

Spring 5-13-2016

Galatea

Jared Stanton

University of New Orleans, jaredjstanton@gmail.com

Follow this and additional works at: <https://scholarworks.uno.edu/td>



Part of the [Film Production Commons](#)

Recommended Citation

Stanton, Jared, "Galatea" (2016). *University of New Orleans Theses and Dissertations*. 2188.
<https://scholarworks.uno.edu/td/2188>

This Thesis is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Thesis in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Thesis has been accepted for inclusion in University of New Orleans Theses and Dissertations by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

Galatea

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
Film & Theatre Arts
Film Production

By

Jared Stanton

B.A. Lock Haven University, 2007

May 2016

Copyright 2015, Jared Stanton

Table of Contents

Abstract	iv
Chapter 1	1
Introduction	1
Chapter 2	6
Writing	6
Production Design	14
Directing	17
Cinematography	22
Editing	25
VFX	29
Chapter 3	33
Self-Analysis	33
Audience Feedback	37
References	40
Appendices	41
Appendix A: Shooting Script	41
Appendix B: Early Concept Script	57
Cast Releases	68
Location Release	71
Stills	72
Concept Art	78
Audience Surveys	80
Vita	86

Abstract

In this paper I will discuss the personal process of making a film, specifically as it relates to my thesis *Galatea*. I will do this by examining the individual aspects of filmmaking, including but not limited to: writing, directing, production design, cinematography, editing, and visual effects.

Keywords: Film, *Galatea*, Fantasy, Fairy Tale, Mystery Girl, Stanton

Chapter 1

Introduction

The art of writing and directing a thesis film can give someone enough stress to turn them gray. However, the experience can also be so gratifying that it forever cements a love of filmmaking in one's heart. I found both of these observations to be true when I made my film, *Galatea*. If you think of a thesis film in terms of a traditional thesis, you would assume that I set out to make my film with an emphasis on learning about a particular aspect of filmmaking. To a certain - but limited - extent, this was true. I was advised to pick an area of filmmaking and place an academic focus on it. In the case of *Galatea*, I chose Visual Effects (VFX). Compared to the other aspects of filmmaking, my knowledge of VFX was limited. Since, *Galatea* was to be VFX heavy, I knew it would offer me a lot of learning opportunities, making it a perfect fit. However, throughout the course of the making of *Galatea*, what I really learned was that there was never going to be just one area of focus; filmmaking encompasses too many different tools and schools of thought to focus on just one specific area of interest. Instead, what I really took away from the process was just how personal the whole experience was going to be for me.

You might say to yourself, "Well, how did you reach the point of making your thesis and only just now realize it would be a personal process?" Fine point, but I knew it was going to be personal. It was more that, I was not aware of the extent of which I would become

personally invested in this film. Looking back at it now, and sitting down to write about it, the reason I became so invested is a lot clearer to me. Before I can explain how each individual aspect of the making of *Galatea* took place and how those aspects impacted me, it is important that I first explain to you why I wanted to make this film. This can be boiled down to two main points; one of which is how this film compared to other projects I made while in film school, and the other is how those original film school projects compare to the types of films I love to watch.

Galatea is the story of Eric, a photographer so focused on achieving perfection in his work that he has lost sight of all the beauty that can be found in his everyday life. When it appears Eric will never get over his obsession with perfection he is visited by a mysterious and magical lady in red who helps him learn to appreciate all the imperfections of life.

The first thing to know when comparing *Galatea* to my previous projects is that this project was way more elaborate than anything I had done prior. The work and planning that went into making this film was a lot to ask of any film student; more so of any Film M.F.A. student at the University of New Orleans where the program does not lend itself to these sorts of films. My film was going to be very stylized and heavy on VFX, which is odd considering the school does not teach VFX. As a practical person, making a film like *Galatea* just does not make a lot of sense. This thought is furthered when you consider that the objective of most of my early films was to learn and

hone my craft. How could I concentrate on the basics if I had to do all these “other” activities, like the VFX work and stylization of *Galatea*? I would not have been able to.

In fact, the two most elaborate films I wanted to make prior to my thesis were both turned down. The first was really more of an exercise, and I was told it was too elaborate. Looking back at it, that may have been a defining moment for how my time in film school would play out. The second moment happened prior to what was to be the last film I would make before beginning work on my thesis. Initially, I wanted to tell the story of three hillbillies who needed to rob a fried chicken restaurant in order to pay the mortgage on a house that was left to them by their dead mother. Student crew response was near 100% positive, but I was 0 for 2 with faculty. I was told it was not as funny as I thought it was and that it would be too complicated to make. My response to this rejection was to trash the script and make a film that was both a simple story and simple to make. Two ideas were used to create this film. The first, a man walking; now nobody could tell me my film would be too hard to make, or so I thought. The second, a guy just trying to do the right thing. I think we all see where this is going. The end result, *Mr. Right Thing* (2012).

Mr. Right Thing is the story of Jake, a man just trying to do the right thing but constantly being taken advantage of. What started out as an act of defiance became an almost instant nightmare. Immediately, the new script caused a few crew members to drop off. The production of the film was an even bigger nightmare. A man walking seemed simple

when I wrote it, but street permits, additional location requirements, and a moving sun, all culminated in what was ultimately more than I was equipped to handle. To throw salt on the wound, when the film went to post-production, it was awful. It became obvious that my simple story came off as too simple. Ultimately, the film was mostly reshot and, fortunately, turned out to be pretty solid, considering all that I had gone through. In the end I was able to live with *Mr. Right Thing*, because I knew that *Galatea* was going to allow me to make the film I wanted. However, I was never truly happy for allowing myself to be talked into making *Mr. Right Thing* over the film I really wanted. I was able to benefit from this experience; I learned to make the films that I want to make and not what others want me to make.

The second thing you need to know in order to understand why this project became such a personal journey for me is the types of films I enjoy watching. As far back as I can remember, I have always thought of filmmaking as an expression of one's imagination. Although, as a child, I am sure I thought of it as more of a way to bring "cool stuff" to life. For some, film is simply a social statement. To these people, a film that does not say much is not worth watching. I cannot argue with how these people feel; all I can say is that on a personal level, I disagree. I go to the movies to be entertained and to get lost in the story. While a good film does both, a great film does both while also leaving a strong impact on the viewer. I look at some of Tim Burton's works and am in constant amazement of how literally he is able to bring what would be modern fairytales to life. *Edward*

Scissorhands (1990) was Burton's masterpiece and something that looks almost too unreal to not be animated. When I first saw the film, it frightened me, but as I grew older I not only lost my fear of it, I learned to love it. Burton's films walk a fine line between reality and painted plastic. I have always been jealous of this type of film.

For many in film school, Tim Burton's name is the equivalent of a curse word. Oh well. To me, his ability to take what is in his head and bring it to life without sacrificing the imaginative effect is something that I greatly admire. I have heard people complain about his style being too noticeable. To those people, I say that while there is something to be said for directors whose films have no apparent style, I argue that leaving such a noticeable mark on a film over and over again is no easy task. In the case of Tim Burton, we are repeatedly looking into his imagination and seeing things as he sees them. Not everyone has the ability to do that and it is a shame he is not appreciated more. Given the chance, I would make films like him. This was one of the main driving forces behind the creation of *Galatea*. *Galatea* was my chance to bring my imagination to life. As a filmmaker I am a magician and it was my goal to make *Galatea* as magical as possible.

With this in mind I set out to make my thesis film. At first I imagined I was going to use what I had already learned in school to make the film and do research on how to do the required VFX. Instead, what I was about to learn was just how personal this whole process can be.

Chapter 2

Writing

The writing process for *Galatea* was perhaps the single most fun aspect of the entire process. I was able to accomplish two things. First, to write a story that excites me. Secondly, to really challenge myself during the writing process, which resulted in a lot of personal growth as a writer.

I will be discussing writing in two parts. I will first discuss the inspiration behind the current story and how *Galatea* evolved into what it is. Secondly, I will be addressing the process of writing the version of *Galatea* that I took to production.

Writing - Part I - Evolution and Inspiration

The first version of *Galatea* (then untitled) was written to be shot as the film done prior to my thesis. The slot was eventually filled by *Mr. Right Thing*. I had been planning *Galatea* since the end of my first year of film school.

Tim Burton's *Big Fish* (2003) was a heavy influence on the initial concept behind *Galatea*. At that time I did not know much, but I was aware that I wanted to bring a fairytale to life and I wanted to write that tale myself. In addition to those thoughts I knew I wanted to incorporate the clichéd "lady in red." I've always found the idea of a fair skinned lady in a vibrant flowing red dress to be extremely visual and capable of holding an audience on its own. Beyond those ideas, however, I did not have much else.

During the summer of 2011, I wrote a draft that could technically be considered the first version of *Galatea*. In this version I accomplished several things by establishing a handful of items and aspects that would be carried on into the later versions of the story. In the first version, my protagonist was a loner male who was overly organized and in need of female companionship. In this draft, I also established my lady in red (later to be renamed my Mystery Girl). My lady in red appears in a black and white photo on my protagonist's desk and begs him, through gesture, to pay attention to her as she runs through this black and white photo of a park. The lady in red is limited to a single photo; however, the photo environment changes as she travels through it. Other than a few traits from the protagonist and the concept of my lady in red existing in a photograph, nothing else made it to later versions. To emphasize how great of an evolution *Galatea* went through, in this first version my protagonist masturbates to the lady in red while she is not looking and is eventually caught by her.

Upon a brief summer workshop of that screenplay, two things were established. One, the story would need work. Two, I was too attached to this vision in my head to give up on it becoming a film. Thus, I decided it would become my thesis.

The next few versions of my thesis will all be discussed as a single document because they are all based on the same premise. Going into my second year of film school, I prepared the first "thesis" draft of *Galatea*. In this version, I had fleshed out more details that

would live on, even after this version died. My protagonist would be named Eric, and he would be ill-equipped to deal with women. My lady in red would now be referred to (although only in the dialogue of a few drafts) as the Mystery Girl. She would now be capable of moving from one photo to another, although the photos were now stills and would not change with her presence. In one version, which at some point received the name "A Surprise Date," Eric lived alone in a well-kept apartment and one day received a mysterious postcard from nowhere that contained a beautiful backdrop with a "still" Mystery Girl in the forefront. One thing lead to another and Eric noticed that the Mystery Girl was alive so he pursued her throughout his apartment as she hopped from picture to picture. Despite not being able to verbally communicate with Eric, the Mystery Girl used big noticeable gestures to convey meaning as the two "talked."

As the story evolved, I introduced and eliminated characters as if they were New York Jet quarterbacks. At times, Eric had an old nosy neighbor, then he was engaged and, shockingly, the neighbor became his mother. The issue with these versions, and perhaps the thing I second-guessed the most, was whether or not Eric should end up with the Mystery Girl. I had never envisioned a version of *Galatea* where Eric and the Mystery Girl did not end up together. Albeit, they could never exist on the same plane, but that did not matter to me. I believed that Eric ending up with her would be quirky and fit the perfect fairytale ending. However, my professor, Erik Hansen, and I could never agree on this point. I greatly respect Erik and it is because of

this respect that I allowed this talking point to stay on the table. It was repeatedly suggested to me that a character would never choose a girl who was not real because it was too unrealistic and not relatable. I still do not agree with any of that. The story is about a girl who lives in pictures; "realistic" left the room a long time ago. In addition to that, I could not imagine my character not choosing the Mystery Girl whom he loved; again, very relatable. At this point, my story contained Eric's terribly cold and unloving fiancée. It seemed like a cruel way to end such a great story, by forcing him to end up with her. My story was about love and magic; I wanted to put a smile on people's faces, so it had to have a happy ending. There is a time and place for unhappy endings but this was not that kind of story.

While I never stopped disagreeing with my professor, we both lucked out when I decided to take *Galatea* in a new direction. This new direction was the first real stab at *Galatea* as it exists now. In this new version, Eric, now a photographer, would take a picture devoid of the Mystery Girl only to discover her in the dark room while developing the picture. Now, the Mystery Girl would serve as a messenger of love, eventually pushing Eric to overcome his fears and leading him to the love of his life, Elizabeth.

The direct inspiration comes from a few areas. As mentioned previously, Tim Burton's films played a large role in my desire to create this modern-day fairytale. In addition to Burton's works, I started to reflect on what the movies (I am purposely saying "movies" and not film) mean to me. Steven Spielberg's 1993 smash hit, *Jurassic*

Park, was the first film I ever went to see twice in the theaters. After seeing it once, I knew dinosaurs were real, still alive, and could easily be created in a lab; *Jurassic Park* was able to convince me of these things. As a child, I found this film to be incredibly captivating. Each time I saw it, I found myself so involved in the film that I forgot where I was, who I was with, and what day it was. The day I saw *Jurassic Park*, I learned the power of the movies. I wanted to tap into this power with *Galatea*, so I paid special attention to the script, knowing that I only had, at most, an eighth of the time Spielberg did with *Jurassic Park* to leave the same impact on my audience. I wanted my audience to lose themselves in the film and I knew my script was where everything good I wanted to do was going to start.

Between the ages of fourteen and twenty-one, I worked in the resort industry during summers and winters. It was during my first two years at the park that I learned some valuable life lessons. I started my water park life sweeping trash for two summers. If there was trash on the ground, it was going in my kick pan. The funny thing about sweeping trash is that you do not just sweep trash that is in the center of a pathway. Instead, you sweep trash in the center, on the side, just off the side, maybe in a flower bed, after a while, you start hunting for trash. All this trash-hunting caused me to develop my own terrible character flaw: all I could see was trash. When I went to the mall, for example, I could not get over how much trash I saw. This problem went with me everywhere. Thus, in *Galatea*, I was able to

relate to my protagonist despite the fact that I was never a real photographer. In *Galatea*, Eric spends all his time looking for the flaws in his work in an effort to make them better. After a while, he is only able to see the flaws in his pictures, thus resulting in him never being happy. Whether it was a lens flare or a Snickers wrapper, I knew this flaw was believable because I had already lived it.

Writing - Part II: Creating the Current Version of the Script

Once I knew the basics of my story, I began the grueling process of fine-tuning a script into something I could actually shoot. The short version of that process goes like this: I wrote a draft almost every week; I was sick all the time over how bad they were; I sat outside countless offices waiting to get face time with professors who (completely doing their job) would either make me feel amazing or terrible depending on the day. In fairness, my professors making me feel bad or good was completely based on my work and was, and still is, very much appreciated. You will never get honest feedback from fellow students. Never.

The longer and more detailed version of my journey to write this story goes something like this: I knew the basics of my story and I knew I wanted to capture my audience. I had just seen Michel Hazanavicius's 2011 film, *The Artist*, and it demonstrated to me just how powerful images can be. After all, the most basic element separating stories told on film from stories told on radio is picture. With that in my mind, I started to write my story out in prose form, with little to no added dialogue. I wanted to tell my story by showing

it, which, coincidentally, is half of what you learn at film school. This was a great exercise for me. I found it incredibly difficult to tell my story without dialogue, but I can assure you it was worth it. The result was a script that I knew would be understood by my audience without a single word being uttered. Thus, my problem with *Mr. Right Thing* would not be my problem again.

As the story developed, I began to answer questions that needed answering. Mainly, I started to add rules and reason to my magic. Now, I do not completely agree that every fantastical act that happens on the screen requires an explanation, but in some cases, it cannot hurt to hint at some sort of reasoning. For me, my Mystery Girl did not need to come from anywhere in particular. In fact, I love when something in a film is so ambiguous it allows the audience to create their own backstory without changing the overall story or the point of the film. As a writer, I never cared where the Mystery Girl came from. As a director, and as a person who cares about this story world, I always believed she was a part of Eric and Elizabeth's relationship that manifested itself in a shared love of art. Distinguishing my feelings as a director and as a writer are very important. As a writer, my only concern was to achieve my previously listed goals and to make sure my story was solid. Therefore, as a writer, I did not care about where my Mystery Girl came from. It did not change the story I wanted to tell.

With all that being said, I did take some time to look into mythology revolving around living artwork. I was not looking to add a

reason to my Mystery Girl's existence, I was simply curious about what had already been done in that genre. This research proved to be fruitful, as it resulted in my discovery of the name *Galatea* from the Greek myth, *Pygmalion*. In some areas of the country, *Pygmalion* is part of the school curriculum. In the story, Pygmalion has little to no interest in women until he carves a statue that he falls in love with. After praying for her to be brought to life, he is rewarded and his prayers are answered. This statue brought to life is named *Galatea*, meaning, "she who is milk-white." Boom, I had my name. A story about a guy who is not interested in others until his artwork changes his mind? Go on. My story, *Galatea*, is, in a way, a modern day Pygmalion, but the artist falls in love with his art and his art brings him to a real girl. To further explain how great of a fit this was, my vision was for a "Snow White" like girl as my Mystery Girl.

Production Design

Brandon Melancon did a wonderful job as the production designer of *Galatea*. In terms of specific wants for my production design, I had very little. I knew that I wanted there to be clear hints that the whimsical and fantastical existed in our world. That whimsy sprung to life in the mind of Brandon.

Once the character of Elizabeth was created, I was faced with the difficult task of trying to rent out two art galleries next to each other. Eventually, someone proposed the idea of Elizabeth being a street artist and several of my problems were solved. I no longer needed a second art studio, and I now had an additional way to strengthen her character: her art cart.

My desire for the art cart quickly overtook all aspects of my life. I lived and breathed the art cart. I felt that it was going to be that special set piece that my film would be known for. A lot like the gypsy wagon in Terry Gilliam's 2009 fantasy, *The Imaginarium of Doctor Parnassus*, I wanted the art cart to be a tangible piece of evidence that my fantasy was real. I had been excited about that film long before its release, having been hooked by the first set still of the gypsy wagon on the streets of London. It was a perfect mixture of fantasy and the world we live in. While I gave Brandon some notes on the art cart, they were not specific, nor did I tell him about the gypsy wagon. I knew that he would be designing more than just the cart and I wanted everything in the film to come from the same place: his mind. Had I pushed too strongly in any particular direction I would

have risked the cart standing out for all the wrong reasons. Instead, I worked with him, discussing his ideas and in some cases picking designs of his that I liked.

The main set came together in a magical sort of way. We booked the Ariodante Art Gallery on Julia Street. The name was so perfect that I wrote it into the story. The owner of the gallery allowed me to tech scout as much as I wanted to. After Brandon's first gallery visit, he was able to create a very clear game plan for what he wanted to achieve. In order to shrink the space of the gallery and simultaneously achieve a more mystical feel, he decided that a majority of the bare walls should be covered in deep blue curtains. My producers were able to secure me enough pipe and drape for a reasonable price. Other than a measurement issue that cost us an hour of pre-lighting, the entire transformation of the gallery went smoothly. As a side note, when we were putting the art gallery back together, a crew member broke a small sculpture. I am proud to say that three hundred dollars later, I am now the proud owner of a terribly ugly ceramic entitled, "Bananas with Legs."

Our second interior location needed even less work than the gallery. The dark room at the University of New Orleans Fine Arts Center was turned into... a dark room. The only real changes involved removing any active school work and adding some of Eric's work. I wanted to string Eric's work on a clothesline. I imagined that the combination of a red light and strings of photos falling off into darkness would add to the fantastical feel that I was aiming for.

Looking at it now, I'd say the effect, while not exactly how I imagined it, worked.

Overall, I am very pleased with how the set design of the film came together. Our goal was to make Eric's world cold and void of magic, and Elizabeth's bright and full of life. I believe each of these goals was achieved.

So, what about the art cart? Well, that is what I am most proud of. As I said earlier, I wanted the cart to represent the film as its signature set piece, and it did. The cart was built out of an old dresser with a welded steel frame. The cart moved around on castors but we hid them and presented the cart as something that used two big wooden wagon wheels and a bicycle wheel to get around. While screening different cuts of the film I've been told to use less of the cart; however, like all critiques, some I listen to and some I do not. As long as a shot serves a purpose, I am going to use it. The cart represents Elizabeth's character, the fantasy world the story exists in, and the color that can be found outside of the gallery. Thus, when it is on screen, it is serving a purpose.

Directing

If the VFX were a new aspect of filmmaking for me, and writing was something that I felt I wanted to most improve on, directing was something that was in my comfort zone and I was excited to show off my talents in front of a large crew.

I love directing. My first experiences in filmmaking involved me directing and shooting my brothers and neighborhood kids in films that I wrote. Back then, I did not care much for the writing and shooting, but the directing fascinated me. To this day, I love the idea of being able to create what is in my mind by working with other people, all in an effort to realize something that I can share with others.

When I hold auditions, I make sure to see if the actors can not only act, but also take direction. While that is not necessarily a guarantee that everything will work smoothly on set, it usually works out for the best. In the case of *Galatea*, my auditioning techniques paid off. Michael Krikorian was cast as Eric before the final version of the script was even completed. I had worked with Michael on my two previous films and felt very comfortable working with him. There are several examples of great directors working with actors repeatedly and building up a working relationship. I planted the seed of that relationship when I shot *Tested*, and cared for it through *Mr. Right Thing*. Having my lead actor on the same page as me during my largest and most important film was very important to me. Not only did I enjoy working with Michael, but I had found a new friend. The biggest thing

about directing a friend is making sure they understand that our beer-drinking, baseball-watching friendship gets left at home when we come to set. This was not the case on *Mr. Right Thing*, and it resulted in him not taking everything I was saying seriously and, in some cases, openly questioning my directing abilities. I noticed this was starting to happen again during *Galatea* rehearsals, and so I pulled him aside to privately let him know that I felt our friendship should not be brought to set. He fully understood, and was a pleasure to work with from that point on.

Hillary Bosarge was cast as Elizabeth. It helped that I had Michael securely in the role of Eric during Hillary's auditions. This allowed him to read with her. Having been a part of several UNO film auditions, I saw a lot of people that I had seen previously. However, I had never seen Hillary before and was completely blown away by her audition.

Teri Wyble was originally recommended to me by a fellow graduate student, Dawn Spatz. Dawn felt that she would make a great Mystery Girl. Throughout the writing process, I had Tracy Camp lined-up to be my Mystery Girl. With soft white skin and dark hair, Tracy was what I imagined my Mystery Girl to be. In addition to looks, I was fortunate enough to have directed Tracy twice and I admired her talent. Unfortunately, the combination of Tracy going through some personal battles and the resulting negative on-set experiences made me fearful of committing to her. Ultimately, her beauty and talent could not outweigh the risk of casting her. So, I had Teri come in and read for

Elizabeth and, while she was in, I had her try out for the Mystery Girl, as well, which I had never formally held auditions for. Not only did Teri fit the look, she could perform like no one I had seen. I kept reminding Teri that although the Mystery Girl has no lines to memorize, her role was the most difficult to tackle. All her dialog had to be delivered through her facial expressions and the movement of her body. I am not sure Teri needed this reminder as she dominated the role in a way that far exceeded anything I could have hoped for.

We had three off-set rehearsals leading up to the production. All three were held in my home office. As a director, I strive to feel as close to my actors as I do to my assistant director. Thus, I chose a small space with an "at-home feel." The first rehearsal was with Michael and Hillary. We spent time getting to know each other, talking about past experiences, likes and dislikes, and general small talk stuff. I would say we spent only about 40% of the time actually rehearsing. However, that small amount of time was used well. I worked on building their relationship with each other, and inserted blocking that I knew would translate to our set.

My second rehearsal was with Michael and Teri. I started in the same way as before but then dove heavily into Teri's character and her ability to use her body to convey meaning. This exercise was great, but we were limited by the size of our space.

The final rehearsal involved Michael, Hillary and my director of photography, Chris Gayden. We held the rehearsal on set and Chris was allowed to take pictures for the storyboards. This was a great

rehearsal. My actors got to get a feel for the space, the owner of the location was able to see firsthand what sort of story we were telling, my DP was able to visualize the story, and I was able to get a glimpse of my story coming to life.

The night before production began I had Hillary over for a catered dinner. An invite went out to all my principal actors but only Hillary was able to attend. I felt that I could benefit from one last bonding session and while there is no scientific way to measure the success of this, I feel it was worth it.

In terms of directing, production went smoothly. I had a great director of photography who I trusted, which allowed me to leave the monitor and sit by my actors during scenes containing high emotions. I have always loved sitting on the ground and watching a scene unfold only five feet away from me. I like to visualize an old TV set around the actors as the scene begins to unfold. The way I look at it, if I can make it through a scene and get lost in it the way an audience gets lost in a good film, then I've accomplished my goal for that scene.

The hardest part of the directing experience was helping Michael learn how to act with lifeless pictures. Teri helped out a lot. She allowed us to call her in for days when she wasn't appearing on camera. This gave me the ability to pull her and Michael aside while the crew worked, and have Michael act to her while she responded to him. Once the crew was ready, I was then able to take Michael to set and have him duplicate what he was doing, but this time, instead of

acting with Teri, he would act with a picture frame that contained only a landscape.

When it came time to shoot Teri's VFX shots, I was did not have my DP, Chris, but I still had the ability to leave the monitor when needed. Because our VFX shots required a lot of precision, I found myself sticking by the monitor for the first couple of takes until we got what we wanted technically, and then I would head to the edge of the green set in order to work on Teri's performance.

In terms of "what I learned," there was no one big directing lesson, but working with Teri at the green screen and directing Michael to interact with nothing were both new experiences for me. When my thesis was originally proposed, these were to be the biggest learning experiences and maybe they were. I felt like learning to work with Michael and Teri in their respective situations turned out to be more intuitive for me than anything else, but maybe that is only because I spent a lot of time thinking about my approach leading up to the production.

Cinematography

Galatea was shot by Chris Gayden. Chris had worked as my cinematographer on the previous three films I had done prior to my thesis. Despite the fact that Chris and I have had disagreements about what he notices versus what the audience will notice, I generally love working with Chris.

Having a great working relationship with Chris meant that I was well aware of what he was capable of and felt safe trusting him to design a look for the film and to deliver on that look. Chris, while very difficult to pin down for meetings because he would rather commit to a meeting ten minutes prior rather than scheduling it a week out, fully understood the importance of preproduction and was a whiz at previsualization. He was more than willing to come to set in advance to get a feel for the lay of the land and, on one occasion, he even came to a rehearsal to take photos so that our storyboards would be a literal representation of his vision.

We knew going in that Chris was going to want to incorporate a lot of movement into the shots. He did a wonderful job creating a lot of flowing movement that fit perfectly with the flowing nature of the *Mystery Girl*. Knowing this in advance, we were able to plan accordingly, as these types of shots take longer to achieve. Chris and Time were not best friends; DPs typically will take as much time as you give them and Chris usually required some more time on top of that. However, as I stated earlier, I had worked with Chris a lot and was more than prepared to give him the time he needed.

Chris did not have it easy on this shoot. A week before production, the school received the RED Epic digital cinema camera. This meant that all of our camera tests were obsolete. Chris did a great job of getting the camera crew together to learn the camera on four of the five days leading up to our first day of production. His second big obstacle came when our gaffer (head lighting technician) left after the first weekend to take a paid gig. Chris and I both agreed that it was the right thing for him to do, but I know it put more pressure on him. Chris handled it like a pro. Our second gaffer was great, but had not had the time that our first gaffer had to meet with Chris. This meant that Chris had to spend a lot more time working with the gaffer in between shots.

The only true point of contention I had with Chris occurred after I met with him, Lizzie (1st A.D.), Mary (producer), Adam (the camera operator) and Tyler (producer) over lunch on the second day of production. The addition of all the set pieces had changed the layout of the location enough that we needed to adjust our planned camera angles for everything shot at Eric's desk. We talked it over and everyone agreed on a new game plan. Then, after lunch, we began shooting our first scene at Eric's desk. Chris struggled to deal with the changes and at one point blew up on me in front of the entire cast and crew, claiming it was not right for us to make a new game plan without him being a part of the meeting. As you can imagine, this posed a lot of problems for me. For one thing, my producers were too inexperienced to deal with this, so that forced me to address it

directly. Secondly, this took place in front of everyone, which created a lot of second-day tension. However, the biggest problem was that there was no easy way to tell someone that they were mad about not being part of a meeting that they were indeed a part of. It was so befuddling that I had to meet again with everyone who attended the meeting afterwards just to make sure I understood his complaint correctly; everyone was just as confused as I was.

Taking into account both the good and the one not great moment, I can honestly say this: I enjoyed working with a large majority of the crew, and would work with them again, but if I had to do the film over, and was told that I could only reuse one person, I would use Chris Gayden any day of the week. He is such an incredible talent and I am confident that if he ever organizes himself better, he will be wildly successful. The man has an eye built for this business.

Editing

I consider my job as a dailies coordinator/colorist to be like a gatekeeper between production and post; although it is really more post than production. With that being said, you would think that I would love editing but I do not. The fact is I am just not that good at it. I am proficient at editing and I understand more than just the basics; so much so that if you were to give me a short film that was edited but needed more help, I might be just the person you need to make it perfect. However, hand me a short film that has not been edited at all, and you will get a very basic edit from me. Sure it will work, but it will not dazzle.

Keeping in mind that I don't love editing, I recruited Jason Landry as my editor. Jason had never visited my set and he enjoyed editing; these are two things I was looking for in an editor. I used Jason to get my first few rough cuts done. He was able to interpret the footage with fresh eyes, which resulted in the film getting almost another rewrite while in the edit bay. Jason made some big contributions to the story, including the use of slowing the Mystery Girl down at the end of the film when we see her walk by the gallery windows. Most importantly, Jason gave me a cut I could work with.

After Jason was relieved of his duties, I took over the cleaning up of the film. My first major edit was removing the scene where Eric finds a note from Elizabeth telling him he is getting one last chance. The original concept was that Eric would read the note but lose track

of time and almost miss the meeting. Then, when he chases the Mystery Girl, he rounds a bend and is surprised to see Elizabeth just as she is packing up her stuff. The issue with this was that there was not enough time between when he finds the note to when he rounds the corner and sees her. Thus, as we follow Eric during the chase, we are always thinking, "I bet he runs into Elizabeth." Now, with the note scene removed, the story changes so that once Eric misses Elizabeth the first time, it appears that he has blown it and must move on. Then, when we see him round the corner and find Elizabeth, we are happily surprised.

So why discuss this scene removal in such detail? Well, because it was not as simple as it sounds. Yes, removing it added to the surprise at the end of the film, but it also added to a world of troubles. When we originally planned for him to find the note, which created a final date for the two characters, we worked the set-up for that date into the big chase scene at the end. As originally shot, the chase scene would cut from Eric chasing the Mystery Girl to Elizabeth painting. As the chase scene picked up, Elizabeth would do things such as check her watch and show her disappointment in Eric being late again. Now, with the note scene removed and the decision to keep Elizabeth's whereabouts a secret, we had nothing to use as cutaways in the chase scene.

This is where Artist-in-Residence, Danny Retz, came into play. Danny was able to work with me on not only cutting the chase scene into something that worked again, but he also helped me clean up the

entire film to help it flow. One of things I really like about Danny is that it is never his intention to tell you what to do, rather to teach you why something might work better than how you have it. Danny helped me cut the introduction down into something that flowed, and to make edits in certain scenes that I found to be incredibly impressive.

I am not sure who Danny quotes when he says this, maybe it is just a saying that has no origin, but he says, "everyone has their own shade of red." When he says this, it is usually when he believes a change should be made that I chose not to make. Danny is great about understanding that everyone has a different opinion and, ultimately, there needs to be one person at the end making the final decisions. As I said earlier in the writing section of my paper, I wanted the film to be mine. I felt a lot of my previous films reflected the influences of others more than they did my own thoughts and feelings. I could not complain about others pushing my films in different directions and then not do something about it. If *Galatea* was to be a bad film it was going to be my fault and nobody else's.

With all that being said, I still found showing my film to various faculty members to be a great help. Everyone had their own point of view and when they shared it with me, it helped me view my work in different ways. However, it was my responsibility to use the advice I felt would help me and tune out the advice that I felt would be destructive to the final product. If I ever am lucky enough to make films of my own again, I may be forced to bend to the will of others, but at least that was not the case with *Galatea*. Up until that point,

I had preserved my vision all the way through production and I made sure not to lose it on the editing room floor.

Visual Effects

At this point, it should come as no surprise to anyone that *Galatea* relies heavily on visual effects (VFX). Getting the VFX to look right was paramount to the success of the film. The problem with the VFX was that neither I, nor anyone on my crew, knew a lot about VFX and what it took to do them correctly. To be honest, nobody knew what it took to do them at all. If you are wondering why I did not add somebody to my crew with experience in this aspect of filmmaking, it is because the University of New Orleans, while having a great film program, does not teach VFX. There is a course or two that claims to teach aspects of VFX, but they do not to any extent that would benefit somebody outside of the classroom.

Knowing that I knew nothing about VFX, I set out to learn as much as I could about them. I initially contacted Professor Dan Rule, who teaches at the University of New Orleans in the Fine Arts Department. Dan was a professor of mine when I was an undergraduate student at Lock Haven University. Having us both at UNO was a funny coincidence and I hoped to capitalize on it. I was able to achieve half of what I wanted in my dealings with Professor Rule. Dan told me about Mocha Pro, which is an easy-to-use motion tracking program that I could use to put my Mystery Girl into her photos. He had suggested using actual photos instead of frames with green fabric so that I would have less VFX work to do. While Mocha was a big help, I am not sure that using actual photos on set was a good idea. DJ Shea, my VFX artist, agrees, and had I had him on set I would have greened out all of the frames.

The second thing I wanted from Professor Rule, but was unable to get, was the name of any students that might be interested in working on my film. Since the Fine Arts Department teaches Adobe After Effects and Mocha Pro, I thought I might find someone interested in working on the film. What I was shocked to learn was that Professor Rule's views on arts at the university level are very different than those in the Film Department. The common view of a student on a student film is that, when making a short film, a group of artists work together to create one cohesive piece of art that all who worked on can be proud of. However, Professor Rule looked at art as an individual thing where any collaboration is not looked at as a joint art effort but as a business partnership. This posed a real issue for me. Only my sound mixer, actors, and music composer were being paid out of my relatively large crew. If I were to pay a fine arts student to help me, it would have had to be equal to what the others were getting, which was next to nothing, anyway. I had always felt I would only pay for their meals while they worked, because I did not think I could afford to pay them some professional fee. Dan disagreed with my idea and would not help me further.

I spent the summer leading up to my shoot watching Mocha tutorials and doing test shoots. My test shoots became so involved that I ended up scripting one out and using it as part of my fundraising video. I learned all about the importance of knowing camera height, angle, lens length, and focus, in order to match my background pictures with my shots of my Mystery Girl. While I learned

how to do the VFX necessary to complete my film, I never felt confident that I could do all of them and make them look professional.

Luckily for me, I started working a lot after shooting my film and did not have time to work on the VFX for over a year. When I worked on the CW's *Star-Crossed*, I met "3D Mike". Mike is a professional playback artist. This means that when you watch a show like NCIS and the forensic team is examining a cellphone, he is the person who makes the digital image of the cellphone screen. Mike was willing to do all the work for free and did not ask for anything in return. However, I was not able to place a time limit on him. His work took close to a year to complete. When it was finally done, it was delivered to me on a drive with a list of demands. Mike had projected what his work would have been worth and then asked for a list of credits in lieu of payment. These credits included an Executive Producer credit. Mike also said that any additional work, or revisions of work, would cost me money starting in the thousands of dollars. This whole experience was troubling to me. Had Mike simply called me to talk about his demands before, or at minimum during, his work I would have gladly accommodated almost all of them, but sadly he chose to deliver these demands in an email. To make matters worse, I was never given a chance to preview his work while it was being completed. Several of the VFX shots he delivered were not done correctly.

It was around this time that I enlisted the help of a Baton Rouge based VFX artist/supervisor, DJ Shea. DJ and I met on the set of *Abattoir*. DJ agreed to do all the work in his spare time for free but

I offered to pay him. I knew paying him would give me more control over his work speed. DJ allowed me to view every shot as it was finished and call for revisions if I felt any were needed.

The work DJ provided for me accounts for 95% of all the VFX in *Galatea*, the other 5% is made-up of small shots I did on my own. None of 3D Mike's work was used.

Chapter 3

Self-Analysis

I feel like throughout this thesis, I have been very critical of both myself and others. It would be hard for me to go step-by-step and analyze everything I went through; I would just be repeating what I have already written. Instead, I would like to take a wider approach to my analysis and discuss what I have noticed about the parts of the filmmaking process that did not receive their own section in this paper. In addition to that, and most importantly, I will use this section to discuss and analyze *Galatea* as a finished product.

Self-Analysis - Part I - The Process

Right off the bat, I can tell you one thing I love about this film, and one thing that I would immediately change given the option to do it all over again. Despite the fact that I ended up not doing the VFX work myself, I think my aggressive approach to learning how to do the VFX shots went a long way toward making them possible for others to do. As it turns out, had I taken a "we will get somebody to do VFX later" approach, I definitely would not have learned all about the shooting requirements to get things to match. Thus, even with a skilled professional in post, I would most likely not have had usable VFX footage.

My biggest mistake made early on can also be credited to my aggressive approach. The shoot dates for my film had always been talked about with my cast and producers as being in early August. My plan was to have two semesters to edit and, in order to do that, I

would need to be done shooting by the time fall semester began. The issue with this was that it was never really practical to begin with. Yes, we were able to secure crew for a summer shoot, which in the past had proven difficult. And, yes, it appeared gear would be available to us. However, beyond that, nothing else was really ready. By the time August came, the script was still going through a major overhaul and the construction of the art cart was running no less than three weeks behind. Having to continually push the shoot back was a problem. First, we kept losing crew. Secondly, Hilary, who played Elizabeth, was set to move in late November and we were getting dangerously close to losing her. After pushing the film back to late September, I made the decision to push it back further to late early November to give myself some extra padding. All in all, it worked out, but had I been realistic about things to begin with, I would not have been in that situation.

The other big thing I would have done differently would be to change how my communication with my locations went. A lot of this has to do with my inexperienced producers, which I mentioned earlier. However, a large amount of the communication issues were my fault. Our main set, the art gallery, was great to work with leading up to the shoot, but a lack of communication early on laid the groundwork for a rough ride later on. I had paid the gallery owner to close down her shop and let me use it. I also obtained written permission to shoot there. However, what I did not know was that she did not own the building the gallery was in, and I should have asked her that. Thus,

our first day of shooting was cut short when the building owner decided to kick us out. I am someone who likes to talk my way out of trouble, but when dealing with the building owner, I had to protect myself from digging us into a deeper hole. Knowing we were getting kicked out no matter what, I changed my approach. I told the owner, "I understand you are unhappy with us being here and I am very sorry that we didn't talk to you first. We'll pack up and leave. Not a problem. Since this is a student film, and the purpose of it is to learn from all of our mistakes, can I ask that, considering this is a film with no dialogue being shot today and your only view of us is blocked by a curtain, what are we doing that has upset you? I don't ask hoping to stay, I only ask hoping to learn from this in the future." To this, I got a very simple, "I don't need a reason, I just don't want you here." It is fine people like this that make student filmmaking so much fun.

As for the rest of the filmmaking process, I think it went well, considering it was a student film. Since I finished *Galatea*, I have worked on professional shoots that have had more to complain about than I do. I really liked how well everyone worked together and how willing they were to trust me to guide the proverbial ship to safe waters.

Self-Analysis - Part II - The Film

As a piece of entertainment, *Galatea* is almost everything I wanted it to be. Its story is a departure from every other student film I saw while attending film school. The visuals are crisp and

colorful and the magic feels real. Yes, there are shortcomings, but that is to be expected with student films.

The story, unlike my last film, works on the screen. I think audiences will understand what is happening, which might sound like a small thing, but it feels like a big victory to me. It's hard for me not to write only about things I would do differently, but those are the things that stand out to me. For example, I wish I had a better ending shot for the film, even it was something simple like Eric and Elizabeth walking out of frame together. However, I know that I hit on more aspects of the film than I missed on.

The VFX's elements in the film are a major achievement and one that I am extremely proud of. As I mentioned earlier, the film program at the University of New Orleans does not teach VFX, making my decision to rely on them very difficult. Luckily, I can say we pulled them off in a way that does not take away from the quality of the film.

Overall, the personal journey that I took to bring this story to life, while difficult at times, was worth it. I'm left with one final goal, and that is to see to it that *Galatea* entertains everyone who sees it.

Audience Feedback

After years of buildup I was able to publicly screen the film for the first time. The screening was in front of a class of second year graduate students as well as a group of invited guests. As you might imagine this was a very intense experience for me. Prior to this screening only a handful of people had seen any footage beyond the cryptic teaser trailers that were released.

The knots in my stomach began to untangle two minutes into the film and I started to feel at ease. From a technical standpoint the film was not in its "festival form" for this screening, the film was presented in a resolution of 1080p with a two track stereo mix. When the film heads to festivals I hope to send it in a 4k resolution with a full theater mix. However, this 1080p version worked out perfectly fine for this screening.

It's funny how much I've thought about the film and how that thought did, and in some ways did not, prepare me for the feedback I received from the audience. There were certainly a lot of comments that I expected but there were a few that caught me off guard. One of the students in the class said that he was unclear on how the Mystery Girl functioned. What made her work? What was her mythology? I loved this comment from the standpoint of it bringing back memories of countless discussions I had with Erik Hansen on this same topic. Ultimately, my feelings on that critique were exactly the same as they were when I first heard them back when I was writing the script. I

didn't care then and I don't care now. I think the type of person who might immediately think of this right after watching the film is probably not that type of person my film is aimed at, and that is fine. Every film is not for every person and my film is no exception to that. If I was ever to flesh out the mythology behind my Mystery Girl it would probably need to be done in a feature. The time constraints of a short just don't allow for this.

Another critique that I received but did not necessarily worry me was that some people did not know the meaning behind the film's name, *Galatea*. Let me be the first to say that I absolutely do not care about that. Not only do I not care, I actually kind of like it. Have you ever watched a movie that you liked and then learned something new about it after? Maybe what you learned was the meaning behind a reference in the film that you did not originally understand. Maybe you learned the "real" reason a scene was done a certain way.

Typically, all these new understandings about a film only add to the film's enjoyment. If you watch *Galatea* 100 times and never learn the meaning behind the title, I will be 100% okay with that. I can promise you that it will not take away from what it is I was trying to do with the film. However, if you watch it and then learn the meaning behind the name, congratulations, you've got a little bonus tidbit that might add to some secondary enjoyment of the film.

This isn't to say that some critiques didn't reach me. A few students pointed out that they weren't able to track Elizabeth's character arc. They couldn't understand why she would like a man who showed no

interest in her. This was an interesting point that I had not thought of. Again, I think a lot of it has to do was that fact that we are dealing with the constraints of a short film. There really isn't a lot of time to develop my third main character's arc. At some point the audience either has to make certain concessions and accept the film or not. Regardless, I appreciated this comment. You can find more audience feedback in the appendices.

For a first screening I think you can call the entire experience a success. My biggest concerns, the production value and the VFX work, were both considered to be above the audience's original expectations. This will ultimately result in a growing willingness by me to send the film to more audiences in the future.

References

Filmography

Mr. Right Thing. Dir. Jared Stanton. 2013.

Edward Scissor Hands. Dir. Tim Burton. 1990

Jurassic Park. Dir. Steven Spielberg. 1993

The Artist. Dir. Michel Hazanavicius. 2011

****GREEN****

GALATEA

****GREEN****

Written by

Jared Stanton

10/16/2012

1

EXT. PHOTO STUDIO - DAY

1

A series of shots:

- 1.) A closed sign being flipped to open.
- 2.) A sign outside a photo studio reading "*Ariodante Gallery*"

2/3

INT. PHOTO STUDIO/DARK ROOM - DAY

2/3

- 3.) The bell above the front door rings.
- 4.) A WELL DRESSED OLDER MAN sits still in front of a blank photo backdrop.
- 5.) FLASH, ERIC (mid-20's) tall and bearded looks up from his camera. He tilts his head sideways, the photo he just took isn't right.
- 6.) Eric moves a piece of hair from one side of the man's balding head to another. Eric seems dissatisfied with the changes. FLASH.
- 7.) An enlarger bursts light onto photo paper.
- 8.) The bell above the front door ringing.
- 9.) FLASH, a LADY with a tight purple dress and an ornate fruit hat sits in front of the studio lights. Eric looks at her and thinks. He tries reordering the fruit on her head, nothing helps. FLASH.
- 10.) Photo paper being dipped in it's first bath.
- 11.) The bell above the front door ringing.
- 12.) FLASH, a cute freckled girl, ELIZABETH, comes into focus. Eric looks at her for a moment, she smiles at him. Eric motions to her to brush the hair out of her face, at first she smiles not realizing what he was motioning for her to do. Finally she complies. She smiles at Eric who does not notice and looks back into the lens.
- 13.) The photo paper is moved from one bath to the next.
- 14.) The "Open" sign is flipped to read "Closed"
- 15.) The PHOTO IN THE BATH develops GALATEA.

4

EXT. PHOTO STUDIO - DAY

4

Eric locks up the studio. He holds a sign reading "Out to Lunch" in one hand. Elizabeth, stands right behind him.

ELIZABETH
Hey thanks for doing this for me.

Eric turns to Elizabeth.

ERIC

No problem, I'm sorry it wasn't better.

Elizabeth isn't sure of what to make of this.

ELIZABETH

Better? It was great. So, I have my paint cart on your block all this week. I'd love it if you could come take a look at some of my stuff.

ERIC

Oh, I've kinda of got a lot of work I should be doing this week

ELIZABETH

Oh come on. I could really use your eyes.

ERIC

Have you seen my work? I just had you in a studio for 20 minutes and I didn't get one shot that your freckles didn't look right in.

Elizabeth motions to her face.

ERIC (CONT'D)

It's not you. You're a beautiful girl but freckles don't always play well in photos. You'd think as a professional I'd be better at dealing with them.

Elizabeth, sensing it is a time to be firm, begins to leave.

ELIZABETH

Well I'd still like your advice and I'd even paint your portrait for you. So I'll see you tomorrow at, let's say four.

ERIC

But...

Elizabeth begins to walk away. She turns to face Eric again.

ELIZABETH

Great, I'll see you tomorrow. Can't promise it will be "perfect".

Elizabeth smiles, turns and leaves.

Eric stands there dumbfounded. Eric hangs up the "out to lunch" sign.

5

EXT. PARK - DAY

Eric, nicely dressed in khakis and a casual sweater vest, makes his way down a sidewalk stopping near a SMALL PARK.

He approaches a SMALL FLOWER, and stares at it for a moment. It appears out of place, a blue-peddled wonder in a field of green grass.

He kneels down and moves the camera to his face. The flower sits at the foreground of the park. It is the only thing in focus.

Eric brings his finger to the shutter button. SNAP.

6

INT. DARK ROOM - DAY

Eric moves the photo paper under the enlarger and blasts light onto it. He quickly grabs the paper and carefully dips it into the first bath. A picture begins to appear.

He uses TONGS to remove the paper from the bath. He doesn't believe what he sees.

The picture, like all that he takes, is in black and white, however, in the background, far behind the flower, is blotch of red. It appears to be a lady, not much of her can be seen.

Unsure of what to make of this, Eric sets it to the side.

Eric shoots more light onto another sheet of photo paper. It gets dipped in the bath. Again, the photo develops in black and white and but now the girl in red is closer to the foreground. Eric can now clearly make out the dark hair, and porcelain skin of the MYSTERY GIRL.

Eric sets this one aside and tries yet again.

Like the first two times the photo develops in black and white and the Mystery Girl in vivid color. The Mystery Girl now is the largest object in the picture, the frame cuts her at the chest and head.

Eric hangs it to dry while not removing his eyes from this mystery.

Eric picks up the first two he developed... both contain a black and white photo of the park but neither contain the Mystery Girl.

His eyes immediately race back to the hanging photo. The Mystery Girl is still there. Eric carefully takes the photo off the drying line and goes to examine it closer.

ERIC

You are something aren't you.

Eric's eyes lock onto the eyes of the Mystery Girl. His head filled with questions.

Suddenly the Mystery Girl WINKS.

Startled Eric drops the photo.

Eric takes a moment, digests what he just saw, and then picks the photo back up.

To his amazement the photo, like the others, lacks the Mystery Girl.

ERIC (CONT'D)
(WHISPERING TO HIMSELF) I'm losing
my mind.

Eric rests the photo down on a table and leaves the room.

7

INT. PHOTO STUDIO BACK ROOM - DAY

7

Eric makes his way to the back, where he keeps his gear.

On a table Eric begins to take apart his camera, cleaning every bit of it. The camera can be blamed for the illusion.

Out of the corner of his eye Eric sees A PHOTO OF A BEACH on his desk.

The picture itself, has been on his desk for years. The alarming difference is that until now it's been a picture of an empty beach. The Mystery Girl stands in the photo staring and smiling at Eric.

Eric stops what he is doing and gives all his attention to the Mystery Girl.

The Mystery Girl waves at him.

Eric tips the photo over laying it on it's face. He takes in what he just saw.

Eric picks the photo back up. The Mystery Girl is in the process of standing up from what looks like a fall. She dusts herself off, smiles and waves at Eric.

ERIC

Nope.

Eric ignores the Mystery Girl, stands up and leaves the room.

8

INT. PHOTO STUDIO - DAY

8

Eric makes his way to the entrance area of the studio. He walks quickly because leaping from photo to photo behind him is the Mystery Girl.

ERIC
This isn't happening.

Eric makes a quick turn and into the hallway that leads to the darkroom. He peaks around the edge of the wall and scans the room. No Mystery Girl to be found.

Eric brings his head back into the hall he is hiding in. His eyes land on a PICTURE OF A DOG BY A POND that hangs directly in front of his face. In the picture the Mystery Girl stands, staring at him.

Startled, Eric bumps the back of his head on the wall and proceeds to try and escape her.

9

EXT. SIDEWALK - DAY

9

Eric shoots out the front door of his studio. Hands on his head, he crosses the street turns and stares back at his studio.

Eric paces back and forth.

Elizabeth, surprised at Eric's sudden appearance watches him paces no more than 5 feet from her.

ERIC

It's the photo-chemicals.

Eric continues to pace.

ERIC (CONT'D)

I don't wear a mask, they say you should wear a mask.

Eric turns to Elizabeth.

ERIC (CONT'D)

What was I thinking?

Elizabeth, shocked by Eric's conversion but careful not to tip her cards remains calm.

ELIZABETH

I don't know. Why don't you wear a mask?

Eric continues to pace.

ERIC

Oh well you know. I've never really worn a mask and modern chemicals are suppose to be safer, but that's not really the...

Eric realizes he is rambling to Elizabeth. His surroundings sink in.

ELIZABETH

Not really the what?

ERIC

Oh, hey Elizabeth. Ugh, nice day today. You have many customers?

ELIZABETH

Not yet, I just finished setting up.

Eric, not listening to her.

ERIC

Oh okay that's great, keep it up.

Eric hurries back across the street to his shop.

Elizabeth watches him with a smile.

10 INT. PHOTO STUDIO BACK ROOM - EVENING10

Eric sits at his desk working on his camera gear. The Mystery Girl stands in the beach photo that sits neatly on his desk. She stares at Eric.

ERIC

(not looking up from his work)

You're not real.

Eric continues to work.

11 INT. PHOTO STUDIO BACK ROOM - EVENING - LATER

Eric sits examining FILM NEGATIVES. His eyes glued to his work.

The light shines through the negative revealing a red blur that is the mystery girl sitting in the picture on his desk.

12 INT. PHOTO STUDIO BACK ROOM - NIGHT

Standing, Eric places the last of his gear back in its case. The Mystery Girl sits with her back to him, facing the ocean in the picture she sits in.

Eric notices her staring off into the ocean.

ERIC

It's a big lake.

The Mystery Girl turns around.

ERIC (CONT'D)

If you were wondering what you are staring at, it's a large lake. I know it looks like the ocean though, that's why I like it.

The Mystery girl smiles at him.

ERIC (CONT'D)

Yeah, it's an okay picture.

The Mystery girl stares back at the ocean.

ERIC (CONT'D)

Hey.

She doesn't turn around.

ERIC (CONT'D)

I'm not gonna be able to get rid of you am I?

The Mystery Girl looks over her shoulder at him and shakes her head no.

ERIC (CONT'D)

You know, not to sound creepy, not that a girl living in my pictures isn't sort of creepy on its own, but either I've never looked at this picture this closely before or you bring a lot to it, because I don't remember it being this good.

The Mystery Girl smiles in response.

13

INT. PHOTO STUDIO - NIGHT

13

Eric sits leaning against a wall holding a PHOTO ALBUM.

Behind Eric, standing in a large black and white print of a FRENCH QUARTER STREET is the Mystery Girl.

ERIC

I just don't have any other photos like you.

Eric flips the page of the photo album.

ERIC (CONT'D)

Here's a perfect example.

Eric points to a PHOTO OF A TREE IN A FIELD.

ERIC (CONT'D)

I mean I've taken photos I've liked before but never loved. I just feel like there is always more I can do.

Eric takes a deep breath.

ERIC (CONT'D)

I can control the lighting, I can frame it up just right
and I can control the filters but it's just not any good.
It's like after spending forever searching for flaws to
eliminate, it's all I can see anymore.

The Mystery Girl nods.

ERIC (CONT'D)

And then there is you. The best picture I've ever
taken and I don't even remember taking you.

Eric stands up.

ERIC (CONT'D)

I'm going to get going. Are you able to come
a long?

The Mystery Girl shakes her head no.

ERIC (CONT'D)

Oh, I see.

14 EXT. PHOTO STUDIO - DAY

Series of shots:

1.) The closed sign in the window gets flipped to open.

15 INT. PHOTO STUDIO - DAY

2.) The bell above the door rings.

3.) A YOUNG BOY AND HIS DOG sit in front of the back drop. Two best friends. Eric notices a
the dogs collar is out of place and motions to adjust it slightly. Out of the corner of his eye
he sees the Mystery Girl in a Photo, she gives him a disappointed stare. Eric stops trying to
make the picture perfect. FLASH.

4.) A high school couple. THE HIGH SCHOOL BOY with his arm around THE HIGH SCHOOL
GIRL. Puppy love. Eric takes a step toward them to adjust something but reconsiders. He
looks to the Mystery Girl who smiles, approving of his decision. A FLASH.

16 INT. PHOTO STUDIO - DAY

Elizabeth, the cute girl with freckles is back. She sits on a stool in front of a plain back drop holding a PAINT BRUSH and PALATE.

Eric snaps off another photo.

ELIZABETH

You did such a great job yesterday I figured I'd get one of me in action.

Eric appears distracted. He looks around the room before focusing his attention on Elizabeth.

ERIC

Yeah thanks.

ELIZABETH

Eric are you okay?

ERIC

Yeah, I'm sorry. Hold still.

The studio lights flash as Eric snaps off another photo.

ERIC (CONT'D)

Could you sit up straighter.

Elizabeth, already upright attempts to adjust her posture.

ELIZABETH

Better?

Eric nods. He redirects his focus back to the camera.

Elizabeth gets up, puts her paint brush in HER BAG and takes a SMALL PAINTING out of it.

ELIZABETH (CONT'D)

Here. I thought you might like it.

Eric is at a loss for words.

ELIZABETH (CONT'D)

Well, I'll see you later today for that portrait.

Elizabeth leaves in a hurry. Eric watches her leave.

Eric turns to his left, on the wall in a large PHOTO OF A PARK FOUNTAIN, the Mystery Girl stands staring at him.

ERIC

What?

The Mystery Girl points to the painting Eric is now holding from Elizabeth.

ERIC (CONT'D)

What about it?

The Mystery Girl begins to scribble in the air, in the lower portion of the painting she is in. Her attempt mimic the way an artist might sign their name.

ERIC (CONT'D)

Elizabeth? Yea, she's great what about her?

The Mystery Girl stands up straight, looks at Eric in a way as if to say "you know what".

ERIC (CONT'D)

Yeah, I used to kinda have a thing for her but I told you... freckles.

Eric looks ashamed at what he has admitted.

The Mystery Girl continues her stare.

ERIC (CONT'D)

Plus, I haven't been that nice to her lately. Luckily, I've got you.

The Mystery Girl smiles at the compliment.

ERIC (CONT'D)

I'm about to take a walk. You wanna join me?

The Mystery Girl nods her head no and looks to the door as if to say she can't leave.

ERIC (CONT'D)

Oh, yeah. That's right.

Eric smiles, turns to head toward the back room. The Mystery Girl watches him leave. A million thoughts race through her mind.

17

EXT. STREET - DAY

Eric walks down a side walk, camera around his neck. Out of the corner of his eye he sees something surprising. The real life Mystery Girl with her back to him.

Eric begins to approach her. As he nears her she turns around to talk to a friend.

To Eric's surprise and disappointment, he sees that she is not the Mystery Girl, rather someone far from her, with nothing but the dark hair and dress in common.

18 EXT. SIDEWALK - DAY

Elizabeth sits on a stool next to her ART WAGON. She checks her watch, it's almost four.

Eric comes running around the corner. Elizabeth perks up.

Eric, never looking in Elizabeth's direction, unlocks his studio and enters quickly.

19 INT. PHOTO STUDIO - DAY

Eric bursts into the studio.

ERIC

You're never gonna guess what I saw today.

Eric scans the photos on the walls. No sign of his friend in red.

ERIC (CONT'D)

Or who I thought I saw.

20 INT. PHOTO STUDIO BACK ROOM - DAY

Eric searches the photos on the wall, then on his desk. Nothing.

The thought of not having the Mystery Girl starts to set in.

21 INT. PHOTO STUDIO - DAY

Now in a panic, Eric searches frantically throughout the studio for the mystery girl.

22 EXT. SIDEWALK - DAY

Outside of the studio Elizabeth waits at her cart. She peers through Eric's studio windows seeing Eric run around the studio seemingly staring at a photo, searching it then moving on to the next.

Elizabeth smiles to herself. She checks her watch, it's now a quarter past four. Her smile fades.

23 INT. PHOTO STUDIO BACK ROOM - LATE AFTERNOON

Eric sits at his desk, head in his hands. He sits up straight looks around his desk slowly.

Suddenly Eric's eye is drawn to the painting he received from Elizabeth the day before. He picks it up.

In the background of the busy street he sees what looks like a girl in a red dress. It has to be the Mystery Girl.

ERIC

It's you.

The painted girl does not move.

ERIC (CONT'D)

What are you doing here?

He brushes his thumb over her, feeling the brush strokes and nothing else.

ERIC (CONT'D)

I know it's you. Still or not you bring life to the painting.

Eric's body suddenly jolts up.

ERIC (CONT'D)

Painting...

Eric looks to the clock on the wall. 5:15.

PANIC

24 EXT. PHOTO STUDIO - LATE AFTERNOON

Eric shoots out his door and notices the spot across the street is empty.

Eric steps off the sidewalk and turns to look down the street. EMPTY. Elizabeth is long gone.

Sorrow over takes Eric.

25 EXT. PHOTO STUDIO - MORNING

Eric walks up to the front door. A note hangs on it.

"Eric,

Today @ 4. 4 Blocks over on Camp St. Last chance. -E"

26 INT. PHOTO STUDIO BACK ROOM - DAY

Eric sits at his desk. He looks over a few papers.

Eric glances at the clock on the wall. 3:40 PM. He continues to work on his papers.

Eric looks up and out the window to clear his head. Out of the corner of his eye he spots the tail of a flowing red dress out his window. It leaves his view almost as quick as it entered it.

Eric wastes no time, grabbing his camera he bolts out of the studio.

27 EXT. STREET - DAY

Eric chases after the ghost wasting no time to check for traffic before darting across the street.

Eric's feet move quickly.

Not far ahead of Eric the Mystery Girl walks fast, yet seemingly effortless. Her dress flows behind her.

Eric's feet leave the pavement and hit the sidewalk. He checks his watch. He pauses, thinks, continues on.

28 EXT. SIDEWALK - DAY

Elizabeth sits on her stool feeling down.

She checks her watch.

29 EXT. STREET - DAY

Eric's watch reads 3:58.

He races down the side walks.

30 EXT. STREET - DAY

The Mystery girl's feet walk quickly by. Her dress blowing in the wind.

31 EXT. SIDEWALK - DAY

Elizabeth begins to pack up her cart. Loading the stool and the last of her supplies. Only one painting remains out on an EASEL.

32 EXT. SIDEWALK - DAY

The Mystery Girl takes a quick turn around a building.

33 EXT. STREET - DAY

Eric continues to hustle. He rounds the corner in hot pursuit.

ERIC
(mid-turn) Wait.

34 EXT. SIDEWALK - DAY

Elizabeth about to pick up the last painting stops and looks up.

Eric approaches her.

ELIZABETH

I thought you wouldn't show.

Eric moves in closer. He is visibly in disbelief.

ERIC

I... I didn't think I would either.

The two share a moment.

ELIZABETH

So, I'm sort of packed up right now but I could unpack if you wanted your portrait.

ERIC

No, thanks. I missed out. Twice.

Eric searches for more words. He looks over to her painting. It's a portrait of the Mystery Girl.

Shocked Eric looks to Elizabeth for answers.

ERIC (CONT'D)

You painted this today?

ELIZABETH

Yes...

ERIC

She was here today?

ELIZABETH

No.

ERIC

Then when?

ELIZABETH

Never, she isn't real, I made her up. I don't get the number of customers you do, so sometimes I need to create stuff just to have extra pieces to sell.

Elizabeth smiles.

ERIC

You've painted her before. She was in the background of that photo you gave me.

ELIZABETH

That could be. I try to paint what I think would sell and she's perfect... for painting.

Eric and Elizabeth's eyes meet. They share a moment.

ERIC

Hey, so I know you were about to leave but I thought if you had some time you might want to come over and I could show you some of my work.

ELIZABETH

Sure, I'd like that.

Eric helps her finish cleaning up.

THE END

A Surprise Date V2.0

Written by

Jared J. Stanton

INT. BED ROOM - DAY

ERIC's ALARM goes off sending his hand searching for the off button. Eric, 25, tall with a well kept beard pops up from his slumber, yawns, rubs his eyes and rolls out of bed.

INT. BATHROOM - DAY

Eric wanders into the shower. After drying off and toweling his hair dry he goes to the BATHROOM SINK. At the sink Eric brushes his teeth, puts on deodorant, gets dressed, and brushes his hair. As Eric finishes getting ready:

KNOCK KNOCK

There is a knock at the door.

INT. KITCHEN - DAY

Not sure who this could be Eric opens the door curiously.

Wearing a robe plus slippers and carrying a COFFEE MUG, MRS. BEADIE, and elderly lady with grey hair stands slightly hunched over.

MRS. BEADIE

I seem to have gotten your mail again.

She hands Eric a SMALL PILE OF MAIL.

ERIC

Oh that mailman. Thank you Mrs. Beadie.

Eric seems ready to let her go but she hangs around.

MRS. BEADIE

Mr. Beadie and I heard through the grapevine that you got engaged with that girl you've been dating. Congratulations.

Eric smiles.

ERIC

Thank you.

MRS. BEADIE You know for long time I never thought you would find a girl.

Eric, not sure if that is a compliment:

ERIC

Thanks?

MRS. BEADIE

And then when we met her I would have sworn it wasn't going to last with you being such a nice guy and her being, well how she is. But...

ERIC

(cutting her off)

Thank you again for my mail. I hope you enjoy your day.

Eric politely moves her away from the door so he can close it.

Eric thumbs through the mail, mostly junk. The last piece catches his eye, a postcard of an unknown location, it looks like a pier on some water. Standing on that pier is our MYSTERY GIRL. She is stunning, with porcelain skin, and dark flowing hair, she looks like a modern day Snow White. She wears a red dress that seems caught in an endless breeze.

Eric is immediately smitten over this Mystery Girl. He has no idea who sent the postcard. Checking the back he sees that it simply reads, "XOXO."

Eric is perplexed over this mysterious postcard but places it down on the kitchen counter to go finish getting ready for his date.

INT. BATHROOM - DAY

Back in front of the mirror Eric runs some gel through his hair.

Not wasting a second, Eric returns to the kitchen.

INT. KITCHEN - DAY

Entering the kitchen Eric quickly finds the postcard and picks it back up.

While staring at the postcard Eric notices something strange. The Mystery Girl seems to be in a different spot than before.

Eric glares hard at the card, trying to figure out if he is losing his mind. While doing so he walks backwards slowly until... he is startled when he bumps into the wall.

Eric gets in check with his surroundings and then glances back down at the postcard. The pier is empty.

Eric is shocked, he looks up and then back down, making sure his eyes aren't deceiving him. Once he is sure the Mystery Girl is not in the picture anymore he begins to look around the room.

After a brief glance around Eric is startled to see her standing in a small picture of his old dog. Unsure of what to make of the situation Eric approaches the picture.

He is sure that it is indeed the mystery girl in the photo, he is not sure of how this is possible.

Eric picks up the photo and begins to examine it.

Suddenly the mystery girl winks and waves at Eric. Startled he drops the photo.

Eric looks down, the mystery has fallen over as a result of the crash. Eric quickly props up the photo.

ERIC

Oh, oh my. I'm so sorry. I didn't mean to... Are you alright?

The mystery gets up, checks her self for injury and nods to assure Eric she is fine.

The mystery girl stares at Eric and then jumps out of the frame.

ERIC (CONT'D)

Hey, where did you go?

Eric scans the room. The kitchen leads into the living room where he spots her in a picture of his nephew's birthday party.

ERIC (CONT'D)

(very curious)

Now what are you doing over there?

Eric approaches her, only to see her hop down a frame to a painting of a forest.

Eric gets even closer.

ERIC (CONT'D)

What are you up to?

The mystery girl does not respond.

Eric stands in front of the photo that she is in.

ERIC (CONT'D)

Have we met before?

The mystery girl cannot not speak so she shakes her head no.

Unsure of what he is seeing but willing to go along with it he examines her.

ERIC (CONT'D)

(taking his time as he speaks)

Well I'm Eric. Who are you? Where do you come from?

The mystery girl signals with disappointment that she does not speak.

ERIC (CONT'D)

Oh, I see. Well that's no problem, but we're gonna have to come up with something to call you.

Eric takes his time to examine the mystery girl.

ERIC (CONT'D)

Hmmm... let's see. How about Red? Because of your dress.

The mystery girl does not like this idea and shakes her head no.

ERIC (CONT'D)

Okay, you're right, that was pretty bad. How about... MG?

The mystery girl looks intrigued.

ERIC (CONT'D)

It's short for Mystery Girl.

MG nods with approval.

ERIC (CONT'D)

Great, then it's settled. MG it is.

MG signals for Eric to follow her.

ERIC (CONT'D)

Where are you going?

Not waiting to answer MG takes off.

Eric sees the direction she has jumped and attempts to follow.

MG runs down the hallway towards the bedroom making her way through the three paintings that line the hall.

Eric stays in close pursuit.

INT. BED ROOM - DAY

MG arrives in a picture of the beach that Eric keeps in a frame on his nightstand. She takes a moment to soak in her surroundings.

ERIC

Do you like it? The waters might not be crystal clear, but it's still my favorite beach.

MG does like it, and she smiles back to Eric.

The two take a moment to appreciate each other.

ERIC (CONT'D)

You know, there is a really good chance your just a figment of my imagination but for what it's worth, and I don't know why this is, but I'm glad your here.

The two continue to stare at each other fondly.

Then suddenly...

KNOCK KNOCK

Eric looks up, he's forgotten about his date night. He takes off down the hall. MG unaware of his date night makes her way back through the three pictures in the hall.

INT. KITCHEN - DAY

MG pauses in the picture of Eric's dog.

Eric, not mentally ready for his date, opens the door.

JESSICA, mid-20's, stands in front of him. Without being asked she enters.

JESSICA

Has dinner arrived yet?

Jessica continues to make herself at home. She throws her jacket on the back of a kitchen table chair and begins to examine the place as if it's her first time there.

Eric, still at the front door closes it and begins to move closer to her.

As Jessica makes her way around the kitchen she notices the picture of Eric's old dog with MG in it. She picks it up. MG holds a pose.

JESSICA (CONT'D)

Have I seen this before?

Eric is frozen in fear but luckily for him MG remains still as to not give away her secret.

JESSICA (CONT'D)

Having these types of pictures just can't be tolerated sweetie.
I'm sure you have other pictures of your old dog that don't
have random floozies in them.

She chucks the picture at the counter.

Her engagement ring has given her a power she hasn't had before. Jessica continues her tour around the kitchen.

Eric rushes to picture. He picks it up noticing the drop caused MG to take a tumble. Before he can ask her if she is okay he puts the picture in a drawer.

Unbeknownst to Eric, MG, not understanding what is going on and hurt by what she does understand, flees the room.

FADE TO:

INT. KITCHEN - NIGHT - LATER

Eric and Jessica sit across from each other at the dinner/kitchen table.

JESSICA

So I told him I was speeding because I have to get my cat Mr.
Fluffernutters to the kitty hospital. And then he just let me go.

Jessica laughs, loving her own story. Her laugh makes fingernails on a chalkboard sound like the New York Philharmonic.

Time seems to slow down as Jessica continues to eat loudly, laugh horribly, and tell terrible stories. Eric seems tragically lost in all this.

JESSICA (CONT'D)

Eric are you listening?

Eric begins to snap out of it.

JESSICA (CONT'D)

Eric? What the hell? Am I talking to myself?

Eric becomes fully aware of his surroundings.

ERIC

What? Yea.

JESSICA

I said that I love you.

ERIC

Oh, I love you too.

JESSICA

And that when we live together I'll help you dress better so we
don't go out with you looking like this.

ERIC

What do you mean?

JESSICA

Oh please don't even get me started...

Eric stands up.

ERIC

Well, then I won't. How about you sit here and I'll run to the restroom.

Eric exits the room.

JESSICA

Be quick, I want to watch a movie.

INT. BATHROOM - NIGHT

Eric slides down the wall to sit on the floor next to the tub. He places his head in his hands.

After a moment he looks up and notices MG sobbing in a PICTURE OF SOME FLOWERS hanging next to him.

ERIC

I see this is your place to run to as well.

MG continues to cry with her back to him. They sit for a moment in silence.

ERIC (CONT'D)

(Defensive)

Look, I'm sorry. Jess is very important to me, I never thought I'd find someone until she came into my life.

MG doesn't respond.

ERIC (CONT'D)

It's just I didn't know I'd be meeting you and I don't even know what you are, or how we'd be.

MG's sobbing slows, she turns to face him. The two stare at each other knowing the sad reality that faces them.

ERIC (CONT'D)

Thank you, for today.

MG puts her hand up for Eric. Unable to hold it he does the best he can and puts his index finger on her hand.

ERIC (CONT'D)

I'm sorry.

Eric gets up and leaves. MG watches as he walks away. Tears well in her eyes.

INT. LIVING ROOM - NIGHT - LATER

Eric and Jessica sit on the couch. His arm around her. He looks at her, feels her warmth, her life, he smiles.

A sappy made for TV movie begins to draw his attention.

CHARLES (O.S.)

I didn't know what love is, what it meant to be in love until I found.

ELIZABETH (O.S.) Oh, Charles, you will
only make this harder on yourself.

Eric's eyes remain fixed on the screen.

CHARLES (O.S.)

Elizabeth, to have you, someone who is there for me, who listens to
me, who loves me for who I am. Is there any purer form of love?

ELIZABETH (O.S.)

You must stop this now. You know we can never be together.
The war is all around us, and I've been called to nurse in a
military hospital overseas.

Tears build in Eric's eyes. This is the greatest movie he has ever seen.

CHARLES (O.S.)

I'll wait for you. I'd rather spend my entire life alone than not be
with...

A flash.

MICKEY (O.S.)

So I was like, hell yeah I wanna get my tan on.

Eric not sure what has happened, turns to Jessica.

JESSICA

Baby, you know I can't miss "The Real Guys from Jersey".

Eric has been ripped from the comfort of the movie world and thrown back into the real one.

JESSICA (CONT'D) Now, I'm sorry it was my
fault for letting you start that movie. I totally forgot my show
was on.

Eric stares blankly at her.

JESSICA (CONT'D) Oh, it's going to be
alright. Kisses.

Eric is speechless.

INT. BATHROOM - NIGHT - LATER

MG remains in the same picture of flowers. She sits with her back to one of them, head in her hands.

The room is dark. The door opens and some light pours in. Eric walks over and sits next to her.

MG looks up, sees who it is and puts her head back in her hands.

ERIC

So, I don't know if you could find a use for this or something, but
I sure as hell can't.

MG looks up. Eric is holding JESSICA'S ENGAGEMENT RING in his hand. She looks at him and begins to wipe the tears from her eyes.

ERIC (CONT'D)

I mean don't get the wrong idea.
I'm just saying I don't need this, I'm not sure if you can even use
it.

MG moves closer to Eric, becoming larger in the frame.

ERIC (CONT'D)

Yup. I'm not saying you and I could ever be together. I'm well
aware of our limits. But, if anything you've taught me that I need
to find someone that I want to be with, and not settle for someone
who is just willing to be with me.

Eric continues to play with the ring in his hand. The two stare at each other.

INT. LIVING ROOM - NIGHT

Eric sits on the couch. A large photo album sits open on his lap. Standing over his shoulder in a large picture hanging behind the couch, MG looks down to see the pictures in the album.

ERIC

(He points to a picture in the album)
This one is embarrassing, and to this day I still don't like clowns.

The two laugh.

Eric looks up at MG. They smile.

INT. - LIVING ROOM - MORNING

Eric wakes up. The photo album is still on his lap.

He takes in his surroundings. Catching up with things, he looks to the picture hanging behind him.
Nothing.

Eric hops up. Makes his way to the kitchen, briefly examining every picture on the way.

INT. KITCHEN - MORNING

Eric's eyes become fixed on the pile of junk mail from the day before. He approaches it and goes to pick it up.

KNOCK KNOCK.


A knock at the door distracts him from his task. Not knowing who it could be he approaches cautiously.

Eric pulls the door open.

Stunned Eric sees standing before him, MG.

THE END

Actor Releases

		The University of New Orleans Film, Theatre, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office 504-280-6317 - Fax 504-280-6318	
PROD # <u> </u>		PRODUCTION TITLE <u>GALATEA</u>	
PRODUCER <u>Tyler Laperouse</u>		DIRECTOR <u>Jared Stanton</u>	

ACTOR RELEASE FORM

To Whom It May Concern:

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

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

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

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 any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts 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 UNO Film, Theatre, and Communication Arts.

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

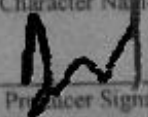

Name: Hillary Bosarge

Address: 215 W 6th Street Apt. 307
Los Angeles, CA 90014

Telephone: 310-994-8341

Signature: Hillary Bosarge Date: 11/09/2015

Character Name: Elizabeth

Producer Signature _____ Date _____ Producer Telephone _____



The University of New Orleans Film Program

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

PROD #	—	PRODUCTION TITLE	<u>Galatea</u>
PRODUCER	<u>Tyler Laperouse</u>	DIRECTOR	<u>Jared Stanton</u>

ACTOR RELEASE FORM

To Whom It May Concern

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

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

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


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 any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts 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 UNO Film, Theatre, and Communication Arts.

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

Name: Teri Wyble
Address: 1035 Spain Street
New Orleans, LA 70117
Telephone: (337) 344-5300
Signature: [Signature] Date: 10.28.15
Character Name: Mystery Girl

[Signature] Date: _____ Producer Telephone: _____

		The University of New Orleans Film, Theatre, and Communication Arts 2000 Lakeshore Drive - PAC 367 New Orleans, Louisiana 70148 Office 504-280-6317 - Fax 504-280-6318
The University of New Orleans Film Program		
PROD #	PRODUCTION TITLE <u>Galatea</u>	
PRODUCER <u>Tyler Lapeyron</u>	DIRECTOR <u>Jaqueline Stanton</u>	

ACTOR RELEASE FORM

To Whom It May Concern:

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


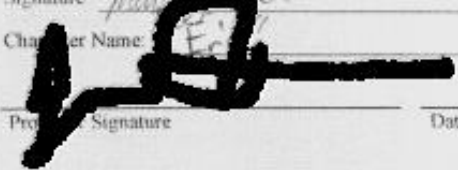
I hereby grant to the UNO Film, Theatre, and Communication Arts, its successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness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

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

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 any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts 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 UNO Film, Theatre, and Communication Arts.

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

Name: Michael Krikorian
 Address: 6217 Catina St.
New Orleans, LA 70124
 Telephone: (504) 868-6371
 Signature:  Date: 10/27/2015
 Character Name: Ed

 Producer Signature: _____ Date: _____ Producer Telephone: _____

Location Release

 <p>The University of New Orleans Film Program</p>		<p>The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318</p>
COURSE NAME AND NUMBER: Studio 1 6910		
PROD. #:	PRODUCTION TITLE: Galatea	
PRODUCER:	DIRECTOR: Jared Stanton (973) 534-3724	
LOCATION MANAGER: Jared Stanton (973) 534-3724		

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 10/28/2012

Permission is hereby granted to Jared Stanton (hereinafter referred to as "Student Filmmaker") by Laurie Reed (hereinafter referred to as "Owner/Agent"), to use Arriodante Valley the property and adjacent area, located at 535 Julie Street, NOVA 70130 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 2 Da ☐ Days ☐ Weeks, beginning on 10/27/2012 (Day & Date) and ending on 10/28/2012 (Day & Date).

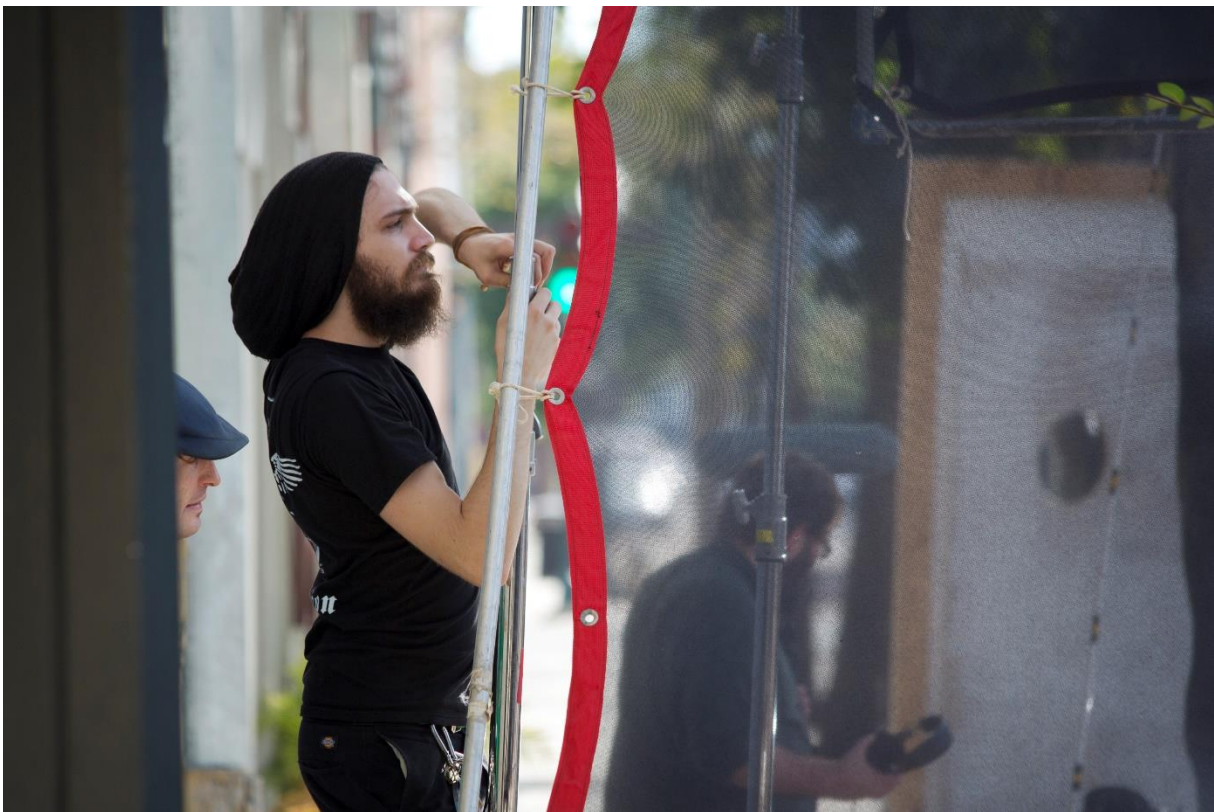
The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full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

[Signature] 10/28/12
 STUDENT FILMMAKER DATE
[Signature] _____
 OWNER/AGENT DATE

ADDRESS: _____
 TELEPHONE: _____

Production Stills





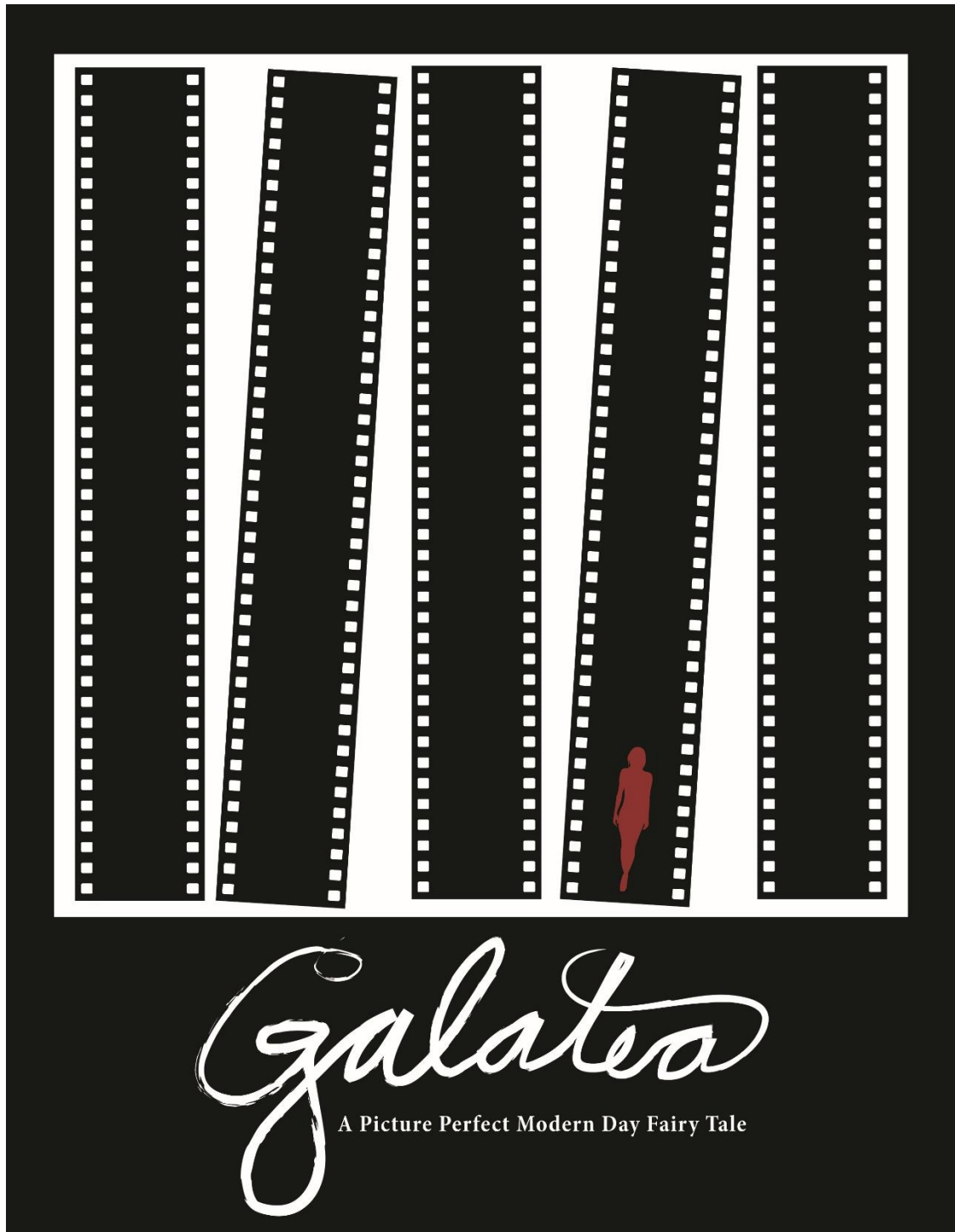








Concept Art





Galatea Student Film Survey

Galatea

A Film by
Jared Stanton

Please complete the following survey based on the film we recently screened for your class. Thank you for your time.

Name:
NOT NEEDED

Class Name:
Thesis Writing
6240

Class Number:

Professor:
Erik Hansen

Date:
February 2, 2016

1. Did the film deliver on your expectations that you may have had after reading the screenplay?

☐ Less than expected ☒ As expected ☐ More than expected ☐ Consistently more

1a. Keeping in mind that this is a student film: The VFX met your expectations how?

☐ Less than expected ☐ As expected ☐ More than expected ☒ Consistently more

1b. The production value of the film met your expectations how?

☐ Less than expected ☐ As expected ☒ More than expected ☐ Consistently more

1c. The acting/directing met your expectations how?

☐ Less than expected ☒ As expected ☐ More than expected ☐ Consistently more

2. Your favorite part of the film:

When the red dress girl leads him in a chase to Elizabeth.

3. Your least favorite part of the film:

When Eric goes outside and sees someone who looks like the red dress girl. Needed to be more of a building - he approaches her and is let down.

4. Who was this film about?

An artist's failure to see art and life in his everyday.

5. What was the protagonist's main flaw?

Perfectionism

6. Additional Comments (optional):

The VFX were ~~amazing~~ excellent and really brought the film to life.

Thank you very much for taking the time to complete this survey. Your feedback is valued and very much appreciated!

Galatea Student Film Survey

Galatea

A Film by
Jared Stanton

Please complete the following survey based on the film we recently screened for your class. Thank you for your time.

Name: 
NOT NEEDED

Professor
G. J. HANSEN

Date
February 2, 2016

1. Did the film deliver on your expectations that you may have had after reading the screenplay?

☐ Less than expected ☐ As expected ☒ More than expected ☐ Consistently more

1a. Keeping in mind that this is a student film: The VFX met your expectations how?

☐ Less than expected ☐ As expected ☐ More than expected ☒ Consistently more

1b. The production value of the film met your expectations how?

☐ Less than expected ☐ As expected ☐ More than expected ☒ Consistently more

1c. The acting/directing met your expectations how?

☐ Less than expected ☐ As expected ☒ More than expected ☐ Consistently more

2. Your favorite part of the film:

The VFX - I thought the woman looked great! Very convincing placement in the photos & really added to the story. Also the score - it really added to the content.

3. Your least favorite part of the film:

At the end, Eric has a moment where his attitude towards Elizabeth changes & he invites her to see his work. This is a key point in the film, but I do not understand what motivated the change. It was not externalized for the audience.

Galatea Survey - February 2, 2016

4. Who was this film about?
Fric, a photographer.

5. What was the protagonist's main flaw?
He was obsessed with ~~achieving~~ perfection. This obsession prevented him from truly appreciating his artwork.

6. Additional Comments (optional):

Great job! Very good production value - I can tell a lot of time and effort went into this.
Thank you for sharing with us!

Thank you very much for taking the time to complete this survey. Your feedback is valued and very much appreciated!

Galatea Student Film Survey

Galatea

A Film by
Jared Stanton

Please complete the following survey based on the film we recently screened for your class. Thank you for your time.

Name:
NOT NEEDED

Class Name:
*Writing the
thesis*
Date:
February 2, 2016

Class Number:
6248

Professor:
Eric Hansen

1. Did the film deliver on your expectations that you may have had after reading the screenplay?

☐ Less than expected ☐ As expected ☒ More than expected ☐ Consistently more

1a. Keeping in mind that this is a student film: The VFX met your expectations how?

☐ Less than expected ☐ As expected ☒ More than expected ☐ Consistently more

1b. The production value of the film met your expectations how?

☐ Less than expected ☐ As expected ☒ More than expected ☐ Consistently more

1c. The acting/directing met your expectations how?

☐ Less than expected ☐ As expected ☒ More than expected ☐ Consistently more

2. Your favorite part of the film:

*I loved the film score too.
Watching the girl-mystery girl come to life in the photographs.*

3. Your least favorite part of the film:

*The sound inconsistencies took me out of the film - not sure
this is fair to say knowing it's not the final mix.*

4. Who was this film about?

Enz

5. What was the protagonist's main flaw?

Seeking perfection in a flawed world

6. Additional Comments (optional):

I wish we had your personal experiences shared after we saw it because I noticed the unfinished portions & imperfections. This is a tremendous visual achievement. You should be proud of the product - good luck on the festival circuit.

Thank you very much for taking the time to complete this survey. Your feedback is valued and very much appreciated!

I still don't understand why Elizabeth still likes him.

Vita

Jared Stanton grew up in Vernon, New Jersey. He graduated high school in 2004. He attended Lock Haven University of Pennsylvania where he obtained a B.A. in Communication Media with an emphasis in Broadcast Journalism in 2007. Before attending the University of New Orleans he worked as producer for ABC 15 (WICD) in Champaign, Illinois.