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AM800

James Madison Roe
University of New Orleans, jamesmadisonroe@gmail.com

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AM800

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 and Theatre Arts

Film Production
by
James Madison Roe

B.A. University of New Orleans, 2008

December, 2013

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I dedicate this thesis to my wife, Dawn, and to my parents, Jim and Susan.

Acknowledgments

Film making is a conglomeration of individual efforts, and when one is devoted to making a film on an extremely small budget, those efforts must frequently be presented as a gift. Without the tireless volunteer work of *AM800*'s cast and crew, the film would not have come to fruition. I am extremely grateful for their support, their collaboration, and their exceptional devotion to the project.

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Abstract

In this paper, I will detail the film making techniques that my crew and I employed while making *AM800*, my thesis film at the University of New Orleans. I will detail the creative and technical steps we took, from the earliest stages of idea conceptualization to the final phases of post-production and screening. During my recounting of this process, I will discuss our creative goals, the challenges that we faced while achieving these goals, and the resulting product's effectiveness as a narrative short film. The quality of the final product will be gauged through the results of test screenings and direct audience feedback.

Keywords: Thesis, AM800, James Roe, MFA, Film, Radio, Paranormal, Suicide, Fantasy, Construction, Editing, Cinematography, Final Cut Pro, Adobe

Chapter 1

Introduction

As a filmmaker, I have always been—and will always be—a student of film. I made my first short when I was in middle school, and gradually improved my projects by watching and replicating the choices that professional filmmakers made on the big screen. Fueled by my wonderment for the art, I experimented with production techniques, learned important post-production basics, and pushed myself creatively and technically in the writing room. I hold on to these principles today, and have utilized my time as both an undergraduate and a graduate film student to better myself as a storyteller.

I knew before writing my thesis that *AM800* would be a continuation of this philosophy. Through it, I wanted to test my limits, explore new techniques, and improve my artistic and creative skill set. In this light, my thesis had already achieved a certain level of personal success prior to its public release. It was, indeed, my most challenging undertaking as a filmmaker. By overcoming the myriad challenges that the crew and I faced while creating the film, I developed a better understanding of the art form.

Films, however, exist to be watched by others. A film's true success or failure can only be discerned by gauging the audience's reaction to it. My thesis, then, cannot be considered a true success without first considering its effect on viewers. To collect and analyze this feedback, I held multiple test screenings prior to the film's completion, and I also received feedback at other, public exhibitions. Throughout this paper, I will discuss these responses as they pertained to specific aspects of the film's creation, and build a clearer representation of what the crew and I accomplished in comparison to our original intentions.

Chapter 2

Story Conceptualization and Writing

Long before I had written the story for *AM800*, I had become fascinated with the power of belief: belief in the unfathomable, belief in a god, belief in life after death. I explored this concept in *The Star Breaker*, a short script I had written for a class at UNO. This story followed Clyde, a lonely, isolated man who, after experiencing the death of his wife, replaced his religious belief system with a scientific one in an effort to find the truth of humanity's existence.

Despite my desire to create this film, the script was riddled with story problems that had been tied so strongly to the plot that much of it would need to be rewritten. Additionally, several financial and production related challenges prevented me from getting the project off of the ground. I instead translated the thematic elements and the main character from *The Star Breaker* into *AM800*, where I would attempt to refine the original concepts I had developed, and add additional themes and stylistic elements that the earlier script was lacking.

In addition to these elements, I derived inspiration for *AM800*'s story from other personal observations and experiences. At the time, I lived in New Orleans' Uptown neighborhood, in a house that had been constructed in the early 20th Century. While living there, I discovered a small storage space underneath the stairs. When I examined this closet I made an unsettling discovery: the space was actually a small concrete tunnel—big enough to fit a single person—that extended beneath the home for several yards before turning a corner. I never mustered the courage to explore this tunnel, and to find out what, exactly, waited for me on the other side of that corner. As a story teller, I honestly didn't want to know, because not knowing was inevitably more interesting. These emotions, I realized, tied directly into the themes I wanted to explore in my thesis. Choosing not to consider an alternate reality that conflicts with one's beliefs—choosing not to turn the corner—is a powerful and meaningful decision.

With this observation in mind, I further developed Clyde's character. In the original script, Clyde had lost his faith and turned to science because he felt betrayed by a god who would allow tragedies to occur. While he had made this jump, he did not assert that science was the solution, and only explored it as an alternative. It occurred to me to have the main character in *AM800* insist on science's accuracy. Because he would find in his new belief system no more closure than he had found in his faith, he would need to create his own, fantastical answers in the image of science. These answers, though comforting, would drive him further and further into madness.

As these ideas took shape, I was able to sculpt them into a through-line: the loss of loved ones and its resulting isolation can be so devastating to the human spirit that living a life of fantasy can seem more beautiful—and be more desirable— than living a life in truth.

Having developed the backbone to the story, I started putting the idea on paper. I crafted Clyde into a paranoid UFO enthusiast. He had lost his wife to lung disease ten years prior, and he lives alone in a dank, dusty apartment in New Orleans. His only regular contact with the outside world is his old, static-filled radio, and his daughter, Jenny, who has stopped taking his calls for reasons unknown to us.

In addition to underscoring the effects of loss, I made these choices to examine the consequences of loneliness and isolation. Clyde does not have a rock on which to cling. He has been cut loose, and drifts alone in a world that doesn't know he exists. This isolation serves as an enabler for Clyde, as nobody cares enough to put his sanity in check. It also darkens the world in which he lives. His home is in a state of severe disrepair. He's hammered shut almost all of the rooms in the house, shutting away the memories of his former, happier life, and disallowing the grieving process to initiate. He lives entirely out of his living room. While Clyde finds his only comfort in this home, it serves as a prison, isolating him from the outside world, shutting him off from civilization, and hiding him from his daughter.

In this dark, sallow hole, Clyde has set forth on a mission to find his wife again. He spends his

time reading books about the origins of the cosmos: black holes, distant galaxies, and evolution. These studies are an attempt to explain his wife's death, and discern what exactly happens to people after they die. He is unsatisfied with the findings of scientists and academics, however, and turns instead to pseudoscience. The primary vehicle from which he gathers most of this information is *Across the Sky AM*, a paranormal talk radio show covering a broad range of unproven phenomena, from ancient alien civilizations to ghosts. This show works for its audience by refusing to deny the improbable—by accepting every story its on-air guests and callers tell as undeniably truthful. Through the show, Clyde learns about hauntings, abductions, and inter-dimensional travel. These undocumented observations comfort Clyde, because they give him the answers that he desires in a factual manner. Over the years, they have also driven Clyde deeper into isolation, as the show is frequently filled with conspiracy theories that invoke in him a distrust in the government, in written history, and in people. Fueled by loneliness, Clyde has progressively lost his sanity over the years, and has replaced it with a world that helps him deal with his internal struggles.

At the beginning of the film, Clyde is a nervous, fearful wreck. *Across the Sky AM* chatters in the background, and Clyde paces about the house. He calls his daughter and they argue viciously. Clyde wants to tell her about a “discovery” that he has made in the house, and Jenny—having heard similar stories from Clyde before—hangs up on him before he can present his evidence. Alone in his silent home, Clyde sits down and writes a letter to his daughter explaining the paranormal events he has recently encountered. As he writes, the words on the page become off screen narration, and we see Clyde putting on a ramshackle assortment of clothing, pieced together with duct tape. As he finishes the introduction of the letter in voice over, Clyde turns to the viewer, revealing a homemade space suit, complete with helmet and oxygen tank. It was my hope that this introductory segment would hook my future audience, and urge them to continue watching. Additionally, I wanted to convey some critical story information: Clyde's living conditions, his questionable sanity, his poor communication skills

with his daughter and others, and his sincerity—both as a father and as an amateur scientist.

The letter acts as a springboard for the narrative, and shuttles the audience back in time to the moment in which Clyde makes his initial discovery. Throughout the film, the body of the letter continues to serve as narration, which supplements the story and provides Clyde's personal perspective of the events the audience witnesses.

I established, after this time jump, the film's inciting incident. Clyde accidentally discovers the tunnel while investigating a mysterious (to Clyde, at least) event in which his hat had fallen from a hook in the living room closet. Clyde's behavior after he discovers the hole speaks volumes about his character. When most people would attribute the hat's fall to simple physics, and when most people would assume that a crack in a wall had been caused by water damage or varmints, Clyde sees miraculousness in both. The ease and immediacy with which he assumes these events are matters of great concern is indicative of his departure from reality. He is a man that sees big things in little things: someone who refuses to accept the ordinary because, internally, the ordinary world is a horrible, lonely, hopeless place. This mentality drives Clyde to open up the wall, and climb into his house's gullet.

This behavior is also seen immediately after Clyde's first trip to the field. Terrified, he shoots out of the tunnel and cowers in the corner of his living room. As the shock subsides, his fear turns into jubilation: he has found his wife. Unquestionably, he has found her.

So begins Act II, in which Clyde sets out to learn more about the tunnel, and, in doing so, figure out a way to finally reach his wife. As Clyde continues his research in this field, he is met with additional conflict in the form of The Man in Black. This character is yet another continuation of Clyde's internal flaw. He notices The Man in Black watching him in his neighborhood, and sees him again at the public library. To many, these events would be considered a coincidence. Clyde, however, perceives him as a significant threat, so much so that he cowers in the man's presence. This fear was nurtured, as Clyde mentions in the voice over, by *Across the Sky* AM's shows concerning the “man in

black” myth that pervades modern conspiracy theories and popular culture. Instead of facing The Man in Black—who is Clyde's only face-to-face contact in the film—Clyde continuously runs away from him. I believe this irrational anxiety serves to symbolize the fear of human interaction that Clyde has constructed over the years.

At the end of the film, the fantastical world that Clyde has built crumbles when he discovers that The Man in Black is really just his neighbor, and that his trips to the field were really hallucinations brought on by repeatedly slamming his head on a metal pipe at the end of the tunnel. Because I had told the story through Clyde's point of view, it was my hope that the audience would come to this realization simultaneously with Clyde, and that both of them would understand the absurdity of the fantasy world that they had perceived as real.

Clyde's reaction to this epiphany was something that I considered carefully over several drafts. I didn't want Clyde to seem crushed: I did not want him to despair. Instead, I intended Clyde's reaction to connote the possibility that he had known the truth all along. I think, in the deep recesses of his consciousness, Clyde chooses to believe. In the finished film, we see him at a mirror shortly after his first tunnel trip. A bruise clearly marks his forehead where he had slammed it into the pipe. Clyde examines it blankly, and, after consideration, smiles wildly. While I left this moment—along with the rest of the ending—somewhat open to audience interpretation, I personally believe that in this scene Clyde makes the choice to invest in the fantasy. Whether one interprets this scene as an intentional or unintentional choice, his belief in the fantasy is tragic, because it is wrought from his desperation for love and peace. This desperation is so consuming to Clyde that, when faced with the prospects of returning to the world outside of the tunnel or staying in the imaginary place that had made him so happy, he chooses to kill himself by slamming his head one last time against the pipe.

It was incredibly important to me that the audience maintain their belief in Clyde until the end of the film. Without at least a skeptical assumption that the events in the film were actually happening,

the audience would have a very hard time rooting for his success. Subsequently, the energy level and tension would remain incredibly low, and the film would be unsuccessful in its attempt to create an engaging, emotional experience for its viewers. I addressed this challenge by repeatedly adjusting the fantastical scenes—namely the Man in Black scenes and the scenes in the tunnel. These elements continuously walked the thin line between believability and unbelievability, and it took twelve drafts of the screenplay before I was confident enough to execute them in production.

In addition to addressing these writing challenges, I realized that the screenplay alone would not be enough to convince the audience that Clyde's adventures were real. I needed to develop a solemn, unsettling atmosphere that would immediately engage the audience in the film's overall tone. Creating this ambiance would require my implementation of multiple cinematic tools, including production design, cinematography, editing, sound design, and directing.

Directing

Prior to initiating the casting process for *AM800*, I had already chosen Tracy Miller to play the role of Clyde. I had worked with Miller on other student productions prior to starting my thesis, and I had admired the acting talent he exhibited while working on those productions. He also possessed several other attributes that I felt were necessary to successfully making the film, the most important of which was his devotion to each role. As a young filmmaker, choosing to work with an experienced, older actor can be a daunting task. For my thesis, I needed an actor who would give 100% of their effort in bringing the part to life, despite the fact that it was a student film. I also needed someone with whom I could forge an open collaboration—someone who would trust me as a director despite my youth, and who would be interested enough in the role to contribute their own opinions and beliefs. I knew through watching Miller's previous work that he would be willing to commit in this manner.

While writing the script, I sent Miller a rough draft to see if he would be interested in the role. The screenplay grabbed his attention, and we discussed the story and the character over several meetings. As with my own personal goals as a filmmaker, Miller was always looking for material that would challenge him and test his limits as an actor. He saw this challenge in Clyde, and recognized the peril both he and I would face when bringing the character to life. There were many different approaches that one could take to acting the part, and some of these approaches could result in the character seeming too insane, or too over-the-top, or too pitiful. We would both need to walk this balance beam together to help maintain our objectivity to the material we were creating on the screen.

Miller took the part, and I kicked off our preparations for the film by writing a character history for Clyde. This story included some general notes about Clyde's childhood, and continued on to detail how he and his wife fell in love, the birth of Jenny, and the tragic events that occurred during and after his wife's death. This process was critical to both Miller and me. After we analyzed and discussed this history, we had a better understanding of the character, and had more material with which to work

during production. Through it, we were able to define some physical and mental attributes for Clyde: his accent, his limp, and his refusal to lift his head when in public.

While working through the initial character development stages with Miller, I held a casting call for the other characters in the film. By working with local casting directors in town, we were able to achieve a significant turn out. Over 60 individuals showed up to try out for the various roles. In former casting sessions, I had only utilized social media and local, on-campus promotions to advertise, and had rarely drummed up more than 20 to 30 actors and actresses. The larger turn out afforded me the opportunity to explore a greater range of actors, and to be more selective in the casting process.

I chose Leon Contavesprie to play Ed Night, the host of *Across the Sky AM*. Contavesprie was a practiced radio personality and voice artist. He was also extremely adept at improvisational acting techniques, that I would utilize down the line when recording the radio shows that would play throughout the background of the film. For *The Man in Black*, I cast Craig Leydecker. Leydecker had worked with Miller on several productions prior, and the two of them had an excellent working relationship. Leydecker was also able to emit a natural sense of menace through his body language, and physically looked the part.

After casting was completed, I initiated the rehearsal process. Although I did not foresee it at the time, these sessions would prove critical to the success of *AM800*. In all of my former films I had striven to hold several rehearsals before production. As a young filmmaker, however, I was terrified of *AM800*. I felt confident that I could work with my crew to develop interesting visuals and sound, but I was entirely uncertain of myself as a director, given its complex storyline and character. To address this unease, I rehearsed heavily. Miller and I met and practiced each scene multiple times. When set construction was finished, we rehearsed these scenes again on the set. I also worked with both Leydecker and Contavesprie several times during this stage.

I would begin rehearsing each scene by talking it over with the actor. We would read it through,

and I would discuss the blocking and the motivations for each beat. We would then run the scene multiple times, holding a conference between each take to discuss what we could improve, and what we could experiment with. During this process, I would take notes on my copy of the script to remind myself of things to try on set, or things to which I needed to pay particularly close attention. Miller frequently took notes, as well.

I can't understate the importance of this process. I discovered, when going through rehearsals, that I didn't have an answer for everything when it came to character motivation and performance. I was able to answer these questions by working through them with my actors, and by the end of it we were both equally prepared in this manner. When production stepped off, the actors and I came to set with a clear understanding of each scene, and were able to achieve our desired performances faster than on other films I had directed. This efficiency opened up more time on set to experiment. Frequently, Miller and I would find the performance quickly, and then continue to shoot the scene while playing with different levels of emotion and different character motivations. We were able to deliver the performances that we sought, in addition to a wealth of options that we had not originally considered.

Production Design

Looking back on the films that I have made during both my undergraduate and graduate experiences at UNO, I have always criticized myself for having poor production design, or having too little production design. This repeating characteristic was the result of many obstacles. Most frequently, it was a result of shooting my short films on micro budgets that could not support each film's complete visual design. Other times, it was due to my poor decision making: I chose gifted production designers who were too busy or unmotivated to do the tasks necessary to make the design great, or I chose motivated individuals who were not talented enough to see the design to its full potential. Lastly, I do not have much training in production design and the skills associated with it, so I had been unable to completely communicate with my production designers about what each film needed.

Given the immense art department challenges that I knew lay ahead of me in my thesis, and keeping the deficiencies associated with my former films in mind, I made a set of goals for the production design of *AM800*: I needed to financially support it as much as the budget would allow, I needed to get a talented production designer who was motivated to do the task, and I needed to have a consistent, open collaboration with them, in which both my ideas and their ideas were weighed equally. Out of these stipulations, I made one of the most important decisions I would make for the film, and asked Chris Givens—a former UNO student—to be the production designer. Givens had done excellent art department work on other films in the past, and was also a talented filmmaker who had an excellent understanding of story.

After reading the script, Givens immediately recognized the importance of building a set. I had planned on building a closet and tunnel piece in the UNO soundstage shortly after I wrote the first draft, but after a discussion with Givens, and an examination of the funds provided to me by the Jeri Nims Graduate Thesis Scholarship, we agreed that we ought to build as much of the apartment as possible. Finding a location would have been a tedious and challenging task—one that we concurred

would be more tedious than actually building on a soundstage. Getting access to a functional house with owners that would allow us to age it completely would most likely have been impossible, and shooting in a ramshackle, abandoned structure would put the crew at risk and require constant usage of the grip truck and its generator.

After this decision was made, I set out with Chris to determine what could be accomplished given the money I had budgeted for the set, and given the spatial constraints of the UNO soundstage. At the time, the film was titled *Under the Stairs*. In this version of the script, Clyde's apartment was in a two story complex, and he discovered the hole beneath his stairs. After conferring with Givens and UNO professor Kevin Griffith, I determined that the construction of these stairs and the resulting configuration of the set would be impossible to achieve with our limited budget. To address the problem, I rewrote the script and placed the hole in Clyde's living room closet. This worked for both our budget and the story. In early drafts, Clyde still lived entirely out of his living room, but it was upstairs from the tunnel. In the filmed version, Clyde is in the presence of the tunnel at all times. He can walk across the room and look at it, and he is reminded of it constantly.

After reworking the script, I set out to design a rough idea of what I thought the set should look like. I used Google's SketchUp software to design a rough 3D version of the set, and then used its animation functions to create virtual walk throughs. I met with Givens several times during this process, pitching ideas back and forth and making adjustments to the layout. We determined that the set would consist of the living room, the closet and tunnel, and the hallway which approaches the living room. Building a second room for the bedroom was out of our budget, and was outside of the space allotment we were given in the soundstage. Instead, we decided to build a second entry door at the far end of the living room which would be rarely shown in our coverage of those scenes. This door would serve as the door to the bedroom, and we would repaint and redress the set after we had shot out all of the living room scenes. Although this was a risky maneuver because it all but guaranteed we could not

shoot additional pickups in the living room, it was a necessity for the production.

After we settled on the final layout of the set, I needed to find a craftsman knowledgeable in construction who could draft the layout into workable blueprints with concrete material requirements. Drew Errington volunteered for the role. He was an undergraduate film student at UNO, and had come from a construction background prior to enrolling. Drew was not heavily experienced in creating sets, but was extremely familiar with building houses. In order to deliver the best possible product, he decided to design and construct the set like a light-weight house. He chose to use thin drywall sheets for the walls instead of luan wood, which added a layer of realism to the walls, and reduced any shaking or bending in the structure when Clyde would bump into it or slam a door. Drew was able to plan the construction of the set within a \$100 margin of error. We purchased our materials from Home Depot and a local lumber yard, and construction began two months before production. In total, the set took around five days to complete with a volunteer crew.

At the same time we were designing the set, Givens and I discussed the details of the production design, and what exactly we could accomplish to underscore the thematic elements of the story. We both agreed that Clyde's world should be a piece of found object art. Nothing would seem new in this place, as if Clyde's life had come to a halt at the moment of his wife's death. I felt it also underscored the sense of loneliness in the film. Clyde's wardrobe would be comprised entirely of aged, out-of-style clothing. Chris chose materials and set dressings from antique shops and consignment stores which connoted a sense of oldness and uniqueness. We agreed that the house should be filthy and cluttered, which would underscore Clyde's mental anguish and imply that he had completely lost control after his wife's death. Givens chose earthy, dark, flat hues for the walls. These paints absorbed light, shadowing the corners of the set, and further underscored the prison metaphor we were attempting to establish. For Clyde's bedroom, we chose to make the set much more tidy, alluding to the state of the home when he was happier. Givens decided to paint the walls of this room a dark purple, which was reminiscent of the

night sky, where Clyde had turned to answer his internal questions about life after death.

The spacesuit went through multiple drafts before finally coming to fruition. Givens wanted the suit to be comprised entirely of objects Clyde could realistically have in his home. We purchased painter's coveralls and spattered them with paint, and Givens constructed the helmet out of an old bicycle helmet, duct tape, and a piece of plexiglass. I also purchased a pair of waist-high fishing waders, which were reminiscent of a real space suit's lower section. Instead of purchasing a used oxygen tank, which was quite expensive, we found an expired fire extinguisher at a local salvage shop, and painted it green and gray to resemble the oxygen tanks used in the medical industry. Although this saved the production money, the tank ended up being quite heavy, and Miller sometimes needed to take breaks while wearing the suit to relieve his shoulders. Another issue we discovered during production was that the helmet would fog up after a prolonged period of use. To overcome this, we were sometimes forced to pause production, pull off the helmet, and wipe down the inside.

The tunnel was the last production design element to fall into place. Although the construction of the tunnel went smoothly, painting and dressing it realistically was a challenge. We were fortunate enough to receive advice and assistance from two art department professionals who worked on feature films. These individuals donated fake bricks to the set, which were constructed of molded cardboard and painted expertly to resemble real bricks. They also advised Givens to use fine mulch for the floor of the tunnel, as it would simulate dirt, but be easier to work with and clean up. Lastly, they taught Givens valuable industry techniques to make the newly constructed set appear aged and dirty, and they also showed him how to create a peeling paint effect, which we utilized throughout the house. These tricks improved the realism of the set significantly, which had been a worry for both Givens and I prior to beginning construction.

By the time production had begun, I was extremely satisfied with what the art department had accomplished. Their generous time and effort drastically increased the production value of the film,

and, more significantly, worked in tandem with the script to underscore important thematic story elements. Because we had successfully created a complete world in which Clyde could live, the quality of work for all other creative heads was increased. Miller could find the character more easily on the set, the cinematographer could visually explore a dark and haunting setting, the production audio mixer could find interesting sounds generated from set dressings and props, and I could work with the space to improve the quality of performances. Although nearly half of our budget was spent on art department materials, it was worth every penny.

Cinematography and Composites

When I was writing the first draft of the script, I started to develop a mental portrait of what the film should look like. It was clear from the outset that, given my intention to build a horrific atmosphere in the film, and to lead the audience into Clyde's anxious, unreliable mind, I would need to employ bold and unusual cinematographic choices to make the story more effective.

By the time I started building these thoughts into a concrete plan, my production designer and I had already kicked off the design of the set. It was evident, given the tight quarters that we would be shooting in, that my cinematographer would need to be versed in minimalistic lighting and camera setups that worked in tight spaces while also delivering high impact visuals. I chose Erik Reuter as my director of photography, as I had worked with him on other productions, and I admired his efficiency, his technical skill-set, his devotion to the craft, and his rapport with other filmmakers.

I decided to storyboard the film myself, as I had already developed a great deal of the imagery in the writing stage. To create a plan that could be understood by all departments, I used FrameForge 3D to generate the storyboards. This software uses simple pre-built 3D environments and actors to generate virtual scenes. After a scene is constructed, one can use a collection of virtual cameras to capture and store shots, which can then be rearranged and amended with text and scene information.

Storyboarding using FrameForge 3D is not necessarily the easiest or quickest way to generate shots for a film. It takes a generous amount of time to build the sets and actors, and the camera and 3D controls are somewhat primitive when compared to other applications that use 3D environments. That being said, I found the true advantage to using this software was the degree of clarity that it could deliver. The images I generated using this software were much clearer than what I could achieve with my limited sketching ability. In addition, I constructed my virtual sets to the exact same specifications of the actual set, and I created a custom virtual camera that would replicate the field of view, depth of

field, and lens choices that we would have available to us while shooting. This enabled me to have a general idea as to whether or not I could even achieve a particular shot, given the confines of the set and the tools that we had at our disposal. When I printed the storyboards, I was able to include on each frame my desired lens focal length, the camera height, and an overhead diagram that clearly established where the camera should be placed. Because I storyboarded the film myself, this information proved critical for Reuter's understanding of the boards. On set, I didn't have to spend a great deal of time with Reuter and the camera department ensuring that I had accurately conveyed my desired shot choices, and instead was able to spend more time with the talent. It also saved Reuter time, because the camera department had its own copy of the storyboards, and were able to set up an approximation of the shot without the need to be immediately directed.

While storyboarding, I kept several key visual themes in mind. I chose to cover the vast majority of the scenes that take place in Clyde's house with medium shots or tighter. Because the house was intended to seem like a prison, I felt that maintaining a predominantly closer look at the action would convey a sense of claustrophobia. It would also keep us nearer to Clyde's face, which was critical in many of the silent moments when his facial expressions needed to convey his inner monologue. When we did use wide shots in these scenes, I attempted to make them unsettling. Frequently, these shots are from high or low angles, or are canted to the left or right, or filled with foreground clutter. Using these techniques, we could avoid opening up the space and making it seem more comfortable, even though the shot encompassed a larger area.

Wide shots in the field scenes, on the other hand, feature even horizon lines, and are frequently seen at eye-level. By shooting the coverage in this manner, the space opens up and implies freedom from Clyde's imprisonment. They serve as visual metaphors representing the peace that Clyde might find if he can successfully stay there with his wife.

We also employed tight shots in the scenes that take place outside of Clyde's home, but to a lesser extent. While we used tight coverage of Clyde in the library scenes, we also utilized several wide dolly shots. These shots are pronounced by deep z-axis space with crisp diagonal lines approaching convergence near the back of the aisles. I intended these angular patterns to connote a sense of endlessness and loneliness. This atmosphere is underscored further by the complete absence of human life, save the Man in Black, who is perceived as a joyless and threatening figure.

To punctuate the moments in the film when Clyde is most afraid or excited, we utilized a LensBaby to knock the entire image out of focus except for a narrow window through which we see his face. This device is similar to a tilt-shift lens, but the effects are more extreme. It uses interchangeable lenses that mount to a swivel. By rotating the mount, one can throw parts of the image out of focus that are at the same distance as parts of the image that are in focus. The lens was designed for use in still photography, and is primitively constructed and difficult to use for video. To change the f-stop, one must remove the lens and place iris rings of varying size into the mount. Additionally, swiveling the mount in the middle of a shot takes practice, as it was not designed for smooth movement. Despite these challenges, I thought it would be an interesting tool with which we could experiment during production. While we predominantly used it for stationary shots in the film, we successfully created a moving shot when Clyde discovers the hole in his closet. The shot started on a close-up of Clyde's face, and then revealed the wall behind him as he notices the sound coming out of the tunnel. While we could have simply panned the camera to reveal the wall, we chose instead to pan the Lensbaby. The result was an unsettling, disorienting shot in which the focus gradually changes from Clyde to the wall, smearing and distorting Clyde's face in the process. While I was particularly attached to the shot, we were unable to use it in its entirety in the final cut, as we could not smoothly pan the LensBaby with sufficient speed.

Early in the pre-production process, Reuter and I decided to shoot the film on high definition

digital SLR cameras. Over the course of principal photography we used multiple Canon 5Ds, 7Ds, and 60Ds. One of the terrific advantages of shooting on digital SLRs is their wide availability. The crew for my thesis was made up of several individuals who owned these cameras, and people brought them to set in case our primary cameras had a technical failure. In a pinch, I was able to throw them into a scene to grab extra coverage on the fly. This was extremely valuable during some of our external scenes. We were shooting the film in the middle of the winter. The days were short, and we were constantly racing against the sun. If the light started to die, and the production was in danger of not getting the appropriate amount of coverage for a scene, I would grab another camera from one of my crew members, and shoot additional coverage with it, or I would put our trusted b-camera operator in charge of grabbing a specific insert shot while we worked on another, more important piece of coverage. At one point, we covered a scene with four cameras shooting at the same time.

Another great advantage to having multiple cameras was allowing secondary camera operators to “explore” scenes when our schedule wasn't rushed. Kevin Hughes, another director of photography from UNO, worked most of the production in this role. When Hughes wasn't shooting a storyboarded shot alongside our a-camera, I allowed him to shoot whatever he desired, provided that it worked with the visual themes we were already utilizing, and did not interfere with the rest of the production. The result of this collaboration was a hidden second film that I explored throughout post-production. He took notice of details on set that Reuter and I did not have the time to observe, and these details, brought forward in the cut, delivered the sense of a wandering second observer that was hidden in the shadows and watching Clyde's every move.

Reuter and I also expended a great amount of energy developing lighting schemes that would support Clyde's unnerving story. In keeping with the claustrophobic, prison-like themes visually established by our shot selections, we decided to light the interior of Clyde's house sparingly. These scenes feature low-key lighting with hard shadows. Much of the lighting motivation comes from the

single window in Clyde's living room, alongside a series of small practical lamps and sconces. This lighting scheme plays a critical role in developing the horrific atmosphere that I desired to create.

The key light for these scenes was a tungsten 5K Fresnel, which we placed outside of the set, pouring into Clyde's living room window. The light was softened and reduced by a silk and white blinds which were suspended in front of the window, allowing just enough light to expose our scene properly. In addition, Reuter opted to use Lowel L-Lights to control the amount of fill in the room, and to highlight key areas of the set that we deemed necessary. These tiny lights were screwed directly into the wood at the top of the set walls, and the cables were run safely above and behind the set to drop boxes. The resulting lighting plan created a stark, gritty directional light on Clyde as he paced about his home. Depending on where he stood, the side of his body opposite the key would fall into dark shadow or be filled by a faint, warm light. The plan was non-intrusive to the set itself, which was extremely important given the tight quarters. It also allowed Miller to jump into character more easily, as the room was more-or-less untouched by production equipment except for the camera.

In stark contrast to the high amount of lighting control we were granted by shooting on a soundstage, the majority of the location work for “AM800” was plagued by an almost complete lack of lighting control. We tried to control the lighting in the field so that it was higher key, with softer shadows. Due to time and equipment limitations, however, controlling this light was sometimes tricky. Because the shots encompassed wide swathes of onscreen space, we did not have the tools necessary to soften everything. We used bounce boards and silks to manipulate light on the subjects, and when the sun's position was appropriate, we reworked the blocking in some scenes so that the characters would be naturally backlit.

We experienced the same lack of control in many other scenes. For the daytime segments outside of Clyde's house and the library, we controlled the light on the subjects as much as possible using bounce boards and silks, but allowed deeper shadows to coincide with the nightmarish innards of

Clyde's home. We were also very limited at the UNO library, because the overhead lights could not be turned off due to university regulations. We instead opted to shoot these scenes with the available florescent light on location, while depending on color correction in post to make them appear more contrasty. An advantage to this circumstance was that we were able to move much more quickly during production, as everything in the space was lit evenly from above.

Shooting in the tunnel proved to be the biggest challenge during production. The space in which we were shooting was four feet wide, four feet tall, and fifteen feet long. Although the tunnel set was constructed with removable walls, we frequently needed to shoot the scenes with the entire tunnel intact, because our coverage was often shot on wide lenses, and showed the entire tunnel.

Perhaps the biggest obstacle to effectively shooting this footage was lighting the scene. Because the space was so tight and long, it was very difficult to light the tunnel and the main character without showing lights in the frame. Additionally, the lights needed a high degree of control, as it was necessary to obscure the end of the tunnel to make it seem endless. In some instances, we relied on composites to achieve the desired look.

One example of this technique occurs when Clyde first discovers the tunnel, and tears a hole in his wall to access it. The shot occurred inside of the tunnel, facing toward the opening. Illuminating both Miller and the tunnel in precisely the way we wanted them lit was was challenging. Lighting the tunnel effectively required us to either cheat the lighting direction and suspend lights from the ceiling, or place a hidden fixture near the entrance of the tunnel without getting any lens flare in the shot. Successfully achieving the shot in one piece could have been accomplished, but the process started to tax our production schedule. I instead opted to make the shot a composite, so that we could move forward.

First, we shot the main character tearing away the wall, with lighting emphasis on him alone. After production, we had a pickup day, in which we shot multiple plates of the tunnel. To accomplish

our desired look, we put a silk in front of the tunnel entrance, and then placed a 2K Fresnel behind it. This generated the proper volume of light that we needed to illuminate the tunnel, and ensured that the light was coming from the natural direction: from the tunnel entrance.

In post, I composited the two shots together, and the image appears relatively seamless to the naked eye. Using this technique ensured that we could stay on schedule during production, and that we would not need to sacrifice the lighting on either the main character or the tunnel to achieve the desired shot.

While writing the script for *AM800* I was aware that the film would require multiple complex composites, which I planned to perform in Adobe After Effects. The lighting challenge we faced in the tunnel, however, is an example of something I had not foreseen in the pre-production process: I would need to commit to additional, unplanned composites, mostly due to the limitations of our equipment, our budget, our schedule, or our locations. I never treated these new composites with disregard on set: I didn't shrug off an issue during production with a simple, "I'll fix it in post." My decisions to add additional composites to the film were ultimately a result of conferences with my department heads, and were calculated assessments based off of our limitations for each given situation. Before we decided to shoot an unplanned composite on set, I made sure that I had a solid plan, and that the composite would require no additional knowledge or skill than what I already possessed.

In some cases, a planned composite became much more complex after we discovered additional obstacles during production. In pre-production, as we developed a concrete plan for construction, we decided that we would need to shoot Clyde's foyer on location so that the character could believably enter and exit the set. We planned to place a green screen at the end of the set's hallway, and onto the green screen composite the foyer of the location whenever the main character entered or exited. The hope was that by integrating the location and the set into one shot, the two areas would mesh together seamlessly, and the audience would be unaware that we shot on a soundstage.

The set's worn, aged walls did not, however, match the location's interior, which was made up of clean, white walls. We did our best to make up for this by covering the location's walls in as much junk as possible, and lighting the room sparsely, but we were limited in the amount of aging we could perform at the location due to the landlord's specific requests that we not paint the walls, or otherwise distress them in any way. When cutting the transition scenes between the location foyer and the set hallway, it was apparent that our limitations at the location hurt the transition scenes: it was obvious that the set and the location were two entirely different areas.

To get around this in post, I composited the walls of the set—captured from multiple stills that I took right before production—onto the clean white walls of the location. Although this shot took much more time to complete than originally planned, the transition between the two locations in the final product is much more seamless, and it is my hope that audiences will have a harder time determining where the location ends and the set begins.

Another instance in which a simple composite was compounded into a complex problem occurred while shooting the opening shot of the film, in which Clyde's living room is seen from hundreds of feet above. This shot would underscore the idea that Clyde was isolated and trapped inside of his home, and help drive the claustrophobic visuals that we sought to encapsulate with the other coverage in the scene.

To accomplish this shot, we filmed the scene from above the living room set using a triple-baby pin cheese mount connected via c-stand arms to a speed rail. I would then cut out the room in post, encapsulate it in darkness, and use a digitally created 3D camera to adjust the height of the shot. Because the darkness would extend infinitely beyond the confines of the frame, I could choose the proper altitude from which to “shoot” the scene. Everything went as planned during production except for one roadblock: we couldn't get the cheese mount high enough to capture the edges of the set, even when using our widest lens.

Knowing that the composite would not sell if we did not capture the entire length of the set's walls, I told my camera operator to take pictures of each wall with the same camera and camera settings we used to shoot the scene.

In post, I took those photos and, using Adobe Photoshop and After Effects, reconstructed the rest of the walls in a 3D environment. I then composited the reconstructed walls onto the raw footage, which effectively extended the shot. Rebuilding the walls proved to be a very painstaking process, as I had to emulate the lens distortion prevalent on the edges of the raw footage. I also had to match the degree to which the lens exaggerated depth in the frame, and rebuild the main character's shadow as it moved along the digital walls.

In the end, the film utilized over 20 composites of varying complexity. I feel that the shots add a higher production value to the film, but most importantly increase the effectiveness of the story. Additionally, I learned more about compositing by doing them. Although I knew how to perform the work when I start post-production, I learned how to achieve better composites and how to do them more efficiently by experimenting with different approaches and techniques.

The process through which "AM800" was shot, edited, and composited is a testament to modern filmmaking. As an independent filmmaker, it is a liberating and encouraging experience to have the power of non-linear editing and compositing software so readily available, along with affordable high definition cameras that emulate the look of much more expensive equipment. That we were able to shoot the film with four cameras, and that I was able to perform a handful of seamless composites using a home computer fills me with courage and excitement for my future endeavors.

Editing

The edit for *AM800* was the most challenging I have ever experienced, and was also the longest. I spent over two years editing the project, off-and-on, and the film went through 20 fine-cut variations before we locked picture. Navigating the challenges of the post-production process and shaping the raw footage into the final film was an eye-opening, educative experience for me as a young filmmaker.

Before production began, post-production challenges surfaced. Handling the large amount of data that we collected during production would prove to be a large task, and required, at the outset, some critical decisions about video format, organization, and storage. All of the cameras recorded on solid-state media—Compact Flash or Secure Digital cards—which we dumped to two redundant hard drives. The footage was recorded in 1920 x 1080 resolution, at 23.976 frames per second. At the end of production, we had collected over 600 GBs of camera and audio card dumps.

Prior to even touching the raw footage, I needed to decide what non-linear editor (NLE) I would use to edit the film. This single decision would affect the entire post-production process, dictating media ingestion, editing, and finishing. Well before production, I decided to use Apple's Final Cut Studio 7. I was formally trained on Avid Media Composer—the editing software used at the University of New Orleans—but I was most comfortable editing with Final Cut Pro, as it was the software I had used since my earliest days as a filmmaker in high school, and was also the software I used as a commercial editor. I wanted to focus entirely on the content I was editing, and I felt that using a piece of software I was less familiar with would hinder this concentration, and occasionally force me to focus on the technical aspects of properly running the software.

The first task was to decide in what video format I would edit the film, and what physical storage requirements I would need to meet the demands of that format. The Canon cameras we used record in h.264 format. This compression reduces video size through interframe compression—a process in which redundant information across a group of frames is thrown out. While this technology

significantly reduces the space needed to store the video, it requires a great deal of computer processing power to play the video in post (Ascher, ch. 5).

To overcome the heavy processing demands of the media's original format, I decided to transcode the footage into QuickTime files using an intraframe codec. Unlike h.264, intraframe codecs compress each frame of video within itself. The resulting files are typically larger in size, but require less processing power to view in post (Ascher, ch. 5). There were two families of intraframe codecs that I considered: Apple's ProRes codecs and Avid Technology's Digital Nonlinear Extensible High Definition (DNxHD) codecs. Because Final Cut Pro was designed for use with Apple ProRes, it was the natural choice for me.

After determining that ProRes would be sufficient for the film, I purchased two (2) TB external hard drives: one to store camera dumps and back up future project files, and one to store the transcoded files and work as the primary editing drive. I used Canon's E1 plugin for Final Cut Pro to transcode the footage directly into my project file.

The transcoding process took almost a week to complete. I transcoded clips in the order they were shot, in large groups defined by their production date. I began the transfers in the morning, and they frequently stretched onward into the middle of the night. By the end of the process, 1500 GBs of footage had been generated.

Several months before production, I had been exposed to a valuable new program called PluralEyes. Pluraleyes uses waveform analysis technology to evaluate production audio files, and match them to in-camera audio files recorded with picture. This enables the editor to automatically sync production audio and video, as long as in-camera audio was recorded with the video. It works in conjunction with Final Cut Pro, Avid, and other editors, and seamlessly outputs synced subclips directly into the project without any need to manually import them ("Pluraleyes 3"). This software was an extremely important asset for this film. After transcoding the camera dumps, I immediately set out to

sync the audio automatically with PluralEyes.

PluralEyes is not a miracle program, and I discovered some weaknesses that I hadn't been aware of before I started post. First and foremost, the poor quality of the Canon 5D and 7D audio can interfere with the software's analysis of the sound. We discovered on set that both of these cameras did not allow manual control of audio levels. When the sound in the camera's recording environment was extremely quiet, it would automatically amplify the limited sound it was picking up to such an extent that the noise floor of the audio signal was extremely loud, generating an audible "hiss." Because this hiss did not exist on the production sound mixer's audio, PluralEyes could misinterpret the signals as mismatched, and sometimes did not sync them. Additionally, Pluraleyes would not work if the camera was at a great distance from the recorded subject, and the subject's audio was being recorded by a wireless lavalier microphone. Because of these weaknesses, about 200 of the 1200 clips could not be automatically synced.

Additionally, one must take into consideration the time required to automatically sync clips with this software. On the computer I used for the edit, PluralEyes worked faster than manually syncing on most occasions, but not significantly so. It is, in my opinion, an application needed under certain circumstances, such as when one is using a large number of cameras, or when a slate is not used when shooting double system. It also enables the editor to perform other tasks when they would normally be syncing. They can review clips, make notes, and even edit other scenes while PluralEyes syncs footage.

After the footage had been transcoded, synced, and organized, I dove into editing—a process which would test my limits as an editor. During production, my main actor told me that his goal on set was to make my life "hell" in the editing room, because every one of his performances would be useable. He delivered on this goal. Additionally, we worked predominantly in a highly controlled environment on the UNO soundstage, and the production crew was filled with skilled individuals, many of whom were working professionally. These factors contributed to a significantly higher amount

of useable takes than I had experienced in the past. In other films I had directed with lower budgets, tighter schedules, and less-seasoned actors, my job in the editing room frequently became a matter of finding one or two of the only takes that worked. But on *AM800* I was afforded the opportunity to choose from a higher number of good takes. The amount of useable footage I needed to consider was a new and daunting challenge for me.

To ensure that I remained as objective as possible during the editing process, I developed a pattern of editing for myself when stringing together the first and second cuts. I worked off of two sequences: a trial string out, and a rough-cut. I dropped a scene's raw footage onto the trial string out sequence, picked the best takes, and rearranged them in the order I wished them to appear. I then took this string out and dropped it onto the rough cut sequence, where I actually edited the clips together. This broke up the monotony of generating a trial string out: I wouldn't have to spend days-on-end putting a trial string out together before actually editing the first cut, nor would I spend several back-to-back days editing the rough cut together. I broke up both tasks, scene by scene, and in doing so, maintained a degree of objectivity to the material that I wouldn't have had if I had simply committed myself to one task at a time.

Over the course of editing the rough cut, I determined a number of concerns that I needed to address that went beyond stringing together the events of the story as originally written. The pacing of the film was a major concern. The main character is a man of extremes: when he is excited, he is extremely excited, and when he is calm, he is nearly vegetative. Handling these changes in performance was an interesting task in the editing room. To underscore the main character's internal struggle, the pace of the edit frequently matches these emotional swings. I further underscored Clyde's confusion and stress with jump cuts. These editing choices, coupled with our cinematographic choices, were designed to distress the audience in tandem with the main character's own stress. But the question became: how much is too much? I frequently found myself walking a thin line between too many

jarring edits or too many blurred Lensbaby shots, and too many slow cuts or too many stationary shots.

After finishing the first fine cut, one of the issues I discovered was the lack of energy at the beginning of the film. It took eight minutes to bring the audience to the scene in which Clyde discovers the tunnel, and the film was only running around 21 minutes. This was predominantly caused by my desire to establish more information about Clyde than I ended up needing. The first scene of the screenplay depicted Clyde talking on the phone to Jenny immediately before he put on his spacesuit. This scene underscored Clyde's insanity by alluding to his daughter's desire to place him in a nursing home. It also clearly depicted their rocky relationship. While this interaction provided the audience with more introductory information about Clyde, I felt it was largely unnecessary to tell the story. Instead, I edited together a fast-paced montage which combines the scene in which the phone conversation takes place, the scene in which Clyde writes the letter, and the scene in which Clyde puts on the spacesuit. Under it, I placed Clyde's voice over as he writes Jenny's letter. This condensed the beginning of the film by several minutes, and dramatically increased the energy and the sense of mystery at the beginning of the film. Additionally, removing the audio from Clyde's phone conversation strips him of another human interaction in the story, which increases the sense of isolation and loneliness.

By my third cut, I had drastically reduced the amount of time we spent in the field with Clyde's wife. I found the scenes that take place in the field to be melodramatic. They were less pronounced in the screenplay, but I failed to capture that on set. The production schedule was extremely tight when we shot these segments. Shooting took place over one day, and the winter sun reduced our useable daylight by several hours. We were forced continuously during shooting to move on, despite the fact that I had not worked out the scenes with the actors to the best of my ability. This was ultimately my fault, as I had opted to squeeze the production of these scenes into one day, so as not to introduce an additional day into the schedule.

To reduce the heavy-handedness in these scenes, I cut down their run time significantly by employing fast-paced editing and jumpcuts. I also chose our b-camera's footage to cover much of the scenes, which added grittiness to the sequences because it was predominantly shot hand-held. After re-cutting these scenes and implementing the changes above, I found that I liked the scenes much better than even the original written versions. They were understated, mysterious, visually interesting, and emotionally effective to audience members.

The success I discovered while reworking these scenes dramatically changed the ending of the film. In the script, when Clyde slams his head on the pipe purposefully, he ends up in a large white hall where he meets the Man in Black, who is suddenly friendly and welcoming. The Man in Black ushers him to a wall, which he unfolds like a curtain, revealing the field in which his wife awaits. When Clyde enters the field, he finally reaches his wife, and the two of them walk off into the unknown. Originally, these scenes were intended to be a summation of the chaos in Clyde's mind—the terminal event in the circus that he had created. They existed to engage the audience with interesting, beautiful visuals that would make Clyde's future seem bright, and his happiness seem in reach. I was satisfied with the raw footage from both of these scenes, but I wanted to reshape the ending after seeing how the bleaker cuts of the first two field scenes affected the story. I cut out the last two scenes in their entirety, forcing the audience to stay in the tunnel with Clyde at the moment of his death. My intention with this new ending was to complete the reality—to more effectively destroy the fantasy in which the audience had met Clyde, and through the starkness of this reality underscore how absurd his fantasy truly was. At the end of this sequence, I flashed to a close-up of Clyde grasping his wife's hand in the field, before immediately cutting back to Clyde's body laying in the tunnel. This cut implies hope: hope in life after death, and hope that Clyde finds happiness. I found that this new, bleaker ending was more subtle and more meaningful than the one I had scripted and shot.

Perhaps the biggest challenge for me as the editor was controlling the moment in which the

audience realizes the truth about the Clyde's trips into the tunnel. On paper, the story deceives the audience into thinking that the main character's travels to a different dimension are real until the end of the film, when Clyde and the audience discover the truth simultaneously. If this simultaneous epiphany were to occur, the energy level would be maintained across the course of the storyline, and the audience would stay with Clyde and root for him until the end. Accomplishing this in the actual film proved to be a bigger trick, as it was easier to omit details on paper than it was to hide them in front of a camera.

There were several factors that contributed to the challenge of meeting this goal. The first was deciding when to show the bruise on Clyde's forehead. In early fine cuts, I realized that underscoring the presence of the bruise by showing Clyde examining it in the first 12 minutes of the film was a bad decision. It had worked much better on paper, as I had failed to indicate in the script the exact nature of the mark on his forehead, and many readers took it to be some sort of supernatural marking that was the result of his travels through time and space. In the film however, the mark on Clyde's head was obviously a bruise, and the earliest test audience members were able to determine what was happening in the tunnel much too early. I removed this scene and added it to the end of the film, when Clyde himself is putting the clues together after hitting his helmet on the pipe. This was a more effective usage of the scene because it delayed the audience's knowledge of the pipe, and forced them to reach the epiphany at the same moment that Clyde himself reaches it.

Another challenge when controlling the audience's perception of reality was the scenes that included the Man in Black. Clyde's mental anguish—although evident at the beginning of the film—needed to be questionable at the very least. The audience needed to wonder exactly how insane Clyde really was, or they would not take the ride with him at all, and assume from the beginning that his trips down the tunnel were hallucinations. Clyde's perception of the Man in Black and how the Man in Black interacted with Clyde heavily affected the audience's trust in Clyde's point of view. Additionally, the Man in Black's actions needed to be believable both before and after the audience discovered the truth.

He needed to seem like a believable antagonist before the audience realized that he is simply Clyde's neighbor, and after this realization, all of his prior actions needed to be equally believable as an average Joe with an average job.

After several test screenings, I determined that I had given the Man in Black too much time with Clyde when I was writing the screenplay. In the middle of the script, Clyde and the Man in Black share an elevator ride together in the library prior to Clyde's flustered escape. In the film, test audience members determined that he was not a threat when this scene occurred, which ruined the energy created by the two characters coming into conflict, and made audience members more suspicious of Clyde's sanity. I was able to create a workaround in the edit by reversing one quick shot of the Man in Black entering the elevator, and compositing that reversed shot onto another shot in which the elevator door closed. The resulting scene showed the Man in Black missing the elevator entirely, while still frightening Clyde. I then reduced the length of the scene outside of the library afterward, eliminating shots of the Man in Black as he follows Clyde out of the elevator and into the street. Because I was able to significantly reduce the amount of time Clyde and the Man in Black spend together in these two scenes, test audience members thought the Man in Black was more mysterious, and many maintained their assumption that he was a legitimate threat until the end of the film.

As evidenced several times in this section, many of the problems in "AM800" would not have come to the surface had I not utilized test audiences. To perform screenings, I employed the private video function built into Vimeo, a video sharing website similar to Youtube. After uploading a cut to Vimeo, I was able to lock it with a password so that it could not be viewed publicly. I then shared these cuts over Facebook and email to test audiences, with an attached questionnaire that could be downloaded, filled out, and returned. I found that allowing people the time to screen the film at their leisure and answer questions about the cut without a face-to-face conversation provided a wealth of honest, in-depth feedback.

There was, however, a drawback to this technique: I had no control over how and where the cuts were screened. If someone watched the film on their laptop in a cafeteria full of people, their viewing experience would differ from those who watched it on an HD television in their living room. Because of this, I received some comments from viewers—particularly from those unfamiliar with filmmaking techniques—that pointed out varying deficiencies in image quality or sound quality. Some said the sound was too loud, others that it was too soft, some said the image quality was excellent, some said it was blurry. The quality of the viewing experience affected the way some audience members took in the film, and skewed the results of test screenings.

After a screening, I collected the data from each feedback sheet and organized and graphed the comments in Microsoft Excel. Because each comment was grouped and graphed, I could gauge the significance of the feedback by observing exactly how many people had pointed out each problem in the cut. Deficiencies in the cut that had been brought up multiple times by many people took precedent over those that were only mentioned once, although I took care to consider every comment I received from audience members. A considerable amount of labor was involved when generating these graphs and spreadsheets, but I found that analyzing the feedback in this manner was intuitive and less confusing than had I simply read each feedback sheet by itself. I frequently carried a copy of these graphs with me in my back pocket, so that I could analyze the data and consider solutions while I was on my lunch break at work, or when I was waiting for class to begin.

Although the post-production process for *AM800* proved to be a significant task, the time used to refine the cut ultimately improved the overall story. The raw, unedited footage given to me at the beginning of the edit was the culmination of efforts from all production crew members. Because I had written, directed, and helped produce the film, I was able to learn a great deal about my strengths and weaknesses in these areas. I became a better writer because I was forced in the post-production process to solve my writing errors. I became a better director because I was also forced to cut around

performance problems that I should have addressed on set. I became a better producer because I had to contend with on-screen problems that were the direct result of logistical problems in the production schedule. The solutions to all of these challenges were frequently hard-fought, and overcoming each challenge shaped me—perhaps most significantly—into a better editor.

Color Correction

After I had completed the composites and locked picture, I needed to color correct the film. I chose to color correct in After Effects because it would enable me to work with the film in a bit depth of 32 bits per channel. I found that the increased bit depth allowed for more accurate color correction and reduced banding in any gradients that I added during the process. After Effects also had many color correction utilities not available in Final Cut Pro 7, and included a tool to convert the finished product into a DCP-compliant image sequence, which I would use to deliver the film for its premiere at the UNO Film Festival.

From the outset, I was extremely concerned about controlling black levels in the tunnel. Many shots looked directly down the tunnel toward the back wall. Although we obscured this wall on set by flagging it off from any light source, I discovered that parts of the wall were still captured in the darkest parts of the video. On many occasions, I found that reducing the black levels to crush out this data would result in darkening too much of the image. To ensure that there was no possible way that an audience member could accidentally catch sight of the back wall prior to the end of the film, I temporarily raised the black values in the image to much higher levels. By doing this, I was able to view exactly what parts of the wall were captured. I then masked off the wall and applied a Gaussian blur to the area until its details were completely obscured. Once this was accomplished, I reset the black levels to normal, and color corrected the footage as I did with the rest of the clips. This was a tedious process which often required keyframing the size and position of the masks to coordinate with moving shots.

Well before this technical challenge had been brought to my attention, and prior even to writing the final draft of the script, I had developed a set of color correction motifs to define and underscore Clyde's journey. I did not deviate from these early plans once it came time to color correct the film.

To underscore the idea that Clyde was imprisoned and isolated in his own home, I wanted to

make the scenes in his house appear dark, contrasty, desaturated, and dirty. Fortunately, we were able to capture a great deal of this visual design on set through our choice of lighting and set dressing. To further nuance these scenes, I reduced the saturation in post by 25%, and I increased the contrast of the image by lowering the black levels, and gently raising the mid tones and white levels.

Because Clyde perceived the outside world as even more threatening than his nightmarish home, I lowered the saturation of the exterior scenes by 50% or more, and also increased their contrast in the same manner mentioned previously. This drastically reduced the rich colors that we originally captured in these scenes. Trees filled with green leaves appear ashy and dead, and the blue sky seems overcast.

I contrasted this gray, joyless world with the scenes that take place in the field. I used a series of filters for these segments which added a rich warmth and brightness to the image. I also applied simulated lens streaks to the shots to imply a blindingly bright sunset or sunrise. These filters and effects, applied to the gritty hand-held shots I had picked to cover the scenes, work together to create surreal visuals that symbolize a collision between the harsh, stark reality in which Clyde lives and the rich, colorful fantasy that he has created.

Post-Production Sound

Post-production sound started on *AM800* prior to production. Michael Gilbert, the production sound mixer and my desired post-production sound mixer, met with me during the pre-production stage to go over the design for the film. We kicked off these meetings by discussing key elements that we thought should be featured in the story. My primary focus during this stage was developing the horrific atmosphere of the piece. Despite having created production design and cinematography plans that would create an unsettling world that the audience could explore, I thought that one of the biggest contributing factors to establishing this atmosphere would be the sound scape.

The cornerstone of the sound design was the radio. Gilbert and I both agreed that the radio should be playing in the background of most of the film, so much so that it would become a state of normalcy for the audience. The radio was loud, and distracting, and filled with the substance that had driven Clyde so deeply into his madness. It was our hope that when it fell silent, it would give audience members pause, and emphasize the moment that was occurring on screen. An example of this technique can be seen when Clyde discovers the hole in the closet. Prior to this moment, the radio is playing normally in the background. When Clyde takes notice of the hole, the radio fades away, leaving the audience in a much quieter environment. It was our intention that the sudden silencing of the radio would cause viewers to become uncomfortable, as the lack of sound brought on by Clyde's discovery would be largely new to them.

Another important aspect of the design was the sound of the tunnel. We discussed this sound at length in pre-production, but did not come to a solid plan for its design until I was editing. We determined that it ought to sound mechanical, as if an ancient, buried machine was coming to life underneath Clyde's house. As Clyde crawled down the tunnel, the gears in this machine would spin faster and faster, building intensity and anticipation, and climaxing with a loud explosion as Clyde traveled into his fantasy world. It was our hope that this sound, detached from a visual of the source,

could create a strange, supernatural image in the imagination of the audience, while at the same time seeming purely mechanical and entirely man-made when the audience sees the sound coming from the pipe at the end. It was clear, after developing this idea, that I would need to incorporate this design into the rough cut, as the sound itself would dictate the progression of the scene. While shooting these segments, we had assumed that the tunnel would be dominated by a low, sustained tone which grew in intensity as Clyde made his way down the chute. After we introduced the mechanical sounds into the mix of these scenes, however, it was apparent that Clyde was not reacting to the sudden, frightening noises that the machine made while it creaked to life. Fortunately, for the first tunnel sequence, we had shot a take in which I had asked Miller to react to the sound of a rat crawling through the tunnel. I used this take to imply Clyde's reaction to the machine as it kicked on. In the second scene, I reworked the cut so that it appeared that—while frightened—Clyde was expecting the machine to spring to life. The sound kicks on as soon as his flashlight dies, and Clyde looks up toward the end of the tunnel in fear.

This is an example of the importance of my continued collaboration with Gilbert throughout every stage of the film's creation. From the outset, he had discussed with me the idea of sound affecting picture, and perhaps taking precedent over edits in circumstances when the sound design was critical. Throughout my young career as a filmmaker, I had not previously considered this potentiality. Given our desire to create a robust sound scape that pushed the story along in equal measure to the cinematography, I found this method to be extremely important to the film. I continued to build the sound design while I edited. As I worked my way through the various cuts, Gilbert continued designing sounds that he thought were needed as he watched the test screenings. He would send new elements to me over the internet, and I would drop them into the new cut where he desired. Because the editing process took so long to complete, this worked well for both Gilbert and me, as we were able to build a rich soundtrack before I had even locked the picture. I also found that it allowed me to screen the film more effectively to test audiences who weren't versed in filmmaking techniques.

I also explored several options for the musical score while working through the picture edit, and eventually locked in a series of temporary tracks that I desired to be emulated by the composer. My main source of musical inspiration for the short was the soundtrack from Lars von Trier's 2009 film, Antichrist. Much of the score was composed of non-musical tones that were layered into unnerving, atmospheric tracks. Gilbert and I had already been employing this technique while constructing the tunnel environments, and I thought an expansion of this atmosphere would tie the sound design together.

Charlie Lavoy, a former UNO student and a talented musician, agreed to do the soundtrack for the film. I presented the temporary tracks to him along with the fine cut, and we discussed and theorized how to accomplish the style that I desired. He was certain he could replicate the music by using the instruments he had at his disposal: a keyboard, drum set, and saxophone. Lavoy recorded the music by himself, playing each instrument one at a time, and converting these traditional sounds into haunting tones using Steinberg Cubase. In some sections of the music, he even recorded his own voice, singing singular, sustained notes into the microphone, and manipulating them later to sound as though several singers were accompanying him.

While much of the score consists of ambient tones, Lavoy incorporated percussion in the scene in which the Man in Black surprises Clyde in the elevator, and the scene when he chases Clyde into his home at the end of the film. These tribal voices transform the score into a much more traditional music experience, and help intensify the action of these scenes.

While Lavoy worked on the score, Gilbert and I set out to record a series of staged radio shows. During the editing stage, I had used temporary tracks that I pulled from real conspiracy radio talk shows. These temporary tracks received very positive feedback from test audience members who were not aware that the recordings were real. Many people complimented the authenticity of these tracks, and thought that they brought the film's sense of realism to a higher level. While I had originally

planned on scripting each show and recording them with actors, I decided to change course after I received these comments, and record a series of improvisational segments which would be controlled by Contavesprie. Instead of hiring professional actors to call in, I performed a search for friends and family who had gone through what they thought were paranormal experiences, and scheduled a recording session with them.

We recorded these shows in Gilbert's studio, using techniques similar to those used at radio stations. The interview subjects called into Skype, an online telephone service, and Gilbert fed this audio to both a recording device and to Contavesprie, who ran the interviews from a sound booth. I instructed each interviewee to initiate the phone call as if they were on a real radio show, and Contavesprie improvised the interviews based off of their stories. The resulting recordings felt very authentic, and I believe they added a personal, haunting touch to the film that I would not have been able to capture by scripting the segments.

By the time the score was complete, Gilbert had been presented with an important professional opportunity to work for a post-production sound company in New Orleans. After accepting the job, his work schedule prevented his completion of the final mix in a timely manner. While I originally anticipated Gilbert performing the final mix for the film, I had taken too long in the editing and compositing stages for him to guarantee his participation. Gilbert had devoted a significant amount of free time to the project. We had spent hours with one another developing the sound design, and he had mixed the production audio for free. I couldn't ask any more of him than he had already devoted toward the film. Given that I had completely expended the budget, and given that I did not know another person who I trusted to do the work for free, I chose to do the final mix on my own.

To perform the mix, I decided to use Apple Soundtrack Pro. It performed multi-track editing in a fashion similar to other applications, and I was also more familiar with it than I was with Steinberg Nuendo—which the UNO film department uses—and Avid Pro Tools. Although I would have been

eager to mix in either of these professional applications, I was severely pressed for time given the deadlines for several film festivals, and I did not want to risk getting lost in the complexities of an unfamiliar software.

One of the advantages of using Soundtrack Pro was that it interfaced seamlessly with Final Cut Pro. I was able to use a menu function in Final Cut Pro to send my locked timeline directly to Soundtrack Pro using the XML interchange format. Because Gilbert had already provided me with a great deal of sound effects and atmosphere tracks while I was editing the film, and because Soundtrack Pro maintained much of the rough audio mixing and effects that I had applied in Final Cut Pro, I started the final mix with a great deal already accomplished.

One of the most important tools I used in Soundtrack Pro during this process was its graphic equalization tool, which I utilized to adjust the levels of certain frequencies in audio tracks. Although Final Cut Pro had a collection of simple EQ plugins, Soundtrack Pro featured a graph-based tool which allowed me to view the loudness of the entire range of frequencies in a given track. With this tool, I was able to nuance the tones in Clyde's voice—particularly in his voiceover—so that it sounded richer and deeper than its original recording. I also used this tool for the scene in which Clyde talks to Ed Night over the phone. Although we had utilized a real phone on set, Gilbert was unable to tap into the phone line to record it directly, and opted instead to record Contavesprie using a lavalier microphone. To transform this clean audio into the tinny, high frequency audio commonly heard through telephones, I used the graphic equalization tool to remove the low frequencies from the production audio. I implemented this same technique to simulate the sound coming from Clyde's old, single-speaker radio.

Another important feature I discovered in Soundtrack Pro was its ability to slow down clips with higher quality results than Final Cut Pro. When I was performing the temporary mix while editing, I discovered that adjusting the speed of some audio clips caused clicks and pops in the resulting product. These audible defects were not present in the same clips in Soundtrack Pro.

Beyond these tasks, much of my work in the final mix consisted of basic adjustments to levels, cross fading tracks, and laying in natural sound to fill in holes in the production audio. One of Gilbert's most important contributions to the film's post-production sound was the quality in which he had recorded the production audio. Both he and the boom operator had worked diligently on set to deliver the cleanest recordings possible. Additionally, they had planted several microphones throughout the set to capture important sound effects that would have been otherwise impossible to record while filming the scenes. The quality of this audio insured that I spent most of my time being creative while editing and mixing, instead of spending endless hours trying to fix tracks filled with unwanted background noise or muffled voices.

Chapter 3

Analysis and Conclusion

AM800 premiered at the UNO Film Festival in May of 2013, and was well received by the audience there. It also won several awards, including Best Cinematography, Best Screenplay, Best Director, Best Male Actor, Best of Fest, and the Audience Award. Outside of the university setting, the film went on to win Best Louisiana Short at the New Orleans Film Festival in fall of the same year, and was also included for programing in the Timecode NOLA Film Festival and the Orlando International Film Festival. It is currently entered in several other festivals, and is awaiting notification as to whether or not it has been accepted.

On an individual level, I received several positive comments from both private and public screenings. Many viewers commented on the film's successful implementation of the horrific atmosphere we desired to create, and others complimented its high production value. Additionally, the majority of audience members with whom I have discussed the film were effectively misled throughout the story until Clyde's fantasy came crashing down on top of him at the end. Most importantly, however, is the emotional response that the film achieved. Many audience members felt a sincere sense of sadness for Clyde, and walked away from the film lamenting his fate.

At first glance, the feedback received through these festivals and screenings is promising and personally encouraging. I cannot forget, however, that the positive feedback the film has recently received is the direct result of the wealth of criticism it garnered over the course of its multiple test screenings. As mentioned previously, I made critical writing errors that resulted in poor audience experiences. I also made poor decisions in other phases of the film's creation: some viewers thought the pacing was too fast or slow in early cuts, others thought that some of my composites were obviously fake, and still others thought that the initial audio mix was rough.

This feedback, amongst other comments, addressed my weaknesses in every aspect of making

the film. It called into question my choices as a producer, writer, director, editor, visual effects artist, and sound designer. Although receiving these comments was somewhat discouraging, it also provided me the opportunity to fix the problems before I finished the film. In all of my former productions, I had not used test screenings to the same thorough degree as I did on *AM800*. This feedback was invaluable to the success of the film, and I will be certain to use it more frequently in future productions.

In addition to unearthing the film's problems, I also used this feedback to examine myself as a filmmaker. Most of the mistakes I made while working on *AM800* were wrought from challenges I had not encountered previously. I had never written a script in which I attempted to completely deceive the audience until the end of the film. I was therefore uncertain of how much information I needed to feed my audience in order for them to believe in the Man in Black, and for them to understand the ending. I thought, when production began, that I had ironed out these issues, only to discover that the translation of these deceptions from script to screen was much more challenging than I had originally assumed. In the edit, I frequently found myself pondering what information was necessary to tell the story effectively and what information was not needed. This uneasiness introduced pacing complications that were present in the beginning of the film and in the Man in Black scenes.

Overcoming these challenges—which were the most significant in the film—and addressing the additional feedback from the test screenings ultimately made me a better filmmaker. Every film is a learning experience, and *AM800* was perhaps my biggest lesson to date. The additional knowledge wrought from these mistakes, however, was perhaps not my most important lesson. A popular adage when discussing modern military conflict is that “generals always fight the last war, especially if they have won it” (Kemp, 14). As a student of film, I have been consistently guilty of this approach. I prepare for each new film that I direct by using the same techniques that made my last film successful, despite planning on using new techniques that I had not employed previously. While learning from my past errors and utilizing that new knowledge is important, I must also become more adept at looking

forward, anticipating challenges, and addressing these challenges prior to being engaged with them in production, or—worse—post-production.

I also walked away from this film with a clearer understanding of my future as an independent filmmaker. My passion for the art will require continued determination and a sincere effort to set aside time for my development as an artist. During the post-production phase of *AM800*, I was given an opportunity to edit a professionally produced feature film. I eagerly accepted this offer, and spent over a year working on the project. During this period, my schedule became extremely busy, and I was forced to ignore the needs of my own film.

One of the great benefits to living in New Orleans is that the film industry has such a strong presence in the city. Amongst other graduate students in my class, I had a unique academic experience, because I paid my way through graduate school by working in this industry. It is important, however, to determine at an early stage what one really wants to accomplish in their career. In my opinion, there are two types of people drawn to film art: film workers and filmmakers. Film workers are craftsmen who work complex technical jobs to help create a film. Filmmakers are artists who devote their lives to telling stories. It has been my experience over the last few years that it is very difficult to do both. After I finished post-production on the feature film, I re-evaluated the last few years of my life. I had worked professionally as a grip, an electrician, a camera operator, an assistant editor and—with the completion of the feature—an editor. I am proud of this work. Through these jobs, I developed a greater technical understanding of the many crafts necessary to create a film. I had also exercised my creativity as a filmmaker by working as an editor. In the end, however, the vast majority of this labor had not served my goal of telling my own stories.

I have since found work outside of my traditional avenues of employment, and work now as an editor and visual effects artist for a local hospital system. The job gives me the time to continue my own creative pursuits, while at the same time maintaining and developing my technical skill set.

In an age when digital cinema has created a vast, competitive market in which filmmakers strive to be noticed, finding employment that allows one to continue their artistic pursuits is, in my opinion, extremely important.

After I reinstated my work on *AM800*, it still took over a year to complete. Much of this time was spent addressing and tweaking the film over and over after receiving feedback from test screenings. I am glad that I took this time. As an editor, I am well aware of the significance of deadlines in the film and video market. That being said, I have known filmmakers who lament the early completion of some of their films. Many times, I think, we push ourselves so furiously to the end that we lose our objectivity to the piece, and only find fixable errors after the film has been locked and released. While editing *AM800*, I felt an intense desire to make sure I was content with the cut before I let it go. I owed it to the people who had worked so hard to make the film, and I owed it to myself as a film student. Had I not taken the time to rework *AM800*'s cut, I would have certainly missed problems that I successfully addressed in the final version.

In addition to the many sleepless nights I spent in post-production, I am grateful for the time I spent in every stage of this film's creation. It was, personally, an ideal film making experience that I will remember as I press forward with other projects. I was surrounded by a volunteer crew made up of skilled and motivated craftsmen, I worked with gracious, talented actors who dedicated themselves to their characters, and I collaborated with other gifted filmmakers to achieve a vision that was superior to that which I could have developed on my own. Most importantly, we endeavored to better ourselves both collectively and individually in the name of art, and there is something to say for that.

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Appendices

Appendix A: Shooting Script

AM 800

Written by

James Roe

Draft 12

James Roe
6225 Curie Street
New Orleans, LA 70122
jamesmadisonroe@yahoo.com

AM 800
by James Roe

1 INT. CLYDE'S ROOM - DAY

1

CLYDE THOMPSON, 50's, paces wildly in the living room of his dank house. He's unkept and dirty: the side effects of joblessness and general apathy toward his own appearance. He wears an old cotton button-up that used to be white, but now looks tan.

THE LIVING ROOM: The dust hangs in the air and dances in the window light. Clyde has converted this space into an efficiency apartment: there's a hotplate in the corner, a mini-fridge, a tattered couch serving as a bed.

Clyde holds an old phone to his ear. On the other end of the line, the phone RINGS. DAN, Clyde's son-in-law, picks up.

DAN

Hello.

Clyde stops pacing and straightens up.

CLYDE

How's the eye, Dan?

DAN (O.S.)

Oh, it's good. Seven stitches--

CLYDE

Let me speak to my daughter.

DAN (O.S.)

No, I'm not going to--

JENNY, Clyde's daughter, speaks in the background.

JENNY (O.S.)

Let me speak to him.

DAN (O.S.)

Honey, I don't think--

CLYDE

She says she wants to talk to me.

JENNY (O.S.)

Just give me the phone. It's fine.

There is a RUSTLE on the line. Then silence.

CLYDE
How are you?

JENNY (O.S.)
I told you I'd call when I was
ready to talk again.

Clyde paces.

CLYDE
Don't hang up. I need to speak to
you. I've found something.

JENNY (O.S.)
I'm not going to entertain these
conversations anymore--

Clyde's frustration grows. He walks to the window and peers
through the blinds at the outside world.

CLYDE
No no no no, it's not like that.
It's about your mother--

Jenny breaths heavily into the phone.

JENNY (O.S.)
Dad, have you thought anymore about
Jersey?

Clyde's anger lights up and he snaps. He steps away from the
window.

CLYDE
Goddammit, Jenny, this is
important. Would you just listen--

Jenny hangs up. Clyde realizes he's talking to a dead line
and drops the receiver. He sits down on a chair in the middle
of the room and holds his face in his hands. He contemplates.

He looks up at a HOMEMADE SPACESUIT hanging on the closet
door in front of him. It is made of a pair of high waders, an
old medical oxygen tank, and a breathing tube.

He stands up and walks over to a writing desk. It is covered
with open and dog-eared books. He searches through the mess
for a clean sheet of paper, but finds nothing.

He snatches up a book entitled, "THE CANCER PLOT: BURYING A
SECRET CURE." He flips to the back of the book and tears out
a blank page. He sits down and starts to write.

CLYDE (V.O.) (CONT'D)

Dear Jenny.

Clyde stops and thinks.

CLYDE (V.O.) (CONT'D)

Thank you for taking my call today.
It was pleasant to hear your voice.
I'm writing this letter to tell you
about something that I found behind
the walls of my living room closet.

CUT TO:

2 INT. CLYDE'S ROOM - DAY

2

A SERIES OF SHOTS

Clyde climbs into his spacesuit. He pulls on his high waders,
buckles a few leather straps, and zips on a rain coat.

CLYDE (V.O.)

I cannot tell you much about it,
other than what I have observed. I
fear also, that I have only a
little time to write, as my life
may be in danger, and I should be
on my way.

Clyde slings the old oxygen tank over his shoulders and
connects the breathing tube to its nozzle.

CLYDE (V.O.) (CONT'D)

My darling, I know you think I'm
full of shit. But if there was ever
a time when you ought to save your
old man's words, it is now.

Clyde puts on his helmet. He flips up the tinted visor so he
can see.

CLYDE (V.O.) (CONT'D)

Because these words, darling, are
extraordinary.

3 INT. A PUBLIC LIBRARY - DAY

3

Clyde stands in the middle of a long aisle of books. He's got
a stack of books in his hand. He pulls one more off of the
shelf, and heads toward the front.

CLYDE (V.O.)

My adventure with the unknown
started only a few days ago. Since
your mother passed, I've taken to
spending my Sunday's at the public
library.

4

EXT. A PUBLIC LIBRARY - DAY

4

Clyde walks out of the front door toward his bicycle.

CLYDE (V.O.)

I was researching my usual topics
that morning: ancient Samarian
history, the Egyptians, a little
astronomy.

Clyde loads the books in a milk crate strapped to the back of
his bike. The titles include, "Aliens in Ancient Samaria,"
"Egyptian UFOs," and "Extraterrestrial Space Travel."

He pulls out a portable radio from the basket and flips it
on. STATIC fills the air. He adjusts the knob to AM 800, and
ACROSS THE SKY AM, a conspiracy theory radio station, BLARES
into the street. ED NIGHT, the host, speaks into the can.

ED (O.S.)

It's 4:45 PM in the Texas desert,
and you're listening to Across the
Sky AM, the only talk network
dedicated to explaining the lights
in the sky, the bumps in the night,
and things otherwise unfathomable
on this plane of existence.

Clyde climbs on his bike. He takes off down the road.

The radio bounces in the basket as he shoots down the street.

ED (O.S.) (CONT'D)

We've got a heck of a program
today, as promised. Political
Crusader Don Seigel's going to be
in the studio taking your calls.
Don's initiative to form an
Extraterrestrial Contact Commission
in the Kansas State Congress was
struck down this week by an
overwhelming majority of
representatives. We've got his
response to the loss and his plans
for the future.

(MORE)

5.

ED (O.S.) (CONT'D)
I'm Ed Night, your guide to the
cosmos. Stick around. Lets talk.

5 EXT. CLYDE'S HOUSE - DAY

5

Clyde pulls up to his ramshackle house. He locks up his bike on a telephone pole and heads toward the front door.

As he walks up his sidewalk, he notices a MAN IN BLACK, smoking a cigarette and watching him from the apartment complex across the street. The man wears a black suit, white button-up, and a black tie.

Clyde pauses for a moment and stares back. He turns around and hurries toward the door.

6 INT. HALLWAY - CONTINUOUS

6

Clyde stumbles inside and throws the dead bolt forward on his door.

He turns around and walks down a long corridor.

To either side of him are boarded up and blocked off doors. He looks straight ahead as he passes them, focused only on his destination: his room at the end of the hallway.

7 INT. CLYDE'S ROOM - CONTINUOUS

7

Clyde enters and locks the door behind him. He takes off his hat and walks to the living room closet.

He places his hat on a coat hook on the right side of the closet, but his placement is short and it tumbles to the floor. Clyde rears back and stares at the hat, perplexed.

CLYDE (V.O.)
Mystery. I had been putting my hat
on that hook for the last twenty-
five years, and not once had I
missed it.

Clyde hobbles into the closet and leans down to pick up the hat. A LOW RUMBLE groans from behind the right wall.

Clyde leans down to pick up the hat. He snags it in his hand, but the sound from behind the wall captures his attention, and he lets go. He rears up and studies the right wall.

CLYDE (V.O.) (CONT'D)
 The mystery, then, begot more
 mystery, and that of unthinkable
 caliber.

An old wooden pantry shelf sits in front of the wall. It is stacked high with an assortment of canned goods: Clyde's breakfast, lunch, and dinner.

Behind them, he spots a THIN CRACK in the wall's plaster. He scoots some cans out of the way and squints at it, intrigued.

He pushes on the crack, and the wall around it crumbles in his hands, leaving a black, gaping hole. The RUMBLE GROWS LOUDER.

Clyde is astonished. He stands up and pushes the pantry shelf over. Canned goods spill onto the floor and roll about in wild patterns.

He looks into the hole and considers.

He grabs hold of the rest of the wall and pulls it away. It dissolves in his hands, revealing a LONG PASSAGE running down the house.

Clyde pokes his head into the tunnel. It is too dark to see anything.

He glances back at his room and considers. He grabs a can of corn and chucks it into the tunnel. It CLANKS ENDLESSLY in the darkness.

Clyde mulls over his options. He swallows hard, and tentatively makes his way into the hole.

8 INT. THE TUNNEL - DAY

8

As he crawls, the RUMBLE GROWS EVEN LOUDER. Clyde continues into the depths, feeling along the wall for guidance.

BRIGHT WHITE LIGHT suddenly engulfs the tunnel, and we:

CUT TO:

9 EXT. A FIELD - DAY

9

Clyde stands in the field, astonished at the journey he has suddenly taken. He looks around the expanse: blue sky, green grass stretching for miles, beautiful.

CLYDE (V.O.)
And then I was someplace else.

He looks up and sees SUSAN, his dead wife standing in the field several yards away. She faces away from Clyde, staring at a deep expanse of woods in front of her.

CLYDE (V.O.) (CONT'D)
So was your mother.

Clyde rears back in shock. He gasps, but gets no air. He panics. He thrashes about, desperate to breathe.

CUT TO:

10 INT. THE TUNNEL - NIGHT 10

Clyde springs awake in the tunnel, covered in sweat and breathing heavily. He looks around and grabs his bearings: absorbs the new information.

11 INT. CLYDE'S ROOM - NIGHT 11

Clyde scrambles out of the closet and stares at the tunnel, shocked. He remembers his wife. He sobs.

He catches a glimpse of himself in a mirror across the room and his grief is cut short. A BRUISE in the shape of a small ring marks his forehead.

Floored, he hoists himself up and heads for the mirror. He studies the mark.

CLYDE (V.O.)
It was my baptism.

The tunnel GROANS softly behind him.

12 INT. CLYDE'S ROOM - LATER 12

Clyde sits on his bed, recovered. He holds the phone in his hand. Behind him, ACROSS THE SKY AM BLARES.

A can of soup boils on a hot plate in the corner.

Jenny's voicemail picks up.

JENNY (O.S.)
Hi. It's Jenny. Leave a message.

CLYDE
 Jenny, it's your father. Call me as
 soon as you can. I've made a
 discovery.

Behind him, his small window air conditioner sputters to a
 halt. Clyde hangs up and walks over to it.

Clyde flips the switch on and off: nothing. His anger flares
 and he hits its side. He tries the switch again, but to no
 result.

CLYDE (CONT'D)
 Bastard.

He opens the window and sits down at his desk.

13 EXT. CLYDE'S HOUSE - CONTINUOUS 13

ACROSS THE SKY AM spills into the neighborhood from the open
 window. It is loud and clear even from the street.

14 INT. CLYDE'S ROOM - CONTINUOUS 14

He skims through the pages of "Aliens in Ancient Samaria." On
 the radio, Ed Night chimes in after a commercial break.

ED (O.S.)
 It's 1:30 AM in the Texas desert,
 and you're listening to Across the
 Sky. We're going to continue with
 tonight's special topic: black
 holes. Joining us in the ATS Studio
 is DANIEL CHAPMAN, MIT graduate and
 author of "Dark Matter:
 Interdimensional Highways." Daniel,
 thanks for coming in.

DANIEL (O.S.)
 Thanks for having me.

Clyde leans in, interested. He closes the book and turns up
 the volume.

15 INT. A PUBLIC LIBRARY - DAY 15

Clyde drops a stack of books about black holes on a study
 table. He sits down and starts to read.

- 16 INT. A PUBLIC LIBRARY - NIGHT 16
- Clyde sits in the same position, the stack of books now scattered across the study table. The lights flick off above him, leaving on only a few banks of lights across the library.
- Clyde looks up, then glances down at his watch. He grabs a few books and walks toward the exit.
- He makes his way past row after row of shelves. As he passes them, he sees the Man in Black standing in one of the aisles.
- Clyde grinds to a halt at the next aisle and takes a few steps back. He peeks around the shelves to the aisle where the Man in Black was standing, but he is no longer there.
- Clyde swallows hard and hurries toward the elevator.
- 17 INT. THE ELEVATOR - CONTINUOUS 17
- Clyde enters the elevator and hits the button for the lobby. The door starts to close but...
- The Man in Black reaches his hand into the elevator and stops the door.
- Clyde steps back in surprise and presses himself against the back of the elevator. The Man in Black enters and presses the lobby button. He stands in front of Clyde, facing the door.
- The door closes and they start to descend. Clyde is frozen. The Man in Black turns and looks briefly at Clyde, emotionless. Clyde doesn't make eye contact with him.
- 18 EXT. A PUBLIC LIBRARY - CONTINUOUS 18
- Clyde hurries out of the library, books in hand. The Man in Black follows.
- Clyde reaches his bike and unlocks the chain.
- The Man in Black lights up a cigarette and takes a big drag. He exhales a cloud of smoke into the night sky.
- Clyde throws the books in the milk crate. The books land on top of his radio, bumping its power switch. ACROSS THE SKY AM BLARES into the night.
- The Man in Black hears the radio and turns toward Clyde.

MAN IN BLACK

Sir.

Frightened, Clyde ignores him. He throws his kickstand back and tears into the street.

The man watches Clyde leave. He takes another drag.

CLYDE (V.O.)

I had heard of them on the radio.
Dark men. Men in black. People
sometimes disappear when they come
around. Other times, they go away
for a few weeks, and come back
different.

19 EXT. NEW ORLEANS RIVERFRONT -- NIGHT

19

Clyde turns down Tchoupitoulas Street and bikes toward home.

A SERIES OF SHOTS:

CLUB PATRONS line the sidewalks. WAREHOUSE EMPLOYEES sit on loading docks and drink beer. Cars and trucks rumble through intersections. Rusty machinery and burned out factories loom on the horizon.

CLYDE (O.S.)

There is no one to trust. Not here.

Clyde rides past an NOPD OFFICER. The officer stares at him as he rides by. Clyde stares back.

CLYDE (O.S.) (CONT'D)

In the city, there are so many
cunning faces.

20 INT. CLYDE'S ROOM - NIGHT

20

Clyde stares into the closet, flashlight in hand. He stops at the bottom and studies the door. The RUMBLE still emanates from behind the entrance.

CLYDE (V.O.)

(Whispering)

I know what they want.

The flashlight stutters and dies. Clyde looks down at it and gives it a few whacks. It sputters back to life.

11.

21 INT. THE TUNNEL - CONTINUOUS 21

Clyde pushes his way into the hole. He shines his flashlight down the passageway, but the beam is so weak that it only illuminates a few feet of the tunnel.

Clyde starts to crawl. The RUMBLE GROWS.

Several feet in, the flashlight dies again. Clyde hits it again: nothing. He knocks it against the wall of the tunnel: still nothing.

CLYDE
Bastard.

Clyde drops the flashlight and continues down the tunnel at a faster pace.

BRIGHT WHITE LIGHT suddenly engulfs the tunnel, and we:

CUT TO:

22 EXT. A FIELD - DAY 22

Clyde arrives again. He looks around and gathers his bearings.

He sees Susan standing in the distance, her back facing him. He sprints toward her through the high grass.

Clyde's eyes widen as he runs. He sprints harder toward her.

Clyde stumbles to a halt, unable to breathe. He gasps for air, but gets nothing.

The field evaporates into white nothingness.

CUT TO:

23 INT. THE TUNNEL - NIGHT 23

Clyde pops awake in the tunnel, face down in a puddle of sweat. The flashlight has popped back on in front of him, blinding him with light. He looks around, sees where he is, and drops his head in disappointment.

The flashlight shuts back off.

24 INT. CLYDE'S ROOM - NIGHT 24

Clyde stumbles into the room.

ACROSS THE SKY AM PLAYS in the background, and the window is open.

CLYDE (V.O.)
It had happened again. It was not a
fluke. The thing behind the wall
was real.

Clyde hobbles to the phone. He calls Jenny's number again.
Her voicemail picks up.

JENNY (O.S.)
Hi. It's Jenny. Leave a message.

Clyde hangs up the phone.

CLYDE
Goddammit.

ED (O.S.)
Coming up on the hour: Dr. Glen
Roberts is going to share his
insights on alien implants. But for
now it's open line time, and
remember: We don't screen our
calls. So pick up that phone and
speak your mind. Five five five,
two four, skies. That's five five
five, two four, skies.

Clyde shoots a glance at the radio. He picks up the phone
again and dials in the number.

ED (O.S.) (CONT'D)
And looks like we've already got a
listener pulling on our coat.

Clyde sees his reflection in the mirror. The bruise on his
forehead is much darker. He studies it.

ED (O.S.) (CONT'D)
From Louisiana, you're up, caller.

Clyde isn't listening. He's continues to examine the bruise.

ED (O.S.) (CONT'D)
Caller? You're on.

Clyde realizes that he's on the air and stands up straight.

CLYDE
Oh.

ED (O.S.)
Yes.

CLYDE
Mr. Night, it's Clyde from New Orleans.

Ed is silent for a moment. He SIGHS into the microphone.

ED (O.S.)
Ladies and gentleman, Clyde from New Orleans. Always a pleasure, Clyde. So what's troubling you this time?

Clyde paces around the room.

CLYDE
I've discovered an anomaly behind the walls of my living room closet.

Ed doesn't care.

ED (O.S.)
An anomaly. What kind of anomaly are we talking about here?

CLYDE
An interdimensional doorway.

They share another silence.

ED (O.S.)
An interdimensional doorway.

CLYDE
Yes. Every time I travel through it, I see my dead wife.

ED (O.S.)
Clyde, I'm not going to entertain these calls anymore. It's been fun, with the abduction, and the justice department, and the Mothman. But its time for you to stop this nonsense.

Clyde freezes in his tracks.

CLYDE
But this is serious, Ed. I think I might be--

ED (O.S.)
 Under surveillance? Well, you're
 not, Clyde. You're Clyde, from New
 Orleans. Some people get abducted,
 some people get harassed by the
 government, some people see ghosts,
 some people experience paradise.
 But, Clyde, you're the only person
 I know who sees and experiences
everything. And guess what?

Clyde's mouth is dry. He can barely speak.

CLYDE
 What?

ED (O.S.)
 I don't believe you. Next caller.

The phone goes dead.

Someone KNOCKS on the front door. Clyde looks, wide-eyed,
 toward the sound.

CLYDE (V.O.)
 Ed was wrong.

25 INT. THE HALLWAY - NIGHT 25

Clyde sneaks down the hallway. The KNOCKING GETS HARDER.
 Clyde creeps over to the front door and looks through the
 peephole.

On the other side, the Man in Black pounds on the door.

26 INT. CLYDE'S ROOM - NIGHT 26

Clyde creeps into his room and shuts the door. He locks the
 door and looks around the room, nervous.

He spots one of the new library books open on his desk. He
 walks over to it and studies the top page. The chapter is
 titled, "Interdimensional Travel."

Clyde stares at the book and contemplates.

The KNOCKING STOPS.

27 INT. THE HALLWAY - NIGHT

27

Clyde slips back down the hallway to one of the boarded up doors. He clutches a claw hammer. He stops and examines the door.

CLYDE (V.O.)
When it comes night here, the
darkness is so very cruel.

Clyde wedges the claw hammer behind the boards and pulls them out of the door frame. They CLATTER to the floor.

CLYDE (V.O.) (CONT'D)
Nothing can trick it.

Clyde takes a breath and pushes the door open.

CLYDE (V.O.) (CONT'D)
It knows too well that I'm alone.

REVEAL THE BEDROOM: An old bed, neatly made up, sits in the center of the room. Dozens of sympathy flower bouquets, dried and rotten, surround the room. Small cards printed with generic statements like, "thinking of you," and, "sorry for your loss," poke out from their vases.

28 INT. THE BEDROOM - CONTINUOUS

28

Clyde enters the room and sits down at the foot of the bed. He stares ahead of him at a dresser covered with flowers.

Pictures of Clyde and Susan and Jenny peak out from behind the flowers. Their faces are indistinguishable in the mess. Prescription pill bottles and old make-up and a hair brush lay about them.

CLYDE (V.O.)
I have looked for your mother in
the galaxies, and in the space
between galaxies, and in the
frightful light that we can't
readily see.

The tunnel MOANS through the wall.

CLYDE (V.O.) (CONT'D)
She was here, all along.

Clyde stands up and turns around. He reaches under the bed and pulls out the oxygen tank and breathing tube. He examines the tank. Tests the airflow.

CLYDE (V.O.) (CONT'D)
 The problem is the air. She
 couldn't breathe in our world. When
 she died, they made her a world
 where she could.

29 INT. CLYDE'S ROOM - DAY 29

Clyde seals his letter to Jenny in an envelope.

CLYDE (V.O.)
 I made a suit so I can stay.

Clyde looks up at his suit. He gets up and walks over to the closet.

30 EXT. CLYDE'S HOUSE - DAY 30

Clyde, now dressed in his spacesuit, steps outside and walks toward his mailbox. He stops in his tracks: The Man in Black is standing across the street.

The Man in Black notices Clyde. He holds up a hand.

MAN IN BLACK
 Mr. Thompson.

Clyde dashes toward the mailbox and drops his letter inside. He sprints back toward his house.

The Man in Black runs across the street after him.

31 INT. THE HALLWAY - CONTINUOUS 31

Clyde races inside and locks the door. He releases the valve on the oxygen tank, and air HISSES into the breathing tube.

32 INT. THE TUNNEL - CONTINUOUS 32

Clyde squeezes inside the door and makes his way down the tunnel.

The Man in Black POUNDS on Clyde's door.

Clyde crawls faster into the darkness. The RUMBLE GROWS LOUDER.

The Man in Black calls out to Clyde through the door.

MAN IN BLACK

Mr. Thompson, I need to speak with you.

Clyde crawls faster. He breaths heavily in his helmet.

CLYDE

Susan, I'm coming--

Clyde slams his head against a barrier and falls to the ground.

Clyde hoists himself back up and crawls forward once more. He slams his head again.

CLYDE (CONT'D)

Bastard.

He hoists himself up and feels around in the darkness for the barrier.

He finds the abandoned flashlight at his side and flicks it to the "on" position. It won't light up. He slams it against the tunnel wall in rage, and it springs to life.

Clyde shines the flashlight ahead of him.

REVEAL THE END OF THE TUNNEL. A brick wall. A metal pipe-- the same diameter as the mark on Clyde's forehead-- pokes out of the wall.

Clyde takes off his helmet and shines his flashlight on it. The helmet is dented where he slammed it against the pipe. He touches the pipe mark on his forehead.

He leans forward and puts his ear to the pipe. The sound of an OLD WATER HEATER emanates from it.

33 EXT. CLYDE'S HOUSE - CONTINUOUS

33

The Man in Black knocks on the door once more. He leans close to the door and shouts out at Clyde.

MAN IN BLACK

I wanted to talk to you about your radio. It's been keeping me up at night. I have to be at work by six in the morning.

34 INT. THE TUNNEL - CONTINUOUS

34

Clyde listens to the Man in Black.

MAN IN BLACK (O.S.)
 I was just wondering if you could
 keep your window closed at night,
 if that's ok.

Tears well in Clyde's eyes. He looks back at the tunnel entrance. A shaft of bright light pours through it. He looks back into the darkness at the pipe.

It is all too much. He snaps.

He rears back and slams his head against the pipe. White light explodes into the tunnel and we:

CUT TO:

35 INT. A WHITE ROOM - DAY

35

CLYDE'S POV

Clyde walks tentatively forward. The Man in Black stands before him, staring at him grimly.

THE ROOM: Whiter than white, and so bright it is nearly blinding. The walls are void of any detail, and the corners of the room are imperceptible.

The Man in Black smiles.

He grabs a white wall and PULLS IT BACK LIKE A CURTAIN, REVEALING THE FIELD.

MAN IN BLACK
 Right this way, Mr. Thompson.

Susan stands in the distance.

36 EXT. THE FIELD - DAY

36

Clyde walks through the passage. He stares out at her. He breathes in, deep. The oxygen tank works.

He runs toward her.

CLYDE (V.O.)
 My beautiful Jenny, you'd do well
 not to worry over me.

Clyde reaches his wife. He looks down at her hand. He takes it in his.

CLYDE (V.O.) (CONT'D)
We should-- all of us-- be able to
do it again.

SUSAN AND CLYDE ARE SUDDENLY YOUNG. She looks over at Clyde,
revealing her face for the first time. She smiles.

Clyde smiles back.

Together, they walk into the woods.

37 INT. THE TUNNEL - DAY

37

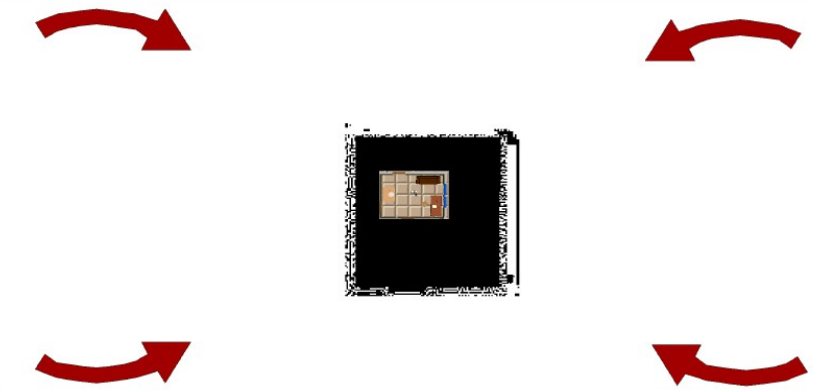



Clyde rolls over on his back, convulsing violently. His arms
and legs dance on the tunnel floor. Blood runs down his face
and into his clinched teeth.

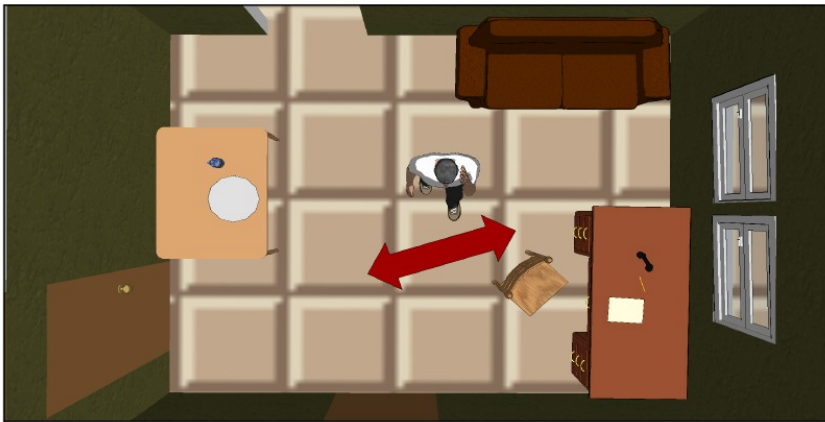
His body goes suddenly limp, and he stops breathing.

His grimace stretches into a smile.

CLYDE (V.O.)
With unending love, your father.

Appendix B: Storyboard Samples

	
<p>1 E.L.S. CLYDE'S ROOM CRANE DOWN and ROTATE</p> <p>Note: Start even wider, so that room is a speck of light on in the frame.</p> <p>Camera Height: 164' 2" Focal Length: 18mm Angle of View: 64°</p>	
	
<p>1 E.L.S. CLYDE'S ROOM CRANE DOWN and ROTATE</p> <p>We can make out Clyde's movement now, he paces the room while on the phone.</p> <p>AUDIO: Phone ringing and Music</p> <p>Camera Height: 82' 11" Focal Length: 18mm Angle of View: 64°</p>	



1 L.S. CLYDE'S ROOM

HAULT CRANE DOWN

Clyde continues to pace on phone.

Dan answers.

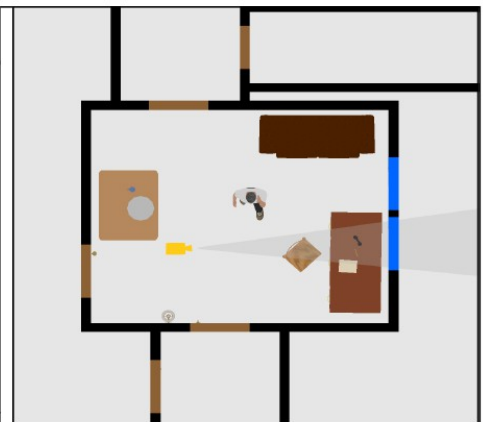
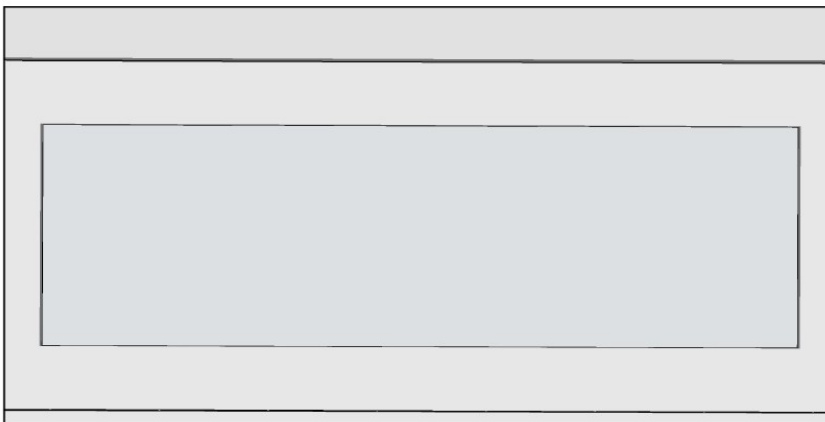
^^^^^^^^^^^^

Clyde sits down on a chair in the middle of the room and holds his face in his hands. He contemplates.

Camera Height: 20' 2"

Focal Length: 18mm

Angle of View: 64°



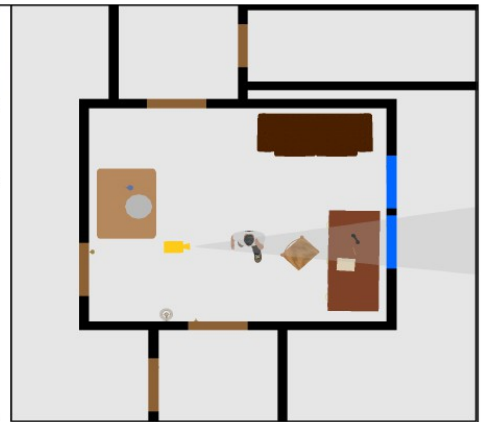
1A M.C.U. WINDOW

The window light is blinding.

Camera Height: 5' 2"

Focal Length: 85mm

Angle of View: 15°



1A E.C.U. CLYDE

LENSBABY + Telephoto Extender = 80mm (Approx)

Clyde walks into frame.

RACK EYE and TO CLYDE

Dan picks up. Clyde stops pacing.

DAN: Hello.

Clyde turns toward camera.

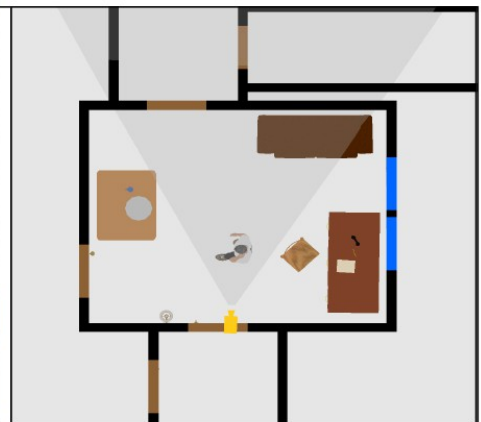
CLYDE: How's the eye, Dan?

Clyde walks off frame

Camera Height: 5' 2"

Focal Length: 85mm

Angle of View: 15°



1B M.C.U. CLYDE

PAN BACK AND FORTH TO TRACK

The phone rings. Dan picks up.

~~~~~

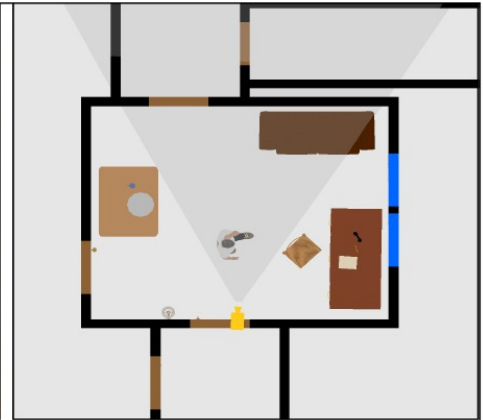
JENNY (O.S.)

Just give me the phone. It's fine.

Camera Height: 5' 3"

Focal Length: 20mm

Angle of View: 58°



**1B M.C.U. CLYDE**

There is a rustle on the line, then silence.

CLYDE STOPS AS DEPICTED

^^^^^^

Clyde walks to window.

PAN TO FOLLOW.

Camera Height: 5' 3"

Focal Length: 20mm

Angle of View: 58°



**1C L.S. CLYDE**

MASTER

BREAK 180

EXTREME LOW ANGLE WITH FOREGROUND BLOCKAGE.

Clyde holds the phone to his ear. Dan picks up.

^^^^^^

Clyde sits down to write.

CLYDE: Dear, Jenny.

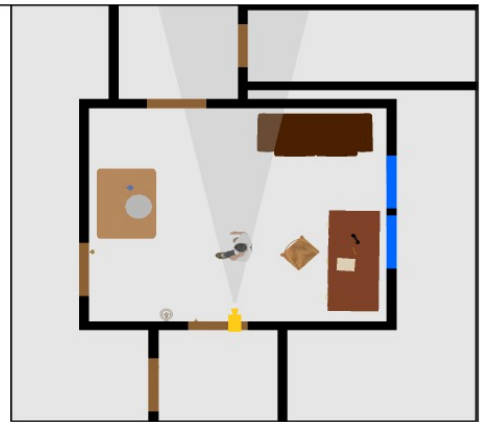
Clyde stops and thinks.

NOTE: IF THE CEILING LOOKS BAD HERE, CHANGE ANGLE SO THAT IT IS NOT SHOWN OR BARELY SHOWN.

Camera Height: 1' 1"

Focal Length: 20mm

Angle of View: 58°



**1D C.U. CLYDE**

PAN BACK AND FORTH TO TRACK

The phone rings. Dan picks up.

^^^^^^^^

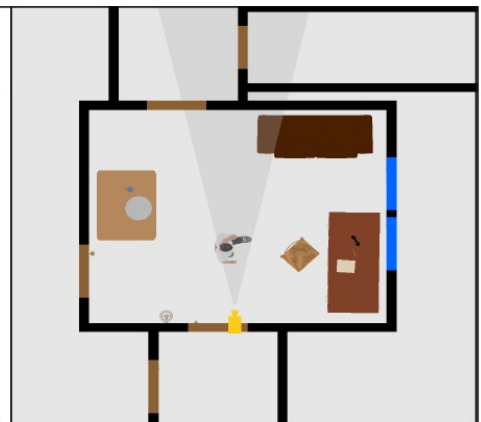
JENNY (O.S.)

Just give me the phone. It's fine.

Camera Height: 5' 5"

Focal Length: 50mm

Angle of View: 25°



**1D C.U. CLYDE**

There is a rustle on the line, then silence.

CLYDE STOPS AS DEPICTED

^^^^^^^^

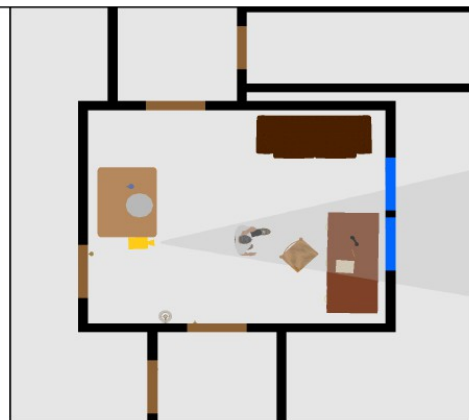
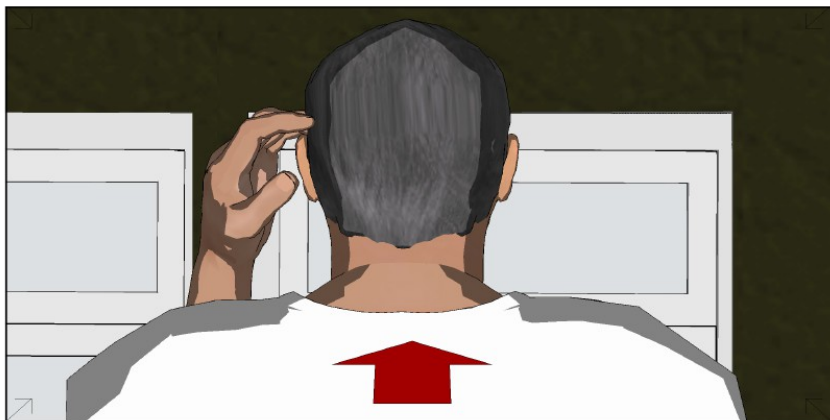
Clyde walks to window.

PAN TO FOLLOW.

Camera Height: 5' 5"

Focal Length: 50mm

Angle of View: 25°



**1E C.U. CLYDE**

LENSBABY (50mm Equivalent)

Clyde walks into frame, toward window.

CLYDE: She says she wants to talk to me.

JENNY (O.S.)

Just give me the phone its fine.

There is a RUSTLE on the line. Then Silence.

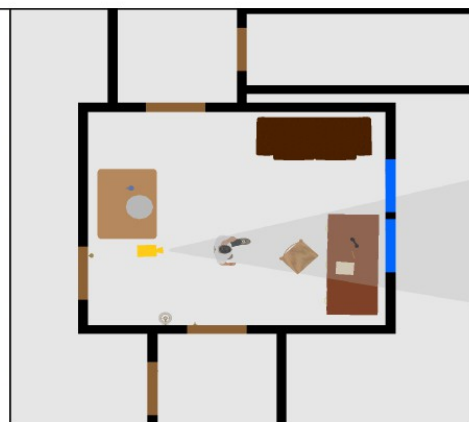
Clyde stops walking.

DOLLY IN

Camera Height: 5' 3"

Focal Length: 50mm

Angle of View: 25°



**1E C.U. CLYDE**

LENSBABY (50mm Equivalent)

STOP DOLLY HERE.

CLYDE: How are you?

JENNY (O.S.)

I told you I'd call when I was ready to talk again.

Clyde walks off frame.

LENSBABY OUT WITH HIM.

Camera Height: 5' 3"

Focal Length: 50mm

Angle of View: 25°





**IF M.C.U. CLYDE**

LENSBABY (50mm Equivalent)

LENSBABY IN TO FOLLOW HIM

Clyde's frustration grows. He walks to the window and peers through the blinds at the outside world.

CLYDE:

No, no, no, no it's not like that. It's about your mother.

^^^^^^^^

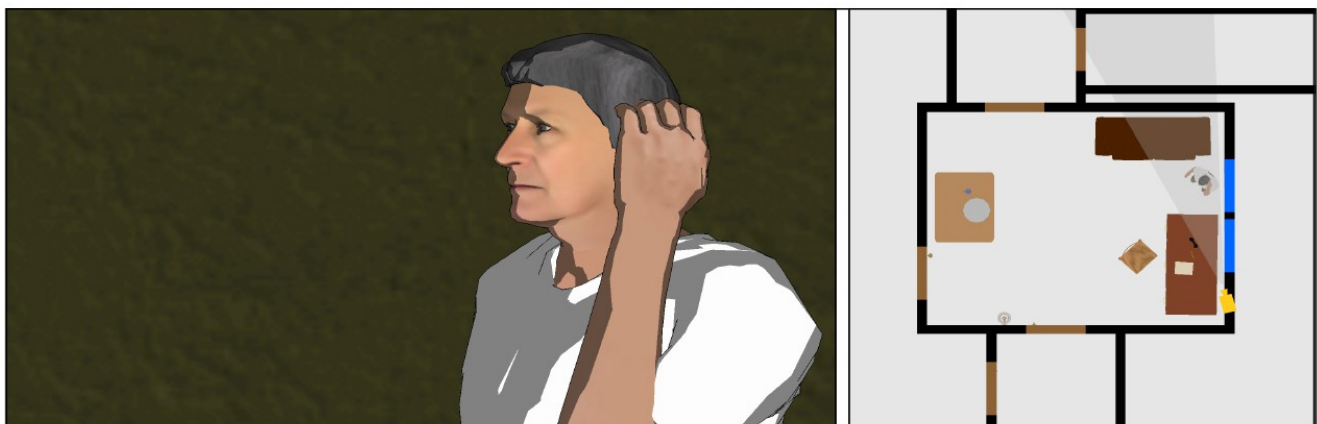
Clyde's frustration grows. He steps away from the window.

LENSBABY OUT AND PAN TO FOLLOW HIM.

Camera Height: 5' 5"

Focal Length: 50mm

Angle of View: 25°



**IF M.C.U. CLYDE**

CLYDE:

Goddammit, Jenny, this is important. Would you just listen--

Jenny hangs up.

^^^^^^^^

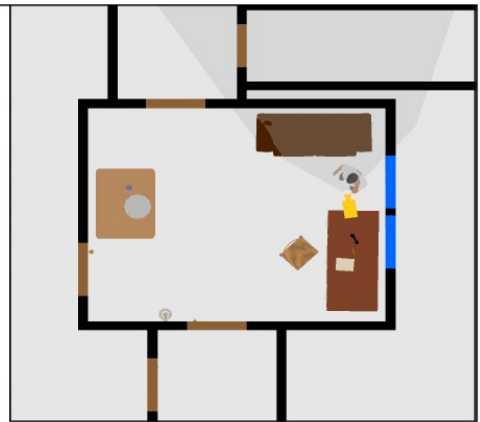
He sits down on couch.

PAN AND TILT TO FOLLOW.

Camera Height: 5' 5"

Focal Length: 50mm

Angle of View: 25°



**1H C.U. CLYDE**

Clyde's anger lights up and he snaps.

He steps away from the window AND INTO FRAME.

^^^^^^^^

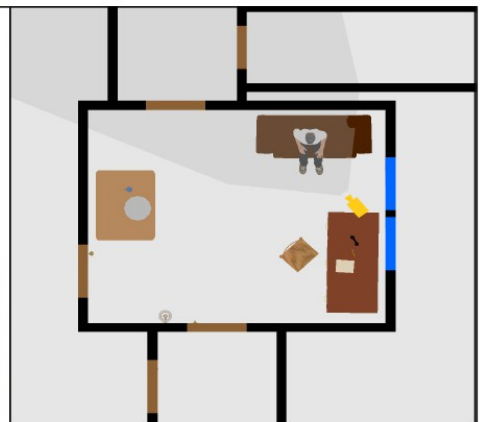
He heads toward the couch.

PAN LEFT AND TILT TO FOLLOW

Camera Height: 5' 11"

Focal Length: 18mm

Angle of View: 64°



**1H C.U. CLYDE**

Clyde sits on the couch.

^^^^^^^^^^^^

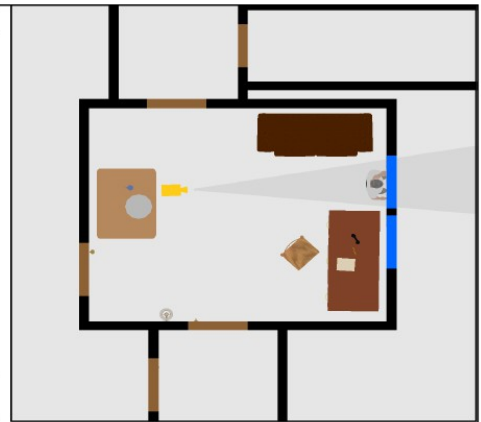
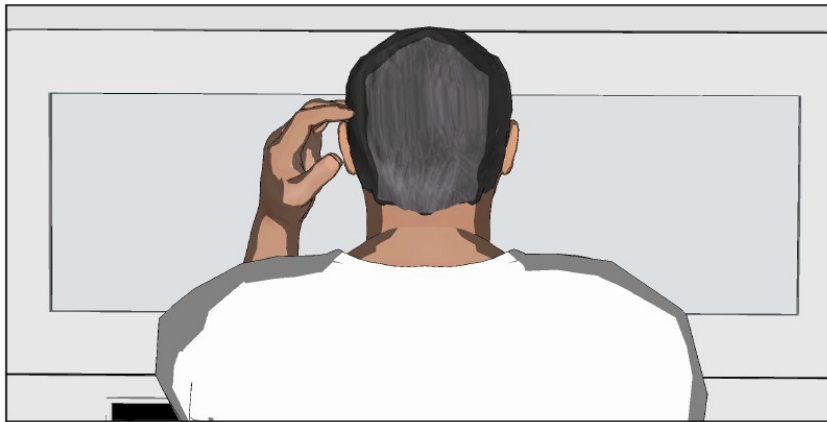
He stands up and walks over to the desk.

LET HIM GO OUT OF FRAME.

Camera Height: 5' 11"

Focal Length: 18mm

Angle of View: 64°



**1G M.C.U. CLYDE**

B-CAMERA

TO BE SHOT SIMULT WITH 1F

Clyde's frustration grows. He walks to the window and peers through the blinds at the outside world.

CLYDE:

No, no, no, no it's not like that. It's about your mother.

^^^^^^^^

Clyde's frustration grows. He steps away from the window.

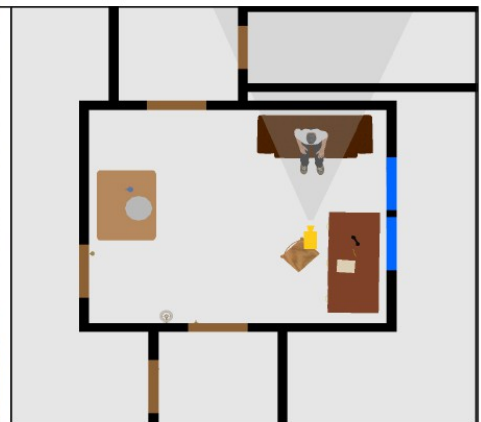
CLYDE:

Goddammit, Jenny, this is important. Would you just listen--

Jenny hangs up.  
Camera Height: 5' 8"

Focal Length: 85mm

Angle of View: 15°



**1J M.S. CLYDE**

Clyde sits on the couch.

^^^^^^^^^^^^

He stands up and walks over to the desk.

LET HIM GO OUT OF FRAME.

NOTE: GIVE HIM ENOUGH HEAD ROOM HERE TO SEE THE MURAL.

Camera Height: 4' 6"

Focal Length: 28mm

Angle of View: 43°





**1K M.S. CLYDE**

B-CAMERA

- HANDHELD -

TO BE SHOT SIMULT WITH 1J

Clyde sits on the couch.

^^^^^^^^^^^^^^

He stands up and walks over to the desk.

LET HIM GO OUT OF FRAME.

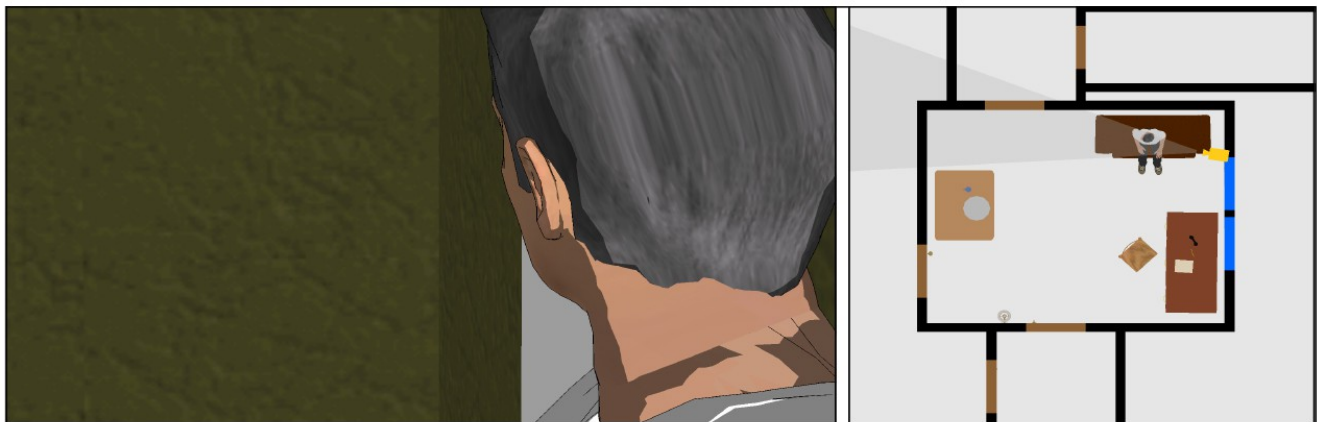
NOTE: WHEN HE LOOKS AT THE SPACESUIT, HE IS ALMOST LOOKING AT US.

NOTE 2: PUT DOORFRAME OR PART OF SPACESUIT IN LEFT SIDE OF FRAME, IN FOREGROUND, AS DEPICTED.

Camera Height: 4' 6"

Focal Length: 135mm

Angle of View: 9°



**1L M.S. THE SPACESUIT**

LENSBABY 50mm Equivalent

Clyde looks over at the spacesuit.

LENSBABY OFF OF HIS FACE TO THE SPACESUIT.

He contemplates. He looks back at the writing desk.

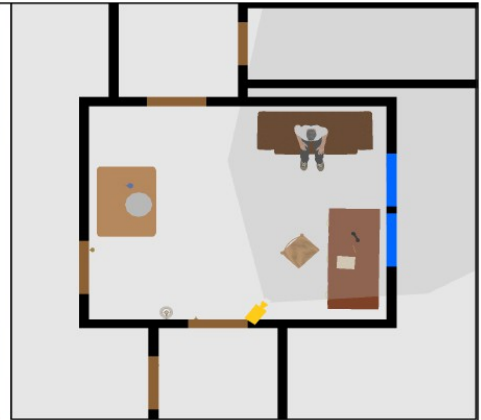
LENSBABY OFF OF SPACESUIT BACK TO HIS FACE.

He stands up and WALKS OFF FRAME.

Camera Height: 4' 4"

Focal Length: 50mm

Angle of View: 25°



**IM W.S. Clyde**

Clyde looks over at the spacesuit. He looks back at the writing desk.

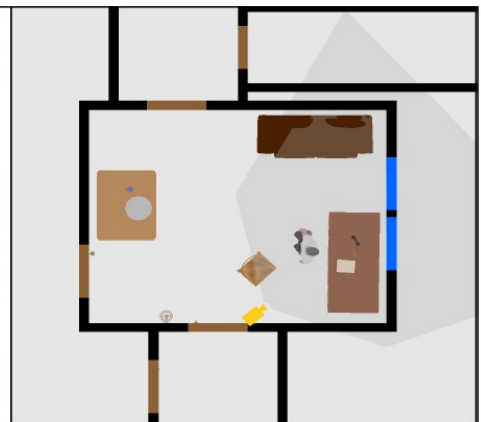
He gets up and walks to the writing desk.

PAN AND TILT DOWN TO FOLLOW.

Camera Height: 9' 4"

Focal Length: 18mm

Angle of View: 64°



**IM W.S. Clyde**

He searches through the mess for a clean sheet of paper but finds nothing...

^^^^^^^^^^

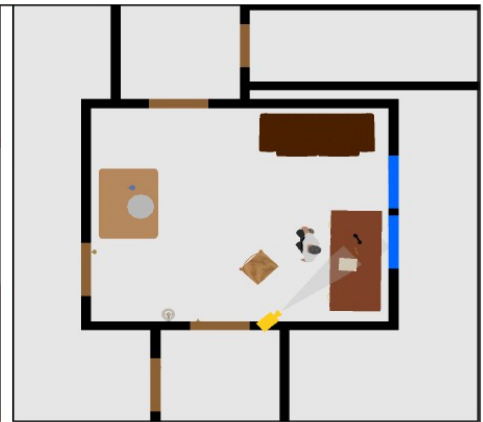
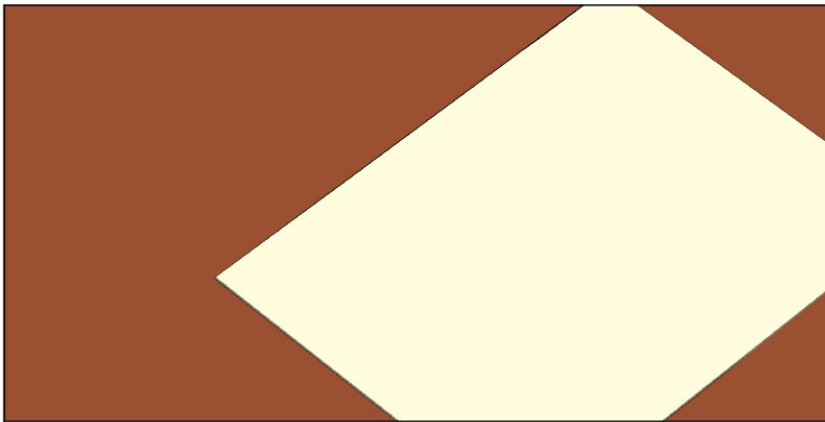
END OF SCENE

NOTE: PAN AND TILT TO TRACK WHEN HE SITS DOWN.

Camera Height: 9' 4"

Focal Length: 18mm

Angle of View: 64°



**IN C.U. Books and Letter**  
He searches through the books for a clean sheet of paper...

~~~~~

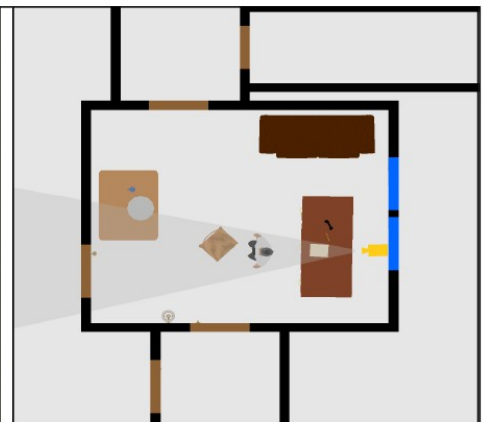
End of scene.

NOTE: PAN AND TILT TO FOLLOW SUBJECT

Camera Height: 9' 4"

Focal Length: 135mm

Angle of View: 9°



10 M.C.U. CLYDE
Clyde walks over to table.

~~~~~

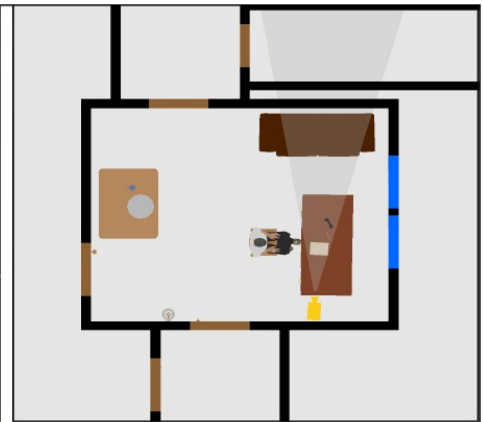
He sits down.

TILT DOWN TO FOLLOW HIM

Camera Height: 5' 6"

Focal Length: 50mm

Angle of View: 25°



**1Q M.C.U. Letter**

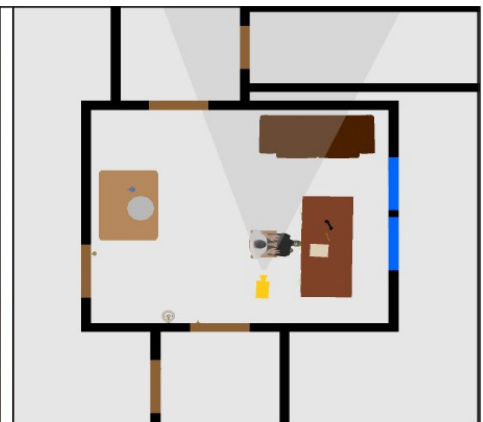
Clyde writes the entire letter.

NOTE: CAN BE SHOT WITH 1N IF POSSIBLE.

Camera Height: 2' 6"

Focal Length: 50mm

Angle of View: 25°



**1R C.U. CLYDE**

Clyde sits down to write.

^^^^^^

CLYDE:

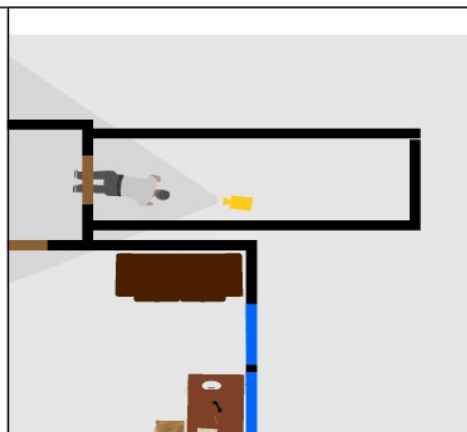
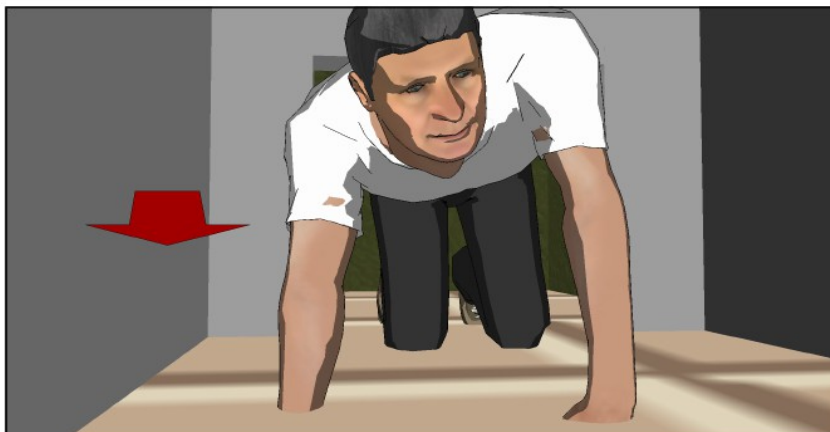
...It was pleasant to here your voice.

TRUCK LEFT AND PAN/ TILT TO NEXT FRAME.

Camera Height: 4' 0"

Focal Length: 28mm

Angle of View: 43°



**8A M.C.U. Clyde**

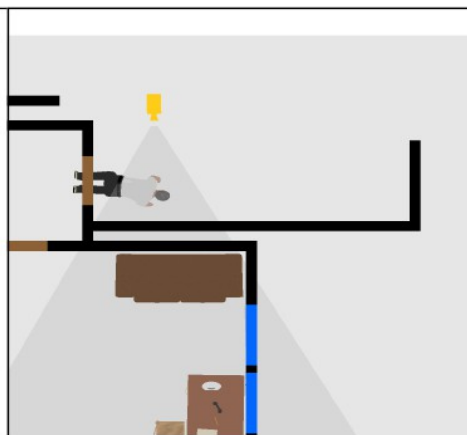
Clyde makes his way into the tunnel.

DOLLY BACK WITH HIM AS HE PRESSES FORWARD.

Camera Height: 0' 9"

Focal Length: 20mm

Angle of View: 58°



**8B M.S. Clyde**

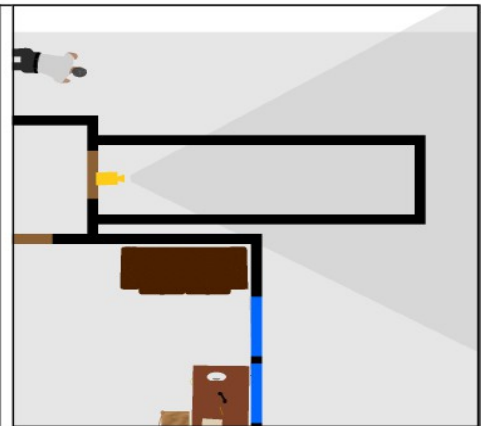
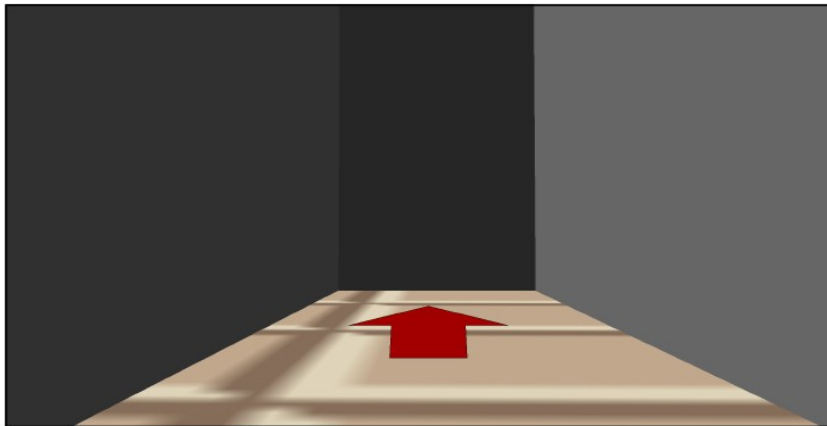
Clyde makes his way into the tunnel.

TRUCK LEFT WITH HIM AS HE PRESSES FORWARD.

Camera Height: 0' 11"

Focal Length: 20mm

Angle of View: 58°



**8C W.S. The Tunnel**

Clyde's POV

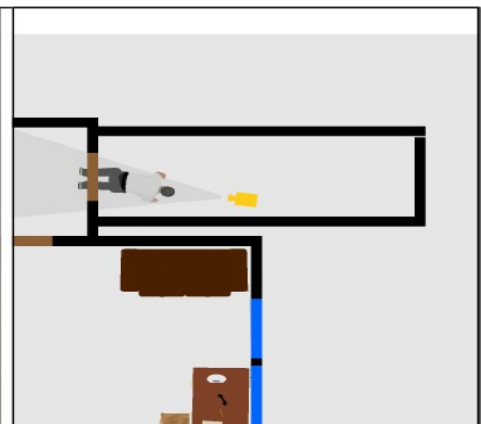
DOLLY FORWARD

DO ONE TAKE DOLLYING IN SAME DIRECTION BUT LOOKING OPPOSITE AWAY, TOWARD THE ENTRANCE AND DOLLYING AWAY FROM IT.

Camera Height: 0' 11"

Focal Length: 20mm

Angle of View: 58°



**8D C.U. Clyde**

Clyde makes his way into the tunnel.

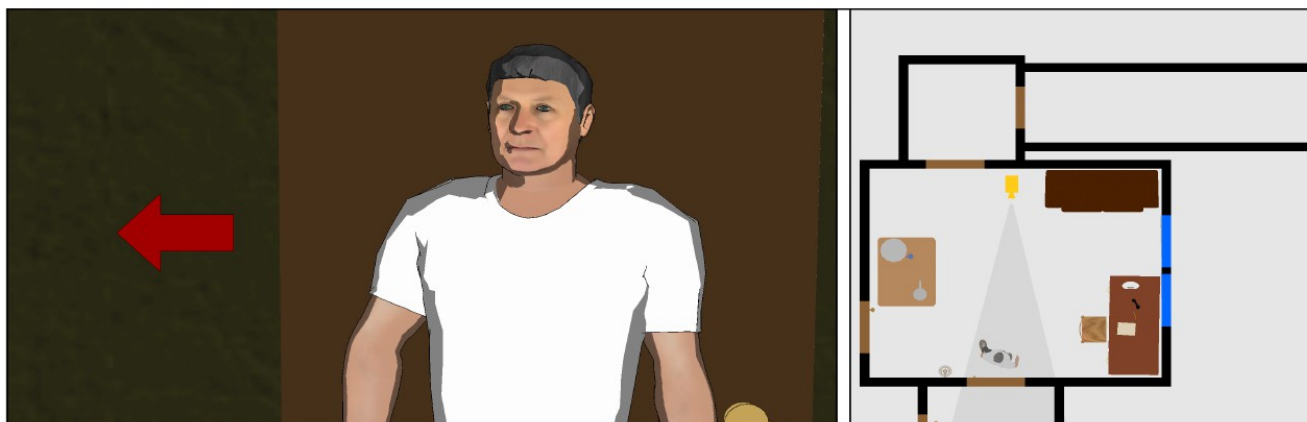
DOLLY BACK WITH HIM AS HE PRESSES FORWARD.

Camera Height: 1' 2"

Focal Length: 50mm

Angle of View: 25°





**26A M.S. Clyde**

Clyde creeps into his room and shuts the door. He locks the door and looks around the room, nervous.

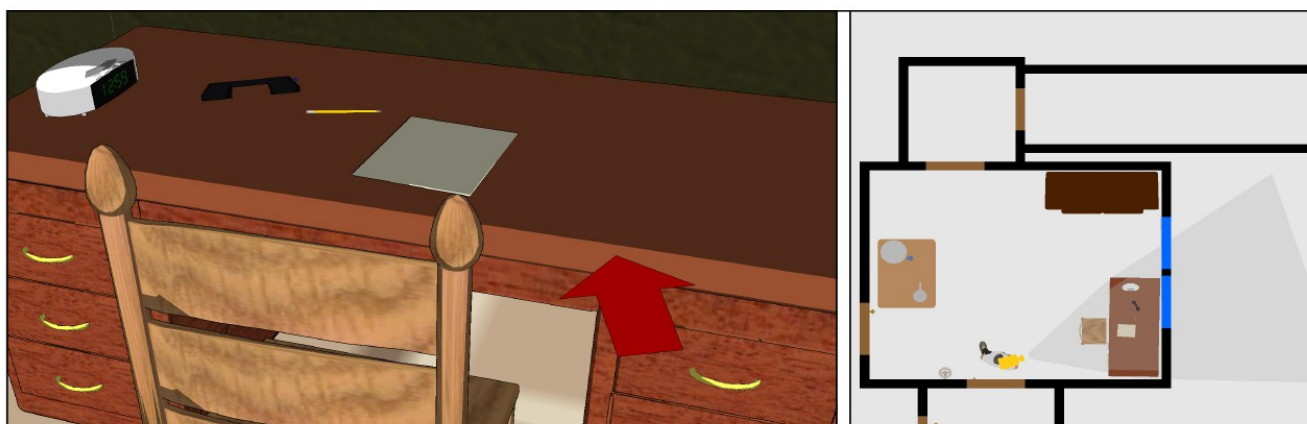
He spots one of the new library books open on his desk. He walks OUT OF FRAME toward it.

NOTE: GIVE ME A SOLID POINT GLANCE HERE.

Camera Height: 5' 11"

Focal Length: 50mm

Angle of View: 25°



**26B M.S. The Book**

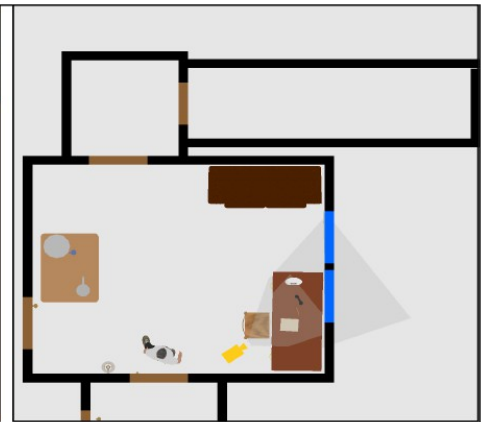
DOLLY IN ON BOOK TO END ON NEXT FRAME.

NOTE: DOLLY SHOULD BE FAST, NOT SLOW.

Camera Height: 5' 4"

Focal Length: 28mm

Angle of View: 43°

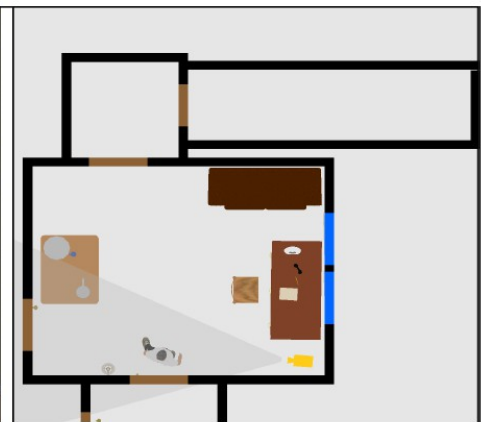


**26B C.U. The Book**  
END DOLLY HERE.

Camera Height: 5' 4"

Focal Length: 28mm

Angle of View: 43°



**26C M.S. Clyde**  
Clyde creeps into his room and shuts the door.

^^^^^^^^^^

He walks over to the library book on the desk.

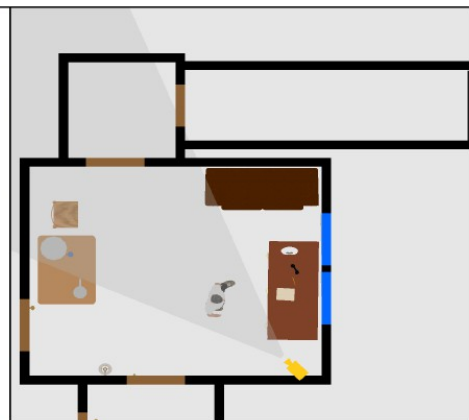
PAN RIGHT AND TILT TO TRACK HIM TO THE NEXT FRAME.

Camera Height: 4' 6"

Focal Length: 28mm

Angle of View: 43°





**26C M.C.U. Clyde**

END PAN HERE.

He studies the book.

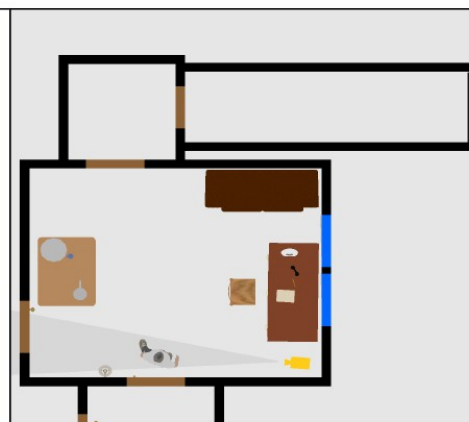
^^^^^^^^

END OF SCENE.

Camera Height: 5' 2"

Focal Length: 28mm

Angle of View: 43°



**26D C.U. Clyde**

Clyde creeps into his room and shuts the door.

^^^^^^^^

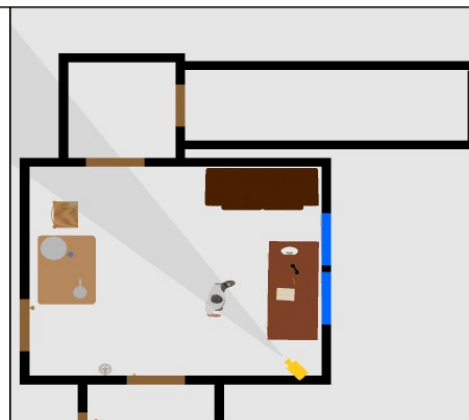
He walks over to the library book on the desk.

PAN RIGHT AND TILT TO TRACK HIM TO THE NEXT FRAME.

Camera Height: 5' 2"

Focal Length: 85mm

Angle of View: 15°

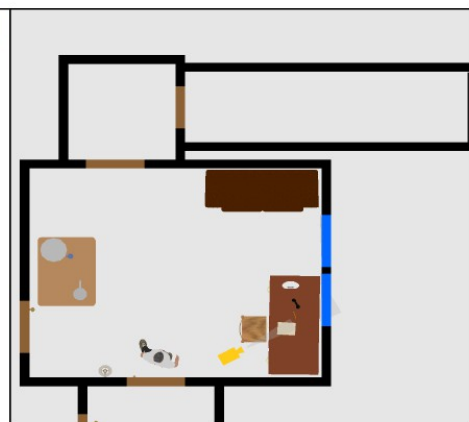
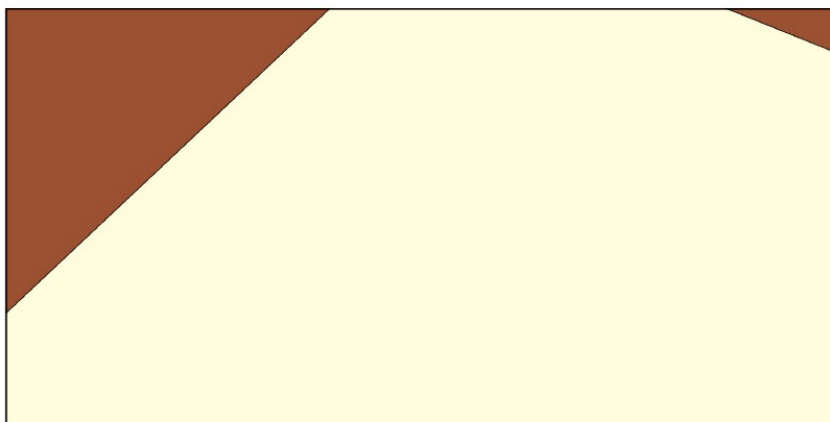


**26D C.U. Clyde**  
 END PAN HERE.  
 He studies the book.  
 ^^^^^^^  
 END OF SCENE.

Camera Height: 5' 8"

Focal Length: 85mm

Angle of View: 15°



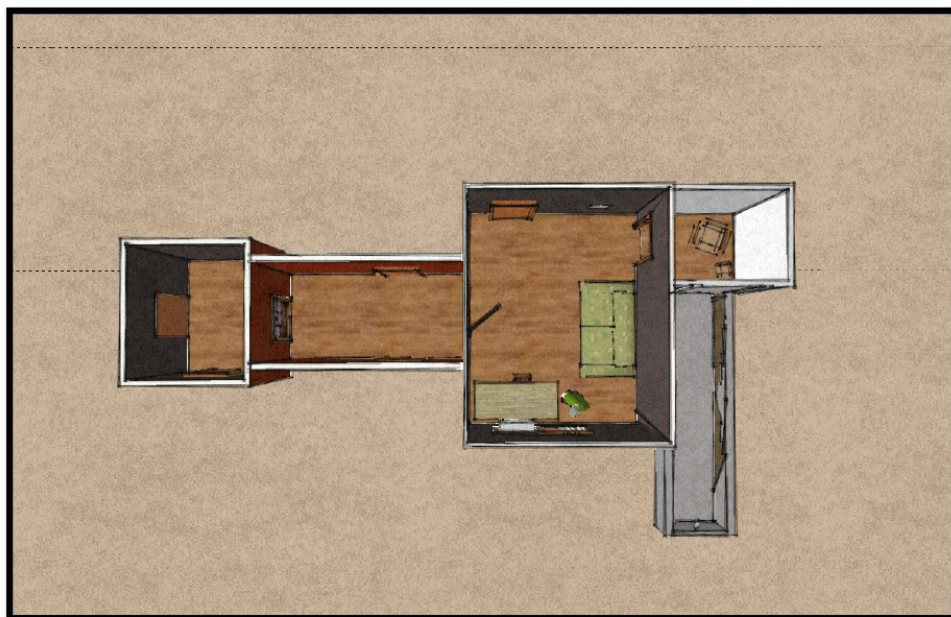
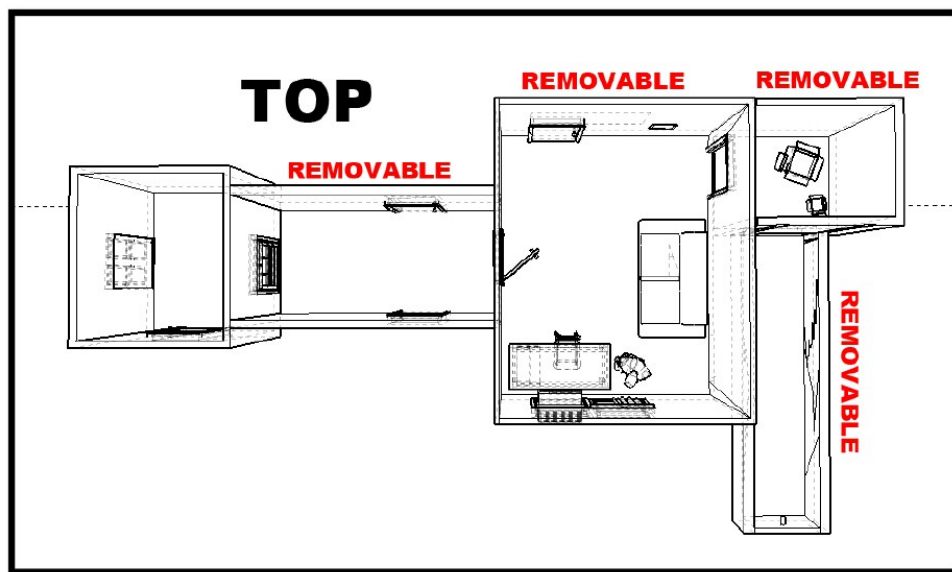
**26E E.C.U. Book and Chapter Title**  
 INSERT OF BOOK AND TITLE PAGE.

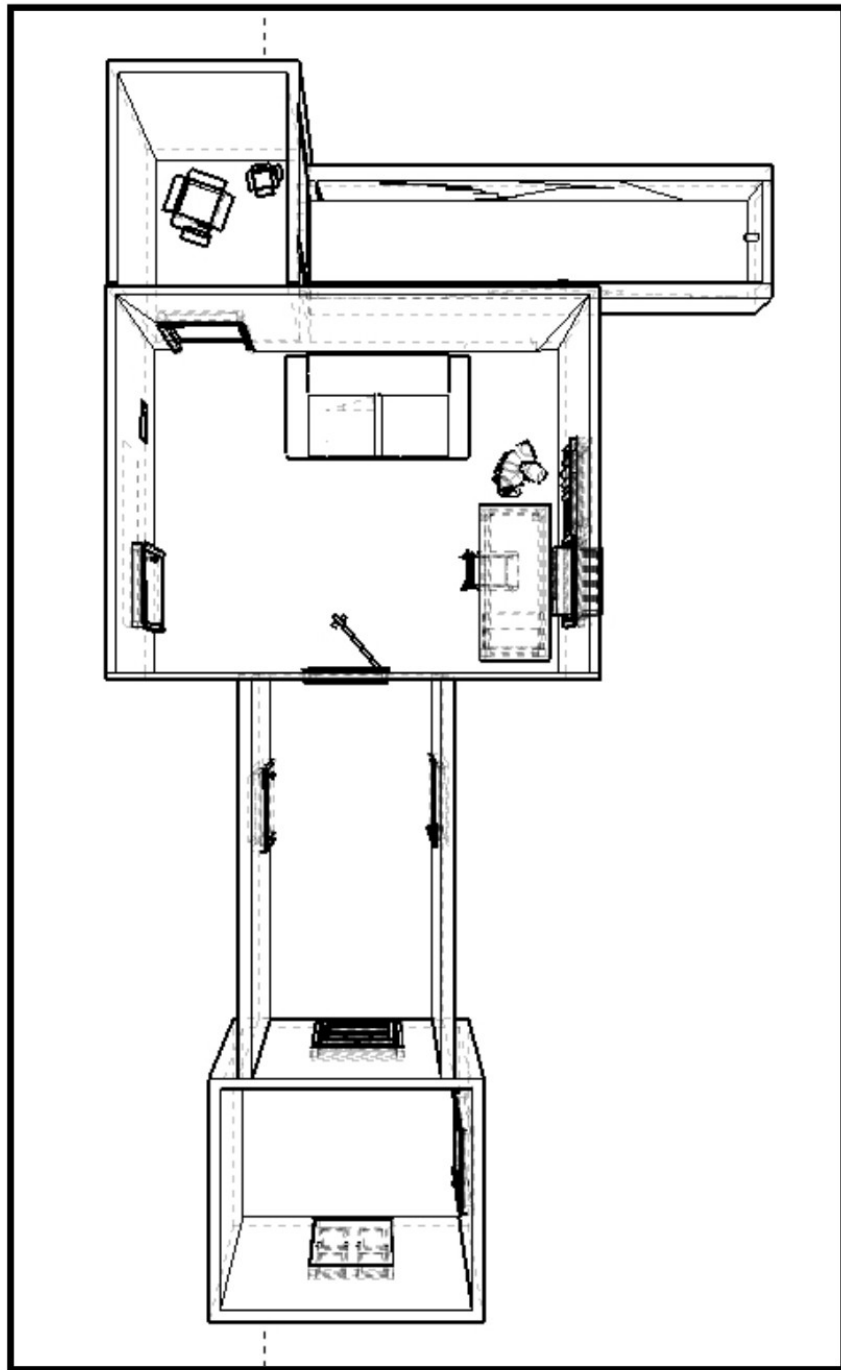
Camera Height: 5' 4"

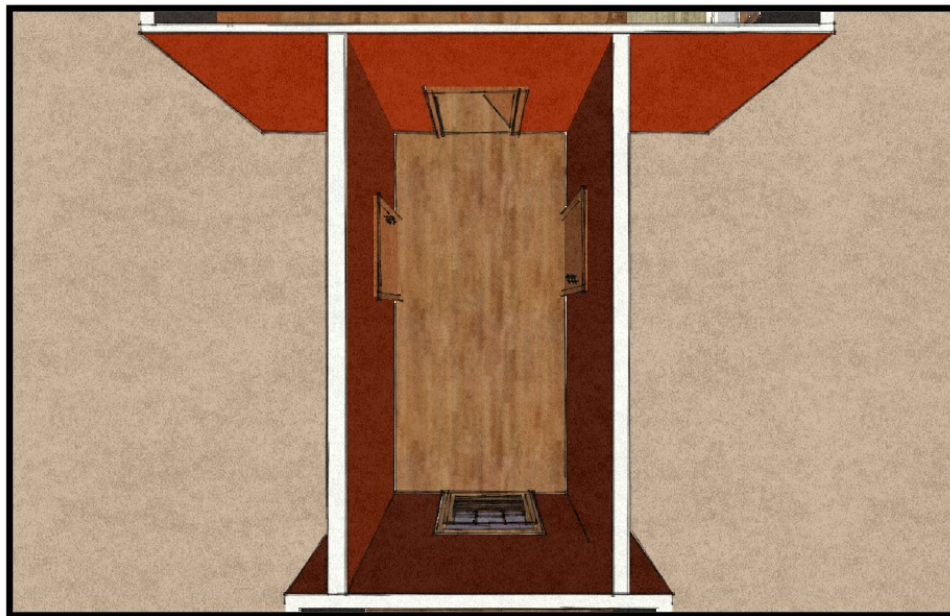
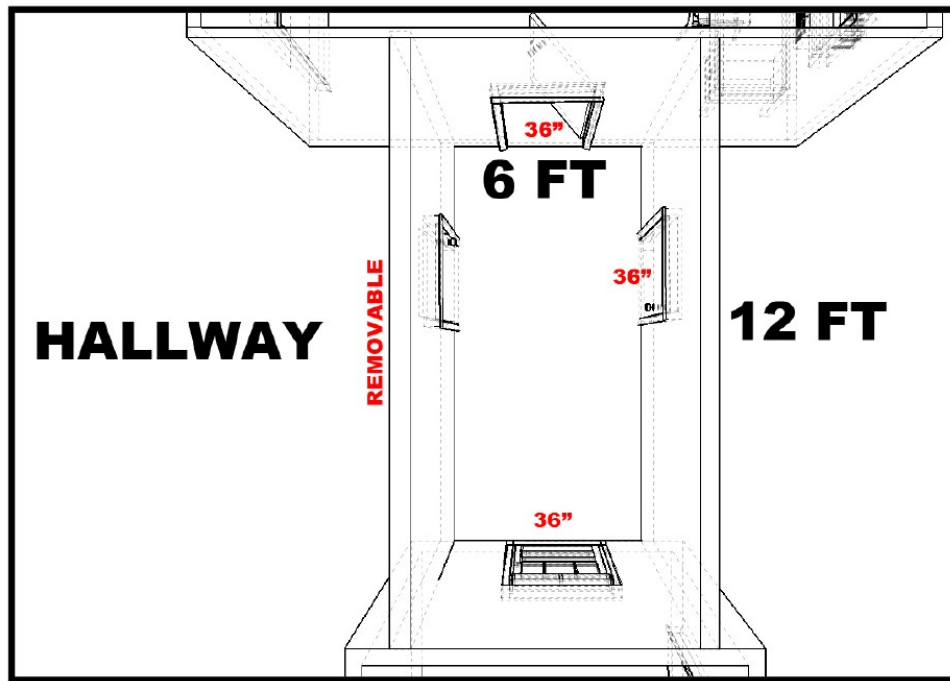
Focal Length: 135mm

Angle of View: 9°

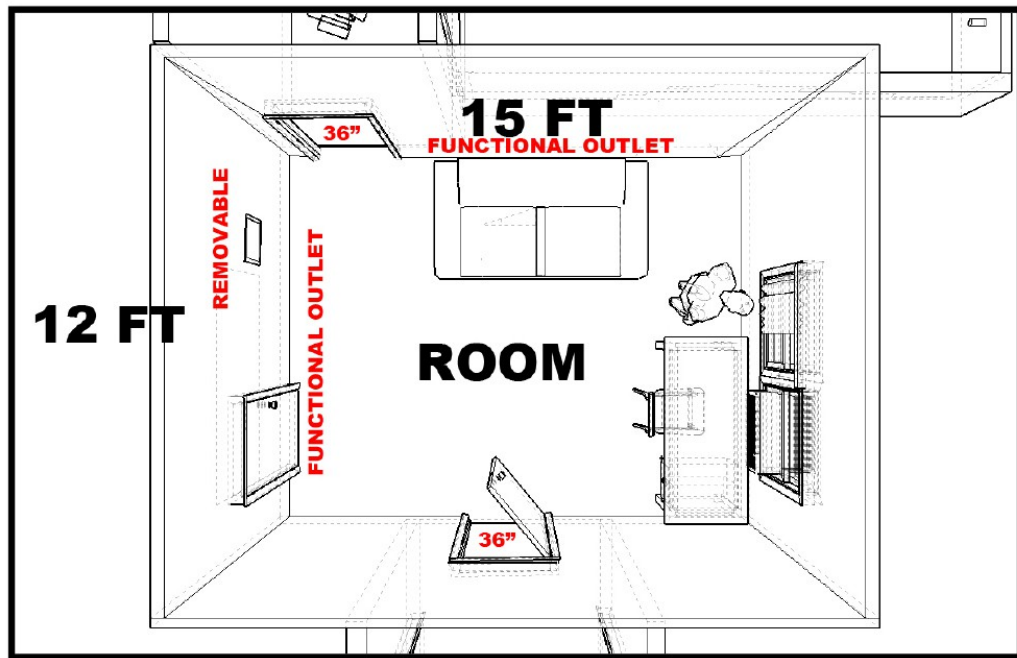
*Appendix C: Set Construction Diagrams*

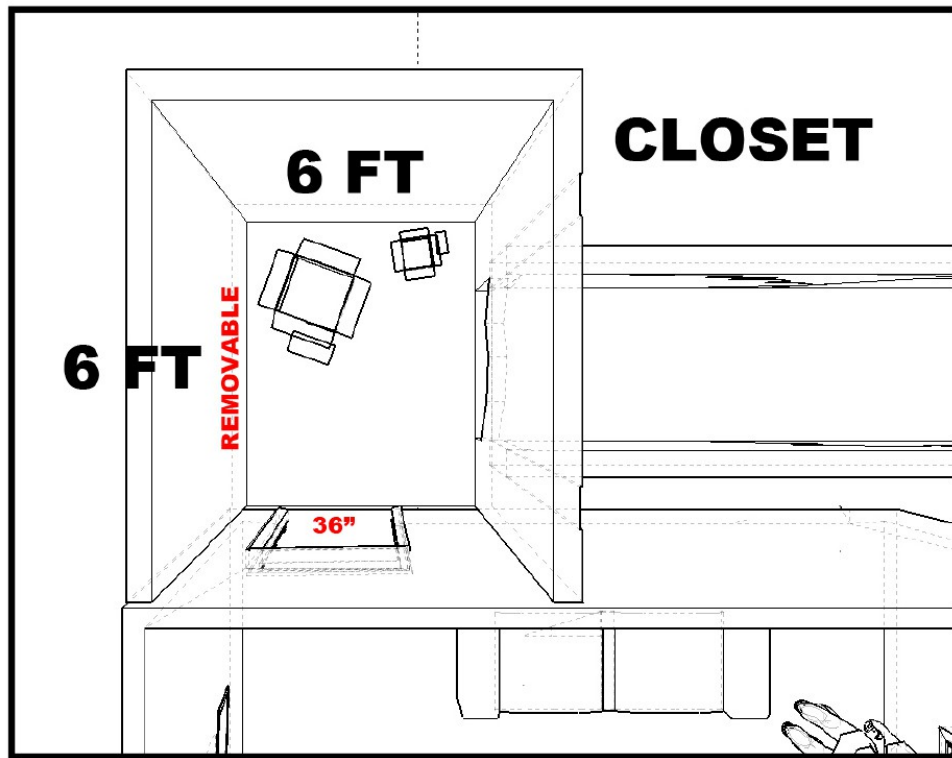


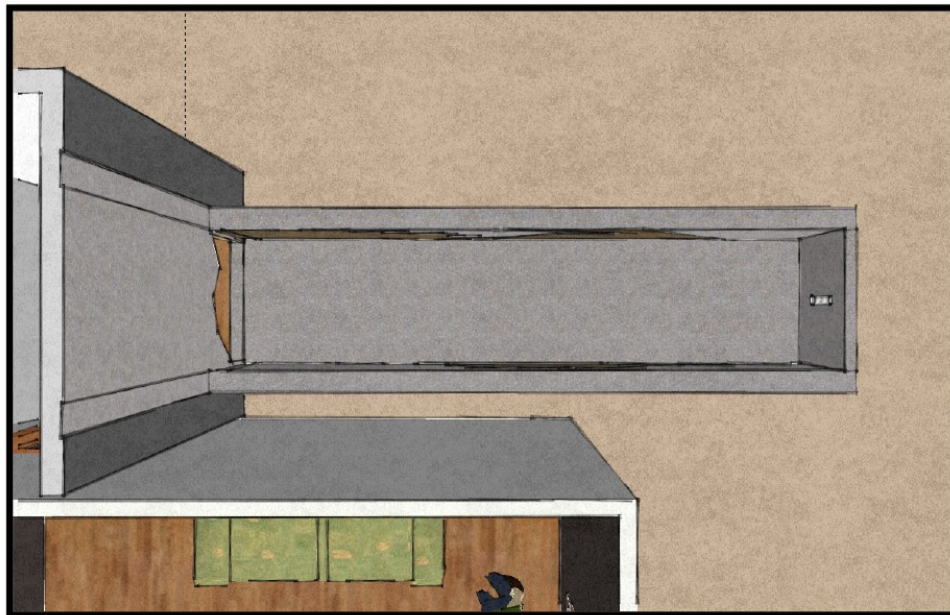
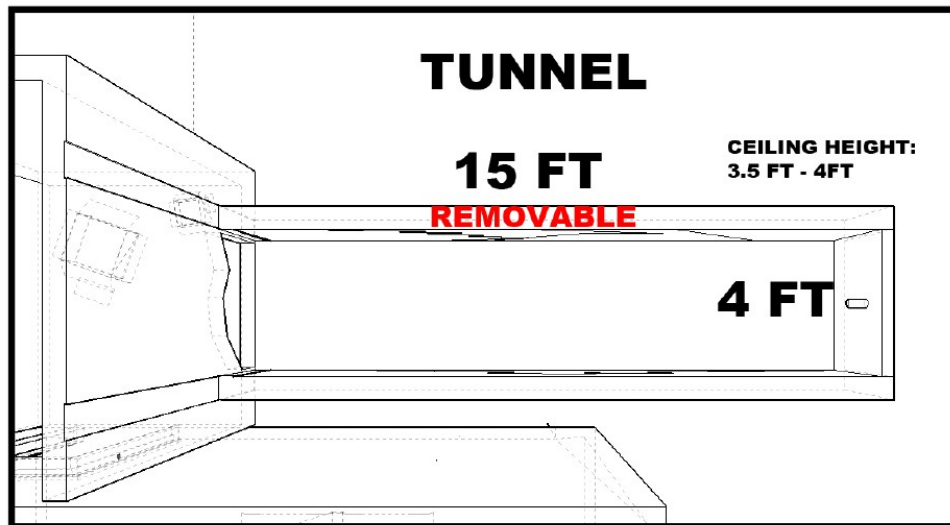




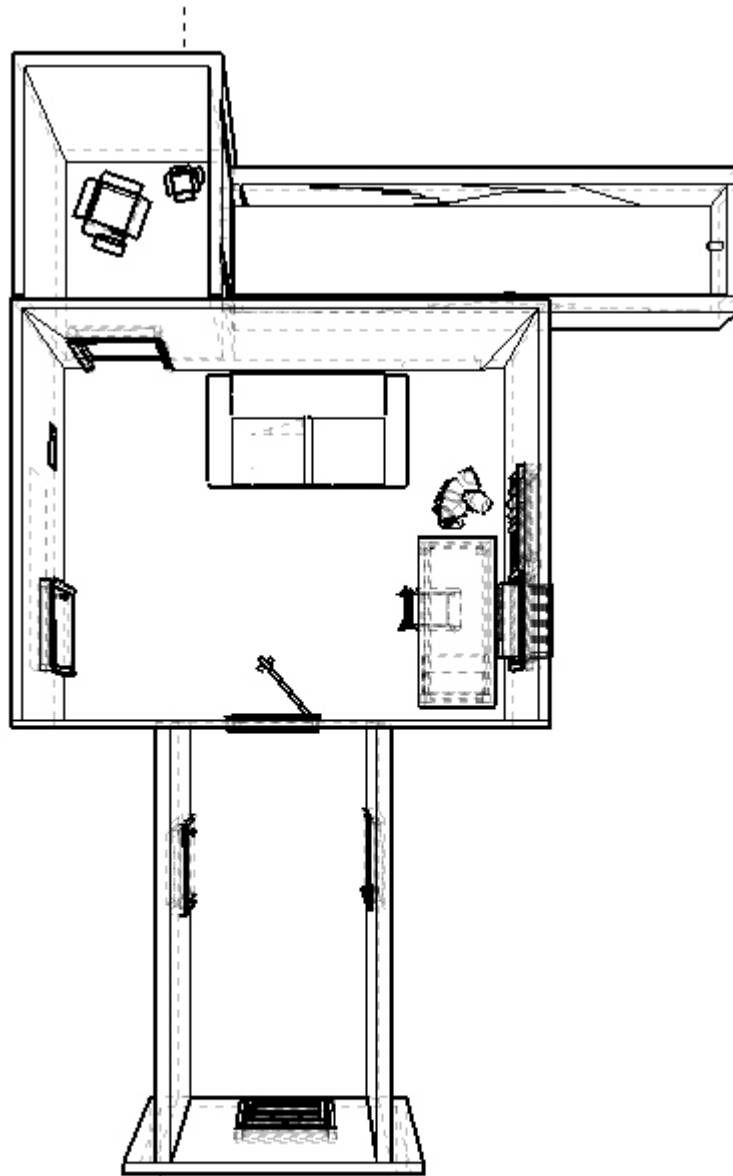












**Green Screen**

Appendix D: Call Sheet Samples

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

## CALL SHEET

|                          |                      |                    |                              |
|--------------------------|----------------------|--------------------|------------------------------|
| <b>PRODUCTION TITLE:</b> |                      | AM 800             |                              |
| <b>DAY:</b> 1            | <b>DATE:</b> 2-11-11 | <b>DAY:</b> 1 OF 9 | <b>CALL TIME:</b> Check Back |

| Name                                                                 | Telephone    | PRODUCTION #                          |
|----------------------------------------------------------------------|--------------|---------------------------------------|
| <b>DIRECTOR</b> JAMES MADISON ROE                                    | 504-458-5420 | <b>SHUTTLE CALL:</b>                  |
| <b>PRODUCER</b> MARK TWAIN WILLIAMS                                  | 270-872-3990 | <b>SET CALL</b> 7:15                  |
| <b>PRODUCER</b> CHRISTINE CAREY                                      | 985-237-4723 | <b>1<sup>ST</sup> MEAL:</b> 1:40 p.m. |
| <b>UPM</b>                                                           |              | <b>WRAP:</b> 8:40 p.m.                |
| <b>1<sup>ST</sup> AD</b> DAWN SPATZ                                  | 504-452-2077 | <b>WEATHER:</b> 49/35 Sunny           |
| <b>LOC. MANAGER</b>                                                  |              |                                       |
| <b>SET PHONE</b> DAWN SPATZ                                          | 504-452-2077 |                                       |
| <b>LOCATION ADDRESS:</b> 2000 Lakeshore Drive, New Orleans, La 70148 |              |                                       |

| SET           | SCENE | CAST            | D/N | PAGES | LOCATION                  |
|---------------|-------|-----------------|-----|-------|---------------------------|
| LIBRARY       |       | Tracy Miller    |     |       | UNIVERSITY OF NEW ORLEANS |
| PAC ELEVATOR  |       | Craig Leydecker |     |       | UNIVERSITY OF NEW ORLEANS |
| LEON C. SIMON |       |                 |     |       | UNIVERSITY OF NEW ORLEANS |
|               |       |                 |     |       |                           |
|               |       |                 |     |       |                           |
|               |       |                 |     |       |                           |

|   | CAST            | PART OF | MAKEUP CALL | SET CALL  | SCENES            | REMARKS |
|---|-----------------|---------|-------------|-----------|-------------------|---------|
| 1 | Tracy Miller    |         | 8:30 a.m.   | 8:30 a.m. | 3, 15, 16, 17, 19 |         |
| 2 | Craig Leydecker |         | Noon        | Noon      | 16, 17            |         |
| 3 |                 |         |             |           |                   |         |
| 4 |                 |         |             |           |                   |         |
| 5 |                 |         |             |           |                   |         |
| 6 |                 |         |             |           |                   |         |
| 7 |                 |         |             |           |                   |         |
| 8 |                 |         |             |           |                   |         |
| 9 |                 |         |             |           |                   |         |
|   |                 |         |             |           |                   |         |
|   |                 |         |             |           |                   |         |
|   |                 |         |             |           |                   |         |

| ATMOSPHERE AND STAND INS | SET CALL | SPECIAL INSTRUCTIONS |
|--------------------------|----------|----------------------|
|                          |          |                      |
|                          |          |                      |
|                          |          |                      |
|                          |          |                      |

| ADVANCE SHOOTING NOTES |     |        |     |       |          |
|------------------------|-----|--------|-----|-------|----------|
| DAY & DATE             | SET | SCENES | D/N | PAGES | LOCATION |
|                        |     |        |     |       |          |
|                        |     |        |     |       |          |
|                        |     |        |     |       |          |

|                    |                        |  |
|--------------------|------------------------|--|
| Head of Production | Production Coordinator |  |
|                    |                        |  |

|                    |          |     |
|--------------------|----------|-----|
|                    |          |     |
| 1 <sup>ST</sup> AD | Producer | UPM |

**SPECIFIC CALL TIMES ON BACK**



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

## CALL SHEET

|                   |        |
|-------------------|--------|
| PRODUCTION TITLE: | AM 800 |
|-------------------|--------|

|        |               |             |                     |
|--------|---------------|-------------|---------------------|
| DAY: 2 | DATE: 2-12-11 | DAY: 2 OF 9 | CALL TIME: SEE BACK |
|--------|---------------|-------------|---------------------|

|                    | Name                             | Telephone    |                       |
|--------------------|----------------------------------|--------------|-----------------------|
| DIRECTOR           | JAMES MADISON ROE                | 504-458-5420 | PRODUCTION #          |
| PRODUCER           | MARK TWAIN WILLIAMS              | 270-872-3990 | SHUTTLE CALL:         |
| PRODUCER           | CHRISTINE CAREY                  | 985-237-4723 | SET CALL              |
| UPM                |                                  |              | 7:45 A.M.             |
| 1 <sup>ST</sup> AD | DAWN SPATZ                       | 504-452-2077 | 1 <sup>ST</sup> MEAL: |
| LOC. MANAGER       |                                  |              | 2:10 P.M.             |
| SET PHONE          | DAWN SPATZ                       | 504-452-2077 | WRAP:                 |
| LOCATION ADDRESS:  | 211 S. Hennessy, New Orleans, LA |              | 8:45 P.M.             |
|                    |                                  |              | WEATHER: 52/37F SUNNY |
|                    |                                  |              | 0% CHANCE OF RAIN     |
|                    |                                  |              | 0% CHANCE OF RAIN     |

| SET              | SCENE        | CAST            | D/N | PAGES | LOCATION        |
|------------------|--------------|-----------------|-----|-------|-----------------|
| CLYDES HOUSE INT | 30,5,33,6,25 | Tracy Miller    |     |       | 211 S. Hennessy |
| CLYDES HOUSE EXT |              | Craig Leydecker |     |       | 211 S. Hennessy |
|                  |              |                 |     |       |                 |
|                  |              |                 |     |       |                 |
|                  |              |                 |     |       |                 |

|   | CAST            | PART OF | MAKEUP CALL | SET CALL  | SCENES          | REMARKS |
|---|-----------------|---------|-------------|-----------|-----------------|---------|
| 1 | Tracy Miller    |         |             | 8:30 a.m. | 30,5,33,6,25,13 |         |
| 2 | Craig Leydecker |         |             | 8:30 a.m. | 30,5,33,6,25,13 |         |
| 3 |                 |         |             |           |                 |         |
| 4 |                 |         |             |           |                 |         |
| 5 |                 |         |             |           |                 |         |
| 6 |                 |         |             |           |                 |         |
| 7 |                 |         |             |           |                 |         |
| 8 |                 |         |             |           |                 |         |
| 9 |                 |         |             |           |                 |         |
|   |                 |         |             |           |                 |         |
|   |                 |         |             |           |                 |         |
|   |                 |         |             |           |                 |         |

| ATMOSPHERE AND STAND INS | SET CALL | SPECIAL INSTRUCTIONS |
|--------------------------|----------|----------------------|
|                          |          |                      |
|                          |          |                      |
|                          |          |                      |
|                          |          |                      |

| ADVANCE SHOOTING NOTES |     |        |     |       |          |  |
|------------------------|-----|--------|-----|-------|----------|--|
| DAY & DATE             | SET | SCENES | D/N | PAGES | LOCATION |  |
|                        |     |        |     |       |          |  |
|                        |     |        |     |       |          |  |
|                        |     |        |     |       |          |  |

|                    |                        |  |
|--------------------|------------------------|--|
| Head of Production | Production Coordinator |  |
|--------------------|------------------------|--|

|                    |          |     |
|--------------------|----------|-----|
|                    |          |     |
| 1 <sup>ST</sup> AD | Producer | UPM |

**SPECIFIC CALL TIMES ON BACK**

## Appendix E: Budget

**AM800 BUDGET**  
NOTEBOOK PICTURES  
UNO FTCA

11/16/2010

### TOP SHEET

Director:  
Producer:

| Acct # | Category Title         | Total    |
|--------|------------------------|----------|
|        | <b>ABOVE-THE-LINE</b>  |          |
| 1000   | Story                  | \$0      |
| 1100   | Talent                 | \$2,721. |
| 1200   | Production Personnel   | \$550    |
|        | Sub Total              | \$3,271. |
|        | <b>PRODUCTION</b>      |          |
| 1300   | Travel & Location      | \$100    |
| 1400   | Field Equipment        | \$200    |
| 1500   | Studio Rental          | \$0      |
| 1600   | Production Design      | \$2,725  |
| 1700   | Craft Services         | \$1,800  |
|        | Sub Total              | \$2,100  |
|        | <b>POST PRODUCTION</b> |          |
| 2100   | Narration Recording    | \$0      |
| 2200   | Sound & Music          | \$0      |
| 2400   | Editing & Finishing    | \$0      |
|        | Sub Total              | \$0      |
|        | <b>PERCENTAGES</b>     |          |
|        | Contingency \$0 0%     | \$0      |
|        | Overhead \$0 0%        | \$0      |
|        | Insurance \$0 0%       | \$0      |
|        | Completion Bond \$0 0% | \$0      |
|        | In-Kind                |          |
|        | Sub Total Percentages  | \$0      |
|        | Grand Total            | \$8,096. |

## ACCOUNT LEVEL BUDGET REPORT

Director:  
 Producer:

| Acct. # | Category              | Account Title             | Total    |
|---------|-----------------------|---------------------------|----------|
|         | <b>ABOVE-THE-LINE</b> |                           |          |
| 1000    | Story                 |                           |          |
|         | 1001                  | Story & Script            | \$0      |
|         | Sub Total             |                           | \$0      |
| 1100    | Talent                |                           |          |
|         | 1101                  | Producer                  | \$0      |
|         | 1102                  | Director                  | \$0      |
|         | 1103                  | Assistant Producer        | \$0      |
|         | 1106                  | Lead Actors               | \$2,507  |
|         | 1107                  | Extras                    | \$0      |
|         | 1104                  | Director of Photography   | \$120    |
|         | 1105                  | Production Designer       | \$94.    |
|         | Sub Total             |                           | \$2,721. |
| 1200    | Production Personnel  |                           |          |
|         | 1202                  | Sound Mixer               | \$550    |
|         | 1203                  | Boom Operator             | \$0      |
|         | 1204                  | Camera Operator           | \$0      |
|         | 1205                  | Assistant Camera Operator | \$0      |
|         | 1206                  | Gaffer                    | \$0      |
|         | 1207                  | Key Grip                  | \$0      |
|         | 1208                  | Art Director              | \$0      |
|         | 1209                  | Art Production Assistant  | \$0      |
|         | 1210                  | Assistant Director        | \$0      |
|         | 1211                  | Location Scouter          | \$0      |
|         | 1212                  | Craft Service/ PA         | \$0      |
|         | Sub Total             |                           | \$550    |
|         | <b>PRODUCTION</b>     |                           |          |
| 1300    | Travel & Location     |                           |          |
|         | 1302                  | Location Fees             | \$0      |
|         | 1304                  | Equipment Cartage         | \$0      |
|         | 1306                  | Gas & Tolls               | \$100    |
|         | Sub Total             |                           | \$100    |
| 1400    | Field Equipment       |                           |          |
|         | 1401                  | Camera                    | \$0      |
|         | 1402                  | Lens Kit                  | \$0      |
|         | 1403                  | Camera Supplies           | \$60     |
|         | 1404                  | Sound Package             | \$0      |
|         | 1405                  | Lighting                  | \$140    |
|         | 1406                  | Grip Equipment            | \$0      |
|         | 1411                  | Special Effects           | \$0      |
|         | 1412                  | Misc. Equip. Rental       | \$0      |

## ACCOUNT LEVEL BUDGET REPORT

Director:  
 Producer:

| Acct. #   | Category            | Account Title               | Total   |
|-----------|---------------------|-----------------------------|---------|
| Sub Total |                     |                             | \$200   |
| 1500      | Studio Rental       |                             |         |
|           | 1501                | Studio Rental               | \$0     |
| Sub Total |                     |                             | \$0     |
| 1600      | Production Design   |                             |         |
|           | 1                   | Set Construction            | \$1,800 |
|           | 2                   | Art Department              | \$700   |
|           | 3                   | Make-Up and Special Effects | \$225   |
| Sub Total |                     |                             | \$2,725 |
| 1700      | Craft Services      |                             |         |
|           | 1701                | Meals                       | \$1,115 |
|           | 1703                | Hydration                   | \$260   |
|           | 1706                | Craft Services Tax          | \$120   |
|           | 1705                | Misc Items                  | \$81    |
|           | 1707                | Emergency                   | \$224   |
| Sub Total |                     |                             | \$1,800 |
|           | POST PRODUCTION     |                             |         |
| 2100      | Narration Recording |                             |         |
|           | 1701                | Studio                      | \$0     |
|           | 1702                | Audio Stock                 | \$0     |
| Sub Total |                     |                             | \$0     |
| 2200      | Sound & Music       |                             |         |
|           | 1801                | Music Rights                | \$0     |
|           | 1802                | Music Search Fee            | \$0     |
|           | 1803                | Audio Stock                 | \$0     |
|           | 1804                | Sound Effects               | \$0     |
|           | 1805                | Transfer Costs              | \$0     |
|           | 1806                | Sound Mix                   | \$0     |
| Sub Total |                     |                             | \$0     |
| 2400      | Editing & Finishing |                             |         |
|           | 2001                | Editor                      | \$0     |
|           | 2002                | Syncing                     | \$0     |
|           | 2003                | Editing Supplies            | \$0     |
|           | 2004                | Editing Table Rental        | \$0     |
|           | 2005                | Magnetic Stock              | \$0     |
|           | 2006                | Transfers                   | \$0     |
| Sub Total |                     |                             | \$0     |

## ACCOUNT LEVEL BUDGET REPORT

Director:  
 Producer:

| Acct. #               | Category        | Account Title | Total    |
|-----------------------|-----------------|---------------|----------|
|                       | PERCENTAGES     |               |          |
|                       | Contingency     | \$0 0.00%     | \$0      |
|                       | Overhead        | \$0 0.00%     | \$0      |
|                       | Insurance       | \$0 0.00%     | \$0      |
|                       | Completion Bond | \$0 0.00%     | \$0      |
|                       | In-Kind         |               |          |
| Sub Total Percentages |                 |               | \$0      |
| Grand Total           |                 |               | \$8,096. |

**DETAIL BUDGET REPORT**

Director:  
 Producer:

| Acct # | Category              | Account Title                                                                     | Fringe | Amt Desc | Amt/Units | Qty | Rate Desc | Sub-Total | Totals  |
|--------|-----------------------|-----------------------------------------------------------------------------------|--------|----------|-----------|-----|-----------|-----------|---------|
|        | <b>ABOVE-THE-LINE</b> |                                                                                   |        |          |           |     |           |           |         |
| 1000   | Story                 |                                                                                   |        |          |           |     |           |           |         |
|        | 1001                  | Story & Script                                                                    |        |          |           |     |           |           |         |
|        |                       |                                                                                   | \$0    |          | 1         | 1   |           |           | \$0     |
|        |                       |                                                                                   |        |          |           |     |           |           | 0       |
| 1100   | Talent                |                                                                                   |        |          |           |     |           |           |         |
|        | 1101                  | Producer                                                                          |        |          |           |     |           |           |         |
|        |                       |                                                                                   | \$0    |          | 1         | 1   |           |           | \$0     |
|        |                       |                                                                                   |        |          |           |     |           |           | 0       |
|        | 1102                  | Director                                                                          |        |          |           |     |           |           |         |
|        |                       |                                                                                   | \$0    |          | 1         | 1   |           |           | \$0     |
|        |                       |                                                                                   |        |          |           |     |           |           | 0       |
|        | 1103                  | Assistant Producer                                                                |        |          |           |     |           |           |         |
|        |                       |                                                                                   | \$0    |          | 1         | 1   |           |           | \$0     |
|        |                       |                                                                                   |        |          |           |     |           |           | 0       |
|        | 1104                  | Director of Photography                                                           |        |          |           |     |           |           |         |
|        |                       | Shoot Distant                                                                     | \$0    |          | 1/FIXED   | 3   |           | \$40      | \$120   |
|        |                       |                                                                                   |        |          |           |     |           |           | 120     |
|        | 1105                  | Production Designer                                                               |        |          |           |     |           |           |         |
|        |                       | Car Allowance                                                                     | \$0    |          | 1/MILES   | 200 |           | .472      | \$94.   |
|        |                       | Includes 14.0C Mileage, 5.3C Tires and Maintenance, 27.9C Depreciation (Nov 2010) |        |          |           |     |           |           |         |
|        |                       |                                                                                   |        |          |           |     |           |           | 94      |
|        | 1106                  | Lead Actors                                                                       |        |          |           |     |           |           |         |
|        |                       | Talent Pay                                                                        | \$0    |          | 1/FIXED   | 1   |           | \$1,500   | \$1,500 |
|        |                       | Tracy Miller                                                                      |        |          |           |     |           |           |         |
|        |                       | SAG Fees                                                                          | \$0    |          | 1/FIXED   | 1   |           | \$230     | \$230   |
|        |                       | Tracy Miller (15.3%)                                                              |        |          |           |     |           |           |         |
|        |                       | Agent Fees                                                                        | \$0    |          | 1/FIXED   | 1   |           | \$150     | \$150   |
|        |                       | Tracy Miller (10%)                                                                |        |          |           |     |           |           |         |
|        |                       | Talent Pay                                                                        | \$0    |          | 1/DAY(S)  | 3   |           | \$100     | \$300   |
|        |                       | Man in Black                                                                      |        |          |           |     |           |           |         |
|        |                       | SAG Fees                                                                          | \$0    |          | 1/FIXED   | 1   |           | \$46      | \$46    |
|        |                       | Man in Black (15.3%)                                                              |        |          |           |     |           |           |         |
|        |                       | Agent Fees                                                                        | \$0    |          | 1/FIXED   | 1   |           | \$30      | \$30    |
|        |                       | Main in Black (10%)                                                               |        |          |           |     |           |           |         |
|        |                       | Talent Pay                                                                        | \$0    |          | 1/DAY(S)  | 2   |           | \$100     | \$200   |
|        |                       | Ed Night                                                                          |        |          |           |     |           |           |         |
|        |                       | SAG Fees                                                                          | \$0    |          | 1/FIXED   | 1   |           | \$31      | \$31    |
|        |                       | Ed Night (15.3%)                                                                  |        |          |           |     |           |           |         |



**DETAIL BUDGET REPORT**

Director:  
 Producer:

| Acct # | Category | Account Title             | Fringe | Amt Desc | Amt/Units | Qty | Rate Desc | Sub-Total | Totals |
|--------|----------|---------------------------|--------|----------|-----------|-----|-----------|-----------|--------|
|        |          | Agent Fees                | \$0    |          | 1/FIXED   | 1   |           | \$20      | \$20   |
|        |          | Ed Night (10%)            |        |          |           |     |           |           |        |
|        |          | Talent Pay                | \$0    |          | 1/FIXED   | 1   |           |           | \$0    |
|        |          | Susan                     |        |          |           |     |           |           |        |
|        |          | Talent Pay                | \$0    |          | 1/FIXED   | 1   |           |           | \$0    |
|        |          | Susan (20's)              |        |          |           |     |           |           |        |
|        |          | Talent Pay                | \$0    |          | 1/FIXED   | 1   |           |           | \$0    |
|        |          | Jenny                     |        |          |           |     |           |           |        |
|        |          | Talent Pay                | \$0    |          | 1/FIXED   | 1   |           |           | \$0    |
|        |          | Dan                       |        |          |           |     |           |           |        |
|        |          | Talent Pay                | \$0    |          | 1/FIXED   | 1   |           |           | \$0    |
|        |          | Clyde (20's)              |        |          |           |     |           |           |        |
|        |          |                           |        |          |           |     |           |           | 2,507  |
|        | 1107     | Extras                    |        |          |           |     |           |           |        |
|        |          |                           | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                           |        |          |           |     |           |           | 0      |
| 1200   |          | Production Personnel      |        |          |           |     |           |           |        |
|        | 1202     | Sound Mixer               |        |          |           |     |           |           |        |
|        |          | Pay                       | \$0    |          | 1/FIXED   | 1   |           | \$550     | \$550  |
|        |          |                           |        |          |           |     |           |           | 550    |
|        | 1203     | Boom Operator             |        |          |           |     |           |           |        |
|        |          |                           | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                           |        |          |           |     |           |           | 0      |
|        | 1204     | Camera Operator           |        |          |           |     |           |           |        |
|        |          |                           | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                           |        |          |           |     |           |           | 0      |
|        | 1205     | Assistant Camera Operator |        |          |           |     |           |           |        |
|        |          |                           | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                           |        |          |           |     |           |           | 0      |
|        | 1206     | Gaffer                    |        |          |           |     |           |           |        |
|        |          |                           | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                           |        |          |           |     |           |           | 0      |
|        | 1207     | Key Grip                  |        |          |           |     |           |           |        |
|        |          |                           | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                           |        |          |           |     |           |           | 0      |
|        | 1208     | Art Director              |        |          |           |     |           |           |        |
|        |          |                           | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                           |        |          |           |     |           |           | 0      |
|        | 1209     | Art Production Assistant  |        |          |           |     |           |           |        |
|        |          |                           | \$0    |          | 1         | 1   |           |           | \$0    |
| Page 2 |          |                           |        |          |           |     |           |           |        |

## DETAIL BUDGET REPORT

Director:  
Producer:

| Acct # | Category | Account Title      | Fringe | Amt Desc | Amt/Units | Qty | Rate Desc | Sub-Total | Totals |
|--------|----------|--------------------|--------|----------|-----------|-----|-----------|-----------|--------|
|        |          |                    |        |          |           |     |           |           | 0      |
|        | 1210     | Assistant Director |        |          |           |     |           |           |        |
|        |          |                    | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                    |        |          |           |     |           |           | 0      |
|        | 1211     | Location Scouter   |        |          |           |     |           |           |        |
|        |          |                    | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                    |        |          |           |     |           |           | 0      |
|        | 1212     | Craft Service/ PA  |        |          |           |     |           |           |        |
|        |          |                    | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                    |        |          |           |     |           |           | 0      |
|        |          | PRODUCTION         |        |          |           |     |           |           |        |
| 1300   |          | Travel & Location  |        |          |           |     |           |           |        |
|        | 1302     | Location Fees      |        |          |           |     |           |           |        |
|        |          | Location           | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                    |        |          |           |     |           |           | 0      |
|        | 1304     | Equipment Cartage  |        |          |           |     |           |           |        |
|        |          | GRIP TRUCK         | \$0    |          | 1/FIXED   | 1   |           | 0         | \$0    |
|        |          |                    |        |          |           |     |           |           | 0      |
|        | 1306     | Gas & Tolls        |        |          |           |     |           |           |        |
|        |          | GRIP TRUCK FUEL    | \$0    |          | 1/FIXED   | 1   |           | \$100     | \$100  |
|        |          |                    |        |          |           |     |           |           | 100    |
| 1400   |          | Field Equipment    |        |          |           |     |           |           |        |
|        | 1401     | Camera             |        |          |           |     |           |           |        |
|        |          |                    | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                    |        |          |           |     |           |           | 0      |
|        | 1402     | Lens Kit           |        |          |           |     |           |           |        |
|        |          |                    | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                    |        |          |           |     |           |           | 0      |
|        | 1403     | Camera Supplies    |        |          |           |     |           |           |        |
|        |          | GAFF TAPE          | \$0    |          | 1/FIXED   | 1   |           | \$60      | \$60   |
|        |          |                    |        |          |           |     |           |           | 60     |
|        | 1404     | Sound Package      |        |          |           |     |           |           |        |
|        |          |                    | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                    |        |          |           |     |           |           | 0      |
|        | 1405     | Lighting           |        |          |           |     |           |           |        |
|        |          | GELS AND MISC      | \$0    |          | 1/FIXED   | 1   |           | \$140     | \$140  |
|        |          |                    |        |          |           |     |           |           | 140    |
|        | 1406     | Grip Equipment     |        |          |           |     |           |           |        |
|        |          |                    | \$0    |          | 1         | 1   |           |           | \$0    |
|        |          |                    |        |          |           |     |           |           |        |

**DETAIL BUDGET REPORT**

Director:  
 Producer:

| Acct # | Category | Account Title                                                              | Fringe | Amt Desc | Amt/Units | Qty | Rate Desc | Sub-Total | Totals  |
|--------|----------|----------------------------------------------------------------------------|--------|----------|-----------|-----|-----------|-----------|---------|
|        |          |                                                                            |        |          |           |     |           |           | 0       |
|        | 1411     | Special Effects                                                            |        |          |           |     |           |           |         |
|        |          |                                                                            | \$0    |          | 1         | 1   |           | \$0       |         |
|        |          |                                                                            |        |          |           |     |           |           | 0       |
|        | 1412     | Misc. Equip. Rental                                                        |        |          |           |     |           |           |         |
|        |          |                                                                            | \$0    |          | 1         | 1   |           | \$0       |         |
|        |          |                                                                            |        |          |           |     |           |           | 0       |
| 1500   |          | Studio Rental                                                              |        |          |           |     |           |           |         |
|        | 1501     | Studio Rental                                                              |        |          |           |     |           |           |         |
|        |          |                                                                            | \$0    |          | 1         | 1   |           | \$0       |         |
|        |          |                                                                            |        |          |           |     |           |           | 0       |
| 1600   |          | Production Design                                                          |        |          |           |     |           |           |         |
|        | 1        | Set Construction                                                           |        |          |           |     |           |           |         |
|        |          | Construction Expenses                                                      | \$0    |          | 1/FIXED   | 1   |           | \$1,800   | \$1,800 |
|        |          |                                                                            |        |          |           |     |           |           | 1,800   |
|        | 2        | Art Department                                                             |        |          |           |     |           |           |         |
|        |          | Set Dressing, Costumes, Props                                              | \$0    |          | 1/FIXED   | 1   |           | \$700     | \$700   |
|        |          |                                                                            |        |          |           |     |           |           | 700     |
|        | 3        | Make-Up and Special Effects                                                |        |          |           |     |           |           |         |
|        |          | Pay                                                                        | \$0    |          | 1/DAY(S)  | 9   |           | \$25      | \$225   |
|        |          |                                                                            |        |          |           |     |           |           | 225     |
| 1700   |          | Craft Services                                                             |        |          |           |     |           |           |         |
|        | 1701     | Meals                                                                      |        |          |           |     |           |           |         |
|        |          | 2 Meals                                                                    | \$0    |          | 1/FIXED   | 1   |           | \$1,115   | \$1,115 |
|        |          |                                                                            |        |          |           |     |           |           | 1,115   |
|        | 1703     | Hydration                                                                  |        |          |           |     |           |           |         |
|        |          | Water                                                                      | \$0    |          | 1/FIXED   | 1   |           | \$135     | \$135   |
|        |          | 864 (8oz) Bottles                                                          |        |          |           |     |           |           |         |
|        |          | Soda                                                                       | \$0    |          | 1/FIXED   | 1   |           | \$125     | \$125   |
|        |          | As many cans as possible.                                                  |        |          |           |     |           |           |         |
|        |          |                                                                            |        |          |           |     |           |           | 260     |
|        | 1705     | Misc Items                                                                 |        |          |           |     |           |           |         |
|        |          | Crafty Misc                                                                | \$0    |          | 1/FIXED   | 1   |           | \$81      | \$81    |
|        |          | Plates (1000), Forks, Knives Spoons (600 Each), Cups (500), Napkins (1280) |        |          |           |     |           |           |         |
|        |          |                                                                            |        |          |           |     |           |           | 81      |
|        | 1706     | Craft Services Tax                                                         |        |          |           |     |           |           |         |
|        |          | Tax                                                                        | \$0    |          | 1/FIXED   | 1   |           | \$120     | \$120   |
|        |          | 8%                                                                         |        |          |           |     |           |           |         |
|        |          |                                                                            |        |          |           |     |           |           | 120     |
|        | 1707     | Emergency                                                                  |        |          |           |     |           |           |         |
|        |          | Emergency Crafty                                                           | \$0    |          | 1         | 1   |           | \$224     | \$224   |

## DETAIL BUDGET REPORT

Director:  
Producer:

| Acct # | Category | Account Title       | Fringe | Amt Desc | Amt/Units | Qty | Rate Desc | Sub-Total | Totals |
|--------|----------|---------------------|--------|----------|-----------|-----|-----------|-----------|--------|
|        |          |                     |        |          |           |     |           |           | 224    |
|        |          | POST PRODUCTION     |        |          |           |     |           |           |        |
| 2100   |          | Narration Recording |        |          |           |     |           |           |        |
|        | 1701     | Studio              |        |          |           |     |           |           |        |
|        |          | \$0                 |        | 1        | 1         |     |           | \$0       |        |
|        |          |                     |        |          |           |     |           | 0         |        |
|        | 1702     | Audio Stock         |        |          |           |     |           |           |        |
|        |          | \$0                 |        | 1        | 1         |     |           | \$0       |        |
|        |          |                     |        |          |           |     |           | 0         |        |
| 2200   |          | Sound & Music       |        |          |           |     |           |           |        |
|        | 1801     | Music Rights        |        |          |           |     |           |           |        |
|        |          | \$0                 |        | 1        | 1         |     |           | \$0       |        |
|        |          |                     |        |          |           |     |           | 0         |        |
|        | 1802     | Music Search Fee    |        |          |           |     |           |           |        |
|        |          | \$0                 |        | 1        | 1         |     |           | \$0       |        |
|        |          |                     |        |          |           |     |           | 0         |        |
|        | 1803     | Audio Stock         |        |          |           |     |           |           |        |
|        |          | \$0                 |        | 1        | 1         |     |           | \$0       |        |
|        |          |                     |        |          |           |     |           | 0         |        |
|        | 1804     | Sound Effects       |        |          |           |     |           |           |        |
|        |          | \$0                 |        | 1        | 1         |     |           | \$0       |        |
|        |          |                     |        |          |           |     |           | 0         |        |
|        | 1805     | Transfer Costs      |        |          |           |     |           |           |        |
|        |          | \$0                 |        | 1        | 1         |     |           | \$0       |        |
|        |          |                     |        |          |           |     |           | 0         |        |
|        | 1806     | Sound Mix           |        |          |           |     |           |           |        |
|        |          | \$0                 |        | 1        | 1         |     |           | \$0       |        |
|        |          |                     |        |          |           |     |           | 0         |        |
| 2400   |          | Editing & Finishing |        |          |           |     |           |           |        |
|        | 2001     | Editor              |        |          |           |     |           |           |        |
|        |          | \$0                 |        | 1        | 1         |     |           | \$0       |        |
|        |          |                     |        |          |           |     |           | 0         |        |
|        | 2002     | Syncing             |        |          |           |     |           |           |        |
|        |          | \$0                 |        | 1        | 1         |     |           | \$0       |        |
|        |          |                     |        |          |           |     |           | 0         |        |
|        | 2003     | Editing Supplies    |        |          |           |     |           |           |        |
|        |          | \$0                 |        | 1        | 1         |     |           | \$0       |        |
|        |          |                     |        |          |           |     |           | 0         |        |

**DETAIL BUDGET REPORT**

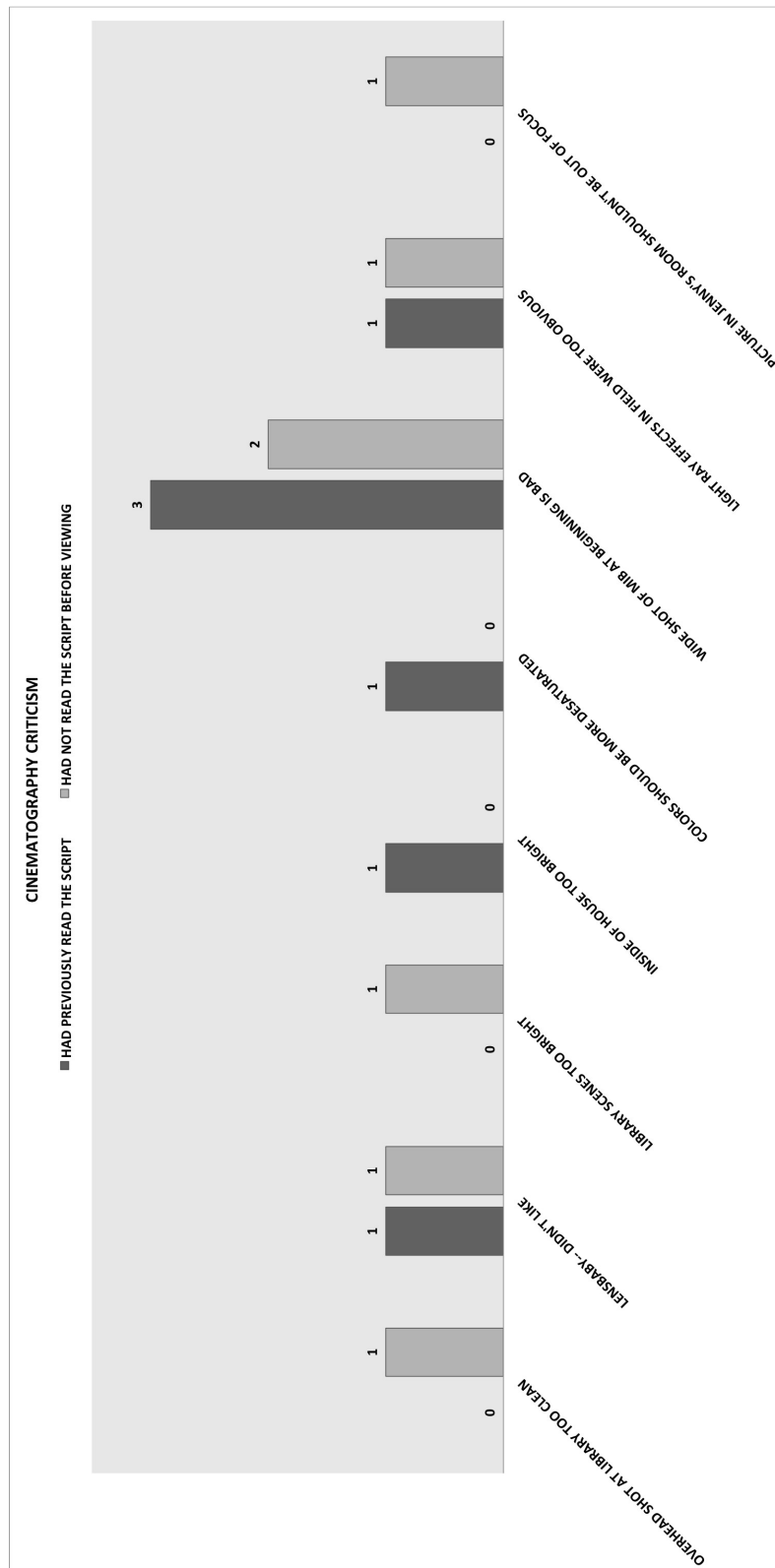
Director:  
 Producer:

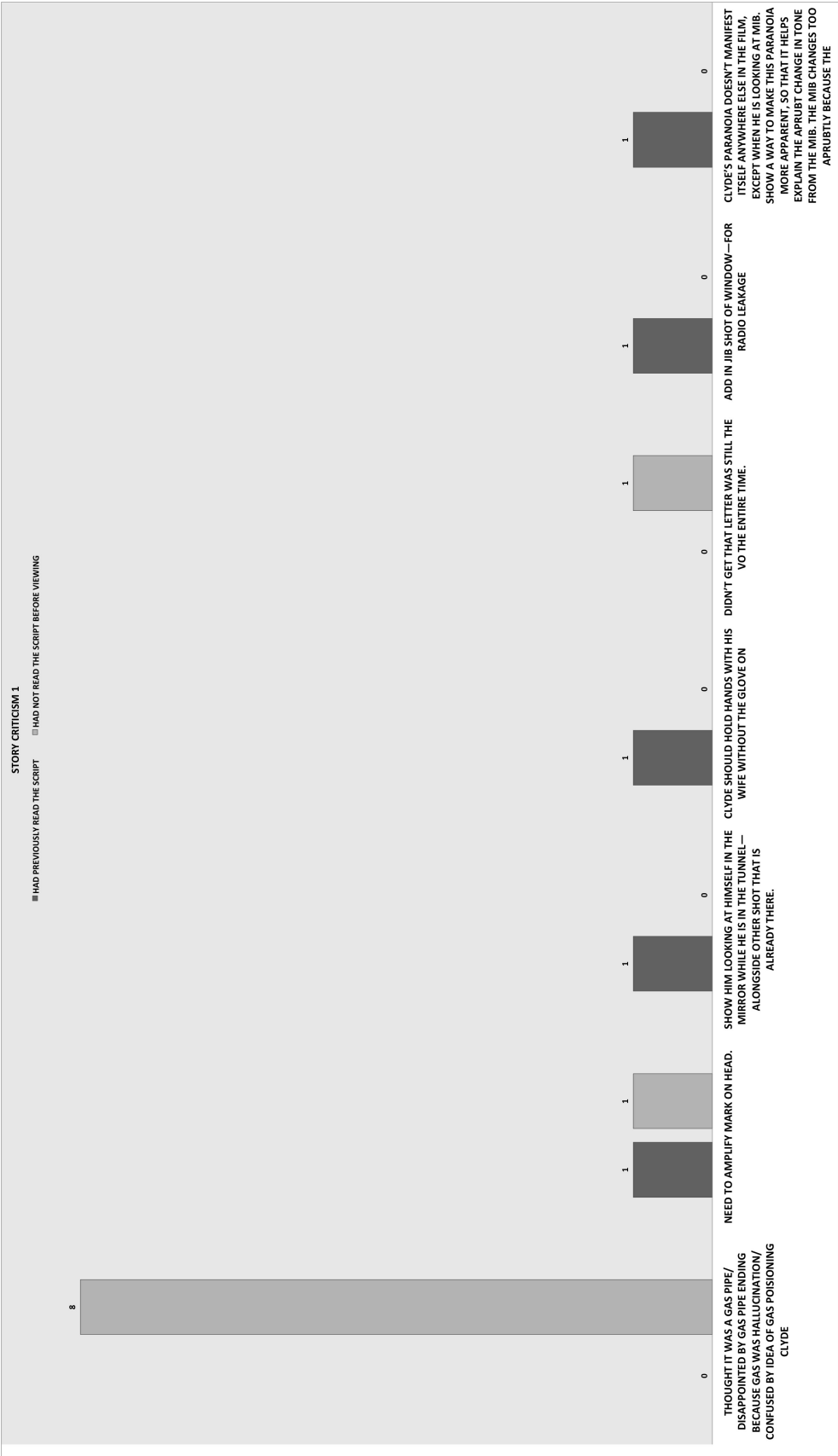
| Acct # | Category | Account Title        | Fringe | Amt Desc | Amt/Units | Qty   | Rate Desc | Sub-Total | Totals |
|--------|----------|----------------------|--------|----------|-----------|-------|-----------|-----------|--------|
|        | 2004     | Editing Table Rental |        |          |           |       |           |           |        |
|        |          |                      | \$0    |          | 1         | 1     |           |           | \$0    |
|        |          |                      |        |          |           |       |           |           | 0      |
|        | 2005     | Magnetic Stock       |        |          |           |       |           |           |        |
|        |          |                      | \$0    |          | 1         | 1     |           |           | \$0    |
|        |          |                      |        |          |           |       |           |           | 0      |
|        | 2006     | Transfers            |        |          |           |       |           |           |        |
|        |          |                      | \$0    |          | 1         | 1     |           |           | \$0    |
|        |          |                      |        |          |           |       |           |           | 0      |
|        |          | PERCENTAGES          |        |          |           |       |           |           |        |
|        |          | Contingency          |        |          | \$0       | 0.00% |           |           | \$0    |
|        |          | Overhead             |        |          | \$0       | 0.00% |           |           | \$0    |
|        |          | Insurance            |        |          | \$0       | 0.00% |           |           | \$0    |
|        |          | Completion Bond      |        |          | \$0       | 0.00% |           |           | \$0    |
|        |          | In-Kind              |        |          |           |       |           |           |        |

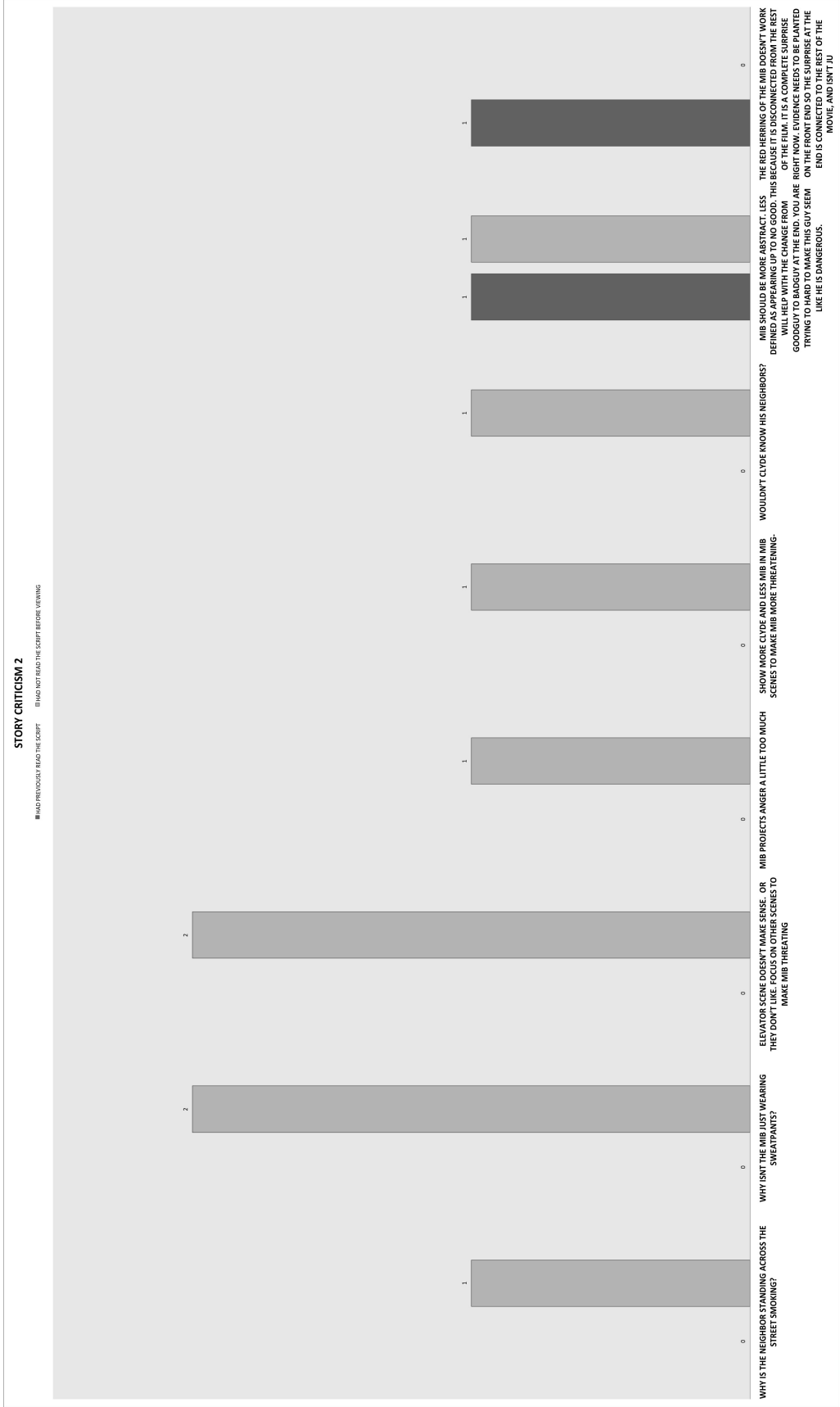
Sub Total Percentages \$0

Grand Total \$8,096.

## Appendix F: Test Screening Feedback Samples



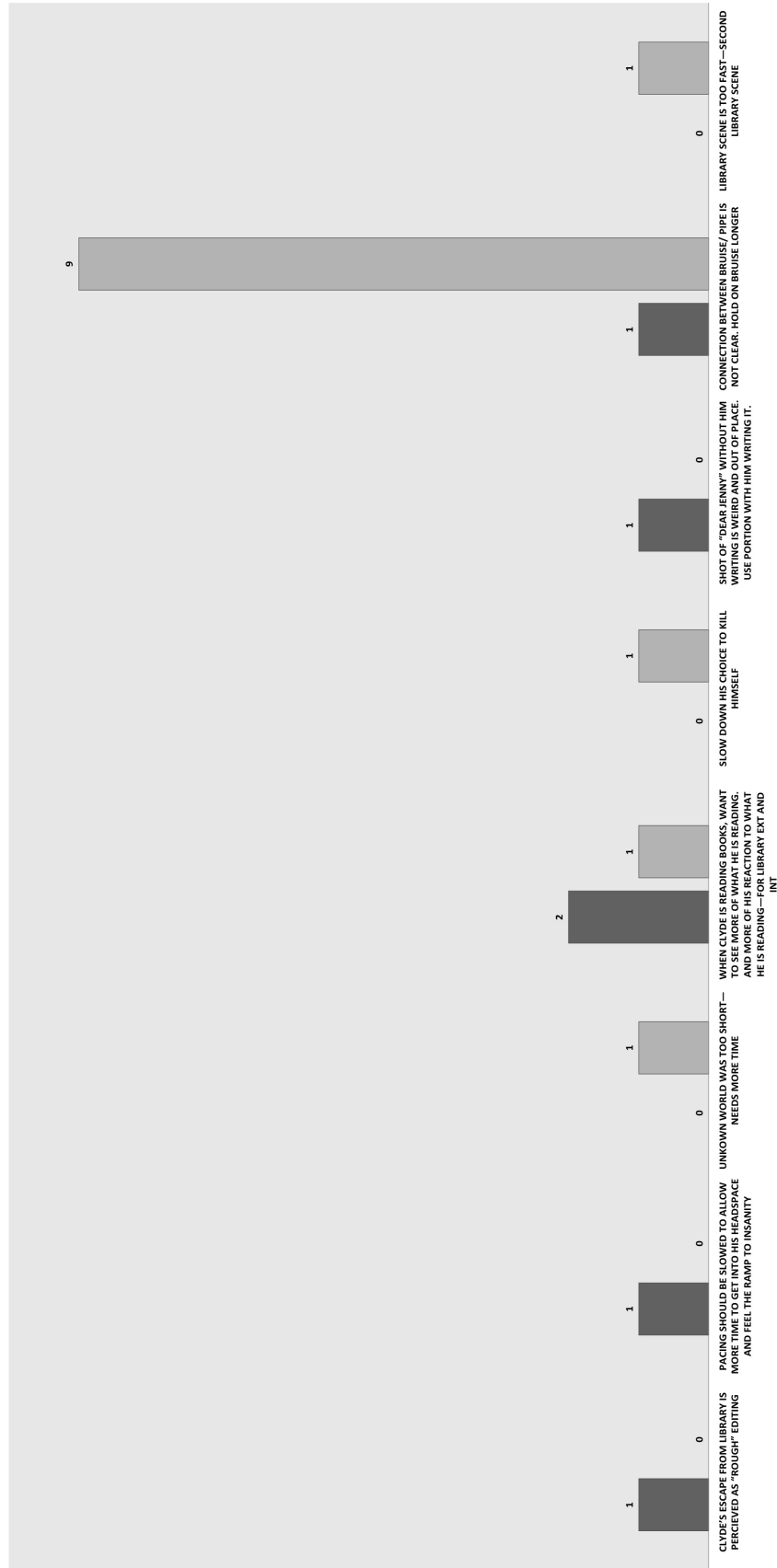






# EDITING CRITICISM 2

■ HAD PREVIOUSLY READ THE SCRIPT    ■ HAD NOT READ THE SCRIPT BEFORE VIEWING



**Actor Release Form**

I hereby grant to the University of New Orleans and James Roe the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

AM800

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

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

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform and necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand the University of New Orleans may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

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

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

Signature: \_\_\_\_\_

*Cathy Weinstein*

Date: 2/11/2011

LEON CONTAVESPROE

**Actor Release Form**

I hereby grant to the University of New Orleans and James Roe the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

AM800

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

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

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

Signature: \_\_\_\_\_

*Leon Contavesproe*

Date: 2/11/2011

**Actor Release Form**

FOR -  
CRAIG  
LEYDECKER

I hereby grant to the University of New Orleans and James Roe the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

AM800

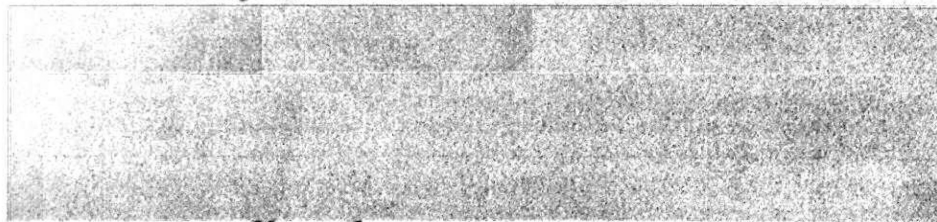
I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection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

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



Signature: Craig Leydecker

Date: 2/11/2011

TRACY  
MILLER

**Actor Release Form**

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AM800

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

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

Signature: \_\_\_\_\_

TSW

Date: 2/11/2011

## **Vita**

James Madison Roe was born in Frankfort, Germany, on June, 28, 1985. He graduated from Central Hardin High School in Cecilia, Kentucky in 2003. He received his Bachelor of Arts in Liberal Arts, with an emphasis on Film Production from the University of New Orleans in 2008.