kim approached Leonard from a paternal, grandfatherly attitude. It was not until our last rehearsal that I got him to understand that Leonard does not feel grandfatherly towards Madchen. Leonard must feel towards her as he would at the time when he was eighteen and sent to Vietnam. She needed to pull him back to his youth and the possibilities and wonders that accompany youth. Also, physically, Leonard is a tidy man, with his life together. He is a loner, but he is not a good ol' boy type who hangs out and drinks beer all day. Leonard wears jeans, but his jeans are pressed, he drives a big old

Cadillac, but his Caddy is washed and cleaned. Leonard may have long hair and a beard, but he is trimmed and groomed; his life is as in order as he can control. It took a long time of discussion, reasoning and collaboration to convince Kim of these traits of Leonard.

Kim's insecurities also manifested in his performance. Instead of trusting himself, Kim was always ready to demonstrate more or bigger. He is the kind of actor, who, because he can cry, he wants to cry. I do not like indication or demonstration of an emotion, such as exaggerated or typical gestures, sighs, and hamming by actors. I am very aware to keep performances subtle and natural and free from demonstration. Often, Kim was so accustomed to demonstration, he was hardly aware he was doing it. I was often directing Kim with such statements as, "don't breathe out; hold that breath" so he wouldn't visibly deflate to show his disappointment.

This tendency to want to outperform himself was best exemplified on set. By our last rehearsal, Kim perfectly executed Leonard's speech time and again, but when we went to shoot the scene, Kim was off. For me, this was one of the most harrowing moments of production. We were hours behind schedule and the scene that was supposed to be our easiest – Madchen and Leonard parked by the side of the road – was becoming a beast.

It was our second day of production and Kim's performance was, although not great, always good. The crew was becoming impatient due to the large amount of takes, and they all clearly saw that Kim's performance was good. With rehearsals being closed, only I knew that greatness was missing and necessary. We burned through a precious 1,000 feet of film – our entire next day's film stock. Everyone was eager to move on and

to catch up the hours we had lost and anxious about the amount of film stock we had burned. I had to stand firm; I made everyone take a lunch break while I took a walk with Kim.

During the walk, Kim and I discussed the essence of Leonard and the scene. I reminded him that he perfectly embodied Leonard, there was no pressure or challenge from anyone in regards to that. Most importantly, I conveyed my need for Kim to relax, to not feel the stress that I knew he was facing with falling behind schedule and the scene eating up film stock. He was overly concerned and stressed about pleasing me. I informed Kim that everything, especially in terms of scheduling and film stock, was my fault and my problem and that none of that should be his concern. I assured Kim that I was immensely pleased with him and his portrayal of Leonard. But, I asked Kim to make one small adjustment – I wanted him to do less. I reassured him that I well knew his proficiency as an actor and his ability to cry, but I asked him not to cry. When we came back from break, I gathered the crew to do one more take of Leonard and his speech. Kim was pitch perfect and his beautiful performance speaks for itself in the film.

On the complete opposite spectrum of security, Rachel Varela, although barely seventeen years old when we shot “Madchen,” is one of the most secure and self-possessed people and actors I have ever met. She is extraordinary in that she trusts herself fully and never indicates or demonstrates. She simply nails each scene subtly and naturally, and trusts that what she does is enough. This security is innate within her and although I wish I could take credit, it has nothing to do with me. Moreover, I wish I myself were possessed of it.

I have had a chance to really reflect upon Rachel's lack of demonstration and her security in herself to do just enough and not more. This awareness is truly extraordinary and rare, especially in someone so young. I really believe it is a personal characteristic rather than a function of age. Even Lawrence Turner, who is in his 40's and an extraordinary actor, who was my lead in "holding his rabbits," needed to be restrained and adjusted from giving too much. Albeit, this may have stemmed more from interpretation rather than a need to demonstrate his acting ability, but I repeatedly had to direct him during the last, emotional scene of the film to maintain the intensity of his feeling but to lower his volume and motion. I am, in no way, disparaging Lawrence; I will always be grateful for and awed by his brilliant acting in "holding his rabbits." But Rachel really blew me away in her grasp of the character, emotion and subtle yet effective execution of Madchen, and innately knowing the balance between intense emotion, yet containing it physically.

That is not to say absolutely no direction is necessary; the direction Rachel needed most was in the warmer moments where she needed to open up and be vulnerable as in the scene with Beth and in the scene with Leonard when she has been affected by his story. Perhaps because she is a teenager, she had no problem with being guarded but she needed a little nudge towards warming up. These issues were addressed and explored during rehearsals.

In terms of Rachel's performance, there were small adjustments here and there on set, but more often, there were so many moments, especially during the crisis moments of production when my attention was pulled away where she kept her focus and infused her

performance with consistent, poignant expression and behavior. I cannot take credit for many of those moments; I can only be grateful and marvel.

Charleigh and Zac are similar actors in that they are both passionately dedicated to their craft, facile, eager and hungry to do deeper, more meaningful work. Zac, being younger and less experienced, needed more exploration, adjustments and reminders during the rehearsal process, but with both actors it was a joy to see the revelations and quick grasp and progress they made with their characters.

Once Charleigh had a sense of the scope of how far and deep she could take her character in terms of her relationship to Madchen's small town and her history in it, as well as why or where Beth may be in her own life and personal disappointments and hopes, Charleigh wanted to do more and more work towards Beth. My only regret is that Beth's scene is so short and I could not have used Charleigh more.

I am forever grateful for the success of the love/hate balance in the truck scene. Zac and Rachel had to convey that, despite each character's intention to be peaceful and loving, neither can suppress the inevitable fight, nor the growing chasm between them. As I mentioned, we did not have the equipment for me to simultaneously watch and listen to that scene. Watching the scene from the back of the towing truck with no sound, I simply had to trust in my actors that they had the scene. It was such a crazy day, with all the vehicles and clearance of roads, I hardly checked in with them to remind them of crucial issues we worked on during rehearsals. I realized this lack on my part in watching the footage, and of course, again, I am simply grateful that, although I was remiss and could have done more to direct and be present for them that day, they did not in any way disappoint or dismiss anything that we had worked on during rehearsals.

I learned from Rachel, and also Charleigh and Zac, (and Lawrence in “holding his rabbits”) that when actors have a full grasp and need no direction, it is best simply to stay out of their way and not interrupt the flow. A small gesture or a word of approval from the director is necessary and should be demonstrated, but also, it is necessary to not interfere with what works and there is no need to direct actors to prove that I am the director. In many instances for “Madchen,” we had done the work in rehearsals and as the actors had trusted me through the rehearsal and exploration process, I could trust them in their performances. As a director, it is as important to recognize when not to interfere as it is to know when to step in.

Also, all four of the actors in “Madchen” committed to and stayed in their characters, living through and letting the residue of the scenes reflect in their expression and behavior after the scene had ended. I think we were very successful in capturing these resounding moments alone, which was one of my goals and strategies in revealing character through behavior rather than dialogue.

Recently, I was speaking to a former director who has given up filmmaking. We spoke of the masochistic tendencies of filmmaking and I remembered the most critical, difficult moment of production, when I felt utterly alone and unreasonable. I remember realizing at that moment all that I had endured and sacrificed to assemble the cast, crew and equipment onto that set and the immensity of what I wanted and was requesting from my cast and crew. When the germ of self-doubt crept into the midst of that realization, it was all I could do not to run from set screaming from horror, much less keep my doubts in check and solve the crisis. Incredibly, living and learning through moments like this is precisely what I love about filmmaking.

For instance, let's take the crisis of shooting Leonard's scene. That difficult day was one of the most stressful moments of my film life and one from which I learned the most. As difficult as it is, a director must know when to trust his/her instincts and when to let go. Although my crew was exceptional, I knew that the scene and subsequently the film, would fail if I trusted even my crew's high standards of believing that Leonard's speech was good enough; I had to adhere to my own instincts and, in that moment, I had to fight from moving onto the next scene.

Leonard's moment is so pivotal, I could not succumb to pressures, even from a trusted crew. As a director, I made the decision that the repercussions of screwing up the schedule and using up the next day's film stock were worth risking if it was the only option to capture Leonard's critical speech. It being the second day, we had enough time to fix the technical setbacks, even if we had to scramble, which is precisely what we did, but we would not have another time or opportunity to re-shoot that scene.

At every step of the way, filmmaking is about problem solving. During production, when everything gets down to the wire, as it indubitably will, the director is challenged to problem solve through crisis. It is at these critical moments that a director is put to the test and it is at these critical moments that the production hangs in the balance. It is at these critical moments that a director most acutely realizes that the most difficult aspect of directing is to direct oneself.

Even if confusion and despair is overwhelming, a director must think and act clearly and he/she must rise above his/her own self-doubts and make a decision. The director must maintain a façade of calm control and not let his/her fear or insecurities show. As rewarding and glorious as it is to direct during creative, collaborative times,

when push comes to shove, the director earns his/her merit when he/she mans up and navigates through the very lonely decisions that the film hinges upon.

PRODUCTION DESIGN

“Madchen” is mostly set outside, so besides the short interior diner scene and the issue of two vehicles – Leonard’s car and Davis’s truck – finding the right location was the key determinant to the look of the film. I have been incredibly fortunate in that the rural location of my last film, “holding his rabbits,” also fit “Madchen.” Also, fortunately, I had the same local location and props person, Robyn Sprehe, from “holding his rabbits” to again help me find vehicles that were common in the area for “Madchen.”

It is no coincidence that my films have a tendency to physically journey. As a storyteller, especially as a visual storyteller, I am attracted to roving characters and setting my characters loose into the world. In general, I have been incredibly fortunate with all my films that not just for exteriors but also for interiors, I have had great luck with my locations, and there has been little to be done in terms of production design. Film after film, I have fallen back on my modus operandi which is to choose locations with all the design elements already present and to work with what is already there in terms of rearranging existent furniture and decorations. This is the most ideal situation, especially in light of independent budgets that do not allow for much set building or dressing. “Madchen” was no exception.

I first saw the field of Madchen’s last scene while driving to the location for “holding his rabbits.” I was obsessed with that field from first sight and named it, “Madchen country.” Miraculously, the field was for sale with the realtor’s sign and phone number advertised. Both the realtor and the owner were incredibly gracious in allowing us to film on their land. It was a dream come true to get exactly what I wanted.

Also, I have a tendency in all my films towards a very timeless look. I am very conscious not to have modern appliances or accoutrements in my films. For instance, I have never had a cellphone or a computer or even a television apparent in one of my frames. Franklinton and Folsom are both ideal towns that are simple and a bit out of time.

The diner, J&J's Cranky Corner, was ideal for both exteriors and interiors. It is one of the only diners in the area and there truly was very little we had to do to change the look of it. We simply removed the Coca Cola paraphernalia and rearranged the tables and chairs into a more uniform pattern to give a more traditional diner feel.

There are two vehicles in Madchen that are very important, for they need to represent the characters to whom they belong: Leonard's car and Davis's truck. For both vehicles, it was important for me that they be familiar American cars that are not too modern, but also not so vintage that they are overly precious and bring attention to themselves. Robyn Sprehe lives in Franklinton and procured the vehicles from family and friends.

Leonard's white Cadillac is her grandfather's. It was very important to me that Leonard's car be white, to represent his spirituality and, in a way, his innocence. His car had to be a large, older luxury American car, and I would have preferred that the Cadillac be a few years older, but Robyn's grandfather's car worked well. The Cadillac could have been a Mercury or Buick, but I was more than happy with the classic Cadillac.

With Davis's truck, we had great luck. The original truck, again, was another vehicle of Robyn's grandfather's, a huge black Dodge Ram farm truck. The Ford truck we ended up using was perfect, even in the color scheme, but we found that truck entirely

through luck. We realized the week before production that Robyn's grandfather's farm truck was too wide and heavy to pull on a flatbed. Thankfully, old American work trucks are common in the area and Robyn found through family friends the owner of our picture truck who was more than happy to help.

(I want to mention here the incredible amount of work, calculation and coordination our Assistant Director, Milo Daemgen, undertook in arranging for our set-up of pulling the picture truck on a flatbed by a larger work truck. Danny had suggested this be the way to shoot the moving truck scene, and from the moment I mentioned to Milo that is how I wanted to shoot the scene, Milo made it his personal mission and challenge to make the set-up work. The set-up is much more complicated than it looks to pull off for a small, independent crew. To ensure safety and to make certain we had a truck powerful enough to pull the flatbed with the picture truck, and to set that up with a small crew, was daunting.

During location scouting, we found a remote, paved road that was adjacent to one of the properties of Robyn's family friend, Mr. Buddy. Mr. Buddy allowed us to use his house and property as headquarters for the truck scene. We had to time, then plan and schedule the amount of time it took to drive at 30 miles per hour the small stretch of road we could use before we ran out of road and had to turn our entire set up around. It was exciting but harrowing and one of our most technically challenging set ups.)

The look of the film is very much determined by colors and lighting. For "Madchen," because the story happens mainly over an afternoon, ending at dusk, the warm, natural colors of dusk—glowing oranges and reds—very much dictated the look of the film. Married to that, the plan to shoot "Madchen" on 35mm film to enhance and

highlight the timelessness of the film influenced production design. I very much wanted “Madchen” to look familiar and to highlight the beauty of everyday scenery of roads, fields, diners, and parking lots of small towns and rural scenes.

Overall, Folsom and Franklinton provided the perfect setting and look for the typical small American rural town look that “Madchen” needed. I wanted scenery that was as non-specific as possible, which could be Virginia or Iowa or the Carolinas. I think we achieved that look beautifully and the scenery with the afternoon sun truly evokes a familiar timelessness.

CINEMATOGRAPHY

For both “holding his rabbits” and “Madchen,” I have had the advantage and benefit of collaborating with cinematographer, JWJ Furguson, better known as Jimmy. Jimmy is not only an accomplished cinematographer, but also an award-winning director, and his vast experience and keen insight to stories and how they relay through frames have been invaluable for our productions, to say the least. That stated, both Jimmy and I expect that I, as the director, conceive of and provide the aesthetic structure and theme from which to work, and, of course, provide the shotlist. From there, (bolstered by an incredible lighting crew, headed by our super Gaffer, Samuel Kemp), Jimmy and I have a true collaboration and I fully realize my immense fortune in having Jimmy on my side in not only facilitating but enhancing and enriching the vision and story shot by shot.

The first and most innate element of cinematography for me is light. It is always my first choice and, usually, it is instinctively born from my vision of the story. For instance, for “holding his rabbits,” I knew that for the cabin scene, the light had to be like a chiaroscuro painting, where light comes from a single source and gets absorbed into the more dominant darkness. The light represents and emphasizes the shadows and darkness and all the unseen corners and hidden desires. In “Madchen,” because the film is set in the late afternoon and Madchen is at a crux of her life, it represents an ending of one phase and the beginning of another. To emphasize the transitional light of dusk was logical. Also, because dusk signals an emotional time of the day that feels contemplative, filled with memories and longing, it was obvious that the film should be directed towards that light. For me, it was very critical that “Madchen” be bathed in a kind of timeless,

nostalgic light and captured on the classic format of 35 mm film. (Thank God AGAIN for Jimmy Ferguson who has a 35mm camera and extensive experience!)

As I began to shotlist “Madchen,” because the film is so ambulatory, I realized that I had to be very aware of movement. I wanted there to be constant movement either via the camera or through characters’ motions, unless there is a purpose in the story for stasis, such as Beth’s heart to heart with Madchen or Leonard’s confession to Madchen in his car. I wanted to move towards or away from characters with the story as the emotions dictate.

For instance, we begin the film in movement in Leonard’s car, then we come to a stop with Leonard in the parking lot. But once we catch sight of Madchen through Leonard’s POV of her in his side-view mirror, we dolly into Leonard’s reflection in his side-view mirror as he becomes absorbed by Madchen and correspondingly, dolly into a closer view of Madchen through the diner window.

I intentionally built the shots so that if you watch the film, every static shot, where there is no movement by character or camera, is intentional and should correspond with a relevant moment when the characters reveal themselves and digest each other. This is my most deliberate work with movement and it was thrilling to plan the shots thusly. I had never before married the camera so intrinsically to the emotions of the characters through its movement. By utilizing the camera through movement, the camera becomes the vehicle through which the audience engages and relates to the characters and story – a relationship with the audience is informed on a different plane, but analogous to the relationships that are being played through the film.

There is a quiet formality to “Madchen” – because there is a timelessness I wanted to achieve with the look of the film. Hence, rather than angles, movement is where I experimented most, specifically in terms of using movement to emphasize the emotional points. For instance, the two shots before the very last shot – the single curved dolly shot each of Madchen and Davis, was new and exciting for me. I intended, with the movement of the curved dolly and by giving each Davis and Madchen their own single dolly shot, to edit back and forth between the two characters with the movement, to give the effect that they are each, individually and together, suspended and dangling for a moment in time, like pendulums.

Also, because the story is intentionally told through the plural, equally balanced perspectives of each character, rather than through Madchen’s singular point of view, I needed to be certain to give each character equal consideration in the scenes. This decision towards equality very much determined my shot sizes and shot angles. If anything, to maintain a balance, I wanted to side more with the other characters rather than to side with Madchen, because she already has the advantage of more screen time.

In general, I planned for a very balanced shotlist that was pretty standard in structure in terms of shot sizes and angles. I found enough variation to complement the standards through movement, as well as ample opportunity to layer with depths in placing one character in the foreground with the other further back. Fortunately, because the story is centered around roads and natural scenery, “Madchen” allowed for very classic cinematic compositions, easily allowing for the timeless look of the film.

Also, a theme of “Madchen” is the reflection of characters through mirrors. This indirect way of viewing a character was a great story tool in distancing characters, as well

as symbolically using reflections as a revealing mechanism of characters who are seeing their experiences mirrored. I conceived of these shots, but Jimmy executed them. With a less talented and experienced DP, these shots would not have worked, due to the complexity of angle and the time limits we were under for certain shots.

Lastly, I learned much from setting the last scene during the magic hour. Given 25-minute windows of time to piece the scene together, I have never had as much pressure to precisely construct the scene beforehand. It was a great exercise because I could only have a limited number of shots. I love working this way – it is a big reason why I wanted to shoot film in the first place. I feel that I do my best work when I am pushed to know exactly what I want and need. I am sometimes overwhelmed by choices and when given a narrow scope, the essence of what needs to be captured becomes clearer.

EDITING

Firstly, I am blessed to have found in my editor both a nurturing mentor and a respectful collaborator. “Madchen” is the third film I have worked on with Florent Retz III, better known to all as Danny, and since the day I met him, I have learned and benefited from him and his vast knowledge and experiences both as an editor and a loving person. In film, each collaboration is important, but perhaps because post-production is the last stage filled with long, intimate days, having an editor you trust and understand is one of the most critical collaborations in conveying a story to its full potential.

Not having a traditional story structure, effectively conveying “Madchen” always worried me. As so often happens, and as Danny will readily tell you, you will never be as encouraged and thrilled with your film as when you see your first dailies, nor will you be as discouraged and devastated as when you see your first cut. For me, “Madchen” proved to be rather a nightmare once I finally got the footage back after developing and transferring.

I can only describe that time as something akin to postpartum, because the description of depression and hopelessness paralleled my experience. Those dark days of December, when I was synching sound in an empty school (due to winter break) in my little editing room, were terrible. Finally, after all the struggles, I could see the shots in front of me and I recognized that everyone had given me their best in talent and efforts, but I did not see how the story could work. I was convinced that I had failed not just myself, but worse, I had failed my cast and crew and it was the worst feeling in the

world. I was alone and I wanted to be alone because I was so ashamed of having wasted everyone's time, talent, and trust in me.

I wept before I finally showed a very bad compilation of shots to Danny. Danny was very kind and he let me weep. He saw what I had done, and his words saved me. He said, "Kiddo, it's going to be fine." And it was! Danny took my very bad composite and cut a first cut that actually worked. Danny's strength in editing is in action and he did an excellent job in making the transitions and movements work. Danny's first cut was the first glimmer of hope that "Madchen" could work.

From there, I showed the film to a few crew members, including Jimmy. Jimmy gave me invaluable critique. He simply said, "It's too fast, you're missing the poetry." Jimmy was right. The film worked, but I needed to pull out the theme and essence through silences and the moments of introspection and digestion. I went back and without changing the structure of Danny's cut, added some shots in, elongated many of the takes, being very conscious of letting moments breathe and be lived. From there, Danny and I went back and forth and adjusted and compromised.

I tend to have a heavy hand, and between Danny's experienced eye and tricks to match action and instinct for rhythm and performance, and my awareness of the emotions that needed to be drawn out and my own instinct for rhythm and performance, we came to a cut that satisfied us both. The final "Madchen" picture lock marries both action and poetry. It moves without rushing past the characters' experiences.

Once we arrived at picture lock, one last artistic component was necessary to finish the film:

MUSIC

I had very specific music in mind for “Madchen” and, eventually, all of it came together like magic. The original song, “Windy City Blues,” that plays in the truck, was the easiest to get, because it is an original song written and performed by my best friend’s boyfriend. The moment I heard it, I asked if I could use it and they were more than happy for me to use it. “The Girl I Used to Know,” that plays in the diner, was also a delight to discover and not problematic, because I found it on a public domain music forum. It is by Gene Autry, and it is not difficult to get the rights to his music. The lyrics and tone uncannily match and echo the scene. As for the other three songs, they took a little more effort.

From the beginning, I knew I wanted gospel music. Samantha Mullen, our 2nd AD and Production Design Assistant, sings like an angel. I asked her before production if she would sing gospel for “Madchen.” She was excited to sing and to record. Our sound guy, Ian Painter, works mainly with musicians and he has access to the UNO recording studio, so we scheduled a recording session after production, before winter break. But we needed a guitarist. It so happened that Samantha’s father, Stanley Mullen, who is a guitar professor at Penn State University, was to come get Sam before winter break. Sam and her father had never recorded together and were excited to do so, and the entire recording session came together seamlessly.

Sam and I listened to many gospel songs to choose. I wanted an upbeat gospel to open the film and a slower, more soulful one for when Leonard drives up to Madchen. We finally decided on “Better Farther On” for the upbeat gospel, and to my surprise and delight, Sam wrote “This Old Sinner’s Breast.” On “This Old Sinner’s Breast,” Sam

harmonizes with herself, and it is an amazingly written and performed song, full of heart and beauty. I will forever be grateful for Sam's talent and contribution.

The final song, "Sacred Spirit," was the last element that was missing to finish the film artistically. Before that song, per the original script, we had voiceover lines from previous scenes through Madchen's walk into the field to indicate what was running through her mind. I have Erik Hansen to thank for his pointing out that was the weakest moment of our near-picture lock. He suggested that the voices be replaced with music, and I realized that he was right. The voices were too on the nose and simply didn't fit in. It spoke down to the audience and ruined the poetry of that moment and the overall effect of the film. I knew that we needed a song for the last moment when we dolly between Madchen and Davis before we pull away. I wanted to introduce that song during Madchen's walk, then bring it back to finish the film. However, I could not find the right song. Then, it happened, the magic of the film dictating what and how it wants to be depicted.

David Taylor, my friend who had told me about George, whose story had inspired Leonard's story and inspired "Madchen" in the first place, came back to town for the summer with his family. Dave and his family have been based in Ithaca, NY for the past four years, but his wife is a successful costumer and she was working on the Mark Wahlberg/Denzel Washington film. Dave had a song that he had played for me a long time ago that was inspired by George's story.

In reuniting with Dave again, I remembered Dave's song inspired by George. I realized that it was perfect for the last scene of "Madchen." I asked Dave if he could record the song for the film. He was excited and thrilled to do it, but he worried about his

ability to play it well on his own. It just happened that he had scheduled to go home to Michigan for a few weeks to visit his family. We both have mutual musician friends in Michigan and they could help record the song with Dave! That is exactly what happened. Also, to boot, while at our mutual friends' house to record the song, Kailin Yong, a violin virtuoso happened to be visiting and contributed his mandolin accompaniment. When Dave brought the song home, I took it to the editing studio and literally, like magic, it fit perfectly into the scene. Finally, all the artistic components of the film were present and we could complete the film to the vision that the story wanted. It was all kind of like a miracle.

SOUND

Director: “How was sound?”
Sound Recordist: “There was sound.”

From our very first first-year film project, I was given a lesson on the importance of sound through grave mistakes in my poor recording of production sound. Had I not been shown tricks to hide sound mistakes by Danny, like bringing in background sounds to hide the sound quality of the recorded dialogue, my scene would have failed miserably. To this day, I appreciate the tricks Danny showed me, but the crucial lesson of getting clear production sound was not lost on me.

We have been told by Danny that audiences will forgive visual mistakes but they will not forgive aural mistakes, and having made the mistake with my first-year project, as well as having crewed and watched many student films with sound issues, I well understood that fact.

On “Madchen,” our 1st AD began his career in film production as a sound guy, and we had two very thorough and aware sound recordists, so there was always acute attention to sound and sound equipment. However, especially in the world of independent filmmaking, but I suspect, often even in the world of big-budget studio films, sound is not always controllable.

The most egregious scenes for sound in “Madchen” are the truck scene (the quote referenced under the section title is from that scene) where sound problems were foreseen in terms of vehicle noise, and the diner parking lot scene between Beth and Madchen, where sound problems were unforeseen.

In terms of the parking lot outside of the diner, the problem was the loud air conditioner as well as the sporadic, extra-loud vehicle noises coming from our proximity

to the road. Since we did not pay for the location (outside of buying meals at the diner for cast and crew meals and tips), there was no possibility of requesting that the diner and adjacent convenience-gas station turn their air conditioners off. We had already disrupted their daily operations and business as it was, and they had been more than patient and accommodating for our shoot. But being a running business, they could not accommodate such a drastic request of turning off their air conditioner, especially since we shot two full days at that location. Nor could we halt traffic for each take.

As for the truck scene, I thought the fact that the picture truck itself would not be running would at least help if not solve the sound issues, but sound was still a tremendous challenge for this scene. Due to car mounts, we needed the windows down. Also, every bump in the road created tremendous crash and rattle.

Despite these challenges, production sound was decent and useable, and had we had to, we could have lived with and worked around the problems. Fortunately, Danny saved the day by introducing me to Storyville Films and suggested to them that they view our film, and if deserving, to provide free sound work for “Madchen.” I am proud to state that upon first viewing, Sergio Lopez, the Executive Director, and David Torkanowsky, Composer and Sound Editor, both agreed that “Madchen” deserved their post audio services for free.

“Madchen” is the first film I have ever worked with a professional sound editor in a professional, fully-equipped post-production studio. The experience is invaluable and I learned much.

Immediately, David informed me that he wanted to ADR the two problematic scenes outside the diner and inside the truck. “Madchen” is the first film I have ever

ADR-ed full scenes. Like many filmmakers, especially less experienced filmmakers such as myself, I was incredibly attached to and in love with the performances in the film, and ADR-ing was a harrowing experience. I again learned how critical it is to get good original sound, if at all possible.

ADR-ing is a special skill set apart from acting and of our three actors who had to ADR their scenes, we had the entire spectrum of ability. Charleigh Harmon is a great actress, but her ADR skills leave much to be desired. She could not match the cadence of how she said the lines, much less the emotional tone. Her performance in the film would have been utterly lost had we used her ADR lines. We settled to use only the first two lines of ADR when she calls out to Madchen from the door of the diner. Those were the lines that were most affected by the loud air conditioning, so it worked out. Thank God, the rest of Beth's lines in that scene could be saved by covering up inconsistencies by overlaying road background. No one would have sacrificed Charleigh's performance for better sound, and David, Danny, and I were all in accord on that account. Again, I cannot express how lucky we were to be able to salvage the production sound for Beth's lines. Original production sound is KEY!

Zac Waggener was new to ADR-ing, but he fared much better than Charleigh. He had to be directed through some of the lines in terms of tone and emotion, but he was adept at matching the cadence of his lines and recapturing the mood of the scene. All his lines in the truck were ADR-ed and upon multiple viewing, I think we lost very little of his original performance. There was a slight change in energy, but Zac did a good job. Weighing what we gained by being able to clearly hear all the lines throughout that

scene, and the quality ADR work Zac did in matching his performance, the choice to use the ADR lines was clear.

But it was Rachel Varela who shone once again. Rachel is also a singer, and I think that very much helped her in terms of matching cadence and nuances. She immediately slipped into the emotions of the scenes and although she had the most lines and the longest lines, she was pitch perfect and nailed each line within a few tries. We truly lost nothing with her ADR lines. Even David Torkanowsky, our sound editor, who has done many ADR sessions on studio features, was blown away by Rachel. We replaced all her lines for both the outside diner scene as well as the truck scene and, as previously stated, the truck scene especially benefited immensely with the clarity of each line.

Our actors and I really gained so much from the ADR experience and my gratitude to David Torkanowsky and Storyville is still very fresh in my heart. A professional sound job makes a world of difference. Without the distraction of sound mistakes, the story is uninterrupted, and the quality of the film is immediately heightened.

I must add here, that, due to Hurricane Isaac, the final sound mix was rushed to meet the New Orleans Film Festival's screening copy deadline. Although David did a fantastic job, without Danny to smooth out the final mix and make adjustments here and there to perfect the final sound mix, I don't know what I would have done. Next time, we will work out the workflow so that we can have all the stems and tracks to work with before we lock into final sound mix, and we will be certain not to be rushed as we were.

TECHNOLOGY AND WORKFLOW

Digital format, theory and workflow have consistently been an area where I am the least knowledgeable and adept. There is, at this point, no excuse for my ignorance. Despite the immense amount of work I and our cast and crew put into our films, each film has suffered in presentation due to my lack of knowledge of digital format and applicability. The bottom line is this: especially as an independent filmmaker (who does not have the luxury of post-production and distribution facilities and crew), I must educate myself and improve upon these gaps in my knowledge of the film process.

The issue of 35mm film does not greatly impact the workflow once transferring decisions are made, because once the format of film transfer is decided, the workflow is basically the same. Having had trouble and issues with my previous film, “holding his rabbits,” I knew that I needed help and communication from the get-go with this aspect of film. Our DP, Jimmy Ferguson was the first person to approach, since he was the most familiar with 35mm. Due to budget, we transferred directly to hard drives, foregoing tape transfer, to Avid DNxHD 220 format at 1920x1080p/24p. I heavily depended on Jimmy’s advice through this entire process.

Our post-production from “holding his rabbits” persist onto “Madchen.” First, Jimmy lives out of state in New York and he works mainly with Apple and edits on Final Cut, and sometimes Premiere for color correcting. He is most definitely not a PC/Avid man. Danny and I cut on the school system, which is PC/Avid. The formatting issues are heightened by the distance and differing software between Jimmy and Danny and me. ExFat availability solved the issue of PC/Mac formatting, but I was still at a loss to prep video so Jimmy could color correct on Final Cut or Premiere. Fortunately, Mark

Raymond was available to assist with color correction and digital media supervising in terms of getting the right format to NOFF for the screening copy. But going forward, I need to better educate myself and understand how to deliver my films on my own.

Jimmy excels at color correction and he is frustrated that I cannot get a prepped copy of the film to him so that he can do his own color correction in NY. This is my next hurdle and one I mean to resolve with this film before we screen at another major film festival.

CHAPTER 2

ANALYSIS

One of the lessons I most appreciate having learned on “Madchen” is the issue of film versus digital. There were pros and cons in my struggle for the use of 35mm film. The most obvious struggle was funding. To shoot 35mm at this small, independent scale, more than doubled my budget. Even with 6,000 feet of film donated by Fuji (most but not all of our film stock), the developing and transferring fees were over \$9,000. Add to that cost the need for a DP and Assistant Camera who are experienced with 35-mm cameras, and the costs and challenges for the producer and the director mount.

The reason I wanted to shoot 35mm in the first place is that, like everyone else, I have always loved the look of film and it was my dream to capture the magic hour light with film. Film also seemed the perfect format for “Madchen” because it is such a timeless look connected to collective and individual memories, and matches well our story. Because “Madchen” is my intended last short film, I wanted to “do it right.”

However, the technology and the availability of superb digital cameras are making the film versus digital issue less and less relevant in terms of picture quality. Having gotten beautiful picture with the 7D SLR Cannon for my last short, “holding his rabbits,” during the most difficult periods with funding, I questioned my choice of 35mm film format. It seemed to me a point of pride, rather than necessity.

Now that the film is finished, I have better perspective on my choice of film. I do not regret the choice because I learned so much and I have a deeper knowledge and insight to the processes, advantages and disadvantages of film. I now have a firm stance and reason when it comes to choosing or not choosing film format that is individual to

each film. At this stage, as an independent filmmaker, who is striving to make films at budgets under \$2M, I know when and why I will fight for film, and when the film format will not serve my story or production. For this reason, I am especially grateful, that I fought for film format and I learned this lesson on my last short film rather than a first feature.

As I previously stated, whether I shoot on film or digital, I intend to incorporate the process of film to each of my productions. The preparation and precision of the process of film more adheres to my aesthetics as well as method of work. This is not to say that I will not have handheld, naturally lit shots, but overall, I prefer a point of reference and composition in my work. I truly feel that the more prepared process of film translates onto the screen, and better heightens even the shots and scenes that are *intentionally* shot ad hoc.

Another important lesson I learned through the process of “Madchen” is my heavy-handedness. I tend to do things to the extreme, including stylistic choices and themes. I have good instincts and taste, but going forward, I need to be more aware of being lighter with my hand at times to allow room for ideas to work, whether they be my own or my cast’s or crew’s.

I believe, “Madchen” beautifully showcases individual and collective talents of our cast and crew. Obviously, there are some things I am doing right, but there are plenty of other things I simply got lucky on. Overall, I am beyond fortunate to have had the stellar cast and crew I had to catch me every time when I fell. In every facet of the film, we succeeded due to collaboration and commitment to the film and to each other.

I need to re-evaluate my shortcomings and better myself and my processes going forward towards features. I may not be as lucky the next time to have such a splendid and dedicated cast and crew. I intend to keep everyone I have worked with, but I am not guaranteed of any member's availability, much less the magic this particular mix of people achieved both in energy and skill. In keeping with the spirit of how I want to make films, build productions, and tell stories, I want always to nurture and give credit where credit is truly deserved and due.

CHAPTER 3

CONCLUSION

I am immensely proud of “Madchen.” The lyrical grace of the film attests to the tremendous talent and effort each member of our cast and crew devoted to the common theme and vision of this production. Also, it is my opinion that the film quietly challenges what can be questioned and achieved cinematically by not just acting as a portrait of a moment of life, but as an active emotional mirror in relation to life.

The more films I make, the more I realize the fine balance between control and letting go. Both are crucial and perhaps each film will be a lesson in learning this balance. I am always astonished by the independent entity a film forms into.

Films truly, in and of themselves, become born into real living entities, with their own tastes and characteristics, and dictate their own needs and desires. Once a film begins to form its own identity, the filmmaker must allow the film to decide its own course while nurturing the direction and function of the production. The film has no consideration for the comfort or burden of the filmmaker, cast, crew, or production. Each film rejects or demands what it needs or wants and it is the director’s role to recognize and distinguish the film’s critical demands and to facilitate changes accordingly, even if they are diametrically opposed to what the filmmaker had first envisioned or the production has planned.

Having achieved “Madchen,” I have proven to myself, and hopefully, to the viewers that I am a thorough and unique filmmaker with my own singular vision and integrity. Through “Madchen,” I had to both question and to validate my vision in order

to begin and to finish the film. Through this journey, I learned much about myself. I fully realize and accept that I am an intensely personal filmmaker in process and production.

The result of my dedication in submitting to my films and productions both personally and professionally is twofold. My complete submersion both benefits and harms my films. The benefit is that my dedication, high standards and thoroughness reflect in the final outcome of the film. The detriment is that I must protect my production and crew from the emotional highs and lows of my life and, sometimes, I fail to set a stable tone. Especially during the development of the film, when the film hangs upon my belief and conviction that the film and production will go on, my team depends upon me to lead them through nebulous, unset territory.

Because I am so intensely involved and active in my productions, my personal state of life affects the production and vice versa. I wish I were more detached, but I do not foresee myself being passive in any of the roles I take on – in writing, producing, and directing. Because there is so much work and so much sacrificed for a film, it is almost impossible as an independent filmmaker not to be personally affected by the status of his/her film. That being said, I need to trust my crew more and let more control go, especially as I forge into features. I do not foresee my productions being so huge in scope in the future, that I would not have direct contact with permanent members of crew. However, now that “Madchen” has so clearly exemplified for me my tendency to blur the line between my personal life and my productions, I can do better to be more aware of and to protect my productions from any negative effect my personal struggles may have on cast, crew, and production.

“Madchen” is the appropriate short film I needed to experience before I venture onto features. The lessons and realizations I made on this film are numerous and vital. I think, overall, I am much less naïve about the process of filmmaking as well as my role and relation not only to my own films but to films in general. Also, I am less naïve about myself, and the effect I have on my production, cast and crew; I see myself more clearly - both my good attributes as well as my bad. I know that I am on the right track, but there is, of course, much room for growth. I am well aware that I will learn from every film I make and hopefully, I will improve with each successive film.

Lastly, I want to thank UNO for the opportunities the program and faculty have provided for me to explore and grow as a filmmaker. I feel ready and confident to tackle a feature independently, outside of school. I feel more committed than ever to film, as well as to my stories and vision. If nothing else, I have been validated in my true passion and calling, and I am grateful for all the support and encouragement I have had along the way. I strive to be worthy of your support and I strive to be worthy of the title “filmmaker.”

REFERENCES

Films:

Days of Heaven, Terrence Malick, 1978

Dead Man, Jim Jarmusch, 1995

La Dolce Vita, Fredrico Fellini, 1960

Night of the Hunter, Charles Laughton, 1955

APPENDICES

Appendix A: Shooting Script

Appendix B: Casting Forms

Appendix C: Call Sheets & Breakdowns

Appendix D: Camera & Sound Reports

Appendix E: Location Forms:

Appendix F: Location Stills

Appendix G: Production Stills

Appendix H: Production Budget

Appendix I: The Film

Vita

Appendix A

Madchen

by
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2011

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FADE IN:

1 EXT. DINER - MORNING 1

Along a two-lane business road is a road-side diner with a gas station out front.

The sign reads "J&J'S."

An old Cadillac sedan pulls up to the side of the diner. The driver is LEONARD, 59, white, haggard, strong but with a beer belly. Leonard wears a cowboy hat and jeans.

Through the large glass windows, we see MADCHEN, 16, a young but weary pixie of a girl. She is a woman child, at the edge of both worlds. She wipes down a table at one of the booths. She wears a faded pink diner uniform and sneakers.

Leonard's eyes lock on Madchen.

Madchen looks up and sees Leonard staring at her. She gives him a slight smile, then continues to wipe the table.

Leonard smiles widely back and steps out of his sedan and walks towards the entrance of the diner; he has a slight limp.

2 INT. DINER - MORNING 2

Leonard heads to the table Madchen is wiping and settles himself in. He smiles widely at Madchen.

LEONARD

Good morning, Madchen.

Madchen finishes wiping the table. She is brisk and does not stop wiping to speak.

MADCHEN

Morning Leonard - the usual?

Leonard's smile dims.

LEONARD

Please.

Madchen walks away with his order.

3 EXT. DINER - AFTERNOON 3

Madchen walks out from the back door of the diner.

She looks down the road, but not seeing her ride, she sits on the curb.

She pulls out her cash and counts her tips.

The dinner-shift waitress, BETH, 35, once a beauty but aging, walks out the back door and leans against the building as she lights a cigarette. Beth sees Madchen counting her tips.

BETH

You save up enough for a car?

At the sound of Beth's voice, Madchen tenses and puts her tips away. She doesn't look back at Beth.

MADCHEN

Gettin there.

BETH

Seems like you already got you some regulars.

Not getting a response, Beth hesitates, then walks over to Madchen and stands before her.

BETH

I ever do anything to you?

Madchen looks up.

MADCHEN

What?

BETH

You don't seem to like me's all.

MADCHEN

I...

An uncomfortable silence settles.

BETH

I remind you of your mama or something?

Madchen looks down and away, uncomfortable.

MADCHEN

No.

Beth watches Madchen closely, hesitates, then takes a seat next to her.

BETH

Back in high school, people used to think we were sisters.

Madchen shifts self-consciously.

BETH

What's she been up to lately?

Madchen shrugs.

Beth observes Madchen's attitude. She is careful in tone and words. She touches Madchen's shoulder.

BETH

Look - now don't you listen to what anybody says... I remember her as the sweetest thing...

Beth smiles gently at Madchen. Her voice is soft and kind.

BETH

You turned out real pretty, a pretty girl version of your daddy.

Madchen grabs her purse and stands up.

MADCHEN

I gotta get goin.

Beth takes one last drag of her cigarette.

BETH

Alright then.... You take care now.

Madchen starts to walk away from the diner.

MADCHEN

Yeah... see ya.

Beth watches Madchen walk out and down the side of the road.

She drops her cigarette and snuffs it out with her foot then rises and enters the diner.

Madchen walks down the emergency lane of the road. Her mood is somber. From behind, a pick-up truck honks.

Madchen turns around and her face lights up at the sight of the truck.

The truck pulls up alongside her and she climbs in.

5 INT. TRUCK - DAY

5

DAVIS, 20, a good-looking farm boy drives the truck.
Madchen climbs in and gives Davis a kiss on the mouth.
Davis and Madchen pull away smiling.

DAVIS

I thought you'd be mad I was late.

Madchen kisses him again.

MADCHEN

I was, til just now.

Davis laughs and pulls the truck onto the road and drives.

The radio plays.

Madchen settles into her seat. She looks lovingly at Davis and runs her hand over the back of his head and caresses his hair.

Davis smiles into the road.

The golden fields and landscape roll by. She hums along to the SONG.

She snuggles close to Davis and kisses him.

Davis laughs and tries to keep his concentration on the road.

DAVIS

Come on now.

Madchen settles into his side.

MADCHEN

You want me to make dinner tonight?
Maybe go see a movie after?

DAVIS

Ryan wants to play pool at Sally's.

Madchen scowls, she sits back.

MADCHEN

Hate that dive.

DAVIS
He's finally in from shore.

MADCHEN
We saw him two weeks ago.

DAVIS
Try a month ago.

MADCHEN
It's not like he tries to see us if
Deena's around.

DAVIS
You don't have to go...Sally don't
like me bringing you in there
anyway.

MADCHEN
Why?

DAVIS
You're under age.

MADCHEN
You're under age, Davis. Besides,
there's girls younger than me in
there.

DAVIS
That's different.

MADCHEN
How?

Silence.

Madchen looks out the window. She stares out at the passing
landscape.

MADCHEN
You talk to your uncle?

DAVIS
Just cause he has a business don't
mean he'll help us.

Silence.

MADCHEN
Bet you never even called.

DAVIS
You never even been to Dallas.

MADCHEN
I'm waiting on you.

Silence.

Madchen stares out the window.

The scenery blurs by, trees and fields, but Madchen looks out into the distance.

MADCHEN
We both know why Sally don't want me in there.

Davis remains silent and keeps driving.

MADCHEN
Thing that makes me sick is you just lapping it up....

MADCHEN
Like a pathetic little puppy.

Davis drives faster, his face is set and closed.

MADCHEN
She's a million years old, but you let her slobber all over you for a free drink.

DAVIS
Shut up.

MADCHEN
If you fuck her, maybe she'll make you a double... If you fuck her, maybe she'll even throw in a free game of billiards.

Davis pulls up hard and fast onto the emergency lane and slams on the breaks.

DAVIS
Get out.

Madchen looks at him incredulously.

DAVIS
Get out!

EXT. COUNTRY ROAD - LATE AFTERNOON - CONTINUOUS

Madchen storms out of the truck without closing the door. She screams into the cab of the truck.

MADCHEN

Why don't you fuck her real hard?
See what she gives you then?!

DAVIS

You're crazy, you know that?

MADCHEN

I'm crazy?!

He leans and slams the passenger door shut.

MADCHEN

Fuck you!

His truck screeches off down the road as Madchen screams after him.

MADCHEN

Fuck you, Davis!

Madchen watches him go and stands abandoned by the side of the road. She begins to cry. She wipes her tears and begins to walk.

7

EXT. COUNTRY ROAD - LATE AFTERNOON

7

Madchen walks by the side of the road. She looks straight ahead. Her face is set angry and hard.

Sporadic cars and trucks whiz by.

Leonard's sedan passes, then u-turns and pulls up in the emergency alongside Madchen.

Leonard rolls down the passenger window and leans.

LEONARD

Madchen?

Madchen walks up to the car.

LEONARD (CONT'D)

You okay?

8

INT. LEONARD'S SEDAN - LATE AFTERNOON

8

Madchen's eyes are red from crying.

LEONARD (CONT'D)

Get in... I'll drive you home.

Madchen climbs in.

Seated in the safety of Leonard's car and seeing the genuine concern in his face, Madchen cannot help but break into new tears.

Leonard pulls out a handkerchief.

LEONARD

It's alright... Come on now...
Whatever it is, couldn't be that
bad...

Finally, Madchen's weeping subsides.

LEONARD

There anything I can do?

Madchen shakes her head "no."

Madchen looks down at the handkerchief and wrings it tight in her hands.

MADCHEN

Can we just sit here a minute?

LEONARD

Sure.

Leonard turns off the ignition.

Madchen looks out her window into the empty field that stretches by the road.

LEONARD

You alright?

Madchen nods "yes."

The two sit in silence.

The field is empty and quiet in the late afternoon sun and the sound of the occasional cars and trucks rushing by is strangely calming.

LEONARD

You want me to drive you home?

At the question, Madchen looks at Leonard, then turns away. She shrugs.

LEONARD

Where do you live?

Madchen half laughs.

MADCHEN

... Nowhere, I guess.

The two sit in silence, until finally, Leonard gathers courage.

LEONARD

I got a real nice place if you need.

Madchen looks over at him as if she's seeing him for the first time.

Leonard looks away bashfully.

MADCHEN

(softly)

Thanks Leonard...that's kind of you, but I'm alright...

Madchen moves to get out of the car.

Leonard puts his hand over hers. Madchen stops. Madchen and Leonard's eyes lock for an instant.

LEONARD

I got sent to Vietnam straight out of high school. I didn't last two months before my leg got torn up... I'll never forget that day... I was lying there- mines exploding, grenades flying, bullets whizzing by, guys screaming and getting blown to bits, I really thought I was gonna die... and I just lay there, staring up at the sky, waiting for I don't know what...

Leonard looks off into the field far away, as if he can see the war.

LEONARD
... waiting to die, I guess.

INSERT:

GRASS- we hear the SOUNDS OF WAR

SKY- the SOUNDS OF WAR fade to the SOFT SOUND of BREATHING

The sky dissolves as Madchen's face comes into view.

END OF INSERT

LEONARD
Then I saw her... her face was in
the sky, staring down at me with
the most beautiful smile I ever
seen... this beautiful Indian
maiden... and then, then I knew I'd
be alright. I knew, cause she was
with me....She saved my life.

MADCHEN
Who was she?

LEONARD
I don't know... First time I saw
you, you reminded me of her.

MADCHEN
Me?

Leonard looks down at his hands and keeps to himself for a
moment. Finally, he looks up.

LEONARD
Maybe you're her.

Madchen is confused.

LEONARD
If you don't have a place to go,
Madchen, I have a real nice
place...

Madchen shakes her head.

LEONARD
I don't mean no harm.

Leonard takes Madchen's hand.

She pulls it back in fear.

LEONARD

I don't mean no harm.

Madchen grabs the car door handle and quickly scrambles out of the car.

EXT. ROAD - CON'T

Madchen closes the door firmly.

Leonard watches her.

Madchen walks quickly down the road in the opposite direction, she keeps her eyes straight ahead.

Leonard sits in the car and watches Madchen walk away.

Finally, Leonard drives off.

9 INT. LEONARD'S CAR - CON'T

9

As Leonard pulls away, he watches Madchen from his rearview mirror.

In the mirror, we see Madchen's back grows smaller, as Leonard drives the opposite way down the road.

10 EXT. ROAD - DUSK

10

The sun begins to set, the horizon turns to fiery shades of oranges and reds.

Madchen hears Leonard's car drive off. She continues to walk quickly and determinedly away.

Finally, she steals a glance behind her and sees Leonard's car disappear far down the road.

Madchen comes to a stand and looks out at the horizon. She steps off the road into the grass.

BETH (V.O.)

I remember her as the sweetest thing...

EXT. FIELD - CON'T.

Madchen walks into the field.

DAVIS (V.O.)

You're crazy, you know that?

and keeps walking further and further into the field, tears run down her cheeks

LEONARD (V.O.)
Where you live?

BETH (V.O.)
a pretty girl version of your
daddy.

We see the blades of grass, the sun, the sky blur.

MADCHEN (V.O.)
- the usual?

MADCHEN (V.O.)
I'm waiting on you.

MADCHEN (V.O.)
... Nowhere, I guess.

Madchen continues forward.

The voices come faster and louder.

The following voice-overs overlap.

BETH (V.O.)
What's she been up to lately?

DAVIS
Madchen!

LEONARD (V.O.)
... her face was in the sky...

DAVIS (V.O.)
Get out!

LEONARD (V.O.)
She saved my life...

BETH (V.O.)
Maybe I remind you of...

LEONARD (V.O.)
...you reminded me of...

DAVIS
Madchen!

LEONARD (V.O.)
... I don't mean no harm.

Davis' "Madchen" begins to grow and drowns out all the other voices.

From behind, at a distance, we hear Davis' truck engine and Davis calling.

DAVIS

Madchen!

Madchen turns and looks behind her.

Davis' truck is pulling up behind her on the field. Davis leans out of the window.

DAVIS

Madchen!

Madchen sees the truck and turns back into the field. She breaks out into a sprint, running fast and furiously away into the field, as fast as she can.

The truck stops and the door swings open.

DAVIS

Madchen!

Madchen keeps running.

Davis hops out of the truck. He runs and calls after her.

DAVIS

Madchen!

Madchen sprints with all her might, but Davis quickly catches up to her.

DAVIS

Madchen!... Stop!...

Davis catches her and pulls her. At his touch, Madchen swings and hits and kicks wildly. Davis tries to restrain her.

Trapped in Davis arms and exhausted, Madchen stops struggling. She is crying.

DAVIS

I got you.

Madchen weeps in Davis' arms.

DAVIS

I got you.

Madchen looks up at Davis, the realization of his words hit her. She backs out of Davis's arms.

DAVIS

Madchen -

We see the two figures in the middle of the wide, open field as the sun's lights fade.

FADE OUT.

Appendix B

MADCHEN: 20 - agent@landrumtalent.com

Time		Contact	Talent
9:10	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Megan Adelle
9:40	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Kassie Bucks
10:20	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Danie Coleman
11:00	DC	DC (504) 324- 3782	Whitney Caroline Ellis
2:40	emailed		Samantha Mullin
1:10	DC	DC (504) 324- 3782	Chardonnay Houlette
1:40	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Caroline Margaret Schreiber
2:10	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Lauren Elizabeth Whiteley
11:40	DC	DC (504) 324- 3782	Laura Scialdone
3:30	Clear Talent Ashley 504-874-4917 – cleartalentsouth@gmail.c om	(504) 834-8290	Mary Alice Risener
3:50	Fruition – carolbworth@gmail.com	213-804-9065	Alana Elise Klingman
4:20	captivinnj@yahoo.com	(908) 458-1625 / (908) 295-9196	Victoria Ann Marie Cece
12:00	DC	(337) 304-1120 / (337) 855-1936	Rosemary Noelle Prejean
VIDEO	Emailed script – will send tape	(601) 701- 5955 / (601) 527-1854; Louisiana Ward Agency (LA) (601) 906-4218	Rachel Varela **** varelapaul@comcast.net
VIDEO	Hannah.r.telle@gmail.com	(704) 466-4111 / (323) 804-5001	Hannah Rebecca Telle
VIDEO	liztheavenger@yahoo.com	(818) 913-9996	Elizabeth Hirsch-Tauber
3:10	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Rebecca Kennedy

4:50	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Ellie Zimmerman
W		(818) 481- 0902/Hale Talent (504) 858-9038	Juliana Piechovski
W	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Ashley Treadaway

LEONARD: 10

Time		Contact	Talent
9:00	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Ted Ferguson
9:50	DC	DC (504) 324- 3782	Tracy Miller
10:30	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Charles Rooney
11:10	DC	DC (504) 324- 3782	Kim Collins
11:50	DC	DC (504) 324- 3782	Bill Schilling
5:00	lawrencepberon@cox.net	(504) 606-3958 / (504) 833-2115	Lawrence Beron
2:20	Riffing2001@yahoo.com	(469) 360-8505	John Davies
3:20 VIDEO	Myspace.com\markconradactor.com <u>Mkonrad65@aol.com</u> - florida	(917) 214-9749 / (941) 925-8810	Mark Conrad
5:10	<u>jameshowright@gmail.com</u>	(615) 310-1094, HALE (504) 858-9038	James Howard Wright
4:30	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Meade Patton

DAVIS: 8

Time		Contact	Talent
9:20	emailed		Matthew Martinez
10:00	DC	DC (504) 324-3782	Zac Waggoner
10:40	DC	DC (504) 324-3782	Lucius Falick
11:20	DC	DC (504) 324-3782	Garrett Crawford Smith
W		(615) 681-6223	Henry Alexander
1:50	DC	DC (504) 324-3782	Kurt Krause
2:50	Landrum	Landrum (323) 208- 3484 / (318) 742-6554	Christopher Alan Weaver

W		(818) 385-7241 / (435) 862-9858	Travis Lincoln Cox
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BETH: 18

Time		Contact	Talent
9:30	DC	DC (504) 324-3782	Shule
W	DC -	DC (504) 324-3782	Olga Wilhelmne
10:50	DC	DC (504) 324-3782	Rachel Whitman Groves
11:30	Clear Talent	(504) 834-8290	Lindsay Erin Clift
3:40	Clear Talent	(504) 834-8290	Ashlea Kelly
1:30 VIDEO	kim@kimcarroway.com	(404) 409-8696	Kim Carroway
2:00 - VIDEO	kathydillon@windstream.net	(678) 523-9644	Kathleen Eason Dillon
2:30	<u>Agencysam@usa.net</u> - emailed Ken, he will send her	(818) 731-6270 / (504) 427-3835	Charleigh Harmon
W – St. Louis VIDEO	Need to request video – st. louis Cherie7750@yahoo.com	(314) 540-8900 / (314) 540-8900 (646) 369-0995 / (646) 369-2001	Jilanne Marie Klaus Cherie Mendez
4:10	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Shelley Calene-Black
4:40 VIDEO	<u>lesleiemaine@gmail.com</u> , cc <u>leveltalentgroup@gmail.com</u>	(813) 814-4944; 727-254-0025	Leslie Maine
5:00 VIDEO	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Heather Bryson April Hardtman
10:10	Moxie – <u>jessica@moxie-agency.com</u> - emailed	(512) 905-2116	Alexis Payment
1:00	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Hannah Bryan
3:00 or 4, or W?	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Jennifer Bergeron
3:00 or 4 or W?	Landrum	Landrum (323) 208-3484 / (318) 742-6554	Kim Ormiston

Met Salth – Landrum
Courtney Evans – Landrum –3:20

Satin Mitchell - (504) 570-0266, Roclaim Talent Agency (LA) (504) 570-0266 / (504) 849-0502--fax

Madchen:

1:00 pm - Rachel Varela – Agent: 601-906-4218 confirmed

2:00 pm - Liz Jackson - confirmed

Rebecca Kennedy – can't come – Landrum

Davis:

1:45pm – 2:15 - Zac Waggener – DC - confirmed

Matthew Martinez - called

Leonard:

2:30pm Kim Collins – 504-782-0731

1:30pm Tracy Miller – 310-948-2850

Beth:

2:15 pm Charleigh Harmon – called Ken – will confirm

1:15 Kimberly Ormiston – called Landrum – will confirm

1:00 Lindsay Clift – emailed Clear South – Ashley

1:45 Shule

Appendix C

In terms of Call sheets and Breakdowns, this production was a special situation. Every member of the cast and crew (except Charleigh Harmon who plays Beth only stayed over one night because she only shot for 2 days) stayed together in two large cabins in the Bogue Chitto State Park. We had all our equipment in a grip truck and a van which we brought to sets every day. There are no special props or costume changes, so everyone pretty much got up together and headed out to set together. In such an ideal scenario were the order of scenes and shots to be shot each day. At the end of each shooting day, I had a meeting with my AD and DP on what we missed, if anything, and how and where we could make it up, then finalized the shots. The night before each shooting day, we sent out the attached list of shots so that everyone had a clear idea of scenes and order of shots we planned and had a full production cast and crew meeting to go over the list and the next day's plans.

I realize this deviates from the norm, and such accessibility is not possible unless you have an exact situation like ours, where the entire cast and crew lived together and stayed through the duration of the shoot, with all our equipment at all times, but such was the case. Call sheets were not necessary because we got up and headed out together with the grip truck and van. Instead of wasting out time on call sheets, we focused on our shot schedules and production meetings then headed out together every day as a cohesive whole.

“Madchen” Equipment List
Shooting Nov. 17 – Nov. 21, 2011

CAMERA

1 Ditty Bag
1 AC Kit
1 18% Gray Card
1 Chip Chart
1 O'Connor Tripod Head
1 High Hat
1 Slate
1 Insert Slate
1 Baby Sticks

1 Tape Measurer

SOUND

ME 66
ME 67
Fostex
2 seinhesseir wireless lavs
4- short XLR
1 - 20 ft XLR
2 - 10 ft xlr

DOORWAY DOLLY

4 pieces curved dolly track
8 pieces straight dolly track skate wheels

JIB

FURNIE PAD

2K Generator

LIGHTS/GRIP OVERHEADS

1 12x12 Frame Set
1 6x6 Frame Set
1 2x12 Single Net
1 6x6 Single Net
1 6x6 Double Net
1 12x12 Double Net

1 6x6 Silk
1 12x12 Silk
1 6x6 Grif
1 12x12 Grif

REFLECTORS

4 Shiny Boards

STANDS

2 High Rollers

4 Steel Triple Riser Combo Stand

3 Aluminum Double Riser Combo Stand

8 Baby stand

12 C-stands

WOOD

4 Full Apple Boxes

4 Half Apple Boxes

4 Quarter Apple Boxes

4 Pancakes

2 Box of Wedges

FRESNEL UNITS

2 2K Leonardo 320 w/barndoors

2 1K Leonardo 310 w/barndoors

4 650W Magis w/barn doors

4 200W Midget Mole w/barn doors, snoots

SOFT LIGHTS

3 2K Soft Bank w/egg crate & gel frame

OPEN FACED UNITS

1 2K Mighty Mole w/barn doors

2 1K Mickey Mole w/barn doors

FLAGS

2 48"x48" Floppy Solid

2 48"x48" Frame

2 48"x48" Single

1 48"x48" Double

1 48"x48" Single

1 24"x36" Silk

1 18"x24" Silk

4 24"x36" Solids

4 18"x24" Solids

2 24"x36" Double

2 18"x24" Double

2 24"x36" Single

2 18"x24" Single

1 Meat Axe
1 18"x48" Cutter
1 Cukaloris

LADDERS

1 4' Ladder
1 8' Ladder

HARDWARE

2 Gaffer Grips
2 Baby Wall Plates
2 Baby Pipe Clamps
3 Baby Offset
2 Junior Wall Plates
1 Junior Pipe Clamp
1 Junior Off Set
2 3/8" Stud to 5/8" Pin
4 Mafer
2 Chain Vice Grips
2 Furniture Clamp.
2 Scissor Clips
2 Regular C Clamps (4")
2 Regular C Clamps (6")
2 Baby C Clamp (8")
2 Baby C Clamp (6")
2 Junior C-Clamp
4 Double Gag
1 Junior Double Riser
1 Baby Double Riser

ELECTRIC

3 60 Amp Quad Boxes
12 60 Amp Cables
13 Stingers
1 Grounding Rod
1 Auto Battery Charger
13 Cube Taps 1
3 Ground Lifters

MISC.

24 Sand Bags
1 36' Level
1 First Aid Kit

GELS

MADCHEN DAY 1
 Thursday, November 17
 Sunrise: 6:28A
 Solar Noon: 11:46A
 Sunset: 5:03P

Time	Shot	Description	Cast	Location
6:30A		ON LOCATION 28098 Highway 40 Sam Kemp Call 6:20 Extras: 7:30		
7:00A - 7:30A	1C	POV- Monopod - Cadillac drives up to JJ diner		INT CADILLAC
7:30A - 8:00A	1D	WIDE- Cadillac drives up to JJ diner	3	EXT JJ Diner
8:00A - 8:30A	*(?)1	WIDE- Pan w/ Leonard as he limp from car into diner	3	EXT. JJ's Diner
8:30A - 9:30A	X			
9:30A - 10:45A	2	MASTER - inside kitchen, Madchen in BG, Leonard sits at table	1345	INT. JJ's Diner
10:45A - 11:15A	2A	MED - high angle on Leonard talking to Madchen	35	INT. JJ's Diner
11:15A - 12:00P	2B	MED- Low angle on Madchen talking to Leonard	145	INT. JJ's Diner
12:00P-1:00P		LUNCH		
1:00P - 2:15P	1E	Med - Dolly into Leonard's face from outside - through the windshield		J&J's
2:15P	1G	Med - Dolly into Madchen who is at the window of the diner as she cleans table (this may be too tall - JOLLY?)		J&J's
2:15P - 3:30P	2Ca 2Cb punch	MED WIDE Pan - Beth sets 3 plates at window, M places order, Beth looks at M & L	14	INT. JJ's Diner
3:30P		LEAVE for Field BRUNO SAM KEMP IAN WOOD IAN PAINTER		
4:00P	11A	Madchen from front handheld		
4:20P	11D	MCU - Madchen turns sees Davis		
4:40	11	EXT. WIDE - Madchen walks off road	1	EXT. Field

7:51
 9:00
 8:30-
 Charleigh & Rachel

↻

5:00 -
 Josh & Robyn
 get truck

✓ 2D - two shot diner
 take 1, 2
 1H - int car side mirror

Friday, November 18

Sunrise: 6:29A

Solar Noon: 11:46A

Sunset: 5:02P

Time	Shot	Description	Cast	Location
6:00 AM		CAMERA CREW ROLLS OUT		
6:15 AM		CREW ROLLS OUT		
7:00A		Arrive on location		
7:45A	8A	MED-to-CU - Dolly - from front - windshield - first Madchen then to Leonard <i>9:34 9:46</i>	13	INT. CADILLAC
	8N	*INSERT - Field from Leonard's pov - like a dolly - move in		INT. CADILLAC
<i>8:30A 10:30</i>	<i>8M</i>	MED - from front - windshield - not master, just sitting	13	INT. CADILLAC
9:00A	8B	MED WIDE - Front side angle on Leonard - dirty	13	INT. CADILLAC
9:15A	8D	MED - Front side angle on Leonard - clean	3	INT. CADILLAC
9:45A	8C	MED WIDE - Front side angle on Madchen - dirty	13	INT. CADILLAC
10:00A	8E	MED - Front side angle on Madchen - clean	1	INT. CADILLAC
10:30A	8L	*INSERT - Leonard's hand to stop Madchen - two points, one when he stops her, one when he puts his hand over hers and she withdraws in fear	13	INT. CADILLAC
10:50A	8M	*INSERT - Field from Madchen's pov		INT. CADILLAC
11:10A	8O	*INSERT - Sky from Leonard's pov - a slow, slow pan up, and side		INT. CADILLAC
11:30-12:30		LUNCH/STRIKE		
1:00P		Set-up Dollies for magic hour shooting		Dead End, LA 25
2:00P	6A	Med- Madchen		
2:15P	6C	CU - Madchen		
2:45P	6B	Med - Davis		
3:00P	6D	CU - Davis		
3:00P	11M	Med CU - CURVED DOLLY - Madchen	1	EXT. Field
	11N	Med CU - CURVED DOLLY - Davis	2	EXT. Field
4:40P	11O	Medium to Wide - DOLLY - away from Madchen & Davis	12	EXT. Field

Saturday, November 19, 2011

Sunrise: 6:33A

Noon: 11:51A

Sunset: 5:02P (4:47P)

Day Length: 10h 36m

Time	Shot	Description	Actors	Location
6:30		G & E rolls out, Robyn's Grandparent's SAM K, BRUNO, JOEY, BEAU, IAN W, JIMMY, IAN P		Robyn
6:50		CAMERA ARRIVES		Robyn
7:30		At Mr. Buddy's, Truck and crew meet there Ji, RACHEL, ZACH		MOVE TO MR. BUDDY
8:00A-8:15A	5A ✓	TRAY – MED – Dirty Madchen	12	INT. Truck
8:25A-8:40A	5D ✓	TRAY – MCU – Madchen	1	INT. Truck
20min		CHANGE SET-UP – Move Hostess Tray		
9:00A – 9:15A	5B	TRAY – MED – Dirty Davis	12	INT. Truck
9:25A – 9:40A	5C	TRAY – MCU – Davis <i>Hand held</i>	2	INT. Truck
20min		CHANGE SET_UP – STRIKE Hostess, MOUNT HOOD		
10:00A – 10:15A	5I	STRIKE HOSTESS TRAY - HOOD – MED WIDE – Madchen moves away, shifts, Davis silent	12	INT. Truck
10:25A – 10:40A	5J	HOOD– MED - Madchen in silence, shift away, look out window	12	INT. Truck
10:50A – 11:05A	5K	HOOD – MED – Davis drives in silence	12	INT. Truck
25 mins		Return to location/Strike		
11:30A-12:30P		LUNCH, Mr. Buddy, STRIKE TRUCK		
12:30P – 1:00P – drive to LA 25	5M	CU – Madchen through side mirror	1	INT. Truck
1:30P – 1:45P	6A	MED - Madchen	1	EXT. LA 25
1:55P – 2:10P	6C	CU - Madchen	1	EXT. LA 25
2:30P – 2:45P	6B	MED - Davis in truck	2	EXT. LA 25
2:55P – 3:10P	6D	CU - Davis in truck	2	EXT. LA 25
3:30		PREP MAGIC HOUR		
4:00	11L	CU – Madchen – “I got you”	12	EXT. Field
4:10	11K	CU - Davis- “I got you”	12	EXT. Field
4:20	11J	MED Wide - Front – Madchen and Davis, “I got you,” Madchen rises, Davis rises – she turns back to him	12	EXT. Field
4:30	11H	Wide Master - Davis chases, pan as they get close when Davis catches her, then further from the camera, she wrestles with him, they fall, sit up, rise	12	EXT. Field

Sunday, Nov. 20, 2011

6:30am – roll out

7:00am – arrive on location

Morning

8:00am	6B	Med	LA 25	Madchen's POV to Davis in truck
8:30am	5M	CU		Madchen through side mirror as she looks out the window from Davis's truck
10:00	7PU-1	Wide		Leonard's car u-turn
9:00	7PU	Med		Leonard sees Madchen – through windshield, we can see his face through rearview mirror, turning, pulling up
9:30	10C	Med		From back seat, Leonard starts engine, drives away, we see him through the rearview mirror – he looks into the rearview mirror
10:30	7C	Med.		Madchen's POV – Leonard pulls up, "Madchen?..."

Lunch 11:30 – 12:30

Afternoon

12:30	6A	Med	LA 25	Davis' POV – Madchen on road
1:00	6	Wide	LA 25	Master - Davis' truck pulls up, argue, drives off
1:30	6E	MCU	LA 25	Madchen stands, watches Davis go, begins walking, cries in anger – hand held as she walks
2:00	9A	Med to MCU		Hand held – Madchen as she walks away, in the background, Leonard's car drives away, Madchen comes to stop, turns and watches car go, then turns back looks at road, then turns to look at field, walk off frame into field
2:30	7 7X (9)	Ex Wide	LA 25	Master - Madchen walks down the road, Leonard's car passes, pulls up behind Madchen, Madchen gets in, Leonard's car by field and road with Madchen and Leonard sitting in it
3:00	7B	Wide		Leonard's POV - car pulls up, Leonard tells Madchen to get in, Madchen climbs in
3:30	10D? in morning?	Insert		Sideview mirror - Madchen's figure grow small as she walks away (from car standing still) then from car driving away
4:00	8M	Insert		Car not moving - Field from Madchen's pov

4:05	8N	Insert		Car not moving - Field from Leonard's pov - like a dolly - move in
4:10	8O	Insert		Car not moving - Sky from Leonard's pov - a slow, slow pan up, and side
4:15	9B	wide		Hand held - Madchen's pov of Leonard's car driving away, of road, of field
4:20	11B	Wide		Hand held - Madchen's POV of field as she walks
	11F	MCU		Davis sees Madchen, realizes she runs from him
	11E	Wide		Davis in truck yelling from Madche's POV - Davis hops out of truck runs
	11I	Med		GIB - Madchen and Davis on the grass
4:	11B	Wide		Hand held - Madchen's POV of field as she walks

Madchen Day 5
 November 21, 2011
 Sunrise: 6:35A
 Solar Noon: 11:52A
 Sunset: 5:08P
 Day Length: 10h 33m

Time	Shot	Description	Actors	Location
8:00A	3D	DOLLY – MED-to-MCU-Beth exits back door, stands against wall, lights a cigarette, watches Madchen, she smokes, talks, and watches Madchen's nonresponse, smokes, moves out of frame	14	EXT. Diner
	3	WIDE-Pan with Madchen as walks out of diner, looks down the road to watch for Davis's car, takes a seat on the curb	1	EXT. Diner
	3N	WIDE - Madchen leaving – stay on Beth until she rises and enters diner	14	EXT. Diner
	3C	RACK FOCUS-to-FOLLOW FOCUS Madchen's face as she is absorbed in counting, background, Beth exits back door, stands against wall back to Madchen – stay on her as she becomes aware of Beth, Beth walks towards her	14	EXT. Diner
	3I	MED – 2 SHOT - Beth sits down next to Madchen, dialogue, Madchen stands up, out	14	EXT. Diner
	3E	MCU - Beth's POV –Low angle of Madchen's back , angled so you can see the edge of her face	1	EXT. Diner
	3K	MCU - Dirty Dialogue Madchen	1	EXT. Diner
	3H	CU - Low angle – Madchen - dialogue	1	EXT. Diner
	3G	MED - High angle on Beth as she steps in stands over Madchen - dialogue	4	EXT. Diner
	3J	MCU - Dirty Dialogue Beth – hold on Beth after Madchen steps out	4	EXT. Diner
11:30A	3M	CU - Beth – hold on Beth after Madchen steps out	4	EXT. Diner
11:30A-1 2:30P		LUNCH/STRIKE/CHANGE CREWS		
	4A	WIDE – Master – Madchen walks, Truck enters, she climbs in kisses Davis	12	EXT. Road
	4C	MCU - Madchen – sees Davis	12	EXT. Road
	4	MED – MONO – Madchen walks, Truck enters, Madchen turns	12	EXT. Road

2:30-3:00	5PU	INSERT - Passing scenery from inside truck through windshield and sidewindows- Madchen's pov, Davis' pov		INT, TRUCK
2:30 - 3:00	5M	CU - Madchen through sideview mirror as she looks out window of Truck	1	INT. TRUCK
	6E	MCU - MONO - Madchen walks road, crying, after Davis leaves	1	LA 25
	6Z	POV - Road after left by truck (CADILLAC ON STANDBY)		LA 25
	7Z	MED - POV Leonard of Madchen (TRUCK ON STANDBY)	1	INT, Cadillac LA 25
	11F	MCU - Davis when he sees Madchen turn then run	2	LA 25
	11E	WIDE - Davis in Truck, hops out runs (CADILLAC ON STANDBY)	2	LA 25
	10D	Cadillac drives away, Madchen walks away, Camera sees Madchen in sideview mirror	1	LA 25
	9B	WIDE - POV - Cadillac drives away		LA 25
	8M	POV - Madchen - Field		INT. Cadillac
	8N	POV - Leonard - Field		INT. Cadillac
	8O	POV - Leonard - Sky		INT. Cadillac

Appendix D

BCJC
 Queen Alexandra Road
 High Wycombe
 Bucks HP11 2JZ

Camera Report

(2-Perf)

DATE: 11/17/11
 CAMERA: KINOR 35mm
 MAG: 1
 ROLL: A1
 SHEET: 1

Section: _____
 Group: _____

Course Name & Number: _____
 Prod. Title: MADCHEN
 Director: J J UN CHOI
 1st AC: Ian Wood
 2nd AC: SRUNB
 D.P. JIMMY FERGUSON
 Loader: WOOD

SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS	SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS
X			30	50mm	2.8	FRAMING CHART							
1C	1	30	50	35mm	f8	POV Arrival							
1X	1	80	30	35mm	f8	PAN Approach Diner							
1Y	2	110	35	"	"	"							
1X	3	145	36	"	"	"							
1D	1	180	75	18mm f11		Wide Arrival							
1D	2	255	60	"	"	"							
2	1	315	70	28mm f.6		Kitchen							
2	2	345	30	"	"	"							
2D	1	375	25	28mm	f5.6	2-shot							
2D	2	400	25	"	"	"							
2B	1	485	20	28mm f4		MADCHEN CU							
2B	2	Raw cut											

FOOTAGE:
 COMMENTS:

FILM TYPE: 8547
 ASA: 500 T
 16mm
 Super 16mm
 35mm
 COLOR
 B & W

- PROCESS NORMAL
- PREP FOR TRANSFER
- TIME TO GRAY SCALE
- TIMED WP
- BEST LIGHT PRINT
- TIME TO THESE LIGHTS
- PRINT ALL
- ONE LIGHT PRINT

Camera Report

Course Name & Number: _____ Section: _____
 Prod. #: _____ Prod. Title: MADCHEN
 Director: J. K. W. (K&J)
 1st AC: TAN WOOD 2nd AC: BRUNO
 CAMERA: KIMON 5000 MAG: 23 ROLL: A2 SHEET: 2
 DATE: 11/17/11 Group: 43

SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS	SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS
2B	3	5	20	28mm	f4	"MADCHEN c/o	85B	+ TRUC	FOA				24 FPS "
2B	4	25	45	"	"	"							" "
2B	15	90	20	"	"	"							" "
2A	1	60	20	28mm	f4	"EDWARD c/o							" "
2A	2	96	20	Jan	"	"							" "
2A	3	120	25	"	"	"							" "
1E	1	145	20	Tom	5.6	"SIDE VIEW MILEAU	95B	+ BLET	FOA				24 FPS "
1E	2	185	15	"	"	"							" "
1E	3	190		Roll out	"	"							" "
↓						"MAGAZINE CHAN 6E							" "
1E	4	5	25	25mm	5.6	"SIDE VIEW MILEAU	85B	+ BLET	FOA				24 FPS "
1G	1	25	25	25mm	"	"DOLBY TO MANDRETT							" "
1G	2	50	15	"	"	"							" "
1G	3	65	15	"	"	"							" "

FOOTAGE: _____
 COMMENTS: _____
 PROCESS NORMAL TIMED WP PRINT ALL
 PREP FOR TRANSFER BEST LIGHT PRINT ONE LIGHT PRINT
 TIME TO GRAY SCALE TIME TO THESE LIGHTS _____
 FILM TYPE: 8847
 16mm Super 16mm 35mm ASA: 5007
 COLOR B & W

MAG
3
out
A3

Camera Report

DATE: 1/17/11
 CAMERA: Luvon 5000
 MAG: 23
 ROLL: 22AB3
 SHEET: 3

Course Name & Number: _____ Prod. Title: MAD LADY
 Section: _____ Group: _____

Instructor/Mentor: 1st AC.. JAN WOOD
 Director: JIM ON CASI
 2nd AC PRUND
 D.P. JIMMY FERGUSON
 Loader WOOD

SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS	SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS
1H	1	80	10	75mm	5.6	SIDE MIRROR POV	85B	+	810P	POLARIZER			24 FPS
2Ca	1	90	20	30mm	2.8		85B		ONLY				24 FPS
2Ca	2	110	20	35	"		"						"
2Ca	3	130	25	35	"		"						"
2Cb	1	155	20	50mm	"		4						"
2Cb	2	180	25	"	"		"						"
B roll		205	25	18mm f8		[Fence + Field]	85B	+	810P	POLARIZER			30 FPS
B roll		230	15	18mm f8		[Driveway shots]	"						"
11	1	245	25	50mm 2.8/4		[Hem-should Field]	85B	+	810P	POLA +	6ND		30 FPS
11	2	270	15	"		[Leak Back]	"						"
11A	3	285	15	"		"	"						"
11D	1	300	15	18mm	2.8/4	Handheld	85B	+	810P	POLA	1.6ND		30 FPS
11D	2	365	65	"	"	Walk back	"						"
11	1	440		Roll out		Rolls	85B	+	810P	POLA			24 FPS
11	2	Rollout		18mm 5.6-8			FOOTAGE:						

COMMENTS: _____

PROCESS NORMAL TIMED WP PRINT ALL

PREP FOR TRANSFER BEST LIGHT PRINT ONE LIGHT PRINT

TIME TO GRAY SCALE TIME TO THESE LIGHTS _____

FILM TYPE: 8547
 ASA: 5007
 16mm
 Super 16mm
 35mm 2 frame
 COLOR B & W

Camera Report

Course Name & Number:		Prod. Title: MARCHEN		Section:		Group:	
Prod. #:		Director: J. J. N. (161)		D.P.: JF			
Instructor/Mentor: JW		2 nd AC: B		Loader: JW			
1 st AC:							
DATE: 11/17/18		CAMERA: Kinox 5000		MAG: A4		ROLL: 4	
SHEET: 4							

SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS	SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS		
11	3	40	40	18mm	2.8	1/16 sec. Andy	85B +	81EF	81EF	81EF	81EF	81EF	24 FPS		
11	4	40	20	18mm	2.8	1/16 To Sun	"	"	"	"	"	"	"		
Kim	A	60	50	18		Kim drinking	85B +						30 FPS		
Kim	B	110	25	50											
Kim	C	135	25	50											
Kim	D	160	25	50											
Kim	E	200	60	100	5.6	CONSTANT DOLLY	85B +	81EF	81EF	81EF	81EF	81EF	24 FPS		
SA	1	260	35	850	5.6	"									
SA	2	260	35	850	5.6	"									
SA	3	295	35	850	5.6	"									
SA	4	484	35	850	5.6	"									

FOOTAGE:		G	
COMMENTS:		NG	
		W	
		T	
		SE	

<input checked="" type="checkbox"/> PROCESS NORMAL	<input type="checkbox"/> TIMED WP	<input type="checkbox"/> PRINT ALL
<input type="checkbox"/> PREP FOR TRANSFER	<input type="checkbox"/> BEST LIGHT PRINT	<input type="checkbox"/> ONE LIGHT PRINT
<input type="checkbox"/> TIME TO GRAY SCALE	<input type="checkbox"/> TIME TO THESE LIGHTS	_____

<input type="checkbox"/> 16mm	FILM TYPE: 8547
<input type="checkbox"/> Super 16mm	ASA: 500T
<input checked="" type="checkbox"/> 35mm	<input checked="" type="checkbox"/> COLOR <input type="checkbox"/> B & W

11/18
 JW

Camera Report

DATE: 11/18/11
 CAMERA: Kinosir 5000
 MAG: A5 1
 ROLL: A5
 SHEET: 5

Course Name & Number: _____ Section: _____ Group: _____

Prod. #: _____ Prod. Title: _____

Instructor/Mentor: 2nd AC Sean Wood
 Director: Ji Chori
 D.P.: JF
 Loader: 5F

SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS	SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS
8B	1	160	40	75	5.6	Leonard CU	85b	4	160	40	75	5.6	24fps
"	2	200	30	"	"	"							
"	3	230	30	"	"	"							
"	4	260	55	"	"	"							
"	5	315	50	"	"	LC							
"	6	365	25	"	"	"							
"	7	390	80	"	"	"							
8D	1	470		50	4/5.6	Madchen's POV	160	11	470				

FOOTAGE: _____

COMMENTS: _____

PROCESS NORMAL
 PREP FOR TRANSFER
 TIME TO GRAY SCALE

TIMED WP
 BEST LIGHT PRINT
 TIME TO THESE LIGHTS

PRINT ALL
 ONE LIGHT PRINT

16mm
 Super 16mm
 35mm

FILM TYPE: 8547
 ASA: 500T
 COLOR
 B & W

Camera Report

Course Name & Number:		Section:		Group:									
Prod. #:	Prod. Title:	Madchen											
Instructor/Mentor:	Director:	Ji Choi											
1st AC:	2nd AC:	B.D.											
1st AC:	2nd AC:	T. W.											
D.P.:		D.F.											
Loader:		O.F.											
SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS	SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS
80	4	150	150	50	4/5.6		856	4	81CF	A7a		24FPS	
80	1	150	50	50	4/5.6	Focus on MADCHEN	857	+	81EF	POL		24FPS	
80	2	200	50	50	4/5.6	Focus on LEONARD	"					"	
80	1	250	150	75	4/5.6	DIRTY ON MADCHEN	"					"	
		400											
FOOTAGE:													
COMMENTS:													
<input checked="" type="checkbox"/> PROCESS NORMAL <input type="checkbox"/> TIMED WP <input type="checkbox"/> PRINT ALL <input type="checkbox"/> PREP FOR TRANSFER <input type="checkbox"/> BEST LIGHT PRINT <input type="checkbox"/> ONE LIGHT PRINT <input type="checkbox"/> TIME TO GRAY SCALE <input type="checkbox"/> TIME TO THESE LIGHTS													
		<input type="checkbox"/> 16mm		FILM TYPE: 8547									
		<input type="checkbox"/> Super 16mm		ASA: 800 T									
		<input checked="" type="checkbox"/> 35mm		<input checked="" type="checkbox"/> COLOR <input type="checkbox"/> B & W									

Camera Report

DATE: 11/18
CAMERA: K100 500
MAG: 4
ROLL: A8
SHEET: 8

Course Name & Number: _____ Section: _____ Group: _____

Prod. #: _____ Prod. Title: Madchen

Instructor/Mentor: J.C. D.P. J.F.

1st AC: J.W. 2nd AC: B.D. Loader: J.F.

SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS	SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS
8C	2PA	105	115	75	4/5.6		85B	2	81EF	POA		24FPS	
8E	1	205	190	50	4/5.6		"					"	
8E	2	205	100	"	4/5.6		"					"	
11N	1	305	25	50	4/5.6	2.8/4 Polly Guide	85B	1	81EF	POA + ND	.6	24FPS	
11N	2	330	140	50mm			"						
11M	1	380	ROLL	OUT									
<p>11M 2 190 55 50m 2.8/4 Polly Circle Maddan 4/6</p> <p>11 1 55 45 50m 2.8/4</p> <p>11 180</p> <p>1 200 40 28m. Fill Track Foot</p> <p>2 240 130 28mm Fill Track Interior</p>													

FOOTAGE: _____ COMMENTS: _____

PROCESS NORMAL TIMED WP PRINT ALL
 PREP FOR TRANSFER BEST LIGHT PRINT ONE LIGHT PRINT
 TIME TO GRAY SCALE TIME TO THESE LIGHTS _____

16mm Super 16mm 35mm
 FILM TYPE: 8547
 ASA: 500
 COLOR B & W

11/19

Camera Report

Course Name & Number:		Prod. Title: <u>MAD MEN</u>		Director: <u>JF</u>		D.P. <u>JF</u>		Section: <u>1</u> Group: <u>Air</u>					
Prod. #:		Instructor/Mentor: <u>JN</u>		2 nd AC <u>SOUND</u>		Loader <u>JN</u>							
SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS	SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS
5A	4	130	130	28mm	8/11	Think for later	850	6	6	6	6	6	
5A	5	130	140	"	"		1"						
5A	5	270	75	"	"								
5D	1	345	95	35		Madison CU							
5D	2	440		75									
5C	1	440		RAW INT		Davis CU	85	13	8	13	8	13	POLA
5C	2	150	150	35		Davis CU							
5C	3	150		RAW INT									
5C	4	40	40	35		"							
5C	5	40	80	35		"							
5B	1	120	125	28mm	8/11	Hostess Tray DAVIS							
5B	2	245	115	28mm	8/11	"							
5A	1	320	110	35mm	5.6								
		410											

FOOTAGE: _____

COMMENTS: _____

PRINT ALL PRINT ALL

PREP FOR TRANSFER BEST LIGHT PRINT ONE LIGHT PRINT

TIME TO GRAY SCALE TIME TO THESE LIGHTS _____

PROCESS NORMAL TIMED WP

FILM TYPE: 5548

ASA: 5007

16mm Super 16mm 35mm

COLOR B & W

Handwritten notes:
 Change
 5C
 5C

Camera Report

Course Name & Number:		Section:		Group:	
Prod. #: _____		Prod. Title: MADCHEN		D.P. JF	
Instructor/Mentor: JW		Director: J.L. Choi		Loader JW	
1 st AC: JW		2 nd AC: BRUNO		CAMERA: KINOTE 500	
DATE: 11/19/11		MAG:		ROLL: A13	
SHEET: _____		REMARKS:		REMARKS:	

SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS	SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS
1143	1	0	40	30mm	2.8	5.6/8	858 + 81EF	11	75	45	28	5.6/8	7
115	2	40	35	28	5.6/8		SAAME						
107	3	75	45	28	5.6/8								
112	1	120	30	50	2.8/4								
112	2	150	30	50	2.8/4								
	1	180	35	28	5.6/4								
	2	215	15	28	5.6/4								
114	1	250	25	28	4/3								
114	2	255	25	28	4/3								
117	1	280	30	28	4								
		310											

FOOTAGE:		FILM TYPE: 8547	
COMMENTS:		ASA: 500	
		<input type="checkbox"/> 16mm <input type="checkbox"/> Super 16mm <input checked="" type="checkbox"/> 35mm	
		<input checked="" type="checkbox"/> COLOR <input type="checkbox"/> B & W	

<input checked="" type="checkbox"/> PROCESS NORMAL	<input type="checkbox"/> TIMED WP	<input type="checkbox"/> PRINT ALL
<input type="checkbox"/> PREP FOR TRANSFER	<input type="checkbox"/> BEST LIGHT PRINT	<input type="checkbox"/> ONE LIGHT PRINT
<input type="checkbox"/> TIME TO GRAY SCALE	<input type="checkbox"/> TIME TO THESE LIGHTS	_____

Camera Report

Course Name & Number:		Prod. Title: <u>MPCORU</u>		D.P.: <u>JF</u>	CAMERA: <u>C1000</u>	MAG: <u>#1/4</u>	ROLL: <u>A13/A14</u>	SHEET:
Instructor/Mentor: <u>JW</u>		Director: <u>2nd AC</u>		Loader: <u>Mrs JWI</u>	Section:		Group:	
1st AC: <u>JW</u>		2nd AC: <u>AC</u>		DATE: <u>11/20/11</u>		MAG: <u>#1/4</u>		

SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS	SCENE	TK	DIAL	FTG	LENS	F-STOP	REMARKS	
8P	1	305	10	50mm		KEY (IGNITION)	85B	ONLY						
8P	2	315	10	50mm		"								
8P	3	325	10	50mm		"								
8L	1	335	15	50mm	5.6	HAND GRAB	85B	ONLY						
8L	2	350	20	50mm	5.6	"								
8L	3	360	20	50mm	5.6	"								
8L	4	20	10	50mm	5.6	HAND ONLY FRONT								
5L	1	30	5	50mm	4/5.6	RADIO								
5L	2	35	5	50mm	4/5.6	"								
11I	1	40	30	18mm	8/11	TIB	85B + BIEF	PILT						
11I	2	70	35	"	"	"								
11I	3	105	40	"	"	"								
10C	1	145	15	100mm	f8	Re-view mirror								
10C	2	160	40	"	"	"								
20U-1	1	200	25	50mm	f11	U-turn	85B + BIEF	PILT	24FPS				G	
20U-1	2	225	5	"	4.11	"							NG	
20U-1	3	230	30	"	"	"							W	
		260												T
														SE

FOOTAGE: 85B + BIEF PILT 24FPS
 COMMENTS: "

FILM TYPE: 8547
 ASA: 500T
 16mm
 Super 16mm
 35mm
 COLOR
 B & W

PROCESS NORMAL
 PREP FOR TRANSFER
 TIME TO GRAY SCALE

TIMED WP
 BEST LIGHT PRINT
 TIME TO THESE LIGHTS

PRINT ALL
 ONE LIGHT PRINT

NA6
 CIP

SC	TRKS	DIAL	SABT	LENS	F STOP	NOTES	11/21/11
3D	1	145	30	75mm	4/5.6	A18	85B + 81EF POLA
MAG CHANGE to A19 MAG #4							
3D	2	0	35'	75mm	4/5.6	A19	85B + 81EF POLA
3G	1	35'	25'	50mm	4 2/3	A19	" "
3G	2	60'	20'	50mm	4 2/3	A19	" "
3E	1	80'	20'	50mm	4/5.6	A19	" "
3E	2	100'	20'	50mm	4/5.6	A19	" "
3O	1	120	20' ROLL OUT	50mm	4/5.6	A19	" "
MAG CHANGE to A20 #2							
3K	1	50' off 50'	50'	50mm	5.6	A20	+ ND.6 "
3K	2	50'	50' Roll out	50mm	5.6	A20	+ ND.6 "
3J	1	0	40'	50mm	5.6	A21	+ ND.6 "
3J	2	40'	80'	50mm	5.6	A21	+ ND.6 "
3	1	80'	ROLL OUT	18mm	5.6	A21	+ ND.6 "
3N	1	0	210'	28mm	5.6	A22	+ ND.6 "
3I	1	10'	50'	35mm	f4	A22	+ ND.6 "
3I	2	60'	60'	35mm	f4	A22	+ ND.6 "
3C	1	120	35'	35mm	5.6/8	A22	85B + 81EF POLA
3C	2	120 0'	40'	35mm	5.6	A23	+ ND.6 "
3N	1	80'	40'	28mm	4/5.6	A23	+ ND.6 "
3N	2	80'	40'	28mm	4/5.6	A23	+ ND.6 "
3X	1	120'	Roll out	50mm	5.6/8	A23	+ ND.6 "
3X	2	0	30'	50mm	5.6/8	A24	+ ND.6 "
3X	3	30	30'	50mm	5.6/8	A24	+ ND.6 "
4X	1	60'	roll out	35mm	5.6/8	A24	ND.6
4A	1	0	40'	22mm	5.6	A25	ND.6
4A	2	40'	30'	22mm	5.6	A25	ND.6
4	1	70	30'	22mm	4/5.6	A25	ND.6
4	2	100'	40	"	4	"	"
		140'					

Sc	take	Dial	shot	Lens	F-stop	Notes
<u>4</u>	<u>3</u>	<u>140'</u>	<u>35"</u>	<u>22mm</u>	<u>—</u>	<u>A25</u>
B-roll	1	175'	15"	50mm	2.8	ND, 10
Madden Mirror	2	140'	10'	"	"	"
	<u>3</u>	<u>200'</u>	<u>30'</u>	<u>"</u>	<u>"</u>	<u>"</u>
<u>B-roll</u>	<u>1</u>	<u>230</u>	<u>30'</u>	<u>18mm</u>	<u>—</u>	<u>A26</u> 30fps ND,
random	2	260		"		
		355	roll out			
<u>GE</u>	<u>1</u>	<u>0'45</u>	<u>—</u>	<u>22mm</u>	<u>4</u>	<u>A27</u> ND 8
B-roll	1	75				
6x						
10D						

SC	TAXIDIAL	SHOT	LENS	F	
7C	1	25'	35mm	f5.6	85B + 81EF POLA @ 24 FPS
7C	2	25'	35mm	f5.6	" "
7C	3	25'	35mm	f5.6	" "
6	1	10' cut	28mm	f8	" "
6	2	30'	28mm	f8	" "
6	3	25'	28mm	f8	" "
6B	1	15'	50mm	f8	" "
6B	2	20'	50mm	f5.6	" "

6X	1	175	18mm	f11	"
→ MAGAZINE CHANGE			A16	MAG #2	
6X	2	20'	18mm	f11	85B + 81EF POLA @ 24 FPS
6X	3	15'	18mm	f11	" "
6Z	1	10'	18mm	f11	" "
6A	1	20'	f5.6	"	" + ND .6
6A	2				
6A	3	REWORK			

→ MAGAZINE CHANGE			A17	MAG #1	
6A	4	15'	35mm	f5.6	" + ND .6
6A	5	20'	35mm	f5.6	" + ND .6
7	1	30' 20'	22mm	f5.6	A17
7/2	1	50' 25'	22mm	f5.6	A17
7	3	72' 20'	22mm	f5.6	A17
7	4	90' 20'	22mm	f4/5.6	A17
7X	1	110' 20'	28mm	f4	A17
7X	2	130'	28mm	f4	A17
7X	3	15'	28mm	f5.6/8	A18

MANY SHOTS RUN AND GUN - NO NOTES up to 145 feet

Appendix E

LOCATION RELEASE

I, Jessica Morris, the undersigned, as owner/agent, hereby grant to "Madchen" and Ji Un Choi as lessee, the use of the premises described as follows:

together with access to and from said premises, for the purpose of photographing said premises and/ or recording sound for such motion picture scenes as lessee may desire, or for such other purposes directly related to motion picture production as lessee may desire.

The undersigned warrants that he / she is the owner/agent of said premises, and he / she is fully authorized to enter into this agreement and has the right to grant lessee the use of said premises and each and all of the rights herein granted,

Lessee may take possession of said premises on or about Nov. 17, 2011 at 5 am and may continue in possession thereof until Nov. 21, 2011 at 7 pm

Lessee shall leave said premises in substantially as good condition as when received, reasonable wear and tear and use of said premises for the purposes herein permitted excepted.

Lessee shall own all rights of every kind and to all photographs and recordings made by it on or about said premises and shall have the right to use such photographs or recordings in any manner he/she may desire without limitation or restrictions of any kind.

Jessica Morris Date: Nov. 3, 2011
(owner / agent)

Address: 28098 Louisiana 40
Folsom, LA 70434

Phone: (985) 796-4200

Contact person on premises: Brittany Lutz Phone: (985) 796-9992
cell (504) 258-0470

In consideration of the above, lessor shall receive payment of \$

"Madchen"
on behalf of:

[Signature]
lessee

Location Stills







Appendix G





Appendix H

Budget

Budget Breakdown - 35mm Film

Pre-production	300
Casting	300
Talent	1500
Camera and DP	3600
Crew	5600
Film Stock 15min (10:1- 6,750 ft. Raw Stock @ .23c/ft. \$1552.50, plus shipping \$150.00)	\$1800
Special Equipment – Car Mount	500
Processing @ 8.5c/ft. \$573.75, push (allow) \$200.00, plus s/h \$200.00	1000
Telecine (estimate - waiting on numbers) - \$2500 + Drive \$150 + Shipping \$100	4000
Transportation	1500
Lodging	1500
Locations	500
Craft Services	3000
Props/Art Dept.	700
Wardrobe	400
Expendables	300
Editing/Audio Suite	700
Extra Drive	300
Reproduction	500
Marketing Media	500
Festivals	1500
TOTAL	30,000

Appendix I

JI UN CHOI
1409 Decatur Street, Apt. D
New Orleans, LA 70116
(504) 914-7553; jiuchoi@gmail.com

FILM

- **The Shotgun Waltz** presently in Development
Writere/Director/Producer, feature.

- **Madchen** , 15 min. *Louisiana* completed Oct. 2012
Writere/Director/Producer, shot on 35mm, expected finish date – April 2012.

- **Holding his rabbits** , 10 min. *Louisiana* completed Oct. 2011
Writere/Director/Producer, in competition at the New Orleans Film Festival.

- **hush now**, 16 min. *New Orleans* completed Oct. 2010
Writere/Director/Producer, shot on RED camera, New Orleans Film Festival.

- **Wanted in Rome** , *12 min.* *Rome, Italy* completed early 2009
Co-director/Co-writer, 16mm short, circuited European festivals 2009, 2009.

SCRIPTS

- **The Ragged Mile** present
Writer - feature screenplay.

- **The Shotgun Waltz** completed 2013
Writer - feature screenplay; final candidate for Sundance Feature Film Project 2005.

- **Vida fragile, Vida Rose** 2002
Writer - feature screenplay; final candidate for Sundance Feature Film Project 2003.

- **Truce** 2001
Writer - feature screenplay; final candidate for Sundance Feature Film Project 2002.

AWARDS

NIMS Grant 2011
Louisiana Filmmakers Grant 2011
Cover of Louisiana Film and Video Magazine October 2011

EDUCATION

University of New Orleans

M.F.A. in Film Production

New York University

M.F.A. in English, with Concentration in Creative Writing, Poetry, attended on a full graduate fellowship

University of Virginia

B.A. in English and Religion on a full scholarship

Ji Un Choi's Bio

Born and raised in KyungJu, South Korea, **Ji Un Choi** and her family immigrated to Virginia when she was eight years old. She received her Bachelor's in English Literature and Religion from University of Virginia and her first Master's in Creative Writing, Poetry, from New York University. Ji has written, directed, and produced short 16-mm films in New York and Paris entitled, "Sardines", "Minor Grand", and "Parachute." She has written three feature scripts, *Truce*, *Vida*, and *The Shotgun Waltz*; all three features were finalists for Sundance Writer's Lab. She has also had four plays produced in Washington, D.C. and New York City – "The Unspoiled Soul", "Sully Road", "Porcupine" and *Haggerty*. During her first year and half stay in New Orleans, she wrote a collection of short stories inspired by the Mississippi River entitled, "21 Curves" and produced and starred in a production of *The Turn of the Screw*. She collaborated with Rossella De Venuto as co-writer and co-director on "Wanted in Rome", shot on super 16mm in Rome, Italy. "Wanted in Rome" has circulated in film festivals around Europe in 2008 and 2009. Re-relocating permanently to New Orleans in 2008, Ji has written, produced, and directed short films, "hush now" and "holding his rabbits" and "Madchen," for which she won both the NIMS Grant as well as the Louisiana Filmmakers Grant to make. "Madchen" won Best Cinematography at the 2012 New Orleans Film Festival. Currently, Ji is developing her first feature, *The Shotgun Waltz* and is writing her next feature script.