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## Out of True

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Out of True

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

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## **Abstract**

In this paper, I will detail the process that went into the making of my thesis film, *Out of True*. The areas I will cover include Writing, Directing, Production Design, Cinematography, Editing, Sound, as well as Technology and Workflow. Special emphasis will be given to Directing and the new directing style I experimented with in an effort to create not only believable but engaging performances. I will then assess the success of this experiment through the use of audience questionnaires.

Keywords: Film, Out of True, Romance, Candid Photography, Weddings, Homelessness, Andrew Bryan

# Chapter 1

## *Introduction*

Simply put, I wanted to make a film much like the films that have affected me the most as an audience member. Classics like *Bicycle Thieves* (De Sica, 1948), *8½* (Fellini, 1963), *Blow-Up* (Antonioni, 1966), *Nashville* (Altman, 1975), as well as more recent films like *Fight Club* (Fincher, 1999), *No Country for Old Men* (Coen and Coen, 2007) and *There Will Be Blood* (Anderson, 2007) are just a few that stick out to me because they left me still sitting in the theatre (or in some cases, in front of my television) when the credits began to roll after the film had ended. There are two reasons for this. The first is on an intellectual level – not everything is spelled out for me. I can't just get up and leave. I'm still formulating what the film was about and what it means to me. This is what I wanted to create thematically with my thesis film – an active experience for the audience, not a passive one. A passive experience is too much the norm with our present mainstream media. In his novel, *Lullaby*, Chuck Palahniuk discusses this topic:

Old George Orwell got it backward. Big Brother isn't watching. He's singing and dancing. He's pulling rabbits out of a hat. Big Brother's holding your attention every moment you're awake. He's making sure you're always distracted. He's making sure you're fully absorbed. He's making sure your imagination withers. Until it's as useful as your appendix. He's making sure your attention is always filled. And this being fed, it's worse than being watched. With the world always filling you, no one has to worry about what's in your mind. With everyone's imagination atrophied, no one will ever be a threat to the world. (18-20)

Audiences nowadays are treated like zombies where they are spoon-fed content and entertainment. The last thing I wanted to do with this film was insult my audience's intelligence. I wanted to create something that would allow an audience to participate more intellectually than what they are used to with regard to today's media.

Secondly, those films left me watching the credits roll because of how they affected me emotionally. This was largely due to the performances from the actors and how they connected to me on a level I was not expecting. And in some cases, it was also due to the music. In my opinion, music affects an audience emotionally before it moves into intellectual territory. I wanted to engage my audience emotionally in my film, with both strong, relatable performance from my actors as well as the appropriate music to elicit the exact emotion I wanted to share.

This same approach has been true of many of my past films made at UNO. I've never really made a film because I had some moral or lesson to share with the world. Don't get me wrong – a thematic statement is not only important, but also necessary. It's just not what gives me a spark to make a film. What usually gives me that spark is the emotion that I want to communicate or leave the audience with once the film has ended. Almost always, it's an emotion that I have felt before, and filmmaking is the only way I know how to share it.

This was very true when I set out to make *Statue* (2010), a film I made for my directing class in my second year at UNO. I knew I wanted to create a subjective experience where the audience fell in love right along with the protagonist. But I also knew that I wanted to break the audience's heart just like the

protagonist's heart is broken when he finds out that none of it was true. And then, most importantly, I wanted the audience to feel happy yet still heartbroken for the protagonist when he chooses to forgive the one who broke his heart and leave her alone. This last emotion is a complex one that is hard to explain. It is a bittersweet blend of melancholy and joy. One of my committee members, Henry Griffin, calls it "ending on a minor chord."

Though this is what I sought to create with *Statue*, I found that in the screenwriting and development process of making the film, it wasn't the right film to get this emotion across. This came about in an effort to create a unified, thematic statement as well as a through-line to help me as a director. In short, the story was simplified, and what came of *Statue* was a light-hearted, cute, and, ultimately, temporary experience. Yes, the protagonist falls in love, and he is almost heartbroken. But the end of the film was changed to an entirely happy ending that did not challenge the audience intellectually or emotionally. Although it won an award at the New Orleans Film Festival and achieved some success in a few other film festivals, it wasn't the kind of film I wanted to make.

So when I met the homeless girl on Frenchmen Street that inspired the story for my thesis, I almost subconsciously implanted my original ending for *Statue* into the ending for my thesis. I think I drew from *Statue* because it was also a romantic story that succeeded in connecting with people on some level, even if it was not a deep connection. I knew I had a knack for telling stories about love and heartbreak. I, myself, have gone through a lot of that in just the 25 short years I've existed on this earth. But this time, I wanted to reach a deeper connection, and two simple differences from *Statue* would achieve this: time and dialogue. I know it sounds a little too basic, but the characters in *Statue* never spoke to each other. Unspoken attraction, however mysterious, can only take you so far when it comes to love. And the simple aspect of spending more time with the characters rather than a mere 10 minutes would allow their relationship to develop and "sink in" more.

Before I can evaluate whether or not my intentions with my thesis film, *Out of True*, actually "paid off," I will first provide insight into the making of the film and the creative decisions that were involved. The seven areas that had the most impact on the film (Writing, Directing, Production Design, Cinematography, Editing, Sound, and Technology and Workflow) will be illustrated in detail. I will then analyze the results of the feedback I received from various peers to determine whether or not these areas were successful in serving the story. The focus of this analysis, however, will be on Directing, in an effort to conclude whether or not the new directing style I experimented with drew out the emotional response I was hoping for from my audience.

## Chapter 2

### *Writing*

The writing process for my thesis began in the spring of 2010, but the first and best decision I ever made concerning the writing of my script was in the fall of 2009. This was when I chose to put Erik Hansen and Henry Griffin (two screenwriting instructors) on my committee. It is my belief that screenwriting is not only the most important facet prior to shooting the film, but it is also something that one continues to do during both production and editing. Thus, I felt strongly about having two faculty members who were experts in analyzing screenplays as well as accomplished screenwriters themselves.

In the spring of 2010, I enrolled in Henry Griffin's Screenwriting Seminar in an effort to produce a script that would go on to become my thesis film. Though the class was oriented towards writing feature-length screenplays, I worked out an equivalent workload where I would write three short screenplays to be considered for my thesis. Then, the class would choose what they felt had the most potential and I would continue to re-write it with the intention of making it into my thesis film. My first attempt wasn't really an attempt at all. What it turned into was a re-write of a screenplay I wrote that was being made for the student organization, UNO Filmmakers. My second attempt was a short adaptation of a feature-length screenplay that a friend of mine had written, called *Finding Morgan Jacobs*. My goal, at the time, was to write a short that had the potential to become a feature-length production. I figured this would be my best chance at scoring a feature-length deal by screening the short at festivals. So what better way than to start with a screenplay that was already a feature? The problem, unfortunately, was that the story was just that – a feature-length script. It was never intended to be a short and therefore did not belong as a short film. My third attempt was a script called *Familiarity*, about a middle-aged housewife who becomes a widow and finds herself curiously attracted to a Pilates instructor who resembles a younger version of her deceased husband. Though the story had promise and was the one the class chose me to pursue, I did not feel a strong attachment to it. It didn't seem like the right story for me to tell at the time.

So I began the summer searching for a new story. It may have cost me a scholarship, but I didn't want to embark in a year-long endeavor if I didn't have my heart in it. I cycled through a few different stories, but none of them had legs, so to speak. Then, in August, I met a girl while waiting for some friends outside a bar on Frenchmen Street. She inquired about the location of a certain hostel where she was trying to stay. She was very pleasant and well spoken. Nothing about her gave me the impression that she was living on the street. Then I noticed the giant bruise on her arm. She explained how two men had tried to rape her the night before as she was sleeping in an abandoned house. I asked how she became homeless. She said she used to have a job but she was robbed while walking home one night and was evicted because she could no longer pay rent. She then added that, shortly after, social services took her son away from her. And she told me all this with a blissful smile on her face.

My friend and I must have given her over twenty dollars. It was only after she had walked away that we realized she might have made the whole thing up. I immediately knew I wanted to tell a story about

this character. However, a more interesting conflict seemed to exist with my friend and I. Was she telling the truth? Was she worth trusting?

Although I wasn't sure yet who this protagonist would be to have such a difficult decision, I knew I needed to raise the stakes by making him fall in love with the girl at first sight. Then, it's not just about the decision to give her money or not, but rather, "Can I really date a homeless girl?" I also wanted there to be something unique about this character to give my story a "hook" that would grab people's interest immediately. However, I knew, more importantly, that this character should be - what my committee member, Erik Hansen, refers to as the "perfect person" for this journey.

The first idea for the character was someone gullible enough to buy into this homeless girl's story. I considered a naïve, recent high school graduate from a small town, an ambitious artist moving into the big city to chase his dreams, and even a Mormon on a mission trip in New Orleans. Every time I tried to write with these characters in mind, though, the story always strayed from what I wanted. So I decided to drop the notion of a "hook" with my protagonist and accept that there was enough "hook" with Ashley's character alone. The protagonist then became less of an extreme character and more of an average Joe. He was an accountant and he seemed to be the perfect person for this journey because he was afraid to take risks.

The first few drafts of my screenplay seemed to fall short in that there was not enough conflict between the two characters. Furthermore, the ending was not working because there were too many unanswered questions to have a resolution with no dialogue. I did not seem to have a single, unified, thematic statement that people could identify. I knew I wanted to say something about love, specifically selfless love, in that the protagonist makes a selfless decision at the end of the film out of his love for the girl. In other words, true love is selfless love. But when I told Hamp Overton, the head of my committee, that my story was not trying to say "stealing is okay as long as you are doing it for a good cause," he said, "It isn't?"

So in the next draft, I set out to solve these problems. To create more conflict, I gave my characters "glue." This is a term Erik Hansen uses to describe when two characters are forced into a situation together against their own will. He often references the film *Knocked Up* (Apatow, 2007), describing how the couple is glued together by an unplanned pregnancy. Instead of the protagonist, Mark, falling in love with Ashley at first sight and wanting to pursue her, I made it to where she is threatening to call the police because he accidentally took an inappropriate picture of her. He cannot simply delete the picture because it is on film, and he does not want to give her the roll of film because he has other valuable pictures on it. I also added more conflict at Mark's apartment by making him a more mistrustful character. When she picks up his camera and asks if she can take his picture, it suddenly hits him: "I just let a homeless girl into my home with all of my expensive things around." To make the ending work better, I simply threw the thematic statement that I was trying to make into the characters' dialogue. An example of this is when Ashley tells Mark (referring to his ex-girlfriend), "If you really loved her, than you would want her to be happy, whether it's with you or not." I figured this way, I'd have given my audience enough



ammunition to understand why Mark makes the decision he makes, despite the fact that he does not say a word when he makes it.

The draft that resulted seemed to have addressed these issues head-on, but the story that came out of it was completely different. Much of this was due to the “glue” I gave the characters, in an effort to create more conflict. Now when people read my script, they were saying, “I don’t like Ashley anymore – she’s evil,” or “I’m really expecting her to steal something from him now,” or “I liked your last draft better.” To me, it felt like I had a romance that suddenly became a romantic comedy. The conflict was there, and the structure was there, but the heart of the story was not.

I spoke with my committee member, Henry Griffin, about the crisis I was in. He often cited good stories as finding a median between “soul” and structure, where the “soul” of the story is the stuff you take from your own life and inject it into the story. He cited Aristotle’s *Poetics*, which states that man’s two instincts with regard to poetry (or art) are to imitate (or create some true to life) and to create harmony (something more beautiful than real life). Henry also stressed that this film could quite possibly be the last film I make that gets to be exactly how I want it. I do not have to answer to a producer or a client, dictating what the final product will be. So his advice was, “You know the rules by now. Just be conscious of when you’re breaking them. Make the movie you want to make.”

As I was leaving Henry’s office, he asked me if I had ever seen the film, *Before Sunrise* (Linklater, 1995). I had seen the sequel, *Before Sunset* (Linklater, 2004), but not the first one. Henry suggested I check the movie out because my story reminded him of it a lot. I followed Henry’s advice, and when I saw *Before Sunrise*, everything became clear. I realized that it was the kind of movie I want to make. It is a character-driven story that consists mostly of two people walking around and getting to know each other. The only real conflict in the story exists in the back of everyone’s minds, which is that at nine-thirty the following morning, one of them will fly back to America, and they may never see each other again. I knew I would be taking a chance by heading in this direction, but, somehow, it felt right.

So for the next draft, I scaled things back in terms of conflict, and restored more or less the relationship I had between the two characters in my original story. I also continued to mold my protagonist into what would be the perfect person for this journey, because the idea of him being an accountant who was afraid to take risks didn’t sit quite right. It wasn’t just because my film started reminding me too much of *Along Came Polly* (Hamburg, 2004). It was more because I wasn’t trying to say anything about taking risks. I was trying to say something about love, specifically selfless love. I realized my character’s arc needed to be tied more to what I was trying to say, so I decided that he should have a flaw as someone who believes love is selfish at the beginning of the film. Then I tried to think of what kind of person would be so negative about love. I knew it would work if he had just come off a bad breakup, but I needed something more that would amplify his pessimism. I also had wanted to keep the “meet cute” from the previous draft, where Mark tries to take a candid photograph of Ashley and she catches him, I just didn’t know how to fit it in with my new draft. And then it hit me. If Mark was a candid wedding photographer, not only would he despise the love that all the happy couples share in front of him day in and day out, but as a candid

photographer, he would have a reason to take pictures of people in the Marigny. Defining exactly who Mark was seemed to fill the biggest hole in my story. I finally felt like I had a solid script to move forward with. More drafts would ensue, but they would involve only minor tweaks. So by the time I reached a tenth draft of my script, I felt like I was ready to make a movie.

## *Directing*

The directing style I wanted to experiment with in this film is that of director Mike Leigh. I was a big fan of Leigh's film, *Happy-Go-Lucky* (2008), and I had heard about how he didn't start with a script for the film. Instead, he described, in detail, the characters he wanted his two lead actors to play and had them drive around London chatting with each other. The script, then, was born from their improvisations together. The result of this method is a very natural and fresh performance from both the lead actors in the film. Improvisation hinges on the moment and, in my opinion, gives off a more lifelike presence for the character because the actor is forced to react and make choices.

As a control freak, I have not traditionally been one to give my actors a lot of freedom. My approach has always been to rehearse as much as possible until I get exactly what I want so that when we get on set to shoot, I know exactly what to expect. Unfortunately, I've noticed in my previous work that I may have tried to control my actors too much in rehearsals. I'm so particular about what I want that sometimes my specificity can create a very artificial performance onscreen because I'm not leaving enough up to the actor. For my thesis film, I knew I had to stray away from this because it was such a character-driven piece. If people did not respond to my characters almost immediately, I would be dead in the water.

The reality of trying to make this step towards improvisation was not an easy one. I had no experience as a director with regard to improv. And there was no guarantee that my actors would have experience with it either. Improv is not necessarily a measure of how good an actor is. Some of the best actors are simply not comfortable with it. So although I encouraged improv in my auditions, I did not want it to be a deciding factor. I set at the top of my priorities to simply take the best actors I could find.

When I began auditions, it seemed like casting the character of Mark was going to be very difficult. Many of the men who came in to read were good looking, confident actors, but could not drop their confident side in order to get in touch with the insecurity and social awkwardness that defines the character of Mark. And then Hunter Burke walked through the door. After his first reading, I knew he was going to be Mark. Hunter understood the character almost innately from the script. And any direction I gave him only seemed to amplify this understanding. I also let him read for Frank and he surprised me yet again. It was amazing how he could completely disappear into an entirely different character. I knew this guy had range and I was really looking forward to working with him.

Casting the role of Ashley was not quite as easy. If New Orleans has a lot of one thing, it is young, attractive, talented actresses. It was hard enough narrowing it down to just two girls for callbacks – Ashton Leigh and Jennifer Foreman. And then, just as I had expected, they both blew me away in callbacks as much as they did in their auditions. What made it even more difficult to decide between them is that they each brought something unique to the character of Ashley. I did what anyone would do with a dilemma such as this – I made a pros and cons list.

Ashton seemed to handle the intricacies of the scene more and shared a lot more chemistry with Hunter. I was worried, however, that she looked almost too attractive and refined to pass as a homeless girl. I also was afraid that she had been cast already in too many local films and any local audience would have

a hard time accepting her as the character of Ashley. Jennifer, on the other hand, would have no problem passing as the character of Ashley, but she lacked chemistry with Hunter. Ultimately, I had to decide where my priorities were for this film. Being that it was a romance, chemistry was paramount. If my audience did not buy into the fact that these two people really liked each other, then I might as well not consider my film a romance at all. For this reason, I chose Ashton for the character of Ashley.

For the character of Frank, I wanted someone who could provide a good dose of comedic relief to the story. I also felt that this was the role that lent itself the most to improvisation because I think that comedy, as a genre, provides the best opportunity for improvisation. There were plenty of actors who came in and made everyone in the room laugh. But the two that seemed to stand out were Jacob McManus and Chip Hornstein. Both of them brought their own dose of improv that made Frank a funnier character than I had expected. But when it came time for callbacks, I was looking for something more. The scene they read was a more serious one where a more dramatic layer of Frank is exposed (Scene 15 in the script). In short, Jacob was able to take my direction as I made adjustments to the scene; Chip was not. After we had run through the scene with both actors, I asked Hunter what he thought. His reply was, “Chip seems like the real life Frank, but Jacob does what you want him to do.” The decision was easy.

Finding plenty of actresses to fill the role of the bartender was not difficult. As I mentioned before, New Orleans is full of talent that could fit the role. One thing I had to keep in mind, however, was that whomever I cast could not steal the spotlight away from Ashley. In effect, I selected someone who portrayed the character of Melissa in a way where the audience would not like her. Taylor Ropollo did just that. She brought a “ditzzy bitch” persona to the character that I knew would be funny but would not make people fall in love with her.

In rehearsals, I still wanted to experiment with improvisation, even if my actors were not experienced with it. In the beginning of every rehearsal, I told them to forget about the script and just do the first read however they saw fit. Both Jacob and Taylor seemed to respond well to this method, but I think this was mostly due, again, to my belief that comedy is more susceptible to improvisation. I could tell right away that Ashton was not comfortable with improv. However, it did not seem to hurt the natural ease she brought to the character. Hunter would take liberties with lines here and there, but I do not know if it was enough to be considered improvisation. Like Ashton, Hunter did not seem to have a problem with keeping things true to life on multiple run-throughs. But, I still wanted the two of them to feel like they had the freedom to make their characters their own. Every once in a while, they would come up with what they thought was a better way to say a line, and, if I liked it, I would rewrite the script accordingly. This was probably the most important step I took during rehearsals because it allowed me to gain my actors’ trust. So even though I did not experiment with improv to the degree to which I had set out to, I think that being open to it in rehearsals allowed me to grow as a director. I empowered my lead actors by giving them some of the control that I was holding onto so tightly with my previous work.

When it came time for principal photography, I was glad that I had spent weeks rehearsing every scene with my actors. I was also very happy with the amount of professionalism and preparation my actors

brought to set. I think it helped a lot when I made the decision to pay each of my actors \$100/day for their time. They seemed to treat it as a much more professional and serious relationship.

If I could have changed one thing about the week production, it would have been the weather. It was without a doubt the coldest week in Louisiana that we had seen all winter. For three straight nights, we were outside in the bitter, blistering freezing temperatures from five o'clock in the evening until five o'clock the following morning. Again, I was glad that I had paid my actors, but I also had a twenty-person crew that was working on a volunteer basis. I could not have asked for a better group of people to help me make this film. Not once did anyone quit on me because they were cold or tired, and wanted to go home and go to sleep where it was warm. I am sure many considered it, but it was a testament to the kind of people I had surrounded myself with when I saw their work ethic under such conditions. I was humbled, to say the least.

So, to make up for such a harsh working environment, I decided to feed my cast and crew well. I spent almost half of my budget with this in mind (\$2000). Not once did we go six hours without feeding everyone and I made sure there was plenty of hot chocolate and snacks to go around for all the moments in between. Wendy Granger, my co-producer, was gracious enough to head up the craft services department for the production. She did an incredible job. I also wanted to make sure that we never went over twelve hours for the day. I had experience with this when I was the First Assistant Director on Kevin Hughes' thesis project, *Bicycle Season* (2010). The amount of guilt (as the 1<sup>st</sup> AD) and sleep deprivation I experienced on that set after working, on average, about fourteen hours every day, was enough to convince me that I never wanted to put myself or any other unpaid student volunteer through that again.

One of the best decisions I made on this film was asking Dawn Spatz to be my producer. For every single one of the films I had directed prior to this, I was also the producer. In my opinion, producing is not only the hardest job in film production, it is also the most stressful. But I found a young woman (in Dawn) that gladly took on the responsibility and handled it with great care and leadership. And it helped immensely that she had Wendy Granger as Co-Producer. I hadn't known Wendy for very long when I asked her to work on my film, but from the start she showed me great dedication and an unbridled willingness to learn. What these two women allowed me to do, which I had not been able to do before, was focus solely on the craft of directing. Without a doubt, having Dawn and Wendy handle the logistical side of things made me a better director.

### *Production Design*

My main approach with production design was to contrast the outdoor Marigny locations with the interior locations of Mark's apartment. I felt that this would magnify the social divide between Mark and Ashley. There was only so much we could add to the set design of the Marigny locations (Ashley's world) on such a limited budget. But what I wanted was gritty, and the Marigny provides plenty of that. We could not just shoot anywhere, though. Practical concerns like street traffic, sound, safety, etc. all factored into choosing a location. Fortunately, we found an area in the Marigny that had the look I was going for and was quiet enough to meet our practical concerns.

What we did have control over were the interior locations. Thus, in order to contrast them with the Marigny, I wanted Mark's apartment to look polished and neat. Where the Marigny represented the chaotic harshness of the outside world, Mark's apartment represented the comfort and safety of the civilized world. The location that we had early on was a very nice apartment in the Warehouse District. Though the apartment was already well furnished, the couple that was living there had several pieces of Indian art and furniture inhabiting their living room. I encouraged my production designer, Gina Tyler, to collect as many expensive household items as she could that would better fit Mark's character. As production neared, however, the location owner stopped returning our calls to the point where we were forced to look elsewhere. Luckily, a fellow filmmaker and friend, Lulu Marcil, had a spacious apartment in the French Quarter that fit the bill. And, by this time, Gina had collected enough furniture and set dressings to make it work as Mark's home.

Before I even considered changing the bar scene in the script to a wedding scene (when I changed Mark's character to a wedding photographer) I first consulted with Gina, because if this change happened, the wedding scene was going to be the biggest production design challenge of the film. Fortunately, Gina had gotten married only a few months prior and still had a wealth of wedding reception decorations in storage. She also still had her wedding dress, which immediately meant she would play my bride in the opening montage of the film. I do not think we would have been able to pull off that scene if I had not asked Gina to be my production designer. But it wasn't just because of her recent wedding. I've always known Gina to never back down from a challenge. She is a reliable and competent woman and I don't know what I would have done without her. I also lucked out when I was given permission to use the UNO Alumni Center Ballroom for our location. It took several hours to dress the set and the labor of almost every crew member pitching in, but when it came time to start shooting, the set looked amazing.

Costume design on the film was all about being realistic. I went with black for Mark and Frank because (as it states in the script) wedding photographers tend to wear black as an informal uniform to separate themselves from the other guests. I knew for Ashley's look I wanted worn, ragged, earth tones that would suggest poverty. In the park, however, I wanted to suggest progress and the idea of her getting back on her feet with nicer, yet, still casual attire. This was also an instance where I chose to use what we began to refer to as the "Dream Weaver" color (blue) with the shirt she would wear (I will explain more about this in the cinematography section). Her look in Mark's apartment was then something different entirely. I

wanted something that suggested sex appeal but not too overtly. At first I had her coming out of the shower wearing one of Mark's dress shirts, but I thought it would be a little more fun for her to be wearing a Saints jersey (and not just a Saints jersey, but a Drew Brees jersey).

Hair and make-up were also very much based on realism and what would support the story. I sent my make-up artist, David LeBlanc, a picture of Adam Sandler from the film, *The Wedding Singer* (Coraci, 1998), where his girlfriend has just dumped him and he's singing "Love Stinks" to the wedding guests (I sent the same picture to Hunter as well). This was the look that I wanted for Mark's character throughout the film to show how he's let himself go a little after his ex-girlfriend broke his heart. I was hoping for a more extreme version of this look in the park where Hunter would have a full-grown and unkempt beard since his heart has been broken all over again by Ashley, making him even more cynical and hopeless than before. The plan was to let Hunter grow his beard out over the course of two months and shoot the park scene on the first day. Unfortunately, weather did not permit this to happen, and we had to settle for only a weeklong growth of the beard.

For Ashley's look, I wanted almost no make-up at all. I wanted her to look greasy and dirty, just like anyone would look after living on the street for three weeks. And I was not worried about Ashton no longer looking attractive because of this – she is a natural beauty and the idea of Mark falling in love with Ashley at first sight still played very well. Then of course, in the park, Ashley would be wearing make-up for the first time to, again, go along with the idea that she was back on her feet.

The only special effects make-up needed in the film was for the bruise that would show on Ashley's neck. I originally wanted this bruise to be on her arm, like the girl that I had met on Frenchmen Street, but the cold weather did not allow for this, so we moved it to her neck. It needed to look horrifying so that the audience would experience what I experienced when I saw that girl's bruise. I think David LeBlanc did a great job with the bruise. It looked very realistic and showed up well onscreen.

Some of the key props involved creative decisions, too. The bike, for instance, could not just be any bike. It had to be one that was a Frankenstein of sorts – made from parts of other bikes. My location manager, Ryan Harris, had just the kind that I was looking for. The backpack that Ashley wore is described in the script as "almost as big as her." I felt strongly about this because not only would it suggest that she had everything she owned packed into it, but also that she had a huge weight on her shoulders. The cameras Mark uses were also important. I wanted him to begin the story with a fancy, new digital camera where he could delete the pictures he did not like because they were too far away. Then, at the end of the film, the film camera he is left with is an old antique more than it is a tool to serve his occupation. The juxtaposition between these two cameras is a metaphor for his discontent in the story as a result of Ashley's betrayal. Lastly, Mark's car needed to be an expensive ride, not only to suggest that Mark had money, but to further the social divide that exists between him and Ashley. One other minor prop that had a subtle significance in the film is the blue bowl Mark is holding when Ashley comes out of the shower. Again, this falls in line with our Dream Weaver motif, which I'll explain in the following section.

## *Cinematography*

Just as I wanted to contrast the Marigny scenes with the interior scenes in Production Design, I wanted to do the same with Cinematography. In the Marigny, I wanted a raw, kinetic and de-saturated look to parallel the grittiness of the location. To accomplish this, we used a lot of handheld and steadicam shots and sucked out some of the color in postproduction. Another reason I wanted to do steadicam in the Marigny was for practical reasons. The script featured a walk-and-talk scene that covered four pages and I had no idea how else to cover this scene. Watching *Before Sunrise* made me feel a little more encouraged about it because much of the coverage in their walk-and-talks was simply a two-shot tracking in front of the couple. If they ever had to use a different take, they would cut to a two-shot from behind the couple where you could not see their mouths moving. This was exactly how I decided to cover my walk-and-talk scene. It comes off almost as an homage to the film, but it came more out of me searching for a way to do something that I had never done before.

One color that we emphasized in the Marigny was orange, through the use of lighting. Again, part of it was for practical reasons. The majority of the available light in the Marigny came from orange sodium vapors, so, to keep things consistent, we put orange “Urban Vapor” gels on our lights to match. We did not want to white balance to the orange entirely, however, because the Marigny still offered a mixture of lights featuring different color temperatures. Unfortunately, the result was an overly orange image that had to be subdued in post. But I feel that, all told, the look we got in the Marigny is what defines the look of this film and sets it apart from others.

To contrast the Marigny, the interior locations, especially in Mark’s apartment, featured more neutral and saturated colors with stable, static shots. The exception to this was a few dolly shots like when Ashley is walking around Mark’s apartment observing it for the first time. But these were motivated more as point-of-view shots than they were to create any kind of visual intensity as, for example, the camera movement in the Marigny was meant to evoke. As such, we made sure that these shots in the apartment were slow moving and gradual to avoid creating too much visual intensity. The point at which Mark’s apartment no longer follows this motif, however, is when Ashley gets up to leave after he tries to kiss her. Since the emotional intensity of the scene increased, it was only right to increase the visual intensity as well. We did this by taking the camera off of the tripod and shooting handheld (like in the Marigny). We also used diagonal lines to create more tension, particularly in the shot where Mark stops Ashley at the door and tries to convince her to stay.

The following sequence where Mark and Ashley kiss on the couch is where the raw, handheld style reached its climax. To keep the energy up, the shots were extremely close up. And to inject some of the raw grittiness that Ashley brought into Mark’s world from the Marigny, shots often tended to go in and out of focus. I feel this visual sequence was probably the most well captured moment of the entire film. And the majority of it simply involved my cinematographer, Kevin Hughes, walking around with the camera, encircling my two actors and getting various shots while they made out for about two to three minutes. The unpredictable nature of how it was shot seemed to bring an immediacy to the experience and



the slow motion that came after added an ever-so-delicate and elegant touch, appropriately taking us from pure lust and passion into a more innocent adoration when they stop and look into each other's eyes.

The still photographs that Mark takes also follow a motif. The telephoto nature of his shots suggests that he tends to keep a safe distance from his subjects. Any good candid photographer does exactly the opposite. They would not use a zoom lens to capture the essence of a real life moment; they would throw on a 50mm prime lens and get up close and personal. Thus, Mark's flaw as a young man unwilling to take a chance on love is inherent in his photography, in that he is unwilling to interact with the world he views through his camera. He is always on the outside, looking in. This is why I consider his getting his picture taken with his dog at the end of the film to be the punctuation mark on his arc. Now he is participating in the world he used to observe at a safe distance.

The "Dream Weaver" color I referred to in the Production Design section of this paper came from an instinctive choice my cinematographer, Kevin Hughes, made while we were scouting the Marigny location. We were talking about the steadicam shot where Mark was going to sneak up on Ashley to get a closer shot of her and he said, "I want the light on him to be blue." I asked, "Why?" and he said, "I don't know, it just feels more sneaky." I had a hard time accepting a creative decision based on a simple gut feeling. I have been brought up in a school of thought where everything is there for a reason and "sneaky" did not feel like a good enough reason. But I did not immediately shoot down the idea. There was something enticing about having a mixture of color at this moment in the story, but I needed to set up a pattern for it to feel appropriate. Where else could blue fit into the story? For awhile I had been considering throwing in some kind of music or intense dolly shot when Mark sees Ashley for the first time, but they all seemed too cliché and over the top. But this idea of using the color blue was a much more subtle and unique supplement to Mark's emotional state. So I decided to use it again when Mark sees Ashley in the jersey when she comes out of the shower (blue bowl), when he and Ashley make love in his bed (a scene that was later cut out of the film), and in the park when Mark sees Ashley for the first time in four months (the shirt she is wearing). In each of these moments, Mark feels emotionally overwhelmed by the sight of Ashley. This is why we called it the Dreamweaver color, in reference to the scene in *Wayne's World* (Spheeris, 1992) where Wayne sees Cassandra for the first time and the song, "Dream Weaver," by Gary Wright plays in the background.

Something else I felt very strongly about getting in coverage for this film was transition shots. I made the mistake in past films of cutting from one scene to the next without any buffer. I realized that spending time transitioning from one scene to the next allows things from a previous scene to settle for an audience before a new scene begins. As such, I made a point to get various shots in and around the city. I even enlisted my producer, Dawn Spatz, to grab various B-roll footage of the Marigny on her Canon 7D while we were filming.

Some of the biggest production challenges on this shoot came from the Cinematography. First and foremost, shooting on the Canon 5D at night in the Marigny made pulling focus a nightmare. And it did not help that we were shooting on still photography lenses. A centimeter difference when turning the focus ring

would alter the depth of field sometimes by several feet. And shooting wide open at a 1.4 f-stop left us with almost no depth of field whatsoever. There were several instances where I continually had to tell my actor, “back to one,” not because of performance, but because the focus was soft.

Another production challenge in the Marigny was trying to properly balance the steadicam rig we borrowed from Ralph Madison. Though I was grateful that Ralph let us use his rig, it was not long before I wished I had never considered it in the first place. It took almost two hours to put it together and balance it properly. The rig was never meant for a camera as small and light as the 5D. We had the weight plates to give it enough weight to make it work, but the result was not the steadiest of camera movements.

Another challenge we had to confront in the Marigny was lighting, particularly for the walk-and-talk scene. Even with the grip truck’s ample supply of lighting and grip equipment, it was still difficult creating the amount of light we needed to expose an entire block. The setup was the longest of the entire shoot. But due to the efforts of an experienced cinematographer and a skilled grip and electric team, the lighting was made possible. The only thing we forgot was to take off the UV filter on the lens. In turn, half of the footage we got on the steadicam had a nasty green lens flare dancing across the image. Kevin was so disappointed with himself over the whole thing that he personally vowed to take the image into Photoshop and fix the problem frame by frame by painting out the flare.

## *Editing*

I have always felt that the best style, when it comes to editing, is to be transparent, or to have no noticeable style at all. The last thing I want to do as an editor is distract my audience with the editing. But I did feel that one stylistic approach would serve this story well and that was the gimmick of using black-and-white freeze frames every time Mark took a picture. In this, I felt it would create a more subjective experience for the audience, letting the pictures that Mark takes resonate just as they would in the still photography world.

But cutting for emotion, finding the best performance, and staying invisible as an editor were all basic principles that I felt confident in handling going into this project. What I knew was going to be difficult in editing my longest narrative to date was staying objective. One of the hardest things to do as an editor is to keep a fresh eye, especially after having to watch the footage multiple times. It is even harder to do this as the director editing your own film, because you see so much more in a performance than an average audience member ever will. The first step I took in an attempt to stay objective was creating a color rating system for my footage in Avid. I would rate each clip on a scale from red to cyan, where red meant unusable, orange meant bad, yellow meant okay, green meant good, and cyan meant best. I would even go to the extent of using locators to rate each line of dialogue and moment in an actor's performance over the course of one take. Although this was a tedious and lengthy process, it ensured that I always found the best performance, because I rated it as an audience member watching it for the first time. That way I would know exactly what performance to choose when it came time to edit the sequence.

When I completed my first cut, my twenty-six-page script was a total of forty-two minutes onscreen. I had no idea how this could have happened. I thought I had produced something of a fine cut and reasoned that it was simply impossible to match screen time to page length at 12 point font. What I had not realized was that I had lost my objectivity by watching every piece of footage multiple times and injecting every moment that I saw as a director into the film. I knew I needed to spend some time away from the film and come back to it with a fresh eye. I handed the first cut off to my committee and spent two weeks away from the film before I ventured on to a second cut. In the meantime, I hosted a couple screenings of my first cut with some close friends. The feedback was unanimous: "There are too many moments, Andrew." At first I had a hard time seeing what they were talking about, but after spending some substantial time away from the film, I realized it was true. So when Erik Hansen told me he wanted me to cut 35-40% out of the film, I had no qualms in doing what I needed to do to get it down to that size.

My second cut was seven minutes shorter just from trimming down the moments. I barely cut any dialogue out. I simply made everything shorter. But when I gave my second cut to my committee, I received a radical suggestion from Erik Hansen. He suggested that I cut out the character of Frank entirely. What seemed radical at first was actually very logical. He felt that Frank's character didn't add anything to Mark that the audience didn't already learn from Mark interacting with Ashley. He had a valid point, but the only scene I was worried about cutting out was the last scene Mark has with Frank. I felt this scene

provided a lot of the information the audience would need for the following scene in the park to make sense (since there was no dialogue).

I knew that it couldn't hurt to try it out. After all, that's what I've learned about editing – it's essentially a trial-and-error process. But I knew that a big decision like this would require more objective feedback from multiple sources. So for my third cut, which was now at a running time of 25 minutes, my committee members let me hold screenings during parts of their classes to get feedback. I also handed out questionnaires for students to fill out so that their feedback would be more oriented towards my own concerns with the film. The results of the questionnaires showed that no one really had any problem understanding who Mark was as a character. Thus, the opening scenes with Frank (which were meant to give exposition about Mark) were not necessary. However, a lot of people had a hard time following Mark's decisions at the end of the film. Something was clearly missing for them. In one feedback session, I showed the class the missing scene with Frank that originally took place prior to the park scene. Almost unanimously, everyone suggested that I put the scene back in the film because it would have helped them immensely in comprehending how Mark was feeling heading into the conclusion of the film.

The only problem with putting this scene back into the film was that I was now introducing a new character at the end of the story. I was worried it would take people out of the film and make them say, "Who is this guy?" Therefore, I felt it was necessary to at least introduce the character enough so that the audience would recognize him when he reappeared at the end. And so, I threw the scene with the bartender at the wedding reception back in, but still kept out the second scene outside Frank's house. I also significantly reduced the length of the bartender scene and told it more from Mark's perspective by giving him more screen time and giving special attention to how he reacted to Frank and Melissa's dialogue.

The last phase of feedback I received was very receptive to putting Frank back in the story. Some felt that Frank provided the comedic relief that such a serious, dramatic story needed. Others felt it was refreshing to see a different side of Mark (particularly in the last scene with Frank) where he isn't such a pushover. There was also no question for people as to what was going through Mark's head when he saw Ashley in the park. This, above all, warranted the three minutes that Frank's character added to the total running time of my film. As I mentioned earlier, whatever I needed to do to make sure the audience was right there with Mark at the end of the film needed to be done since he never says a word in the final scene. So, although the total running time of the film landed at around 28 minutes with picture lock, I was confident in my decision to keep Frank in the film because I felt that, regardless of my running time, I was making the best film possible.

One way I was able to keep my film under thirty minutes, though, was creating what Robert McKee refers to in *Story* as "gaps." In essence, the expectation is for a character to go from A to B in their dialogue. But a gap is where the character jumps from A to C in what they say. As a result, we get something completely unexpected about the character that, in effect, reveals more about them. This was something I wish I had done in the screenwriting phase, but the concept did not resonate with me until I took Erik Hansen's Screenwriting Seminar in the spring of 2011. He explained it in a way that allowed me

to understand it better, where it's almost as if the character changes the subject in the middle of a conversation. I found plenty of opportunities to do this in my film, like when Mark says, "...now I'm stuck with this place and I don't think I can afford it anymore," Ashley responds with, "That's terrible." And then says, "Did you love her?" What I realized was "That's terrible," was not needed. It was more unexpected and revealing for Ashley to simply jump right into, "Did you love her?" I found several instances in the film where this was true. Once again, it was clear how the screenwriting process never ends in filmmaking. Here I was, approaching picture lock, and still applying screenwriting principles to create a more polished story.

## *Sound*

As with many of the films I've made in the past, one of the first things that came to mind with this film was what kind of music was going to be in it. This has a lot to do with the fact that I always start with an emotion that I want the audience to feel when I make a film. I immediately start thinking about what song is going to play when the film cuts to black and the credits start rolling. I'll admit, this is an odd way to approach filmmaking and is not recommended. But it should be noted that I did make some attempts at taking a practical approach in my early music search by listening to bands I had a good chance at actually getting rights from. In other words, I focused my search among local and independent artists.

The first song that spoke to me for this film was "Holiday Home" by a local New Orleans band, Rotary Downs. It matched exactly the emotion I was trying to make people feel at the end of my story. Even though I made this decision well before I even began writing the script, I was fairly positive that this would be the song that would play while my credits rolled. And it helped that one of my committee members, Henry Griffin, once told me, "If you ever need any Rotary Downs music in a film, just let me know," when he found out I was a big fan of the band. It just so happened that he was friends with one of the band members and was confident that they would be willing to help a local student filmmaker.

The next song that jumped out at me was "Sleeping the Terror Code" by a Washington, D.C. band, Q and Not U. I knew this song would be perfect for the scene where Mark and Ashley first kiss and subsequently make love. And I knew it would be possible to get the rights to use the song because the band was on an independent label called Dischord Records. Dischord had been generous to Henry when he made his film *Tortured by Joy* (2004) and to my cinematographer, Kevin Hughes, when he made his film *Gripped* (2009). As long as the film is not going to be sold for profit, they are willing to help an independent artist. I went on to find that a few other Q and Not U songs also fit well with various scenes in my film, and before I knew it, I had an entire playlist worked out for my soundtrack before I had even written my treatment.

Once I had the tone and mood of my film worked out, I began to put some thought into how this world was going to sound with regard to ambience and sound effects. Again, I wanted to contrast the Marigny location with Mark's apartment. I felt the Marigny should sound busier and more dangerous, whereas Mark's apartment should convey a sense of comfort. Unfortunately, certain production challenges with both of these locations made it difficult to pull this off.

In the Marigny, the constant sound of trains bombarded us every night between the hours of midnight and four in the morning. Even though this was the world I wanted to create in post, it was definitely not the world I wanted to record on set. Fortunately, my sound designer, Michael Gilbert, began looking into the aesthetic of using train sounds to heighten tension in a scene. It was a relief to think that something that gave me such a headache on set could be put to such good use.

Mark's apartment was located on Decatur St. in the French Quarter, where shooting on a Friday and Saturday night became dreadful for sound. A healthy blend of bass from the club next door, a barking dog upstairs, and rowdy drunkards outside made it almost impossible to record quality dialogue. The

location was anything but peaceful. But we made due by putting several layers of sound blankets on the windows and avoiding interference over dialogue as best we could.

Though there were several sound issues on set that would need to be addressed in post-production, my anxiety was greatly reduced when Michael Gilbert agreed to do the dialog editing for the film. He was also very enthusiastic about layering the background elements that would create the environment I wanted for the scenes in the Marigny. Michael recorded almost every background element in the film. Anytime he needed a break from working on the dialog, he would go outside and record something. Whether it was a dog barking, the buzz of a sodium vapor streetlight, a police siren, a car driving by, or a bird chirping, he recorded it and we used it. The only added sounds that weren't recorded by Michael were a couple of royalty free foley sound effects and the train sounds (because we recorded them on set).

Adding those background elements to shape "the world" of the Marigny was truly an eye-opening (or in this case, ear-opening) experience. I didn't realize how much the mood of a scene could be established simply by what the environment sounds like. My cinematographer, Kevin Hughes, commented on how the scene where Mark takes Ashley's picture felt much more "intense" with the added train sounds. It's amazing how much of an impact backgrounds and ambiances can have on a scene, even though they work on an almost subconscious level. And it's incredible how much faster a scene will move for an audience when they have more to listen to. Moments without dialog that seemed to drag before were now "filled in," for example, when Mark walks to his car, contemplating whether or not he should leave her to roam the streets alone.

The last step in the post-production sound process was a day of sound mixing with Larry Blake at Swelltone Labs. I was given the opportunity to mix with Larry after winning a \$2,500 award at the 2010 New Orleans Film Festival for my film, *Statue*. I wasn't sure what to expect, since I was only getting one day to work on the film with Larry. But after one eight-hour session with him, I was blown away by how much he elevated the film to another level of quality in such a short time. And it didn't matter that I was a student or an amateur filmmaker. Larry was very professional and let me dictate how I wanted the levels to be adjusted. Every once in a while he give me his opinion, but for the most part, he just manned the controls.

### *Technology and Workflow*

The workflow of this project was a bit of an experiment in that I had never shot anything on the Canon 5D and had never edited with the H.264 footage that the 5D captures. The decision to shoot on the 5D (as well as the 7D and 60D we used for slow-motion purposes) was so that a 35 mm look could be achieved without having to spend the money to shoot on 35 mm film. And the format it allows one to shoot is high quality, 1920 x 1080 High Definition video.

The only drawbacks with shooting on the 5D come from the fact that it was never meant to be used for video or film production. For one, the camera body is that of a still photography camera. This can be difficult when trying to balance the camera on a steadicam rig meant for a much heavier video camera that takes up more surface area. Furthermore, running the video output in the camera to an external monitor means the camera operator can no longer see the image on the camera's LCD display. This means that one small external monitor must be fitted onto a rig with the camera for the camera operator before the signal can be run to another monitor for the Cinematographer or Director.

The compression the 5D used was also an issue. In order to shoot such high quality video at a relatively small file size, it used the H.264 codec to compress the video onto its media cards. I had my hesitations with this very early on, knowing that H.264 was not something that could be used to edit with since it was an interframe codec where frames depended on each other. What is desirable in editing is an intraframe codec or I frame only codec, where each frame of video is independent from one another. The compression also demands a lot of CPU processing power to play the video in real-time, which none of the machines in the FTCA department were capable of doing. This meant that some kind of transcoding was going to have to take place before I could edit anything.

Instead of doing the right thing and testing the workflow from start to finish before I shot anything for my film, I waited until after principal photography to test it. I even shot audition footage on my producer, Dawn Spatz's Canon 7D (which shoots the same video format), with the intention of doing this. But pre-production responsibilities did not provide the free time for me to test the workflow, and so the workflow inevitably held up post-production because I was still trying to figure it out. Rob Racine was a great help in figuring out the best way to handle the footage. But what I quickly learned was that I was not going to be able to store all of my raw footage on the department's server (the ISIS) as I had in previous classes. I had simply shot too much footage (300 GB worth, to be exact). And with all the transcoding that was going to be involved, there was no telling how much more space I would need. I had no choice but to purchase my own hard drive. I had already made a point to back up all of my footage on an external hard drive, but a second external would be necessary if none of my raw footage was going to exist elsewhere.

The editing software used for this film was Avid Media Composer 5.0. The decision to edit using this software was simple – it was what the school provided and it was what I knew best. I have taught a class on the software for the last two years as part of my Graduate Assistantship, so I felt very confident in using the software. The other software that was used for this film was ProTools 9, which is designed specifically for sound work. Though this isn't the software the school provides, my sound designer,



Michael Gilbert, suggested that it was in our best interest to use it, since we were going to finish our sound with Larry Blake at Swelltone Labs. Blake, like many other sound mixers in the industry, uses ProTools, and we wanted to make the transition from our work to his as smooth as possible. As a long-time Nuendo user, Michael had never used ProTools, which meant he would have to spend some time learning the software as he put the project together. But working in a Nuendo project and then exporting to ProTools would not give us as many options and would be a much more complex process. So though working in ProTools made the dialog edit a more lengthy process, it was worth the time spent in order to ensure there would be no problems when we brought the project to Larry.

## Chapter 3

### *Additional Influences on Story*

As I've already mentioned, the biggest influence on the story was the girl I met on Frenchmen Street who gave me the initial idea for the story and who Ashley's character was based on. Though nothing in my film actually happened between this girl and me, the story she gave me about how she became homeless was almost kept word for word as Ashley's story in the film. Another major influence on the story I already mentioned was the film *Before Sunrise*. It helped me hone in on the type of movie I was trying to make and gave me something to refer to when it came to making creative decisions.

I think I also pulled a lot from my own life and put it into this story. It's inevitable as a writer, because you write what you know. Mark, for instance, has a lot of the same personality traits I have. Some are more extreme, like his social awkwardness when talking to women. But his vulnerability after going through a bad breakup is certainly something I've experienced in my own life.

The city of New Orleans also had a significant influence on the story. Homelessness is a serious problem in the city, and with all of the abandoned houses still left over from Hurricane Katrina, "squatting" is a lifestyle for many people. I don't necessarily think this story had to be told in New Orleans. Though the homeless population is particularly high in New Orleans, homelessness is a problem in many metropolitan areas throughout the world. But I don't think I would have come across the idea for the story in the first place had I not lived in New Orleans.

## Chapter 4

### *Analysis*

According to the feedback I received in my questionnaires, most of the story made sense to people. People didn't have any problem understanding who the characters were or their motivations. But one area that seemed to be problematic was with the title. A lot of people did not understand what it meant and did not even attempt to guess what it meant. I think there are two reasons for this. The first is that the phrase "out of true" is not something most people are familiar with. Secondly, there isn't much explanation in the film itself about what the title means. When Mark asks, "What happened to your bike there?" Ashley only says, "It's out of true – just needs to be fixed." The only thing an audience can gather from that exchange is that the phrase refers to something being broken on a bike.

Another problem with the story was that a lot of people did not get the thematic statement I was going for. A few different responses I got regarding the theme were: "Understanding sacrifice is understanding the wrongs that are a part of life." "You have to move on and grow." "Be open to love, no matter the risk." "Things aren't always what they seem." I believe this was my biggest weakness with the film. I know that ending the film on a somewhat ambiguous note is the reason for so many different perceptions of what the story was trying to say. I also think Mark could have been a more "perfect person" for the journey, which would have pointed my audience in a more specific direction as to what the story was about. He did have some specific traits, but many of the things he said and did were too vague to comprehend exactly who he was as a person. This, in turn, made it difficult to see what his arc in the story was. And not knowing his arc (how he changed by the end of the film) made it difficult to understand what he, as well as the audience, was meant to learn from the experience. Nonetheless, there were a number of people that did understand what my intention for the theme was. Many cited Ashley's line as the theme: "If you really loved her, you'd want her to be happy, whether it's with you or not."

Almost all of the feedback I got concerning the performances was positive. Some of the comments I received were: "Your actors were great. There was chemistry between them. This really sucked us in." "It made you get in touch with your feelings and that made it relatable." "I really felt for and identified with the character of Mark." "It is a real life situation that is portrayed quite believably." And the ending seemed to work well emotionally for people. Some comments were: "I was moved at the end." "It made me feel sad but I was also really happy for Ashley and felt that Mark actually learned something from all this."

The feedback I received regarding the visuals was mostly positive as well. One person even said, "Visually, it was one of the most beautiful student films I've ever seen to come out of UNO." The only flaw that several people pointed out was the green lens flare that springs up during Mark and Ashley's walk and talk. And a couple people thought Ashley didn't look dirty enough to pass as a homeless person.

Most people felt that the film was well-paced. There were a few people that still felt like the film dragged at times when I showed my third and fourth cuts, but I addressed those specific areas as I moved towards picture lock. One person noted that, "I enjoyed watching the film because I never really knew what would happen next." Danny Retz, the editing instructor in the FTCA department, complimented me on the

editing of the film, too. He even asked me to screen it to the AFI Editing Workshop, not to get feedback, but to present an example of “what good work was.” I was extremely flattered to say the least.

## Chapter 5

### *Conclusion*

For the most part, I feel that the decisions I made that led to the tenth and final draft of my screenplay were the right decisions. I tried out a lot of different things in rewrites, and even though I went back to my original story idea in many cases, I was still glad I had tried new things and gotten feedback from various sources concerning the new changes. I never would have known whether or not the changes would have made my story better if I hadn't tried them out.

Though the feedback I received about people not getting the theme of my film was a little disheartening, I would be lying if I said I didn't expect it. I knew I was taking a risk with the end of the film being such an unspoken moment. But honestly, I felt more strongly about the emotion I wanted people to feel than their immediate intellectual understanding of what the story was about. This is why I held on to the ending so tightly despite a few suggestions that I alter it dramatically. And I do feel like I made plenty of efforts for people to at least be in the ballpark in terms of comprehending what I was going for. Three separate times I had my characters say something about the theme of the film. The first is when Mark and Ashley are talking about weddings and Mark says, "There's nothing altruistic about love." This doesn't just state Mark's flaw, where he believes true love doesn't exist, it also suggests that this story will be saying something about love. Although this is in no way apparent at that point in the story, this concept is then reiterated when Ashley says, "If you really loved her, you'd want her to be happy, whether it's with you or not." Lastly, Frank brings it up at the end of the film, when he says, "I know you really liked this girl, and that's why you put her before yourself. And that's a good thing." As I said earlier, I like having an active experience with a film, and that is what I wanted to give my audience. I did not want to spell it all out for them. But maybe I didn't spell it out enough. I probably should have given a little more information to my audience so they could be more on the same page with me. I know if I had spent more time making Mark a more "perfect person" for the journey, more people might have understood what I was going for. But the fact that some people did understand exactly what I was going for makes me feel like I did something right on a thematic level.

The same goes for the title of the film. At one point, I seriously considered changing the title because so many people had no idea what it meant. But I think what bothered me even more was that these people didn't even attempt to formulate their own opinion of what it meant. The title was never supposed to mean one thing and one thing alone. On the surface level, the phrase "out of true" does refer to a bike wheel being out of alignment. But the reason I liked the title in the first place was that it lent itself to several meanings in the film. On one hand, you could argue that it describes both Mark and Ashley's situation, that they are both "out of alignment" in their own lives. Most of the people who at least tried to think of what the title might mean got this far. One person thought it was referring to Mark's decision at the end of the film, that it was "out of true love." I thought this was also a feasible connection to make. I've always felt like there is an irony in the fact that Mark and Ashley meet because they are both out of true, but then at the end when they've both found their alignment again, they aren't meant to be. He sees her, but

she doesn't see him. Then she seems him, but he doesn't see her. In a sense, their relationship was doomed from the start, because it began when neither of them were in a good place in their lives. And now that they are in a good place in their lives, their paths are no longer meant to cross.

I've seen too many movies where the meaning behind the title was not clear even after the movie had ended to simply conclude that my film failed in this respect. Take *Five Easy Pieces*, for example. I still am not sure what that title means exactly, but I think it has something to do with the five musical pieces that are listed in the introductory credits. The irony is that the main character can play them all with ease even though they are actually very difficult pieces to play. But his life is the complete opposite. He comes from a wealthy family which should make things very easy for him. But instead of becoming a successful musician and living up to his family's expectations, he has instead chosen to become a drifter, making things much harder on himself. I'd much rather make someone go home and look up what "out of true" means on the internet and think about it a little bit than spoon feed it to them so they don't have to do quite as much thinking on their own.

If there was one thing I felt I personally could have done better as a writer, it was my dialogue. When I watch the film now, I realize that the characters sound too much like me. I didn't give them their own voice. Erik Hansen talks a lot about writing characters from the "inside-out." I feel like I did not get in touch with my characters enough. I think they could have come off a lot more unique and would have surprised people more if I had taken this approach.

I learned so much about directing from making this film and it was so rewarding to see that people connected with the performances. Even though I did not use as much improv as I was planning to, I think my experiment with it was a major success. It forced me to give my actors more freedom, which, in turn, created a more life-like depiction of the characters. I can't take all the credit for it, though. I truly was fortunate to have worked with such great actors. I definitely believe, more than I ever did before, that 80% of directing (if not more) is casting.

I was never at all worried about the technical side of things. I knew the film was going to look good because I had full confidence in my cinematographer, Kevin Hughes. Having worked with him before, I knew what to expect and I knew his work ethic was not the kind to let me down. And I knew editing wouldn't be an issue as long as I was able to put in the proper time. Again, I was confident in my abilities as an editor, even more than writing or directing, after having spent so much time with the software over the last two years.

Overall, I think it's safe to say that *Out of True* was a success, but I still feel like I have a long way to go as a filmmaker. It is in no way a perfect film. As much as I grew as a writer, director, and editor, I still feel like I have a lot to learn with respect to each. And no matter how much knowledge I gain in the working world after I leave UNO, I will always consider myself a student of filmmaking.

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# Appendices

## *Appendix A: Shooting Script*

OUT OF TRUE

(10TH DRAFT)

Written by

Andrew Bryan

[REDACTED]  
[REDACTED]  
[REDACTED]

At ground level we see only feet, but the numbers indicate that the reception is in full swing. We then rise up to a still photography camera, hanging on someone's chest. A hand removes the lens cap and adjusts the focus ring.

BEGIN OPENING CREDITS MONTAGE:

Through the still photography camera lens, the focus is adjusted of a BRIDE and GROOM dancing together.

The pattern then repeats with several other happy couples over the course of the reception.

The Bride gets ready to toss her bouquet to a GROUP OF WOMEN.

A CAMERA SHUTTER OPENS AND CLOSES. The frame freezes.

The Bride tosses it in the air. A PRETTY GIRL catches the bouquet.

A CAMERA SHUTTER OPENS AND CLOSES. The frame freezes.

A few more freeze frames feature couples being romantic with each other.

As the reception begins to wind down, an OLD MAN puts an OLD WOMAN'S jacket on for her as they leave.

A CAMERA SHUTTER OPENS AND CLOSES. The frame freezes.

END OPENING CREDITS MONTAGE.

The still photography camera drops out of frame, revealing the wedding photographer, MARK, mid-20's, handsome, but disheveled, standing alone at the bar.

The Old Man and Old Woman walk away, revealing behind them a girl sitting alone at a table.

Mark looks through his camera lens.

She is the Pretty Girl who caught the bouquet earlier.

A CAMERA SHUTTER OPENS AND CLOSES. The frame freezes.

Mark looks at the picture.

FRANK, also mid-20s, wearing a suit and his own camera, arrives at the bar next to Mark.

FRANK  
You'll never get a good shot from  
this far away.

Mark deletes the picture.

The bartender, MELISSA, mid-20s, very attractive and very  
aware of it, arrives at the bar.

FRANK (CONT'D)  
So you got any leftover bottles  
back there we can take off your  
hands?

MELISSA  
I don't know. I might lose my job  
if they found out I got the  
photographers drunk.

FRANK  
Oh this is just a favor we're doing  
for our friend, the Groom, over  
there.

The Groom DRUNKENLY SINGS with his arms around some of his  
BUDDIES.

FRANK (CONT'D)  
Normally we do fashion photography.  
You know, models and shit.

Mark looks up at Frank.

MELISSA  
Really?

FRANK  
Yes.

MELISSA  
Shut up.

FRANK  
No.

MELISSA  
Oh my God! I always wanted to be a  
model. What do you think? This is  
my Marilyn.

Melissa strikes a sexy pose.

Franks leans over to Mark.

FRANK  
(whispering)  
Take her picture, dumbass!

Mark lifts his camera up and takes her picture.

Melissa laughs and breaks character.

MELISSA  
How does it look?

Frank looks at the screen.

FRANK  
Oh it's beautiful! That's your head  
shot right there!

The picture of Melissa is not flattering at all.

FRANK (CONT'D)  
So how bout it? A head shot for  
some whiskey?

Melissa laughs. She looks around. She then reaches under the bar and pulls out a liquor bottle.

FRANK (CONT'D)  
(whispering to Mark)  
Jackpot!

She writes something on a piece of paper, and then hands the bottle and paper to Mark.

MELISSA  
Let me know when you find me an  
agent.

Melissa turns around and attends to her bartender duties.

Frank grabs the bottle.

Mark picks up the piece of paper with Melissa's phone number written on it. He then puts her number back on the bar and turns around.

Frank laughs, takes her number for himself, and walks away.

Mark looks across the room.

The PRETTY GIRL now makes out with her BOYFRIEND.

Mark lets out a sigh.

A SHUTTER OPENS AND CLOSES.

2

EXT. FRANK'S HOUSE - NIGHT

2

The frame freezes of a GUTTER PUNK sitting on a street corner smoking a cigarette.

Mark holds his camera at his chest waiting for Frank, who is very intoxicated and peeing in a dark corner with the now half-empty bottle of whiskey in hand.

FRANK

So what's your excuse this time?

MARK

What excuse?

Mark, dissatisfied with the picture, decides to delete it.

Frank finishes urinating and zips up his pants.

FRANK

The bartender. She was all about you.

Frank stumbles. Mark catches him.

MARK

Why'd you tell her we were fashion photographers?

Mark puts his arm around Frank. They walk together.

FRANK

Because... shit is hot. Those guys get all kinds of tail.

MARK

I guess she just wasn't my type.

FRANK

No. That's not it at all.

MARK

Alright, Frank. You tell me - what is it?

FRANK

You, my friend, need to stop hiding behind that camera. You'll get over that bitch once you find yourself a new bitch.

Frank stops at a residence.

FRANK (CONT'D)  
Well, this is me.

MARK  
You couldn't wait ten more steps to  
use your own bathroom?

FRANK  
You couldn't wait ten more steps to  
start being an asshole?

MARK  
Alright. See you later.

Mark begins to walk away.

FRANK  
You know where you parked?

MARK  
Yeah I got it.

FRANK  
You sure you're okay to drive?

MARK  
I'm fine.

Frank stumbles to his front door and takes his keys out to  
unlock it.

FRANK  
Don't forget to wear your seat  
belt!

Frank drops his keys.

FRANK (CONT'D)  
Fuck.

Mark continues walking down the street.

3 EXT. MARIGNY STREET - LATER

3

Mark arrives at a four-way intersection.

He stops and looks up at the street signs.

He scans the area. His eyes lock on something across the  
street.

ASHLEY, a natural beauty in her 20s, holds a spoke wrench near the bent rim of an upside-down bicycle, spinning the wheel. She wears plain clothes and a backpack almost as big as her.

Mark turns his camera on and gets ready to take a picture.

He sets his frame and focus and SNAPS a shot off.

The picture isn't to his liking. He deletes it.

He looks up from the camera at her and then looks both ways to see if any cars are coming. He then crosses the street to get a better view.

Once he is much closer, Mark sets his frame and focus again and SNAPS another shot off.

Ashley turns at the SOUND OF THE SHUTTER.

ASHLEY

Hey!

Mark looks up from his camera in shock.

Ashley drops what she's doing and approaches him.

ASHLEY (CONT'D)

What the fuck are you doing man?!

MARK

Oh. I... I'm sorry... I...

ASHLEY

You what?

Mark can't believe how beautiful she is. He searches for something to say.

MARK

I know it seems kind of weird,  
but... I'm a photographer.

ASHLEY

What are you a paparazzi or  
something?

MARK

No. Uh... models. I photograph  
models. And... I just thought you  
might... make a good addition to my  
portfolio.

ASHLEY  
Bullshit. You're a little pervert,  
aren't you?

MARK  
No. God. No. You're right. That was  
stupid. But... I really am a  
photographer.

Mark reaches in his pocket. He hands Ashley a business card.

MARK (CONT'D)  
Here.

The card reads: CANDID MEMORIES PHOTOGRAPHY. Mark and Frank's  
contact information are also listed on the card.

ASHLEY  
Candid Memories Photography?

MARK  
We do weddings... mostly.

ASHLEY  
Then why are you taking pictures of  
me?

MARK  
We specialize in candid photos,  
which means we-

ASHLEY  
(interrupting)  
-take pictures of people who don't  
know they're having their picture  
taken.

MARK  
Right.

ASHLEY  
You mind if I have a look?

Mark shows her the picture he just took.

MARK  
I can delete it if you want.

ASHLEY  
No. I like it. Just ask next time,  
will ya?

She goes back to working on her bike.



Mark walks over to her.

MARK  
What's going on there with your  
bike?

ASHLEY  
It's out of true.

MARK  
Beg your pardon?

ASHLEY  
Out of true. Means the rim's bent.

MARK  
Are you a bike... repair...  
person... or something?

ASHLEY  
No. It just needs to be fixed.

MARK  
Hey you wouldn't live around here  
by any chance, would you?

ASHLEY  
Why?

MARK  
I'm sort of... lost.

ASHLEY  
Where you headed?

MARK  
(mispronouncing)  
Burgundy... I think.

ASHLEY  
(pronouncing correctly)  
Burgundy. I'm Ashley, by the way.

Ashley struggles to flip her bike over.

Mark extends his hand instead of helping her.

MARK  
Mark.

They shake. Ashley makes a joke out of it and exaggerates the  
gesture.

Mark blushes.

4

EXT. MARIGNY STREET - LATER

4

Ashley and Mark walk down the sidewalk together.

ASHLEY

So what... do you take pictures of  
funerals too?

MARK

Oh. No. Wearing all black is sort  
of an informal uniform for wedding  
photographers. That's where I just  
came from. A wedding.

ASHLEY

Ah. How was it?

MARK

Um... boring.

ASHLEY

Really? I love weddings.

MARK

When you've been to as many as I  
have they start to lose their  
luster.

ASHLEY

I guess. My favorite part is the  
vows, you know, "in sickness and in  
health." It's so selfless. So  
romantic.

MARK

Meh.

ASHLEY

What?

MARK

People get married because they've  
found somebody that makes them feel  
good about themselves. There's  
nothing altruistic about love.

ASHLEY

That's some philosophy, Mark.

Ashley pauses briefly to hoist her backpack up in a better position.

MARK  
You want me to carry that?

ASHLEY  
You sure?

Mark beckons her with a hand gesture.

Ashley takes her backpack off.

ASHLEY (CONT'D)  
For being such a cynic you're quite the gentleman.

MARK  
Yeah well don't get used to- Jesus!  
Mark notices a large bruise on Ashley's neck.

MARK (CONT'D)  
What happened to your neck?

ASHLEY  
Oh.

Ashley hands the backpack to Mark.

ASHLEY (CONT'D)  
It's a long story.

MARK  
I got time.

ASHLEY  
Last night I was squatting in an abandoned house not too far from here and these two guys woke me up in the middle of the night. One of them was trying to strangle me so, I got him off of me, but then the other guy hit me with a baseball bat.

MARK  
You said you were squatting?

ASHLEY  
Yeah. Have been for the last few weeks.

(MORE)

ASHLEY (CONT'D)  
See, I had this job on Bourbon  
Street for awhile, but one night  
when I was walking home I got  
jumped. Took everything I had. Then  
I got evicted because I couldn't  
pay rent the next month. And then  
social services took my son away.

The two of them walk in silence for a moment. Ashley stops.

ASHLEY (CONT'D)  
So this is Burgundy. You see your  
car anywhere?

Mark looks around.

No sign of it.

He then realizes they just walked right past it. He hangs his  
head.

ASHLEY (CONT'D)  
What's wrong?

Mark unlocks a very nice BMW with his remote.

ASHLEY (CONT'D)  
Nice.

MARK  
Yeah...

ASHLEY  
Listen, you wouldn't have a few  
bucks to spare, would you?

MARK  
Oh. Yeah... sure.

Mark takes the backpack off and pulls a twenty out of his  
pocket.

He hands it to Ashley.

ASHLEY  
Whoa! Thanks!

MARK  
Don't mention it.

Ashley puts her backpack on and begins to walk away.

MARK (CONT'D)  
Hey!

Ashley stops and turns around.

MARK (CONT'D)  
I know this is sort of random, but,  
can I call you sometime?

ASHLEY  
Yeah... about that... I don't  
really have a cell phone... so...

MARK  
Oh. Are you on Facebook?

ASHLEY  
No... it was nice meeting you  
though!

MARK  
What about e-mail?

ASHLEY  
Sure.

Mark takes out a pen and writes his e-mail address on  
Ashley's hand.

MARK  
So if you ever want to get coffee  
sometime or something let me know.

ASHLEY  
Okay. Bye Mark.

Ashley walks away.

MARK  
Bye.

Mark unlocks his car and opens the driver-side door. He stops  
to think. He then walks back to the corner and peers down the  
street to look at Ashley.

She investigates a nearby abandoned house.

Mark walks back to his car and gets ready to get in, but  
stops.

MARK (CONT'D)  
Ashley!

Ashley stops.

Mark runs up to her.

MARK (CONT'D)  
Why don't you stay at my place  
tonight?

ASHLEY  
Oh, no. I couldn't.

MARK  
It's no big deal. I got a couch you  
can crash on. And food too if  
you're hungry.

Mark immediately regrets his brash statement.

Ashley contemplates the offer.

5 INT. CAR - LATER 5

Mark drives. He glances over at Ashley.

Ashley watches the scenery go by out the window.

Mark looks back to the road.

Ashley steals a look at Mark.

6 EXT. CITY - NIGHT 6

Mark and Ashley drive by with Ashley's bike sticking out of  
the trunk. The city skyline is seen in the distance.

7 INT. MARK'S APARTMENT - NIGHT 7

Mark and Ashley walk through the door.

ASHLEY  
Hi! Who's this?

BUBBA, an American Bulldog, looks curiously at Ashley.

MARK  
That's Bubba.

Ashley bends down to pet Bubba.

Bubba flees.

ASHLEY  
Aw. Don't be scared.

MARK

He's just afraid of new people.

Ashley scans the surroundings.

ASHLEY

This is a nice place you got here,  
Mark.

Mark's apartment is immaculate, but seems empty in its spaciousness. He has a number of expensive things, but they only fill half of the apartment.

MARK

Thanks.

Ashley notices a cardboard box on the ground with some things in it.

ASHLEY

You just move in?

MARK

Something like that.

Mark puts his camera on a cabinet and then walks into the kitchen.

Ashley walks to the desk and opens a portfolio.

ASHLEY

Is this your work?

MARK

Yeah.

The portfolio is full of black and white candid photographs of people.

She then looks at a cabinet nearby with a few old 35 mm cameras and lenses on top of it.

ASHLEY

So you're a collector too.

MARK

I inherited those from my dad. He was a photographer.

Ashley picks up his digital camera.

ASHLEY

Can I take your picture?

MARK  
I'd... really rather you not.

ASHLEY  
What? You don't like your picture taken?

MARK  
No, it's not that.

Ashley looks at the camera, then back up at Mark.

ASHLEY  
Oh.

Ashley puts the camera back in the cabinet.

ASHLEY (CONT'D)  
Hey, do you think I could use your shower?

MARK  
Uh... yeah. Sure. The bathroom's in the bedroom, just around the corner.

ASHLEY  
You sure you don't mind?

MARK  
No. Not at all.

Ashley walks into his bedroom.

Mark looks back at his camera.

He takes a key out of a drawer.

He then moves over to the cabinet to lock it up.

ASHLEY (O.S.)  
This sounds really stupid, but how do you make it go from bath to...

Ashley walks out of Mark's bedroom. She sees Mark and stops in her tracks.

Mark freezes.

ASHLEY (CONT'D)  
You might want to lock that up, too. You never know.



Mark looks over at the big flat-screen TV Ashley refers to.

Ashley walks back into the bedroom.

Mark hangs his head. He then looks down at Bubba, sitting by his side.

Bubba looks back up at Mark, wagging his tail.

Mark lets out a sigh.

7.1 INT. MARK'S KITCHEN - LATER

7.1

A flame ignites on the stove.

Ashley walks out of Mark's bedroom, now wearing one of Mark's Saints jerseys, which is far too big for her.

Mark cooks spaghetti in the kitchen. A table has been set for the two of them with lit candles.

ASHLEY

What's all this?

Mark turns around. He drops the spoon he was holding when he sees Ashley wearing his jersey.

ASHLEY (CONT'D)

Oh. I'm sorry. I grabbed this out of your closet to sleep in if that's alright. I didn't have any clean clothes.

MARK

Oh. No, that's fine. Why don't you throw your clothes in the wash while I finish making dinner?

ASHLEY

Okay.

Ashley smiles at Mark and then walks back into his bedroom.

Mark watches her leave.

He then takes in a sizeable gulp.

7.2 EXT. CITY - NIGHT

7.2

The moon shines over the city.

8 INT. MARK'S KITCHEN - LATER 8

Bubba sleeps on his doggy bed.  
Dirty dishes showing signs of spaghetti lay in the sink.  
An almost empty bottle of wine sits on the counter.  
MELLOW MUSIC PLAYS ON MARK'S STEREO.

MARK (O.S.)  
Sorry about being so paranoid  
earlier.

ASHLEY (O.S.)  
Honestly, I don't blame you. I'd  
probably be really paranoid too if  
I had some strange homeless person  
staying the night at my place.

9 INT. MARK'S LIVING ROOM - NIGHT 9

Mark and Ashley sit on his couch, each holding a glass of  
wine.

ASHLEY  
So what made you want to become a  
photographer?

MARK  
I want to say it was because of my  
dad, but I think it really just  
came from me always hating the idea  
of posing for pictures.

ASHLEY  
Say cheese!

Bubba wakes up, looking concerned.

MARK  
Exactly. It seems like people are  
only really honest when they don't  
know you're there.

ASHLEY  
That sounds so lonely.

MARK  
How old's your son?

ASHLEY  
Will? He's two.

MARK  
Do you miss him?

ASHLEY  
You have no idea.

MARK  
If you don't mind me asking... what happened to the father?

ASHLEY  
Can we talk about something else?

MARK  
Sorry.

ASHLEY  
No, it's just... not a good subject. How about you? You got a girlfriend?

MARK  
No. I did... not too long ago.

ASHLEY  
What happened?

MARK  
We moved in together. Three weeks after signing the lease she changes her mind. Now I'm not so sure I can afford this place anymore.

ASHLEY  
That's terrible.

MARK  
Yeah...

ASHLEY  
Did you love her?

MARK  
I thought I did. I mean, we told each other we did, but... it's just a word, you know?

ASHLEY

If you really loved her, then you should want her to be happy, even if that means you're no longer together.

MARK

Can I ask you something?

Ashley nods.

MARK (CONT'D)

How are you so optimistic?

ASHLEY

What do you mean?

MARK

I've been miserable for weeks because a girl broke up with me. And, no offense, but your life is like ten times worse than mine. And yet, you're like, the most positive person I know. I don't get it.

ASHLEY

I guess I just want to believe that things will get better. Even when you've lost everything you can still have hope. No one can take that away from you.

Their eyes lock.

Mark leans in to kiss her.

Ashley ducks away at the last second. She then puts her wine glass down on the coffee table and stands up.

MARK

I wasn't planning to do that, I swear.

ASHLEY

I know. I know. I just... need to go.

Ashley starts collecting her things.

Mark puts his wine glass down.

MARK

I don't understand.

ASHLEY  
There's nothing to understand.

Ashley grabs her backpack and begins to walk away.

MARK  
What about your clothes? You're not  
even wearing pants.

Mark stands up.

MARK (CONT'D)  
Ashley! Hold on a second!

ASHLEY  
Look! I'm not a good person! Okay?

MARK  
What?

ASHLEY  
Why would you want to kiss me? I've  
been living on the street! Why  
would anyone want that?

Ashley heads toward the door.

MARK  
Ashley.

Mark comes after her.

MARK (CONT'D)  
Would you just stop for one second?

Ashley stops in the doorway.

MARK (CONT'D)  
You're not a bad person, alright?  
In fact, I think you're a great  
person. And... and if you leave  
right now, I feel like... like I...  
can't... text you.

Mark winces again at his lack of the right words.

Ashley turns around.

MARK (CONT'D)  
(referring to her hand)  
And I think my e-mail address  
rubbed off when you were in the  
shower.

Ashley kisses Mark.

They crash down onto the couch.

Ashley straddles Mark.

Mark runs his hands along her thighs and wraps them around her butt.

They continue to kiss.

Ashley then takes off Mark's shirt.

DISSOLVE TO:

10	INT. MARK'S BEDROOM - LATER	10
	Mark and Ashley lay in silhouette under the covers on Mark's bed.	

DISSOLVE TO:

11	EXT. CITY - DAWN	11
	The sun rises over the horizon.	

DISSOLVE TO:

12	INT. MARK'S BEDROOM - MORNING	12
	Ashley sleeps like she hasn't slept in days. She looks more beautiful than ever in her slumber, like an angel. Mark rubs his thumb along her cheek. She shifts a bit, opens her eyes slowly, and smiles. She then closes them again and goes back to sleep.	

FADE TO BLACK.

FADE IN:

13	INT. MARK'S BEDROOM - LATER	13
	Mark wakes up.	
	The spot next to him on the bed is now empty.	

14 INT. MARK'S APARTMENT - LATER 14

Mark walks out of his bedroom in just his boxers and looks around.

No sign of her.

He walks into the kitchen and opens the fridge.

He stops in his tracks and closes the fridge.

He looks over at his cabinet.

The camera is missing from where he put it the night before.

CUT TO: BLACK.

FADE IN:

15 EXT. FRANK'S HOUSE - NIGHT 15

Mark and Frank drink beers on Frank's stoop. They both wear suits. Mark fusses with one of his old 35 mm cameras.

FRANK

Did you call the police?

MARK

Of course I called the police. They got bigger problems.

FRANK

How much was that thing worth anyway?

MARK

With the lens... about three grand.

FRANK

Well, happens to the best of us.

MARK

No. It never should have happened.

FRANK

What? That you fell for her?

MARK

I didn't fall for her, Frank.

FRANK

C'mon man. She was homeless for God's sake... with a kid... well, she probably made that whole kid thing up. But what about what she didn't tell you? Like what if she gave you Hepatitis... or the fucking clap!

MARK

I don't have Hepatitis. I'm not stupid.

FRANK

Well regardless, you overlooked all that shit so you could be with her. You have to admit - that's pretty fucking romantic! I mean, if that's not love then...

Mark glares at Frank.

FRANK (CONT'D)

Alright. So she was a rebound. But that was exactly what you needed.

MARK

She was conning me the whole time. I never should have trusted her.

FRANK

Then what you should do is see a doctor because there's still that .01 chance...

MARK

(interrupting)  
Alright.

Mark stands up.

FRANK

(laughing)  
I'm sorry. Sorry. I can't help it.

MARK

Nope.

FRANK

Aw. Mark. C'mon. You gotta stop taking things so seriously.

Mark starts to walk away.



FRANK (CONT'D)  
Mark wait.

Mark stops and turns around.

FRANK (CONT'D)  
I know it hurts man. But... you  
can't let this shut you off from  
the rest of the world. I don't care  
what you say. I know you really  
liked this girl. That's why you put  
her before yourself. And that's a  
good thing. I'm just trying to get  
you to laugh about this whole  
situation so you can see that.

MARK  
(sarcastic)  
You're right, Frank. I should be  
glad that the opposite sex  
continues to thrive at my expense.  
(referring to camera)  
At least I know no one will want to  
steal this fucking thing! Gosh! I  
feel so much better! Thanks Frank!

For the first time, Frank doesn't have a comeback.

Mark walks away.

FADE TO BLACK.

SUPERIMPOSE: 4 months later

FADE IN:

16 EXT. PARK - DAY

16

Mark takes Bubba for a walk. He wears one of his old 35 mm  
cameras around his neck. He stops when he notices something  
in the distance.

A CUTE COUPLE sits on a bench.

Mark gets his camera out to take a picture.

The view through the camera gives him a closer at the couple,  
being romantic and cute with each other.

A SHUTTER OPENS AND CLOSES. The frame freezes for a moment.

Mark frowns at the couple and walks on.

Mark walks a few steps and sees something else in the distance and stops.

A girl sits on a bench reading a book.

Mark takes his camera out and frames her up.

The view through the camera gives him a closer look at her.

Mark can't believe it.

Ashley, looking much healthier and wearing nicer clothes, is the girl reading on the bench.

Anger boils up inside of him.

Completely unaware of his presence, she continues to read.

Mark musters up the strength and decides to walk over to her and say something. He takes a few steps.

WILL runs up to Ashley.

Mark stops.

Ashley closes her book and picks Will up.

Mark doesn't know how to react.

Ashley perches Will on her knee and takes out a children's book.

Mark's heart softens. A smile grows gradually on his face.

Ashley shows Will the book and reads a bit to him.

Once again, Mark musters up the strength to approach her, but this time without the anger he had before. Before he can finish his first step, he stops again.

A MAN, late 20's, walks up to Ashley and her son. He greets her and gives her a kiss.

Mark's heart breaks in two. You can read it all over his face.

The man sits down next to Ashley and her son.

Mark looks at the ground, contemplates for a moment, and looks back up at Ashley.

The three of them couldn't be any happier.

Mark looks over at Bubba, who now sits next to him.

Bubba looks back up at Mark with his bulldog frown.

Mark can't help but smile, even though he still holds back the tears. He then gives Ashley one last look.

She's still oblivious to his presence.

Mark accepts it, turns around, and walks away.

He then stops to look at the couple again.

Ashley reads with Will.

COUPLE (O.S.)  
Say cheese.

Ashley looks up at the SOUND OF A SHUTTER.

She sees Mark and Bubba getting their picture taken together by the couple.

MAN  
What's wrong? You know that guy?

ASHLEY  
No.

Ashley continues reading with Will.

Mark gets his camera back, thanks the couple for the picture, and walks away.

A CAMERA SHUTTER OPENS AND CLOSES.

CUT TO: BLACK.

Appendix B: Scene Breakdowns

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 1

LOCATION Wedding reception

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	1
SCENE #s	<input checked="" type="checkbox"/> INT. <input type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input checked="" type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
1	photo intro with attractive girls, Frank and Mark talk to bartender		1 5/8
TOTAL PAGES			1 5/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		digital camera, lens cap, bride's bouquet
3	Frank		wireless flash device, liquor bottle,
4	Melissa		piece of paper w/ melissa's phone #
5	Bride and Groom		
6	group of women	CAMERA	WARDROBE
7	pretty girl and BF		Mark look #1
8	couple 1, 2, 3		Frank look #1
9	old couple		Melissa bartender look
10	groom's buddies		
STAND-INS		SPECIAL EFFECTS	VISUAL EFFECTS
STUNTS		TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
MAKEUP / HAIR		ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
SPECIAL MAKEUP EFFECTS		ANIMALS / LIVESTOCK / WRANGLERS	OTHER
			<input type="checkbox"/> TEACHER / WELFARE WORKER

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 2

LOCATION Marigny st, Frank's doorstep

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	1
SCENE #s	<input type="checkbox"/> INT. <input checked="" type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input checked="" type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
2	Mark walks Frank home		2
TOTAL PAGES			2

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		cigarette, digital camera, Frank's keys
3	Frank		half-empty bottle of whiskey
9	gutter punk		
STAND-INS		SPECIAL EFFECTS	VISUAL EFFECTS
STUNTS		TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
MAKEUP / HAIR		ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
SPECIAL MAKEUP EFFECTS		ANIMALS / LIVESTOCK / WRANGLERS	OTHER
			<input type="checkbox"/> TEACHER / WELFARE WORKER

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 3

LOCATION Marigny st.

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

SCENE #s	DESCRIPTION	STORY DAY	1
	<input type="checkbox"/> INT. <input checked="" type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input checked="" type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
3	Mark meets Ashely		3 3/8
TOTAL PAGES			3 3/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		digital camera, bike with bent rim,
2	Ashley		piece of chalk, spoke wrench,
			Mark's business card "Candid Memories
			Photography", Ashley's backpack
		CAMERA	WARDROBE
			Mark's look #1
			Ashley's look #1
	STAND-INS	SPECIAL EFFECTS	VISUAL EFFECTS
	STUNTS	TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
	MAKEUP / HAIR	ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
	SPECIAL MAKEUP EFFECTS	ANIMALS / LIVESTOCK / WRANGLERS	OTHER
	Ashley's bruises		
			<input type="checkbox"/> TEACHER / WELFARE WORKER

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 4

LOCATION Marigny st., abandoned house

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	1
SCENE #s	<input type="checkbox"/> INT. <input checked="" type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input checked="" type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
4	Mark and Ashely find Mark's car		4
TOTAL PAGES			4

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		digital camera, bike, combination lock
2	Ashley		Ashley's backpack, Mark's BMW,
			car keys w. remote, Twenty-dollar bill,
			pen
		CAMERA	WARDROBE
			Mark's look #1
			Ashley's look #1
	STAND-INS	SPECIAL EFFECTS	VISUAL EFFECTS
	STUNTS	TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
	MAKEUP / HAIR	ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
	SPECIAL MAKEUP EFFECTS	ANIMALS / LIVESTOCK / WRANGLERS	OTHER
	Ashley's bruises		
			<input type="checkbox"/> TEACHER / WELFARE WORKER

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 5

LOCATION Mark's Car

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	1
SCENE #s	<input checked="" type="checkbox"/> INT. <input type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input checked="" type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
5	Mark drives with Ashely		2/8
TOTAL PAGES			2/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		Mark's car,
2	Ashley		
		CAMERA	WARDROBE
			Mark's look #1
			Ahsley's look #1
	STAND-INS	SPECIAL EFFECTS	VISUAL EFFECTS
	STUNTS	TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
	MAKEUP / HAIR	ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
	SPECIAL MAKEUP EFFECTS	ANIMALS / LIVESTOCK / WRANGLERS	OTHER
	Ahsley's bruises		
			<input type="checkbox"/> TEACHER / WELFARE WORKER



## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 8

LOCATION city

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	1
SCENE #s	<input type="checkbox"/> INT. <input checked="" type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input checked="" type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
8	Mark & Ashley drive by the city skyline		1/8
TOTAL PAGES			1/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
			Mark's car, Ashley's bike
		CAMERA	WARDROBE
	STAND-INS	SPECIAL EFFECTS	VISUAL EFFECTS
	STUNTS	TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
	MAKEUP / HAIR	ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
	SPECIAL MAKEUP EFFECTS	ANIMALS / LIVESTOCK / WRANGLERS	OTHER
			<input type="checkbox"/> TEACHER / WELFARE WORKER

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 7

LOCATION Mark's Apt. (living room)

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	1
SCENE #s	<input checked="" type="checkbox"/> INT. <input type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input checked="" type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
7	Mark offends Ashley		4
TOTAL PAGES			4

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		cardboard box with things inside, expensive looking furniture, desk,
2	Ashley		digital camera, portfolio of B/W candid photo prints,,
			empty outline, multiple 35mm cameras
			and lenses, lockbox and key, flatscreen TV.
		CAMERA	WARDROBE
			Mark's look #1
			Ashley's look #1
STAND-INS		SPECIAL EFFECTS	VISUAL EFFECTS
STUNTS		TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
MAKEUP / HAIR		ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
SPECIAL MAKEUP EFFECTS		ANIMALS / LIVESTOCK / WRANGLERS	OTHER
		Doctor	
Ashley's bruises			

## BREAKDOWN SHEET

SHOW Out of True \_\_\_\_\_

BREAKDOWN PAGE # 7.1

**LOCATION** Mark's kitchen

PROD # \_\_\_\_\_

☐ STAGE    ☐ LOCAL LOCATION    ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	1
SCENE #s	<input checked="" type="checkbox"/> INT. <input type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input checked="" type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
7.1	Ashley borrows Mark's jersey while he cooks dinner		5/8
	TOTAL PAGES		5/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		large Saints jersey, cooking spaghetti,
2	Ashley		candles, spoon, flame on stove, table set for two (plates, silverware, glasses, napkins)
		CAMERA	WARDROBE
			Mark's look #1
			Ashley's look #2
STAND-INS		SPECIAL EFFECTS	VISUAL EFFECTS
STUNTS		TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
MAKEUP / HAIR		ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
SPECIAL MAKEUP EFFECTS		ANIMALS / LIVESTOCK / WRANGLERS	OTHER
		Doctor	
Ashley's bruises			

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 7.2

LOCATION city

PROD #

☐ STAGE    ☐ LOCAL LOCATION    ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION						STORY DAY	1
SCENE #s	<input type="checkbox"/> INT.	<input checked="" type="checkbox"/> EXT.	<input type="checkbox"/> DAY	<input checked="" type="checkbox"/> NIGHT	<input type="checkbox"/> DAWN	<input type="checkbox"/> DUSK	# OF PAGES
7.2	the moon shines over the city						1/8
	<b>TOTAL PAGES</b>						1/8

<b>NO.</b>	<b>CAST</b>	<b>ATMOSPHERE</b>	<b>PROPS /SET DRESSING</b>
		<b>CAMERA</b>	<b>WARDROBE</b>
	<b>STAND-INS</b>	<b>SPECIAL EFFECTS</b>	<b>VISUAL EFFECTS</b>
	<b>STUNTS</b>	<b>TRANSPORTATION / PIC. VEHICLES</b>	<b>SOUND / MUSIC</b>
	<b>MAKEUP / HAIR</b>	<b>ELECTRIC / GRIP / CRANES</b>	<b>SPECIAL EQUIPMENT</b>
	<b>SPECIAL MAKEUP EFFECTS</b>	<b>ANIMALS / LIVESTOCK / WRANGLERS</b>	<b>OTHER</b>
			<input type="checkbox"/> <b>TEACHER / WELFARE WORKER</b>

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 8

LOCATION Mark's kitchen

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	1
SCENE #s	<input checked="" type="checkbox"/> INT. <input type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input checked="" type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
8	the kitchen after dinner		3/8
TOTAL PAGES			3/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
			stove, pot, spaghetti, strainer, doggy bed
			dirty dishes, empty wine bottle, stereo
			table and chairs
		CAMERA	WARDROBE
	STAND-INS	SPECIAL EFFECTS	VISUAL EFFECTS
	STUNTS	TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
	MAKEUP / HAIR	ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
	SPECIAL MAKEUP EFFECTS	ANIMALS / LIVESTOCK / WRANGLERS	OTHER
		Doctor	
			<input type="checkbox"/> TEACHER / WELFARE WORKER

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 9

LOCATION Mark's Apt. (living room)

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

SCENE #s	DESCRIPTION	STORY DAY	1
	<input checked="" type="checkbox"/> INT. <input type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input checked="" type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
9	Mark and Ashley bond after dinner, she tries to leave, but he convinces her to stay		4
TOTAL PAGES			4

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		expensive looking furniture,
2	Ashley	2 Wine glasses, coffee table	digital camera, desk, B/W photo prints,
		Ashley's backpack	empty outline, multiple 35mm cameras
		doggy bed	and lenses, lockable cabinet, flatscreen TV
		CAMERA	WARDROBE
			Mark's look #1
			Ashley's look #2 (Saints jersey)
	STAND-INS	SPECIAL EFFECTS	VISUAL EFFECTS
	STUNTS	TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
	MAKEUP / HAIR	ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
	SPECIAL MAKEUP EFFECTS	ANIMALS / LIVESTOCK / WRANGLERS	OTHER
		Doctor	
	Ashley's bruises		

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 10

LOCATION Mark's bedroom

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	1
SCENE #s	<input checked="" type="checkbox"/> INT. <input type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input checked="" type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
10	Mark and Ashley make love in silhouette		2/8
TOTAL PAGES			2/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		Mark's bed
2	Ashley		
		CAMERA	WARDROBE
			Mark's look #2
			Ahsley's look #3
	STAND-INS	SPECIAL EFFECTS	VISUAL EFFECTS
	STUNTS	TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
	MAKEUP / HAIR	ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
	SPECIAL MAKEUP EFFECTS	ANIMALS / LIVESTOCK / WRANGLERS	OTHER
			<input type="checkbox"/> TEACHER / WELFARE WORKER

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 11

LOCATION city

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	1
SCENE #s	<input type="checkbox"/> INT. <input checked="" type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input type="checkbox"/> NIGHT <input checked="" type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
11	the sun rises over the city		1/8
TOTAL PAGES			1/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
		CAMERA	WARDROBE
	STAND-INS	SPECIAL EFFECTS	VISUAL EFFECTS
	STUNTS	TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
	MAKEUP / HAIR	ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
	SPECIAL MAKEUP EFFECTS	ANIMALS / LIVESTOCK / WRANGLERS	OTHER
			<input type="checkbox"/> TEACHER / WELFARE WORKER



## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 12

LOCATION Mark's bedroom

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	2
SCENE #s	<input checked="" type="checkbox"/> INT. <input type="checkbox"/> EXT.	<input checked="" type="checkbox"/> DAY <input type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
12	Mark sees Ashley as beautiful in the morning		2/8
TOTAL PAGES			2/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		Mark's bed, sheets, pillows, blankets, comforter
2	Ashley		
		CAMERA	WARDROBE
			Mark's look #2
			Ashley's look #3
STAND-INS		SPECIAL EFFECTS	VISUAL EFFECTS
STUNTS		TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
MAKEUP / HAIR		ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
SPECIAL MAKEUP EFFECTS		ANIMALS / LIVESTOCK / WRANGLERS	OTHER

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 13

LOCATION Mark's bedroom

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	2
SCENE #s	<input checked="" type="checkbox"/> INT. <input type="checkbox"/> EXT.	<input checked="" type="checkbox"/> DAY <input type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
13	Mark wakes up alone		2/8
TOTAL PAGES			2/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		Mark's bed, sheets, pillows, blankets, comforter
		CAMERA	WARDROBE
			Mark's look #2
	STAND-INS	SPECIAL EFFECTS	VISUAL EFFECTS
	STUNTS	TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
	MAKEUP / HAIR	ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
	SPECIAL MAKEUP EFFECTS	ANIMALS / LIVESTOCK / WRANGLERS	OTHER

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 14

LOCATION Mark's Apt. (living and kitchen)

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	2
SCENE #s	<input checked="" type="checkbox"/> INT. <input type="checkbox"/> EXT.	<input checked="" type="checkbox"/> DAY <input type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
14	Mark sees that Ashley stole his camera		3/8
TOTAL PAGES			3/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		fridge, desk, lockbox
		CAMERA	WARDROBE
			Mark's look #2
	STAND-INS	SPECIAL EFFECTS	VISUAL EFFECTS
	STUNTS	TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
	MAKEUP / HAIR	ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
	SPECIAL MAKEUP EFFECTS	ANIMALS / LIVESTOCK / WRANGLERS	OTHER
			<input type="checkbox"/> TEACHER / WELFARE WORKER

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 15

LOCATION Frank's House

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	3
SCENE #s	<input type="checkbox"/> INT. <input checked="" type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input checked="" type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
15	Mark and Frank talk about Ashley		1 4/8
TOTAL PAGES			1 4/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		beers, camera equipment, old 35mm camera
3	Frank		
		CAMERA	WARDROBE
			Mark's look #3 (suit)
			Frank's look #2 (suit)
STAND-INS		SPECIAL EFFECTS	VISUAL EFFECTS
STUNTS		TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
MAKEUP / HAIR		ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
SPECIAL MAKEUP EFFECTS		ANIMALS / LIVESTOCK / WRANGLERS	OTHER

## BREAKDOWN SHEET

SHOW Out of True

BREAKDOWN PAGE # 16

LOCATION Park

PROD # \_\_\_\_\_

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE \_\_\_\_\_

DESCRIPTION		STORY DAY	4
SCENE #s	<input type="checkbox"/> INT. <input checked="" type="checkbox"/> EXT.	<input checked="" type="checkbox"/> DAY <input type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES
16	Mark encounters Ashley while taking pictures at the park		1 4/8
TOTAL PAGES			1 4/8

NO.	CAST	ATMOSPHERE	PROPS /SET DRESSING
1	Mark		35mm film camera, bench, book,
2	Ashley		dog leash, children's book,
10	Will		bench1, bench 2,
11	Ashley's MAN		
12	cute couple	CAMERA	WARDROBE
			Mark's look #4 (long hair & beard)
			Ashley's look #3
			Will's look #1
			Man's look #1, couple's look
STAND-INS		SPECIAL EFFECTS	VISUAL EFFECTS
STUNTS		TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
MAKEUP / HAIR		ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
SPECIAL MAKEUP EFFECTS		ANIMALS / LIVESTOCK / WRANGLERS	OTHER
		Doctor	
			<input type="checkbox"/> TEACHER / WELFARE WORKER

*Appendix C: Production Stills*

















*Appendix G: The Film (Embedded H.264 Video)*

Click below to play the film, *Out of True*. (QuickTime version 7 or later may be required for playback)



## **Vita**

Andrew Bryan was born in Fayetteville, North Carolina on April 3, 1986. He graduated from North Stafford High School in May of 2004. He went on to study at James Madison University, where he received a Bachelor of Arts in Media, Arts, and Design with a concentration in Digital Video. In August 2008, he enrolled at the University of New Orleans in order to pursue a Master of Fine Arts degree in Film Production. He graduates in August 2011.