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## Capshaw Ravens

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Capshaw Ravens

A Thesis

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

Master of Fine Arts  
in  
Film, Theatre, & Communication Arts  
Film Production

by

Jennifer Diane Grant

B.A. Dillard University, 2004

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## Abstract

This paper will examine the production of the thesis film, *Capshaw Ravens*. I will analyze the production process from development to post-production, and determine if I achieved my goal of creating a short film with concept, character, and conflict.

Grant, Capshaw, Paranormal, Suspense, Film

## Introduction

A good story moves me. Characters move me. I am always drawn to those elements first. Not only do films have the ability to tell a story, but the art of storytelling in filmmaking can be masterfully crafted to take an audience on a wonderful aural and visual journey. Similar to the design of a well-crafted rollercoaster, a good film can be fashioned to evoke an audience response at any particular time. It can take an audience through the drama and conflict of the characters and drop them safely at a happy ending, or it can leave them reeling at the end of the ride. That is what makes storytelling powerful in filmmaking.

Many of my previous films have been dramas focused on women. *Ladie* (2009) is a drama about a young woman who has an affair with her husband's friend, Wade. Ladie conceives a child from the affair. She never reveals the true father of her child and leads her husband to believe the baby is his. The misdeed comes back to haunt her when her son, Ollie, meets the girl of his dreams and gets engaged. The kicker is: the girlfriend is Wade's daughter. Not only are they engaged, she is also pregnant.

The film *Staple Me* (2007) is a part drama, part comedy, about a young woman who works as an office assistant. She has dreams of being famous. One evening after her co-workers leave the office, she lets the stress of her job get the best of her and goes on an office rampage with a stapler. After her emotional breakdown, she decides to quit her office job and pursue her dreams.

In keeping with my target audience of women ages twenty-five to fifty, I wanted to make this film for women who love a good ghost story. I will examine the methods used and decisions made in the development and shooting of the film *Capshaw Ravens*. I will also evaluate to what degree I believe I succeeded in creating a film with concept, character, and conflict.

In the screenwriting section of this paper, I will discuss script development, the screenwriting process, and the dreams and inspirations that lead to the journey to create a film about family, sacrifice, loneliness, and acceptance. I will also examine the casting and directing process, and what it took to find actors that were overall a good fit for the film and capable of taking direction. I acquired my vision for production design and inspiration for locations from several different influences; by discussing these influences I can address the challenges faced during this part of the production process. In the editing portion of the paper I will review my preparation for editing, the process of cutting the story, and creating unplanned story moments and continuity. Another important aspect in telling the story of Capshaw was building a soundscape for the film. I will show how I accomplished this process by layering the sound components of dialog, location sound, sound FX, and scoring.

I will then analyze the overall success of the film by discussing viewer response from my target audience and comparing that response with my own review of the film. This will help to gauge the film's degree of success.

## Chapter 1

### Writing

#### *Inspirations*

I have always taken great interest in all things paranormal. Narrative films, documentaries, and even television series that explore ghosts, spirits, demons, and angels have always intrigued me. As a little girl, my mother and I would often watch films such as *The Exorcist* (1973, Friedkin), *The Omen* (1976, Donner) and *The Shining* (1980, Kubrick). Of course, after watching these types of films they would always prompt a crazy nightmare. However, no matter how scary the dream, I never wanted to wake up. I just had to see what was going to happen next.

#### *Concept*

The inspiration for *Capshaw Ravens* started with a single dream, and I took that dream and built on it using inspiration from family stories and several feature films. Films such as *The Skeleton Key* (2005, Softley), *The Others* (2001, Amenabar) and *Burnt Offerings* (1980, Curtis) were all inspirations. These films all influenced ideas I had when developing and writing the script. They are all stories about families, heritage, powerful houses, spirits, ancestors, and sacrifices.

I started developing the script for *Capshaw* in my screenwriting class, and I initially thought it would be a feature-length film. However, I decided to shoot it as my thesis film and immediately began rewrites to make it a short film. I built the foundation of my story by starting with a house. What people do in the privacy of their homes always seems to intrigue an audience. If the walls of a house could talk, what interesting stories they would tell. In



paranormal films the actual house can have real power. Usually, it gets its powers from people who are living in or have lived in the house. After much thought and debate, I decided the house for *Capshaw* should not have actual powers itself, as seen in the film *Burnt Offerings*, but should be a host to the powers of someone else, as seen in the film *The Skeleton Key*.

After deciding on the basic concept and deciding to use the house as the foundation for my story, my next task was to build on that concept. I come from a very close family, and I was always taught that the bond of the family is very important. Knowing your heritage is very important in learning about yourself and from where you come. I wanted there to be a link between the Capshaw estate and the ancestors of Capshaw. I continued to think about the film's concept and developed the characters; the film's theme began to emerge. "Better that you let the theme emerge naturally from the story you are trying to tell. Theme is there to enrich the story, not the other way around."<sup>1</sup> I feel *Capshaw Ravens* became a film about family strongholds and breaking generational curses. The family strongholds lead to the theme of loneliness in each of the characters. Catherine fears the family moving away from the estate and leaving her alone. Uncle Edward suffers from dementia and is lonely in his silence. Victoria is lonely from the loss of her promising life, death of her husband, and loss of her daughter. Mona feels lonely because she was estranged from her family and did not know why. Charlie even has a fear of loneliness and losing Mona. *Capshaw* shows the different effects generational curses and loneliness can have on a family.

### *Character*

After building on the concept of the film, my next task was to start developing characters. As stated, my inspiration for *Capshaw* came from a dream, but it is a recurring dream that I've

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<sup>1</sup> Steele, Writing Movies(286)

had for several years. I'm in a majestic house. It is not always the same house, and some houses I remember more vividly than others. I am in the house alone, but I always feel the presence of an elderly woman, a motherly figure. In the dream it seems as though she is going to reveal herself, but she never does. I actually feel it is my deceased grandmother, or at least I hope it is, and not a scary lady similar to the medium in *The Others*. I never see the woman's face in my dreams, but I can always feel her presence watching me. I can feel that she wants me to stay; she wants to keep me in the house with her.

This is where I got the idea for the grandmother in *Capshaw*. I also thought of the character Gene Rowlings played in *The Skeleton Key*. I began developing Catherine's character and I started writing her backstory. She was a young girl growing into a beautiful woman with dreams of getting married and moving from home. However, she was taught by her lonely perverted mother that the family had to do whatever they could to stay together. She was forced to procreate with her brother to keep the family blood-line going. Of course, in the short film, I would not be able to show this, so I cut it to the ending scene of Victoria thanking Uncle Edward for helping her save Mona. In this scene, she also reveals that Uncle Edward is her father. She turns to him and says, "Thank you daddy, I love you." In the film, Catherine continues the warped thinking she was taught by her mother. She also uses the magical prayers to the ancestors for help; this was also passed down by her mother. She tries to keep her family together by any means necessary. This includes killing her son-in-law, trying to kill her granddaughter's boyfriend, and keeping their baby.

When I started to develop my lead character Mona, I thought back to my dream. I was the "Mona" in my dream. I began to loosely base the character of Mona off myself. Mona is in her late 20's, curly hair, in a relationship, and not sure about being ready to get married or being a

mother. However, that is where the real life similarities ended, and my imagination took over. I decided she needed to be pregnant, and she would use the pregnancy as a reason to return to Capshaw and see her family. In Mona's backstory, her mother Victoria secretly sent her away to boarding school after her father's death. Mona had a paternal uncle who helped sneak her away from Capshaw and worked with her mother to take care of her while she was away from home. He took care of Mona financially, and in the feature script, she goes to his office and asks for the address to Capshaw. She wants answers to why she was sent away after her father's death, and she wants to be reunited with her family. Her ideal family includes the family she is building with Charlie and her Capshaw family.

The next character that I worked on developing was Victoria, Mona's mother. Victoria is a woman who had her wonderful life snatched by her selfish mother, Catherine. In her backstory, she married an artist named John Raven, and they had Mona. As John's popularity as an artist grew, he wanted to move his new family to New York. Of course, Catherine Capshaw was not going to let that happen, so she killed him. She used the powers of Capshaw to make him delusional, and they forced him out of a window, to his death. Catherine said it was suicide. Victoria was devastated and frightened of her mother, but she also wanted to protect Mona from Catherine and the powers of Capshaw. She sacrificed her own life and freedom to save Mona. After the death of her husband and Mona leaving Capshaw, she began taking pills and drinking heavily.

After developing the character of Victoria, I then worked on the role of Mona's boyfriend, Charlie Gordon. My inspiration for Charlie came from the television series *Ghost Whisperer* (2005-2010). David Conrad played the role of Jim Clancy, Melinda Gordon's husband. I loved his character because he was always supportive of his wife and her psychic

ability. He was there to protect her when the ghosts were trying to harm her or being too intrusive. I really liked that he was a blue collar guy who loved his wife, wanted a family, and supported her no matter what. I decided to write Charlie as a fireman, with a good family, who wants to marry Mona and have children with her. Charlie supports Mona's decision to return to Capshaw only because he wants her to be happy. He does not feel like she needs them in her life, because he is going to take care of her and the baby. They also have the support of his family.

The last character I developed was Uncle Edward. Uncle Edward is Catherine's brother who suffers from the beginning stages of dementia. It renders him sometimes unfocused on what is taking place around him. Catherine takes care of Edward because he is her only companion, and she can control him because of his illness. However, Edward is not as sick as everyone thinks. He is aware of his sister's misdeeds, but he is very old, and this is the only home he has ever known. Uncle Edward's backstory is similar to that of Catherine. He was forced by their mother to procreate with Catherine, who conceived Victoria. Before Uncle Edward and Catherine were forced into incest by their mother, I imagined him to be a dapper gentleman and quite the ladies' man. I imagined that he had a young lady whom he courted and for whom he always picked flowers. However, like all other Capshaw relationships, his warped mother and the powers of Capshaw ended his relationship, too.

### *Plot*

Act I, the scene of Mona driving to Capshaw "sets the story into motion".<sup>2</sup> I consider it to be the Inciting Incident<sup>3</sup>, as defined by the Gotham Writers' Workshop. The car scene also reveals the conflict between Mona and Charlie, and it gives exposition about Mona's reasons for

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<sup>2</sup> Steele, Writing Movies(47)

<sup>3</sup> Inciting Incident- A major event occurring early in Act I that sets the story in motion

returning to Capshaw. Upon Mona's arrival at Capshaw, she is greeted by Victoria. Victoria is very happy to see her daughter and receive the news of Mona's pregnancy, but the joy is short lived because she knows Capshaw is not a safe place. Victoria then suppresses her excitement and tries to get Mona to leave. This is an internal conflict, because as a mother she would like her daughter to stay, but she also fears for Mona's safety. Also in this scene, Catherine is revealed. It is revealed a second time that she already knows about Mona's pregnancy. The first revelation is at the beginning of the film when she prays to the ancestors, and they tell her Mona is pregnant. In this scene, we get to see the tension between Victoria and Catherine. As Catherine exits the house to greet Mona, she snottily bumps Victoria with no apology. Knowing the danger that lies ahead, Victoria is semi-paralyzed with fear.

During Mona's first night at Capshaw, she gets her first taste of the spirit world. She is awakened by voices calling her name. She decides to explore the house and arrives at her mother's bedroom. She finds her mother asleep and learns of her mother's heavy substance-abuse. After leaving the room, she discovers an attic. It is in the attic that she discovers a newspaper article revealing the cause of her father's death. It is also in the attic that she has a very frightening second encounter with the spirit voices, and one spirit voice tells her to "Get out." I consider this to be Plot Point I<sup>4</sup>, as described by the Gotham Writers Workshop. The major dramatic question<sup>5</sup> is: will Mona learn the truth and escape with her life?

The next morning when Mona awakes, she is surprised that Charlie has arrived at Capshaw. This hampers Catherine's plan. She feels that she has Mona home and right where she wants her and the baby. However, with Charlie's arrival Mona will not stay at Capshaw. In the

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<sup>4</sup>Plot point I- A major event occurring at the end of Act I that creates or solidifies the major dramatic question.

<sup>5</sup>Major dramatic question- The question around which the story is centered, usually involving the protagonist and his or her goal.

next scene, Catherine and Mona take a walk across the Capshaw property. Catherine tries to lull Mona under her spell. She plays with Mona's desire to be a part of the family and have a sense of belonging. However, this is short-lived because Mona sees her mother in the window and is quickly reminded that Victoria wants her to leave Capshaw. Victoria uses any method she can to deter Mona from staying, even rudeness. She closes the window curtains in Mona's face. Following this scene, the effects of Capshaw are starting take hold of Charlie; he mysteriously begins to get sick.

During the dinner scene, the family is all together for the first time. Catherine's conflict with Charlie is more apparent as she grills him with questions at the table. She questions his competency to take care of Mona and the baby. Victoria tosses back wine, trying to escape, hesitant to join the conversation. Uncle Edward is in his own world, paying attention to only parts of the discussion. Mona listens to the conversation between Victoria and Charlie. She thinks the jabs taken at Charlie by Catherine are playful. The dinner ends when Mona begins to inquire about her father. Victoria immediately drops the dessert she is carrying to create a diversion. This annoys Catherine and she begins to berate Victoria. Charlie starts to feel sick again and chooses to go lay down.

In Act II, I consider the mid-point<sup>6</sup> to be when Mona approaches a very intoxicated Victoria and asks about her father's death. She shows Victoria the article from the attic, and Victoria tells her it is a lie. She reveals to Mona that Catherine murdered her father. Mona is in disbelief until they are both startled by an eavesdropping Catherine. Catherine admits to the crime and threatens to do it again. She also reveals the source of Charlie's mysterious illness: a

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<sup>6</sup> Mid-point- A major event occurring in the middle of Act II that sends the story in a new direction or brings about a new vibe.

poisonous concoction of mistletoe and mandrake. Victoria immediately pleads with Mona to get Charlie and leave. Mona, in shock and not wanting to leave her mother behind, initially resists. However, Victoria reminds her of Charlie and the baby, and she tells her she does not want their type of family. Mona gives in and goes to rescue Charlie. Catherine arrives in her altar room and begins to invoke the power of the Capshaw spirits. The spirits trap Mona and a sick Charlie in their bedroom. Uncle Edward then comes to their rescue and helps Mona open the door to escape.

Outside the house, Mona looks back and sees Victoria in the bedroom window. She decides she has to go back in the house and save her mother. I believe this to be Plot Point II<sup>7</sup>. In the next scene, Victoria rushes to the altar room and begs Catherine to let Mona go. In this scene, we hear how Victoria has sacrificed herself to keep Mona safe all these years. Victoria says to Catherine, “You have me! Please let her go!” Mona rushes to save her mother and is horrified at the sight of the altar of ancestors. Catherine lifts her hands and calls on the spirits to give her the strength to save her family; boxes in the room tumble down on Mona and knock her unconscious. Victoria finally gets the strength to stand up to Catherine, and uses her own powers to invoke the spirits. The strength she needs was always inside her. In a possessed state, she rushes towards Catherine and pushes her backwards out of the altar room window. Catherine falls to her death.

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<sup>7</sup> Plot point II- A major event occurring at the end of Act II that propels the story towards its climax

## Casting

I started casting for *Capshaw Ravens* in my mind long before I ever put pen to paper. I had already picked out several actors I worked with on previous projects. However, I still wanted to test other actors, so I placed an ad on Craigslist for a casting call. I held video auditions with specific directions, as well as a standard casting call on the Campus of Dillard University. Early in the conceptual stage there were several things I knew I wanted. The film is about the struggles of a family. I noticed the diversity in many Louisiana families, and I grew up in a diverse family; so I knew I wanted a multi-racial family very similar to mine. I first thought of actress Julie Bounds.

## *Catherine*

I worked with Julie on the film *Hunker Down* (2009, Karlin), and I was very impressed with her performance. She played a very overbearing stubborn mother and wife who had personal demons that were tearing her family apart. Julie also physically reminded me of Gena Rowlands from *The Skeleton Key*, one of the inspirations for *Capshaw Ravens*. I wrote the script with Julie in mind, and I had a feeling that she could play the character of Catherine Capshaw. To my surprise, I got more than I asked. I had written the part of a grandmother who was able to speak in tongues and invoke the powers of her ancestors. When I told Julie about the part, she informed me that she was a real practicing witch. Flabbergasted, I thought this must be meant to be! The character of Catherine is confident, sharp, calculating, and manipulative, yet in her mind she has good intentions.

In the end, I feel I got the performance I wanted for the character of Catherine Capshaw. I have had others disagree with her performance, but she gave me what I asked for as the



director. I can understand how some may view her performance as lackluster, but I was going for methodical, intentional, and phony. Capshaw is her home, and she rules it. She can do whatever she wants, however she wants.

### *Victoria*

After casting for Catherine, I had another actress in mind to play the part of Victoria Capshaw-Raven. I had just worked with Charlene Ruffio on the project *The Will* (2010, Alexander). In *The Will*, Charlene's character was a beautiful middle-aged mother, emotionally battered by family secrets and the lost connection between her and her daughter. The character was very similar to Capshaw's Victoria. Charlene possessed an aged but natural beauty, which was exactly how I imagined the character of Victoria. However, when I contacted Charlene and asked her to play the part, she had moved to Florida and given birth to a new baby. I then began to search for my Victoria through a casting call. I had several actresses interested in the part of Victoria, but one really caught my eye. Desiree Ledet came in to audition, and my little light began to go off. She was a little older looking than I had originally planned, but her audition was great. When she came in for the audition, she was naturally a little frazzled. Amazingly, she said she felt a connection with the script because she had gone through a similar family situation. She said it was quite eerie to be reading for the part.

### *Mona*

In the same casting session, I meet with the young lady I wanted to be my lead actress. I had received a casting email from Christina Rigaud about her interest in the part of Mona. As soon as I saw her head shot, I was overjoyed, because she looked exactly like the image of Mona I had in my head. However, I needed to see if she could act. When she came in for the audition, she was a lot taller than I thought, but her look was striking in person. Especially her eyes and

her eyebrows, which we later learned would be difficult to control during filming. However, Christina, like Desiree, had eerily been drawn to the script. She had recently had a personal tragedy with her pregnancy, and she, too, like the character of Mona, did not know her father. Christina was new to acting, but I felt she took direction very well, and I knew like the others she would be able to play the role.

### *Charlie & Uncle Edward*

During the casting session in September, I also needed to cast for Charlie and Uncle Edward. Through Craigslist, I had placed an ad for both men. I received several headshots and video auditions for Charlie, but not many for Uncle Edward. I received a young actor's headshot that I thought had a great look for Charlie. Upon contacting him, I never received a reply. We hoped he would show up for auditions but, unfortunately, he did not. A few days before filming we still had no Charlie and no Uncle Edward. I believe now that the sides for Uncle Edward were a bit confusing for those who wanted to audition. Edward is a very important character in the film, but he did not have any lines. His character is knowledgeable of what is going on at Capshaw, but he has his own ways of dealing with the situation. His silence is golden and he listens to what goes on around him. His dementia also plays a huge part in his silence and his actions. When sending out the sides for the casting call, I gave a description of the character, but few replies were received. I went to Plan C and came up with a few names of actors I had previously worked with to play Charlie and Uncle Edward. In the end, I chose Escalante Lundy to play Uncle Edward, and I chose Joey McRae to play Charlie. I had worked with Escalante on two films, *The Will* and my film *Ladie*. I also worked with Joey on the film *Hunker Down*.

Escalante is a great actor. I think he did a good job with the character of Uncle Edward, even without dialog. He takes direction very well. He was younger than what I hoped for, but it

was a choice I had to make and move forward. Joey also gladly accepted the role of Charlie, but he had a conflict with the first shooting dates. Nights before the shoot, I had to rewrite part of the script to delay his introduction in the story. However, I think it turned out very well. I believe it would have been very difficult to shoot both Mona and Charlie in the car scene. I was pleased with his performance. He was older than I wanted to cast Mona's boyfriend, but I think the age shows maturity on the character of Charlie's part. It plays into his ability to let her know that he can and will take care of her and the baby, no matter what happens. He is very secure in his ability to be a good father and partner, but Mona is not sure in her abilities. It plays well against the younger naive Mona, and her search to find her identity and find out about her family.

## **Directing**

As stated previously, directing this film was a great learning experience. I learn a little more every time I shoot. I was very blessed to be able to work with all experienced actors, except for my lead Christina Rigaud. However, Christina had done some acting, and I did not really consider her a non-actor. I believe with more training she could be a wonderful actress. In light of my being able to work with seasoned actors, I was able to focus on just directing. I did not have to explain to them basic set knowledge, how much work goes into shooting, or time spent on set. They cleared their schedules and were always ready to work. They were really dedicated and loyal to the project. Because I cast experienced working actors, sometimes we would have occasional schedule conflicts. Julie Bound moved to Alabama and had to drive to New Orleans for filming. My actors definitely had faith in the project and really were committed to making it a success.

Every shooting day, the actors would arrive at their scheduled time. Then they would go in for make-up and hair or they would do their own, depending on the day. Make-up and hair were not always available for every shooting day. They would then get into wardrobe and rehearse. One area I wish I could change would be the amount of rehearsal time. As stated previously, my actors are working actors and have other occupations, so scheduling rehearsal time prior to shooting days was difficult. With this in mind, I had to trust my actors as professionals. I am quite an adaptable director, and my goal is to get the performance any way possible. When explaining the characters to my actors I gave them the character backstory. I would then allow them to explore the characters on their own, see what they came up with, and then I would tweak their performances.

Working with each actor contributed to my growth as a director. Each character was very different and very important to the film. In regards to working with Julie Bound as Catherine Capshaw, I needed her character to have several levels. I wanted the strong, overbearing, head of the household, but I also needed her to truly believe what she was doing was right. In her own warped way, I needed her to believe her actions were necessary. As I look back on the film, I think I should have addressed this more in the screenwriting stage. I do not feel the film really showed her struggle with her choices. If I were to shoot *Capshaw* as a feature, I would definitely explore this idea and her backstory more. I believe I accomplished the surface ideas about Catherine, but she is a more complex character.

Working with Desiree Ledet as Victoria Capshaw-Raven, I wanted to explore the struggle of being a mother, daughter, wife, and having to sacrifice. In the film, we see her on occasions wanting to be happy, yet knowing the danger that is present at Capshaw. It always causes her happiness to be short-lived. The scene of Mona's arrival at Capshaw is an example of this internal conflict. Victoria is so caught up in the initial physical presence of her daughter that she loses herself in the moment, but then she remembers Mona is not safe. She then loses herself again when Mona tells her she is pregnant. She struggles with wanting to spend time with her daughter, but knowing it is not safe. Another example is the revelation scene in Victoria's bedroom between Mona and Victoria. Victoria has been drinking, and, with liquid courage, she tells Mona the real cause of her father's death. She loses herself in the pain of it all, then remembers Mona and Charlie are not safe and must leave Capshaw. Victoria has also been using herself as a sacrifice for Mona all these years. In the end of the film, she asks Catherine to let Mona go. "You have me". Desiree was very much in tune with the character, and my tweaking

with her was very minor. She had a tendency to step on lines or change them. Sometimes I did not mind, but I needed her to be consistent for editing purposes.

Directing my least experienced actress, Christina Rigaud, tickles me every time I think about it. Christina was a real joy to work with, but her eyebrows became my friend and foe. I always joked that I was directing Christina's eyebrows! For some of the most intense and emotional scenes, her facial expression came across beautifully on screen; it was exactly what I wanted. She has a gorgeous face that looked wonderful on camera, and she was exactly as I had imagined Mona. However, in some of my scenes, sometimes just a lift of her eyebrow would change the entire meaning of a line. I'd often go back and give her another directing, magic-if<sup>8</sup> example. Then we would try again. However, I think with more training she will learn to have more control of her facial movements. I also believe it came from over-acting<sup>9</sup>. When she was completely in the moment she did very well. The major directing lesson I learned was that small body movements can sometimes make or break a shot. Directors can tell when an actor has come out of character. Over all, Christina was very in tune with her role as Mona.

Joey McRae, who played Charlie Gordon, was also a pleasure to direct. I often wonder if I should have made Charlie's stance against Mona's return to Capshaw stronger, for added conflict. However, that is not how I imagined Charlie. Charlie is a good guy; he comes from a good family. He lets Mona know he is going to be there for her no matter what, but it is her choice. However, in the car scene, he does tell her not to expect too much from her family, and to be realistic. Originally, Charlie was supposed to be in the car with Mona, but due to scheduling difficulties and casting Joey last minute, I had to rewrite their scene into a phone conversation. The difficulty I had with Joey was he did not always read on screen the same as his

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<sup>8</sup> Magic ifs- Stanislavsky's method for achieving the truthful pursuit of a character's emotion

<sup>9</sup> Over-acting- To exaggerate a role; overplay

performance in person. His performance could be one dimensional, especially if another actor was not in the room performing with him. Watching him on set, then seeing the actual footage, I would often get two different feels, but I also used the *Magic- if* technique with him.

Working with my other male actor, Escalante Lundy, also brought new directing challenges. Uncle Edward is battling early-stage dementia. In the film, he is often seen very distracted and in his own little world, mentally. He does not seem to be paying attention to what is taking place around him. However, he is aware of what is happening at Capshaw. He has been at Capshaw for many years. He may be old, but he is not an idiot. Uncle Edward's silence is golden, and when the right time comes he helps the best way he can. He helps Mona and Charlie escape the house.

## **Production Design**

### *Locations*

Production Design was by far the hardest and most frustrating battle I had to fight during production. Due to budget limitations, I chose to scout locations for filming instead of building a set. It would have been ideal to find a location to film both interior and exterior scenes together. However, with limited financial resources, I realistically was not going to be able to convince too many occupants for permission to use their home for a lengthy period. I decided it would be best to shoot interiors in one location and exteriors in another. I found houses with nice plantation style exteriors, but the interiors had modern renovations. I needed to find a plantation style home with the older interior to match. I also needed to find a house with property surrounding it, and I knew this would not be likely in the city. I decided if I could shoot the exteriors on the North Shore then I could film the interiors in the city. This would work out better for my actors and budget.

I started by checking the real estate guides and emailing agents on the North Shore. I found one home outside of Covington, LA, and it had the perfect exterior for the film. I contacted the real estate agent, and she contacted the owner. However, the owner was going through a divorce and not interested in allowing filming. I later learned that the real estate agent was working with the wife, and it was the husband who was not at all interested in allowing filming. Nasty divorce, I guess. I then reached out to the agent again about another property. She put me in contact with a second agent who was working with the owners to sell the property, and they gladly agreed to allow filming. My director of photography and I headed to Covington to check out the property, and we decided it was the perfect place. The home even had a guest house, which we used to shoot the altar room scene and the attic scene.



My next task was to find a house in the city to film the interior scenes. Since I had been working part time at Dillard University, I considered using one of the buildings on campus. It was the home of former Dillard presidents and had a similar look to the house in Covington. Its interior had minor renovations, but it still had hard-wood floors, high ceilings, and a staircase. These were all elements I needed to match the Covington house. We were able to use the kitchen, stairway, and dining room areas. The kitchen was not my ideal kitchen, but I do not believe it took anything away from the film. Because it was not exactly what I had in mind, I decided to film only the breakfast nook area. The dining room area worked really well. I liked having the large long table, and we added the table décor. It was initially my goal to only use two locations for filming, but as filming began, I soon realized it would not go as easily as I had planned. While filming at the Dillard location, we were only able to use the interiors. There was a university guest staying in the apartment upstairs. We also had a very interesting run-in with her when she decided to make breakfast and coffee during the kitchen scene. You just never know what is going to happen on a film set. Because I was not able to access the other rooms, this meant that I had to hunt for another location to film the bedroom scenes. Eventually, I found the Hubbard Mansion on St. Charles Ave in New Orleans, LA. At the Hubbard Mansion, we were able to film the bedroom scenes for Catherine. After filming, it was my hope that we would be able to return and film the bedroom scenes of Mona and Victoria, but unfortunately we could not. We filmed in the Mansion in January, but the next available date for filming was February, which conflicted with Mardi Gras. The other conflict we had was the owner. He was very particular about his establishment, and I believe he was not thrilled about the filming process once he saw what it entailed. He agreed to the filming process, but I think it became bothersome and a little overwhelming even though we had a super small crew. I gave the crew specific

instruction about behavior and working space in the mansion, but I do not think he liked the in-and-out movement of the crew. I have very strict guidelines when it comes to working in locations. Equipment is to be staged in one area, no leaning on walls or sitting on furniture unless you have permission, no eating or drinking in unspecified areas, and no entering rooms that are not specified for filming. As student filmmakers we rarely have the funds to secure locations and definitely not the funds for damage done to the locations. Because the owner was so particular, two of my biggest concerns were not scratching the floors or getting anything on the bed linens. I remember the boom and sound equipment were on the bed, and I had to remind the boom operator not to lay anything on the bed. Filming at the mansion definitely made me feel uneasy as a director. We had to cut our filming three hours short because there was a miscommunication between the owner and his secretary about how long we were going to be filming. It was quite frustrating, but we shot what we could. Despite the circumstances, I was extremely polite and thanked the owner for allowing us to film. After that shoot, I had no choice but to find location number four.

My lead actress Christina had a friend who lived uptown, and she suggested we might be able to use his home. It was an older home and had a similar feel to Hubbard Mansion. I contacted her friend, and we decided to use his home for the fourth location. In the uptown house, we were able to shoot the scenes for Mona's and Victoria's bedrooms. I liked the room we chose for Mona's room because it was painted fun colors, and had a twin size bed. I thought it would be good to show Mona's room as a little girl. The space we chose for Victoria's room was a master bedroom. I liked the bed and mixture of browns and blues in the room. It helps portray Victoria's mood as a depressed alcoholic, and she spends lots of time in bed. I thought

the room would be perfect for her. Filming at the uptown house went pretty smoothly. There were no major problems.

The last locations we used for filming belong to the director of photography. We used his home as Mona and Charlie's apartment, and we shot the bathroom and kitchen scenes. I thought this would be the final location, but during the editing process, we decided to get some pick-up shots, and we used the director of photography's mother's home. In this location, we filmed Mona and Charlie's bedroom escape scene. This is when Mona struggles to open the bedroom door to escape the house. Filming at the final locations went very well, and we did not have any problems.

### *Set dressing, props*

Even though acquiring and filming on location gave us a few problems, the locations that were chosen gave us a good bit of the set design we needed. We only had to bring in minor props and set dressing. The home in Covington was wonderful for the exterior scenes. If I could change anything, I would have added more personal touches for the exterior. Adding more props would have enhanced the feel of the ancestors' presence on the property outside, for example, tombstones or Capshaw family memorial plaques near the outdoor fire place. I also would have added some children's toys on the property to show Mona's presence as a little girl. For the attic and altar scene, the filming location was a very confined space. There were windows on both sides of the room, so we covered those for the attic scene which we filmed in the daytime. I wanted to give the room some depth and levels by stacking boxes, and stacking other items in the room. When writing my script, I dreamed of one of those large attics as seen in films like *The Skeleton Key* or *The Changeling*, but this location's real attic was a very small crawl space with pull down stairs. We would not have been able to get crew and equipment up there safely.

However, the room we used in the guest house gave us more square footage and looked very similar to an attic.

For the scenes shot at Dillard University, I would have liked a less contemporary kitchen set up. However, it was what was in the house and the budget. I also do not believe it took away from the film drastically. During the dinner scene, Julie Bounds brought in her mother's china for the table settings. I collected table cloths and table accessories from my family members. The magnolia center piece was already on the table at the location, and I decided to use it because I wanted to give the dinner a southern feel.

For the scenes filmed at Hubbard Mansion, I would not change anything in the set design. It gave exactly the feel I was looking for in Catherine's room. The only items we added were the photos of the ancestors and the rocking chair. The antiques and furniture in the room showed the age of the house, and the warm colors and textures expressed the power and energy of the character. For consistency, I wish we would have been able to continue using the location for filming Mona's and Catherine's bedroom scenes.

Like the other locations, we only brought in minor props for the uptown house. In the bedroom we used as Victoria's room, the owners had lots of clothing. We had to push shoes under the bed and move rolling racks of clothing out of the way so we could film. We added the wine bottles, pill bottles, and photos of a younger Desiree Ledet. I also brought extra bedding for the bed, and photos for the picture table. In the space we used as Mona's bedroom, I wish we were able to put more pictures on the wall and film more of the room. The room had been freshly painted and after my experience with Hubbard Mansion, I did not want to disturb or ask for anything that we did not desperately need. We enhanced the feel of a little girl's room by adding

toys and a photo of a young Christina Rigaud. Oddly, she had this scary look on her face in the photo. I thought it added a spookiness to the scene.

## **Cinematography**

While planning the cinematography for *Capshaw Ravens*, I relied heavily on my director of photography for his expertise. We knew we would have to run a very tight schedule because the locations were very hard to acquire, and there was a strong possibility we would not be able to book the locations a second time. We would have to get as much coverage as we could, and possibly have to edit the shot list around any situations that were beyond our control. Prior to filming, my director of photography and I took still photos of the locations to give us an idea of camera placement and how much space we would have to work.

### *Equipment*

We filmed using the Panasonic Varicam 3700. The lens used for filming was designed by Fuji, and we used a 4.5x 13mm and a 18x 9mm. The 4.5x 13mm was often used if we were in close quarters. One of the pros of the Panasonic Varicam 3700 is that it produces very high quality HD footage. However, the con is its size. It does not always fit well in confined spaces.

During the filming, we used camera set ups on a jib, steadicam, and tripod. We also incorporated some handheld shooting. For example, we used a jib set up in Mona's arrival scene. I believe it helped reveal the enormity of the Capshaw home, and the magnitude of the situation Mona was about to undertake. For the scene of Mona's walk on the property, we chose to use a steadicam. This allowed my director of photography the ability to move over an uneven grass surface, yet keep the shot steady. When shooting in locations with less physical space, we chose to shoot handheld. The footage of Mona inside the vehicle driving to Capshaw was all shot handheld. I rented a sedan-sized vehicle to allow for more filming space in the car. We also chose handheld filming for a shot in the attic scene with Mona. When Mona opens the box and discovers the newspaper about her father's death, we chose to shoot this handheld because it gave a very realistic point of view of her looking into the box.

We decided to use the jib and steadicam to accomplish more dynamic shots, and handheld in smaller shooting space. However, the majority of the film was shot using a tripod. As the director, I wanted to make sure the technology was not too intrusive to our shooting. I also wanted my actors to be comfortable in the limited physical spaces, and I was concerned with location time management. We would have to factor in more equipment setup time for dynamic camera setups, and I needed to be smart about using shooting time to get coverage.

### *Shot design*

*Capshaw Ravens* is a suspense film, with a mix of the paranormal. When composing the shots, I did not want to reveal too much information too soon. We wanted to get lots of close-up and medium shots. The use of close-up and medium shots helped show the most character emotion. As stated in the directing section, I wanted to capture the reaction of each character no matter how subtle. I also wanted the audience to have an emotional connection to the characters, and feel the tension and suspense as the character would experience it. For example, the family dinner scene required several reaction shots: Victoria's reactions to Catherine's conversation with Charlie, Charlie's gazes at Mona, and Uncle Edward's affections towards Mona. Another example is in Mona's bedroom scene when she is awakened by the spirits. I shot her close-up to show her emotion and distress while sleeping. I also wanted to show her confusion when she awakes.

I also employed the use of close up and medium shots when I needed to shoot around obstacles within the physical shooting space. The location I used to shoot Victoria's bedroom scene was lived in by the property owners. It was extremely cluttered, and I did not have the manpower or time to empty the entire room. There was a gigantic heavy roller rack of clothing that we were only able to roll so far out of the scene. If we had tried to move it further, it was going to tumble over on us. We pushed it as far out as we could, but it was still in the background of

our Mona shots. There was also a huge TV, a bathroom with clear doors, and two windows. It was a night time scene, and I had to block out light from both windows in the room. We did our best to work around the situation by shooting close-ups of Mona while she sits on the bed during this scene. I would have liked more coverage of Mona, but the room was very distracting when shooting in that direction. However, when shooting in the direction of Victoria, I was able to get more coverage.

As stated, I had quite the task when acquiring locations, and often it was not one hundred percent my ideal location. However, there were spaces I could use at every location and I used my resources to the best of my ability.

### *Lighting*

The lighting setups for *Capshaw Ravens* were fairly simple. The first goal was to light the scene so that the important objects and subjects in the scene would be visible to the camera. I wanted enough light to make picture, but we did not fully light everything in the scene because I wanted to keep a suspenseful and eerie feel. I also did not want the lighting setups to be intrusive, so we used as much natural lighting as possible. The attic scene and the scene of Mona sleeping were two of the eerie scenes. We shot these scenes during the day and blocked out any incoming sunlight from the windows in the rooms. One of the challenges we faced was trying to shoot night time scenes indoors during the day and being able to successfully block out all sunlight. We often had rooms with several windows, and we had to adjust the actors' blocking to make it work. After blacking out the windows and correcting blocking, we softly lit the room so that we would not have hard shadows. I wanted some shadows, but not hard. We shaped the lighting using back lights to create contours whenever possible. The film has a lot of female characters that are going through lots of conflict, but I also did not use a lot of hard light because I did not want them to look extremely unflattering. I need the audience to connect with them,



even Catherine. I also used soft light to help with motivated lighting from light sources within the frame. In the scene of Victoria sleeping, there is a lamp on the nightstand next to her. We used the lamp for lighting, but we also used the Arri light for supplemental lighting. I wanted the scenes to feel warm and inviting, yet smothering. That is the type of place Capshaw is.

Luckily, we did not have to use a great deal of light for the exterior scenes. However, we did use lighting for the night exterior scenes. We used a 5k light because we had limited access to exterior electricity. Basically, we had to get as much light as we could to make a picture. There was some light coming from the house and an exterior light pole, but it was not enough. During the exterior day scenes, we were able to use available sunlight with bounce cards to fill darker areas. Because of the time of day we shot, we were able to get sufficient lighting. The walking scene with Mona and Catherine has that warm smothering feel, too. The sun is high in the sky and beaming on them.

## **Editing**

### *Preparing the project*

I used Avid to edit *Capshaw Ravens*. I transcoded the footage and converted it from high to low resolution. The low resolution footage takes up less space in the system and makes it easier for the system to process. Once the footage was imported into the system, I created an Avid project file for the film, and I began to create individual bins for each element of the film. Once the bins were organized and properly labeled, I took the low resolution footage and began syncing it with the audio. I then placed the new synced footage into its proper scene bin for editing.

I decided to edit one scene at a time and combine the scenes into sequences. I started with the lengthy scenes first. The longer scenes were Mona's arrival at Capshaw, the dinner scene, and the revelation scene between Mona and Victoria.

### *Cutting the story*

My main goals for the first rough edit were to cut for story, emotion, and to cut as close to the written script as possible. Of course, it is always easier said than done. A filmmaker must take into consideration things such as coverage, performance, and the technical aspects of a shot. The technical aspects even include mistakes that were made while filming that went unnoticed, for example a boom microphone in the shot, a person or their shadow, or other objects in the shot. As a student director with a small crew filming on location, this can become quite the task. Everyone, including the director, has to wear many hats on set. It is inevitable that filming errors will be made. In the scene of Mona arriving at Capshaw, we could not use several handheld shots from inside the car because we accidentally captured the jib located outside the car in the shot. In one camera angle, we accidentally captured the reflection of the director of photography and the

camera in one of the side view mirrors. In editing, these errors became factors when deciding which takes we could and could not use.

In cutting the story, there was also the issue of performance. Was the actor's performance the best in this take or the last take? Well, what if it was better in the last take, but that was the take with the boom in the shot? Then we had to decide between performance and the technical aspects of filmmaking. It was challenging as a director to convey my story, and also have a film that is technically correct. However, it was part of the learning process.

After structurally laying out the story and completing a rough cut, my next goal was to work on the pacing of the film. I employed the help of Professor F. Danny Retz. Prof. Retz says, "The goal of an editor is to make it work." He also asks, "Is it a movie?" With Prof. Retz's help, I tackled developing the pacing of the film.

If an actor's performance in a scene was good, but lengthy, I had to find ways to speed up the scene, especially since I was creating a short film. For example, when Catherine greets Mona for the first time she hugs and talks to her as any grandmother would, especially if a grandparent has not seen their grandchild in a long time. However, those actions or dialog can take a lot of screen time, so in editing we had to cut down her lines. As a director, this was also difficult because I liked the performance, but I needed to move the story. As a writer, I wrote lines for a specific reason, but during this process, I learned I had to be careful that my writing was concise. I learned that if there is any redundancy it most likely should be taken out of the script. When editing the film, I removed several lines of dialog that were already stated or conveyed through actions in other scenes. This helped tighten the film. I also removed scenes or rearranged scenes to add more tension and suspense. For example, there was a scene of Mona waking up the

morning after she found the paper about her father. This scene was deleted because it really did not reveal anything new to the audience, and it slowed down the film. The scene of Catherine cutting Edward's hair was cut down and also rearranged in the film. Its original place was before Mona's attic scene, and Mona actually overhears Catherine's conversation with Edward. After some discussion about whether the scene actually worked, I decided to move it before the dinner scene, and take out Mona eavesdropping. Through discussion, it came to light that the performances slowed the film, and Mona eavesdropping would be confusing to the audience. This is an editing decision that was hard for me to accept as a director and writer. I knew exactly why I wrote the scene, and what I was trying to accomplish as the director. I knew, but the important question was, would the audience understand it? Did it work? I agreed that the performances slowed the film, and I also did not have enough coverage in that location. However, I still like the idea of Mona eavesdropping. I feel it added another scary element to the film. In the eavesdropping scene, Mona overhears her grandmother saying that she is happy for her to be home and wants her to stay, but Catherine also talks about the prayer book and its power. Mona overhears the conversation and is interested, but she is also eavesdropping and does not want to get caught. However, Catherine already knows Mona is eavesdropping, so she makes her speech on purpose. She even looks up at the door and speaks directly to her. This frightens Mona because she thinks she is caught eavesdropping and she hurries off. I liked what the scene said about Catherine's character. She is always one step ahead.

### *Creating moments/ Continuity*

The editing process also involved creating moments that were not planned. For example, in the previously discussed scene, we took a shot of Mona eavesdropping at Catherine's door, and placed the shot right before Mona enters Victoria's room. This gives the scene a pause and shows Mona's hesitation to enter the room and not disturb her mother sleeping.

There are also sometimes continuity problems. One example is in the attic scene. In one shot, Mona is looking at some items on a shelf and the painting behind her is uncovered. In the next shot, she walks over to the painting and uncovers it. The painting is not totally noticeable because the first shot is a wide shot and her body is covering most of the painting. I believe that was a bad take for other reasons, but we were able to use pieces of it. Another continuity problem was Mona's car. There is a transitional shot of the house at night, but the car is not in that shot. However, the car is in all the other shots outside the house. The transitional shot was from the beginning of another unusable take. However, I do not think it drastically takes away from the film.

## Sound

When developing *Capshaw Ravens*, I knew sound would be a crucial element in making the film work, especially because it is a Suspense/Paranormal film. Sound is a key element when trying to draw your audience into a film and helps take them on the cinematic journey. My goal was to gather all the needed layers of sound and build the right soundscape for *Capshaw*. I started layering with location sound, dialog, and I ended with the film score.

When scouting locations for the film, we listened to the sounds in the filming environment. We found that there were going to be sound issues at several of the locations. When we went to scout the Read Mansion in Covington, we were very pleased with the sounds around the property. There were a few houses surrounding the property, but the neighborhood was quiet. However, we made one crucial mistake. We scouted the location during the right time of day, but we did not scout the location on the right day. A Wednesday in the neighborhood was very different from a Friday, Saturday, or Sunday in the neighborhood. Unfortunately, we suffered the consequences for our mistake. Filming on Friday and Sunday at the location went very well, and we did not have any sound problem. However, when we filmed on Saturday, we had the pleasure of being serenaded by a festival in downtown Covington, air plane pilots practiced their flying patterns, and a neighbor manicured his yard with the loudest weed cutter on the planet. All of these events took place during the filming of the walking scene with Mona and Catherine. We had to shoot the takes around the noise. The weed cutter would go on then off. We were able to shoot the takes when it was off. The sound recordist would also listen for the plane, and we would shoot the take after it passed over the property. We also managed to film around the band playing at the festival, as well. However, looking back, we really had no choice but to handle these obstacles due to the problems we had acquiring locations. This was my location and I had to make it work.

When filming at the Dillard location we had two audio problems. One was an air conditioning unit. The other sound issue was the noise from the guest staying in the upstairs rooms. When we scouted the Dillard house, the major concern was noise coming from the active campus. However, the campus is very quiet on Sundays, so we did not have a problem with student or employee noise. We were told that the guest staying upstairs would be out of the house on the shooting day.

Luckily, we were able to film MOS for several shots, and we could add in FX and room tone later. The door we used as Victoria's bedroom was actually the closet that housed the air conditioning unit, and it was very loud. When we filmed in the dining room, which was farther away from the closet, the noise level was not so bad. When we filmed in the kitchen, it was a little louder because the kitchen was located between the closet with the unit and the dining room. However, it was the house guest who made the most noise. She did not stay the entire time of filming, but she was taking her time entering the location and leaving the location. We had to pause filming to allow her to leave, because the sound recordist could hear her keys jingling. Once she left we were able to continue filming.

While filming at Hubbard Mansion, we also experienced some challenges trying to record clean audio. Hubbard Mansion is located directly on St. Charles Avenue. There was traffic noise and noise from the streetcars that ran in front of the mansion. When we scouted the location we knew that this was pretty much unavoidable. However, if we wanted to use the location, we would have to find a way to work around the noise. I really liked and needed to use the location. At first, there was not a lot of traffic noise because we started filming on a Sunday morning. However, as the day progressed, traffic heightened. The streetcars were the most active and the loudest. We had to time each take between each time a streetcar would pass the window.

My actors were really helpful and patient during this process. We only filmed Catherine's bedroom scene at the Mansion, so we recorded clean audio of her lines in another room. This room was quiet and located farther away from the front of the mansion which was facing the street. When making my decisions about whether or not to use a location because of sound issues, I really had to weigh my options and decide what was most important for completing the film. I also asked, "Would I be able to fix or replace any of the audio in post-production?" before I made any final shooting decisions.

### *Sound FX*

Selecting sound FX for the film was a very fun process. I knew that adding sound FX would help create the soundscape for the film by making it richer and adding realism. First on the list of needed FX was rural ambient noise. We had some exterior sound problems at the location in Covington, and we wanted to make sure we had a consistent rural ambient for those scenes. We added cicadas and crickets to several of the scenes for extra effect. We also added more natural sounds to certain scenes. For example, in the scene of Mona walking down stairs from her bedroom, we added stairs creaking beneath her feet. This enhanced the feel and eeriness of the scene. Another example was in the scenes of Catherine in her rocking chair. We added rocking chair creaks to enhance the realism of the scene. We also added ghostly spirit whispers, demon-like voices, and individual male and female whispers to the film. Voice-overs were recorded for the scenes where the spirits call Mona's name. However, we enhanced the voice over by adding in the breathy female and male ghost whisper that was similar to the recorded voice-over whisper. Using the ghostly whispers helped sell the idea of the spirits being called on by Catherine, and the spirit involvement. We incorporated some low drone sounds as well. The drones added a continuous low chord to the scary parts of the film. They helped let the audience know something strange was about to happen in the film. Other effects used to enhance the story



included a glass shattering effect as Catherine falls through the altar room window, a scream as she falls, and the body hit when she hits the ground. All of these sound FX added intensity and realism to the film. Another very important element that was needed to build on the soundscape for the film was scoring.

### *Scoring*

From the film's beginning stage, I knew the score would be a critical factor in selling the story to the audience. I employed the service of Magnolia Music House to help develop and create the right score for *Capshaw Ravens*. However, before we submitted the film for scoring, we added scratch audio tracks from the films *Basic Instinct* (1992, Verhoeven) and *The Omen* (1976, Donner). Adding these tracks gave us an idea of how we wanted the score to support the film. It was a good guide for the composers at Magnolia Music House. We wanted the score to be very ominous in scenes like the one of Mona wondering through Capshaw at night and finding the article about her father. However, we wanted to show the intensity of the revealing moments as well, like when the evil of the Capshaw spirits and Catherine are revealed to Mona. There also needed to be intensity when Charlie and Mona escape the house, in the final confrontation scene as Catherine performs her ritual in the attic, and when Catherine falls to her death.

## **Technology and workflow**

In the areas of technology and workflow, I was fortunate enough to have access to software needed for the project, and my director of photography had most of the equipment we needed for filming. I also had access to other shooting equipment with the university, as well. For screenwriting, I used the software Celtx. I was able to download this software from the internet for free. I used the software to write, format, and break down the script by scene. Once the script was complete, I saved it as an Adobe PDF file for printing. For other pre-production paperwork such as call sheets, shot list, and crew contact information, I used Microsoft Excel and Word. I already had storyboard, location, and actor release templates from previous films, so I was able to use those templates. However, I did have to request insurance paper work from the university's risk management coordinator.

As previously stated, I was fortunate to have a director of photography who had his own filming equipment. I must admit, the technological aspects of production are not the areas I'm best in, so I was very glad to have a DP who is very skilled in that aspect of filmmaking. I like that he had his own equipment because that meant he was familiar with the technology, and it would save time when shooting. We shot using 1920x1080p at 24 frames per second, using his Panasonic Varicam 3700. The Panasonic camera had five P2 card slots. We used three 32 GB P2 cards. This afforded us longer recording periods between data dumps to keep from interrupting filming, and keep us on schedule.

After each shooting day, he would transfer the footage from the P2 cards on to an external hard drive. I wanted to have several copies of the raw footage and film project, so I stored the footage on external hard drives and the storage network at Dillard University for safe keeping. We used the Fostex FR-2 provided by the University of New Orleans to capture audio.

We used a dual system recording setup and recorded natural sound through the camera as a backup. At the end of the filming day, we transferred the audio clips from the audio flash card on to my personal computer. I also wanted to have additional copies of the audio for safe keeping, so I copied the audio from my computer on to a compact disc and the storage network at Dillard University. All media was then transferred to a computer system running the Avid for editing. The sound was transferred to Steinberg Nuendo for additional audio mixing, and the Pro Tool system at Dillard University.

Once the film was picture-locked, it was then sent to a colorist for color correction. Just as sound FX and scoring help enhance the story aurally, color correction can enhance the story visually.

#### *Color Correction*

We decided to do some minor color corrections to visually enhance the mood of *Capshaw* and correct a few shots that did not match visually within a scene. One example was the POV of the Capshaw land. This shot is while Mona and Catherine are walking the property. The pickup POV shot of the trees was not as rich and warm in color as the shots we filmed during the actual walking scenes, so we decided to use the color correction tool in Avid Symphony to adjust it to match. Avid Symphony has good color grading and allows for the use of spot color corrections. We also wanted to enhance the mood of other scenes in the film by grading them darker or desaturating for a more eerie feeling.

## Chapter 2

### ANALYSIS

In this chapter, I will analyze the effectiveness of my film as a whole, and whether or not I achieved my goal of creating a film about a family in turmoil and a young woman who needed to revisit her past to accept her future. I believe that I was successful in creating a film with concept, character, and conflict. Is the film flawless? Does it have imperfections in aspects of the filmmaking process? Well, with any film there will be errors. I humbly and happily accept mine as growing pains of a student filmmaker. Based on the test audience feedback, I believe the *Capshaw* audience understands the reason for Mona's journey to Capshaw, and they also understand her internal and external conflict. They can also see the conflicts of the other characters in the film. I believe that I created a film with good characters, and they all added different elements to the story. Was I completely successful in character development? No. I think that I could have developed Uncle Edward and Catherine more. I would have conveyed that she truly believed what she was doing was right. With Uncle Edward, I would have shown more clearly that he is aware of what was going on at Capshaw, and he did not agree with it.

After showing the film to test viewers in my test audience of women age twenty-five to fifty, I received positive feedback. This group also included a few males age twenty-seven and older. They also enjoyed the film. Because filmmaking is also a business, I want to be able to reach the audience I am targeting and others, if possible. My questions to them included: could they easily follow the story, were the characters believable, could they relate to the characters in any way, would they recommend the film to a friend, and was the film entertaining? The majority of the viewers did enjoy the film. However, several viewers said they were confused

about the Uncle Edward character and wanted to know more about him. Others laughed and said the Catherine character was just plain looney.

Filming *Capshaw* was a wonderful learning experience as a filmmaker.

The more films I make, the better they will become. *Capshaw* was a huge step up from my previous films, and I can whole-heartedly say I have seen my progress as a filmmaker. In the words of F. Danny Retz, “Is it a Movie”? Yes.

## Chapter 3

### CONCLUSION

When I began production on *Capshaw*, I knew it was going to be a great learning experience and a challenge to me as a filmmaker. I also learned the importance of having dedicated film crew and actors. That can alleviate a great deal of stress when other aspects of the filming process are not going as planned. At least you will have people committed to helping you make the project work.

By far, the most challenging part of this process was being able to lock down good locations. Unfortunately, I was not able to lock down one location for the entire film shoot, and this affected the production, causing it to take over six months to complete shooting alone on the film. It was very stressful as a producer and director. Looking back, I am very thankful we only had one real stressful day of shooting. It was this one shooting day that was frustrating for me as a director, but my main concern was for my actors. I was trying to keep them in good spirits. I did my best to put on a happy face; with the help of my Assistant Director, Director of Photography, and parents, I was able to get through it. Sometimes, during the lunch breaks, I would find a quiet spot away from everyone so I could collect my thoughts and give myself a pep talk. Directing is not an easy task; it takes skill. Trying to direct and working with a small crew where we all have to do several different tasks on set can be challenging. I have to admit I have a very bad habit of trying to take on everything all by myself, probably because I already know how I want it done; so I just do it myself. I do not want to deal with people who are flakey and do not do what they say they are going to do. It is more work for me, but I know it will get done. I do somewhat regret not having more hands on set to help with the process. I did reach out to several people I had on previous crews, but they were unavailable.

I also learned if I want to make exactly the film I wrote, I have to get good of coverage of all scenes. This was partly a result of not having the best locations. There are scenes in the film that I felt could have been better. For example, Mona's attic and sleeping bedroom scene, Catherine's hair cutting scene with Edward, and the final altar scene. On-set I was trying to work around imperfections with the location, and it limited my shooting. I had my reasons, but looking back, I think I should have filmed everything, even if I did not feel it would be useful. Sometimes it is the footage that we think will not work that actually does work. That is the magic of editing films.

As I reflect on the journey of making *Capshaw Ravens*, I can honestly say I'm proud of myself for making it though the process. When I think of all the obstacles we had to overcome, and take every aspect of the process into account, I'm surprised there is even a film. I can laugh about it now, but it was truly very stop, go, and nerve-racking. I learned a great deal about myself as a filmmaker and a person. I do have the ability to produce and develop a story with a good concept, conflict, and characters. I'm flexible when it comes to being honest about what does not work. The film is for my audience, and I have to do what works for them even if it means removing things that I really wanted to be a part of the film. I've learned that I possess the patience and endurance to complete the process despite the many obstacles of making a film. I also have to accept that I cannot make a film all by myself. I need the assistance of more crew to help alleviate some of the production problems caused from not have enough help. I have to be more thorough when location scouting and explaining my needs to location owners. This will help avoid some of the location pitfalls I had to endure. Finally, I plan to work on being concise and fully developing characters when writing, getting as much coverage when shooting, and

more rehearsal time for actors. After shooting *Capshaw*, I am definitely a better filmmaker because I was heavily challenged and tested.



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## Appendices

### Appendix A: Shooting Script

Capshaw Ravens

By

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- 1 INT. APT BATHROOM-NIGHT
- MONA RAVEN, curly-haired natural beauty, sits on the toilet in an over-sized t-shirt. She rapidly taps her toes and holds a pregnancy test.
- 2 INT. VICTORIA'S BEDROOM-NIGHT
- VICTORIA CAPSHAW-RAVEN, middle-age beauty, damp with perspiration, tosses and turns in bed. Inaudible voices swirl around her as she sleeps.
- 3 INT. CATHERINE'S BEDROOM-NIGHT
- CATHERINE CAPSHAW, rocks in a rocking chair. She holds a handful of photos and prays fervently in an unknown tongue. A cool breeze enters through an open window and swirls around her. The breeze brings in inaudible voices.
- 4 INT. APT BATHROOM-NIGHT
- Mona rocks back and forth looking at the pregnancy test. She flips it over. The results slow her rocking to a halt.
- 5 INT. CATHERINE'S BEDROOM-NIGHT
- Catherine stops rocking. She opens her eyes, smiles, and the inaudible voices get clearer.
- VOICES  
(whispers)  
She's ready, she's coming, she's  
coming
- 6 INT. CAR (PHONE CONVERSATION) -AFTERNOON
- Mona drives and talks on the phone to her boyfriend CHARLIE.
- Charlie at home in the kitchen, talks on the phone to Mona, while making his lunch for work.
- CHARLIE  
Mom can't wait to celebrate when  
you get back. My sister was at the  
house when I called. She already  
wants to take you shopping, and  
plan baby the shower. If I had let  
her talk any longer she would have  
(MORE)

(CONTINUED)

CONTINUED:

2.

CHARLIE (cont'd)  
been planning the baby's pre-school  
and college.

MONA  
My mother is probably going to want  
to help with those things.

CHARLIE  
Yeah, maybe she will. Either way,  
it's going to get taken care of. So  
no worries about that,ok? We don't  
know anything about her or her  
life, and it's been a very long  
time since you've seen each other.  
Let just see what happens. Tell her  
about the pregnancy, get some  
answers about your father, then go  
from there.

Mona takes a deep breath, still gazing out the window.

MONA  
She'd probably be really good at  
picking out schools. My schools  
were always really nice.  
Nuns, uniforms, and bars.

Mona's tension frustrates Charlie.

CHARLIE  
Look, you don't have to do this.  
You can turn around and come home  
right now. You don't owe them  
anything, and they haven't tried to  
be apart of your life for a long  
time. So we can just forget them.

Mona closes her eyes, and removes her hand from Charlie

CHARLIE (CONT)  
Mona you have a family. Me! I'm  
going to take care of you and the  
baby, no matter what. My family  
loves you too. We don't have to do  
this.

CONT.

7 INT. CAR-AFTERNOON

Mona rolls down the window and lets the fresh country air hit her face. She slows down as the road becomes a dark canopy of trees. A small sign reads Capshaw. She slowly creeps onto a small gravel road. She looks up out of the windshield while driving. Mona feels a cool breeze on neck and her hands begins to shake. Mona looks out the window and notices and OLDER GENTLEMAN picking flowers an having a conversation.

As she passes the gentlemen, Mona looks into the rear view mirror and realizes that he is alone.

Mona pulls in the driveway and stops the car. She hears Charlie's voice in her head.

CHARLIE (V.O.)

We are a family. You don't have to do this.

MONA

No, I have to.

Mona opens the door and slowly gets out.

8 EXT. DRIVEWAY-AFTERNOON

Mona takes the luggage out of the trunk of the car. She notices one of the curtains on the house window open then close. The door opens and VICTORIA walks out.

Victoria, Mona's mother, looks extremely disheveled, but her classic beauty is very recognizable. She walks slowly, investigating Mona. She recognizes Mona and rushes towards her.

VICTORIA

Mona? Mona?

MONA

Mom?

Victoria rushes up to Mona and grabs her tight. She takes a slight step back and runs her hands over Mona's hair, then leans in to smell it. Victoria's eyes fill up with tears as she searches Mona's face for answers.

VICTORIA

Mona... Mona, what are you doing here?

(CONTINUED)

CONTINUED:

4.

MONA

Mom I came to...

VICTORIA

How did you? Why are you here?

MONA

Mom I came because...

Victoria pulls herself in and lays her forehead on Mona chest; abruptly she pulls back shakes Mona repeatedly.

VICTORIA

You have to leave!

MONA

But mom?

VICTORIA

You can't stay!

Victoria realizes she is loud and catches herself, she frantically looks around and behind herself at the house. Mona begins to cry, and drops the luggage.

VICTORIA

Mona please, I'm begging you. You have to leave. I know you don't understand but..

MONA

No! You don't understand. I'm pregnant!

Victoria pauses, she slowly pulls Mona in and hugs her.

9

INT. CATHERINE'S BEDROOM-AFTERNOON

Catherine, Mona's grandmother, sits in her rocking chair by the window sipping coffee. She has a warm glow on her face as she listens to the conversation outside.

CATHERINE

Yes yes dear, we know.

Catherine gets up and sets her cup down on a table. She runs her hands across the top of Capshaw family photos in frames.

CATHERINE

We've been waiting for you.

The inaudible voices crescendo then decrescendo.

She slyly smiles, fixes her clothes, then heads out of her bedroom.

10 EXT. DRIVEWAY-AFTERNOON

Catherine walks out of the house and calls to Victoria

CATHERINE  
Victoria! Victoria, who is that?

Victoria is jolted out of her embrace with Mona.

VICTORIA  
(whispers)  
Sweetie please leave.  
Please, please!

CATHERINE  
Who is that?

Victoria steps away from Mona and stands paralyzed.

VICTORIA  
It's Mona, mother.

CATHERINE  
Mona, is that you?

Catherine swiftly and snottily zips pass Victoria bumping her hard. She grabs Mona and embraces her.

CATHERINE  
Is that you sweetie? Let me look at  
you! Your glowing, you look  
beautiful! We're so glad your home!

Catherine kisses her and hugs her again. She guides Mona towards the house.

CATHERINE  
Come on baby, lets get you inside.  
Victoria get Mona's luggage and  
bring it in the house.

Catherine and Mona walk towards the house leaving Victoria and far behind.

11 INT. MONA/CHARLIE'S BEDROOM-NIGHT

Mona tosses and turns. A wind of voices wakes her. She sits up in bed, then looks around the room, searching for the voices. Mona gets out of bed and exits the room.

12 INT. HALLWAY-NIGHT

Mona walks down the hallway and spots light coming from Victoria's bedroom. She approaches the room door, peeps in, then walks into the room.

13 INT. VICTORIA'S BEDROOM-NIGHT

Victoria is sleeping in the fetal position on the bed. She is surrounded by tissues and a few pill bottles. Her nightstand is lined with drinking glasses, alcohol bottles, and her dresser is covered with family photos.

Mona walks over to her mother and goes to touch her face but Victoria moves and Mona pull her hand back. She covers her mother with a blanket, then leaves the room.

14 INT. HALLWAY-NIGHT

Mona continues down the hallway. She spots a light and hears voices coming from Catherine's room. She walks to the door and peeps in.

15 INT. CATHERINE'S BEDROOM-NIGHT

Catherine combs Edward's hair.

CATHERINE

We're so glad Mona is home, uh?  
Edward.

Edward sits cleaning his little pocket mirror.

CATHERINE (CONT)

We sure are. She is home to stay  
and we're all going to keep her and  
the baby here for a very long time.  
Isn't that right Edward? We're  
gonna take good care of her.

Catherine pats Edward on the back

(CONTINUED)



CONTINUED:

7.

CATHERINE (CONT)  
All done Eddie

Catherine walks over to the dresser puts down her tools, and picks up a book. she rubs the top of it.

CATHERINE (CONT)  
You see this book Edward.

Catherine turns the book to the side and rubs the binding.

CATHERINE (CONT)  
Like the binding of this book our family will be bound together forever, by blood. And those who came before us will keep us together always. No one shall separate us.

Catherine looks up and holds a long smile while walking towards the door.

16 INT. HALLWAY-NIGHT

Mona stands in a trance, its as though she is locks eyes with Catherine.

17 INT. CATHERINE'S BEDROOM-NIGHT

Catherine closes the door slowly, she turns and leans her back against it and smiles.

18 INT. HALLWAY-NIGHT

Mona exhales and begins to hurriedly tip-toe down the hall. She arrives at a door that's slightly cracked. She pushes it open and walks in.

19 INT. ATTIC/STORAGE ROOM-NIGHT

Mona finds art supplies, paintings, and art books. She spots a box of newspaper clippings about her father. One clipping reads, "Local artist commits suicide." Mona begins to reads the article. A soft wind and inaudible voices blow swiftly across her face, blowing her hair back. Frightened, she grabs the article and hurries out the room.

20 INT. MONA/CHARLIE'S BEDROOM-AFTERNOON

Mona wakes up in bed. She looks over and sees the newspaper article. She puts it in the nightstand and leaves the room.

21 INT. KITCHEN DAY-AFTERNOON

Catherine stands at the kitchen counter. She quickly pours powder from a vial into a tea cup.

A pleasant but tired Mona enters the kitchen.

MONA

Morning

CATHERINE

Hey sleepy head. It's afternoon.  
Didn't think you'd ever join us.  
Come, lets us girl have a tea and a  
little walk.

She is surprised, as she sees CHARLIE is sitting at the kitchen table.

MONA

Wha..? when did you get here?

CHARILE

Just alittle while ago, thought I'd  
surprise you. I wanted to meet your  
family.

Mona walks over to hug Charlie. Catherine quickly puts the vial in her pocket and gives the tea to Charlie, blocking Mona's path. Charlie reaches for Mona, but Catherine quickly moves in an grabs her arm. She hands her a cup.

CATHERINE

Charlie, while we girls take a  
walk, you finish your tea then go  
find Uncle Edward and introduce  
yourself.

Charlie looks at Catherine puzzled by her behavior

CHARLIE

Ok

Mona and Catherine exit to the yard.

22 EXT. CAPSHAW PROPERTY-AFTERNOON

Catherine and Mona walk arm and arm with their tea. The afternoon sun is on their face and cool breeze blows through their hair.

CATHERINE

We're all so glad your home. We have truly missed you my dear.

Catherine pulls Mona's in and gives her a kiss on the cheek.

MONA

Thank you grandma, I'm really glad to be home.

Mona leans her head on her grandmother's shoulder as they walk.

CATHERINE

Look at it. Isn't it just beautiful. Capshaw land as far as you can see. It's all ours, and very special. This land lives and breathes to be with you forever. All you have to do is call to it.

MONA

It's beautiful grandma.

Mona and Catherine enjoy the view and let the breeze sweep across their faces. Catherine breaks the silence.

CATHERINE

Ok sweetie, I need to go check on my Eddie. You keep enjoying your walk.

MONA

Thanks grandma, I will.

Catherine leaves Mona to finish her walk.

CONT.

23 EXT. CAPSHAW PROPERTY-AFTERNOON

Mona walks the property. She studies the house and spots Victoria peeping from a window. Victoria slowly closes the curtains.

CONT.

24 EXT. CAPSHAW PROPERTY-AFTERNOON

Mona spots a tired Charlie sitting in a chair and leaning on a table. She walks over to him.

MONA  
Hey, you ok?

CHARLIE  
I'm just alittle tired, must be the heat.

MONA  
Maybe you should go lay down.

CHARLIE  
Nah, I'll be fine. How was your walk.

MONA  
It was nice. Grandma is so sweet, and it really feels good to be home. She showed me all of Capshaw, and its beautiful. More beautiful than I remember.

CHARLIE  
That's nice baby. Have you seen your mother today?

MONA  
Actually, yeah. She was in her window when I was walking. Then she closed the curtain when she saw me. I really just want to talk to her.

Charlie is struck by a nauseated feeling. He sits up and wipes his brow.

MONA (CONT)  
I couldn't sleep last night, so I went for a walk. I found the attic, and lots of papers about my father.

CHARLIE  
Really, what did they...

Charlie gets a sharp pain and crumbles his body towards the table.

(CONTINUED)

CONTINUED:

11.

MONA

Charlie, Come on you need to lay  
down and rest up before dinner.  
Your probably just tired from the  
travel.

Mona helps charlie out of the chair.

25 INT. DINING ROOM-EVENING

The family sits around a long dark table finishing dinner.  
Catherine is at the head of the table and Mona is seated  
next to her.

EDWARD CAPSHAW, Catherine's brother, sits next to Mona.  
He is very dapper in his vest and dress shirt. He mumbles  
to himself while smoothing his hair, and adjusting his tie.

CATHERINE

Edward that's enough now. You look  
fine. Mona tell him he looks fine.

MONA

You look nice Uncle Edward.

Edward smiles at Mona and hands her a flower from his breast  
pocket. He motions for her to put it behind her ear. Mona  
obliges him and Edwards puts his hand on top of hers.

CATHERINE

Now, isn't that sweet.

Catherine notices that Charlie's glass is empty and pours  
him some tea.

CATHERINE

So Charlie, you say your a fireman.

CHARLIE

Yes ma'am, I am.

CATHERINE

That's a real dangerous job. How  
are you going to take care of our  
Mona and new baby with a job like  
that.

Mona grins at Charlie and giggles at the comment.

CHARLIE

I'm going to take care of her the  
best way I can Ms Catherine. When  
(MORE)

(CONTINUED)

CONTINUED:

12.

CHARLIE (cont'd)  
she has the baby, I can take a few  
weeks of leave if I need to. Plus,  
I have lots of family that can't  
wait to help.

Charlie glances over at Victoria. She is sitting next to him  
quietly sipping her wine.

CATHERINE  
Well that's nice dear. Mona has  
lots of family here too, and we're  
going take real good care of her.

CATHERINE  
Isn't that right Edward?

Edwards smiles and pats Mona's hand

CATHERINE (CONT)  
Victoria.

Victoria jumps at the sound of Catherine calling her name.

CATHERINE  
Why don't you go get the dessert  
out of the kitchen?

Victoria quietly leaves the table.

CHARLIE  
Ms Catherine the property and the  
house is very nice. How long has it  
been in the Capshaw family?

CATHERINE  
Oh its been in the family for  
generations child. It's a strong  
sturdy old house. It was built to  
last, just like our family.

Catherine looks over at Mona and touches her arm.

CATHERINE (CONT)  
It will protects us from all the  
outside elements.

Catherine insinuates looking at Charlie.

Mona oblivious to Catherine's jab, keeps smiling.

(CONTINUED)

CONTINUED:

13.

MONA

So grandma, was I a good little girl?

CATHERINE

You were a little doll. You'd run and play all over the place.

MONA

What about my father? Was he...

(CRASH!)

Victoria hears Mona and drops the dessert dish. It shatters right next to Mona all over her and the floor. Charlie jumps up to help.

CATHERINE

Oh Victoria, how could you be so clumsy!

MONA

It's ok grandma I'm fine

CATHERINE

My word child! Maybe you should leave that wine alone.

Victoria bends down and picks up the pieces of shatter plate.

CHARLIE

Wait! Ms Victoria, let me help

Charlie gets up to help and catches himself feeling a little woozie.

CATHERINE

No child, both of you just leave it, I have to clean up anyway.

Victoria stands and walks into the kitchen.

CATHERINE (CONT)

Why don't you all just go get cleaned up and head to bed. I'll bring up some dessert to you in a little bit.

MONA

It's ok grandma. We'll be fine. We're full anyway.

(CONTINUED)

CONTINUED:

14.

CHARLIE

Yeah, Im not feeling well again. I  
should probably skip dessert.

Mona hugs Catherine and heads to bed. Catherine gives  
Charlie a half-hearted hug with a pat.

26 INT. HALLWAY-NIGHT

Mona carries the article in her hand as she approaches her  
mother's door. Slowly pushing the door open she walks into  
the room.

27 INT. VICTORIA'S BEDROOM-NIGHT

Victoria sits on the bed with a glass of wine in her  
hand. Intoxicated, she stares into space.

MONA

Mom

Victoria looks up at Mona, and her face fills with panic.  
Mona pushes the door up and hurries to the bed.

MONA

Wait mom, before you say anything.  
I just wanna ask you something.

Mona takes out the article and sits next to her mother.

VICTORIA

Where did you get those? How did  
you get those!

MONA

Mom I just have some questions,  
what really happened to him. These  
papers say...

Victoria takes the paper from Mona and stares at it. She  
crumples it in her hand and tosses it on the floor.

Victoria weeps.

VICTORIA

Lies, its all damn lies. She killed  
him. She killed my husband.

Victoria takes big sip of her drink.

(CONTINUED)



CONTINUED:

15.

MONA  
Who killed him?

VICTORIA  
She was never going to let us  
leave, so she killed him.

Victoria takes another big sip, then slams her glass on the  
night stand.

MONA  
Mom...

VICTORIA  
Capshaw this and family that. She  
took my family.

Victoria cries and sobs harder. She rocks back and forth.

VICTORIA  
She took my family. You were my  
baby, mine! He was my husband and  
she ripped us apart!

Victoria knocks the glass off the stand.

28 INT. CATHERINE'S BEDROOM-NIGHT

Catherine reads a book in her rocking chair. She hears the  
crash, and walks down the hallway.

29 INT. HALLWAY-NIGHT

Catherine listens to Mona and Victoria's conversation.

30 INT. VICTORIA'S BEDROOM-NIGHT

VICTORIA  
Mona you and Charlie have to get  
out of here. She's going to hurt  
him.

MONA  
Who mom!

VICTORIA  
Your grandmother, She killed your  
father. It wasn't suicide it was  
Murder!

(CONTINUED)

CONTINUED:

16.

MONA

What?

VICTORIA

Mona she did it all, she knew you would come, She knew you were pregnant, and she gonna try to keep you here!

Catherine slowly pushes the door open. Her eyes pierce Victoria.

CATHERINE

(regal,evil)

Yes, I did. And I have the power to do it again. This is my family and my blood pours through your vain not theirs!

Catherine pulls out the vial of powder from her pocket and holds it up. She looks Mona dead in eye.

CATHERINE

You be long to us. You will stay here or I will do more to your precious little Charlie than putting a little arsenic in his tea.

Catherine slams the vial on the ground and exits the room.

VICTORIA

She poisoned him!

Mona shakes her head repeatedly

MONA

NO, no, no.

VICTORIA

Listen to me! Capshaw is a very powerful place. You and Charlie must leave now. She is going to hurt him even worse by using spells from the book of prayers. She controls it and they will give her powers none of us can fight.

MONA

Mom please, no, it can't be.

(CONTINUED)

CONTINUED:

17.

VICTORIA

Think about your baby Mona, you  
don't want this kinda of family for  
him. You don't want this family.

31 INT. CATHERINE'S BEDROOM-NIGHT

Catherine walks back into the room, grabs the book of  
prayers and begins to invoke the spirits. She speaks in and  
unknown tongue.

32 INT. VICTORIA'S BEDROOM-NIGHT

The windows begin to rattle and open in Victoria's room, the  
wind blows and inaudible voices begin to swirl around the  
two of them. Victoria begins to collapse. Mona panics and  
grabs Victoria's arm.

MONA

Mom! You can't stay here either.  
You have to get out of here, come  
on.

VICTORIA

No Mona, I cant. There's  
nothing left for me, please just  
go.

Victoria pushes Mona.

VICTORIA

Go Mona! Your baby! Charlie!

Mona runs out of the room.

33 INT. HALLWAY-NIGHT

The wind in the hallway whips against her hard, she makes it  
to her and Charlie's room.

34 INT. MONA/CHARLIE'S BEDROOM-NIGHT

The door almost closes on her and she has to fight to get it  
open. Mona puts a chair in it to hold it partially open.  
Mona grabs Charlie and wakes him.

MONA

Come on Charlie we have to get out  
of here.

(CONTINUED)

CONTINUED:

18.

Charlie is sick and out of it.

CHARLIE

Whats going on?

MONA

We just gotta get outta here?

Mona puts Charlie's arm over her shoulder and helps walk him to the door. She leans him against the wall and tries to get the chair out of the door. The chair comes out but she gets stuck in the door.

MONA

Charlie, the baby! our baby!

Charlie musters up all the strength he can to help her. Mona feels a hand touch her from the hallway.

35 INT. HALLWAY-NIGHT

Uncle Edward helps push the door off Mona. He uses his body to keep the door open. Mona grabs Charlie, they slide through the door and head down the hallway. Uncle Edward slides down to the floor in the hallway.

36 EXT. DRIVEWAY-NIGHT

Mona and Charlie reach the car. Charlie gets in the passenger side and Mona goes to the driver side. Mona looks up at the house and sees her mother standing in the window.

CHARLIE

Mona! What are you doing? Get in the car!

Mona sees Catherine pull Victoria away from the window.

MONA

I cant leave her!

Mona runs into the house

CHARLIE

Mona!

37 INT. HALLWAY-NIGHT

Uncle Edward sits on the floor. Mona stops to check on him.

MONA

Are you ok ?

Uncle Edward taps her on the arm and motions for her to go in the direction of the attic. Mona hurries towards the attic.

38 INT. ATTIC/STORAGE ROOM-NIGHT

Catherine has the book of prayers in her hand and berates Victoria.

CATHERINE

Why did you do that! You fool, we had her back. Now I have to fix this.

Catherine opens the book and reads out of it.  
(unknown tongue)... wise ancestral spirits of Capshaw. I call on your powers to...

Victoria is on the floor in tears.

VICTORIA

Mother please don't. Let her go!

CATHERINE

Shut up you ungrateful idiot! She is suppose be here with us. We need her here.

Catherine reads.

CATHERINE (CONT)

I call on your powers, asking you to give me the strength to protect my family..

The wind begins to swirl around her, and the inaudible voice come back.

VICTORIA

Mother please, you have me, please.

Mona swings the door open and looks around for her mother.

(CONTINUED)

CONTINUED:

20.

MONA

Mom!

Victoria screams!

VICTORIA

Nooo! Mona get out of here!

Mona spots Victoria and began to run towards her. Catherine stretches out her hand and boxes in the attic fall on Mona; knocking her unconscious. This infuriates Victoria. She rushes towards Catherine with full force and pushes her hard backwards. Catherine falls back and out of the attic window.

39 EXT. DRIVEWAY-NIGHT

Charlie looks up when he hears the crash. He quickly turns his head away.

40 INT. ATTIC/STORAGE ROOM-NIGHT

Victoria stands staring out of the broken window. Mona regains consciousness, she walks towards her mother and turns her away from the window. They exit the attic.

41 INT. HALLWAY-NIGHT

Catherine and Mona meet Uncle Edward in the hallway.

42 EXT. DRIVEWAY-NIGHT

Mona, Victoria, and Uncle Edward exit the house. Charlie runs to Mona and grabs her. He leads her to the car. Mona turns around and walks back to Victoria.

MONA

Mommy?

VICTORIA

It's okay. Go baby.

Victoria kisses Mona and turns her around towards Charlie.

Charlie and Mona get in the car and drive off.

Victoria stands in the doorway with Uncle Edward. She looks at him and kisses his cheek.

(CONTINUED)

CONTINUED:

21.

VICTORIA

Thank you daddy, I love you.

They turn and enter the house.

THE END.

## Appendix B: Casting Forms

# Casting Call

## Floating Doll Productions

Seeks actors for the short film

**Mona Raven:** 25-30, natural beauty, dark blonde to dark brown hair, African-American or Caucasian-LA Creole appearance. After the death of her father, Mona was sent away to boarding school as a child. She finds out that she is pregnant, and is finally looking to reunite with her family.

**Victoria Capshaw -Raven:** 40-50, dark blonde to dark brown hair, African-American or Caucasian- LA Creole appearance. Victoria is an alcoholic, but a true natural beauty. Looking past her disheveled appearance; she looks like a model. She loves Mona and wants her home, but she knows Capshaw is an evil place. Victoria is still mourning the loss of her husband, and she is extremely fearful of Catherine (her mother).

**Edward Capshaw:** late 50s-70, Catherine's brother, has dementia. He is a very dapper gentleman Edward becomes an unexpected ally of Mona. (African-American or Caucasian.)

**Charlie Gordon:** 30-35, Caucasian, Mona's boyfriend, firefighter, very attractive, very grounded and secure. He comes from a good family and truly loves Mona. Charlie is very protective of her and he wants to get married and have a family. Charlie is hesitant about Mona going to visit her family, but he does his best to support her decision and protect her.





Hello,

The Project Capshaw's Raven is a paranormal/ suspense short film.

**Shooting dates:**

Oct 8-10 (New Orleans, LA)

Oct 15-17(Covington, LA)

**Please see the attached sides (PDF format) for your audition.**

**Videos submission instructions:**

*Please follow the taping instructions below.*

1. Please email taped auditions in a format that can be downloaded. Either by you-send-it, in an email, or any other format that works.
2. DO NOT slate verbally. Please write your name and contact # clearly on a Piece of paper. Hold the paper under your face and roll tape for about 5 Seconds to slate.
3. Put a full body shot on tape
4. Follow all of that with your audition scenes

Thanks,

Diane



AUDITION NUMBER

## DIRECTOR AUDITION SHEET

Name CHRISTINA RIGUARD

Date 9/30/10

Description AFRICAN-AMERICAN (BI-RACIAL / CREOLE LOOK) <sup>N.O.</sup>

<sup>Brown/Creole</sup> LIGHT EYES, BLONDE HAIR, FAIR SKIN - AMERICAN-AMERICAN

TALL : SLINDER FRAME

Looks like head shot? YES

Audition Notes

GREAT PRESENCE, CONNECTS WITH ROLE

TAKES DIRECTION WELL. HAS GREAT EYEBROWS!

GREAT FACIAL EXPRESSIONS!

Transportation? YES

Call Back? YES

Call Back Roll MONA

Not for this production but good audition?



AUDITION NUMBER

## DIRECTOR AUDITION SHEET

Name JULIE BOUNDS

Date PREVIOUS FILM AUDITION

Description CAUCASIAN

BLONDE HAIR, SHOULDER LENGTH, FULL FIGURE

Looks like head shot? YES

Audition Notes

WORKED WITH ON HUNKER DOWN

WROTE CAPSHAW WITH JULIE IN MIND

Transportation? YES

Call Back? YES

Call Back Roll CATHERINE CAPSHAW

Not for this production but good audition?







## DESIREE LEDET

~~nola\_ayari@yahoo.com~~  
~~212-265-2034~~

HAIR: BLONDE  
EYES: GREEN  
HEIGHT: 5'3"  
WEIGHT: 140

### FILM

DIRTY MOVIE II	MOTHER/PATIENT/WIFE	FEATURE
THE BAYTOWN DISCO	MAID	FEATURE
MEDALLION	RECEPTIONIST	FEATURE
CONTRABAND	TAXI DRIVER	FEATURE
CAPSHAW'S RAVENS	VICTORIA	STUDENT SHORT LA
ROCK DOVE TRILOGY	BARFLY RITA	INDIE SHORT NYC
ALL IN LOVE IS FAIR	MALE BASHER	INDIE SHORT NYC
THE PERFECT WOMEN	JILTED BRIDE	INDIE FEATURE NYC

### COMMERCIALS

CHOCK FULL OF NUTS COFFEE	SINGER / ACTOR	NYC
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### OFF BROADWAY

CRIMES OF THE HEART	CHICK BOYLE	53 <sup>RD</sup> ST. THEATRE NYC
MY PLAYGROUND	YVONNE	PRIMARY STAGES NYC
ON THE LEDGE	SUICIDAL WOMEN	THE VORTEX NYC
MAHAGONY	JENNY	MEISNER THEATRE NYC
BACK BOG BEAST BAIT	MARIA	MEISNER THEATRE NYC
THE MIDNIGHT CALLER	MRS. CRAWFORD	MEISNER THEATRE NYC
STREET SCENE	ROSE	MEISNER THEATRE NYC
LOST IN THE STARS	LEAD SOPRANO	MEISNER THEATRE NYC
TISSUE	FEATURED ROLES	MEISNER THEATRE NYC
A BETTER LIFE	WIFE	IMPACT THEATRE NYC
THE BOY WHO CRIED ELVIS	LURLEEN ANN BEAUFORD	WING THEATRE CO. NYC

### REGIONAL

OLIVER	NANCY	LE PETITE THEATRE LA
SWEENEY TODD	JOHANNA	LE PETITE THEATRE LA
THE LONE STAR	REBECCA CUMMINGS	MARY MOODY THEATRE TX
HELLO DOLLY	IRENE	MARY MOODY THEATRE TX
A MIDSUMMER NIGHTS DREAM	HERMIA	LOUISIANA CHILDREN'S TOURING CO
BUS STOP	CHERRY	COLUMBIA THEATRE PLAYERS LA
MAN OF LA MANCHA	ALDONZA	COLUMBIA THEATRE PLAYERS LA
PIPPIN	LEADING PLAYER	COLUMBIA THEATRE PLAYERS LA
TOYS IN THE ATTIC	CARRIE BERNIERS	THE VONNIE BORDEN THEATRE LA
THE IMPORTANCE OF BEING EARNEST	CECILY CARDEW	THE VONNIE BORDEN THEATRE LA
THE THREE PENNY OPERA	JENNY DIVER	THE VONNIE BORDEN THEATRE LA

### TRAINING

GRADUATE-NEIGHBORHOOD PLAYHOUSE SCHOOL OF THE THEATRE NYC - 1986  
UNIVERSITY OF LONDON SCHOLARSHIP SUMMER PROGRAM – CLASSICAL THEATRE  
SOUTHEASTERN LA. UNIVERSITY – B.A. THEATRE - 1983  
ACTING: **SANDFORD MEISNER**, PHIL GUSHEE, WILLIAM ALDERSON, SUSAN SHEPARD

### SPECIAL SKILLS

3/4 OCTAVE VOCAL RANGE, DANCE, IMPERSONATIONS, ANIMAL IMITATIONS, DIALECTS: HIGH BRITISH, COCKNEY, SOUTHERN US, CAJUN, FRENCH, IRISH. FENCING, MASSAGE THERAPY.

AUDITION NUMBER

## DIRECTOR AUDITION SHEET

Name DESIREE LEDET

Date 9/30/10

Description DIRTY BLONDE SHOULDER LENGTH HAIR  
FULL FIGURE, SLEEPY, TIRED LOOK - CAUCASIAN

Looks like head shot? YES

Audition Notes

PREPARED, GOOD SENSE OF THE CHARACTERS  
& REALLY RELATES TO VICTORIA (PERSONAL  
EXPERIENCE)

Transportation? YES

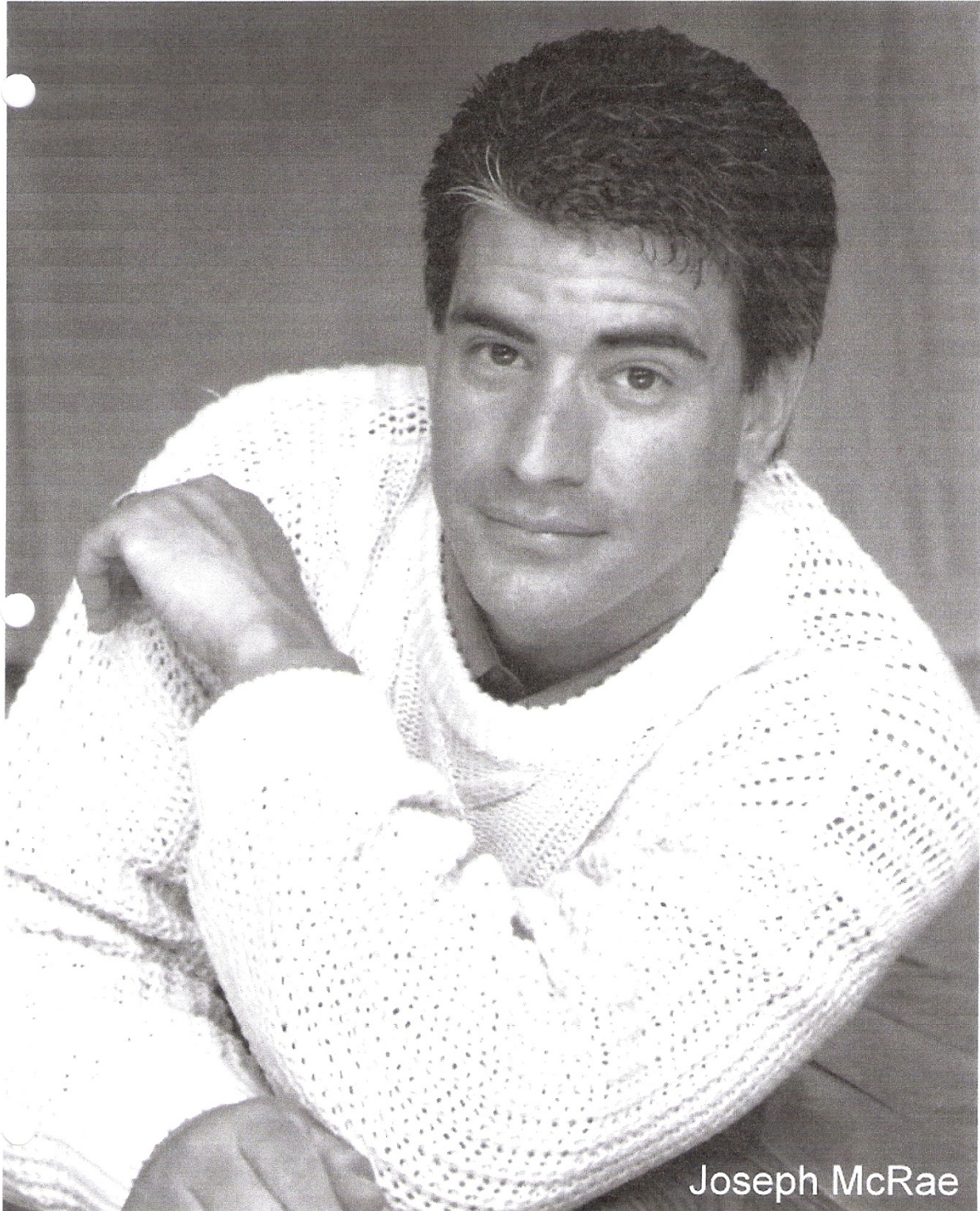
Call Back? YES

Call Back Roll VICTORIA

CONFLICT SHOOTING (5-7) NO CONFLICT

Not for this production but good audition?





Joseph McRae



## Talent Resume

Union Status: Non-Union

Last Updated: 03-28-2011

## FILM

Net Effect (Short)	Defective Henson	David DuBos, Director
Caring for Mama (Short)	George Williams	Mark C. Raymond, Director
Simple	Vito	Miccal O'Donnell, Director
Canshaw's Ravens (Short)	Charlie Gordon	Jennifer Grant, Director
Hunker Down (Short)	Mark	Cheri Noto Karlin, Director
The Lack of Snakes	Arthur Chuhman	Miccal O'Donnell, Director
The Fortune Cookie (Short)	Aden Carson	Miccal O'Donnell, Director
I Love You Philo Morris	Texas Gala House Guest	Glenn Ficarra/John Renue, Directors
Welcome to Academia	Faculty (Professor)	MAP Productions, LLC
On Time	Cop #2	Alex Asea, Director
Dear Theodosis (Short)	Alexander Hamilton	R. Todd Campbell, Director
Black Water Transit	Police Officer	Tony Kaye, Director
Bory Road	Hotel Guest	Jerry Bruckheimer Productions

## TV

"How to VIP"/Pilot Episode	Robert Ranger	DMG Holdings
Animal Planet: "Savaged"	Principal / Reenactor	SAVPROD Inc. (Toronto)

## COMMERCIAL

Mississini Tourism	Principal / MOS	CAVU Productions (Dir: Jim Smith)
Crystal Hot Sauce	Featured	Soup Factory Digital
P.S.A. La DDTD	Principal	Cool Blue Pictures
Church's Chicken	Featured/ MOS (National)	Twisted Fiction (Dir: Ken Morrison)
US Title Loans	Principal	Robert Bernino Productions
Imperial Palace Casino	Featured	Peter Petro, Director
Fidèle Arrangements	National/ Featured	Sound 80/Hot Dish Advertising
Lamarque Ford	Featured	Robert Bernino Productions
Rooms To Go Furniture	Featured	Maeshe Pictures

## INDUSTRIAL

Convention & Visitors Bureau of New Orleans	Promotional Video	Digital Ravou 3D Productions
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## THEATER

The Philadelphia Story	Mac	St. Philin Players
Lil' Abner	Lil' Abner	John Clancy Drama

## PRINT

New Orleans Convention and Visitor's Bureau	Principal	
Boneless	Principal	

## LIVE EVENT/PROMOTION

Timberland Fashion Show		
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## TRAINING

Master Scene Study	Lance E. Nichols	Acting Coach
Auditioning Workshop	Lance E. Nichols	Acting Coach
Incorporating Action Into Scenes	Veieka Gray	The Actors Alliance
World Building	Veieka Gray	The Actors Alliance
Advanced Auditioning	Veieka Gray	The Actors Alliance
In Depth Scene Study	Veieka Gray	The Actors Alliance
Film and Television	Veieka Gray	The Actors Alliance

## AUTOMOBILES

AUDITION NUMBER

## DIRECTOR AUDITION SHEET

Name JOSEPH MCRAE

Date PREVIOUS FILM AUDITION

Description CAUCASIAN

DARK HAIR (SALT & PEPPER) ATHLETIC BUILD,

CUTE BOYISH FACE (BUT MATURE) BROWN EYES

Looks like head shot? YES

Audition Notes

WORKED WITH IN HUNKER DOWN

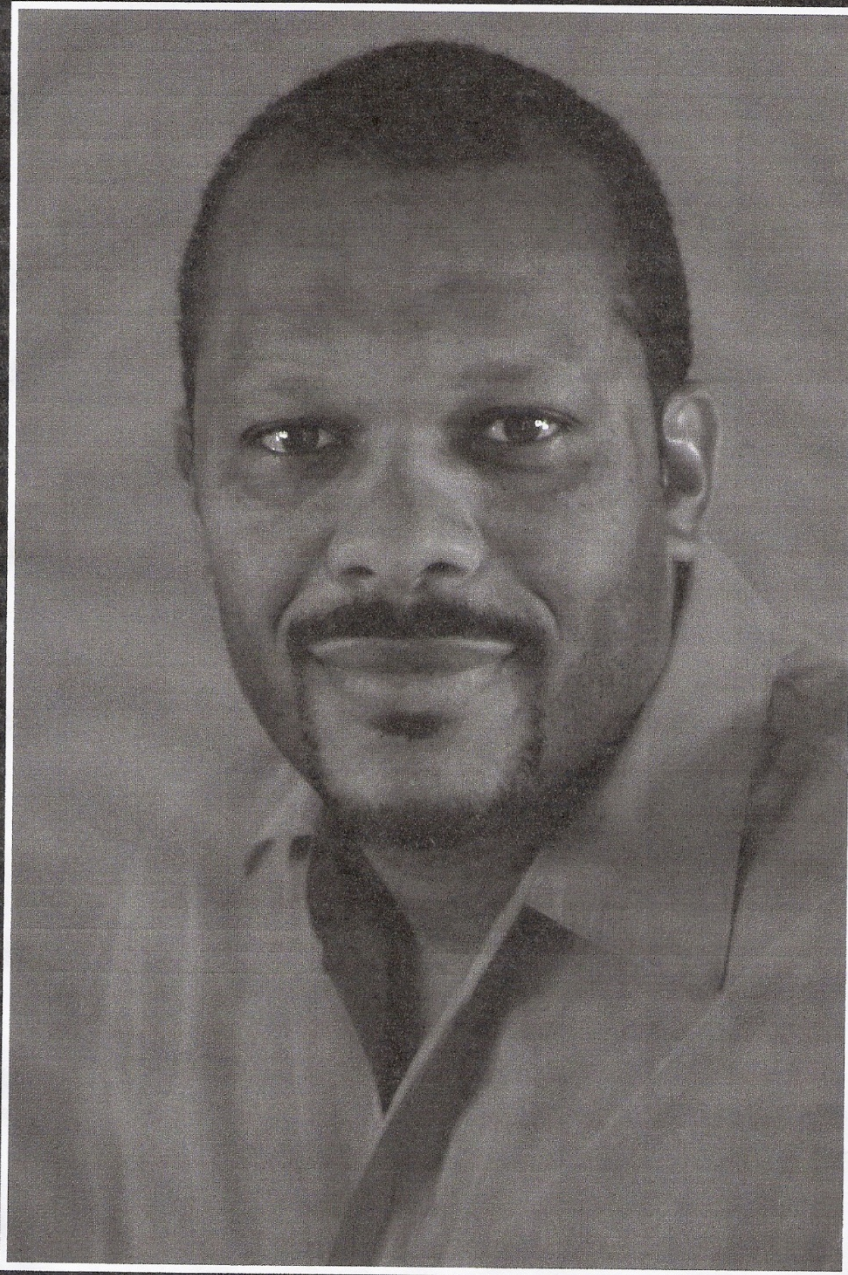
Transportation? YES

Call Back? YES

Call Back Roll CHARLIE GORDON

Not for this production but good audition?





Escalante Lundy



## ESCALANTE LUNDY

~~TEL: 916-530-9625~~  
~~ALBANY, NEW YORK~~

Height: 6'2"      Eyes: Brown  
Weight: 250 lbs      Suit: 50XL  
Hair: Black      Shoe: 13

### FILM

The Works	Bookman-Principle
Jack of Spades	Jester-Support
Fortune Cookie	Man-Principle
Fall From Grace	Detective-Lead
A Man Called Trouble	Bartender-Support
Cheese the Movie	Brother Bishop-Support
Memoir of Fatale Tallaballu	Patae-Lead
Zepplin Parables	Dog-Support
Road to Damascus	Mr. Freeze-Support
Black Water Transit	ATF SWAT Agent-Stand In
Jump Out Boys	Tyrone-Featured Extra

Carlo Daquin, Director  
Micah O'Donnel, Director  
Micah O'Donnel, Director  
Kenny Lass, Director  
Josh Bach, Director  
Carlo Daquin, Director  
Chris Brown, Director  
Kristian Hadsen, Director  
Sidney Burston, Director  
Tony Kaye, Director  
Amir Valinia, Director

### TELEVISION

Below Sea Level	Cop-Support
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Mike Dardant, Director

### THEATER

Gem of the Ocean	Caesar Wilks
Finding the Enemy	Andre
Papaya Man	Papaya Man
Pimp	Big South
Get Thee Behind Me	Lefty

Anthony Bean-New Orleans  
John Grimsley-New Orleans  
Anthony Bean-New Orleans  
Sidney Burston-Las Vegas  
Sidney Burston-Los Angeles

### COMMERCIAL

Available Upon Request

### TRAINING

Jerry Katz-Ivana Chubuck Technique  
Lance Nicols-Business of Commercial Acting  
Lance Nichols-Scene Study and Script Analysis  
Valeka Grey-Improvisation  
UNO Metropolitan College-Acting for Theater and Film  
Valeka Grey-Scene Study with Subtext  
Valeka Grey-Monlougues with Close up  
Anthony Bean Community Theater-Acting using Stanaslavski Method

### SPECIAL SKILLS

Saxophone, Kickboxing, Football, Basketball, Baseball, Swimming, Running, Weightlifting.

AUDITION NUMBER

## DIRECTOR AUDITION SHEET

Name ESCALANTE LUNDY

Date PREVIOUS FILM AUDITION

Description AFRICAN - AMERICAN

TALL, BROAD SHOULDERS, DARK HAIR (A LITTLE BALD)

BROWN EYES BEARD / MUSTACHE

Looks like head shot? YES

Audition Notes

WORK WITHIN LADIE & THE WILL

Transportation? YES

Call Back?

Call Back Roll UNCLE EDWARD

Not for this production but good audition?

**Scene note:** Charlie and Mona are headed to Capshaw to reunite with her family. The family does not know they are coming to visit and Mona has not seen them in years (since early childhood).

*Note from director for: Mona*

Charlie and Mona are headed to Capshaw to reunite with her family. The family does not know they are coming to visit.

- Mona's hears Charlie, but she is not listening to Charlie.
- Her objective is: to be distracted.
- As she looks out of the window, she is focusing on everything that passes her eyes. (Even something as minor as the bark on the trees)

*Note from director for: Charlie*

Charlie and Mona are headed to Capshaw to reunite with her family. The family does not know they are coming to visit.

- His Objective is: to break the tension in the car, and just maybe get her to change her mind about the visit.

Scene Note:

Victoria reveals to Mona that Catherine murdered her father (Mona's father).

Notes from director for: **Edward**

Edward listens to one of Catherine's speeches about family

- Edward's mind slips from time to time, but he does listen to what's going on around him. He may live in his own world at times, but he does know right from wrong. Deep down, he does not approve of Catherine activities at Capshaw, but he does care about her.

**Edward's mind slips from time to time because of his illness, but he does listen to what's going on around him. He may seem as if he is in his own world and not capable of making decisions for himself, but he still knows right from wrong. He does not approve of Catherine evil activities at Capshaw, but he does bear some responsibility for her misdeeds. For Edward and Catherine's are brother and sister, but their once incestuous relationship produced Victoria.**

## DIRECTOR'S NOTES:

ides

**Mona Raven:** After the death of her father, Mona was sent away to boarding school as a child. She finds out that she is pregnant, and is finally looking to reunite with her family.

Charlie hands her the water bottle. Mona takes the bottle with her eyes closed. She lets out a small sigh, then drinks. Charlie rubs her leg.

CHARLIE

Mom can't wait to celebrate when we get back.

Mona puts the water down and turns her head to face the window. she opens her eyes.

CHARLIE (CONT)

Jennie was at the house with her when I called. She already wants to take you shopping, and plan baby the shower. If I had let her talk any longer she would have been planning the baby's Pre-school and college.

Charlie rubs Mona's stomach. Mona glances back at him giving him an appeasing smile. She touches his hand to stop his rubbing, then looks back out the window.

MONA

My mother is probably going to want to help with those things too.

CHARLIE

Yeah, maybe she will. If not, either way, it's going to get taken care of. So no worries about that, ok? We don't know anything about her or her life, and it's been a very long time since you've seen each other. Let just see what happens. Lets tell her about the pregnancy, get some answers about your father, then go from there.

Mona take a deep breath, still gazing out the window.

MONA

She'd probably be really good at picking out schools. My schools were always really nice. Nuns, uniforms, and bars.

3JECTIVE:

NOT HEAR

CHARLIE BUT NOT LISTENING

Sensing her tension, Charlie grabs her hand.

-MONA HAS AN INTERNAL NERVOUSNESS (BUTTERFLIES)

-TRYING NOT TO TALK, TO STAY DISTRACTED (AND ZONE OUT)

SHE IS THINKING OF ALL KINDS OF RANDOM THINGS OTHER THAN CHARLIE;  
IT'S TIME TO BACK



## DIRECTOR'S NOTES:

12/25

**Victoria Capshaw -Raven:** Victoria is an alcoholic, but a true natural beauty. Looking past her disheveled appearance; she looks like a model. She loves Mona and wants her home, but she knows Capshaw is an evil place. Victoria is still mourning the loss of her husband, and she is extremely fearful of Catherine (her mother).

Mona takes out the article and sits next to her mother.

VICTORIA

Where did you get those? How did you get those!

MONA

Mom I just have some questions, what really happened to him. These papers say...

Victoria takes the paper from Mona and stares at it. She crumples it in her hand and tosses it on the floor.

Victoria weeps.

VICTORIA

Lies, its all damn lies. She killed him. She killed my husband.

Victoria takes big sip of her drink.

MONA

Who killed him?

VICTORIA

She was never going to let us leave, so she killed him.

Victoria takes another big sip, then slams her glass on the night stand.

MONA

Mom...

VICTORIA

Capshaw this and family that. She took my family.

Victoria cries and sobs harder. She rocks back and forth.

VICTORIA

She took my family. You were my baby, mine! He was my husband and she ripped us apart!

HE IS  
SUBALIZING  
AS SHE  
SAYS  
THE WORDS.

Victoria is going to ~~lightly~~ speak lightly.  
SHE IS ALWAYS NERVOUS Catherine is right around the corner, BUT WITH THE ALCOHOL she gets some liquid courage, AND SLOWLY BEGINS TO OPEN UP.



DIRECTOR'S NOTES:

**Charlie Gordon:** Mona's boyfriend, firefighter, very attractive, very grounded and secure. He comes from a good family and truly loves Mona. Charlie is very protective of her and he wants to get married and have a family. Charlie is hesitant about Mona going to visit her family, but he does his best to support her decision and protect her.

Charlie hands her the water bottle. Mona takes the bottle with her eyes closed. She lets out a small sigh, then drinks. Charlie rubs her leg.

CHARLIE

Mom can't wait to celebrate when we get back.

Mona puts the water down and turns her head to face the window. she opens her eyes.

CHARLIE (CONT)

Jennie was at the house with her when I called. She already wants to take you shopping, and plan baby the shower. If I had let her talk any longer she would have been planning the baby's Pre-school and college.

Charlie rubs Mona's stomach. Mona glances back at him giving him an appeasing smile. She touches his hand to stop his rubbing, then looks back out the window.

MONA

My mother is probably going to want to help with those things too.

CHARLIE

Yeah, maybe she will. If not, either way, it's going to get taken care of. So no worries about that, ok? We don't know anything about her or her life, and it's been a very long time since you've seen each other. Let just see what happens. Lets tell her about the pregnancy, get some answers about your father, then go from there.

Mona take a deep breath, still gazing out the window.

MONA

She'd probably be really good at picking out schools. My schools were always really nice. Nuns, uniforms, and bars.

Sensing her tension, Charlie grabs her hand.

SUBJECTIVE:  
(subtly) ↓  
TO COAX MONA INTO TURNING AROUND &  
GOING HOME. / TO BREAK THE TENSION.

(CONTINUED)

## DIRECTOR'S NOTES:

*KS*  
**Edward Capshaw:** Catherine's brother has dementia. He is a very dapper gentleman Edward becomes an unexpected ally of Mona. (African-American or Caucasian.)

INT. CATHERINE'S BEDROOM - ~~NIGHT~~

Catherine is combing Edward's hair.

CATHERINE  
We're so glad Mona is home, uh?  
Edward.

Edward sits cleaning his little pocket mirror.

CATHERINE (CONT)  
We sure are. She is home to stay  
and we're all going to keep her and  
the baby here for a very long time.  
Isn't that right Edward? We're  
gonna take good care of her.

Catherine pats Edward on the back

CATHERINE (CONT)  
All done Eddie

Catherine walks over to the dresser puts down her  
tools, picks up a book. she rubs the top of it.

CATHERINE (CONT)  
You see this book Edward.

Catherine turns the book to the side and rubs the binding.

CATHERINE (CONT)  
Like the binding of this book our  
family will be bound together  
forever, by blood. And those who  
came before us will keep us  
together always. And no one shall  
separate us.

EDWARDS MIND SLIPS FROM TIME TO TIME  
BUT HE DOES LISTEN. HE MAY FIND HIMSELF  
IN HIS OWN WORLD, BUT HE DOES KNOW RIGHT  
FROM WRONG. HE HAS HAD TO LIVE WITH ALL THAT  
HAS GONE ON IN CAPSHAW, BUT DEEP DOWN. HE ~~CARES ABOUT~~  
doesn't approve, but he does care about ~~her~~ <sup>Catherine.</sup>

## Appendix C: Call Sheets & Script Breakdowns

PRODUCTION TITLE:		<b>CAPSHAW RAVENS</b>							
DAY	Friday	DATE	10/15/10	DAY	1	of	6	CALL TIME	see below
		Name		Phone					
DIRECTOR	Jennifer D. Grant	601-400-2639						CREW CALL:	12:00pm
PRODUCER	Jennifer D. Grant	601-400-2639						1 <sup>ST</sup> MEAL:	5:00pm
ASST DIR.	Renee Rodriguez	504-250-3679						WRAP:	9:00pm
LOCATION MGR.	Renee Rodriguez	504-250-3679						WEATHER:	
SET PHONE:	Renee Rodriguez	504-250-3679							
LOCATION ADDRESS:	622 S. America St., Covington, LA	See Attached for map and directions.						Sunrise: 7:02 AM CT Sunset: 6:29 PM High Temp: 80°F Low Temp: 61°F Precipitation: 0%	

SET	SCENE	CAST	D/N	PAGES	LOCATION
PREP WORK @ LOCATION				20	
Rehearsal ONLY	38	***1, 2, 3***		20	
EXT- Driveway-Afternoon	8, 10	1, 2, 3, 4, 5	D	4-7	
INT- Driveway- Afternoon	7	5	D	3-4	
EXT- Driveway-Night	39, 42	1, 4, 5	D	3-4	
EXT- Capshaw Property- Afternoon	23 <del>4</del>	2	D	14	

	CAST	PART OF	WARDROBE / MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Christina Rigaud	Mona	3:00pm	3:30pm	38,8,10,39,42	
2	Desiree Ledet	Victoria	3:00pm	3:30pm	38,8,10,24	
3	Julie Bond	Catherine	3:00pm	3:30pm	38,8,10	
4	JOEY McRAE	Charlie	3:00pm	3:30pm	20	
5	Escalante Lundy	Edward	3:00pm	3:30pm	8,10, 7	
6						

ATMOSPHERE / STAND-INS	SET CALL	SPECIAL INSTRUCTIONS: RED PRINT ARE SCENES THAT ARE TENATIVE, DEPENDING ON TIME AND SUN POSITION. *** Means it is not mandatory for the actors to attend, this is just rehearsal, but if they want to come they are more than welcome
ADVANCE SHOOTING NOTES:		

PRODUCTION TITLE:	<b>CAPSHAW RAVENS</b>
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DAY	<b>Saturday</b>	DATE	10/16/10	DAY	<b>2</b>	of	<b>6</b>	CALL TIME	see below
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	Name	Phone		
DIRECTOR	Jennifer D. Grant	601-400-2639	CREW CALL:	7:30am
PRODUCER	Jennifer D. Grant	601-400-2639	1 <sup>ST</sup> MEAL:	12:30pm
			2 <sup>ND</sup> MEAL:	6:30pm
ASST DIR.	Renee Rodriguez	504-250-3679	WRAP:	9:00pm
LOCATION MGR.	Renee Rodriguez	504-250-3679	WEATHER: Sunrise: 7:03 AM CT Sunset: 6:28 PM High Temp: 80°F Low Temp: 62°F Precipitation: 0%	
SET PHONE:	Renee Rodriguez	504-250-3679		
LOCATION ADDRESS:	622 S. America St., Covington, LA	See Attached for map.		

SET	SCENE	CAST	D/N	PAGES	LOCATION
INT- Attic / Storage Room-Night	20	1	D	11	
EXT- Capshaw Property- Afternoon	<del>23</del> 22	1, 3	D	13	
EXT- Capshaw Property- Afternoon	<del>25</del> 24	1, 4	D	13-14	
INT- Driveway- Afternoon	7	1, 4	D	3-4	

	CAST	PART OF	WARDROBE / MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Christina Rigaud	Mona	8:00am	8:30am		
2	Desiree Ledet	Victoria	N/A	N/A		
3	Julie Bond	Catherine	12:00am	12:30am		
4	<del>JOSE MCRAE</del>	Charlie	2:00am	2:30am		
5	Escalante Lundy	Edward	N/A	N/A		
6						

ATMOSPHERE / STAND-INS	SET CALL	SPECIAL INSTRUCTIONS: WRAP TIME MAY BE EARLIER THAN 9PM
ADVANCE SHOOTING NOTES: AMBIENT SOUNDS NEEDED FOR CAR AND GRAVEL.		



PRODUCTION TITLE: **CAPSHAW RAVENS**

DAY **Sunday** DATE **10/17/10** DAY **3** of **6** CALL TIME **see below**

Name		Phone		
DIRECTOR	<b>Jennifer D. Grant</b>	<b>601-400-2639</b>		
PRODUCER	<b>Jennifer D. Grant</b>	<b>601-400-2639</b>	CREW CALL:	<b>8:00am</b>
			1 <sup>ST</sup> MEAL:	<b>1:00pm</b>
ASST DIR.	<b>Renee Rodriguez</b>	<b>504-250-3679</b>	WRAP:	<b>5:00pm</b>
LOCATION MGR.	<b>Renee Rodriguez</b>	<b>504-250-3679</b>	WEATHER:	
SET PHONE:	<b>Renee Rodriguez</b>	<b>504-250-3679</b>		
LOCATION ADDRESS #1:	370 Voters Rd, Slidell, LA (McDONALD'S)	See Attached for map.		
LOCATION ADDRESS #2:	622 S. America St., Covington, LA	See Attached for map.		

INT	SET	SCENE	CAST	D/N	PAGES	LOCATION
<del>EXT</del>	Car	<del>4a-10</del> 1, 4		D	1-3	Location #1
INT	Attic / Storage Room	<del>24-38</del> 1, 2, 3		N	20	Location #2

	CAST	PART OF	WARDROBE / MAKEUP CALL	SET CALL	SCENES	REMARKS
1	<b>Christina Rigaud</b>	<b>Mona</b>	<b>8:00am</b>	<b>8:00am</b>	<b>4a, 24</b>	<b>@location #1</b>
2	<b>Desiree Ledet</b>	<b>Victoria</b>	<b>1:00pm</b>	<b>1:30pm</b>	<b>24</b>	<b>@location #2</b>
3	<b>Julie Bond</b>	<b>Catherine</b>	<b>1:00pm</b>	<b>1:30pm</b>	<b>24</b>	<b>@location #2</b>
4	<b>JOEN MCKAE</b>	<b>Charlie</b>	<b>8:00am</b>	<b>8:00am</b>	<b>4a</b>	<b>@location #1</b>
5	<b>ESCAQUINTE LINDY</b>	<b>Edward</b>	<b>N/A</b>	<b>N/A</b>	<b>N/A</b>	
6						

ATMOSPHERE / STAND-INS	SET CALL	SPECIAL INSTRUCTIONS:
ADVANCE SHOOTING NOTES:		

PRODUCTION TITLE: **CAPSHAW RAVENS**

DAY **Saturday** DATE **12/5/10** DAY **4** of **6** CALL TIME **see below**

Name		Phone		
DIRECTOR	Jennifer D. Grant	601-400-2639		
PRODUCER	Jennifer D. Grant	601-400-2639	CREW CALL:	8:00am
			1 <sup>ST</sup> MEAL:	1:00pm
			WRAP:	6:00pm
ASST DIR.	Renee Rodriguez	504-250-3679	WEATHER: High 72 Low 56 Partly Cloudy	
LOCATION MGR.	Jennifer D. Grant			
SET PHONE:	Renee Rodriguez	504-250-3679		
LOCATION ADDRESS	2601 Gentilly Boulevard New Orleans, Louisiana 70122			

SET	SCENE	CAST	D/N	PAGES	LOCATION
INT- Hallway	12,14,16,18	1	N	6	
INT- Hallway	26	1	N	14	
INT- Hallway	29,31	3	N	15, 17	
INT- Kitchen	21	1, 3, 4	D	8	
INT- Hallway	41	1, 2, 5	N	20	
INT- Hallway / Bedroom	35,37	1, 5	N	18 - 19	
INT- Dining Room	25	1, 2, 3, 4, 5	N	11 - 14	

	CAST	PART OF	WARDROBE / MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Christina Rigaud	Mona	9:00am	9:30am		
2	Desiree Ledet	Victoria	12:30pm	1:00pm		
3	Julie Bounds	Catherine	10:30am	11:00am		
4	Joey Mcrae	Charlie	11:00am	11:30am		
5	Escalante Lundy	Edward	12:30pm	1:00pm		
6						

ATMOSPHERE / STAND-INS	SET CALL	SPECIAL INSTRUCTIONS:
ADVANCE SHOOTING NOTES:		

PRODUCTION TITLE:	<b>CAPSHAW RAVENS</b>
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DAY	<b>Saturday</b>	DATE	<b>1/8/11</b>	DAY	<b>5</b>	of	<b>6</b>	CALL TIME	<b>see below</b>
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Name		Phone	
DIRECTOR	Jennifer D. Grant	601-400-2639	
PRODUCER	Jennifer D. Grant	601-400-2639	
			CREW CALL:
			1 <sup>ST</sup> MEAL:
			WRAP:
ASST DIR.	Renee Rodriguez	504-250-3679	WEATHER: High 56 Low 43 Partly Cloudy
LOCATION MGR.	Jennifer D. Grant		
SET PHONE:	Renee Rodriguez	504-250-3679	
LOCATION ADDRESS	3535 Saint Charles Ave New Orleans, LA 70115		

SET	SCENE	CAST	D/N	PAGES	LOCATION
INT- Mona/Charlie's Bedroom	20	1	D	8	
INT- Mona/Charlie's Bedroom	11	1	N	6	
INT- Mona/Charlie's Bedroom	34	1,4,5	N	18	
INT- Catherine's Bedroom	17	1,3	N	7	
INT- Catherine's Bedroom	15	1,3,5	N	6	
INT- Catherine's Bedroom	28	3	N	15	
INT- Catherine's Bedroom	5	3	N	1	

	CAST	PART OF	WARDROBE / MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Christina Rigaud	Mona	9:30am	10:00am	20,11,34,17,15	
2	Desiree Ledet	Victoria				
3	Julie Bounds	Catherine	11:00am	12:00pm	17,15,28,5	
4	Joey Mcrae	Charlie	10:30am	11:00am	34	
5	Escalante Lundy	Edward	10:30am	11:00am	34,15	
6						

ATMOSPHERE / STAND-INS	SET CALL	SPECIAL INSTRUCTIONS: Scene 20: Newspaper Article// Scene 11: Fan// Scene 15: Pocket Mirror, Comb// Scene 28: Book
ADVANCE SHOOTING NOTES:		



capslaw's ravens

CREW CALL: 9:00am  
SHOOTING CALL: 11:30am  
WRAP TIME: 7:00pm

## CALL SHEET

Director: jennifer grant	6014002639	Date: 6/5/2011
AD: avita carr		Day: Sunday
DP: mark raymond	5044031123	Sunrise/Sunset:
	Location(s):	Weather:
Production Office:	6115 Patton st New Orleans, LA 70118	Hospital :
Quote of the Day:		

D/N	I/E	SET	DESCRIPTION	SCENES	CAST#	PGs	LOCATION
D	I		mona's bedroom	20	1	8	
N	I		mona's bedroom	11	1	6	
N	I		mona's bedroom	34	1,4,3	17-18	
N	I		victoria's bedroom	2	2	1	
N	I		victoria's bedroom	13	1,2	6	
N	I		victoria's bedroom	27	1,2	14-15	
N	I		victoria's bedroom	30	1,2	15-17	
N	I		victoria's bedroom	32	1,2	17	

CAST#	CAST	CHARACTER	MAKEUP	SETCALL	PICK UP/ REPORT TO
1	christina	mona	10:00 AM	11:00 AM	
4	joey	charlie	12:00 PM	12:30 PM	
2	desiree	victoria	1:30PM	2:30PM	



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 3/13/11

**Page#** 1

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Apartment Bathroom

**DAY. / NIGHT.**

Scene#	Script pp.	Description
1,4	1	Mona takes pregnancy test

Cast	wardrobe	Props
(1) Mona	Charlie's over sized fire dept. t-shirt	Pregnancy test

Set Dress	Vehicles	Atmosphere
Bathroom decor		

Hair & Makeup	Special Effects	Miscellaneous
Light makeup		

framing the productions

## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 6/5/11

**Page#** 2

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Victoria's Bedroom

**DAY. / NIGHT.**

Scene#	Script pp.	Description
2	1	Victoria sleeps, she tosses and turns.

Cast	wardrobe	Props
(2) Victoria	Nightgown	Drinking glass/wine glasses
		Alcohol bottles
		Pill bottles/or case

Set Dress	Vehicles	Atmosphere
Bedroom décor Family photos in frames		

Hair & Makeup	Special Effects	Miscellaneous
Natural/ touchup makeup Perspiration	Slight wind sound Inaudible voices	

J. Grant productions

## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 1/8/11

**Page#** 3

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Catherine's Bedroom

**DAY. / NIGHT.**

Scene#	Script pp.	Description
3,5	1	Catherine praying to the spirits

Cast	wardrobe	props
(3) Catherine	Nightgown	Spirit Book

Set Dress	Vehicles	Atmosphere
Bedroom décor Rocking chair Family photos in frames		

Hair & Makeup	Special Effects	Miscellaneous
Natural/ touchup makeup	Slight wind sounds Inaudible voices Clear spirit voices	

Creative productions

## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 10/17/10 & 3/13/11

**Page#** 4

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Car

**DAY. / NIGHT.**

Scene#	Script pp.	Description
6	1-2	Charlie and Mona drive to Capshaw

Cast	Wardrobe	Props
(1) Mona	Casual shirt, jeans	Bottle of water
(4) Charlie	Fire dept shirt, jeans, black boots	

Set Dress	Vehicles	Atmosphere
	Car	

Hair & Makeup	Special Effects	Miscellaneous
Natural /touch up makeup	Car sounds Radio	



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 10/16/10

**Page#** 5

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Car

**DAY. / NIGHT.**

Scene#	Script pp.	Description
7	2-3	Mona drive to Capshaw, arrive at property

Cast	Wardrobe	Props
(1) Mona	Casual shirt, jeans	
		Capshaw sign

Set Dress	Vehicles	Atmosphere
	Car	

Hair & Makeup	Special Effects	Miscellaneous
Natural/ touchup makeup	Car sounds Radio Leaves hitting car Gravel on road	





## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 10/16/10

**Page#** 6

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT.** **Location:** Driveway

**DAY. / NIGHT.**

Scene#	Script pp.	Description
8,10	3-5	The family meets.

Cast	Wardrobe	Props
(1) Mona	Casual shirt, jeans	Luggage
(2) Victoria	Gown/day dress	
(3) Catherine	Casual dress shirt, casual dress pant	

Set Dress	Vehicles	Atmosphere
	Car	

Hair & Makeup	Special Effects	Miscellaneous
Natural/touch up to light makeup		



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 10/16/10

**Page#** 7

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Catherine's Bedroom

**DAY. / NIGHT.**

Scene#	Script pp.	Description
9	4	Catherine listens to conversation outside in driveway.

Cast	Wardrobe	Props
(3)Catherine	Casual dress shirt, casual dress pant	Coffee cup Spirit book

Set Dress	Vehicles	Atmosphere
Bedroom décor Rocking chair Family photos in frames		

Hair & Makeup	Special Effects	Miscellaneous
Natural/touch up to light makeup		Coffee



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 6/5/11

**Page#** 8

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Mona bedroom

**DAY. / NIGHT.**

Scene#	Script pp.	Description
11	5	Mona can't sleep.

Cast	Wardrobe	Props
(1) Mona	PJ set or night gown (cute)(not to revealing)	

Set Dress	Vehicles	Atmosphere
Bedroom décor Luggage		

Hair & Makeup	Special Effects	Miscellaneous
Natural/touch up makeup		





## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 12/5/10

**Page#** 9

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Hallway

**DAY. / NIGHT.**

Scene#	Script pp.	Description
12,14,16.18	6,7	Mona explores Capshaw.

Cast	Wardrobe	Props
(1) Mona	PJ set or night gown (cute)(not to revealing)	

Set Dress	Vehicles	Atmosphere

Hair & Makeup	Special Effects	Miscellaneous
Natural/touch up makeup		



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 6/5/11

**Page#** 10

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT.** **Location:** Victoria's bedroom

**DAY. / NIGHT.**

Scene#	Script pp.	Description
13	6	Victorian asleep, Mona visit Victoria's room.

Cast	Wardrobe	Props
(1) Mona	PJ set or night gown (cute)(not to revealing)	Drinking glass/wine glasses
(2) Victoria	Nightgown	Alcohol bottles
		Pill bottles/or case

Set Dress	Vehicles	Atmosphere
Bedroom decor		

Hair & Makeup	Special Effects	Miscellaneous
Natural/ touch up makeup		



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 1/8/11

**Page#** 11

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Catherine's bedroom

**DAY. / NIGHT.**

Scene#	Script pp.	Description
15	6-17	Catherine's grooms Edward, Mona peeps in.

Cast	wardrobe	Props
(1) Mona	PJ set or night gown (cute)(not to revealing)	Comb, brush,
(3) Catherine	Nightgown	Spirit book
(5 ) Edward	PJ set	Pocket mirror

Set Dress	Vehicles	Atmosphere
Bedroom décor Rocking chair Chair		

Hair & Makeup	Special Effects	Miscellaneous
Natural / touch up makeup		

L. J. J. Productions

## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 10/16/10

**Page#** 12

Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Attic/Storage room

**DAY. / NIGHT.**

Scene#	Script pp.	Description
19	7	Mona finds newspaper article about her father's death.

Cast	Wardrobe	Props
(1) Mona	PJ set or night gown (cute)(not to revealing)	Newspaper articles

Set Dress	Vehicles	Atmosphere
Boxes Sheets Books Furniture Paintings Art supplies		

Hair & Makeup	Special Effects	Miscellaneous
Natural / touch up makeup	Wind sound Inaudible voices	



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 6/5/11

**Page#** 13

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Mona & Charlie's bedroom

**DAY. / NIGHT.**

Scene#	Script pp.	Description
20	7	Mona wakes up

Cast	wardrobe	Props
(1) Mona	PJ set or night gown (cute)(not to revealing)	Newspaper article

Set Dress	Vehicles	Atmosphere
Bedroom décor luggage		

Hair & Makeup	Special Effects	Miscellaneous
Natural / touch up makeup		

Creative productions



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 12/5/10

**Page#** 14

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Kitchen

**DAY. / NIGHT.**

Scene#	Script pp.	Description
21	8	Catherine and Charlie finishing tea

Cast	wardrobe	Props
(1) Mona	Casual shirt, jeans	Vial of powder
(3) Catherine	Casual shirt, slacks	Tea cups(4)
(4) Charlie	t-shirt, jeans	

Set Dress	Vehicles	Atmosphere
Kitchen decor		

Hair & Makeup	Special Effects	Miscellaneous
Natural/ touch up to light makeup		



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 10/16/10

**Page#** 15

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT.** **Location:** Capshaw Property

**DAY. / NIGHT.**

Scene#	Script pp.	Description
22	8-9	Catherine and Mona take a stroll on the property

Cast	Wardrobe	Props
(1) Mona	Casual shirt, jeans	Tea cups
(3) Catherine	Casual shirt, slacks	

Set Dress	Vehicles	Atmosphere
		Warm sunny day, trees, a light breeze

Hair & Makeup	Special Effects	Miscellaneous
Natural/ touch up to light makeup		



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 10/16/10

**Page#** 16

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT.** Location: Capshaw Property- Afternoon

**DAY. / NIGHT.**

Scene#	Script pp.	Description
23	9	Mona walks on the capshaw property

Cast	wardrobe	Props
(1) Mona	Casual shirt, jeans	Tea cups

Set Dress	Vehicles	Atmosphere
		Warm sunny day, trees, a light breeze

Hair & Makeup	Special Effects	Miscellaneous
Natural/ touch up to light makeup		

Jennifer D. Grant Productions



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 10/17/10

**Page#** 17

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT.** Location: Capshaw Property-Afternoon

**DAY, / NIGHT.**

Scene#	Script pp.	Description
24	10-11	Mona reveal information about her father to charlie

Cast	wardrobe	Props
(1) Mona	Casual shirt, jeans	Tea cups
(4) Charlie	t-shirt, jeans	(4) Charlie

Set Dress	Vehicles	Atmosphere
		Warm sunny day, trees, a light breeze

Hair & Makeup	Special Effects	Miscellaneous
Natural/ touch up to light makeup		

*turning dot productions*

## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 12/5/10

**Page#** 18

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Car

**DAY. / NIGHT.**

Scene#	Script pp.	Description
25	11-14	Dinner with the family

Cast	Wardrobe	Props
(1) Mona	Casual shirt, jeans	Dinnerware
(2) Victoria	Casual day dress	
(3) Catherine	Casual dress shirt, casual dress pant	
(4) Charlie	Fire dept shirt, jeans, black boots	
(5) Edward	Dress shirt, vest w/tie(opt) khaki pant	

Set Dress	Vehicles	Atmosphere
Table décor Dinner ware Flowers		

Hair & Makeup	Special Effects	Miscellaneous
Natural/touch up to light makeup		Dinner foods Pies, cake, or dessert

*Creating the production*

## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 12/5/10

**Page#** 19

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Hallway-night

**DAY. / NIGHT.**

Scene#	Script pp.	Description
26	14	Mona enters Victoria's room

Cast	Wardrobe	Props
(1) Mona	Casual shirt, jeans	Newspaper article

Set Dress	Vehicles	Atmosphere

Hair & Makeup	Special Effects	Miscellaneous
Natural/ touch up to light makeup		

L. J. J. productions

## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 6/5/11

**Page#** 20

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Victoria's bedroom-night

**DAY. / NIGHT.**

Scene#	Script pp.	Description
27,30,32	14-17	Mona confronts victoria

Cast	wardrobe	Props
(1)Mona	Casual shirt, jeans	News paper article
(2)Victoria	Casual day dress	Drinking glass/wine glasses
		Alcohol bottles
		Pill bottles/or case

Set Dress	Vehicles	Atmosphere

Hair & Makeup	Special Effects	Miscellaneous
Natural/ touch up to light makeup	Shadows/ inaudible voices	

## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 1/8/11

**Page#** 21

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Catherine's bedroom- night

**DAY. / NIGHT.**

Scene#	Script pp.	Description
28	15	Catherine hears crash form Victoria's room

Cast	wardrobe	Props
(3) Catherine	Casual dress shirt, casual dress pant	book

Set Dress	Vehicles	Atmosphere
Rocking chair Photo frames		

Hair & Makeup	Special Effects	Miscellaneous
Natural/touch up to light makeup		

victoria dot productions



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 1/8/11

**Page#** 22

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Hallway-night

**DAY. / NIGHT.**

Scene#	Script pp.	Description
29, 30	15	Catherine listens to Mona and Victoria's conversation

Cast	Wardrobe	Props
(3) Catherine	Casual dress shirt, casual dress pant	

Set Dress	Vehicles	Atmosphere

Hair & Makeup	Special Effects	Miscellaneous
Natural/touch up to light makeup		

Visting del productions

## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 12/5/10

**Page#** 23

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Hallway-night

**DAY. / NIGHT.**

Scene#	Script pp.	Description
33	17	Mona struggles to reach Charlie in her bedroom

Cast	wardrobe	Props
(1)Mona	Casual shirt, jeans	

Set Dress	Vehicles	Atmosphere

Hair & Makeup	Special Effects	Miscellaneous
Natural/touch up to light makeup		

valley dell productions

## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 6/5/11

**Page#** 24

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT.** Location: Mona's bedroom-night

**DAY. / NIGHT.**

Scene#	Script pp.	Description
34	17-18	Mona gets Charlie out of the house

Cast	Wardrobe	Props
(1)Mona	Casual shirt, jeans	
(4) Charlie	t-shirt, jeans	

Set Dress	Vehicles	Atmosphere
Bedroom décor Luggage		

Hair & Makeup	Special Effects	Miscellaneous
Natural/touch up to light makeup		

Vending dot productions



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 12/5/10

**Page#** 25

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Hallway-night

**DAY. / NIGHT.**

Scene#	Script pp.	Description
35	18	Edward helps Mona and Charlie escape
37	19	Edward directs Mona to the Attic
41	20	Victoria, Mona, meet Edward in the Hallway

Cast	Wardrobe	Props
(5)Edward	Dress shirt, w vest /tie(opt) khaki pants	
(1)Mona	Casual shirt, jeans	
(2) Victoria	Casual day dress	

Set Dress	Vehicles	Atmosphere

Hair & Makeup	Special Effects	Miscellaneous
Natural/touch up to light makeup		



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 10/17/10

**Page#** 26

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT.** **Location:** Driveway-night

**DAY. / NIGHT.**

Scene#	Script pp.	Description
36	18	Mona and Charlie exist the house, Mona goes back into the house
39	20	Charlie see Catherine fall from the window

Cast	Wardrobe	Props
(1)Mona	Casual shirt, jeans	
(2) Charlie	Fire dept shirt, jeans, black boots	

Set Dress	Vehicles	Atmosphere
	Car	

Hair & Makeup	Special Effects	Miscellaneous
Natural/touch up to light makeup		



## Script Breakdown Sheet

**Title:** Capshaw's Ravens

**Shoot Date:** 10/16/10

**Page#** 27

**Producer:** Jennifer D. Grant

**Director:** Jennifer D. Grant

**INT. / EXT. Location:** Attic/Storage Room-night

**DAY. / NIGHT.**

Scene#	Script pp.	Description
38	19-20	Catherine invokes the spirits to keep Mona at Capshaw
40	20	Mona and Victoria leave attic after confrontation

Cast	Wardrobe	Props
(1)Mona	Casual shirt, jeans	Spirit book
(2)Victoria	Casual day dress	candles
(3) Catherine	Casual daywear	photos
		matches

Set Dress	Vehicles	Atmosphere
Alter Boxes Curtains		

Hair & Makeup	Special Effects	Miscellaneous
Natural /touch up to light makeup		



## Script Breakdown Sheet

**Title:** Capshaw's Ravens  
**Producer:** Jennifer D. Grant

**Shoot Date:** 10/17/10  
**Director:** Jennifer D. Grant

**Page#** 28

**INT. / EXT.** **Location:** Driveway-night

**DAY. / NIGHT.**

Scene#	Script pp.	Description
42	20-21	Mona and Charlie leave Capshaw

Cast	Wardrobe	Props
(1)Mona	Casual shirt, jeans	
(2) Victoria	Casual day wear	
(4) Charlie	Fire dept shirt, jeans, black boots	
(5) Edward	Dress shirt, vest w/ tie(opt) khaki pant	

Set Dress	Vehicles	Atmosphere
	Car	

Hair & Makeup	Special Effects	Miscellaneous
Natural/ touch up to light make up		



[illegible]



## CAMERA REPORT

Project Title: CAPSHAW RAVENS

Director: JENNIFER GRANT D.P. MARK RAYMOND

Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

### Processing Instructions:

Date: 10/5/11

A.C.

Emulsion #

SCENE # 2

[illegible]

## CAMERA REPORT

Project Title: CAPSHAW RAVENS

Director: JENNIFER GRANT D.P. MARK RAYMOND

Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

### Processing Instructions:

Date: 11/8/11

A.C. \_\_\_\_\_

Emulsion # \_\_\_\_\_

SCENE# 3/5

[illegible]

**CAMERA REPORT**Project Title: CAPSHAW'S RAVENSDate: 10/16/10Director: JENNIFER GRANT D.P. MARK RAYMOND

A.C. \_\_\_\_\_

Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

Emulsion # \_\_\_\_\_

Processing Instructions:

SCENE # 10

SHOT ROLL	SCENE	TK	F-STOP SND#	Footage or T.C.	REMARKS
LS	6X	53		18:32:06:20	LS BRIDGE
	6Z	1		18:33:27:13	DRIVE-BY / REVERSE
	6Q	1		18:33:52:12	INSERT (10 SEC) HEAD ON CAR
	6Q	2		18:34:08:20	INSERT / TIGHTER ON HEAD OF CAR
MS	6Q	3		18:34:13:16	MS / CAR
	6P	1		18:35:13:16	Side shot of CAR
	6O	1		18:36:07:04	ROAD Side (FAST)
	6P	3		18:36:14:20	Side PROFILE OF CAR
	6O	2		18:36:36:04	LOW ANGLE 2D SHOT
	6O	3		18:36:48:12	RD side / LOW ANGLE
LS	6Q	4		18:36:55:04	LS CAR HEAD ON
LS	6Q	5		18:37:04:04	LS CAR GO THROUGH BRIDGE
	6N	1		18:37:33:20	INSIDE CAR POV THROUGH BRIDGE
	6N2	2		18:38:10:04	CAR DRIVE THROUGH BRIDGE / STATIC CAM
ECU	6O	4		18:39:44:20	XCU / LOOKING THROUGH BRIDGE
	6M	4		18:39:50:20	INSERT / PHONE RINGING
	6M	3		18:40:10:08	INSERT / PHONE RINGING
	6L	1		18:40:30:12	
CU	6K	1		18:42:18:00	CU
CU	6	2		18:43:30:12	CU
CU	6K	2		18:45:36:12	CU
ECU	6L	3		18:48:19:20	ECU FACE ON PHONE / INSERT HANDS
	6L	1		:	
	6L	2		:	
	6L	3		:	
	6L	4		:	
	6L	5		:	
	6L	6		:	
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# CAMERA REPORT

Project Title: CAPEHAW RAVENS  
 Director: JENNIFER GRANT D.P. MARK RAYMOND  
 Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_  
 Processing Instructions:

Date: 3/13/11  
 A.C. \_\_\_\_\_  
 Emulsion # \_\_\_\_\_  
 SCENE # 10

SHOT ROLL	SCENE	TK	SND#	Footage or T.C.	REMARKS
MASTER	10	1		16:50:35:08	
MASTER	10	2		16:51:49:10	
MASTER	10	3		16:54:04:10	
MASTER	10	4		16:50:43:12	
MS	10A	1		16:59:26:08	
MS	10A	2		17:00:13:00	
MS/PU	10B	1		17:00:53:00	
MS/PU	10B	2		17:01:31:04	
CU/PU	10C	1		17:02:21:08	
CU/PU	10C	2		17:03:32:04	
WS	10D	1		17:05:58:00	
WS	10D	2		17:04:35:08	
WS	10D	3		17:05:10:12	
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Page# \_\_\_\_\_ of \_\_\_\_\_

## CAMERA REPORT

Project Title LAPSHAW RAVENS Date 10/16/10

Director JENNIFER GRANT D.P. MARK RAYMOND A.C. \_\_\_\_\_

Camera # 1 DV Format \_\_\_\_\_ Film Stock \_\_\_\_\_ Emulsion # \_\_\_\_\_

**PROCESSING INSTRUCTIONS:**

[illegible]

otes:

## CAMERA REPORT

Project Title: CAPSHAW RAVENS Date: 10/10/11  
 Director: JENNIFER GRANT D.P. MARK RAYMOND A.C. \_\_\_\_\_  
 Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_ Emulsion # \_\_\_\_\_  
 Processing Instructions: SCENE # 7/8/10

SHOT ROLL	SCENE	TK	FSDF SND#	Footage or T.C.	REMARKS
	87	5	2-B	17:50:32:12	CU WINDOW VICTORIA
WS	8A	1	FB	17:52:50:16	
WS	8A	2		17:52:50:10	
OTS	8B	1	11	17:55:44:08	
OTS	8B	2	FB	: : :	
OTS	8B	3		17:56:26:28	
LS	8C	1	FI	17:59:04:16	INSERT JUST CATHERINE
OTS	8D	1		17:59:49:04	CATHERINE + MONA
OTS	8E	1	S-4	18:00:43:12	MONA CU
OTS	8E	2	S-4	18:04:45:20	MONA CU
MASTER	8F	1		18:06:38:20	LS DRIVE UP DRIVEWAY
MASTER	8	1	FI	18:07:46:00	MASTER JIFF
MASTER	8	2		: : :	
MASTER	8	3		18:10:14:04	
MASTER	8	4	FB	18:11:07:16	+0
MASTER	8	5		18:14:04:04	
	8	10		18:14:01:08	OPEN/CLOSE SCENE (NO MORE)
				: : :	
OTS	8D	2		: : :	
				: : :	
				: : :	
				: : :	

## CAMERA REPORT

Project Title: CAPSHAW RAVENS

Director: JENNIFER GRANT D.P. MARK RAYMOND

Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

### Processing Instructions:

Date: 1/8/11

A.C. \_\_\_\_\_

Emulsion # 50016 H 0

SCENE # 9

[illegible]

**CAMERA REPORT**Project Title: CAPSHAW RAVENSDate: 6/5/11Director: JENNIFER GRANT D.P. MARK RAYMOND

A.C. \_\_\_\_\_

Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

Emulsion # \_\_\_\_\_

Processing Instructions:

SCENE # 11

SHOT ROLL	SCENE	TK	SND#	Footage or T.C.	REMARKS
MASTER	11A	1		18:45:08:16	PAN DOWN
MASTER	11A	2		18:47:42:20	
MS	11B	1		18:49:43:20	
MS	11B	2		18:52:03:00	
CU	11C	1		18:54:15:00	
CU	11C	2		18:56:14:04	
ECU/PU	11C/PU	1		18:57:58:04	SITTING UP
ECU/PU	11C/PU	2		18:59:04:08	SITTING UP
ECU/PU	11C/PU	3		18:59:54:20	SITTING UP
MS/CU	11D	1		19:01:28:10	PAN UP SIDE OF BED 1 CUT TO PHOTO
CU	11D	2		19:04:10:04	PHOTO TO CU, CUT TO PHOTO
WS	11E	1		19:06:05:08	PAN UP BED
WS	11F	1		19:08:33:10	PAN UP BED (DOLLS)
CU	11F/PU	1		19:10:40:08	SIDE OF THE BED
CU	11F/PU	2		19:12:12:20	
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**CAMERA REPORT**Project Title: CARSHAW'S RAVENSDate: 12/4/10Director: JENNIFER GRANT D.P. MARK RAMMOND

A.C. \_\_\_\_\_

Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

Emulsion # \_\_\_\_\_

Processing Instructions:

SCENE # 12/14/16/18

SHOT ROLL	SCENE	TK	F-STOP SND#	Footage or T.C.	REMARKS
	12	1	5.6	19:49:59:	MONA WALKS DOWNSTAIRS
	12	2		19:51:10:08	MONA WALKS DOWNSTAIRS
	12	3		19:51:10:08	MONA WALKS DOWNSTAIRS
	12A	1		19:52:27:12	MONA FEET (INSERT)
	12A	4		19:52: :	
MCU	14	1	4	20:00:10:16	MONA LISTENS TO CAT
MCU	14	2	4	20:00:53:20	MONA LISTENS TO CAT
MCU	14	3		20:01:29:04	MONA LISTENS TO CAT
				: : :	
				: : :	
	18	1		20:49:25:12	MONA WALKS UPSTAIRS (ATTIC)
	18	2		20:49:46:16	MONA WALKS UPSTAIRS (ATTIC)
	18	3		20:50:22:20	MONA WALKS UPSTAIRS (ATTIC)
	18	4		20:50:45:20	MONA WALKS UPSTAIRS (ATTIC)
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SCENE  
12/14/16/18



**CAMERA REPORT**Project Title: CAPSHAW RAVENSDate: 01/11/11Director: JENNIFER GRANT D.P. MARK RAYMOND

A.C. \_\_\_\_\_

Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

Emulsion # \_\_\_\_\_

Processing Instructions:

Scene # 13

SHOT ROLL	SCENE	TK	SND#	Footage or T.C.	REMARKS
	13A	1		19:38:39:12	
	13A	2		19:39:20:00	
	13A	3		19:40:51:08	
WS	13B	1		19:41:50:12	
WS	13B	2		19:43:33:08	
WS	13B	3		19:44:57:04	
CU	13D	1		19:46:32:00	
CU	13D	2		19:47:30:00	
CU	13D	3		19:48:24:12	
MS	13E	1		19:49:14:20	
MS	13E	2		19:50:15:04	
MSW	13F	1		19:51:10:04	
MSW	13F	2		19:52:12:12	
INS	13G	1		19:53:19:08	
WS	13H	1		19:55:01:04	
INS	13G	2		19:56:02:12	
INS	13G	3		19:57:06:08	
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**CAMERA REPORT**Project Title: CADSHAW'S RAVENSDate: 1/8/11Director: JENNIFER GRANT D.P. MARK RAYMOND

A.C. \_\_\_\_\_

Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

Emulsion # \_\_\_\_\_

Processing Instructions:

SCENE # 1517

ROLL	SCENE	TK	SND#	Footage or T.C.	REMARKS
MS	15	1		12:09:47.12	
MS	15	2		: : :	
MS	15	3		12:12:53.24	
MS	15	4		12:14:34.08	
CU	15A	1		12:15:01.24	
INS	15B	1		12:19:46.04	
INS	15B	2		12:21:38.00	
INS	15C	1		: : :	
INS	15D	1		12:24:27.04	
MS	15D	2		: : :	
MS	15D	3		12:26:04.16	
MS	15D	4		12:26:59.04	
MS	15D	5		12:27:24.16	
WS	15E	1		12:27:58.04	
WS	15E	2		12:28:41.16	
				: : :	
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## CAMERA REPORT

Project Title: CHAPSHAW KAVENS

Director: JENNIFER GRANT D.P. MARK RAYMOND

Camera # 11 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

### Processing Instructions:

Date: 10/15/10

A.C. \_\_\_\_\_

Emulsion #

SCENG# 19

[illegible]





Page# 2 of 3

# CAMERA REPORT

Project Title CAPSHAW RAVENS Date 10/16/10

Director JENNIFER GRANT D.P. MARK RAYMOND A.C.

Camera # \_\_\_\_\_ DV Format \_\_\_\_\_ Film Stock \_\_\_\_\_ Emulsion # \_\_\_\_\_

## PROCESSING INSTRUCTIONS:

SCENE # 22/23

ROLL	SCENE	TK	SND #	START TIME Footage or T.C.	REMARKS (LS, MASTHE, WSEB, etc.)
P2	22	1		17:20:37:12	LS - Steadicam (trail)
	22	2		17:21:49:04	
	22	3		17:24:57:16	
	22A	1		17:26:28:05	sticks
	22A	2		17:27:56:06	
	22B	1		17:29:11:20	Steadicam (tree)
	22B	2		17:31:16:10	
	22B	3		17:32:20:20	
	22C	1		17:34:24:04	STICKS
	22E	1		17:36:33:00	OTS CAT
	22F	1	5.6	17:38:48:04	OTS MONA
	22F	2		17:40:41:08	
	22F	3		17:41:43:20	AZEALAS FIREPLACE
	22G	1		17:42:44:12	MONA SWING / MOSS
	22G	2		17:43:27:12	MONA
	22G	3		17:43:48:44	
	22H	1		17:43:48:08	STICKS
	22H	2		17:44:26:04	
	22I	1		17:45:50:00	WIDER SHOT
	22J	1		17:46:30:08	MONA E
	22J	2		17:46:52:06	
	22J	3		17:47:36:08	
	22	1		17:48:24:12	
				: : :	
				: : :	

otes:

## CAMERA REPORT

Project Title: CAPSHAW RAVENS  
Director: JENNIFER GRANT D.P. MARK EDMOND  
Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_  
**Processing Instructions:**

Date: 10/17/10  
A.C. \_\_\_\_\_  
Emulsion # \_\_\_\_\_  
SCENE H 24

[illegible]



**CAMERA REPORT**Project Title: CAPSHAW RAVENSDate: 12/4/10Director: JENNIFER GRANT D.P. MARK RAYMOND

A.C. \_\_\_\_\_

Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

Emulsion # \_\_\_\_\_

Processing Instructions:

SCENE # 25

SHOT ROLL	SCENE	TK	SND#	Footage or T.C.	REMARKS
C4	25A1	1		20:22:50:	CLEAN SINGLE / CATHERINE
C4	25A1	2		20:23:34:	
25A2	25A2	1		20:24:18:	
C4	25A3	1		20:25:38:	
<del>25A2</del>	25A2	2		20:26:40:	
C4	25A4	1		20:27:51:	
C4	25A5	1		20:28:29:	
C4	25A10	1		20:29:24:	
C4	25A10	2		20:30:13:	
	25A7	1		20:31:40:	
	25A7	2		20:32:25:	
	25A8	1		20:33:09:	
	25A8	2		20:33:55:	
C4	25B1	1		20:34:44:	
C4	25B1	2		20:35:25:	
	25B2	1		20:35:50:	
	25B2	2		20:36:15:	
	25B3	1		20:36:38:	
	25B3	2		20:36:54:	
	25B4	1		20:37:27:	
	25C	51		20:38:40:	
	25C	52		20:39:43:	



## CAMERA REPORT

Project Title: CAPSHAW RAVENS Date: 12/4/10  
Director: JENNIFER GRANT D.P. MARK RAYMOND A.C. \_\_\_\_\_  
Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_ Emulsion # \_\_\_\_\_  
**Processing Instructions:** SCENE # 25

[illegible]



## CAMERA REPORT

Project Title: CAPHAW: RAYENS

Director: JENNIFER GRANT D.P. MARK RAYMOND

Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

### Processing Instructions:

Date: 6/5/11

A.C. \_\_\_\_\_

Emulsion # \_\_\_\_\_

SCENE # 27

[illegible]

### Processing Instructions:

# 28

12/9/10

118111

## CAMERA REPORT

Project Title: CRAPSHAW RAVENS

Date: 12/4/10

Director: JENNIFER GRANT D.P. MARK RAYMOND

A.C. \_\_\_\_\_

Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

Emulsion # 506-10-11 22

### Processing Instructions:

SCENE # 29

[illegible]

**CAMERA REPORT**

Project Title: CADSHAW RAYENS  
 Director: JENNIFER GRANT D.P. MARK RAYMOND  
 Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_  
 Processing Instructions:

Date: 1/8/11 - 6/5/11  
 A.C. \_\_\_\_\_  
 Emulsion # \_\_\_\_\_  
 SCENE # 29/36

SHOT ROLL	SCENE	TK	SND#	Footage or T.C.	REMARKS
	30	1		12:40:42:04	
	30	2		12:41:26:04	
	30	3		12:42:23:00	
	30	4		12:43:07:10	
				: : :	
	30A	1		20:09:47:00	
	30A	2		20:11:32:12	
	30A	3		20:13:01:08	
	30C	1		20:18:58:12	
	30D	1		20:21:32:00	
	30E	1		20:22:00:00	
	30E	2		20:23:00:00	
	30E	3		20:23:44:12	NO SLATE
	30E	4		20:24:13:00	NO SLATE
				: : :	
				19:31:21:12	CURTAINS
				19:31:58:12	DOOR RATTLE
				19:32:20:08	MORE DOOR RATTLE
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1/8/11

6/5/11

Date: 6/5/11

A.C. \_\_\_\_\_

Emulsion # 4-23

SCENE # 32

[illegible]



## CAMERA REPORT

Project Title: CARSHAW RAVEN Date: 6/11/11  
Director: JENNIFER GANT D.P. MARK RAYMOND A.C. \_\_\_\_\_  
Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_ Emulsion # \_\_\_\_\_  
**Processing Instructions:** SCENET 34

[illegible]

## CAMERA REPORT

Project Title: CAPSHAW RAVEN

Director: JENNIFER GRANT D.P. MARK KAYMONO

Camera # 1 Dv Format \_\_\_\_\_ Film Stock \_\_\_\_\_

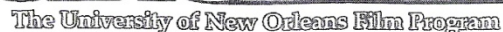
### Processing Instructions:

Date: 12/4/11A.C. \_\_\_\_\_  
Population # \_\_\_\_\_

Emulsion # 35

SCENE# 35

[illegible]



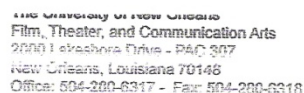
The University of New Orleans  
Film, Theater, and Communication Arts  
2000 Lakeshore Drive - PAC 307  
New Orleans, Louisiana 70148  
Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER: <b>THESIS</b>	
PROD. #:	PRODUCTION TITLE: <b>CAPSHAW RAVENS</b>
PRODUCER:	DIRECTOR: <b>JENNIFER GRANT</b>

## SOUND REPORT

DATE: 1-8-11	SHEET NO:
SOUND MIXER:	ROLL NO:
BOOM OPERATOR:	
LOCATION: HUBBARD MANSION	SAMPLING FREQUENCY:
TIME CODE: FR/S	HEAD TONE: dBm

[illegible]







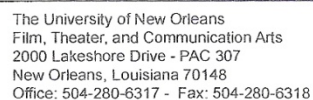
THE UNIVERSITY OF NEW ORLEANS  
Film, Theater, and Communication Arts  
2900 Lakeshore Drive - P.O. Box 387  
New Orleans, Louisiana 70146  
Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER: <b>THESIS</b>	
PROD. #:	PRODUCTION TITLE: <b>CAPSHAW RAVENS</b>
PRODUCER:	DIRECTOR: <b>JENNIFER GRANT</b>

### SOUND REPORT

DATE: <b>10-16-10</b>	SHEET NO:
SOUND MIXER:	ROLL NO:
BOOM OPERATOR:	
LOCATION: <b>READ MANSION</b>	SAMPLING FREQUENCY:
TIME CODE: <b>FR/S</b>	HEAD TONE: <b>dBm</b>

SCENE #	TAKE	ID#	NOTES	SMFTE Start
8A	1			: 1:41:10
8A	2		AIR PLANE	: 1:42:41
8A	3		AIR PLANE	: 1:44:12
8B	1			: 1:45:40
8B	2			: 1:46:24
8C	1			: 1:49:03
8D	1			: 1:49:56
8D	2			: 1:51:10
8D	3			: 1:52:04
8E	1			: 1:54:19
8E	2		BEGINNING ARTWORKS	: 1:55:01
8F	1			: 1:57:05
8F	2			: 1:57:27
8	1			: 00:00:00
8	2			: :14:21
8	3			: :16:08
8	4			: :17:05
8	5			: :20:05
8	10			: :23:07
				: : :
				: : :
				: : :
				: : :
				: : :
				: : :

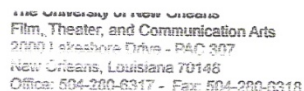


COURSE NAME AND NUMBER: <b>THESIS</b>	
PROD. #:	PRODUCTION TITLE: <b>CAPSHAW RAVENS</b>
PRODUCER:	DIRECTOR: <b>JENNIFER GRANT</b>

## SOUND REPORT

DATE: 1-18-11	SHEET NO:
SOUND MIXER:	ROLL NO:
BOOM OPERATOR:	
LOCATION: HUBBARD MANSION	SAMPLING FREQUENCY:
TIME CODE: FR/S	HEAD TONE: dBm

[illegible]



COURSE NAME AND NUMBER: <b>THESIS</b>	
PROD. #:	PRODUCTION TITLE: <b>CAPSHAW RAVENS</b>
PRODUCER:	DIRECTOR: <b>JENNIFER GRANT</b>

## **SOUND REPORT**

DATE: 6-5-11	SHEET NO: 1
SOUND MIXER:	ROLL NO:
BOOM OPERATOR:	
LOCATION: Uptown House	SAMPLING FREQUENCY:
TIME CODE: FR/S	HEAD TONE: dBm

[illegible]





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: <b>THESIS</b>	
PROD. #:	PRODUCTION TITLE: <b>CAPSHAW RAVENS</b>
PRODUCER:	DIRECTOR: <b>JENNIFER GRANT</b>

## SOUND REPORT

DATE: 12-14-10	SHEET NO:
SOUND MIXER:	ROLL NO:
BOOM OPERATOR:	
LOCATION: DILLARD HOUSE	SAMPLING FREQUENCY:
TIME CODE: FR/S	HEAD TONE: dBm

[illegible]

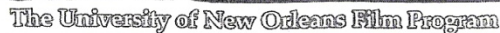
 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318	

COURSE NAME AND NUMBER: <b>THESIS</b>	
PROD. #:	PRODUCTION TITLE: <b>CAPSHAW RAVENS</b>
PRODUCER:	DIRECTOR: <b>JENNIFER GRANT</b>

### SOUND REPORT

DATE: <b>1-8-11</b>	SHEET NO:
SOUND MIXER:	ROLL NO:
BOOM OPERATOR:	
LOCATION: <b>HUBBARD MANSION</b>	SAMPLING FREQUENCY:
TIME CODE: FR/S	HEAD TONE: dBm

SCENE #	TAKE	ID#	NOTES	SMPTE Start
15	1		PLANE	: 49:43
15	2		TRAFFIC / 1ST HALF	: 50:51
15	3			: 52:55
15	4			: 54:40
15A	1		CUTTING HAIR	: 58:44
15B	1		RUBBING BOOK	: 1:00:00
15B	2			: 1:02:00
15C	1			: : :
15D	1			: 1:05:01
15D	2			: : :
15D	3			: 1:06:56
15D	4			: : :
15D	5			: 1:08:23
15E	1			: 1:08:58
15E	2			: 1:09:44
			WILD LINES	: : :
15	1			: : :
15	2			1:17:29:
15	3			1:19:12:
				: : :
				: : :
				: : :
				: : :
				: : :
				: : :



Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER: THESIS

PROD. #:PRODUCTION TITLE:

CNRSTAIN RAVENS

PRODUCER:

DIRECTOR: JEN NIEF GRAN

## SOUND REPORT

DATE: 12-4-11

SHEET NO:

SOUND MIXER:

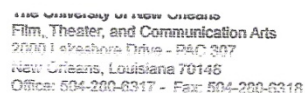
ROLL NO:BOOM OPERATOR:

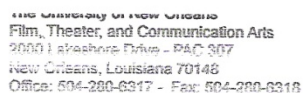
LOCATION: DILLARD HOUSE

SAMPLING FREQUENCY:

TIME CODE: FR/SHEAD TONE: dBm[illegible]









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: <b>THESIS</b>	
PROD. #:	PRODUCTION TITLE: <b>CARSHAW &amp; AVENS</b>
PRODUCER:	DIRECTOR: <b>JENNIFER GRANT</b>

### SOUND REPORT

DATE: <b>12-4-10</b>	SHEET NO:
SOUND MIXER:	ROLL NO:
BOOM OPERATOR:	
LOCATION: <b>DILLARD HOUSE</b>	SAMPLING FREQUENCY:
TIME CODE: FR/S	HEAD TONE: dBm

SCENE #	TAKE	ID#	NOTES	SMPTE Start
25A1	1			: 19:04
25A1	2			: 19:43
25A2	1			: 20:35
25A3	1			: 22:01
25A3	2			: 23:13
25A4	1			: 24:27
25A5	1			: 25:10
25A6	1			: 26:11
25A6	2			: 27:14
25A6	3			: 28:05
25A7	1			: 28:54
25A7	2			: 29:43
25A8	1			: 30:31
25A8	2			: 31:19
25B1	1			: 32:12
25B2	1			: 33:00
25B2	2			: 33:32
25B2	3			: 34:08
25B3	1			: 34:34
25B3	2			: 34:52
25B4	1			: 35:30
25C	5			: 36:54
25C	52			: 37:55
25D1	1			: 38:30
25D2	1			: 39:12





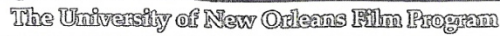
Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER: <b>THESIS</b>	
PROD. #:	PRODUCTION TITLE: <b>CAPSHAW RAVENS</b>
PRODUCER:	DIRECTOR: <b>JENNIFER GRANT</b>

## SOUND REPORT

DATE: 12-4-10	SHEET NO:
SOUND MIXER:	ROLL NO:
BOOM OPERATOR:	
LOCATION: BILKARD HOUSE	SAMPLING FREQUENCY:
TIME CODE: FR/S	HEAD TONE: dBm

[illegible]



Office: 504-280-6317 - Fax: 504-280-6318

DIRECTOR: JENNIFER GRANT

## SOUND REPORT

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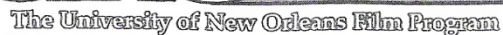
The University of New Orleans  
Film, Theater, and Communication Arts  
2000 Lakeshore Drive - PAC 307  
New Orleans, Louisiana 70148  
Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER:	
PROD. #:	PRODUCTION TITLE: CAPSHAW DAVENS
PRODUCER:	DIRECTOR: JENNIFER GRANT

## ***SOUND REPORT***

DATE: 11/8/11 - 6/5/11	SHEET NO:
SOUND MIXER:	ROLL NO:
BOOM OPERATOR:	
LOCATION: HUBBARD MANSION / UPTOWN HOUSE	SAMPLING FREQUENCY:
TIME CODE: FR/S	HEAD TONE: dBm

[illegible]



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

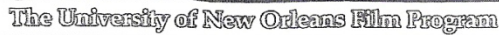
COURSE NAME AND NUMBER: <u>THESIS</u>	
PROD. #:	PRODUCTION TITLE: <u>CAPSHAW RAVENS</u>
PRODUCER:	DIRECTOR: <u>JENNIFER GRANT</u>

## SOUND REPORT

DATE: 10/17/11	SHEET NO:
SOUND MIXER:	ROLL NO:
BOOM OPERATOR:	
LOCATION: READ MANSION	SAMPLING FREQUENCY:
TIME CODE: FR/S	HEAD TONE: dBm

[illegible]





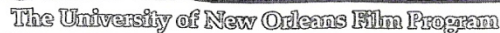
Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER: <b>THESIS</b>	
PROD. #:	PRODUCTION TITLE: <b>CAPSHAW RAVENS</b>
PRODUCER:	DIRECTOR: <b>JENNIFER GRANT</b>

## SOUND REPORT

DATE: 10-17-10	SHEET NO:
SOUND MIXER:	ROLL NO:
BOOM OPERATOR:	
LOCATION: READ MANSION	SAMPLING FREQUENCY:
TIME CODE: FR/S	HEAD TONE: dBm

[illegible]



Office: 504-280-6317 - Fax: 504-280-6318

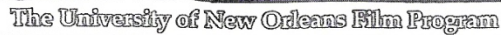
COURSE NAME AND NUMBER: <b>THESIS</b>	
PROD. #:	PRODUCTION TITLE: <b>CAPSHAW RAVENS</b>
PRODUCER:	DIRECTOR: <b>JENNIFER GRANT</b>

## ***SOUND REPORT***

DATE: 10-17-10	SHEET NO:
SOUND MIXER:	ROLL NO:
BOOM OPERATOR:	
LOCATION: READ MANSION	SAMPLING FREQUENCY:
TIME CODE: FR/S	HEAD TONE: dBm

[illegible]





Office: 504-280-6317 - Fax: 504-280-6318

DIRECTOR: JENNIFER BRANT

## SOUND REPORT

HEAD TONE:	dBm
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SCENE #	TAKE	ID#	NOTES	SMPTE Start
42	1			: : 19: 51
42	2			: : 21: 12
42A	1			: : 22: 19
42A	2			: : 23: 13

## Appendix E: Location Forms

BOBBY JINDAL  
GOVERNOR



PAUL W. RAINWATER  
COMMISSIONER OF ADMINISTRATION

**State of Louisiana**  
Division of Administration  
Office of Risk Management

May 26, 2011

Ms. Sherri R. Ganucheau  
University of New Orleans  
2000 Lakeshore Dr., Education Room 214  
New Orleans, LA 70148

Dear Ms. Ganucheau:

RE: Certificate of Insurance for  
Commercial General Liability  
4460 University of New Orleans

Attached is an original certificate of insurance showing proof of coverage for UNO's film project entitled "Capshaw's Raven" being filmed at ~~4460 University of New Orleans~~ in New Orleans, LA on June 5, 2011. Please forward the original certificate to the certificate holder and make a copy for your files and records.

If you have any questions, please call me at (225) 342-8470 or send a fax to (225) 342-3845.

Sincerely,

A handwritten signature in cursive script that reads "Kristy Breaux".

Kristy Breaux, CISR  
State Risk Underwriter

Attachment

# CERTIFICATE OF INSURANCE

Issue Date May 26, 2011

**PRODUCER**  
Office of Risk Management – DOA  
Post Office Box 91106  
Baton Rouge, Louisiana 70821-9106

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION AND MAY CONFER RIGHTS UPON THE CERTIFICATE HOLDER BY AMENDING OR EXTENDING THE COVERAGE AFFORDED BY THE POLICIES BELOW AS STATED IN THE DESCRIPTION OF OPERATIONS SECTION.

## COMPANY AFFORDING COVERAGE

**INSURED** State of Louisiana  
University of New Orleans  
2000 Lakeshore Drive  
New Orleans, LA 70148

Louisiana Self-Insurance Fund

CORP. NO: 4460

## COVERAGES

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL TERMS, EXCLUSIONS, AND CONDITIONS OF SUCH POLICIES.

CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS		
						EACH OCCURRENCE	AGGREGATE
	<b>GENERAL LIABILITY</b> <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> CONTRACTUAL LIABILITY <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any one fire) <input type="checkbox"/> MEDICAL EXPENSES	CGL20102011	07-01-2010	07-01-2011	BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	\$ 5,000,000	
	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED <b>AUTOMOBILE PHYSICAL DAMAGE</b> <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED				BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	\$	
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY <input type="checkbox"/> OTHER				STATUTORY \$ (EACH ACCIDENT) \$ (DISEASE-POLICY LIMIT) \$ (DISEASE-EACH EMPLOYEE)		

## DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS

Proof of coverage for UNO's film project entitled "Capshaw's Raven" being filmed at 6115 Patton Street in New Orleans, LA on June 5, 2011.

## CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICES SHALL IMPOSE NO OBLIGATIONS OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES.

## CERTIFICATE HOLDER

## AUTHORIZED REPRESENTATIVE

Allen Frederic III  
~~6115 Patton Street~~  
New Orleans, LA 70115

*Melissa Harris*

MELISSA HARRIS, UNDERWRITING MANAGER

BOBBY JINDAL  
GOVERNOR



PAUL W. RAINWATER  
COMMISSIONER OF ADMINISTRATION

**State of Louisiana**  
Division of Administration  
**Office of Risk Management**

January 6, 2011

Ms. Sherri R. Ganuchau  
University of New Orleans  
2000 Lakeshore Dr., Education Room 214  
New Orleans, LA 70148

Dear Ms. Ganuchau:

RE: Certificate of Insurance for  
Commercial General Liability  
4460 University of New Orleans

Attached is an original certificate of insurance showing proof of coverage for UNO's film project entitled, "Capshaw's Ravens." Please forward the original certificate of insurance to the certificate holder and make a copy for your files and records.

If you have any questions, please call me at (225) 342-8470 or send a fax to (225) 342-3845.

Sincerely,

A handwritten signature in cursive script that reads "Kristy Breaux".

Kristy Breaux, CISR  
State Risk Underwriter

Attachment



# CERTIFICATE OF INSURANCE

Issue Date January 6, 2011

**PRODUCER**  
Office of Risk Management – DOA  
Post Office Box 91106  
Baton Rouge, Louisiana 70821-9106

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW.

## COMPANY AFFORDING COVERAGE

**INSURED** State of Louisiana  
University of New Orleans  
2000 Lakeshore Drive  
New Orleans, LA 70148

Louisiana Self-Insurance Fund

CORP. NO: 4460

## COVERAGES

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL TERMS, EXCLUSIONS, AND CONDITIONS OF SUCH POLICIES.

CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS		
						EACH OCCURRENCE	AGGREGATE
	<b>GENERAL LIABILITY</b> <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> POLLUTION (Sudden & Accidental Only) <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any one fire) <input type="checkbox"/> MEDICAL EXPENSES	CGL20102011	07-01-2010	07-01-2011	BODILY INJURY		
					PROPERTY DAMAGE		
					BI & PD COMBINED	\$ 5,000,000	
	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED				BODILY INJURY		
					PROPERTY DAMAGE		
					BI & PD COMBINED	\$	
	<b>AUTOMOBILE PHYSICAL DAMAGE</b> <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED						
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY				STATUTORY		
					\$ (EACH ACCIDENT)		
					\$ (DISEASE-POLICY LIMIT)		
					\$ (DISEASE-EACH EMPLOYEE)		
	<input type="checkbox"/> MEDICAL MALPRACTICE LIABILITY						

## DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS

Proof of coverage for the University of New Orleans's use of Hubbard Mansion Bed & Breakfast for filming "Capshaw's Ravens."

## CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICES SHALL IMPOSE NO OBLIGATIONS OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES.

## CERTIFICATE HOLDER

## AUTHORIZED REPRESENTATIVE

Hubbard Mansion Bed & Breakfast  
c/o Don Hubbard  
New Orleans, LA 70115

*Melissa Harris*

MELISSA HARRIS, UNDERWRITING MANAGER

BOBBY JINDAL  
GOVERNOR



PAUL W. RAINWATER  
COMMISSIONER OF ADMINISTRATION

**State of Louisiana**  
Division of Administration  
**Office of Risk Management**

November 30, 2010

Ms. Sherri R. Ganucheau  
University of New Orleans  
2000 Lakeshore Dr., Education Room 214  
New Orleans, LA 70148

Dear Ms. Ganucheau:

RE: Revised Certificate of Insurance for  
Commercial General Liability  
4460 University of New Orleans

Attached is an original revised certificate of insurance showing proof of coverage for the UNO Film project entitled, "Capshaw's Ravens." The dates have been removed from the certificate so that it will cover any dates of shooting at this location. Please forward the original revised certificate of insurance to the certificate holder, make a copy for your files and records and discard the one previously sent.

If you have any questions, please call me at (225) 342-8470 or send a fax to (225) 342-3845.

Sincerely,

A handwritten signature in cursive script that reads "Kristy Breau".

Kristy Breau, CISR  
State Risk Underwriter

Attachment



**CERTIFICATE OF INSURANCE - REVISED**

Issue Date **November 30, 2010**

<b>PRODUCER</b> Office of Risk Management - DOA Post Office Box 91106 Baton Rouge, Louisiana 70821-9106	THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION AND MAY CONFER RIGHTS UPON THE CERTIFICATE HOLDER BY AMENDING OR EXTENDING THE COVERAGE AFFORDED BY THE POLICIES BELOW AS STATED IN THE DESCRIPTION OF OPERATIONS SECTION.
<b>INSURED</b> State of Louisiana University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148	<b>COMPANY AFFORDING COVERAGE</b>  <p align="center">Louisiana Self-Insurance Fund</p>

CORP. NO: 4460

**COVERAGES**

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL TERMS, EXCLUSIONS, AND CONDITIONS OF SUCH POLICIES.

CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS		
						EACH OCCURRENCE	AGGREGATE
	<b>GENERAL LIABILITY</b> <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> CONTRACTUAL LIABILITY <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any one fire) <input type="checkbox"/> MEDICAL EXPENSES	CGL20102011	07-01-2010	07-01-2011	BODILY INJURY		
					PROPERTY DAMAGE		
					BI & PD COMBINED	\$ 5,000,000	
	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED  <b>AUTOMOBILE PHYSICAL DAMAGE</b> <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED				BODILY INJURY		
					PROPERTY DAMAGE		
					BI & PD COMBINED	\$	
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY  <input type="checkbox"/> OTHER				STATUTORY		
					\$ (EACH ACCIDENT)		
					\$ (DISEASE-POLICY LIMIT)		
					\$ (DISEASE-EACH EMPLOYEE)		

**DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS**

Proof of coverage for use of Dillard University's Alumni House for the UNO Film project entitled "Capshaw's Ravens."

**CANCELLATION**

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICES SHALL IMPOSE NO OBLIGATIONS OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES.

**CERTIFICATE HOLDER**

**AUTHORIZED REPRESENTATIVE**

Dillard University  
 2000 Lakeshore Drive  
 New Orleans, LA 70122

*Melissa Harris*

MELISSA HARRIS, UNDERWRITING MANAGER

BOBBY JINDAL  
GOVERNOR



PAUL W. RAINWATER  
COMMISSIONER OF ADMINISTRATION

**State of Louisiana**  
Division of Administration  
Office of Risk Management

September 24, 2010

Ms. Sherri R. Ganuchean  
University of New Orleans  
2000 Lakeshore Drive  
Education Room 214  
New Orleans, LA 70148

Dear Ms. Ganuchean:

RE: Certificate of Insurance for  
Commercial General Liability  
4460 University of New Orleans

Attached is an original certificate of insurance showing proof of coverage for use of the Read residence for filming "Capshaw's Ravens" on October 15, 2010 through October 17, 2010. Please forward the original certificate of insurance to the certificate holder and make a copy for your files and records.

If you have any questions, please call me at (225) 342-8470 or send a fax to (225) 342-3845.

Sincerely,

A handwritten signature in cursive script that reads "Kristy Breaux".

Kristy Breaux, CISR  
State Risk Underwriter

Attachment

# **CERTIFICATE OF INSURANCE**

Issue Date **September 24, 2010**

**PRODUCER**  
Office of Risk Management – DOA  
Post Office Box 91108  
Baton Rouge, Louisiana 70821-9108

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW.

**COMPANY AFFORDING COVERAGE**

**INSURED** State of Louisiana  
University of New Orleans  
2000 Lakeshore Drive  
New Orleans, LA 70148

Louisiana Self-Insurance Fund

CORP. NO: 4480

**COVERAGES**

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL TERMS, EXCLUSIONS, AND CONDITIONS OF SUCH POLICIES.

CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS		
						EACH OCCURRENCE	AGGREGATE
	<b>GENERAL LIABILITY</b> <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> POLLUTION (Sudden & Accidental Only) <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any one fire) <input type="checkbox"/> MEDICAL EXPENSES	CGL20102011	07-01-2010	07-01-2011	BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	\$ 5,000,000	
	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED <b>AUTOMOBILE PHYSICAL DAMAGE</b> <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED				BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	\$	
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY <input type="checkbox"/> MEDICAL MALPRACTICE LIABILITY				STATUTORY \$ (EACH ACCIDENT) \$ (DISEASE-POLICY LIMIT) \$ (DISEASE-EACH EMPLOYEE)		

**DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS**

Proof of coverage for the University of New Orleans's use of the Read residence for filming "Capshaw's Ravens" on October 15, 2010 through October 17, 2010.

**CANCELLATION**

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICES SHALL IMPOSE NO OBLIGATIONS OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES.

**CERTIFICATE HOLDER**

**AUTHORIZED REPRESENTATIVE**

Baldwin Read  
~~608 American Street~~  
Covington, LA 70124

*Melissa Harris*

MELISSA HARRIS, UNDERWRITING MANAGER



## Appendix F: Location stills

















































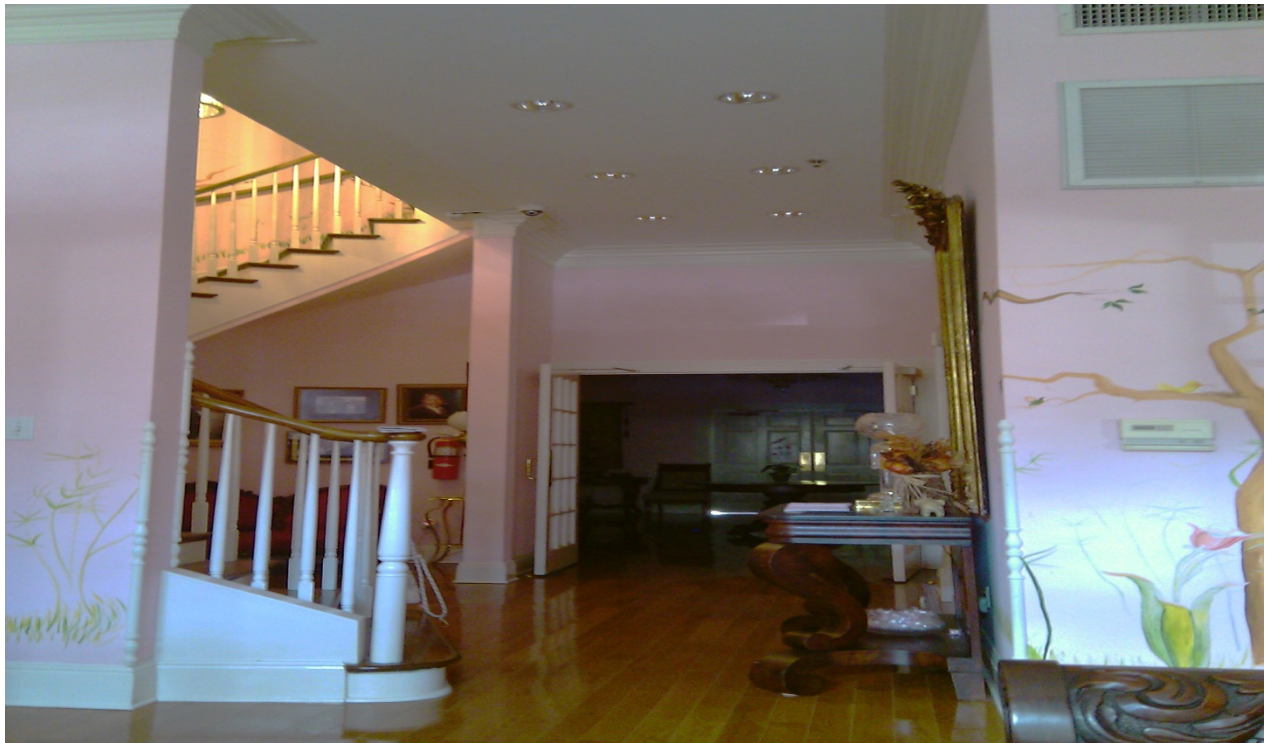
































## Appendix G: Production Stills



































## Appendix H: Production Budget

Account #	Category	Specifics	Actual Cost
001	Script & Rights		\$0
002	Producer		\$0
003	Director		\$0
004	Cast		\$0
ABOVE THE LINE TOTAL:			\$0
005	Travel		\$800
006	Hotel & Lodging		\$0
007	Food		\$800
008	Camera	Kit, Crew, Expendables	0
009	Lighting	Kit, Crew, Expendables	\$0
010	Sound	Kit, Crew, Accessories	\$80
011	Locations	Fees & Permits	\$400
012	Art Dept	Props, Wardrobe etc.	\$383
013	Office Expenses	Paper supplies, fax, internet etc.	\$150
014	Petty Cash		\$0
015	Film or Tape Stock	Hard Drives, DVDs	\$300
016	Lab	Developing, dailies, etc.	\$0
017	Insurance		\$0
018	Editing		\$0
019	Shipping		\$0
020	Still Photos	Photographer, film, developing, etc.	\$40
021	Contingency	10% of production costs	\$295
PRODUCTION TOTAL:			\$2,448
022	Final Post Online	Conform, Color Correction, etc.	\$0
023	Final Post Mix	Sound mixing session, score	\$275
024	Marketing	Festival fees, screeners, postage	\$0
POST PRODUCTION TOTAL:			\$275
ACTUAL GRAND TOTAL:			\$2,723

Appendix I: Capshaw Ravens Cover



## **Vita**

Jennifer Diane Grant was born in Jackson, MS on July 7, 1982. She graduated from McLaurin High School in Florence, MS in May of 2000. In August of 2000, she enrolled at Dillard University in New Orleans, LA. She then received her Bachelor of Arts in Mass Communication with an emphasis in Television Production, and a minor in visual arts, in May 2004. In August of 2007, she entered the University of New Orleans to pursue a Master of Fine Arts in Film Production. She graduates in May 2012