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The Woodshed

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The Woodshed

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 and Communication Arts
Film Production

By

Catherine “Kd” Amond

B.A. Louisiana State University, 2008

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Abstract

In this paper, I will share in detail the entire process of creating my thesis film, *The Woodshed*. I will cover each step from writing and pre-visualization to producing, directing, production design, cinematography, editing, and sound. I will mainly focus on the style of directing I employed and the key decisions I made as an editor to best tell my story. I will then evaluate my decisions to determine the success of the project.

Keywords: Horror, Genre, Suspense, Kd Amond, The Woodshed, Cults, Religion, Drama, Abuse, Isolation, Revenge, Redemption, Depravity, Escape and Rescue

Chapter 1

Introduction

Movies entertain. Movies take audiences into different worlds. Movies are and have been my passion for as long as I can remember. By the age of two, I was reciting lines from *The Wizard of Oz* (Fleming, 1939). By age three, I was watching *Gone With the Wind* (Fleming, 1939). Middle school is when I discovered *Pulp Fiction* (Tarantino, 1994) and *Trainspotting* (Boyle, 1996). These are the films that made me want to be a filmmaker. Soon I was delving into cinema and finding my favorite genres: Horror, Southern Gothic, and the strangely realistic drama films of the late 1960's and the 1970's. For horror elements, I always think first and foremost *The Exorcist* (Friedkin, 1973). But *Psycho* (Hitchcock, 1960), *Rosemary's Baby* (Polanski, 1969), *Halloween* (Carpenter, 1978), and *The Shining* (Kubrick, 1980) also stand out as genre masterpieces to me. These are horror films that adhere to their genres but do not insult the audience's intelligence with mindless gore and suspense gimmicks. For suspense techniques, I will always turn to Hitchcock rather than Rob Zombie. As for Southern Gothic, I rely on certain films that employ genre elements similar to those of writers Flannery O'Connor and William Faulkner: recluses, the mentally challenged, deformities, irony and all things macabre and taboo for the sake of storytelling and suspense. The films *Sling Blade* (Thornton, 1996) and *To Kill a Mockingbird* (Mulligan, 1962) employ these elements. As a filmmaker, my inspiration from 60's and 70's drama films, include films such as *Alice Doesn't Live Here Anymore* (Scorsese, 1974), *The Last Picture Show* (Bogdonavich, 1971), *Taxi Driver* (Scorsese, 1976), *Bonnie and Clyde* (Penn, 1967), *They Shoot Horses Don't They?* (Pollack, 1969), and *One Flew Over the Cuckoo's Nest* (Forman, 1975).

With my film, *The Woodshed*, I found myself aiming for elements of all of these genres. I wanted a smart, suspenseful, character-driven film set in the South. The story for *The Woodshed* came about very randomly when a friend of mine was showing me pictures on her phone of a little girl she had been babysitting. When I saw a picture of the child's mother, I thought she looked far too young to have a seven-year-old. My friend proceeded to tell me the young mother's story. And what a past she had! This young woman was excommunicated from a sex cult, a southwestern branch of The Children of God, a free love cult founded by David Berg in the 1960's. Children of God instantly rang a bell. I had read about the late actor River

Phoenix who was raised in the cult with his siblings, and later escaped. My friend told me that on their twelfth birthdays the girls of the cult would wear white dresses and lose their virginity to the men of the cult. This particular girl had a child at age thirteen. She was punished for wanting to raise her own child. Her motherly instinct rebelled against her leader's insistence that all children of the cult were to be raised communally. Her sister had the same issue and was punished by water torture. Today, that sister is deaf in one ear because she wanted to raise her own child. As a final form of punishment, the girl was blindfolded, driven across the state line in a van, and left on the side of the road. After a day of walking, the first thing she saw was a McDonald's restaurant. She had no idea what it was. She was completely ignorant of the concepts of fast food, money, banking, monogamy, and most social mores. She was helped by a social worker. Soon she was living in a group home, legally emancipated, and with the help of the police, regained custody of her child.

The idea of cults has always been an intriguing subject for me. After seeing the film *Isn't She Great* (Bergman, 2000), I became interested in the work of Jacqueline Susanne, which led to reading her novel *Valley of the Dolls*, and later watching the terrible film adaptation. Although the film *Valley of the Dolls* (Robson, 1967) had nothing to do with cults, it was from watching that film that I learned of the actress Sharon Tate, the most famous victim of the Manson murders and the late wife of Roman Polanski, whose works I worshipped. I then read and watched *Helter Skelter* (Gries, 1976). After that, I read books on the cult and the murders, as well as a book on Jim Jones and the Jonestown Massacre. I even vaguely remembered my parents watching CNN during David Koresh's explosive attempts at starting the Apocalypse in Waco. I remember very well the Heaven's Gate cult suicide in the late 90's. I found myself asking questions. Even after extensive research on the concepts of cults and their leaders, I still could not understand how anyone could be so gullible. How could one person possess so much charisma that he has his own army of followers in this day and age? How can we as human beings not have some internal instinct that tells us something is wrong? We do. At least that is what I believe, and that moral compass is the driving force behind *The Woodshed*. The young mother of whom my friend had spoken understood that what was happening in The Children of God was wrong. Her maternal instincts drove her out of the cult and back to it to claim her child as her own. She now lives in a normal world, but remains forever damaged by the perversions of

the cult. The story that was told to me was so disturbing and so powerful that I had to immediately go home and put this story on paper. It was either write it or cry.

So I took this real-life drama and began to draw elements from my favorite film genres. I started thinking about what it should look like and how it should sound. Most importantly, I came to the conclusion that there is absolutely no market for short films unless they are used to pitch something bigger, whether it is a feature or a TV pilot.

My last film, *Lavender and Peroxide* (2010), was a simple romantic comedy. After a mediocre qualifying project, I used *Lavender* to demonstrate my ability to make a solid film on a budget. The script was simple, the cast was small, and the cinematography well planned to ensure all necessary coverage. In the end, I had all necessary coverage and a finished product I was satisfied to claim as my own. After *Lavender and Peroxide*'s success on the local and some national film festival circuits, I was given a boost of confidence and decided to aim much higher for my thesis film. A romantic comedy was fun, but it was time to make a truly meaningful and sophisticated film.

I found more storytelling opportunities in the editing of *Lavender*, as I was happy with performances from the first rehearsals. I did know, however, that achieving proper dramatic performances would be a challenge, so for my thesis it was imperative that I spend more time focusing on directing my actors. I planned to intentionally direct my film with editing in mind throughout the entire production process. I had a loaded story, heavy subject matter, and the motivation and ambition to find funding and make *The Woodshed*. In the following chapters, I will discuss the elements most significant to the filmmaking process: Writing, Producing, Casting, Directing, Production Design, Cinematography, Editing, Sound Design, and Music. I will then take into account peer and professor reviews, as well as the results of test audience screenings to determine the overall success of the film.

Chapter 2

Writing

My writing process began in January of 2011. I knew I had to take these true events and use them solely as a source of inspiration. The story had to be my own. The first draft of *The Woodshed* was more Bari's story than it was Grace's. I chose to put Erik Hansen on my thesis committee for screenwriting purposes. He was very adamant about putting characters in inopportune situations with people who will create direct conflict. It was then I decided I would open my script with Grace, a sixteen-year-old girl, running for her life. I would open on action and immediately create interest and suspense. Secondly, I decided to have Bari find her and serve as my antihero. And for major conflict, I made Bari a sex offender. Now, I had some taboo subject matter. My original script was a mere 15 pages. The cult leader, Levi, did not even have lines in the original script. He was only an image of what we should fear. As I continued writing and rewriting, I realized *The Woodshed* had to be Grace's story. Instead of a child, her goal would be to get her brother Aaron out of the cult. Aaron is running with Grace in the opening scene but is quickly captured and returned to the compound. I originally envisioned Aaron as a twelve-year-old boy, but as I continued writing, I saw him as a young teen. This would cause more tension along the lines of platonic relationship versus potential incestuous relationship between Grace and Aaron. The members of this cult would have no way of knowing who was actually brother and sister, as they had all been brainwashed through warped reasoning to believe that they were all brothers and sisters in the eyes of God.

I had three major problems after the third draft. The most significant was that Grace did not have enough of a character arc. The subject matter was riding a fine line between suspenseful drama and exploitation. Rape revenge movies have their place in genre history, but I was not going to make another *I Spit On Your Grave* (Zarchi, 1978). This is what turned me away from wanting Grace to murder Levi. That would make her a murderer. Sin is sin, and I could not have my heroine that flawed.

My professors brought up the second major issue. The fact that Bari is a pedophile was unnecessary. It was suggested to me that I have Bari and Grace connect over the fact that Bari

was also molested as a child. This suggestion left me dumbfounded. I did not want to write an exploitation film, but refused to write a sappy Lifetime film.

The third problem was the relationship between Grace and Aaron. Simply not enough of their relationship was shown to make an audience empathize with Grace and want to see her make it back for Aaron.

In the end I went with my gut. The result was a twenty-five page script, not exactly ideal for a short film, and most definitely ambitious for a student film. My locations were going to require a cornfield in Louisiana, in July (not corn growing season), something that could pass for a cult compound, a cabin in the woods, an old truck, and lastly...a woodshed. I was not exactly following the principles of economy, especially for locations. For the ending of *The Woodshed*, I fell back on what I know and love: horror films. Audiences cheer when the bad guy dies. Therefore, Grace would have to murder Levi, or at least harm him. My hubris had not reached the level where I thought I could pull a Stanley Kubrick and successfully have a heroic pedophile (*Lolita*, 1962), so I decided to leave Bari's past ambiguous. In my backstory, he was a twenty-year-old who had sex with his sixteen-year-old girlfriend. He was no monster. He just happened to get caught. This was never revealed in the story. We just learn that Bari is on a registry of sex offenders. But we see his struggle, and he uses Grace's situation to help her and to help himself find some sort of redemption for his past. As for the development of Grace and Aaron's relationship, I added two small, but insightful flashbacks that show his love for Grace.

The Woodshed's ending was something I debated with my committee. Once again I sided with the horror genre. I thought of the excellent ending to *Silence of the Lambs* (Demme, 1991) where there's a twist and we learn that Hannibal Lector is still alive and well and will continue to eat people somewhere in the Caribbean. In *Halloween*, Michael Meyers is pushed out of a window to his death, but the next shot reveals the absence of his body. Also, since I was going to have a thirty-minute short film on my hands, which is too long by any means, I wanted it to stand out as a pitch for something bigger. When I think of most pilots, they end leaving the viewer wanting more. So *The Woodshed* puts my protagonist back in potential jeopardy. Grace's arc is complete. Bari has redeemed himself and helped two young people out of a bad situation. For the sake of pitching, I decided to go with a cliffhanger ending where the cult is reintroduced at the end of the film.

Producing and Fundraising

The Woodshed was going to require money, more money than I was prepared to spend. I had budgeted \$5,000.00, which I planned to raise, and I would also dip into my college savings if necessary. During the initial writing and pre-visualization phase, I plowed through a second draft of the script and a written prospectus for my film in order to have it turned into my committee in time for scholarship consideration. I had a Cinematography final to study for, but I felt that focusing on my prospectus at this time was more important. In the end, I sacrificed an A in Cinematography for an opportunity to fund my film. Thankfully, I was one of two students selected for the Nims' Scholarship Award provided by Mrs. Jerri Nims. This gave me the initial \$5,000.00 I had budgeted. Now my goal was to match that and raise a grand total of \$10,000.00 for the film.

A fellow graduate student Ryan Harris had funded his thesis film a few months prior via Kickstarter.com, a website that allows the artist to pitch his or her project to contributors who can donate any amount they choose. The downfall to Kickstarter is that if the predetermined goal amount is not reached, the artist gets nothing, and all those who donate simply get their money back. This was scary. I wanted \$5,000.00, but even if I was only able to raise \$1,000.00, I wanted that, too. Another downside to Kickstarter is that the artist loses a percentage to the company and a percentage to Amazon.com, which leaves 10 percent less than the total actually raised.

I decided I could do the same thing using PayPal. I sat down with my friend and co-producer Trent Davis and made a video telling people why we as students needed money to make our films. We gave reasons that the average person outside of film school would probably never consider: "We're going to be in a cornfield, in July, in Louisiana. There are snakes. We need an on set medic. We need food, diesel for the generator, batteries for sound, bug spray, and water, lots of water. We need sunscreen. We're shooting a week in the 100 degree Louisiana summer sun. Everybody needs a bottle. That's 30 people and at \$6.00 a bottle, that's almost \$200.00 worth of sunscreen. See, if you donate to us, not only are you helping us make movies, but you're fighting skin cancer!" We offered rewards for different donation levels just like Kickstarter. These rewards included scripts, posters, t-shirts, DVDs, paintings, props, etc.

I then bought a website (<http://thewoodshedthemovie.com>) and had my friend create a concept poster. Using a DIY site builder and the graphic my friend created, I posted the video and shamelessly begged people to fund my thesis film. My parents and family blasted emails. Everyone with whom I am friends on Facebook and Twitter was well aware that I wanted their money. Friends I have not spoken to since high school were sending me \$50 donations. Within a month I had matched my scholarship and raised \$5,000.00. I lost 3% to Paypal rather than 10% to Kickstarter, and I spent around \$300.00 buying t-shirts for my crew and contributors. I had \$10,000.00 to put into *The Woodshed*, and I immediately focused on locations and production value.

The first thing I had to find was a cornfield. My friend and co-producer Lulu Marcil rode with me to Baton Rouge. I remembered avoiding traffic during my undergraduate years at Louisiana State University by driving an alternate route along the levee down River Road. Five years prior, there had been a cornfield there. Luckily, it was still there. After stopping by the Dairy Department of LSU and offering a small donation, we secured a cornfield. The problem was that I was shooting in late July. They planned to plow all the corn down before the 4th of July to make their cows' silage. So my opening and closing scenes would have to be shot ahead of my original schedule.

My friend, producer, cinematographer, and fellow filmmaker, JonGunnar Gylfason is a gift from the location gods. While I was scheduling and casting, and working as a summer graduate assistant at UNO, he was out scouting locations, taking pictures, and videoing all of it for me. He came to me with pictures of Laura Plantation in Vacherie, LA. It was perfect. Inside, was a perfectly white room with a four-poster bed and a crucifix on the wall. Outside, were perfect whipping posts, cottages, gardens, and three woodsheds from which to choose. I went to visit for myself. The owner, Norman, gave JonGunnar and me a free tour of the plantation and an offer for filming. Normally, they charge \$250.00 an hour for Hollywood movies and magazine shoots. He was willing to let me film for \$25.00 an hour during business hours and \$50.00 after hours. I could not refuse a 90% discount. This location was too perfect. It was meant to be. Unfortunately, when his wife found out about it, complications arose during filming. Suddenly, I had to pay a security guard, could not shoot past midnight, and had limitations on where the final film could be shown. An entirely new contract was negotiated. This new contract stated that if the film were optioned as any other project, the contract would be

renegotiated. At the time, I was having panic attacks on set at Laura Plantation. In hindsight, I'm glad it happened. I am sure these kinds of negotiations and last-minute location issues will happen again; only next time, I'll be prepared.

As for Bari's cabin, JonGunnar found a cabin for sale on the Amite River in French Settlement, LA. The owner was willing to let us use it as long as we needed it for a fee of \$800.00. He also gave us access to his pier, swamp views, driveway, and any furniture or other props he owned. He was an incredibly generous man who had recently retired from teaching and was now content to live in the quiet and seclusion of the swamps and river. His world was so complete there, that he often remarked, "Outside that door, there's nothing but trouble." He mentioned that I was free to use that line if I chose, and I did. It sounded just like something that Bari would say. Just down the road a couple of miles was an abandoned house that we used as the exterior of Bari's cabin. It had a much more rustic look than the house on the river. This was abandoned property and suspicious neighbors notified the local police that strangers were on the premises. Luckily, my father was the principal of the one and only high school in French Settlement for nearly 15 years, and in a small town everyone knows everyone else. I shook the police chief's hand, explained what we were doing and told him I was Mr. Amond's daughter. His reply was, "Alright then, I'll leave y'all alone. Have a nice day." Once again the location gods were smiling. As for Bari's truck, my assistant director drove an old Chevy which he allowed us to use. JonGunnar secured my other locations as well, which included a gas station with a pay phone in Chalmette, LA, and an apartment for the birth scene. After locations were secured and paid for, I moved on to budgeting, casting, and production design.

Casting

My previous film, *Lavender and Peroxide*, was cast over a three-day audition period, which I shared with my fellow graduate student John Alden Patton for his film *Moonpie* (2010). This limited the talent pool. Also, my decisions for casting in *Lavender* were heavily criticized as my lead germaphobic character came across as gay. Though this can be argued, I can absolutely agree that there was no real chemistry between my leads. I cast *Lavender* based on improvisational reads during callbacks. As it turned out, one of my actors was hard to deal with, causing unwanted tension and annoying distractions on set.

For *The Woodshed* I knew two things had to happen. The first is that I would have auditions for six to seven days total, including callbacks. These days would be split over two weekends at two different locations. I held the first set of auditions at UNO and the second set at CC's Coffeehouse conference room in Mid City. Lastly and most importantly, I had to get to know my actors. There had to be mutual respect. I did not want another *Lavender* scenario. My actors had to be people with whom I could talk openly. They had to be people with whom I could be friendly and joking, but also completely serious when necessary. If I had the least bit of a strange or off-putting vibe from an actor, I was very leery about adding them to the callback list. I also taped all auditions and watched and re-watched for callbacks. It was also important to me that word spread about these auditions. JonGunnar has a database of about 600 actors as part of the Killer Sheep Film Collective. So press releases were blasted to the database and all local talent agents. An ad was placed on Craig's List. An event was created on Facebook. Blurbs were blasted through NOLA Talent, Katz Acting Joint, Veleka Gray's acting classes, Twitter, and Facebook walls. I was receiving video auditions from actors in L.A. and Dallas, as well as booking appointments for actors from all over the state of Louisiana. *The Woodshed* auditions were our biggest set of auditions to date. We saw literally hundreds of people without using a casting agent, which was quite an achievement for a student film.

About a month prior to my auditions, I had visited local actress Ashton Leigh to have her sign some paperwork for JonGunnar's thesis film, *Fingers* (Gylfason, 2011). I already knew how talented Ashton was; I had seen her work and even worked with her on a few sets. When she casually asked me about my thesis, I told her the story. My initial thought was that she was too old to even consider her playing a sixteen-year-old. At the time Ashton was twenty five;

however, the one thing working in her favor was her size. She was very petite, barely five feet tall. I left a script in her mailbox later that day. After she read it, she called me and told me the character of Grace was incredibly tormented and complex and she would love to read for her. Ashton was not pre-cast, but she was well aware of the entire script when auditions rolled around.

I had the role of Grace narrowed down to Ashton, Ashlyn Ross, and Chelsea Hebert. One problem with Ashton and Chelsea was that both were so frequently seen in UNO student films, and I really wanted my film to stand out. Ashlyn Ross was very good. She appeared very young, too. I actually carded her to make sure she was at least 18. She was 21, but could easily pass for 15. The biggest problem with Ashlyn was her size. She was very tiny. I needed to at least see a visible waist to insure believability that Grace had had a child. When it came time to read her with potential Baris, Ashlyn maintained good physicality; but her performance lacked believability, and after directions were given, no change was seen. Chelsea and Ashton were my last two choices, and I read them each with three different Baris. Though Chelsea was very good, Ashton's overall performance was stronger. I reviewed my audition footage with Erik Hansen and he, too, agreed that I had to cast Ashton solely on performance.

The next challenge was Bari. I had Bari narrowed down to three men: Hunter Burke, Dustan Costine, and Brent Henry. When Dustan Costine walked into the room at CC's, I immediately thought "That's my Bari." He had a strong read and I asked him to a callback immediately. Justin had the look. He was a towering 6'7", slightly overweight, balding, but at the same time he had a sympathetic innocence about his face. Hunter Burke was not my first choice, as I had already decided on Ashton to play Grace, and this would be student film number three for Ashton and Hunter. My fellow graduate student Andrew Bryan had cast both of them as his romantic leads in his thesis film *Out of True* (2011) only a few months earlier. The good thing about this was that Ashton and Hunter had chemistry and were already accustomed to each other. The problem with Hunter is that he's a Brad Pitt. He is a handsome young actor that was in no way the least bit creepy. Brent Henry had the look. He was a smaller guy who came to auditions in his flannel shirt and worn jeans. He reacted great to Ashton at callback. Upon review of audition footage, I noticed a tic. He would lick his lips constantly. As an editor I could not cast a lip smacker; I knew it would give me problems in postproduction, and I would cut around lip licking rather than cut for the best emotional performance. This narrowed it down

to Hunter and Dustan. In the end I decided Justin was too big against Ashton; I was already envisioning my director of photography staring darts at me. There were not enough apple boxes on the grip truck for Ashton to reach a proper height for an over the shoulder shot. Hunter was also far superior in taking direction and translating changes into performance at callbacks. I was kicking myself for re-casting *Out of True*, but the deed was done.

The next most important character was my cult leader, Levi. I sat through two days of nearly all Levi reads and no one showed anything close to what I was looking for. I was on the verge of casting JonGunnar and his creepy beard as my cult leader. I had been communicating with local actor Tracy Miller who seemed very interested. Tracy was an older guy in his 50s and this is exactly what I had in mind. He had read and enjoyed my script. He sent me lengthy emails about his past connection to a Christian cult and how personal the experience would be for him. Yet, he never managed to make an audition. Finally, the last audition of one night, Todd Owens walked in. As he delivered the monologue (which he had memorized after requesting sides via email), he rolled up his sleeves. As he preached, I was actually afraid. He was staring at my reader, and it looked like he was actually going to beat her. I gave him some direction and asked him to do it again. He showed genuine change. Todd was my Levi. There was no one else to even compete with him.

Since I had cast a younger Levi, I had to go with a younger Melinda, too. Charlynn White, a local actress with whom I had worked several times before, had an excellent audition and won me over. The role of Jacob, or Jake, turned out to be more pivotal than I had initially envisioned in the story. The role of Jake went to Ben Matheny, who is also a regular in UNO films. Ben read for Aaron and Bari, but he was too old for the former and too young for the latter. I had seen Ben's work and I knew he was talented. Rarely does he play a villain, so I offered him the role of Jake and he accepted. Lastly, the role of Aaron was given to Mason Joiner. No one who read had impressed me very much. I called Mason, with whom I had just worked on Trent Davis's thesis film *Blood in the Grass* (Davis 2012) and asked him to come read with Ashton. He read very well, and they looked like they could have been brother and sister. Mason has a baby face; despite being in college, he could easily pass for fourteen. As for minor roles and extras, these were filled by friends and family and others whom producer Trent Davis contacted through the Killer Sheep Film Collective's actor database.

Directing

I really wanted to focus on directing actors since this was an area that I felt was one of my weaknesses in past productions. As a control freak, I am concerned with every element of production. On *Lavender*, I was worried about art, about camera placement, about continuity; these are not the things on which I should have been focusing. However, it is the director who is ultimately responsible for everything that is seen and heard on screen, so I felt that I had to focus on everything. Therefore, I wanted my actors to be well rehearsed before we arrived on set.

I scheduled one rehearsal with Ashton and Mason just a day before we shot the cornfield scene because Mason had been out of town. They only had a couple of lines, so it was not the dialogue I was worried about rehearsing. I brought them to my house and told them the true story that this was based on. I told them about the perversion that these characters are running from and I also wanted to prepare them for their environment, running through the cornfield at night. I told them that once we got there we would figure out how to run believably and safely through corn. Earlier JonGunnar and I had stepped into a sugar cane field and found that it was very similar to stepping into knives. Corn leaves are not as sharp, but they will still cut flesh. I warned Ashton and Mason of this. Rather than the anticipated fear I expected, they both looked excited.

When it came time for the first shot on set, I stayed outside of the field by the monitor while Ashton, Mason and five crew members with flashlights trekked fifty yards into a dark cornfield. I called action via cell phone. I was watching the monitor hoping it would look believable. I told Ashton and Mason to duck low, cover their faces, arms, do whatever they had to do to protect themselves. Their dedication outweighed caution and they both came plowing through the field towards the camera, arms flailing. We did this six times. My crewmembers were having panic attacks from claustrophobia and spiders. But the shot is priceless. Everyone including myself was covered in what we referred to as “corn rash,” our generic diagnosis for the welts appearing on our arms and chests. I took pictures of Ashton’s in order to match them with makeup the next night. When I asked her if she was okay, she smiled and said, “Yes, it’s fine. It just adds to the character!”

The first day of shooting was rough, and my director of photography had just driven in from a day shoot in Texas, so he was suffering from exhaustion and functioning on minimal

sleep, making his communication skills very weak (note that English is not his native language). The next day I sat down with him and made sure he understood every shot that I wanted. We drew overhead diagrams, and the second day ran much more smoothly. The second day in the field was the day we had fight choreography. Everyone had made it through the first night with some bug bites and rashes but nothing fatal. In one particular scene, the fight choreography called for Ben to slam his head against his own hand. After repeated takes, Ben's hand became so swollen that I thought it was broken. He iced it and assured me that he was fine. My crew was amazing for pushing through a long hot weekend in pants and long sleeve shirts for protection against the corn.

The next challenge in the cornfield was simply fighting daylight. My assistant director was afraid of fields, so I had no one in the field with us to keep us on schedule. My last shots were rushed; with editing in mind, I wanted more coverage and insisted on adding shots, because upon our departure, the cornfields would be leveled. The first two days were rushed and I can honestly admit that I was not fully prepared technically. My actors were ready, but my crew was not. The best thing that came out of the separate first weekend was the fact that we learned a valuable lesson about the Canon 5D MKII cameras. If they are not powered off before battery or lens changes, they default back to their native 30 frames per seconds shooting rate. As a result, half of my footage from the cornfield was in 30fps and half was in the intended 24fps. This was duly noted and the mistake was not made again, though this caused some complications in postproduction. I now had 18 days left to make sure that rest of my shoot went smoothly.

Rehearsals and major scheduling were my next priorities. Before I scheduled rehearsals, I scheduled one-on-one meetings with my actors. Sometimes these meetings would double as costume fittings. As my costumer measured and pinned fabric on my actors, we would discuss their characters. Todd Owens (Levi) told me that he actually went to seminary and preaching was easy for him. The biggest problem I had was that he created this voice for Levi that sounded like a bad accent from Savannah, Georgia. His expressions, both physically and verbally, were great and believable, but the accent was comparable to Darryl Hannah's botched Southern twang in *Steel Magnolias* (Ross, 1989). Todd told me that he was so disgusted by the character that he literally created an entire new voice. This was admirable, but he had to drop it. I wanted Southern, yes, but realistic Southern. It was during his audition that he took some liberty to add the occasional "Amen" or "You hear?" and he knew exactly where they belonged. I was not

worried about his understanding or performance as a religious leader. And I was confident he would find Levi within his own voice, which has just enough natural drawl. After talking with Todd, I asked him to watch the documentary *Children of God: Lost and Found* (Thomson, 2007). This documentary showed him the man and the cult upon which this story was based. I did not want an impersonation, but I wanted the ability to fluidly twist the words of the Bible into new meanings for completely selfish reasons. I explained to Todd that I personally had no problem with religion of any kind, and the point here is not to offend anyone. Specifically to avoid offending Christians, I insisted that he never say Jesus. The next time I visited Todd, his monologue and his voice were perfect. When he put on his costume, he came to life. He then told me that this was his first speaking role, and he really appreciated the opportunity. He was also nervous about working with Ashton. He had never done a scene with a woman before; he had only done stand in work. He knew Ashton's work from an agent that he was trying to acquire. Within a couple of days I had Ashton at his apartment to rehearse his monologue. All she had to do was make eye contact and Todd was instantly nervous and afraid to touch her. Ashton told him to calm down and do what felt natural. After some rehearsals, Todd was Levi, chastising Grace for denying him.

I know that rehearsals are important, especially for student films. But I also believe that filmmaking is an organic process, and when actors are actually on set in their environment is when the magic happens. What I found during rehearsals was that it was nearly impossible to get exactly what I wanted, strictly because of the environment. A 100 degree, humid screened cabin porch with a concrete floor and haze in the air was not the same as my well air-conditioned apartment where we rehearsed. So I decided to simply make sure that the actors had their lines memorized. After a few run throughs, I would then talk with them about what felt awkward. It's here that I encouraged improvisation. Sometimes I did not even realize that I had written such a bad line until I heard it delivered. I would then ask my actors what they thought their character would say. Grace, for example, was raised in a sheltered environment. Her vocabulary came mostly from the Bible. She never used slang and she had no particular accent. Bari is what I referred to as a "good ole boy," and I felt that his words should be semi-mumbled. He should speak almost as if there is a wad of chewing tobacco in the side of his mouth. Hunter and I discussed Bari's tics and nervous habits. Hunter was constantly utilizing these tics during reaction shots, such as biting his bottom lip, or resting both hands on his head. Simple

information about the characters gave my actors more insight into creating them. We even went as deep as drinks of choice: Grace drank milk, Bari drank Pabst Blue Ribbon. About a week before shooting, Hunter called me and asked if it would be possible for the art department to acquire a few props for Bari. He asked for an old puzzle, a pair of reading glasses, and some old books. He had envisioned what Bari did on a daily basis aside from hunting and fishing. Of course, we found these props and they were all employed. Having my actors readily familiar with their characters really gave them a place to go inside their minds before we met on set. This is what I feel paid off more than our rehearsals.

My first of nine straight days of shooting started at the halfway house location in central city New Orleans. This day I used a small skeleton crew and even used two of my crew members to play street prostitutes. My costumer had misread the schedule and took my one hour setup time to mean 1 PM. My producer Trent Davis went to her house and notified her of the scenario. This delayed the first day by about two hours. We were also fighting rain all day. But with such a short scene and two very professional actors, Hunter Burke and Rodney Feaster, the day went smoothly. Rodney played Kalid, my cult's inside connection to recruiting young men and women. I told Rodney, however, that Kalid was not in on it, because I wanted him to play the character smoothly as if he were really just trying to help out his buddy. The end result is what I believe to be one of the most natural performances in the film.

Once on set in French Settlement, Ashton disappeared into a walk-in closet she claimed in the back of the house near my costumer's area. When she was not needed, she stayed in there studying her lines and finding her character. Hunter had his room, too, where he would study and do push-ups. Before a scene, I would always find Ashton and talk to her a bit to make sure she was in a dark place emotionally. She knew exactly where to go. When we were ready to shoot the physical fight between Bari and Grace, both of my actors were incredible. The heat was unbearable, so rather than touch up makeup constantly, I used the sweat to my advantage. I soaked my actors. At all times, I had a spray bottle of water, a bottle of Vick's Vapor Rub to induce tears, and gel blood for touch-ups. With such a small crew, I was also my own makeup artist. This gave me the opportunity to speak with my actors between takes and touch up their makeup. They each took direction very well. The hardest challenge was taming them between shots. I needed Ashton to save her very best traumatic expressions for her close-ups. I needed Hunter to nail his lines on his close-ups. I was running two cameras the entire time and with

each take, Hunter's performance strengthened. By the end of the day the only thing he needed was the occasional reminder if he lost his accent on a particular word. Ashton, on the other hand, was fairly consistent from take to take, but offered a slight variation whether intentional or not. She was an editor's dream actor for all of the options she gave. There were times outside when it was so hot, and we were all so exhausted, that no one could really think clearly. I knew I was being a bad director, but all I could say to her was, "That just didn't feel right. I don't know what it was." But rather than ask me for specifics, she replied, "I know; I wasn't feeling it. I'll try something different." And the result was great. Good actors do not need a lot of directing. Simply spending time with my actors and making sure they knew their characters well beforehand was the most invaluable of all my decisions. As a whole, and this goes for nearly all of my actors, they knew their lines and motivations. They knew what I wanted, and occasionally I would ask them to deliver a line differently giving them an "as if" scenario.

I believe that as a director it is my duty to take care of my crew. Our two nights in French Settlement were made easier by my parents and grandparents. I brought the whole crew, give or take a few, to my home town twenty minutes away from location. We arrived to find my dad cooking spaghetti for supper. Between my house and my grandmother's house, everyone was able to shower and sleep in a bed. The next morning my grandmother cooked breakfast and pampered my entire crew, welcoming them with open arms, and like all good Southern women, she would insist that they eat more. My B camera operator, Christopher Martin, asked to be adopted by my family. I think this helped crew morale and helped us all push through another two long hot sweaty days in the swamp.

On some films I've made before, I have let some of my crew take over because of their superior knowledge. This time I stood my ground. I was in charge of my cast and crew, insisting on certain shots, but remaining open to suggestions. One notable example was our last night on Laura Plantation. The owner would not let us stay past midnight, and in Louisiana, summer night skies do not fully arrive until after 8:00 PM. This left us an hour to light the place and three hours to shoot five pages, load the grip truck, and leave. This night was pure chaos. I insisted on shutting down video village for the sake of time. I could not have two camera operators going handheld with shoulder mounts, accompanied by two focus pullers and two cable wranglers each. Six people could not move in unison. I basically hugged my A camera

operator's back. At times I would have a hand on each of their backs and spot them as we walked backwards.

I was talking to actors, camera ops, sound, and pouring blood on Todd. I even clapped my hands when we were too rushed to properly slate. While most of my shots are named with a scene number, letter, and take, some of my shots from that night are named "F****ing Stab, take 1."

I am a firm believer that people work better under pressure, and on that particular night, everyone was taking direction seriously. Towards the end, I refused to move on from shots that I could clearly see I did not have in focus, so I became my own AD and the editor in me came shining through. The schedule and shot list I had made for this night were completely in vain. I would simply instruct my camera ops to turn and face a particular actor, and I would then direct that actor through a series of line deliveries that I knew I had to have. I would name these shots as we went; my second assistant camera did his best to keep up slating. Because of focus challenges with the 5D cameras, I gave my A camera operator permission to call "Back to one," if focus was lost during a shot; hence, most of my shots from this night became series. I would shout notes to my producer Megan Edwards, and she would jot down editing notes for me on my camera logs. Amidst the chaos, I would still run to my actors for quick instruction, or even compliments. We did finish by midnight. And our security guard gave us permission to stay until 1 AM to finish load out. It was wet and dark, and I wanted everyone to be careful. My A camera operator, Dawn Spatz, had her foot broken when an actor rolled onto her during a fight sequence. I did not need any more injuries on my watch.

The last day of shooting was rough, as it was the one and only day I went severely over schedule, but I could not schedule another day because Ashton had to be on a plane to Michigan the following morning to film another movie. It was my choice to have a primarily female crew the day we shot the birth scene. It was a light hearted environment and the biggest challenge was to keep Ashton from losing her voice. I needed her to huff and puff in labor pains, but I needed her to be present-day Grace making a phone call later that night. My friend Lulu whose apartment we were using was giving her whiskey and honey to help her throat. As far as shooting the birth scene, we relied on the one and only woman in the room who had given birth, my aunt Lori Scardina, to tell us what it was really like. No one in the room was mature enough for it. The second I called, "Cut," the room burst into laughter. It was much needed on the last

day with such a heavy scene. When we shot our last scene at a gas station in Chalmette, there was some communication breakdown as to which actors were needed to set. I also lost some of my crew to an extra-long pit stop at McDonalds. So I was three hours behind schedule the last night and everyone was ready to get out of there. We carried on and pushed through, and for every person involved, I could never express enough gratitude.

Production Design

I initially asked my friend and fellow graduate student David LeBlanc to be my production designer. He broke down my script and made an appropriate prop list. We discussed the overall look I envisioned, but before we headed to locations, I found out he had to attend a camp out of state for work during my shoot. So, a couple of weeks before shooting, I handed the job over to Savanna Curtis with the art director position going to Sara Bonar. I have worked with these girls together as a team on several productions, and I knew they were more than capable. Sara is the kind of person who picks up junk on the side of the road because she knows one day she will put that piece in a movie. When I showed Savanna and Sara my locations, they realized their job was going to be easier than they had planned. They made an excellent scarecrow for the cornfield (they named it Mad Eye Malachi, an honorary crew member), which sadly did not make it into the final cut of the film.

For Bari's cabin, Sara had an old wooden television that she loaded into the grip truck. It fit perfectly into Bari's cabin. David had designed tattoos for Bari, and Savanna purchased the transfer paper. I forgot this at my house, so once again that did not make it into the movie. I did paint a quick black tattoo with my initials onto Hunter's arm. It was not the greatest, but it is never seen in close up and it does the job. Savanna and Sara had ample ideas and, luckily, the vast majority of props they had envisioned were also at the cabin owner's house. He let us pick anything from his house that we wanted and delivered it to set for us, too. Hunter requested a puzzle, which made a lot of sense for Bari's character as it also symbolizes his mental state. Sara was losing her mind because the cast and crew would casually try and put the puzzle together between takes, ruining continuity. She tried so hard, but people would just forget and distract themselves, carelessly getting lost in the jigsaw puzzle. Puzzle continuity is not something that was maintained properly, but it is not noticeable. If we had not been using Sara's table as well, I would have told her to glue down the individual pieces.

Because it was summer, both Savanna and Sara had other jobs and were not always able to be on set together. Savanna made a big batch of my blood recipe and we tested our stabbing effect beforehand. All of our sets and props were set before we went in to shoot and if anything was forgotten, Savanna and Sara were great at improvising with what we had at hand. Sara spent an hour cutting sugar cane to find the perfect piece, which Levi would use to beat Aaron. I

always had either Savanna or Sara on set, and the one who was there also doubled as an assistant to my costumer. The Laura Plantation scenes were not art intensive because the location itself was so perfect for the film; these scenes became more costume heavy than anything else.

The one and only day that I did not have an art department was my last day of shooting. Sara dropped off props at Lulu's apartment for the birth scene, and I put my camera assistant Ryan Harris in charge of art that day. We shot the birth scene by candlelight, and Ryan did a great job setting up candles and fabrics and achieving an asymmetrical look. The biggest mistake of that day was my fault. I let the baby, played by Gavin Miller, leave too early. I forgot about the shot where the midwife leaves the room with the child. I had no assistant director this day, so I was going by my own schedule and simply overlooked the shot. I instantly cursed, and then shouted, "Art, make a baby!" I could only laugh at myself. Ryan started frantically digging around the apartment and came to me with a rather large candle, "How about this?"

"Put something round on it for the head, bloody it, swaddle it, and let's do this," I said. So Ryan made a makeshift baby out of a candle and a hamburger bun, swaddled in lace. It worked perfectly. That's the part of the organic process that I love.

The last set was the gas station which needed no set dressing, but upon our arrival, I noticed this terrible smell on set. JonGunnar informed me that there was a rotting dog carcass four feet away from the pay phone. I nearly gagged, and for two seconds I considered leaving it as a horrible addition to our set. Then I realized the sanitation issues. My B camera operator and associate producer Christopher Martin won a permanent place in my heart when he layered himself in trash bags, armed himself with a C-stand arm, and with JonGunnar's help, removed the animal from set to a field across the street. JonGunnar then poured liters of Coca Cola all over the mess that was left behind to kill the smell. I then sanitized Chris and JonGunnar with my 99.9% alcohol gel from my makeup kit.

Costumes

My costume designer was introduced to me by Jon Gunnar, whom she had dressed as an extra on a film shooting in New Orleans. Reba Saul was anxious to make her own costumes and have her own voice shine through. We met at the coffee shop below my apartment, and I immediately started sketching. All colors for the cult were going to be very pale. Everything Grace wore would be shades of white or pink. Reba sent me pictures of potential dresses for Ashton. She quickly replicated my choice so that we would have three dresses in different states of disrepair. Grace's pink dress in the present day scenes of the movie started as a \$14.00 purple tie-dyed floor length beach halter dress from Target.

Reba is an artist. She even went to New York and came back with Thai pants and several shirts from which I could choose. Levi has one shirt, shown in a flashback at the woodshed with Melinda, that is an Armani exchange. This \$40.00 shirt is the most expensive piece of costuming on my set. The long shirts and Thai pants looked perfect. Everything Aaron wore was slightly too big on him, emphasizing the fact that he did not fit there. The dresses my virgins wore were put together on set with scrap fabric. Grace's ceremonial dress was a \$5.00 wedding dress that Reba found at a thrift store in Vacherie. The washed out colors for the midwives was exactly the type of clean look I wanted. She thought that Levi and Jake should have a slightly more "work like" look to them, especially in their final scenes. She had Jake in a slightly lighter version of what Levi was wearing, showing that he is exactly like him. I could never thank her enough for her creativity, intellect, talent, and for seeing my production through 11 days when she could have been making Hollywood money as an assistant costume artist. Our one and only costume mishap occurred when one of Aaron's shoes was lost on the last day. Luckily, I was wearing beige Toms, which looked very similar. So Mason squeezed his feet into my Toms, and I directed the rest of the film flopping around in his oversized loafers, which looked like clown shoes on me.

Cinematography

My first concern was who would be my director of photography. Some of the better-looking UNO films still did not have the style of cinematography that I like; instead, they had yellow people and blue backgrounds. Spielberg lighting was not my goal. I wanted realistic lighting. JonGunnar always listens to me, and that was paramount to my decision in choosing him. I sat down with my co-producer Lulu Marcil and we watched clips from several films. The independent Sundance winners were not lit like *Super 8* (Abrams, 2011). They were lit realistically. I decided that story triumphs, and that the movie would look good regardless. I talked with JonGunnar about mistakes made in previous films he had DPd. He assured me this would not happen on *The Woodshed*. And one thing that we both agreed on wholeheartedly was that my night scenes were not going to be blue. I wanted green corn and a black sky. People do not just turn blue at night.

I wanted two specific looks for *The Woodshed*. I wanted all flashbacks cooler and desaturated in color. I wanted all of the present day scenes warmer. The cabin scene would typically have had horror movie lighting, but I wanted the opposite. I wanted sunlight beaming through haze. I wanted it to be the harsh, painful light that we all squint and avoid when we wake up in the mornings. The sunlight would add to the heat. Sweating bodies in a bright, hazy room created its own feel. The material and dialogue contrasted it, as the words and story at that point were extremely dark. JonGunnar and Carlos Bible, his co-director of photography for three days, created this look wonderfully.

Most of our flashbacks, including the masked rape scene, were all shot bouncing around natural sunlight. The colors were generally light, and the color would be something that I would take down even more in post.

One of my major concerns was shooting at night. I was terrified of not having enough light. With the Canon 5D camera, one needs to shoot around an f-stop of 4 to have forgiveness in focus. Shooting wide open is not an option, as a fraction of a centimeter of movement will knock a shot out of focus. This was problem number one. Secondly, how was I going to light a cornfield with the equipment available to me on the school's grip truck? I sat down with my committee member and cinematography professor Hamp Overton to discuss my concerns. He showed me some slides from films that shot day for night. Very few of them worked. *Winter's*

Bone (Granik, 2009) is a film that I love; the feel, the story, and the performances are superb. The film's cold grey look works, as well. The only part that bothers me is the day-for-night shot climax of the film. I threw the idea out.

JonGunnar began looking into those metal halide construction scoop lights that come with their own generators. A company in Saint Gabriel agreed to meet us at the cornfield so we could test their lights. Upon testing, we realized the generator caused phasing in the camera. This was a no go. The owner, however, felt so bad about it that he rented us a crystal sync generator and waived all charges for us to use his lights for the weekend in the corn.

The night shoot on Laura Plantation presented another issue. We overly lit to compensate for the camera, yet we could still only shoot at an f-stop of 2.8. Focus issues were a nightmare. Again, most importantly, I wanted true flesh tones only tinted by moonlight, green grass, and black skies, not Smurf-like blue people. I also thought that it would be feasible for the cult to have outside lighting on their compound to fend off intruders. The over lighting was reasonable, but the overall look would be achieved in post.

I have to mention an amazing use of available lighting. On the last day, with a smaller and much happier skeleton crew, we shot the birth scene. There is a point of view shot from Aaron where his hand is visible on the doorframe as he peeks in on the birth. I could not see any definition on Aaron's hand, and all of our lights were in use. I used the flashlight from my iPhone and liked the look, aside from the wrong color balance. JonGunnar tore a small piece of CTO gel and held it over his phone and my phone, and together we keyed a shot with iPhones. That is the kind of improvisational teamwork that I want in a crew.

Editing

Editing is very important to me. One of my favorite directors is Hal Ashby. I think that part of his success is that he started as an editor. Editing has the power to make or break a film. It can make bad performances good, or at least better. Screenwriting team and directors Thomas Lennon and Robert B. Garant say that if you really want “to see your vision reflected in every aspect of a film, there’s only one path for you: become an editor. You get to decide if the footage you’ve been handed is *Citizen Kane* or *Dunston Checks In*” (Writing Movies For...144). According to Walter Murch, editing is something that should not be noticed; cuts should be like the eye blinking. The story should flow, and we should not notice (Murch 5-6). I know the rules. I also know that you have to know the rules before you decide to break them. And I decided to break them...severely.

The script for *The Woodshed* was not linear to begin with, and I did not plan on editing a linear film. The biggest artistic decision I made as an editor was to intercut quick cuts of Levi touching Grace as Bari touches Grace. My head committee member and professional editor, Danny Retz, strongly disagreed, and we were at odds throughout the entire process. He even went so far as to say that he fought for me to get the scholarship because of my story, and now I was not making that story. I thought that remark bordered on abuse of power. His comments made me question my decisions as an editor. Again, I decided to go with my instincts, and after several test screenings, I kept my cuts. Danny insisted that this made Bari too creepy. But creepy was my intention. Henry Griffin, a screenwriter and professor at UNO, pointed out that it would have been different if Paul Giamatti were playing Bari, but instead I had a handsome young man. He sided with me, saying my cuts were necessary to make the audience question Bari’s intentions. Sexual tension was the goal, and I feel that was achieved. I know that upset Danny enough that he no longer wanted to work with me, and I am grateful to him for putting his feelings aside long enough to help me achieve picture lock. *The Woodshed* may be the last movie I make where I have complete creative control, and it was important for me to be able to make my own decisions. Most films are cut to a producer’s or a studio’s terms, not the writer’s, director’s, or editor’s.

In the story, once Grace orients herself, the editing calms down along with her. The story becomes more linear and the editing more subdued. That is, until the climax, on which I worked

with Danny for countless hours on a sequence with extremely fast cuts to heighten tension. I am also very thankful for Danny's help on my fight scene. I had very little coverage of the fight scene due to time constraints imposed by Laura Plantation, but Danny worked his magic. Once sound effects were added, I had a believable fight.

During the editing process, I started watching Ryan Murphy's television show *American Horror Story*, which reinforced my reasoning for my highly stylistic choices in editing. I think the editing of that show is brilliant. The editing contributes to the horror. Random speed boosts, jump cuts, and flash frames all disorient the audience. Once I established that I was going to use jump cuts in *The Woodshed*, this gave me a sense of freedom as an editor. It may break Murch's rules, but it does not break his number one rule, which is cut for emotion (Murch 18). My test audiences responded well to the risks I took in the editing process, and I do not regret any of my choices.

Sound

My on set sound was very rough. I had really harsh environments. Due to time, I would roll regardless, forcing my post sound designer to deal with light rain hitting cinefoil in certain backgrounds. Cicadas were out of control throughout the entire film. During the climax, where Grace stabs Levi with a pitchfork, a train passes in the distance. My lavalier mics failed for about a third of the film, including most of the cornfield which has generator noise all over the boom recording. So to say the least, my production sound is not the greatest.

Michael Gilbert is my sound designer. He set up a 12-hour ADR session to fix my audio and get the best possible result. After a stereo mix was locked, he began employing his own ideas and skills toward a final Dolby 5.1 surround mix.

My composer is Jeremy Simeon. Jeremy was helping me with sound on my first film, which I attempted in undergrad and never completed due to lack of money. Jeremy has his own studio and his own unique style. He is heavily influenced by Trent Reznor and industrial feeling music. He is also a big film fan and provided me with ample tracks of ominous hums, much like a David Lynch film. Because Jeremy is so experimental with his styles, he has provided me with loaded multi-layered tracks, giving Michael the ability to tweak, enhance, or remove any element from a track during the surround sound mix.

The year of my thesis is the year I became student resident expert of the 5D workflow. My first problem was the choice to edit at home on my imac. When I moved to school to finish the film on PCs, I had inevitable problems. Most AMA media was corrupted in the process forcing me to go back into my original footage shot in 60fps and the cornfield scenes that were accidentally shot in 30fps and create two separate projects for each of these frame rates. In these projects, I transcoded all footage to Avid DNX145 high definition codec. I then imported these transcoded clips into my regular 24fps project of the film and used Avid motion rendering to make them match. For the 30fps footage I had a trial and error situation on my hands. I found that clips with heavy action were best rendered in interpolated, which creates a slight jerkiness to the footage but it seems to go unnoticed as long as there is movement. For scenes with less action, fluid motion proved to be a better rendering technique. Fluid motion rendered no jerkiness whatsoever, but when I attempted to render fluid motion in an action scene, the motion blur was out of control. It is something that would have had to be fixed frame by frame.

From now on I will not use the AMA option. Since the 5D records h.264, which is not native to Avid, it is by far best to transcode to an Avid codec and use that footage in place of original footage. In an effort to save space, I transcoded all footage to Avid DNXHD36, only slightly smaller bit rate than the original footage. I was able to easily edit in the codec; the only problem is that my darker scenes have a significant amount of noise and artifacts that are not visible in the original material. After the final cut, I relinked my DNXHD 36 footage back to original AMA files and with the help of Professor Rob Racine, transcoded my entire sequence to Avid DNXHD 115 codec for color correction and the final export. This is what Rob calls the “ninja” knowledge of Avid. Avid is a composer, and I had to decompose my sequence in order to transcode it. As it turns out, Avid will not allow the decomposition of AMA file based sequences. So the solution was to transcode my entire sequence to DNXHD115, converting all files including those of different frame rates. As a result of the conversion, all of my shots that were shot in slow motion and those accidentally shot in 30 frames per second were now jerky and absolutely terrible to watch. To fix this problem I had to reload my DNXHD36 sequence and find those clips that were non native frame rates, which had already been converted to DNXHD145 previously and replace the converted files in the new sequence. My final sequence

is a mix of DNXHD115 and DNXHD145 for slow motion and 30fps clips. This took so many hours to correct. Next time I will not bother trying to save space because of all the valuable time I have lost working with an AMA workflow; I will simply transcode all of my footage to Avid DNXHD 115 or higher and consider that my original material.

Craft services

I spent around \$300.00 a day on craft services. This totaled around \$3,300.00. Because of the sweltering environment, everyone consumed twice as much water and beverages as they would normally. It was also due to the sun that my vegetarians suffered from minor food poisoning twice. I don't blame my caterer; I blame the sun and what it does to mayonnaise. Also, my craft services crew, John Alden Patton, had a flat tire on his way to set, which left the food in the sun for an extra hour on one of those days. Catering was a challenge because we were shooting in fairly remote areas. My father knew a caterer in French Settlement. But on set days in Vacherie, JA would drive food from New Orleans and heat it on sternos. This was fine until we started having po-boys and wraps. In the future I will ask for all condiments to be separate. The days in the cornfield and the last day in New Orleans were catered by Whole Foods. I also asked my cast and crew for their snacks of preference, and as a result JA kept us stocked with plenty of beef jerky, fruit snacks, and trail mix at all times.

Chapter 3

Self- Analysis

Part of the reason the post production process has taken so long on *The Woodshed* is due to the fact that I was cutting two cuts: one to basically appease my committee and one using my editing style. In the end, I scrapped the cut I was doing for school and went entirely with mine. I reached a middle ground that finally worked.

After test screenings with questionnaires for a few classes, both graduate and undergraduate, I grasped what people were having trouble understanding. One of my biggest concerns was the intercutting of Levi with Bari during the cabin scene, and whether or not this would cause confusion for my audience; this was almost 100% understood and decidedly important in the eyes of my viewers. There were two important screenings that I used to make final decisions, one of them being a small group of six creative writing graduate students who have no experience in film production whatsoever. Hearing them gasp and question aloud during the screening was exciting and insightful as to what was working and what was not. They had valid opinions on scenes and lines of dialogue that I could cut which added nothing to the story.

My friend, Becky Metlen, hosted the second screening on a Wednesday night while I was in a screenwriting seminar. Rebecca brought a group of people ranging from 20-40 years old. None of them had anything to do with film. They were my solid representation of an average, unbiased audience. There were fourteen people, including rugby players, a church minister, a neurosurgeon, a paramedic, a teacher, and several military personnel. They watched the two cuts of my film and were unanimously in favor of the nonlinear version full of jump cuts and flashes. According to their questionnaires, they were intrigued, disturbed, and left wanting more. The biggest compliment I received was when several of them said it should be a feature. My problems lay in the ending. Some were not sure if Levi was dead. Some wanted me to lose the shotgun firing since no one is actually shot. Some were confused by the young prostitutes wearing cult bracelets. What I did was take the surveys from this screening and find common comments and concerns among the group. It was these concerns I focused strongly on, a great deal of that being performance issues and believability issues. This led to more and more tweaking of the fight scene, as well as more cutting for performance sake.

As a filmmaker, I am proud of this project. As for the production process, it was extremely stressful for me and also for my camera and grip/electric departments. I had a relatively small crew and needed more grips. Communication between my DP and camera department was a constant issue. And shooting in July was a virtual nightmare for our physical stamina in 100 degree weather with near 100% humidity. There was not a single day on set that we did not lose at least two hours of shooting to rain. I believe everyone lost weight just from sweating. Among my cast and crew, we were plagued with a broken foot, a sprained and swollen hand, some scraped knees, pulled back muscles, sunburns, bug bites, dehydration, food poisoning, and corn rash. But, thankfully, everyone stayed the course. Shooting in the summer was solely my choice. If I could go back and change it, I would not. The environment is part of what drove performances. And communal suffering led to a strange camaraderie among my crew. Throughout the shoot I made some new friends and gave everyone stories to tell their classmates about the heat of the summer that was *The Woodshed*. I should have been more careful in picking my crew when I knew that some of them would not get along. I asked each person to be on my movie as a favor to me. Most of them put their differences aside, but some arguments occurred that were unnecessary. As a director, I did not have time to deal with such issues, so I had my onset producer Megan Edwards act as mediator. What is very important to me is that several crew members have told me, despite the stress, there were fun times, too. The fact that my actors had no idea there was tension between certain crewmembers was a positive statement about everyone's efforts of professionalism, which I really appreciated. The owners of all my locations complimented my crew and me for being respectful and hard working. Personally, I'm extremely proud of everyone's performance, and I would happily work with each individual again.

I feel my biggest failure as a director was on the last day of shooting. I had been on schedule so far, but the last day went just over sixteen hours. I later discovered some doc footage of a crew member saying, "Bicycle Season 2." I regret that I did that to my cast and crew, but going into another day was not an option, since Ashton had to be on a plane the next morning. Part of it was confusion and communication breakdowns about who should actually be on set. This was probably all a result of nine long days of straight shooting. But I take complete responsibility for the unnecessary overtime.

As a filmmaker, I am proud of my editorial decisions, and once again, I believe that filmmaking is a process in constant flux, and new methods and styles should be observed and respected as art. As a writer, I could not have asked for a better story to inspire *The Woodshed*. Even the screenwriting aspect was in flux, as lines were changed and added during rehearsals and sometimes even on set. On a side note, as a driver, I learned that I will never again drive a grip truck.

As a director, I still have a lot to learn. I loved working with my actors to develop these characters that I created. I need to let go of some aspects and trust my technical crew. This was an ambitious project with many scenes, and I really should have been more careful in picking a crew of people who had no personal issues with each other. Things would have simply run more smoothly. As far as the general goal of directing with editing in mind throughout the shoot, I feel that I was extremely successful in obtaining more than enough coverage, leaving me plenty of options as an editor. Overall, I am proud of the end result.

Chapter 4

Conclusion

I recognize my mistakes as a filmmaker, and that encompasses every aspect from writing and editing to directing. *The Woodshed* is by no means a perfect film. But I am proud of the outcome. I am in love with the performances of my lead actors. And the look of the film is just as I had envisioned. I am proud of my crew for surviving the elements and staying by my side throughout the shoot. I hope the film is something that every crew member can be proud to have been a part of.

As for the film and the reactions to it, I hope that my theme is evident. I did my best to not spell it out. I have never been a fan of films that insult my intellect by stating the moral. The theme of *The Woodshed* is that we as human beings have an innate instinct to discern right from wrong, and therefore we are capable of doing the right thing. Grace says it in a line, “When they took away Abby, I knew this was wrong...I can’t leave him.” Kalid reiterates to Bari, “Do the right thing, man. You can really redeem yourself here.” I did not ask what my audience thought the theme was in my surveys. Theme is important and it is paramount to the writing and directing process, however, I do not believe that people go to movies looking for a theme. They go to be entertained. Entertainment was my goal. Sparking interest, creating suspense, and telling a story was my goal. If those things are done well, the film will speak for itself. I came to New Orleans to make movies. My experience at UNO has been invaluable and *The Woodshed* is now my calling card and a testament to my capabilities as a filmmaker.

Chapter 5

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Appendices

Appendix A: Shooting Script

*Note the script has been merged into this document as images and the size has been reduced to save proper script format.

The Woodshed

by
Kd Amond

Final Draft
June 27, 2011

Kd Amond
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225-200-3123

1 OPENING CREDITS SEQUENCE 1

Credits will roll over a montage of aged footage and still photographs of life on a commune. From gardening to worship service, this will visually introduce LEVI as the cult leader and GRACE as a former zealot.

FADE TO BLACK.

2 EXT. CORNFIELD - NIGHT 2

GRACE, 17, innocent, dirty, barefoot, and in tattered clothing, runs frantically.

AARON, 14, scrawny young man bruised and barefoot also runs.

Grace trips, Aaron helps her to her feet.

 AARON

 Stop crying, Grace. They'll hear you.

 GRACE

 I'm sorry.

 AARON

 Shh. We're out. Just keep moving.

 GRACE

 I'm so tired.

Aaron takes her hand and pulls her along.

Flashlights beam through the cornfield. Shotgun fires.

Aaron and Grace run instinctively, plowing through corn stalks like linebackers.

Aaron stops and listens, pulling Grace to the side. He sees blood dripping down Grace's leg. He whispers.

 AARON

 You have to get out of here.

Aaron's feet are suddenly swept from under him and he's dragged away into the cornfield.

 AARON (CONT'D)

 Run! Run!

Grace runs.

2.

She trips, looking up at a scarecrow, she gasps then crawls slowly.

Grace pushes her way out of the field standing up and looking around. There's a gravel road, the rest is bare. She faints. As SUN RISES...

FADE TO:

3 EXT. ROAD SIDE - MORNING

3

POV Grace:

A dark blurry figure stands over her. Muffled voice.

4 EXT. YARD - MORNING (FLASHBACK)

4

LEVI, tall charismatic, wicked grin stands over Grace.

Grace sits beneath him in the grass.

LEVI

You have to understand the rules
are for your own safety, Grace. We
are a family. There is no mother.
There is no father. We're all
Children of God. Brothers and
sisters in the eyes of the Lord.
There is no you. There is no me.
There is only Love.

Levi paces.

From the corner of her eye, Grace sees Aaron watching from behind a tree. She quickly darts her gaze back to Levi.

LEVI (CONT'D)

That's what it's all about, Child.
Love! Love the Lord God and let him
love you. Do you understand, Girl?
God is LOVE! We are LOVE! So when I
need to love you, and you refuse
me, you are refusing the love of
God himself.

Grace stares Levi in the eye, regretful, terrified.

LEVI (CONT'D)

How could you refuse the love of
God? I am his vessel. Only if you
are in the clutches of Satan could
you refuse this!

3.

He points to a small woodshed with a lock on it. Grace looks at the dilapidated structure and back at Levi.

She walks inside looking back up at Levi. Levi walks into the shed and closes the door.

LEVI (O.S.) (CONT'D)
You understand? You hear me, Girl?
You hear me?

Aaron stares angrily.

3 EXT. CORNFIELD / RURAL ROAD - DAY (BACK TO PRESENT) 3

BARI, Late 20s, a scruffy reclusive man, stands over Grace's unconscious body on the road.

BARI
You hear me?

Nothing.

BARI (CONT'D)
Hey, You okay? You hear me?

6 EXT. RURAL ROAD - MORNING 6

Bari's pickup truck passes down the highway.

7 INT. PICKUP TRUCK - DAY 7

Bari drives, biting his bottom lip and staring at Grace. She hasn't moved.

Bari touches her hair. Grace's head falls and she mumbles as Bari jerks his hand back.

8 INT. COMPOUND BRIDAL CHAMBER - DAY (FLASHBACK) 8

Melinda, 40, speaks to Grace and 4 other girls all seated, dressed in white. She runs her fingers through Grace's hair.

MELINDA
My lovelies, do you know how special you are? Surely it's no coincidence that all of you have reached the age of womanhood during this harvest moon.

The girls smile.

MELINDA (CONT'D)

Tonight you will receive a special gift. The love of God will be shown to you like never before. Are you excited? I hope you're as happy as the whole family is for you.

Melinda speaks softly, as would a mother.

MELINDA (CONT'D)

When Levi and the elders come to you, you must submit yourselves to God. Remember, your body is his temple and you must open the doors of this temple to fully receive his love.

Melinda opens the door. The girls file out into the hall.

MELINDA (CONT'D)

Remember Girls, this is your moment.

- | | | |
|----|--|----|
| 7 | INT. TRUCK - DAY (BACK TO PRESENT) | 7 |
| | He looks at her hands, scraped knees. Her torn dress barely covers her legs. Bari forces himself to watch the road. | |
| 9 | CABIN - EVENING - CONTINUOUS | 9 |
| | Grace lies on a mattress on the cabin floor. Bari places a filet of fish in a frying pan. Grace mumbles incoherently. The SIZZLING fades into RAIN. | |
| 10 | INT. BEDROOM - DAY (FLASHBACK) | 10 |
| | RAIN pours outside of a bedroom window. Grace wears a white dress and lies on a small four-poster bed. White billowing fabric hangs from all sides, creating a sort of canopy. | |
| | Levi's hand parts the curtain. Levi wears a white mask and stares down at Grace. | |
| 11 | INT. HALLWAY - DAY | 11 |
| | Four MEN all dressed nicely sit around a table in the parlor. Levi enters the parlor closing the door behind him, and zips his fly. | |

5.

He shakes the hand of JAKE, 25, hands him his mask and nods.

LEVI
Jake. My son.

JAKE
Thank you, Sir.

Jake nods and smiles, putting the mask on and walking into the bedroom. Levi leaves.

9 INT. CABIN - EVENING (BACK TO PRESENT)

9

From the mattress Grace looks to her left to see a masked man standing against the wall.

She SCREAMS. She looks again. He is no longer there. Bari runs to her.

Grace continues screaming and panicking. She stands up and backs away from Bari.

GRACE
Where's Aaron? What did you do to him?

BARI
It's okay. I ain't gonna hurtcha.
Settle down.

Grace tries to run past Bari. He catches her. She kicks and screams. He covers her mouth with his hand.

BARI (CONT'D)
Stop that!

GRACE
Where is he?

Grace bites his hand. Bari holds her down firmer.

BARI
Ow! Shit, girl! I said I ain't gonna hurtcha. Calm the hell down.

Grace backs away.

GRACE
Where's Aaron?

Grace tries to get past Bari, again he stops her, holding her back.

BARI
I don't know who that is.

No response.

BARI (CONT'D)
Look, you got family around here or something?

Bari walks her to the bed and sets her down. She lies down submissively. Bari pulls her up and props her in the corner. Grace lets her head fall to the side as she sniffles.

BARI (CONT'D)
Can't you sit up, what's wrong with you?

Bari unbuttons his shirt. He tries to hand it to Grace, but she doesn't take it. He tosses it to her.

Grace doesn't respond.

Bari lets out a frustrated grunt and lifts her to her feet. Walking her to a chair at the kitchen table.

Grace looks around at the unfamiliar setting.

Bari takes a dish towel and wets it at the kitchen sink.

GRACE
Where am I?

BARI
My house, you're safe.

GRACE
What do you want from me?

Bari turns to face Grace.

BARI
I found you on the side of the damn road. I just want to getcha back where you came from. I wudn't gonna leave you there for dead. What the hell, girl?

He wipes the dirt from Grace's face. He rinses the towel and places it on her knees.

She winces. Grace fights tears.

BARI (CONT'D)
I'm sorry. Come on stand up.

Grace obeys.

BARI (CONT'D)
Turn around.

Bari lifts her dress over her head and sets it by the sink.
Grace turns around to face him. Bari immediately looks away.

BARI (CONT'D)
I said turn around.

Bari turns her shoulders so that her back is to him.

BARI (CONT'D)
Put this on.

He holds the shirt up and Grace slips her arms into it.

BARI (CONT'D)
Button it yourself.

Grace buttons the shirt. Bari begins to scrub her dress in the sink.

BARI (CONT'D)
You got a name?

GRACE
Grace.

BARI
Grace. I'm Bari. You wanna tell me
why you were passed out, half naked
in the middle of nowhere.

Grace shakes her head.

BARI (CONT'D)
Well, you got somebody I can call?

Grace turns around.

GRACE
I have to go back for Aaron.

BARI
Your brother?

Grace nods.

Bari takes a bottle from the cabinet. He opens it and pours it on the dress.

BARI (CONT'D)
 You know what gets blood out? Room
 temp club soda. My mama taught me
 that. I was always gettin' bloody
 noses and stuff when I was a kid.

He lifts her dress out of the sink and hands it to her.

Bari fills two mason jars with water and hands one to Grace.
 He notices a braided bracelet on her wrist.

BARI (CONT'D)
 Drink. It's just water.

Grace drinks.

GRACE
 Thank you. (beat) Can you help me?

BARI
 You know the hospital's like an
 hour away. I think I should call
 the cops.

Grace jumps to her feet.

GRACE
 No, Bari. Please. Cops kill people.
 Cops will beat you.

BARI
 Okay. What can I do?

GRACE
 Maybe I'm supposed to go back and
 I'll be forgiven. Can you take me
 back there?

BARI
 Where?

GRACE
 To the family.

BARI
 Goddamnit girl. I don't know what
 you're talking about.

GRACE
 Look. They're going to kill him.
 And if they find me, they'll kill
 me, too. I know exactly where he
 is. You understand?

BARI
Not a bit.

GRACE
The family. The whole compound!
Levi, Jake, Melinda, Lindsey--

BARI
Compound? Who's gonna kill who?
Who's Levi?

GRACE
Levi will kill Aaron.

BARI
Your brother.

Grace sits down cupping her face in her hands, fighting tears.

BARI (CONT'D)
Please don't cry. I'll help you; I
just don't know what you want.

Bari shakes his head in disappointment.

BARI (CONT'D)
How old are you?

Bari scans her body head to toe.

GRACE
Seventeen.

Bari goes wild-eyed. He stands up and paces.

BARI
God. Okay, look, I gotta go
somewhere. I need you to wait here,
okay?

GRACE
Please don't leave me alone! I'm
coming with you.

BARI
Stop it. Listen to me. You see that
door. Out there ain't nothing but
trouble. You wait here.

Bari kicks her off of him and slams the front door.

10.

13 EXT. CABIN - DAY 13

Bari slams the door and takes a deep breath.

14 INT. CABIN - DAY 14

Grace beats on the door.

GRACE

Come back! Please. Bari, please!

Grace looks out the window as Bari's truck peels out.

Grace turns away, regaining composure. Slowly the natural CREAKS of the house begin to loudly overwhelm her.

She runs into the bathroom.

15 INT. BATHROOM - DAY 15

Grace slides to a sitting position against the door and exhales.

16 EXT. NEW ORLEANS STREET - DAY 16

Bari walks past a pair of young prostitutes, one wears the same bracelet as Grace.

17 EXT. STOOP OF HOME - DAY 17

Bari walks to the door of a ratty house. A sign in the window reads LONG BRIDGE HALFWAY HOME. Bari knocks on the door.

KALID, 30s, African American, confident and articulate, opens the door.

KALID

Bari! My man. What's going on? How you been?

Kalid steps down and sits on the stoop with Bari.

Silence.

BARI

There's a teenaged girl in my house.

Kalid stands up and stares down at Bari.

KALID
You're on the registry, fool!

BARI
I know.

KALID
What did you do?

BARI
Man, she was lying on the road. I
picked her up. She's spinning some
tale about her and her brother
running away and how she needs to
go back for him and her family's
gonna kill 'em.

KALID
Back where?

Bari shrugs.

KALID (CONT'D)
You think they were abused?

BARI
It sounds like it. Yea.

KALID
Well, do you believe her?

Bari nods yes. Kalid exhales slowly.

KALID (CONT'D)
I know you got it in you, man. But
you've changed. You been doing
good. You can do the right thing
here.

BARI
Can I bring her here?

KALID
I'm sorry. We full. You've been
here Bari, you know I can't just
take a kid in. It's a legal
process. You need Ronald MacDonald
house or some shit. Not Long
Bridge.

KALID (CONT'D)
Look, hang on a sec.

Kalid goes back inside.

12.

Bari sits and quietly stares at the urban decay around him.

18 INT. BATHROOM - DAY 18

Grace puts her dress back on. She splashes her face. She runs her fingers through her hair. A clump of hair comes out in her hands. Grace hears WIND CHIMES. She takes a deep breath and opens the door.

19 INT. CABIN - DAY 19

Grace walks to the window and sees wind chimes blowing.

20 EXT. COMPOUND -DAY (FLASHBACK) 20

Wind chimes blow from a branch above Grace and Aaron. They stand in a garden surrounded by banana plants. Grace is pregnant.

Aaron stares at the woodshed and kicks the ground.

GRACE

Aaron, quit. Why are you upset?

AARON

It's not right, Grace. I'm leaving.
And you're coming with me.

GRACE

Don't be silly.

Aaron takes her hand.

AARON

I'm serious. You and Me. We don't
belong here. We're going to go away
and never have to look at another
banana plant again.

Grace smiles and points to one of the blooms on the plant.

GRACE

But look at that. You don't ever
want to see that again? It's
beautiful.

AARON

Nothing here is beautiful.

Aaron looks back at the woodshed.

13.

21 INT. CABIN - DAY (BACK TO PRESENT) 21

Grace smiles from the memory. She walks to the cabinets and discovers Bari's ankle bracelet. She takes it in her hand, but remains clueless to its meaning.

In the back of the cabinet she finds a "barely legal" porn magazine. Again, confusion.

22 EXT. STOOP OF HOME - EVEING 22

Kalid steps back out to the stoop and sits by Bari.

KALID

Look, I got a friend, a social worker. He's expecting a call, my man.

Kalid pulls a card out of his wallet and writes a number on it.

KALID (CONT'D)

Okay? They get kids put in better homes all the time.

Bari takes the card and nods his head.

KALID (CONT'D)

Bari, this is your chance, you realize that? You can redeem yourself here.

BARI

Thanks, Kalid. Really. Thank you.

23 INT. CABIN - DAY 23

Grace sits at the table contemplating. She stares at tears on her dress. She stares at the braided bracelet on her wrist and tries to tear it off. She tries biting it, but to no avail.

The methodical sound of the faucet leaking grows louder. The sounds begin to fade to breathing.

24 INT. BEDROOM - DAY (FLASHBACK) 24

Grace lies on a bed, screaming from labor pains. Melinda, the midwife, as well as several WOMEN, all in shades of white and beige circle around her.

14.

25 INT. HALLWAY - DAY 25

Aaron, on his tiptoes, peeks through a window at Grace.

26 INT. BEDROOM - DAY 26

Melinda looks up at Grace.

MELINDA
You are doing beautifully,
sweetheart. Levi will be so proud
of you.

Grace cries.

27 INT. HALLWAY - DAY 27

The bedroom door opens and Aaron hides.

Melinda walks out carrying a baby. The rest of the women walk
with her.

Aaron runs into the bedroom.

28 INT. BEDROOM - DAY 28

Aaron stands over Grace. She turns to her side. Aaron
crawls in bed beside her and holds her. He kisses her head.

AARON
Soon, Gracie. Soon.

29 INT. KITCHEN - EVENING 29

Grace looks out of the window. She grabs Bari's shirt and
leaves the cabin, closing the door behind her.

30 INT. KITCHEN - EVENING 30

Cabin door opens, Bari returns to an empty home.

BARI
Grace?

Bari looks around. He sees that she's snooped through his
cabinets. He opens the bathroom door.

BARI (CONT'D)
Grace?

15.

He sees her hair in the sink and touches it. He runs out of the cabin.

31 INT. TRUCK - EVENING 31

Bari drives. He sees Grace walking on the side of the road. He rolls down his window.

BARI
Get in.

32 EXT. ROAD SIDE - EVENING 32

Grace stops and stares. Bari stops driving and gets out of his truck.

BARI
What the hell are you thinking? I
went out to get help for you. I
tell you you're safe and you leave?

Grace stares solemnly.

BARI (CONT'D)
This ain't just about you.

GRACE
I'm sorry Bari. I have to go back.

BARI
Just talk to me.

Bari motions for Grace to follow him. He pulls down the truck's tail gate and sits Grace across from him. They're surrounded by swamps.

Bari takes a can of beer from the ice chest in his truck and pops the tab.

BARI (CONT'D)
Here. You want some?

Grace takes the can and sips. She spits it out grimacing and hands it back.

GRACE
Yuck. That is just vile. What is
that?

Bari chuckles and drinks.

BARI
 Okay, Grace. (Beat) I need you to
 tell me how you got here and where
 I'm going.

(beat)

GRACE
 I wanted to leave when they took
 away Abilene.

BARI
 Who's that?

GRACE
 My little girl.

BARI
 You have a kid? (beat) You are a
 kid.

Grace shrugs. Bari stares at her and speaks gently.

BARI (CONT'D)
 Were you raped?

Grace shrugs.

GRACE
 I don't know what that means.

BARI
 Well, you know...who's the daddy?

GRACE
 I don't know.

BARI
 You don't know.

GRACE
 It doesn't matter.

BARI
 What?

GRACE
 It doesn't matter whose it is
 because they all love me and they
 all love her. It's because I left.
 I betrayed them. Now that bond is
 broken. Okay? When I go back, they
 can't see me.

BARI
Where's your mom and dad?

GRACE
They're there. Everyone there is
mom and dad. Okay? One family. When
I couldn't keep Abby, I knew this
was wrong. Aaron is the only one
who understands. And I can't leave
him.

BARI
People there hurt you?

Grace nods yes.

BARI (CONT'D)
Do you know how to get back? From
the cornfield?

Grace nods again.

BARI (CONT'D)
Let's go.

Bari opens the door for Grace, helps her in and drives off.

FADE OUT.

33 EXT. CORNFIELD - NIGHT

33

Bari's truck pulls off into the brush. Grace and Bari get out
of the truck. They stand side by side in front of the corn
field.

BARI
It's on the other side of this
field?

Grace nods yes.

BARI (CONT'D)
How much corn is that?

GRACE
A few acres.

Bari shrugs and goes in first. Grace follows.

34 EXT. COMPOUND - NIGHT 34

A small fire burns. The ELDERS, a group of 5 men, along with Jake watch as Levi whips Aaron.

Aaron screams.

35 EXT. CORNFIELD - NIGHT 35

Bari starts to move away, Grace pulls him back.

GRACE
Don't! They have guns.

BARI
I'm not gonna let 'em kill the kid.

GRACE
They won't. Not yet. They'll sleep him in the woodshed and do this again tomorrow.

BARI
For how long?

Grace shrugs.

GRACE
Til there's no more skin on his back.

36 EXT. COMPOUND - NIGHT 36

Aaron screams. The men untie Aaron, place a shirt over his shoulders. Levi kneels down next to Aaron, holds his chin in his hand as he preaches-

LEVI
Aaron, remember Deuteronomy "Forty stripes he may give him, he shall not exceed; lest, thy brother should seem vile unto thee."

Jake and another goon drag Aaron away.

37 EXT. SHED - NIGHT 37

The men toss Aaron in the shed and lock it. They walk back toward the compound.

Bari and Grace move slowly to the shed.

BARI
You keep watch.

Grace waits by the shed. Bari tries to pry open the door.

38 INT. SHED - NIGHT 38

Aaron holds his knees crying. Light cuts through the cracks in the shed.

AARON
Please no! Stop.

Aaron shakes.

AARON (CONT'D)
I don't know where she is! I'm
sorry. Leave me alone!

The shed opens slowly.

39 EXT. SHED - DAY (FLASHBACK) 39

Melinda opens the lock revealing Grace, dirty, tired, and squinting from the light.

MELINDA
Grace, you do understand why this
is happening?

GRACE
Yes, Melinda.

MELINDA
Levi expects more from you. Have
you asked for forgiveness?

GRACE
Yes.

MELINDA
Fine.

Melinda offers her a hand and helps her out. Levi stands sternly off to the side.

Melinda dusts off Grace's dress and pats her back. Melinda nods to Levi.

Levi holds an arm out. Grace goes to him. He picks her up and carries her off, kissing her head.

40 EXT. SHED - NIGHT (BACK TO PRESENT)

40

Bari pulls Aaron out of the shed.

GRACE
Bari, hurry. Please.

Aaron fights Bari, assuming he's a cult member. Grace goes to them.

GRACE (CONT'D)
Aaron, it's okay.

Aaron stops and hugs Grace. She does her best not to touch his back.

GRACE (CONT'D)
It's okay, he's here to help.

When Grace opens her eyes, Levi stands in front of her. He holds a shotgun at his side.

LEVI
Well, well. Looks like my two
little doves have returned.

Levi whistles.

LEVI (CONT'D)
Jake!

Levi moves toward Grace and Aaron charges him, knocking the shotgun out of his hand. Levi gains his composure, choking Aaron.

LEVI (CONT'D)
Did you learn nothing, boy?

Jake runs in. He and Bari make eye contact.

JAKE
Let's settle down, y'all. Levi,
calm down.

Levi lets go of Aaron. Bari pulls Aaron away. Grace grabs a pitchfork and aims it at Levi's gut.

He walks backwards, Grace keeps the pitchfork aimed at his gut.

LEVI
Now Grace. Think about what you're
doing. You love me. And you love
God and--

JAKE
Grace, listen--

GRACE
Shut up, Jake.

Bari tries to talk.

BARI
Grace. It's not worth it. Grace
think about this.

Levi trips and falls backwards.

LEVI
Ok, Grace, stand back. Think about
the love in your heart.

Grace stabs the pitchfork through his stomach.

GRACE
Go to hell.

Levi collapses. He spits up blood. Jake goes to him.

LEVI
Get Melinda.

BARI
Grace, go. Y'all go to the truck.

Jake cradles Levi. He looks at Bari. Jake sees Bari, eyeing
the shotgun. They both dive for it and wrestle over it.

Grace and Aaron run.

BARI (CONT'D)
Run!

41 EXT. CORNFIELD / ROAD - NIGHT 41

Grace and Aaron run out of the field. Grace pushes Aaron
inside the truck.

42 INT. TRUCK - NIGHT 42

Grace and Aaron sit in silence. SHOTGUN fires.

Grace watches for Bari, but doesn't see him. Jake slams
himself against Grace's window, smiling. Bari grabs Jake's
head and slams it against the truck.

Grace screams. Bari shushes her and moves around to the driver's side tossing the gun in the back.

43 EXT. ROAD - NIGHT 43
The truck peels out.

44 INT. TRUCK - NIGHT 44
Bari, Aaron, and Grace stare blankly. Grace stares out at the city lights.

DISSOLVE TO:

45 EXT. GAS STATION - NIGHT 45
Bari's truck sits in the empty gas station.

46 INT. TRUCK - NIGHT 46
Everyone is cleaned up. Bari counts quarters into Aaron's palm. He gives Grace the card from Kalid.
Grace and Aaron get out of the truck.

BARI
Grace, wait. Give us a second,
buddy.

Aaron nods and waits outside of the truck.

BARI (CONT'D)
I'm glad you're okay. (beat) You
need to know something about me.

GRACE
What?

Bari nods.

BARI
A long time ago, I...well. I should
have known better. Hell, I did.
What I'm trying to say is I've done
some bad things. I hope this is a
good thing.

Grace smiles.

BARI (CONT'D)
 Kalid gave me this number to call
 for y'all.

GRACE
 Kalid?

BARI
 He's a good man. It's his friend.
 You'll have a safe place to stay.
 They'll come pick you up.

GRACE
 What about you?

BARI
 Don't worry about me.

Grace takes the card from Bari.

GRACE
 Let me call. I need to be in
 control (beat) for once.

48 EXT. GAS STATION - NIGHT 48

Aaron puts quarters into a pay phone as Grace dials the
 number.

WOMAN (FILTER)
 Hello?

49 EXT. GAS STATION - NIGHT 49

Grace smiles.

GRACE
 Hi, this is Grace Calloway. I was
 given your number by Kalid?

50 INT. OFFICE - NIGHT 50

A wider shot reveals Melinda on the phone. She bounces a baby
 on her knee.

MELINDA
 Grace Calloway. Yes, Sweetheart, I
 will send someone right away.

24.

51	EXT. GAS STATION - NIGHT	51
	Grace recognizes the voice. She and Aaron run. The pay phone dangles.	
52	INT. TRUCK - NIGHT	52
	Bari is startled as Grace and Aaron get back in the truck.	
	GRACE	
	Drive.	
53	EXT. GAS STATION - NIGHT	53
	Bari's truck peels out.	

Appendix B : Shooting Schedule

CAST MEMBERS

AARON
BARI
GRACE
JAKE

KALID
LEVI
masked man
MELINDA

WOMAN

SET-UP 3:00					
Sheet #: 1 pgs	Scenes: 2	EXT Night	LSU Cornfield Jib Shot Over Cornfield		Est. Time :45
LUNCH :45					
Sheet #: 18 pgs	Scenes: 2R	EXT Night	LSU Cornfield MS 2-Shot Grace & Aaron Dialogue		Est. Time :20
Sheet #: 9 pgs	Scenes: 2F	EXT Night	LSU Cornfield MS- Aaron, Dialogue		Est. Time :20
Sheet #: 10 pgs	Scenes: 2H	EXT Night	LSU Cornfield CU- Aaron, Dialogue		Est. Time :20
Sheet #: 8 pgs	Scenes: 2G	EXT Night	LSU Cornfield MS- Grace, Dialogue		Est. Time :20
Sheet #: 11 pgs	Scenes: 2J	EXT Night	LSU Cornfield CU- Grace, Dialogue		Est. Time :25
Sheet #: 5 pgs	Scenes: 2D	EXT Night	LSU Cornfield Sticks MS Running to and from Camera		Est. Time :20
Sheet #: 6 pgs	Scenes: 2D	EXT Night	LSU Cornfield Sticks CU Running to and from Camera		Est. Time :20
Sheet #: 7 pgs	Scenes: 2E	EXT Night	LSU Cornfield Sticks CU Running to and from Camera		Est. Time :20
Sheet #: 12 pgs	Scenes: 2K	EXT Night	LSU Cornfield MS- Aaron pulled away		Est. Time :25
Sheet #: 13 pgs	Scenes: 2L	EXT Night	LSU Cornfield CU- Aaron pulled away		Est. Time :20
Sheet #: 16 pgs	Scenes: 2P	EXT Night	LSU Cornfield GOPRO Grace		Est. Time :10
Sheet #: 17 pgs	Scenes: 2Q	EXT Night	LSU Cornfield GOPRO Grace		Est. Time :10
Sheet #: 2 pgs	Scenes: 2A	EXT Night	LSU Cornfield Steadicam Parallel to Sibs Running		Est. Time :30
Sheet #: 3 pgs	Scenes: 2B	EXT Night	LSU Cornfield Steadicam Front Following In Front of Sibs		Est. Time :25
Sheet #: 4 pgs	Scenes: 2C	EXT Night	LSU Cornfield Steadicam Front Following BEHIND Sibs		Est. Time :25
Sheet #: 14 pgs	Scenes: 2M	EXT Night	LSU Cornfield LS- Grace runs out of cornfield, collapses		Est. Time :25
Sheet #: 15 pgs	Scenes: 2N	EXT Night	LSU Cornfield POV "All About My Mother" Fainting Shot		Est. Time :25
WRAP 1:00					
End of Shooting Day 1 – Friday, July 1, 2011 – Pages – Time Estimate: 11:30					

SETUP ARRIVAL 1:30

16	1/8	EXT	NEW ORLEANS	MLS Bari's truck pulls over	park truck, get out , watch, camera moves with Bari, HH	Cast Members: BARI, GRACE
French Settle		Day	Time :15	16		
16A	1/8	EXT	NEW ORLEANS	POV Bari	Bari see's prostitutes as he walks	Cast Members: BARI, GRACE
French Settle		Day	Time :15	16A		
16B	1/8	EXT	NEW ORLEANS	insert bracelets	hooker bracelets	Cast Members: BARI, GRACE
French Settle		Day	Time :15	16B		
17/22	1 4/8	EXT	STOOP OF HO	Master, 2-shot	Bari and Kalid, all action	Cast Members: BARI, KALID
		Day	Time 1:00	17/22		
17A/2	1 4/8	EXT	STOOP OF HO	MS Bari	Bari all action	Cast Members: BARI, KALID
		Day	Time :30	17A/22A		
17B/2	1 4/8	EXT	STOOP OF HO	MS Kalid	Kalid all action	Cast Members: BARI, KALID
		Day	Time :30	17B/22B		
17C/2	1 4/8	EXT	STOOP OF HO	CU Bari	all action	Cast Members: BARI, KALID
		Day	Time :30	17C/22C		
17D/2	1 4/8	EXT	STOOP OF HO	CU Kalid	all action	Cast Members: BARI, KALID
		Day	Time :30	17D/22D		
17E/2	1 4/8	EXT	STOOP OF HO	insert sign and business card	all action	Cast Members: BARI, KALID
		Day	Time :30	17E/ 22E		
17F	1 4/8	EXT	STOOP OF HO	low angle up to Kalid	all action	Cast Members: BARI, KALID
		Day	Time :30	17F		
17G	1 4/8	EXT	STOOP OF HO	high angle down to Bari	all action	Cast Members: BARI, KALID
		Day	Time :30	17G		
17H	1 4/8	EXT	STOOP OF HO	high angle down to Bari	all action	Cast Members: BARI, KALID
		Day	Time :30	17H		
17K	1 4/8	EXT	STOOP OF HO	inserts of city	all action	Cast Members: BARI, KALID
		Day	Time :30	17K		

SETUP ARRIVAL 1:00

End of Shooting Day 1 -- Saturday, July 16, 2011 -- 15 3/8 Pages -- Time Estimate: 8:45

SETUP ARRIVAL 2:00

9	4 6/8	INT	CABIN	Master shot all action	all action til closed set	Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :45	9		
9A	4 6/8	INT	CABIN	CU dolly to ear, and vertigo		Cast Members: BARI, GRACE, masked man
French Settle		Day	Time 1:00	9A		
9B,9C	9 4/8	INT	CABIN			Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :30	9B,9C		
9D,9E	9 4/8	INT	CABIN	MS+CU Bari all action		Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :30	9D,9E		

9F	4 6/8	INT	CABIN			Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :1:00	9F		
9AA	4 6/8	INT	CABIN	2 Shot Medium All action	closed set!!!	Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :30	9AA		
9BB	4 6/8	INT	CABIN	OTS Grace	all action till open set	Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :15	9BB		
9CC	4 6/8	INT	CABIN	OTS Bari	closed set!!!	Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :15	9CC		
9DD	4 6/8	INT	CABIN	insert club soda washing and	closed set!!!	Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :10	9DD		
9EE,9	9 4/8	INT	CABIN		closed set!!!	Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :15	9EE,9FF		
9GG,9	9 4/8	INT	CABIN	MS+CU Bari clean	closed set!!!	Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :15	9GG,9HH		
9AA	4 6/8	INT	CABIN	CU Bari all action	closed set!!!	Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :20	9AA		

LUNCH 1:00

9G	4 6/8	INT	CABIN	2 shot medium	Open set	Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :30	9G		
9H,9J	9 4/8	INT	CABIN	MS+CU Grace all action		Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :20	9H,9J		
9K,9L	9 4/8	INT	CABIN	MS+CU Bari all action		Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :30	9K,9L		
9M	4 6/8	INT	CABIN	Steadicam all action		Cast Members: BARI, GRACE, masked man
French Settle		Day	Time :30	9M		

WRAP 1:00

End of Shooting Day 2 -- Sunday, July 17, 2011 -- 104 4/8 Pages -- Time Estimate: 11:35

SETUP ARRIVAL 2:00

13	1/8	EXT	CABIN	MS Bari holding Door		Cast Members: GRACE
French Settle		Day	Time :20	13		
13	1/8	EXT	CABIN	CU Bari at door		Cast Members: GRACE
French Settle		Day	Time :15	13		
13	1/8	EXT	CABIN	Insert Bari's hands on Door		Cast Members: GRACE
French Settle		Day	Time :15	13		
13	1/8	EXT	CABIN			Cast Members: GRACE
French Settle		Day	Time :15	13		
14	1/8	INT	CABIN	MS Grace looking through		Cast Members: GRACE
French Settle		Day	Time :15	14		

14A	1/8	INT	CABIN		Cast Members: GRACE
French Settle	Day	Time	:15	14A	
14B	1/8	INT	CABIN	Dolly vertigo on Grace	Cast Members: GRACE
French Settle	Day	Time	:15	14B	
14C	1/8	INT	CABIN	MS Grace all action	Cast Members: GRACE
French Settle	Day	Time	:15	14C	
14D	1/8	INT	CABIN	CU Grace all action	Cast Members: GRACE
French Settle	Day	Time	:15	14D	
14E	1/8	INT	CABIN	follow grace to bathroom	Cast Members: GRACE
French Settle	Day	Time	:15	14E	

SETUP 1:00

15,18	3/8	INT	BATHROOM		Cast Members: GRACE
French Settle	Day	Time		15,18	
15	3/8	INT	BATHROOM	MS Grace closes door and	Cast Members: GRACE
French Settle	Day	Time	:15	15	
15A	3/8	INT	BATHROOM		Cast Members: GRACE
French Settle	Day	Time	:15	15A	
15B	3/8	INT	BATHROOM	Inserts and cutaways	Cast Members: GRACE
French Settle	Day	Time	:15	15B	
18	3/8	INT	BATHROOM	MS Grace all action	Cast Members: GRACE
French Settle	Day	Time	:20	18	
18A	3/8	INT	BATHROOM	CU Grace all action	Cast Members: GRACE
French Settle	Day	Time	:20	18A	
18A	3/8	INT	BATHROOM	Insert hair in hand	Cast Members: GRACE
French Settle	Day	Time	:20	18A	
18C	3/8	INT	BATHROOM	moving shot splash face	Cast Members: GRACE
French Settle	Day	Time	:20	18C	
18D	3/8	INT	BATHROOM	insert door knob as she leaves	Cast Members: GRACE
French Settle	Day	Time	:20	18D	
30AA	6/8	INT	CABIN/Bathroom	CU Bari in Bathroom	Cast Members: GRACE
French Settle	Day	Time	:10	30AA	
30BB	6/8	INT	CABIN/Bathroom	Insert hair in Bari's hand	Cast Members: GRACE
French Settle	Day	Time	:10	30BB	

WRAP 1:00

End of Shooting Day 3 -- Monday, July 18, 2011 -- 6 1/8 Pages -- Time Estimate: 9:20

SETUP 1:00

19	6/8	INT	CABIN	MS steadicam follow Grace's	Cast Members: GRACE
French Settle	Day	Time	:20	19	

19A	6/8	INT	CABIN	MS steadicam follow Grace		Cast Members: GRACE
French Settle	Day		Time :20	19A		
19B	6/8	INT	CABIN			Cast Members: GRACE
French Settle	Day		Time :20	19B		
21	6/8	INT	CABIN	MLS all action		Cast Members: GRACE
French Settle	Day		Time :20	21		
21A	6/8	INT	CABIN	MS all action		Cast Members: GRACE
French Settle	Day		Time :20	21A		
21B	6/8	INT	CABIN	CU all action		Cast Members: GRACE
French Settle	Day		Time :20	21B		
21C	6/8	INT	CABIN	POV cabinet		Cast Members: GRACE
French Settle	Day		Time :10	21C		
21D	6/8	INT	CABIN	inserts and cutaways		Cast Members: GRACE
French Settle	Day		Time :10	21D		
23	6/8	INT	CABIN	LS all action		Cast Members: GRACE
French Settle	Day		Time :10	23		
23A	6/8	INT	CABIN	MS Grace		Cast Members: GRACE
French Settle	Day		Time :10	23A		
23B	6/8	INT	CABIN	CU Grace float as she turns		Cast Members: GRACE
French Settle	Day		Time :10	23B		
23C	6/8	INT	CABIN	Insert faucet leak		Cast Members: GRACE
French Settle	Day		Time :10	23C		
29	6/8	INT	CABIN	MS Grace leaves		Cast Members: GRACE
French Settle	Day		Time :10	29		
29A	6/8	INT	CABIN	CU Grace leaves		Cast Members: GRACE
French Settle	Day		Time :10	29A		
30	6/8	INT	CABIN	MS Bari		Cast Members: GRACE
French Settle	Day		Time :10	30		
30A	6/8	INT	CABIN	CU Bari all action		Cast Members: GRACE
French Settle	Day		Time :10	30A		
30B	6/8	INT	CABIN	Insert ankle, porn, etc.		Cast Members: GRACE
French Settle	Day		Time :10	30B		
LUNCH 1:00						
31	6/8	INT	TRUCK	MS Bari		Cast Members: GRACE
French Settle	Day		Time :10	31		
31A	6/8	INT	TRUCK	POV Bari sees Grace and stops		Cast Members: GRACE
French Settle	Day		Time :20	31A		
32	6/8	EXT	ROADSIDE			Cast Members: GRACE
French Settle	Evenir		Time :30	32		
32A	6/8	EXT	ROADSIDE	MS Bari all action		Cast Members: GRACE
French Settle	Evenir		Time :30	32A		

32B	6/8	EXT	ROADSIDE	CU Bari all action		Cast Members: GRACE
French Settle	Evenir	Time	:30	32B		
32C	6/8	EXT	ROADSIDE	MS Grace all action		Cast Members: GRACE
French Settle	Evenir	Time	:30	32C		
32D	6/8	EXT	ROADSIDE	CU Grace all action		Cast Members: GRACE
French Settle	Evenir	Time	:30	32D		
32E	6/8	EXT	ROADSIDE	INSERT BEER		Cast Members: GRACE
French Settle	Evenir	Time	:10	32E		
32F	6/8	EXT	ROADSIDE	INSERT HANDS		Cast Members: GRACE
French Settle	Evenir	Time	:10	32F		
32G	6/8	EXT	ROADSIDE	INSERT FEET HITTING		Cast Members: GRACE
French Settle	Evenir	Time	:10	32G		
32J	6/8	EXT	ROADSIDE			Cast Members: GRACE
French Settle	Evenir	Time	:10	32J		
32H	6/8	EXT	ROADSIDE	INSERT TRUCK DOOR		Cast Members: GRACE
French Settle	Evenir	Time	:10	32H		

WRAP 1:00

End of Shooting Day 4 -- Tuesday, July 19, 2011 -- 21 6/8 Pages -- Time Estimate: 10:40

SETUP 1:00

set up :30

20	6/8	EXT	BANANA GARC			Cast Members: AARON, GRACE
Laura Plantat	Day	Time	:30	20		
20A,2	1 4/8	EXT	BANANA GARC	MS,CU Grace		Cast Members: AARON, GRACE
Laura Plantat	Day	Time	:20	20A,20C		
20B,2	1 4/8	EXT	BANANA GARC	MS,CU Aaron		Cast Members: AARON, GRACE
Laura Plantat	Day	Time	:20	20B,20D		
20E	6/8	EXT	BANANA GARC	Insert Flowers	During setup	Cast Members: AARON, GRACE
Laura Plantat	Day	Time		20E		
20F	6/8	EXT	BANANA GARC	Insert windchimes	During setup	Cast Members: AARON, GRACE
Laura Plantat	Day	Time	:00	20F		
20G	6/8	EXT	BANANA GARC	POV Aaron, woodshed		Cast Members: AARON, GRACE
Laura Plantat	Day	Time	:15	20G		

SETUP 1:00

LUNCH 0:45

10F	2/8	INT	BEDROOM	steadicam all action		Cast Members: GRACE, LEVI
French Settle		Time	:30	10F		

11	3/8	INT	HALLWAY	steadicam circle table		Cast Members: JAKE, LEVI
Laura Plantat		Day	Time :15	11		
10	2/8	INT	BEDROOM	master 2 shot	steadicam	Cast Members: GRACE, LEVI
French Settle			Time :20	10		
10A	2/8	INT	BEDROOM	POV Grace	Starts MCU goes CU	Cast Members: GRACE, LEVI
French Settle			Time :20	10A		
10B	2/8	INT	BEDROOM	MCU Grace	Levi POV	Cast Members: GRACE, LEVI
French Settle			Time :20	10B		
11A	3/8	INT	HALLWAY	MLS Jake and Levi	men dirty shot from table	Cast Members: JAKE, LEVI
Laura Plantat		Day	Time :20	11A		
11B,1	6/8	INT	HALLWAY	MS+CU Levi		Cast Members: JAKE, LEVI
Laura Plantat		Day	Time :20	11B,11D		
11C,1	6/8	INT	HALLWAY	MS+CU Jake		Cast Members: JAKE, LEVI
Laura Plantat		Day	Time :20	11C,11E		
11F	3/8	INT	HALLWAY	insert handshake and mask		Cast Members: JAKE, LEVI
Laura Plantat		Day	Time :10	11F		
11G	3/8	INT	HALLWAY	reactions men and cutaways		Cast Members: JAKE, LEVI
Laura Plantat		Day	Time :10	11G		
10G	2/8	INT	BEDROOM	Insert rain on window	B during setup	Cast Members: GRACE, LEVI
French Settle			Time :00	10G		

WRAP 1:00

End of Shooting Day 5 -- Wednesday, July 20, 2011 -- 10 2/8 Pages -- Time Estimate: 8:45

SETUP ARRIVAL 1:30

34,36	5/8	EXT	Whipping Posts	LS all action Levi whips aaron	pov grace and bari,	Cast Members: AARON, JAKE, LEVI
Laura Plantat		Night	Time :25	34,36		
36	3/8	EXT	Whipping Posts	MLS all action	take down aaron, levi speaks to him	Cast Members: AARON, JAKE, LEVI
Laura Plantat		Night	Time :25	36		
36A	3/8	EXT	Whipping Posts	2shot Levi and Aaron	Profiles	Cast Members: AARON, JAKE, LEVI
Laura Plantat		Night	Time :25	36A		
36B	3/8	EXT	Whipping Posts	OTS Levi		Cast Members: AARON, JAKE, LEVI
Laura Plantat		Night	Time :10	36B		
36C	3/8	EXT	Whipping Posts	OTS Aaron		Cast Members: AARON, JAKE, LEVI
Laura Plantat		Night	Time :10	36C		
36D	3/8	EXT	Whipping Posts	CU Levi		Cast Members: AARON, JAKE, LEVI
Laura Plantat		Night	Time :10	36D		
36E	3/8	EXT	Whipping Posts	CU Aaron		Cast Members: AARON, JAKE, LEVI
Laura Plantat		Night	Time :10	36E		
37	2/8	EXT	Whipping Posts	MLS all action	Grace and Bari sneak onto compound	Cast Members: AARON, BARI, GRACE
		Night	Time :25	37		

37C	2/8	EXT	Whipping Posts	MS Levi turns and listens	Low angle	Cast Members: AARON, BARI, GRACE
		Night	Time :15	37C		
37D,3	4/8	EXT	Whipping Posts	MCU+CU Grace waits by shed		Cast Members: AARON, BARI, GRACE
		Night	Time :05	37D,37E		
37F	2/8	EXT	Whipping Posts	MCU Bari	opens shed and pulls out Aaron	Cast Members: AARON, BARI, GRACE
		Night	Time :15	37F		
37A	2/8	EXT	SHED	MS men and aaron at shed	Men throw aaron in shed and leave, different location	Cast Members: AARON, BARI, GRACE
		Night	Time :25	37A		
37B	2/8	EXT	Whipping Posts	walk with Grace and Bari	shoulder - during setup!!!	Cast Members: AARON, BARI, GRACE
		Night	Time :00	37B		
LUNCH 0:45						
40	1 6/8	EXT	SHED	Master WS all action		Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time 1:00	40		
40A	1 6/8	EXT	SHED	MS bari and aaron	2-shot	Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :25	40A		
40B,4	3 4/8	EXT	SHED	MS, CU Grace	2 cameras one MCU low angle	Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :40	40B,40G		
40C,4	5 2/8	EXT	SHED	MS, CU Bari	+60fps, murder and reactions	Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :20	40C,40H,40Y		
40D,4	5 2/8	EXT	SHED	MS, CU Aaron	+60fps, murder and reactions	Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :20	40D,40J,40AA		
40E,4	3 4/8	EXT	SHED	MS, CU Levi		Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :40	40E,40K		
40F,4	5 2/8	EXT	SHED	MS, CU Jake	60fps, murder and reactions	Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :20	40F,40L,40BB		
40M,4	3 4/8	EXT	SHED	MCU Grace murder	Low Angle+60fps, murder and reactions, 2 cameras one wide	Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :25	40M,40X		
40N,4	3 4/8	EXT	SHED	MCU Levi dies	High Angle + 60fps, murder and reactions	Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :25	40N,40Z		
40P	1 6/8	EXT	SHED	insert pitchfork stab	High Angle	Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :25	40P		
40Q	1 6/8	EXT	SHED	Low Angle Jake	cradles Levi	Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :15	40Q		
40R	1 6/8	EXT	SHED	Insert shot gun falls		Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :10	40R		
40S	1 6/8	EXT	SHED	Insert shot gun dives		Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :15	40S		
40T	1 6/8	EXT	SHED	bari fight	Low angle	Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :15	40T		
40U	1 6/8	EXT	SHED	jake fight	high angle	Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat		Night	Time :15	40U		

40V	1 6/8	EXT	SHED	inserts and cutaways	levi's bible	Cast Members: AARON, BARI, GRACE, JAKE, LEVI
Laura Plantat	Night	Time	:10	40V		

End of Shooting Day 6 -- Thursday, July 21, 2011 -- 50 1/8 Pages -- Time Estimate: 11:55

SETUP ARRIVAL 1:00

4	1/8	EXT	Woodshed	MS Levi and Grace	2-shot	Cast Members: AARON, GRACE, LEVI
Laura Plantat		Time	:30	4		
4A	1/8	EXT	Woodshed	OTS LS Aaron dirty	all action into shed	Cast Members: AARON, GRACE, LEVI
Laura Plantat		Time	:25	4A		
4B,4E	2/8	EXT	Woodshed	MS,CU Grace	all action into shed	Cast Members: AARON, GRACE, LEVI
Laura Plantat		Time	:25	4B,4E		
4C,4F	2/8	EXT	Woodshed	MS,CU Levi	all action into shed	Cast Members: AARON, GRACE, LEVI
Laura Plantat		Time	:25	4C,4F		
4D,4G	2/8	EXT	Woodshed	MCU,CU Aaron	all action into shed	Cast Members: AARON, GRACE, LEVI
Laura Plantat		Time	:25	4D,4G		
4J	1/8	EXT	Woodshed	silloute Levi from inside shed	85mm	Cast Members: AARON, GRACE, LEVI
Laura Plantat		Time	:25	4J		

SETUP :30

LUNCH 1:00

39	5/8	EXT	SHED	MLS all action	Melinda talks to Grace Levi waits	Cast Members: GRACE, LEVI, MELINDA
Laura Plantat	Evenir	Time	1:00	39		
39A,3	1 2/8	EXT	SHED	MS,CU Grace	Melinda talks to Grace Levi waits	Cast Members: GRACE, LEVI, MELINDA
Laura Plantat	Evenir	Time	:30	39A,39C		
39B,3	1 2/8	EXT	SHED	MS,CU Melinda	Melinda talks to Grace Levi waits	Cast Members: GRACE, LEVI, MELINDA
Laura Plantat	Evenir	Time	:30	39B,39D		
39E	5/8	EXT	SHED	MS Levi	Melinda talks to Grace Levi waits	Cast Members: GRACE, LEVI, MELINDA
Laura Plantat	Evenir	Time	:30	39E		
39F	5/8	EXT	SHED	Insert Kiss	200 mm	Cast Members: GRACE, LEVI, MELINDA
Laura Plantat	Evenir	Time	:15	39F		
38	3/8	INT	SHED	MCU Aaron	aaron in shed as it opens	Cast Members: AARON
Laura Plantat	Night	Time	:25	38		
38	3/8	INT	SHED	POV Aaron shed opens	aaron in shed as it opens	Cast Members: AARON
Laura Plantat	Night	Time	:10	38		

WRAP 1:00

End of Shooting Day 7 -- Friday, July 22, 2011 -- 6 2/8 Pages -- Time Estimate: 9:25

SETUP :30

8	6/8	EXT	Garden	MLS Melinda	Steadicam	Cast Members: GRACE, MELINDA
Laura Plantat	Day		Time :30	8		
8A,8E	1 4/8	EXT	Garden	Girls reactions	+cutaways girls and garden	Cast Members: GRACE, MELINDA
Laura Plantat	Day		Time :15	8A,8E		
8B,8C	1 4/8	EXT	Garden	MS,CU melinda		Cast Members: GRACE, MELINDA
Laura Plantat	Day		Time :15	8B,8C		
opening	2/8	EXT	COMPOUND	photoshoot life on compound		Cast Members: MELINDA
Laura Plantat	Day		Time 4:00	opening credits		
50	2/8	INT	OFFICE	Establishing Melinda	phone call all action - during	Cast Members: MELINDA
Laura Plantat	Day		Time :00	50	photoshoot	
50A	2/8	INT	OFFICE	MS Melinda	phone call all action- during	Cast Members: MELINDA
Laura Plantat	Day		Time :00	50A	photoshoot	

LUNCH 0:45

Wrap 1:00

End of Shooting Day 8 -- Saturday, July 23, 2011 -- 4 4/8 Pages -- Time Estimate: 7:15

SETUP 1:00

24/26	5/8	INT	BEDROOM	LS master all action	have a fuckin baby	Cast Members: AARON, GRACE, MELINDA
Lulu's house	Day		Time 1:00	24/26		
24A/2	5/8	INT	BEDROOM	MCU Grace		Cast Members: AARON, GRACE, MELINDA
Lulu's house	Day		Time :30	24A/26A		
24B/2	5/8	INT	BEDROOM	CU Grace	all action	Cast Members: AARON, GRACE, MELINDA
Lulu's house	Day		Time :15	24B/26B		
24C/2	5/8	INT	BEDROOM	MCU melinda	all action	Cast Members: AARON, GRACE, MELINDA
Lulu's house	Day		Time :30	24C/26C		
24D/2	5/8	INT	BEDROOM	CU melinda	all action	Cast Members: AARON, GRACE, MELINDA
Lulu's house	Day		Time :10	24D/24D		
24F/2	5/8	INT	BEDROOM	Center/women dirty frame	all action	Cast Members: AARON, GRACE, MELINDA
Lulu's house	Day		Time :30	24F/26F		
24E/2	5/8	INT	BEDROOM	reactions of other women,	Melinda washes hands	Cast Members: AARON, GRACE, MELINDA
Lulu's house	Day		Time :30	24E/26E		
28	3/8	INT	BEDROOM		all action Aaron to grace	Cast Members: AARON, GRACE, MELINDA
Lulu's house	Day		Time :30	28		
28A	3/8	INT	BEDROOM	MS Grace	all action Aaron to grace	Cast Members: AARON, GRACE, MELINDA
Lulu's house	Day		Time :30	28A		
28B	3/8	INT	BEDROOM	MS Aaron	all action Aaron to grace	Cast Members: AARON, GRACE, MELINDA
Lulu's house	Day		Time :15	28B		
28C	3/8	INT	BEDROOM	MCU Grace and Aaron	jib down from above/ static	Cast Members: AARON, GRACE, MELINDA
Lulu's house	Day		Time :30	28C		

28E	3/8	INT	BEDROOM	CU Aaron	all action Aaron to grace	Cast Members: AARON, GRACE, MELINDA
Lulu's house		Day	Time :10	28E		
28D	3/8	INT	BEDROOM	CU Grace	all action Aaron to grace	Cast Members: AARON, GRACE, MELINDA
Lulu's house		Day	Time :10	28D		
LUNCH 1:00						
27B	3/8	INT	HALLWAY	MCU Aaron Hiding	Aaron hides til women clear then exits frame	Cast Members: AARON, GRACE, MELINDA
Lulu's house		Day	Time :20	27B		
25	5/8	INT	HALLWAY	Aaron watching		Cast Members: AARON, GRACE, MELINDA
Lulu's house		Day	Time :10	25		
25 A	5/8	INT	HALLWAY	MCU Aaron watching		Cast Members: AARON, GRACE, MELINDA
Lulu's house		Day	Time :10	25 A		
27	5/8	INT	HALLWAY	MCU Aaron watching		Cast Members: AARON, GRACE, MELINDA
Lulu's house		Day	Time :10	27		
27	3/8	INT	HALLWAY	MLS all action		Cast Members: AARON, GRACE, MELINDA
Lulu's house		Day	Time :10	27		
44	2/8	INT	TRUCK	master 3shot truck	hood mount reactions	Cast Members: AARON, BARI, GRACE
		Night	Time :30	44		
44A	2/8	INT	TRUCK	MCU Grace	Grace makes eye contact with Bari	Cast Members: AARON, BARI, GRACE
		Night	Time :15	44A		
44B	2/8	INT	TRUCK	MCU Bari	Grace makes eye contact with Bari	Cast Members: AARON, BARI, GRACE
		Night	Time :15	44B		
46A	1/8	INT	GAS STATION	OTS Grace	from window	Cast Members: AARON, BARI, GRACE, KALID
		Night	Time :15	46A		
46B	1/8	INT	GAS STATION	OTS Bari	from window	Cast Members: AARON, BARI, GRACE, KALID
		Night	Time :15	46B		
46C	1/8	INT	GAS STATION	MCU Grace		Cast Members: AARON, BARI, GRACE, KALID
		Night	Time :20	46C		
46D	1/8	INT	GAS STATION	MCU Aaron		Cast Members: AARON, BARI, GRACE, KALID
		Night	Time :20	46D		
46E	1/8	INT	GAS STATION	MCU Bari		Cast Members: AARON, BARI, GRACE, KALID
		Night	Time :20	46E		
46G	1/8	INT	GAS STATION	ECU Bari	Body part inserts	Cast Members: AARON, BARI, GRACE, KALID
		Night	Time :05	46G		
46F	1/8	INT	GAS STATION	ECU Grace	insert body parts - matching the pickup scene	Cast Members: AARON, BARI, GRACE, KALID
		Night	Time :05	46F		
46J	1/8	INT	GAS STATION	Insert quarters in hands	grab card passing too	Cast Members: AARON, BARI, GRACE, KALID
		Night	Time :05	46J		
52	2/8	INT	GAS STATION	All action master	hood mount	Cast Members: AARON, BARI, GRACE
		Night	Time :20	52		
52A,5	4/8	INT	GAS STATION	MS, CU Grace	hood mount	Cast Members: AARON, BARI, GRACE
		Night	Time :20	52A,52D		

52B,5	4/8	INT	GAS STATION	MS,CU BAri	hood mount	Cast Members: AARON, BARI, GRACE
		Night	Time :20	52B,52E		
45	1/8	EXT	GAS STATION	Establishing truck at station	from top of grip truck	
		Night	Time :10	45		
53	1/8	EXT	GAS STATION	WS truck peeling out		
		Night	Time :10	53		
48,48	6/8	EXT	GAS STATION	MS,CU,CU Grace and Aaron	all action phone call, + SLOMO CU	Cast Members: AARON, GRACE, WOMAN
		Night	Time :20	48,48A,48B		
48C	2/8	EXT	GAS STATION	Inserts and cutaways	all action phone call	Cast Members: AARON, GRACE, WOMAN
		Night	Time :05	48C		
54	1/8	EXT	GAS STATION	Ben in Grace's mirror		
		Night	Time :25	54		
54	1/8	EXT	GAS STATION	MS Ben walks into frame with	dutch/ Low angle	
		Night	Time :25	54		
End of Shooting Day 9 -- Sunday, July 24, 2011 -- 13 6/8 Pages -- Time Estimate: 13:50						
			Time			
			Time			
12	1/8	INT	CABIN			Cast Members: GRACE
French Settle		Day	Time	12		
2	1/8	EXT	CORNFIELD			Cast Members: AARON, GRACE
LSU		Night	Time	2		
3	1/8	EXT	ROAD SIDE			
LSU		Mornir	Time	3		
5	2/8	EXT	CORNFIELD / F			Cast Members: BARI
Laura Plantat			Time	5		
6	1/8	EXT	RURAL ROAD			
Laura Plantat		Mornir	Time	6		
7	2/8	INT	PICKUP TRUCK			Cast Members: BARI, GRACE
LSU		Day	Time	7		
7	1/8	INT	TRUCK			Cast Members: BARI
LSU			Time	7		
33	3/8	EXT	CORNFIELD			Cast Members: BARI, GRACE
		Night	Time	33		
35	4/8	EXT	CORNFIELD			Cast Members: BARI, GRACE
		Night	Time	35		
41	1/8	EXT	CORNFIELD/ R			Cast Members: AARON, GRACE
		Night	Time	41		
1	2/8	INT	CREDITS SEQU	Synopsis here	Comments	Cast Members: AARON, GRACE, JAKE, LEVI,
		Mornir	Time 1:22	1		

Appendix C: Prop and Character Breakdowns

Element Report : All Categories		Page:1
Cast Members		
AARON		
2	EXT.	CORNFIELD - NIGHT
4	EXT.	YARD - MORNING (FLASHBACK)
21	EXT.	COMPOUND - DAY (FLASHBACK)
26	INT.	HALLWAY - DAY
28	INT.	HALLWAY - DAY
29	INT.	BEDROOM - DAY
35	EXT.	COMPOUND - NIGHT
37	EXT.	COMPOUND - NIGHT
38	EXT.	SHED - NIGHT
39	INT.	SHED - NIGHT
41	EXT.	SHED - NIGHT (BACK TO PRESENT)
42	EXT.	CORNFIELD/ ROAD - NIGHT
43	INT.	TRUCK - NIGHT
45	INT.	TRUCK - NIGHT
47	INT.	TRUCK - NIGHT
48	EXT.	GAS STATION - NIGHT
51	EXT.	GAS STATION - NIGHT
52	INT.	TRUCK - NIGHT
GRACE		
2	EXT.	CORNFIELD - NIGHT
4	EXT.	YARD - MORNING (FLASHBACK)
7	INT.	PICKUP TRUCK - DAY
8	INT.	COMPOUND BRIDAL CHAMBER - DAY (FLASHBACK)
10	CABIN	- EVENING - CONTINUOUS
11	INT.	BEDROOM - DAY (FLASHBACK)
13	INT.	CABIN - EVENING (BACK TO PRESENT)
15	INT.	CABIN - DAY
16	INT.	BATHROOM - DAY
17	EXT.	NEW ORLEANS STREET - DAY
19	INT.	BATHROOM - DAY
20	INT.	CABIN - DAY
21	EXT.	COMPOUND - DAY (FLASHBACK)
22	INT.	CABIN - DAY (BACK TO PRESENT)
24	INT.	CABIN - DAY
25	INT.	BEDROOM - DAY (FLASHBACK)
26	INT.	HALLWAY - DAY
27	INT.	BEDROOM - DAY
29	INT.	BEDROOM - DAY

30 INT. KITCHEN - EVENING
 32 INT. TRUCK - EVENING
 33 EXT. ROAD SIDE - EVENING
 34 EXT. CORNFIELD - NIGHT
 36 EXT. CORNFIELD - NIGHT
 38 EXT. SHED - NIGHT
 40 EXT. SHED - DAY (FLASHBACK)
 41 EXT. SHED - NIGHT (BACK TO PRESENT)
 42 EXT. CORNFIELD/ ROAD - NIGHT
 43 INT. TRUCK - NIGHT
 45 INT. TRUCK - NIGHT
 47 INT. TRUCK - NIGHT
 48 EXT. GAS STATION - NIGHT
 49 EXT. GAS STATION - DAY
 51 EXT. GAS STATION - NIGHT
 52 INT. TRUCK - NIGHT
 LEVI
 4 EXT. YARD - MORNING (FLASHBACK)
 11 INT. BEDROOM - DAY (FLASHBACK)
 12 INT. HALLWAY - DAY
 35 EXT. COMPOUND - NIGHT
 37 EXT. COMPOUND - NIGHT
 40 EXT. SHED - DAY (FLASHBACK)
 41 EXT. SHED - NIGHT (BACK TO PRESENT)
 BARI
 5 EXT. CORNFIELD / RURAL ROAD - DAY (BACK TO PRESENT)
 7 INT. PICKUP TRUCK - DAY
 9 INT. TRUCK - DAY (BACK TO PRESENT)
 10 CABIN - EVENING - CONTINUOUS
 13 INT. CABIN - EVENING (BACK TO PRESENT)
 14 EXT. CABIN - DAY
 17 EXT. NEW ORLEANS STREET - DAY
 18 EXT. STOOP OF HOME - DAY
 23 EXT. STOOP OF HOME - EVEING
 31 INT. KITCHEN - EVENING
 32 INT. TRUCK - EVENING
 33 EXT. ROAD SIDE - EVENING
 34 EXT. CORNFIELD - NIGHT
 36 EXT. CORNFIELD - NIGHT
 38 EXT. SHED - NIGHT

41 EXT. SHED - NIGHT (BACK TO PRESENT)
 43 INT. TRUCK - NIGHT
 45 INT. TRUCK - NIGHT
 47 INT. TRUCK - NIGHT
 52 INT. TRUCK - NIGHT
 MELINDA
 8 INT. COMPOUND BRIDAL CHAMBER - DAY (FLASHBACK)
 25 INT. BEDROOM - DAY (FLASHBACK)
 27 INT. BEDROOM - DAY
 28 INT. HALLWAY - DAY
 40 EXT. SHED - DAY (FLASHBACK)
 50 INT. OFFICE - DAY
 JAKE
 12 INT. HALLWAY - DAY
 35 EXT. COMPOUND - NIGHT
 37 EXT. COMPOUND - NIGHT
 41 EXT. SHED - NIGHT (BACK TO PRESENT)
 43 INT. TRUCK - NIGHT
 KALID
 18 EXT. STOOP OF HOME - DAY
 23 EXT. STOOP OF HOME - EVEING
 47 INT. TRUCK - NIGHT
 WOMAN
 48 EXT. GAS STATION - NIGHT
 masked man
 13 INT. CABIN - EVENING (BACK TO PRESENT)
 Extras
 4 other girls
 8 INT. COMPOUND BRIDAL CHAMBER - DAY (FLASHBACK)
 Four MEN
 12 INT. HALLWAY - DAY
 pair of young prostitutes
 17 EXT. NEW ORLEANS STREET - DAY
 several WOMEN
 25 INT. BEDROOM - DAY (FLASHBACK)
 28 INT. HALLWAY - DAY
 ELDERS, a group of 5 men
 35 EXT. COMPOUND - NIGHT
 Vehicles
 Bari's truck

15 INT. CABIN - DAY
 34 EXT. CORNFIELD - NIGHT
 46 EXT. GAS STATION - NIGHT
 53 EXT. GAS STATION - NIGHT
 33 EXT. ROAD SIDE - EVENING
 6 EXT. RURAL ROAD - MORNING
 41 EXT. SHED - NIGHT (BACK TO PRESENT)
 42 EXT. CORNFIELD/ ROAD - NIGHT
 43 INT. TRUCK - NIGHT
 44 EXT. ROAD - NIGHT
 47 INT. TRUCK - NIGHT
 52 INT. TRUCK - NIGHT

Props

white mask

11 INT. BEDROOM - DAY (FLASHBACK)
 13 INT. CABIN - EVENING (BACK TO PRESENT)

mask

12 INT. HALLWAY - DAY
 11 INT. BEDROOM - DAY (FLASHBACK)

dish towel

13 INT. CABIN - EVENING (BACK TO PRESENT)

scrub

13 INT. CABIN - EVENING (BACK TO PRESENT)

bottle

13 INT. CABIN - EVENING (BACK TO PRESENT)

two mason jars

13 INT. CABIN - EVENING (BACK TO PRESENT)

ankle bracelet

22 INT. CABIN - DAY (BACK TO PRESENT)

barely legal

22 INT. CABIN - DAY (BACK TO PRESENT)

card

23 EXT. STOOP OF HOME - EVEING
 47 INT. TRUCK - NIGHT

wallet

23 EXT. STOOP OF HOME - EVEING

writes

23 EXT. STOOP OF HOME - EVEING

baby

28 INT. HALLWAY - DAY

50 INT. OFFICE - DAY
 can of beer
 33 EXT. ROAD SIDE - EVENING
 ice chest
 33 EXT. ROAD SIDE - EVENING
 whip
 35 EXT. COMPOUND - NIGHT
 rope
 37 EXT. COMPOUND - NIGHT
 shotgun
 41 EXT. SHED - NIGHT (BACK TO PRESENT)
 2 EXT. CORNFIELD - NIGHT
 43 INT. TRUCK - NIGHT
 pitchfork
 41 EXT. SHED - NIGHT (BACK TO PRESENT)
 quarters
 47 INT. TRUCK - NIGHT
 48 EXT. GAS STATION - NIGHT
 Costumes
 dressed in white
 8 INT. COMPOUND BRIDAL CHAMBER - DAY (FLASHBACK)
 white dress
 11 INT. BEDROOM - DAY (FLASHBACK)
 dressed nicely
 12 INT. HALLWAY - DAY
 braided bracelet
 13 INT. CABIN - EVENING (BACK TO PRESENT)
 24 INT. CABIN - DAY
 bracelet
 17 EXT. NEW ORLEANS STREET - DAY
 13 INT. CABIN - EVENING (BACK TO PRESENT)
 22 INT. CABIN - DAY (BACK TO PRESENT)
 24 INT. CABIN - DAY
 Grace is pregnant
 21 EXT. COMPOUND - DAY (FLASHBACK)
 shades of white and beige
 25 INT. BEDROOM - DAY (FLASHBACK)
 shirt
 37 EXT. COMPOUND - NIGHT
 13 INT. CABIN - EVENING (BACK TO PRESENT)

30 INT. KITCHEN - EVENING

Makeup

A clump of hair

19 INT. BATHROOM - DAY

tears

24 INT. CABIN - DAY

13 INT. CABIN - EVENING (BACK TO PRESENT)

Set Dressing

lock

4 EXT. YARD - MORNING (FLASHBACK)

38 EXT. SHED - NIGHT

40 EXT. SHED - DAY (FLASHBACK)

mattress

10 CABIN - EVENING - CONTINUOUS

13 INT. CABIN - EVENING (BACK TO PRESENT)

small four-poster bed

11 INT. BEDROOM - DAY (FLASHBACK)

White billowing fabric hangs from all sides

11 INT. BEDROOM - DAY (FLASHBACK)

chair

13 INT. CABIN - EVENING (BACK TO PRESENT)

kitchen table

13 INT. CABIN - EVENING (BACK TO PRESENT)

A sign in the window reads LONG BRIDGE HALFWAY HOME

18 EXT. STOOP OF HOME - DAY

WIND CHIMES

19 INT. BATHROOM - DAY

20 INT. CABIN - DAY

21 EXT. COMPOUND - DAY (FLASHBACK)

small fire burns

35 EXT. COMPOUND - NIGHT

pay phone

48 EXT. GAS STATION - NIGHT

51 EXT. GAS STATION - NIGHT

Greenery

one of the blooms on the plant

21 EXT. COMPOUND - DAY (FLASHBACK)

30 INT. KITCHEN - EVENING

Makeup

A clump of hair

19 INT. BATHROOM - DAY

tears

24 INT. CABIN - DAY

13 INT. CABIN - EVENING (BACK TO PRESENT)

Set Dressing

lock

4 EXT. YARD - MORNING (FLASHBACK)

38 EXT. SHED - NIGHT

40 EXT. SHED - DAY (FLASHBACK)

mattress

10 CABIN - EVENING - CONTINUOUS

13 INT. CABIN - EVENING (BACK TO PRESENT)

small four-poster bed

11 INT. BEDROOM - DAY (FLASHBACK)

White billowing fabric hangs from all sides

11 INT. BEDROOM - DAY (FLASHBACK)

chair

13 INT. CABIN - EVENING (BACK TO PRESENT)

kitchen table

13 INT. CABIN - EVENING (BACK TO PRESENT)

A sign in the window reads LONG BRIDGE HALFWAY HOME

18 EXT. STOOP OF HOME - DAY

WIND CHIMES

19 INT. BATHROOM - DAY

20 INT. CABIN - DAY

21 EXT. COMPOUND - DAY (FLASHBACK)

small fire burns

35 EXT. COMPOUND - NIGHT

pay phone

48 EXT. GAS STATION - NIGHT

51 EXT. GAS STATION - NIGHT

Greenery

one of the blooms on the plant

21 EXT. COMPOUND - DAY (FLASHBACK)

Appendix D: Cast and Crew Credits

Cast

Grace	Ashton Leigh
Bari	Hunter Burke
Levi	Todd Owens
Aaron	Mason Joiner
Jake	Ben Matheny
Melinda	Charlynn White
Kalid	Rodney Feaster
Virgins	Madeline Felps Ashley Scardina Rachel Scardina
Prostitutes	Savanna Curtis Ashley Scardina
Midwives	Lindsey Brou Lori Scardina Lisa Penzato Lindsey Simon
Cult Baby	Gavin Miller

Crew

Writer Director Editor	Kd Amond
Director of Photography	JonGunnar Gylfason & Carlos Bible
Producers	JonGunnar Gylfason Megan Edwards Trent Davis Kd Amond
Executive Producers	Joe and Mary Adams Lori and Ryan Scardina Daniel and Peggy Amond
Associate Producers	Christopher Martin Lulu Marcil Roger and Yvette Stogner Rebecca Saucier Terry Owen

A Camera Operator	Dawn Spatz & Carlos Bible
B Camera Operator	Christopher Martin
Camera Assistants	Ryan Harris Christopher Martin
Production Design	Savanna Curtis David LeBlanc
Art Direction	Sara Bonar
Costume Design	Reba Saul
Craft Services	JA Patton
Sound Mixers	Andrew Bryan Zac Sutherland
Boom Operators	Alex Aaron Josh Batchlor Zac Sutherland
Gaffer	Chris Patureau
Best Boy	Sean McKennie
Key Grip	Gwendolyn Granger
Assistant Director	Andrew Errington
Production Assistants	Ashley Scardina Cody Moore

Appendix E: Lighting Test Photos





Appendix F: Production Stills



Grace and Bari watch as Aaron is whipped.



Director Kd Amond discusses actions with lead actor Hunter Burke.



Co-director of Photography sets up a jib move on focusing on actress Ashton Leigh



The crew has a late dinner in the director's family home. From left Dawn Spatz, Zac Sutherland, Kd Amond, Sean McKennie

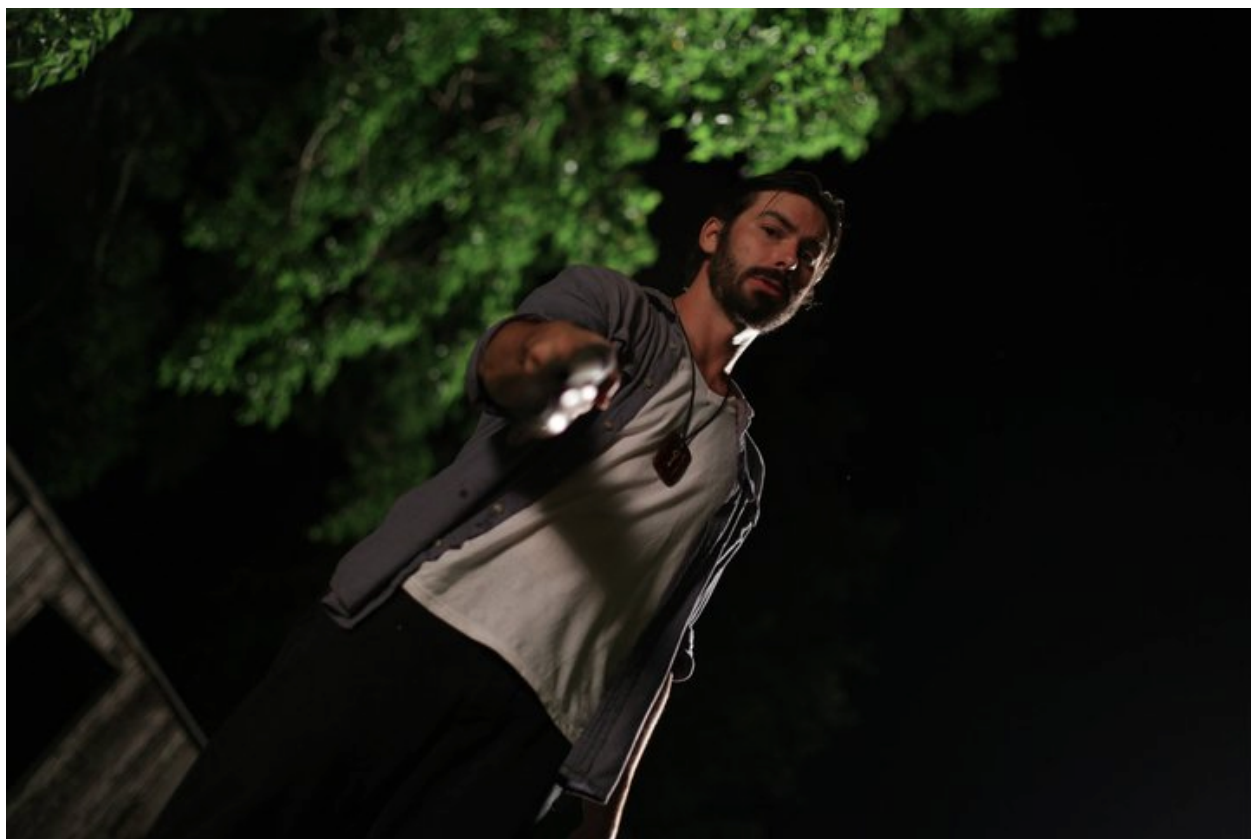


Our donated lighting equipment.



Ben Matheny as Jake.







Makeup test for whip wounds. (Christopher Martin)



The infamous iPhone key lights.



Corn Rash

Appendix G: Releases and Contracts

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: The Woodshed
PRODUCER: <i>Kel Amond</i>	DIRECTOR: Kd Amond

ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled The Woodshed the "Picture").

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I agree that I will not assert or maintain against the Film, Theatre, and Communication Arts, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: Ashton Leigh
Address: 922 N. Rendon St
NOLA 70119
Telephone: 504 339.6772
Signature: *[Signature]* Date: July 12, 2011
Character Name: Grace
[Signature] 7-12-11 (225) 200-3123
Producer Signature Date Producer Telephone

 The University of New Orleans Film Program	The University of New Orleans
	Film, Theater, and Communication Arts
	2000 Lakeshore Drive - PAC 307
	New Orleans, Louisiana 70148
Office: 504-280-6317 - Fax: 504-280-6318	

PROD. #:	PRODUCTION TITLE: The Woodshed	
PRODUCER: <i>C. Amond</i>	DIRECTOR: Kd Amond	

ACTOR RELEASE FORM

To Whom It May Concern:

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: James Ben Matheny
Address: 6231 Wadsworth Dr
N.O. LA 70123
Telephone: 228-233-0788
Signature: *James Ben Matheny* Date: 7-23-11
Character Name: "Take"
C. Amond 7-23-11 228-280-3123
Producer Signature Date Producer Telephone

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: The Woodshed
PRODUCER:	DIRECTOR: Kd Amond

ACTOR RELEASE FORM

To Whom It May Concern:

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: CHARLYNN WHITE

Address: 3658 BRADEN PATRICK DR.
BATON ROUGE, LA 70816

Telephone: 225.937.7234

Signature: [Signature] Date: 7.24.11

Character Name: Melinda

Producer Signature: [Signature] Date: 7-24-11 Producer Telephone: (225)-200-3123

 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: The Woodshed	
PRODUCER: Jg Gylfason	DIRECTOR: Kd Amond	

ACTOR RELEASE FORM

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: Hunter Burke

Address: 9185 Wynnwood St
Baton Rouge, La 70815

Telephone: 225-216-2424

Signature: Hunter Burke Date: 7-12-11

Character Name: BARI

[Signature] Date: 7-12-11 Producer Telephone: 225-200-3123



The University of New Orleans
Film, Theater, and Communication Arts
2000 Lakeshore Drive - PAC 307
New Orleans, Louisiana 70148
Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: The Woodshed	
PRODUCER:	DIRECTOR: Kd Amond	

ACTOR RELEASE FORM

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: Lisa S. Penzato
Address: 779 Libby Lane
Telephone: 985-626-8399
Signature: Lisa S. Penzato Date: 7/24/11
Character Name: Midwife #2
Producer Signature: [Signature] Date: 7-24-11 Producer Telephone: 225-600-3227

 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: The Woodshed	
PRODUCER: M. Edwards	DIRECTOR: Kd Amond	

ACTOR RELEASE FORM

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: LORI SCARDINA
 Address: 21021 Vermont Str
LIVINGSTON LA 70754
 Telephone: 225 686 0310
 Signature: [Signature] Date: 7/24/2011
 Character Name: Midwife #1
 Producer Signature: [Signature] Date: 7/24/11 Producer Telephone: (225) 200-3125

 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: The Woodshed
PRODUCER: M. Edwards	DIRECTOR: Kd Amond

ACTOR RELEASE FORM

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: Todd Owens
 Address: 2855 St Charles Ave New Orleans LA 70115
 Telephone: 985-259-3380
 Signature: [Signature] Date: 7-23-11
 Character Name: Levi
 Producer Signature: [Signature] Date: 7-23-11

 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: The Woodshed
PRODUCER: Trent Davis	DIRECTOR: Kd Amond

ACTOR RELEASE FORM

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Name: Mason Joiner
 Address: 5704 Mildred Ave.
Alexandria, LA
 Telephone: (318) 308-4767
 Signature: Mason Joiner Date: 7-21-11
 Character Name: Aaron
 Producer Signature: [Signature] Date: 7/21/11 Producer Telephone: 901-606-5665



The University of New Orleans
Film, Theater, and Communication Arts
2000 Lakeshore Drive - PAC 307
New Orleans, Louisiana 70148
Office: 504-280-6317 - Fax: 504-280-6318

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PRODUCER:	DIRECTOR: Kd Amond

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Name: Rodney Feaster
Address: 200 Canalelet ST.
New Orleans, LA 70130
Telephone: 704-277-7197
Signature: [Signature] Date: 7/15/11
Character Name: _____
Producer Signature: [Signature] Date: 7/15/11 Producer Telephone: (825) 200-3125

RETURN TWO ORIGINALS OF PAGES 1 AND 11 TO BE EXECUTED
AFTER YOU HAVE SCANNED/FAXED IT TO YOUR BUSINESS REPRESENTATIVE

#70R

SAG Student Film

SCREEN ACTORS GUILD
STUDENT FILM LETTER AGREEMENT

TITLE: " The Woodshed "

FILMMAKER:

Producer (Student): Catherine Ammond

SS #: 434 776 947

Address: 4100 SAINT PETER ST. APT B

City: New Orleans

State: LA Zip 70119

Phone: (225) - 200 - 3123

BUDGET: Project financed by: Personal Savings & Donations

Cash expenditures \$ 4000.00)

+

Crew deferrals \$ 2500.00)

+

Equipment deferrals \$ 1500.00)

Total Budget = \$ 8000.00

PRODUCTION: Shooting Location: New Orleans, Baton Rouge, Vachene, French Settlement, LA

Total # shoot days 11 Dates: Start July 13 Finish July 24

Edited running time 25 minutes

of Performers 6 Professional 1 Non - Professional 5

Initial reason for producing this film: Student MFA Thesis Film

Intention(s) upon completion of project: Submit to Festivals & use as pitch for feature film

Name of School: University of New Orleans

****PLEASE SIGN PAGE 11****

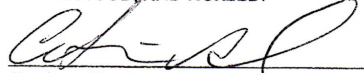
#70R

SAG Student Film

PRODUCER

SCREEN ACTORS GUILD

UNDERSTOOD, AND AGREED:


(Producer/Student Signature)

Catherine Amond
(Print Name)

7-7-11
(Date)

UNDERSTOOD, AND AGREED:

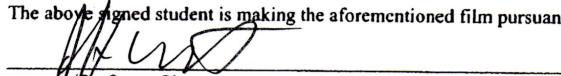
(SAG Signature)

INTERNAL USE ONLY

(Date)

If a letter from the Producer's instructor confirming that the student is enrolled at that educational institution, and is undertaking the project pursuant to a course requirement is not separately provided, the following is required:

The above signed student is making the aforementioned film pursuant to a course requirement.


(Professor Signature)

John H. Overton
(Print Name)

Name of Educational Institution: University of New Orleans

Date: 7-7-11

7/23/11 (1)

 <p>The University of New Orleans Film Program</p>	<p>The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318</p>

COURSE NAME AND NUMBER:	
PROD. #:	PRODUCTION TITLE: <u>The Woodshed</u>
PRODUCER: <u>Trent Davis</u>	DIRECTOR: <u>Kd Amond</u>

GROUP RELEASE FORM

To Whom It May Concern:

I (the undersigned) do hereby grant to the The University of New Orleans Film, Theater, and Communication Arts (hereinafter sometimes referred to as "you") the right to photograph me and use my picture, silhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled

The Woodshed

(the "Picture").

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DATE	PRINTED NAME	SIGNATURE
7/23/11	<u>Linka Barm</u>	<u>[Signature]</u>
7/23/11	<u>Jacob Tuman</u>	<u>[Signature]</u>
7/23/11	<u>Lisa Penzato</u>	<u>[Signature]</u>
7/23/11	<u>MARISA WELLES</u>	<u>[Signature]</u>
"	<u>Ashley Abendschein</u>	<u>[Signature]</u>
7/23/11	<u>Susie Labry</u>	<u>[Signature]</u>
7/23/11	<u>Amy Bryant</u>	<u>[Signature]</u>
7/23/11	<u>Jacob Bryant</u>	<u>[Signature]</u>
7/23/11	<u>Emily Bryant</u>	<u>[Signature]</u>
7/23/11	<u>Brandy Gaudet</u>	<u>[Signature]</u>
7/23/11	<u>Lucy Johnson</u>	<u>[Signature]</u>

ADDITIONAL SPACES ON BACK OF PAGE

<u>James Trent Davis</u> STUDENT PRODUCTION REPRESENTATIVE	<u>901-606-5665</u> TELEPHONE
---	----------------------------------

PAGE 2 of 2

[illegible]

7/21/11 PAGE 1 of 2

 <p>The University of New Orleans Film Program</p>	<p>The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318</p>

COURSE NAME AND NUMBER: <u>Thesis</u>	
PROD. #:	PRODUCTION TITLE: <u>The Woods Shed</u>
PRODUCER: <u>Megan Edwards / Trent Davis</u>	DIRECTOR: <u>Kd Amund</u>

GROUP RELEASE FORM

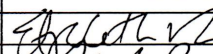


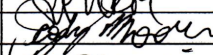
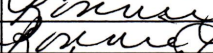
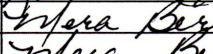
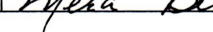
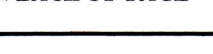


To Whom It May Concern:

I (the undersigned) do hereby grant to the The University of New Orleans Film, Theater, and Communication Arts (hereinafter sometimes referred to as "you") the right to photograph me and use my picture, silhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled _____ (the "Picture").


I hereby grant to the The University of New Orleans Film, Theater, and Communication Arts, its successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which you may make of me or of my voice, including the right to substitute my voice for the voice of another person or persons, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the Picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or post production of the Picture.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative, and NOT The University of New Orleans Film, Theater, and Communication Arts.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

DATE	PRINTED NAME	SIGNATURE
7/21/11	Elizabeth Rowe	
7/21/11	Amy O'Bryant	
7/21/11	Jacob O'Bryant	
7/21/11	Nicholas D'charry	
7/21/11	Samantha Bol	
7/21/11	Cody Moore	
7/21/11	Ronnie Hooks	
7/21/11	Ryan Bodin (minor)	
7/21/11	Mera Bercy	
7/21/11	Anoki Seth (Minor)	

ADDITIONAL SPACES ON BACK OF PAGE

 STUDENT PRODUCTION REPRESENTATIVE	985-776-9721 TELEPHONE
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PAGE 2 **of** 2

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 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER: <u>Thesis</u>	
PROD. #:	PRODUCTION TITLE:
PRODUCER:	DIRECTOR: <u>Kd Amund</u>
LOCATION MANAGER: <u>Rd Jcl</u>	

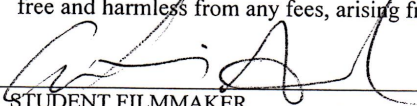
STUDENT PRODUCTION LOCATION CONTRACT


DATE: 7-11-11

Permission is hereby granted to Kd Amund (hereinafter referred to as "Student Filmmaker") by x Anas Kead (hereinafter referred to as "Owner/Agent"), to use x Amn's Quick Stop the property and adjacent area, located at 1901 E Judge, Dr Chalmette, LA for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on July 24, 2011 (Day & Date) and ending on July 25, 11 (Day & Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, herein above mentioned, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker and the The University of New Orleans Film, Theater, and Communication Arts free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.


 STUDENT FILMMAKER 7-12-11
 DATE


 OWNER/AGENT 7-12-11
 DATE

ADDRESS: 1901 E. Judge, Dr Chalmette

TELEPHONE: 504-279-5694

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER: <u>Thuis</u>	
PROD. #:	PRODUCTION TITLE: <u>The Woodshed</u>
PRODUCER: <u>Kid Amund</u>	DIRECTOR: <u>Kid Amund</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Anas KRAO Quikstop
 PROPERTY OWNER Anas KRAO
 ADDRESS 1901 E. Judge Dr, Chalmette

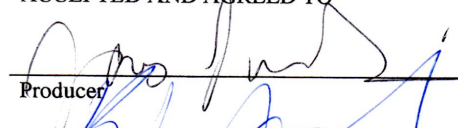
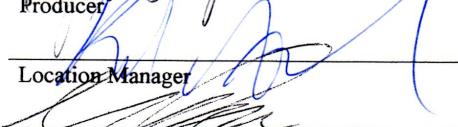

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 7-25-11 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

	<u>7-25-11</u>
Producer	Date
	<u>7-25-11</u>
Location Manager	Date
	<u>7-25-11</u>
Owner/Agent	Date

ADDRESS 1901 E. Judge Perez Dr.
Chalmette, LA
 TELEPHONE 504-279-5694

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER: <u>Thesis</u>	
PROD. #:	PRODUCTION TITLE: <u>The Wood shed</u>
PRODUCER:	DIRECTOR:
LOCATION MANAGER:	

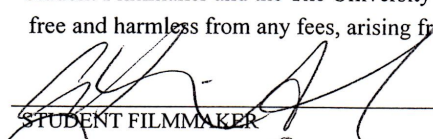
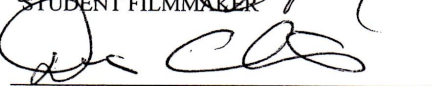
STUDENT PRODUCTION LOCATION CONTRACT

DATE: July 8, 2011

Permission is hereby granted to Kel Amoro (hereinafter referred to as "Student Filmmaker") by Dennis Childres (hereinafter referred to as "Owner/Agent"), to use Bari's Cabin the property and adjacent area, located at 16930 Good Time Rd French Settlement, LA 70733 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 3 ☒ Days ☐ Weeks, beginning on July 17, 2011 (Day & Date) and ending on July 19, 2011 (Day & Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, herein above mentioned, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker and the The University of New Orleans Film, Theater, and Communication Arts free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

<u></u> STUDENT FILMMAKER	<u>July 8, 2011</u> DATE
<u></u> OWNER/AGENT	<u>7-8-11</u> DATE

ADDRESS: 16930 Goodtime Rd
French Settlement LA 70737
 TELEPHONE: _____

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER:	
PROD. #:	PRODUCTION TITLE:
PRODUCER:	DIRECTOR:

STUDENT PRODUCTION LOCATION RELEASE

LOCATION 16930 Goodtime Rd. French Settlement LA 70737
 PROPERTY OWNER Dennis CHUDERS
 ADDRESS _____

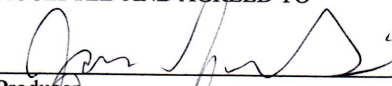


Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 7-8-11 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

 _____ Producer	<u>7-8-11</u> _____ Date
 _____ Location Manager	<u>7-8-11</u> _____ Date
 _____ Owner/Agent	<u>7-8-11</u> _____ Date

ADDRESS 16930 Goodtime Rd
French Settlement LA 70737
 TELEPHONE _____

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER: <u>6910 - Thesis</u>	
PROD. #:	PRODUCTION TITLE: <u>The Woodshed</u>
PRODUCER: <u>Jon Gunnar Gylfason</u>	DIRECTOR: <u>Kd Amund</u>
LOCATION MANAGER: <u>Trent Davis</u>	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 6-23-11

Permission is hereby granted to Kd Amund (hereinafter referred to as "Student Filmmaker") by Laura Plantation, LLC (hereinafter referred to as "Owner/Agent"), to use The Laura Plantation the property and adjacent area, located at 2247 Louisiana 18, Vacherie LA 70090 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 2 ☒ Days ☐ Weeks, beginning on July 23, 2011 (Day & Date) and ending on July 24, 2011 (Day & Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, herein above mentioned, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker and the The University of New Orleans Film, Theater, and Communication Arts free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

[Signature]
STUDENT FILMMAKER

6-23-11
DATE

[Signature]
OWNER/AGENT

6/23-11
DATE

ADDRESS: LAURA PLANTATION
2247 Hwy 18 Vacherie LA 70090
 TELEPHONE: 225-265-7690
 Email: INFO@LAURAPLANTATION.com



The University of New Orleans
Film, Theater, and Communication Arts
2000 Lakeshore Drive - PAC 307
New Orleans, Louisiana 70148
Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER:	
PROD. #:	PRODUCTION TITLE:
PRODUCER:	DIRECTOR:

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Compson
PROPERTY OWNER Normand Macmillan
ADDRESS 2247 Hwy 18 Vacherie LA 70090

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 7/24/11 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

<u>[Signature]</u> Producer	<u>7/24/11</u> Date
<u>[Signature]</u> Location Manager	<u>7/24/11</u> Date
<u>Normand Macmillan</u> Owner/Agent	<u>7/24/11</u> Date

ADDRESS 2247 Hwy 18 Vacherie, LA 70090
Laurie Plantation
TELEPHONE 225 - 265 - 7690

Film Contract for "The Woodshed"
July 20, 2011

This contract is entered into by the following parties:

1. University of New Orleans

Film, Theater & Communication Arts

2000 Lakeshore Drive – PAC 307

New Orleans, LA 70148

Office: 504-280-6317

Sara Fanelli, Executive Asst for FTCA: 504-280-6806

Kd Amond, Student Filmmaker: 225-200-3123

Jon Gunnar Gylfason & Trent Davis, Producers

2. Laura Plantation Co, LLC

2247 Hwy 18

Vacherie, LA 70090

Sand & Norman Marmillion

Plantation Office: 225-265-7690

Sand Marmillion: 504-343-5989

FAX: 225-265-7960

Terms and Conditions:

1. The University of New Orleans Film, Theater & Communication Arts Department seeks to use Laura Plantation as a site location for Student Filmmaker; Kd Amond's thesis project entitled "The Woodshed".
2. Laura Plantation Co, LLC agrees to the use of this location contingent on the following guidelines:
 - A. Footage will be used exclusively by Kd Amond as part of her thesis project at the University of New Orleans. Footage may not be reproduced or sold for other productions. Footage may not be transferred to other media, i.e. YouTube, music videos or any other venue. Trailers, local cable network screening and limited access sites may be used for promotion.
 - B. Footage may not be used for commercial or paid advertising purposes.
 - C. Footage may be shown at film festivals in conjunction with an academic component in association with the University of New Orleans; however, footage may not be shown at film festivals for independent or commercial purposes.
 - D. The University of New Orleans has provided a valid insurance certificate.
 - E. The University of New Orleans is liable for any damages to property and/or environment. Additionally, UNO is liable for harm or death to anyone affiliated with this production or anyone who may come into contact with this production.
 - F. Filming will take place between July 20, 2011 and July 23, 2011.
 - G. Acknowledgement on film production credits will list: Laura Plantation, Vacherie, LA.
 - H. A copy of the finished film will be sent to Laura Plantation, 2247 Hwy 18, Vacherie, LA 70090.
 - I. In consideration for this filming, the Student Filmmaker, Kd Amond, will be charged a fee of \$25.00/hour during regular hours (9-5) and \$50.00/hour for any time before or after regular hours.
 - J. Student filmmaker, Kd Amond may be held responsible for additional charges that result from the interruption of regular business hours and/or tour operations.

- K. Student filmmaker, Kd Amond, will be held responsible for the cost of hiring a security guard during hours when the property is closed to the public. This expense is to be paid directly to the security guard.
- L. The film crew and actors must conduct themselves in a considerate manner at all times. No loud or vulgar language is permitted. No alcohol, narcotics, weapons or firearms are permitted. Firearms may be used as props may as long as they comply with safety regulations and contain no live ammunition. No fire or pyrotechnics may be used unless prior permission is secured.
- M. Film crew and actors must remain in the areas designated for filming. They may not enter other buildings or interrupt daily business operations. Film crew and actors must be appropriately dressed at all times. Food consumption must be restricted to a designated area. All garbage and debris must be disposed of immediately and properly. Vehicles must be parked in designated areas. Laura Plantation is a NO SMOKING FACILITY. NO SMOKING INSIDE AND NO SMOKING OUTSIDE.
- N. Members of the film crew or actors who do not comply with these guidelines will be asked to leave and, if necessary, they will be escorted from the property by law enforcement.
- O. Laura Plantation Co, LLC and its employees are held harmless for any damages that may occur as the result of this filming.
- P. In the event that this film project should be further developed as a feature-length, commercial project, these terms may be renegotiated.
- Q. In the event of the sale of DVD's, a fee of 10% per item will be charged.

This contract is agreed upon this day by representatives of both parties:

1. University of New Orleans, Film, Theater and Communication Arts


Kd Amond, Student Filmmaker

Date: 07/20/11

2. Laura Plantation Co, LLC


Sand W. Marmillion, Manager

Date: 07/20/11

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER:	
PROD. #:	PRODUCTION TITLE: <u>The Woodshed</u>
PRODUCER: <u>Trent Davis</u>	DIRECTOR: <u>Kel Amund</u>
LOCATION MANAGER:	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 6/2/11

Permission is hereby granted to Kel Amund (hereinafter referred to as "Student Filmmaker") by LSU DAIry Cornfield (hereinafter referred to as "Owner/Agent"), to use the property and adjacent area, located at _____

for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 2 ☒ Days ☐ Weeks, beginning on 6-24-11 (Day & Date) and ending on 6-25-11 (Day & Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, herein above mentioned, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker and the The University of New Orleans Film, Theater, and Communication Arts free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

[Signature] 6-8-11
STUDENT FILMMAKER DATE

[Signature] 6-9-11
OWNER/AGENT DATE

ADDRESS: 2760 Gouirier Ave.
BATON ROUGE, LA 70820
TELEPHONE: 225-485-1810

 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER:	
PROD. #:	PRODUCTION TITLE: <u>The Woodshed</u>
PRODUCER: <u>Trent Davis</u>	DIRECTOR: <u>Kid Amund</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION LSU Dairy Cornfield
 PROPERTY OWNER _____
 ADDRESS _____

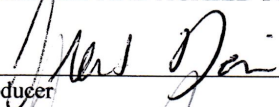
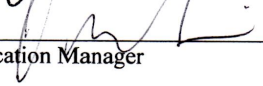
Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated _____ ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

 _____ Producer	<u>6/8/11</u> _____ Date
 _____ Location Manager	<u>6/8/11</u> _____ Date
_____ Owner/Agent	_____ Date

ADDRESS _____

 TELEPHONE _____

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER: <u>Thesis</u>	
PROD. #:	PRODUCTION TITLE: <u>The WOODSTED</u>
PRODUCER:	DIRECTOR: <u>KD Ammond</u>
LOCATION MANAGER: <u>Jefre Morel</u>	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 7-12-11

Permission is hereby granted to Kd Ammond (hereinafter referred to as "Student Filmmaker") by _____ (hereinafter referred to as "Owner/Agent"), to use 1131 Decatur the property and adjacent area, located at 1131 Decatur

for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on July 24, 2011 (Day & Date) and ending on July 24, 2011 (Day & Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, herein above mentioned, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker and the The University of New Orleans Film, Theater, and Communication Arts free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

[Signature]
STUDENT FILMMAKER

7-12-11
DATE

[Signature]
OWNER/AGENT

7/12/11
DATE

ADDRESS: 1131 Decatur St.
New Orleans, LA 70116
TELEPHONE: 954-328-9460

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER:	
PROD. #:	PRODUCTION TITLE:
PRODUCER:	DIRECTOR:

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Bedroom
 PROPERTY OWNER Lulu Merrill (Forsica)
 ADDRESS 1131 Decatur
New Orleans, LA 70116

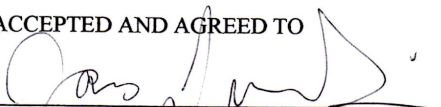
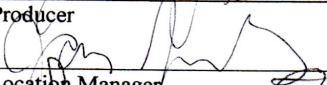
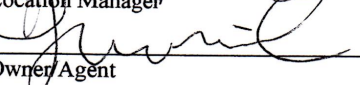
Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 7-12-11 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

 _____ Producer	<u>7-12-11</u> _____ Date
 _____ Location Manager	<u>7-12-11</u> _____ Date
 _____ Owner/Agent	<u>7-12-11</u> _____ Date

ADDRESS 1131 Decatur St.
New Orleans, LA 70116
 TELEPHONE 954-328-1946

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER: <u>Thesis</u>	
PROD. #:	PRODUCTION TITLE: <u>The Woodshed</u>
PRODUCER:	DIRECTOR:
LOCATION MANAGER:	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 7-12-11

Permission is hereby granted to Kd Amory (hereinafter referred to as "Student Filmmaker") by X ZACHARY J GEORGE (hereinafter referred to as "Owner/Agent"), to use Jeff Stockstill Sr. the property and adjacent area, located at 2428 i 2430 Amelia

for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on July 16, 2011 (Day & Date) and ending on July 16, 2011 (Day & Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, herein above mentioned, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker and the The University of New Orleans Film, Theater, and Communication Arts free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

Kd Amory
STUDENT FILMMAKER
7-12-2011
DATE

Zachary J George
OWNER/AGENT
7-12-2011
DATE

ADDRESS: 2428 Amelia St NO. La 70115

TELEPHONE: 985-445-8002

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER:	
PROD. #:	PRODUCTION TITLE:
PRODUCER: <u>James Trent Davis</u>	DIRECTOR:

STUDENT PRODUCTION LOCATION RELEASE

LOCATION 7-12-11
 PROPERTY OWNER _____
 ADDRESS 2428 / 2430 Amelia
New Orleans, LA 70115

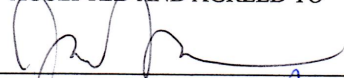
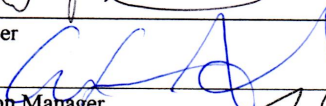
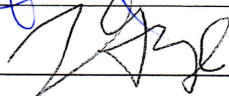
Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated _____ ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

 _____ Producer	<u>7-16-11</u> _____ Date
 _____ Location Manager	<u>7-16-11</u> _____ Date
 _____ Owner/Agent	<u>7-16-11</u> _____ Date

ADDRESS 2428 Amelia St
No, LA 70115
 TELEPHONE 985-445-8002

Vita

Catherine “Kd” Amond was born on January 15, 1985 in Baton Rouge, Louisiana. She was raised in the small town of Livingston, Louisiana where she attended Doyle High School. Upon graduation she attended Louisiana State University where she graduated with a BA in English and a focus in screenwriting in December of 2008. She moved to New Orleans where she entered the University of New Orleans graduate program for film production. She has a love for film and a special place in her heart for the horror genre. She will graduate from UNO with an MFA in film production in May of 2012.