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Historia Naturalis

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The Labyrinthine Journey of Making *Historia Naturalis*

A Thesis

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

Master of Fine Arts
In
Film and Theatre Arts
Film Production

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Abstract

In this paper, I will detail the process of making the graduate thesis film *Historia Naturalis*. In the first part, I will begin with how the idea came into being. Next, I will outline the methodology from screenwriting to completion examining all the major creative and production related elements. Finally, I will attempt to personally analyze the success of the final project.

Keywords: Hermit, isolation, exile, Boyett, Alaina, *Historia Naturalis*, memory, flashbacks, wilderness

CHAPTER ONE: STARTING OUT

Introduction

“He considered himself a Southern Loyalist and a guerilla in a Civil War that never ended. He regretted neither his robberies nor the seventeen murders that he laid claim to...He had seen another summer under in Kansas City, Missouri, and on September 5th, in the year 1881, he was thirty-four years old.”

-Assassination of Jesse James by the Coward Robert Ford by Ron Hansen

After being with a project for so long, living with it as such a big part of your life – it is hard to separate yourself and step back far enough to see its true nature. I have watched the story turn from ink into flesh and blood, then into a puzzle that needs to be solved – over a relatively short period of time. I don’t think anything so important in my life has gone through so many quick transformations: it is dizzying. But now that the project is “done”, to introduce it. If I reach back to the germination of the idea, I see that as a filmmaker I was not stuck with the intention to tell a certain story. I did not have a plot come to mind, and decide to build around that. Instead, I took all my varying interests and influences and let them all coalesce over time, until they distilled into the essence of the entire thing. This was at the heart of bringing this film to life – *a complex journey to find a simple story.*

At this point as a film production student, my core interest had always veered towards film studies, which was one emphasis in my undergraduate education. I am just as happy writing an analysis of Camus’ absurdism in the postmodern horror film as I am on a film set. I’ve been a student of movies as long as I can remember, whether it was living as *Wayne’s World’s* Garth for six months of my four-year-old life or spending an entire Saturday as a ten year old watching *Legend of the Fall* eight times in one day. Or me at sixteen years old sitting down to watch *The Godfather* for the first time with a notebook and pen (as to not miss any detail in the Corleone

family). My informal education never ends, as I constantly seek out films to watch and study, always with the hope of learning something, anything. Perhaps because of this level of exposure to films, my “taste” cannot be easily classified. I love the deliberate cynicism of Michael Haneke, the raucous rawness of *Return of the Living Dead*, the cheap and dirty Italian giallo, the warped dreams of David Lynch, the revolutionary zeal of Third Cinema and the tender melodrama of *Terms of Endearment*. My appreciation for these differing approaches and content could have overcomplicated the telling of this story; but I was able to look to my other personal interests for direction.

As an undergraduate, I primarily studied English, and sociology and philosophy. My English studies introduced me to postmodernism, mythology, consumer culture and, most importantly, experimental fiction. In one particular course, we read for the first time the works of Nabokov, Pynchon, Barthes, Raymond Carver, Paul Glass and Jorge Luis Borges. The funny, yet deeply mysterious playfulness of this work changed the way I thought about narrative. At the same time, sociology and philosophy courses provoked an almost obsessive interest in human behavior. I was introduced to and studied important social theorists, ethnographies, existentialism, Marxism, environmental injustice, the philosophy of war and peace. At the bottom of all of it was a voracious curiosity about the way people were thinking and the way people were acting. Somehow this fascination with human behavior, experimental narratives and film studies formed the intricate base for my artistic expression in this film. But there were a few things I knew I wanted in the story: I wanted it to be simple, I wanted to focus on a lonely character, and I wanted it to be more character driven than plot driven.

I wanted the story to be very simple, because too often films are bogged down with unnecessary complications that do nothing for the story. I tend towards simple stories about real

people, not necessarily interesting people, but real people. A lot of audience members may look at a simply told story about real people as something boring, and those audience members will not like my film. Boring is not necessarily a bad thing, boring can be meditative or thought provoking, and as a filmmaker I would be fulfilled if my film inspires contemplation or questions. The simplicity of the story was important, but it had to be unique, of course. I knew that with such a simple (and in this case, personal) story there had to be something about it that made it relatable to everyone. The universality of mythology inspired me, especially the work of Joseph Campbell. The following quote from *The Power of Myth* was important:

“The first function of mythology is showing everything as a metaphor to transcendence.”

Everything my character was taking on had to work on not just a mental and physical level, but on a spiritual level as well. However, I did not want to speak in any universal truths. For me subtlety is key in telling a story. I am personally sensitive to being beat over the head by a message, or feeling forced to think a certain way because of the filmmakers. I would rather confuse my audience than beat them over the head with any message. Visual storytelling is a powerful medium and it is my belief that as filmmakers we should harness the power of the visuals to speak to the audience. To emphasize the visuals, my script was lacking dialogue. This was scary and dangerous for me as a filmmaker as there was the chance that no one would understand the story and it would end up as more of an experimental film and thus a failure.

In addition to being a simple story, I was inspired to create a lonely character. As an audience member I am drawn to stories about lonely people. Some of my favorite films, like Werner Herzog’s *Stroszek* and Wim Wenders’ *Paris, Texas*, revolve around characters that are utterly alone. The two characters in these films have been beaten by life: Stroszek tried, failed and couldn’t live with himself; Travis in *Paris, Texas* tried, made a mistake and did what he

could to live with it. Without the time of the feature to show a character that's alone but with others I wanted to show a character alone in the way they lived.

Finally, I was inspired to make a character-driven piece which seems to naturally follow the importance of a simple story of a lonely character. In a review of the flawed but moving film *Magnolia* movie critic Roger Ebert noted that the film was less concerned with any linear plot and more concerned with “exploring emotions” (*Magnolia* review). In this film, I was trying to do the same: explore emotions. Instead of telling a story about things that happen, I wanted to tell a story about a person: following my protagonist, Jim, was the central event of the story.

Communicating this simple story of a lonely character helped me see through the making of the film. I got off to a shaky start and there were some bumps along the way, but these fundamental needs for the story were always a part of the process. I approached the film like it was a meditation for the viewers - I wanted them to be immediately interested in Jim, yet follow his slow story through as a way to reflect back on their lives. In doing so Jim became a bit of a mirror - a damaged mirror - but no one is perfect. As this project came to a close, I saw this story as my own attempt at connection, my own personal journey to communicate something utterly human.

Chapter Two: Jim Lies in Bed

SCREENWRITING

“For nineteen years he had lived as one in a dream: he looked without seeing, listened without hearing, forgetting everything, almost everything. When he fell, he became unconscious; when he came to, the present was almost intolerable in its richness and sharpness, as were his most distant and trivial memories. Somewhat later he learned that he was paralyzed. The fact scarcely interested him. He reasoned (he felt) that his immobility was a minimum price to pay. Now his perception and his memory were infallible.”

- *Funes the Memorious* by Jorge Louis Borges

A well-written story is crucial to the foundation of any good movie because it is nearly impossible to create a coherent work without one and unfortunately I consider screenwriting my weakest skill of all. It is the one skill I have the least experience in using and, in that way, I am the least comfortable with my ability. Maybe because of my English background, I am used to writing in a certain way – mostly academic or creative prose. Or perhaps my interest in experimental narratives, with an inclination toward nontraditional storylines and meandering plots has been detrimental, as this does not translate well to the short film format. With that said, the story of *Historia Naturalis* itself went through many iterations. It took me a long time to find the essence of the story that I wanted to tell in this film and this shows, since older versions of the script were very different from the final product.

As stated in my introduction, my interests and inspirations helped me understand that I should tell a simple story, a character-driven piece. My intentions with the script were pretty straightforward – I wanted to tell the story of someone shut off from the rest of society, and I wanted to explore why that character was separated from society. (And why the character could not connect to anyone at all on a personal level). Finally, I wanted the insight to point to the idea that bad decisions don't damn a person; even if that someone made many bad choices in

their past. After many drafts and many hard decisions, I think I was finally able to get to this point.

Creating a simple story was actually more complicated than I thought mostly because from the outset I was coming up with ideas that were not feasible. Writing the screenplay was not an easy process for me as I like to let my work marinate for a while. This is a luxury, of course, but I find it difficult to just bang out a story and run with it. I wanted to tell a story about someone cut off from society. I always knew I wanted to tell a story about isolation, and self-induced loneliness. At the outset, I was thinking in broad strokes, wanting to show how the overabundance of information and overstimulation in contemporary society could make someone want to escape from modern society. I realized this was at once too big an issue and too vague an idea to pursue in a short film. If I would have stuck with this, I would have made something much more complicated than the simple story I wanted to tell. So I decided to start with a framework: I started with a story that I wanted to base on the short story *Funes The Memorious* by Jean Luis Borges. A brief synopsis: *Funes* is the story of a reporter who meets a young man who is able to remember everything, all at once after he was injured in the head. The following is a quote from the story that describes the affliction:

When he fell, he'd been knocked unconscious and he came to gain, the present was so rich, so clear that it was almost unbearable, as were his oldest and even most trivial memories...With one quick look, you and I perceive three wineglasses on a table; Funes perceived every grape that had been pressed into the wine and all the stalks and tendrils of its vineyard. Nor were these memories simple-every visual image was linked to muscular sensations, thermal sensations, and so on. He was able to reconstruct every dream, every

daydream he had ever had...In the teeming world of Ireneo Funes there was nothing but particulars –and they were virtually *immediate* particulars. (107-116)

This was the idea I wanted to write about, but in the process I started to find that what I found interesting in the story was more of a literary concept. My interest was rooted mostly in exploring Funes' system of categorization and his remembering everything all at once. This was not a very cinematic story, but during Erik Hansen's workshop course "Writing the Thesis Script" I continued working with the Borges idea.

The story of *Historia Naturalis* went through some extreme changes. In fact, at first the story was actually two stories. Like I said, one story was based on *Funes The Memorious* titled *Historia Naturalis* and the other was a simpler story of an eco-terrorist/cave man titled *And Flee The Infinite You Carry...* Jim was actually two characters (Guy and Michael) that met in the woods to discuss their reasons for being there, in this story one of the characters was a newcomer to the woods, and the other just went there to get away from time to time. I merged these two stories into the one *Historia Naturalis* after a couple months of working on BOTH pieces. (I think these two characters eventually evolved somewhat into Luke and Jim). When I finally chose *Historia Naturalis* – it was a post-apocalyptic tale with a cult and baby sacrifice. The lead character Jean was a man with perfect memory, but cut off from the outside world and worshipped as a god by a woods-dwelling cult called the Sprinters that were basically backwards hippie Luddites with no memory of the world outside the woods. In this version, the Sprinters sacrifice a child in the same manner Jean lost his memory (a head injury, just like *Funes*) in order to gain Jean's memory powers. I was losing sight of my intentions – my story was turning into some post-apocalyptic Margaret Atwood *Oryx and Crake* novel. Thankfully, I quickly let go

of the baby sacrifice, then it was just the Sprinters, and a few drafts later, I had killed the Sprinters. It was a hard decision to kill off an entire group of people with their own mythology and intriguing customs. By condensing this tortuous story, I got down to what I'd set out it to make: a guy in the woods.

The story was still not through, but I at least had the most solid, simple, condensed idea. At this point, Jim still had the Funes memory affliction (his infallible memory), lived in the woods, and was tortured by this affliction because it was just too much to bear life in the “outside world.”

In Erik Hansen's class “Writing the Thesis Script,” I finally got close to the final script, but in the simplest version of a character alone in the woods with this memory affliction – most people were still confused about the logistics and rules of the affliction. I wish I had chosen to work with this story earlier on in the class because I would have gotten much more out of the course. As mentioned, the class was a workshop style course, so I relied on the input of other students to help me mold my script; however I did not get very much useful feedback at from the other students. In retrospect, it would have been great to have some screenwriters in the class or have every class dedicated to our scripts and feedback because I just felt like it was not extremely helpful. This is probably because of different personalities within the class, as well as the dynamics between us as students in general. At the time that we take this course, it is the end of the second year so our attentions as graduate students is focused on finishing our second year project; and also, our class dynamic is pretty well set in stone. But I do not blame the course in any way, in fact the most useful advice I received on my script throughout the entire writing process was from my instructor, Erik Hansen. I did get some wonderful feedback from Erik during our last session – he told me the script was like a salad bowl – and this comment cut

pretty deep and got me thinking again about the essence of the story I wanted to tell. When Erik explained that the story felt like a salad bowl, I understood that to mean that the story felt like a bunch of potentially cool elements with nothing tying them together, and I understood this to be something I felt was very true about the script. It was around this time that I started to realize that the memory affliction that started my interest in the story was not a crucial element anymore. With the guidance of my committee chair, Henry Griffin, I made the choice to cut out the memory affliction. Henry suggested movies about characters with internal conflict, and even gave me the idea of Jim carving the chessboard as it shows some sort of progression in time. My throughline became: even if you thought you escaped your past, it can come back to haunt you.

But this designing principle or throughline was still not enough, as it seemed too straight forward, like it was saying “Yeah, so what?” That’s why I thought the story should start to explore why someone would “escape” from society. For this story I watched a lot of survivalist shows to accurately portray my hermit in the woods but also to get at the root of what made some of these people leave their lives behind. Sadly, I never found an answer to this but I realized that it didn’t matter why other people lived as hermits - it mattered why Jim chose to do so. And the reason all along was because he could never escape himself. I felt like I had seen the mountain man movie before, or at least a variation of the movie with a character in exile. But I thought it was important to show the character not just living in exile, but living with exile. It was important for me to show that this person was separated from society, living out in the wilderness alone because he chose that path. This was my intention. The decision to make his self-induced isolation *because* of an abusive past was an afterthought to that original intention. Jim’s backstory was something that felt fresh to the drama of the situation. I went through a few

drafts over the summer, had a few fresh eyes on it; but did not get too far and still was not happy with it.

When I started up school again in August 2015, I was only three months away from my approved dates in early October. At that time, my third committee member, in addition to Henry Griffin and Laszlo Fulop, was Dr. David Rutledge. As part of the English department, I thought Dr. Rutledge could help me in the screenwriting phase, especially since my story was based on a Borges story. Over the summer, I was unable to receive any help from Dr. Rutledge; and eventually I replaced him with Erik Hansen. Since my script was not in the best shape, I decided to bring the script to Erik who thankfully helped me immensely. At this point in the script writing, I stuck with the basic story of Jim alone in the woods and I had decided on my supporting characters. Erik's notes on tracking Jim psychologically helped me get back to the simple, character-driven story I wanted to tell. This established a tone and kept with a timeless and mysterious tone. I added a playful narrative element by having the character of Nichole refer to the stories told about Jim, which set him up as this legend. With Jim's backstory in place, his hand became the connection to his abusive past that haunts him. And I arrived at a clearer throughline: punishing yourself for your past prohibits connection. I began shaping the story and finally brought it to a conclusion. I still had to decide on the meaning- was Jim happy or sad when Nichole leaves in the final scene (when he is unable to connect). I had to come to this core insight: Jim did flee his problems, but he was happy with his decision to leave. Even with his failure to connect, he was just back to square one. With this core insight decided, I was ready to move forward with production.

The shooting script was thirteen pages and forty scenes. The story begins with Jim alone and content in the woods; we see his dwelling place and his chessboard carving and an exchange

of the chessboard for goods. Jim finds a littered soda can in the woods, and we see a touching flashback with him and his daughter Effy. Jim continues on with his routine, until one day he is perturbed by some wandering hippies in his neck of the woods. Luke, Sunshine and Nichole stumble upon Jim's dwelling place, they share an awkward interaction and the hippies run away; but not before Jim and Nichole share a moment of intrigue. The two of them seem drawn to one another. Jim tries to continue his routine the next few days, carving pieces, hunting, and fishing. Out hunting one day, he notices a buffalo nickel and has a disturbing flashback showing marital issues between him and his wife Marie. That night, Jim is distracted by the intruding hippies and decides to make his way over to their camp – and viewers do not know why Jim goes to their camp, is it: to find Nichole, to attempt to connect, to tell them to leave, we do not know. When Jim arrives, the hippies treat him like some sort of idol. Jim faces a series of unpleasant flashbacks, and leaves the hippie camp suddenly, unable to make a connection. Back at his place, Nichole appears in an attempt to force a connection between them as she excitedly tells him about all the stories about him. As the two of them begin kissing, Jim's internal conflict shows through; and his flashbacks become more painful. As Nichole pushes herself onto Jim, a flashback reveals the reason Jim has escaped to the woods – he hit his wife in front of their daughter. Jim's self-punishment overtakes any chance at connection and he pulls the gun on Nichole who simply calls Jim out for being a coward and leaves. Jim faces the choice to leave as well, to pursue connection and forgive himself, but the next day, he simply carries on with his routine and begins work on his new chessboard. Jim looks to the camera and smiles, happy in his isolation.

In the end, my intention to tell a simple story about a lonely character shut off from the world and is in the finished product of the film. Overall, I was too indecisive in the scriptwriting

process. The story itself should have been nailed down long before the end of spring semester instead of wavering between the other two stories. If I would have decided to go with this story early on instead of being indecisive, the script would have benefitted in a few ways. The writing (especially the dialogue) would have been more clear, the characters (especially the hippies) would have been more complex, and the insight at the heart of the piece could have been more powerful.

CHAPTER THREE: GETTING IT OFF THE GROUND

PRODUCING

With a solid shooting script, it was time to get thinking about actual production. Since I had been so behind on my script at the start of the semester, I went through the nerve-wracking negotiations of trying to push back my dates. I was simply not in a comfortable position to translate the script into a movie. Yet again I found myself in a place where the making of this movie seemed overly complex. Luckily, other students were in similar positions and I was able to push my shoot dates back by a month and a half. Switching my dates proved to be an unfortunate blessing, as my grandfather passed away during my original shoot dates. With my dates changed, I would be shooting the weekend before and the weekend of Thanksgiving. Something just did not feel right about this, and I did not want my crew to suffer in any way; so I ended up doing something other students have not and set my dates to shoot the weekend before Thanksgiving, skip Thanksgiving weekend and shoot the weekend after Thanksgiving. From my experience in Laura Medina's Film Development and Planning class, I was well aware of the importance of timelines and organization in the early stages of production. There is nothing more stressful than unplanned productions and all the big and small headaches that come along with them.

I am typically a very organized person by nature, but sometimes when my creative side gets the best of me – organization takes a backseat. I knew I would keep the production organized on my end, but I needed someone to help me out with staying organized as production neared. It has been my experience that on a student movie, “producer” is a vague title and can range from a screenplay editor and financial advisor to a glorified craft services PA. It is safe to say that for this project, I was unsure about the role of the producer, but I knew the importance of

a good producer. I wanted to find someone who was going to be invested in the project and actually care about the story, but I also knew that I needed someone that I trusted and had a similar outlook on the world. Of course, finding someone with a professional attitude was crucial. I reached out to Liana Cockfield whom I knew from Laura Medina's Advanced Film Production, class because she had expressed interest in wanting to work together. Liana is an incredibly talented writer and filmmaker herself, and she actually reached out to me about making one of her scripts into my thesis film. As a side note, I would have loved to direct her film, but had grown attached to *Historia Naturalis* at that point and had too many copyright issues with her film. I could not have been happier that I picked Liana as a producer. Liana was a complete professional and very organized. Not only that, she was a very nurturing producer and that is exactly what I needed; as I felt technically I had some competent people on board but it turned out that I had some really rough personal issues before filming so Liana's support was indispensable. We had weekly meetings to keep ourselves on track. However, I think I needed two competent producers to help with this project.

I also ended up asking Sam De La Fuente to help out, but she was less helpful than expected. This second producer should have been dedicated to just locations because I ended up spending a lot of time finding locations and figuring out the specifics on my own time when I could have been spending more time with my story or my actors. I wish I would have thought to pick someone with more experience, like an older graduate student or alum.

Liana was extremely helpful in crewing up because she knows a lot of people. This was a very important step of course, but I had already found the most important crew members. I had my dream team (Trenton Mynatt, Rashada Fortier and Donovan Thibodeaux) crewed up and knew that I could find people to fill in the gaps. The only major role of any concern was the

production designer, but I eventually decided on Jessica Hyatt for this position. Liana was very organized and we met on a weekly basis to discuss the progress of the project. She helped revise the script, encouraged me to get more crew, helped me save money and catered for the second weekend. After hiring the actress for Marie, Ariadne Joseph, I found that she was a member of SAG. This ended up presenting a larger problem than I previously thought, because of SAG paperwork. Like I said, Sam helped where she could, but she dropped the ball with the SAG paperwork. I asked her to focus solely on SAG the first weekend and let Liana deal with everything else - she failed to email the paperwork on time and I ended up having to take care of all the SAG stuff much later. Thankfully, both my actress and the SAG people were helpful and understanding in this matter.

Overall, my choice in producers was successful. Liana helped in many ways, and I would have burdened a lot more of the responsibility without her. However, I should have been more extensive in my search for another producer. This would have saved a lot of headache when dealing with locations and SAG. In those days leading up to production, there are so many thoughts in your head, it can be entirely too much. The mental to-do list was constantly growing and changing. All in all, the pre-production process is a necessary evil which is not too difficult if there is a level of trust in key collaborators, especially your producer. Liana exceeded my expectations as a producer and I felt extremely well-prepared to shoot with her help.

LOCATIONS

A bad location can be the end of a film – it can be the reason a movie looks bad in terms of design or lighting, or it can be so stressful it shuts down or limits production to a fault. I knew the importance of having good-looking locations from working on too many films that simply settled on locations because they thought it could work. I feel like I got lucky with my locations, as I did not have to do too much hunting to find the most suitable places. And for this story I had

three main locations to secure: one, the woods where Jim was living, two, Jim's dwelling place in the woods and three, and the family home for flashbacks.

Most important to get right was the woods because it had to look like the wilderness, like a place off the beaten trail where Jim is in exile. My main concern was the woods where Jim lived absolutely could not look like a campsite. Again, the importance of verisimilitude comes into play. If the woods looked like camp sites, people would be confused about where he was, or not understand his level of exile and think he was just camping for a bit, or worse the audience could be taken out of the story. I only scouted one or two places, but Bogue Chitto State Park was an immediate winner. As soon as I saw Bogue Chitto State Park, I knew that was the best location for all the woods locations. It was dense enough that it was believable that Jim was in the middle of the forest. Also, there were no markers that indicated a certain region. I wanted it to look vague in terms of geography, so this ended up working out just right for me in the long run. There was quite a big problem regarding the location of the set an hour and a half away at Bogue Chitto State Park. I was mostly concerned because I scouted the location and loved it - and expected them to still have a cabin available for the entire crew. It turned out not be the case and there were no hotels at all, within in a thirty mile radius, meaning that my crew would have to carpool to and from the location every day. This was mostly a problem because of the time it cut into our schedule.

The next location was Jim's dwelling in the woods, and this was a constant source of stress. For this location, I wanted it to look like a dwelling where someone had been living for at least four years. And I knew I had to shoot the interiors in a different location than the exteriors. Originally, the location of where Jim lived was a cave because I thought a cave went hand in hand with the hermit that was the character. In fact, a cave had been built on the soundstage for

Rashada's movie right before mine, so it would have been an absolute breeze just to use the cave. The fact that Louisiana does not have caves was not a huge issue, either. Having come from living in Missouri, I was used to a place where caves were quite common and I absentmindedly did not consider that Louisiana does not have caves until after writing the piece. This still was not an issue, though, because I was looking for a non-recognizable Louisiana location and Bogue Chitto fit that. There was really no reason not to shoot in the cave, except the question how to fake the exterior at Bogue Chitto State Park. I just always assumed I would use the smaller room from Rashada's set for my set, but just a couple of weeks before filming I had a complete change of heart regarding design. I thought it added to the character and his lasting presence in the woods if his dwelling was not merely a place he found, but a place that he built. (I will talk about the design of this later) This is another change that I am immensely happy I made, as it was cost effective and I did not have to deal with asking the audience to believe that there was a cave at the exterior locations. I was still using the soundstage though and doing so worked out extremely well for me.

The third and final location¹ was the interior family home for the flashbacks. This location was the home of Jim before he exiled himself in the woods. I always thought of this place as lower to middle class, not specifically New Orleans and unspecified in terms of design. Originally I was on the hunt for a trailer home, but found these are not very common in New Orleans. I was able to compromise on this fact since we never saw the exterior. I was not very willing to compromise on the fact that the home had wood paneling – this was just a specific visual I had when writing the script that I did not want to change. After losing the location I had my heart set on, I was lucky enough to find one very similar. Rashada opened up her home for us

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¹ There was a fourth bar location that I had secured and everyone was willing to shoot, I just decided was unnecessary to the story.

to shoot, and the look of the place fit my two main criteria: there was wood paneling and non-period decorations. Rashada's home ended up being the perfect location for the flashback segments of my story. In the end, I don't think my locations added production value, but they furthered my story, oriented my audience and explained what was needed about my characters.

BUDGET

Finding the money, and trying to figure out *where* and *how* to get the money was trouble. My script did not have any huge expenses that were necessary, and I could shave costs where and when it was absolutely necessary. I saved up two thousand dollars, but this was still six thousand short of the proposed budget. Over the summer, I sent my prospectus to my aunt who had committed to send me three thousand dollars to help with funding. With her contribution, I had five thousand of the eight thousand dollars. After some adjustments to the budget, I felt comfortable moving forward with this amount.

Overall, through generous overpayment and some unforeseen costs-I was over budget. In the following cost analysis, you can see where I was over budget (*Appendix D*). The main problem was makeup and paying my actors. Paying my actors, art department and location costs were the places where I told myself I would spend the extra money because I felt this film would be a failure if I did not have an outstanding lead actor (and this meant I would need to be willing to pay); without the funding for the art department to create unified visual design; and the perfect location (without having to write off any location because of cost). Since I did not have *extra* money this simply meant that I was had to concentrate my resources in these three areas.

CHAPTER FOUR: ACTORS ARE PEOPLE, TOO

DIRECTING

“The struggle itself towards the heights is enough to fill a man's heart. One must imagine Sisyphus happy.”

- *The Myth of Sisyphus* by Albert Camus

Vitality, energy, interest: all these things must go in to a director's skill set. I am a firm believer in making solid connections with an actor for the sake of the character and building on that foundation to explore the character together. It is a misstep for directors to think that they know everything that is going into an actor's performance and it is a mistake to think that you know what is in a character's thoughts. As a writer/director, there is a benefit since you do have that unfettered access to the character. Personally, I always look at directing as a chance to set the character free and evolve into something better; and I love collaborating with actors to create these characters. Directing happens in a few stages: auditions, rehearsals and finally on set.

CASTING

The casting process took quite some time, and ended up being much more difficult than I imagined. For some reason, I truly hate auditions. By their very nature, they are awkward situations for everyone involved, and more often than not I feel like I know if someone is right for the part in the first minute of the audition. My characters (or at least my ideas of my characters) changed a lot in the casting process alone, but ultimately I was very happy with the choices that I made for actors, with the exception of Matt Story.

Before auditions got under way, I revisited the material from my Directing course with Henry Griffin. Much of the information presented in this class has proven useful in the making of this film. For example, during auditions I used the techniques of more action driven

adjustments, opposed to result direction, as advocated by Judith Weston in her book *Directing Actors*. I sought out the help of the wonderfully brilliant Andrea Kuehnel as my casting director, since we had worked together on my last project *seeking*, which she helped me cast perfectly. In addition to the standard Craigslist and Breakdown Express, Andrea knew quite a few people herself; and this is what I appreciate about her as a casting director. She is constantly networking and is not afraid to reach out to people, and she is very open to casting in a playful way- she thinks creatively about who could fit the part and always suggests some fresh, daring choices. The most important part to cast was my lead, Jim. For starters, Andrea encouraged me to open up my casting call for Jim, who was written as a heavily tattooed mountain man of forty five years old. Since this look was not necessary or crucial to the story, I opened up the casting call to ages twenty five to sixty five. In addition to the regular venues and Andrea's connections, I decided to reach out to LTA (Louisiana Talent Agency). I was not opposed to looking for SAG actors and paying my actors from the very start. Too many student films I saw were full of amazing cinematography, production design and great scripts; but fell short in what I saw the most important aspect - the actors. In the end, I had dozens of responses but narrowed the actors for Jim down to three rounds of callbacks. The casting of Jim took the entire month of October which seemed slow and arduous at the time but I was so happy not to rush this process as I would have immediately cast someone more "woody" looking. In fact, I had seen the head honcho at LTA and was convinced that he was my Jim. Thankfully, he declined in order to let his clients audition. And for a while, I had a few candidates for Jim that I loved; but there was something about Jared Bankens' audition video - as cliché as it may sound - I had a feeling in my gut that he read through the story to that central insight of who Jim was as a person. I spent the most amount of time finding the perfect Jim because when it came down to it, everything was

dependent on his character. Not only that, Jim also had little to no dialogue so his face had to carry a lot of expression. This is something I saw when auditioning Jared for the role – he seemed to have his own story to tell through the character. In his directing class, Henry Griffin taught me four things to keep in mind when casting: is this person a good actor, is this person right for the part, can I work with this person and can this person work with other actors. Through the callbacks and subsequent chemistry readings, I saw that Jared fit all these criteria. He was younger than I thought, not as tough as I imagined, and not much of a mountain man, but I was sure that Jared Bankens was Jim. I had a steep learning curve when it came to dealing with Jared’s agency, but through many negotiations we came to an understanding. At that point, I was so attached to Jared as Jim that I was willing to pay whatever was necessary to have him in the movie. Thankfully this was not too much, but his living in Lake Charles definitely made everything more costly and difficult.

After Jim was cast, I was ready to move forward with casting the other characters. Nichole was the most important to cast next, because she had to the main climatic scene with Jim. The characters needed to have a certain chemistry together, at least. After meeting with a number of actresses for Nichole, I decided on Melissa Saint-Amand since she had a particular look, but also because she was reading well with Jared. Nichole was a rough character to cast because the actor had to understand that she was a conflicted character. Melissa had this already inherent in her personality, but most importantly she understood that she at once wanted Jim and at the same time did not. I think overall she nailed the bored small town girl character that I was looking for in Nichole. Next to Nichole, the most important character was Marie, because she had to have chemistry with Jim, as well. Originally, it was very important to me that the Marie character and the Nichole character look alike as well and I had written them both as black. But

casting changed and I realized this was not crucial to the story in any way so there was no reason to stick with these limitations. I compromised by casting Nichole as white and Marie as black. I had some talented, intuitive actresses audition for the role of Marie. But I had always wanted to cast Ariadne Joseph in the film, as either Marie or Nichole. After going through the auditions, and seeing the other choices and coming close to settling on another Marie, I still had to go with Ariadne for the role. She nailed being the sexy, tough mother and also the fed up, desperate mother of Marie. Casting Ariadne had an added benefit of casting her daughter Sanaa as Effy, so I did not have to find an Effy character as well. This would have been a challenge because I did not have many submissions, and I needed a child that looked like one of the characters at least. Sinaa had already been in a film with Ariadne, so it was really the best option in the long run. I actually did not even audition Sinaa because I had seen her work before.

After getting these key roles cast, I still had to cast the “hippies” Sunshine and Luke to go along with Nichole. In auditions, I saw a lot of Sunshine actresses and it was kind of a hard decision as they all brought something different to the character. The deciding factor with Sunshine was her chemistry with the Luke character since they were a couple. I saw a combination of actors together to try to get this casting right. In other film performances, I was not a huge fan at all of Matt Story and thought he was one-dimensional at times. However, when I saw him as Luke I thought he fit perfectly. I even called him back in two more times for callbacks to make sure I was not making a terrible choice, but Andrea and I agreed that his performance was perfect; he was able to play an intoxicated, schmoozer, ego, wannabe rebel. I did not even mind that Matt was older than Jared, while in the script Luke was supposed to be much younger than Jim. I rationalized it to myself, and justified it. With Matt cast as Luke, I cast

Audrey Wagner as Sunshine because she had just the right amount of ditz in her auditions, and I was able to communicate with her easily.

With casting out of the way, the movie really started to come to life – the characters on the page became real and for me, the real fun began.

REHEARSALS

In the interest of keeping everything moving smoothly and communicating with my actors during rehearsals, I used some advice from various directors in revisiting *I'll be in my Trailer* by John Badham and Craig Modderno. For instance, when it came to rehearsals, I wanted one or two, not too many. I have seen directors rehearse over and over with terrible actors, and it doesn't do any good. My belief was cast well, rehearse a few times, and make sure to be prepared to answer questions. As a screenwriter and director, letting the actors change their dialogue has always been an active decision. I enjoy giving the actors that freedom and definitely find that the script is always a changing and evolving thing.

I chose to go with my standard minimal rehearsals. Rehearsing and not over-rehearsing was important to me. As the writer and director, I wanted to make sure the actors understood their goals, intentions and backstory. Unfortunately, my rehearsal schedule was very limited by Jared's busy schedule and two hour commute to New Orleans. Thankfully, we were able to fit in the most important elements during the rehearsals: we got to rehearse the toughest scenes (the lovemaking scene), we got to modify the dialogue in the script based on the actor's incarnation of the character, and we got down basic blocking. It was during the rehearsal process that I thought back to the words of Elia Kazan in his famous speech about the role of the director; he says the director should be trained in all sorts of areas: he should "know how to handle neurotics...must be learned in the erotic arts... [H]e must know the mountains and the plains..., and have the ability to say 'I was wrong'. Surprisingly, in my limited number of rehearsals, all

these came to light! In one of the cases, a rehearsal ended up not being a rehearsal but instead just a sort of get-to-know-you session where we talked about music. Another rehearsal seemed to be a simple icebreaker for awkward neurotic people, who had to violently make out. And one rehearsal with the hippie characters, ended up being unpleasant because I was taken aback when Matt Story arrived with tons of questions. I respect the process of finding the character, and his desire to change some of the dialogue, but he seemed quite harsh about the whole thing, like he hated the character of Luke. It was difficult to get through this rehearsal because he demanded so much time and I felt like I didn't have quite as much time to dedicate to my other actors. Overall, a few more rehearsals would not have hurt the process of finding the characters.

ON SET

Having finished the casting process and rehearsals, I was ready to direct my actors on set. I made notes upon notes for how to direct even the shortest or most simple scenes. Overall this was definitely a smart move for me. For instance, I was very prepared to direct Jared when the second weekend came and there were a couple of obstacles including I had three more actors the second weekend and Jared had lost a close relative, which had the potential to distract him somewhat from the role.

I had a few scares with Jared before we began filming - I was starting to regret choosing him, especially when he told me that he was up for some larger roles (a week before shooting!) I did not know if I believed or trusted him. But in the end, I was happy to keep him on board - and directing him was a breeze. We could simply use shorthand with one another- if he was off on a take, as soon as I came to talk to him he would look at me and say "Yeah I know," and ace the next take. It was not until later that I found out how much he actually prepared for the role. Over the course of shooting, we became great friends, and after shooting I found that the role of Jim

was healing for Jared in some way just like putting the story to film was healing for me in some way.

Ariadne Joseph was the right choice for Marie, as she was incredibly well-prepared for the role and had palpable chemistry with Jared. I had to work with her to find the character, but only somewhat – she drew a lot on her personal experience to inject a lot of emotion into the character. Directing Ariadne on set was a great experience because it was just a pleasure to see her work, she really sank her teeth into the small role of Marie and embodied the character fully. I got such amazing performances from Ariadne, one of my only regrets with the film is that we do not see more of her. Ariadne's daughter Sanaa was the character of Effy, and Ariadne helped me work with her. Sanaa is a very timid young girl and I feel like we got along well and she was very easy to work with. She was so polite, mature and soft-spoken for an eleven year old. I worked with her to try to explain to her what the character was about, but it was rough, seeing as the subject matter dealt with domestic abuse. Thankfully, Ariadne was there to help me direct her by giving her personal examples to work with. I do not think I spent enough time working with Sinaa because of the demands on set that day. I think I did not get the performance I wanted from her because I did not work with her long enough. The role of Effy was pretty simple though, and Sinaa's look to the camera is just the way I envisioned.

Melissa, Audrey and Matt were more difficult to direct than Jared, Ariadne and Sinaa. I gave all the actors plenty of time in auditions and rehearsals to ask questions about the roles, so I felt pretty good about going on set to direct them. I had spent some time with Melissa in both auditions and rehearsals, trying to help her find the character of Nichole. It took us some time, but she eventually found what to work with. The first weekend on set with Melissa and Jared during the sex scene was awkward, but thankfully we had rehearsed the scene before. Melissa

needed a lot of attention as an actress, but I was very committed to doing that because I identified with the Nichole character. I think the hardest thing on set as a director was splitting my attention among my actors. I did not spend as much time with the side roles as I did with Jared since I just thought his role was so important. I was naïve to think that the other actors were just as important to work with very directly and hands on. Audrey was a pleasure to work with in the role of Sunshine – she took the character and filled it with an incredible energy and spirit. Audrey knew who her character was from the first time she auditioned and I did not have any reason to work with her on set. She had great chemistry with Matt Story; but I failed to direct him towards the performance I wanted on set. I was hesitant to cast Matt just from the work I saw before, but was convinced this was the role he was made to play. He did not bring any of the life to the character I saw in auditions to set, and because of the demands of the day – I was unable to work with him long enough to get the performance I wanted. He was just wooden all the way around, and had none of the personality I saw before. Since I had seen the character in auditions, I decided to use some of the language I used in auditions to try to get the performance from him. This did not work, and I see it as a failure on my part as a director. Overall, it did not affect the film *too* much; but we had to edit around his performance.

The entire film was a growing experience for me as a director, I am always learning how to work better with actors. In the future, when writing a story that focuses so heavily on one character, I will make sure not to write too many inconsequential roles into the script. In addition, my less is more approach to rehearsals may change or will at least change based on the actors. Maybe I focused too heavily on working with Jared and did not get what I needed from the other actors. But I defend this choice because *Historia Naturalis* is his story.

CHAPTER FIVE: THE LOOK AND SOUND

CINEMATOGRAPHY

"I thought that it was strange to assume that it was abnormal for anyone to be forever asking questions about the nature of the universe, about what the human condition really was, my condition, what I was doing here, if there was really something to do. It seemed to me on the contrary that it was abnormal for people not to think about it, for them to allow themselves to live, as it were, unconsciously. Perhaps it's because everyone, all the others, are convinced in some unformulated, irrational way that one day everything will be made clear. Perhaps there will be a morning of grace for humanity. Perhaps there will be a morning of grace for me."

-*The Hermit* by Eugène Ionesco

It is crucial to the overall visual style of a movie that the cinematography is correct. Since films are speaking in visual language, incorrect cinematography can feel like being stuck with a bad translator. Especially with this film, where there is so little dialogue or exposition, I knew that nailing the cinematography was especially important. It was not a time to be experimental, but to be exacting. My intentions with the cinematography were simple, I wanted to: have very realistic lighting, subjective shots, and distinguish between the present and the flashbacks.

I like to think that I've discovered some things about myself as an artist over the years at UNO, and one thing I am certain of now is I am a visual person. While I mentioned earlier that screenwriting was not my best area, this is probably because I see things the way they should be in my head. Being able to communicate the visuals is obviously of great importance, so I needed a cinematographer who could take what I saw and make it manifest. For this project, I was lucky enough to be working with the fantastic Trenton Mynatt. I was very comfortable with Trenton – we had worked together on my second year film *seeking* and I was very happy with the result. Trenton and I had collaborated many times as a cinematographer/production designer team so we were able to communicate efficiently. This comfort and communication, coupled with his talent, really allowed for my vision to shine through. If I had a cinematographer with less talent, the

style of my movie probably would not have come across as well as it did and production would have been much more tedious.

I knew I wanted to approach the lighting from a very realistic standpoint for a majority of the film. Even though my story changed, my visual style was something I always felt was very certain. I knew realistic lighting was important for most of the film because I did not want the cinematography to outweigh the story. (I did opt for stylistic lighting later on) The realistic lighting was easiest in the woods. I absolutely love natural lighting when it is done well; for instance, I revisited Malick's *The New World* before shooting outside to soak in some exterior natural lighting done right. The natural lighting in the woods was something that lent to the realism – and we stuck with it in daytime and nighttime scenes. For the daytime scenes we were using the sun, and the nighttime we used the firelight for the scene (only enhanced by a few Kino lights). The natural lighting of the exterior scenes is some of my favorite photography in the film, we actually used quite a bit of Trenton's broll footage in the final cut. I just wanted the realism of the nature and wilderness to help in grounding Jim in the realism (and simplicity) of the storytelling. We could not use natural lighting in the interior scenes of Jim's place, but I still wanted realistic lighting. I think that we were successful in this pursuit, considering the fact that we were shooting the interior scenes on the soundstage. Shooting the interior of Jim's place was also a challenge, since I had seen less progress from my art department in that arena than I expected. But in the end, design helped out with the realistic lighting, too. It was important to me that there be a darkness to the film - not in an overexposed sense of course, but a depth of dark, especially in the interior night scenes. With the help of the production design, the darkness definitely came across the way I had intended. We also cut skylights to motivate light in the interior scenes, and used an oil lamp in the interior night scenes. I wanted a lot of warmth in

some of the interior night scenes like the warmth in *Ain't Them Bodies Saints*. I also asked a lot of Trenton, as I wanted to see Jim turn off the oil lamp go dark but still stay lit. This was directly influenced by a scene in *The Great White Silence*. I liked the way this turned out, as there was a shift in tone and we kept the realistic lighting. The skylight motivation helped a lot here.

I also wanted there to be a very subjective feeling to the cinematography. Viewers should feel comfortable with Jim in his space and the shots should be focused on Jim. Other than the lighting, I knew that I wanted the pacing to be correct. There were so many times in the script I had gone through and written “I want this to breathe” - which ultimately translated into many long shots. These long shots did not give me much room once we got to editing, but I am glad I had them. It came back to the idea that I wanted something simple, lonely and character driven. In addition to long shots, we used a lot of close ups and handheld. The handheld was my choice from the beginning to give the feeling of subjectivity. I thought this was vital to helping the audience identify with Jim. I think overall with the close-ups, handheld and variety of following type shots there is definitely a subjectivity to the cinematography of the movie.

One of my intentions with the cinematography was setting apart the flashbacks from the present. We got a little more creative in thinking about the flashbacks as I knew from day one that I wanted to use the Lensbaby even though we were using the Red camera because I wanted the flashbacks to have a hazy and distorted sense to them. After seeing *The Assassination of Jesse James by the Coward Robert Ford*, I was convinced to keep my flashbacks the same as I always envisioned, but I wanted to use a lens like they used only to find out that I would have to talk to Roger Deakins and get a Deakinator. Since that was not in my budget, I decided to keep with the Lensbaby. The other influence I leaned towards was *Natural Born Killers* for the lighting design of the interior of the home flashbacks. We blasted light in through all the

windows to distort the sense of time for Jim. This was chosen because it was a particularly disorienting and surreal look for the flashback. I was so happy with the flashbacks and the Lensbaby and disorienting lighting that it was honestly hard to part with some of the footage for the final cut because it looked so unique.

PRODUCTION DESIGN

“Good style to me, is unseen style.”

-*Making Movies* by Sidney Lumet

Design is a fundamental aspect of the overall look of the film, and an extremely important and oft overlooked component of most student films. I tend to prefer very realistic design especially in smaller budget films because sometimes an overly stylized look will just come off as cheap and tacky. My intentions with the production design were realism and timelessness.

With realistic design comes the burden of verisimilitude in a much heavier way. The convincing appearance of truth in a realistic design scheme with a realistic narrative and realistic lighting - is more difficult to achieve than some may believe. For this film, the task of production design and its implementation was perhaps even more difficult because I am a stickler for realistic design. My preferred position on a film set is that of production designer and I have quite a bit of experience at this point, so whoever I chose as production designer had very high standards. Production design is something missing in the overall degree program at the University of New Orleans, and many times people have to seek outside help. Initially, I contacted Ellen Bull for production design because I admired her work, but she was busy. After some miscommunication with another designer, I decided on Jessica Hyatt for my production designer. Jess had previously worked in the art department as production designer on short, low budget films, but that is not the only reason that I chose her. I knew Jessica to be a very creative individual and thought she was really the perfect fit. I knew if I paired her with some organized individuals, I would not need to worry at all about my art department. Since art department is my strongest area, I did a lot of work beforehand for my team. I created a look book, created the layout for the set construction and purchased many of the props myself. There were very specific

notes and references for dressing, costumes and props. Like I mentioned before, I watched a lot (maybe too many) documentaries and shows (specifically *Live Free or Die*) about people who live off the grid in woodsy conditions similar to Jim. I also drew heavily from photos of the camp of Christopher Knight, the north pond hermit of Maine, who lived alone in the woods for twenty seven years. (MacQuarrie, *Boston Globe*) These shows, documentaries and real life examples were crucial in communicating the vision of Jim's exterior and interior of Jim's place. I also pointed to movies like *Joe* and *Into the Wild* for the design. *Into the Wild* specifically shows a man living off of nature, so I felt was important for my design direction. I also referenced *Winter's Bone* and *Stroszek* for the family home flashback scenes and costume design.

The realism of the design was of the utmost importance to me because I wanted to match the cinematography. This was because I wanted the design to fit in with the cinematography and at the same time did not want the design to be stylized in any way – stylized design would have taken away from the spirit of this film. I put a lot of time into researching so that there was a level of realism to the film. From the script level of the film I was concerned with matching the outside to the inside of Jim's place –and once I decided it was not a cave the task became even more difficult. I worked with my art team a lot to make sure that inside matched the outside, and that is when the inside officially became the wooden structure it is now as opposed to the cave it was in earlier drafts of the script. Once we decided that we should have the wooden structure, it was easy to build and dress the thing in a realistic style. Also, one of the main props was the chessboard that Jim carves to trade for other goods. This chess set needed to look like something the character could carve from wood to exchange for various goods to sustain his life in the woods. My art director Lorien Molinario suggested a woodworker by the name of Xan Baird,

and I worked together for months with Xan to get the chess set just right. Ultimately this was all for the story, to make sure that viewers would believe that the set Jim was carving was something that he could trade for simple goods. I think this fit in the overall realistic design of the movie.

I knew I not only wanted realistic design, but I wanted a period-neutral or timeless design. We definitely leaned toward an aesthetic that suggested the period may be the 1970s, but it may not. I think this is a common thread in movies these days that are not time period specific, if it is not important to the story. And in the case of this film, it was not important to the film when this story was taking place. Actually, I preferred the timeless quality because then the story took on a mythical level. Jim's Sisyphean existence would not be encased in a specific time period. For that reason, nothing in the film suggests it is the present day. I think we achieved this maybe 1970s look without it just looking like careless design.

Costumes

What a character is wearing has a huge impact on audience perceptions. In an instant, the audience knows something about the character just from seeing the clothing he/she wears. Costumes can tell the audience something about personality, environment, class, and the list goes on. I intended to have the costumes achieve two things: reflect the overall time period neutrality of the production design, communicate a significant difference between Jim and the hippies. The costume design needed to reflect the time period ambivalence of the production design for obvious reasons, I did not want anything the characters were wearing to stand out. However, the hippies' wardrobe had to separate them from Jim and suggest that they were out of place in the woods (in the elements) whereas Jim's wardrobe was to tell the audience that he was at one with the woods.

I made a big mistake by never solidifying a costume designer and simply appointing two people to as the costume department. While I was happy with some of the work - I was not happy at other times. Knowing that clothes can really define a person, we worked on getting down a specific look for Jim that was not distracting, over the top or out of character in any way. Since this was Jim's story, and he did not say much – his wardrobe had to say a lot about him. My main references for his wardrobe were *Joe* and *Into the Wild*, jeans and simple, neutral t-shirts. Just like with the other art department elements, Jim's wardrobe needed to be thrifted, as well. However, the task of outfitting him proved to be difficult. In the script with all forty scenes, we narrowed it down to twelve costume changes for Jim over the course of the film. There just was not enough effort put forth by this department to find all the necessary outfit changes. This carelessness in the department lead to errors that had to be fixed on set because we had used Jared's personal clothing and he did not bring it back the second weekend. Also, unfortunately, there was a major error at one point and an entire costume did not match continuity and affected me in the editing room.

As far as outfitting the hippies, the department ran into a similar problem. Sunshine's fur jacket and crochet were perfect and had the seventies look I wanted for everyone. For Luke, he was very flamboyant but almost too much. We had to use Matt's own wardrobe because the costume department was unprepared, so I was stuck with what Matt brought with him. I would have preferred something more subtle. The same error came into play with Nichole's wardrobe. I wish her wardrobe would not have been so similar to Jim's – they were both wearing blue jeans and would have preferred Nichole wearing corduroys or a skirt. However, the hippie wardrobe was a success in setting the hippies apart from Jim – their clothing was out of place in the woods.

Even with these major errors, I think overall the costumes were mostly successful at keeping with the time period ambiguity. Some of Jim's outfits were a little too clean, and I would have preferred that the clothing was even more unique and timeless. I think the hippie's costumes were somewhat better, but they tended to look trashier than I originally planned. The characters may also come off as thrown together to some viewers. The costumes would have been more successful if I had chosen to hire an appropriate costume designer, I would have loved many more options and a tighter color palette. Unfortunately, I ran into the same design confusion with the hair and makeup department.

Hair and Makeup

Hair and makeup needed to fit in with the overall costume design mostly in terms of realism. I was really just hoping to have a subtle design when it came to hair and makeup. I was so late in the game to lock down a makeup artist that I ended not getting a test on hair and makeup. I hired out for hair and makeup, and this was not the best choice – I could not rely on the people I hired to come to set with a consistent design plan. Continuity was not even a factor with the makeup and hair artists that I hired; they were not on top of it at all. I don't blame this on them; maybe they were inexperienced. I wish the makeup artists had been more diligent in checking Jared for continuity mistakes, even if he was not being made up – little things like hair and powder always matter.

SOUND

Sound was one of my least concerns for the film and turns out that I didn't worry for a good reason. For starters, I was not really worried because of the script itself. *Historia Naturalis* has no dialogue for the first six pages, so it was always going to be an easier situation (at least for one third of the movie). For the major dialogue scene between Jim and Nichole - we were in the soundstage, so that scene did not concern me either. I knew I needed clean audio, though, in order to achieve and build the soundscape that I envisioned.

I was also lucky enough to have the extremely talented sound recordist, Donovan Thibodeaux. He has a background of very solid work on a number of films. I knew that bad sound could make the post process even more a burden than it had to be, and I could potentially have to spend hundreds or even thousands of dollars. This made it not only important but imperative to have a trusty sound recordist. I ended up bulking up my sound team and had too many great sound people helping out, and let someone go home for the second weekend because they were not needed. Donovan is at the point in his career where it is easy for him to charge people, but he was nice enough to work on my film for free. This freed up the previous money allocated to the sound department, and I was able to rent some microphones. Donovan also has connections at ProSound and recommended that I rent microphones for the boom. I ended up spending no more than fifty dollars on an exterior and interior boom microphone and it was more than worth it in the long run.

The biggest challenges to recording sound did not interfere with production until the second weekend. The ongoing problem with the school's lavalier microphones was an issue for sure and they gave us problems more than one time. Thankfully, the boom mics we rented from ProSound made up for this in certain circumstances. The other main challenge were the costumes that we chose for Nichole and Sunshine. These outfits were so skimpy, it was impossible to find

placement for them on the actors. I chose to leave them off the actors in certain scenes and add them only when absolutely necessary in other scenes. In the end, I have more than enough material because the movie is comprised of so little dialogue, it was incredibly rare that we had to stop production for sound.

CHAPTER SIX: MAKING IT

PRODUCTION

It is useful to discuss how the actual production flowed on set. Just one or two days before the start of production during rehearsals, Jared was starting to get bigger jobs. He had been gaining success as an actor and has continued to gain success after wrapping; but at the time we was booking more and more big budget shows. He told me this basically one or two nights before shooting that he would have to take a bigger role if it came up for him. I was taken aback, as I really did not have a backup planned, but also could not do anything about the situation because Jared would have no choice but to take the higher paying job. Jared was my only (and lead, and favorite) actor, so I could not shoot around him. I basically had to lie in wait, until Jared was clear to work with me; it was a stressful time period, for sure.

In addition to this actor confusion, I was unable to meet with Trenton in the week and a half leading up to production. This was kind of a problem as we were unable to really discuss the shot list just before the shooting of the film. In addition, my first assistant director Rashada Fortier had the flu in the week leading up to my shoot. So, essentially, I was unable to be in touch with my cinematographer and first AD the week leading up to production. This proved to be an obstacle because I had to be very prepared even more so than usual. Thankfully, none of the problems that I faced affected the production in any major way. Even with the setbacks concerning my department heads, production proceeded without any major problems. I have to say, as the director my crew was great in shielding me from any major issues.

WEEKEND ONE

The first weekend went swimmingly. Since we were shooting in the soundstage the first two days went great. My only issue arose with the makeup artist, which I mentioned in the

makeup section. Everything went smoothly and we could have wrapped early on the soundstage days, but I wanted to get all the shots perfectly. On the first Sunday, we were in Rashada's home; we had to be extremely careful here. It was an interior scene but I had a lot of crew, to keep them comfortable I got a space heater and tents. This day was a stressful because it demanded a lot in terms of performance: a stunt, love scene and a child. Thankfully, the stunt man we got was very professional and was able to work with my actors easily. Even though I did not end up using the stunt shot, it turned out beautifully; the slap was so realistic but was not needed in the final cut of the film. The child actor could have potentially posed a problem, but I went with Ariadne's daughter Sanaa, so the mother and child in the script were actually played by a real life mother and daughter. Since child actors can often pose a problem, this was a good decision in the long run because her mother was there the day of shooting and Ariadne was very understanding. This made working with Sanaa easier than if I had cast someone else to play Ariadne's daughter. The last potential issue with this day was the love scenes between Jared and Ariadne. They had not requested to rehearse this scene, so they were going into it completely fresh. There is no way around the awkwardness of a love scene. Even though Jared and Ariadne were very comfortable together and had great chemistry - when it came to the love scene, they were both a little uncomfortable. As a production, we tried to minimize this by kicking out as much of the crew as possible leaving only me, Trenton and Erin (the boom operator) in the room. This definitely helped to minimize the pressure for the actors, but there was still a lot of nervous giggling and nervous tension. Once they got going though the scene turned out great and I was extremely happy with the footage.

With all three of these obstacles overcome, weekend one was a great success. I was anxious to get started on weekend two, but I had to skip a weekend for Thanksgiving so my crew

had a chance to be with their families. Skipping a weekend had the potential to throw a wrench in production, people could drop out or lose focus, or the actors could not get it right. But overall, weekend two turned out okay even though it was much rougher than weekend one.

WEEKEND TWO

Weekend two was definitely more stressful in comparison to weekend one. Like I said, weekend one was basically a breeze. For weekend two, we had a number of factors that made it stressful: we were outside, we were an hour and a half away, and we had an overnight shoot. The hour and a half drive was a problem because we had to shave two hours off of our call time. Taking two hours off of our call time was difficult to work around especially because we had so much more to do in terms of action. It was definitely a more stressful situation for everyone involved.

Everyone rose to the occasion starting on day one - we even had a smaller crew but the added hustle helped us get through the days. Added to this was the problem of the location being an exterior. I feel like the elements always put more pressure on the crew. Not only were we shooting exteriors, but we were shooting all over a state park - we were moving to and from locations within the park. We were shooting off trail sometimes, but were always safe and surprisingly comfortable. Some comforts were overlooked and I was so busy directing that I did not notice if this was a big problem with my crew. My actors were very happy though and that's all I cared about. The other obstacle this weekend, in addition to being at a distant, exterior location, was filming our only night shoot. We were also filming during what turned out to be one of the coldest nights of the year, on our one overnight-temperatures were in the low thirties. I do not think there were any creature comforts this night (other than the fire we were shooting around); people were more sluggish than usual. I also noticed everyone was rushing to leave that morning but it was a Monday morning before finals week. So, I definitely did not give my crew

the best send off- and no one was in the best of moods, but this did not hurt the film in any way. It was a bittersweet moment to be finished and looking back on it, the entire production was a whirlwind for me. I just remember thinking that I never wanted it to end. But with one of the hardest parts over and done with, I had to move into post production.

CHAPTER SEVEN: PUTTING THE PIECES TOGETHER

WORKFLOW

EDITING

My approach to this entire film was to create a simple, yet clear vision to communicate with my key collaborators. Letting the story grow and change through collaboration and over time was important to me as a filmmaker. Editing can be an opportunity to tell the story a different way. The editing process is a thrilling time because there is so much room for creativity and experimentation. I knew from the beginning of the project that reaching out to an editor was the smartest move on my part. I had forty scenes with more than enough coverage and tons of beautiful imagery I was already attached to, so I wanted a set of fresh eyes. I also needed someone with a background in editing because of the lack of dialogue, the number of scenes, and the use of flashbacks.

My first choice from the beginning was Thomas Baumgardner, an incredibly talented filmmaker, editor and UNO alum. Other people were interested in editing my film, but I wanted the opportunity to work with someone I knew that would challenge my preconceived notions of the film. I knew Thomas' work and greatly admired his sense of storytelling, and his fearless opinions. From the beginning of working on the project, I always knew I wanted a shorter piece, around fifteen minutes. I just knew that if I attempted the first cut, I would have something too long with unnecessary scenes. So I handed over the movie to Thomas and waited for this first cut. The first cut was a challenge because we were both nervous to watch the piece. It was eighteen or so minutes long, but was something drastically different than the script. I was a little scared when I saw this first cut because it was so different than my original movie. But it was exciting as well, I was seeing the story distill into something even more simplistic. As an editor, Thomas cut through all the unnecessary exposition to the heart of the piece. I agreed that I liked

this new direction, and was certain it was better than anything I could have created. In the editing room, a lot of things fell away – the rules of Jim’s memory, almost every flashback, entire scenes of Jim alone, and any dialogue before the final scene between Nichole and Jim. As much as I loved the cut, I wanted to see the reason that Jim left in the first place – I wanted to see Jim slap Marie. Thomas and I argued about this for a few weeks and I came to understand that the slap is not crucial to the story and in fact it has more power since it’s implied. Hinting at some sort of domestic situation leaves the whole thing open to audience interpretation, which means it engages the audience.

I began to seek out feedback, and generally it was well received. Some people find the entire thing just very confusing, which cannot be changed because for the most part the people that found basic plot points confusing also found the entire piece confusing. I chose to put my foot down as a filmmaker and not change the entire film in order to make the piece something more easily understood. In addition Some people did not see any meaning in the piece, so I attempted to work toward that – we added more tracking of Jim and finally voice over narration that I thought may help the piece overall. I was hoping that by tracking Jim and adding this narration, the audience who found no meaning at all in piece could come to understand that there was meaning in the piece, at least in the fact that Jim chooses to stay isolated in the woods.

POST SOUND

A big factor that came into play with the post sound process was the balance between silence and music. My production audio was very clean and I was also in a unique position that there was little to no dialogue in the movie. I decided to ask Beal Locke to work on my sound in the post production process. I always planned for some sort of narration – this was originally voice over exposition about Jim’s memory affliction. After I gave up on the memory affliction and all of the voice over exposition was unnecessary, I still wanted to keep the narration. I ended

up writing the narration as disconnected from the explaining Jim as a character, with a self-reflexive flair. The narration is something that I did not really like when I first heard it; and I am still not one hundred percent in love with the narration. I think it adds something to the piece as a whole, but it is not the strongest aspect of the movie.

MUSIC

Because the script was lacking in dialogue, I knew the music was going to play a crucial role in this film. The music had to play a big role, have a rustic feeling and build a solid soundscape. I drew on a few inspirations. I came back to *The Assassination of Jesse James by the Coward Robert Ford* and the beautiful soundtrack by Warren Ellis and Nick Cave. The sweet, droning, bluegrass style of this score was a big influence on me. After speaking with my composer Erin Davis, we decided to focus on piano, violin and guitar as the main instruments. Some other influences that I drew upon were *Dead Man* and *Under the Skin*. After a lot of feedback, the most common response I received was that the music was going to make or break the film. Henry Griffin was of the opinion that the play between silence and music was crucial in this piece – and suggested some listening material, my favorite of which was Jonny Greenwood who is famous for Paul Thomas Anderson scores. I took Jonny’s style into my influence for my score, and unintentionally Philip Glass became an influence because in the editing process, Thomas used Philip Glass as temporary music and while it was too dramatic for sure, the “building” of the music was very fitting for the story to help move the story along. I originally intended to work with a composer from before the start of my movie because I knew that music was going to play a huge role. In the end, Erin created music that was very sweet and thoughtful and fit the overall piece quite nicely.

CHAPTER EIGHT: WHAT IT ALL MEANS

ANALYSIS

Taking a step back and looking at the process of making this film, it is difficult to be objective. I look forward to self-analysis, but tend to be hypercritical of my own work sometimes. But, in this project I collaborated with so many people, it would be unfair to be hypercritical at every step – it would truly be a disservice. I can say for sure that while I would do things differently, this film has accomplished what I intended. However, there is always a sense that something is missing when I watch it. And that something that is missing is probably due to my own errors as a director.

My errors started at the script level, and I wish I could say that I had learned my lesson from my second year project *seeking*. I wish there was a locked script earlier on in production. Not just that, but I wish the tone of the script was clearer. I had this idea that the script could at be a serious, dramatic piece about a man choosing to exile himself to avoid hurting anyone he gets close to and also be a thriller and hint at the fact that maybe Jim was going to harm the hippie characters. This was something I communicated with my team and the actors picked up on it, as well. Fixing this confusion of tone at the beginning would have been a decision that helped me make a stronger overall film. My next mistake was in casting because some of my actors were not nearly as strong as the others. I was very lucky in casting Jared and Ariadne, and also Melissa. I think I could have looked harder for a better choice for Sanaa, Audrey and Matt. These were not necessarily rushed decisions, but they were decisions I made out of ease or uncertainty. With Sanaa, I cast her because her mother Ariadne was playing Marie, but I could have looked for another Effy. Audrey was someone I cast in relation to Matt Story, and the mistake really came when I cast him. The last error I made that I feel I should point out is how I rushed some of

my design choices. In particular, rushing the costume process or simple poor choices I made ended up affecting the rest of the film. Instead of placing blame on others for any of this, I take full responsibility for these choices. Luckily, my overall visual design is still coherent. When it is all said and done, this movie was a way for me to connect through a theme, a way to push boundaries and a wonderful collaborative experience.

CONCLUSION

Making a simple character-driven story was quite the intricate journey. From the drastic changes in the script stages, to the organized chaos of production and through the unexpected twists and turns of editing – it was an experience like I’ve never known before. I set out to tell a simple story about a lonely character cut off from society and I see that in *Historia Naturalis*. I think Jim’s story is one that most people could relate to in some way. I started with an ever changing script that took a long time to develop into the finished product. Then I took my sweet time in casting the perfect Jim, even though the other characters were kind of hit or miss in the casting. With the help of producers and crew, thankfully, my production moved along smoothly. And for working with a limited budget, I was quite happy with the production value in the final product. Also, the visual style of the film is something I could not be happier with, as I think it’s very realistic and everyone’s hard work paid off.

In the making of the film, I got to tell the type of story I’ve always wanted to tell. Not only that, I was able to draw on personal influences. I got to research and reacquaint myself with some of my favorite literature, philosophy, mythology and films. Directing, especially on set directing, is my happy place. I feel like I grow and get better every time I direct. I am naturally indecisive, but find that when I am directing decision-making is fun because it’s an expression of my vision. I made some great choices when making this film, and I made some poor choices. When it is all said and done, this was an incredible growing experience. All the mistakes and errors, all the stress and strict schedules, made the moments of pure creation even that much sweeter.

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Filmography

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Live Free or Die (TV show)
Magnolia (Paul Thomas Anderson, 1999)
Natural Born Killers (Stone, 1997)
Paris, Texas. (Wim Wenders, 1987)
Return of the Living Dead (O'Bannon, 1995)
seeking (Boyett, 2014)
Stroszek. (Werner Herzog, 1977)
Terms of Endearment (Brooks, 1983)
The Godfather (Coppola, 1972)
The Great Silence (Corbucci, 1968)
The New World. (Malick, 2005)
Wayne's World (Spheeris, 1992)
Winter's Bone (Granik, 2010)

APPENDICES

APPENDICES

- A. Shooting Script
- B. Stripboard
- C. Call Sheets
- D. Cost Analysis
- E. Crew List
- F. Cast List
- G. Actor Release Forms
- H. SAG Paperwork
- I. Location Forms
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APPENDICES

APPENDICES

APPENDIX A: SHOOTING SCRIPT

Historia Naturalis v.11

By

Alaina Boyett

11/17/2015

APPENDICES

- 1 EXT. WOODS - DAY 1
- The sun shines through the limbs of trees. Wide shot of dense woods, as we move in to see a figure - back to the camera. We close up on the face of Jim (45) rugged, bearded; his face basks in the light shining through the trees. We hear the sound of a stream and the sound of Jim as he pulls up his zipper.
- Jim turns, content and relieved as he begins to walk through the woods.
- 2 INT. JIM'S PLACE - DAY 2
- A well lived in cave. Small cot and side table with a candle. Composition notebooks, used and new, line the side of the cot. Clothes hang in one corner. A makeshift bookshelf on one wall. A gun sits in the corner by the door. A pile of wood and hand tools sit close to the side table.
- NARRATOR
The pills never helped, the retreats
didn't help, even the fucking
shamans didn't help.
- We see Jim, a simple flannel shirt and roughed up jeans, scribbling in a composition notebook on his cot.
- NARRATOR
He entered these woods six years
ago. To get away from out there...
- Jim runs his fingers over the smooth edges of a perfectly square piece of wood, and places it in a plain, half full muslin bag. A satisfied look on his face, Jim blows out a candle.
- 3 EXT. JIM'S PLACE - NEXT DAY 3
- Jim crawls out of his cave and lets out a stretch. Outside the cave various animal hides hang around. Clothes hanging to dry. Numerous coolers line the ground, and a stack of storage bins with a tarp covering. A functioning alcohol still under an overhang.
- The sound of a whistle. And Jim, muslin sack in hand, takes off into the woods down a makeshift trail.

APPENDICES

2.

4 EXT. WOODS TRAIL- DAY 4

Jim carries his muslin sack, and comes to the head of a trail, a human figure can be seen running the opposite direction.

Jim walks to wooden crate and opens it to reveals a plastic bag with various foods wrapped in plastic and toiletries. A look of relief washes over his face.

He replaces the plastic bag with the muslin sack and a list of items - lunchmeat, potatoes, toothpaste, lighter fluid.

Jim takes out a cookie in a plastic bag and enjoys a bite. Out of the corner of his eye, a freshly littered coke can glints in the light of the sun. Jim pauses for a moment.

He leans down to pick it up and -

CUT TO:

5 INT. SUBURBAN HOME-DEN- DAY 5

Jim singing a jovial tune, as he drinks a whiskey and coke.

JIM
(to the tune of Shake, Rattle
and Roll)
Get outta that bed and shake them
pots and pans!

A huge smile on Jim's face as his daughter Effy (10), comes running around the corner and jumps in his arms.

CUT TO:

6 EXT. WOODS TRAIL - DAY 6

Jim shakes off the memory, places the can in the bag and heads back down the trail.

7 EXT. CREEK - DAY 7

Jim has recuperated and relaxes, swimming in a creek. He meditates, watching the water babbling over the rocks.

8 INT. JIM'S PLACE - DAY 8

Jim lies in bed and whittles a small cross object. He finishes it to reveal a king's chess piece. He pulls a square chess board from the bookshelf, sets it on the side table next to his bed. He seems content - grabs another piece of wood and goes to work on another piece.

APPENDICES

3.

Just then a noise outside, the sound of people's voices. Jim perks up and looks unnerved.

9 EXT. WOODS NEAR JIM'S PLACE - DAY 9

A handful of young twenty somethings roaming through the woods, flashlights and packs in hand. Hippies, naturalists.

LUKE, dressed in shorts, no shirt, dreadlocks. SUNSHINE, flare pants, crop top, jewelry galore. NICHOLE, caramel skin, tight pants, crochet top. They pass around a bottle of liquor, stumbling through the woods.

LUKE
Bet that hermit dude is round here
somewhere...he has to be. I heard
he killed some hell's angels years
ago and has been hiding out here
ever since.

SUNSHINE
No fucking way, you're a liar.

LUKE
I bet we see him.

Sunshine looks kind of intrigued, Nichole stays silent.

SUNSHINE
Whatever, who cares baby?! Let's
drop soon, I'm ready to be one with
nature - the bats and the owls and
shit.

Sunshine hoo-hoos into the silent forest.

10 INT. JIM'S PLACE - DAY 10

A look of frustration rides Jim's face, he blows out the candle.

11 INT. JIM'S PLACE - NIGHT 11

The sound of distant partying wakes Jim, he tosses and turns.

12 INT. JIM'S PLACE - DAY 12

Jim sits in his cave, in an anxious state. He is whittling a small horses head. He can't concentrate, unnerved by the presence of the outsiders.

APPENDICES

4.

He continues his attempt to whittle the horse head, gives up - throws it against the wall of his cave, it breaks. He gets up in a fluster.

13 EXT. JIM'S PLACE - DAY

13

Jim starts to build a fire to busy himself, he begins to boil water for coffee. He hears the sound of approaching footsteps and loud, obnoxious talking. He sits perfectly still.

Luke and the girls come through the woods near Jim's cave. The three of them talk, Jim in his stillness is invisible to them.

LUKE

Hey, when we get back let's listen to some hardcore reggae-

Jim's point of view of them approaching as he stays perfectly still.

Luke and the girls are getting even closer to Jim's encampment.

LUKE

Whoa! Hey, it's the mad hermit's place. Holy shit look at this!

Luke and Sunshine look around entranced, Nichole is still. Jim watches them from his crouched position by the fire, he stands.

LUKE

What? Hey man! Did you kill all these animals?

Jim simply keeps his head down, trying his best to mind his own.

LUKE

You have to be a pretty awesome hunter to get all these - say, you're the uh, mad hermit guy right?

Jim stops ignoring Luke now and gives him a cold, hateful look.

Luke reaches around and grabs something from his bag.

(CONTINUED)

APPENDICES

CONTINUED:

5.

LUKE (CONTD)
Want some granola, man?

Jim turns and reaches for his gun.

LUKE
Hey, let's bounce guys.

Luke tries to play it cool while Sunshine takes Nichole's arm and hurries off. Jim stands and watches as they take off the other direction.

14 INT. JIM'S PLACE - NIGHT 14

Jim lies in bed. He hears a noise outside and looks to the gun in the corner.

The candle casts a shadow on the wall, Jim holds up his hand and watches the shadow's dance on the wall of the cave.

He slowly moves his hand, watching the light dance and move. He moves his fingers.

NARRATOR
These were his woods now, they
didn't belong here.

His hands dance in the candlelight, and his fingers begin to make shapes. Shadows on the wall. Three fingers on one hand, the shape of the gun with the other.

He lowers his hands and lays back on his pillow, staring at the ceiling. He sighs, leans over and blows out the candle.

MONTAGE - VARIOUS

15 EXT.JIM'S CAMP - DAY 15

Jim tidies up stuff outside his camp.

16 EXT.JIM'S CAMP -NIGHT 16

Jim sits by a fire.

17 EXT.CREEK - DAY 17

Jim fishes in the stream.

APPENDICES

6.

18 INT.JIM CAVE - NIGHT 18

The chess board is almost full of pieces, Jim completes a piece and places it on the board.

19 EXT.WOODS -DAY 19

Jim retrieves items from the wood crate.

END MONTAGE

20 EXT. WOODS - NEXT DAY 20

Jim is hunting with a bow and arrow. He shoots at a squirrel and misses, goes to get his arrow. As he picks it up, he touches...

NARRATOR

Jim had once been a free man, one with charm and good looks that made the women come. Magnetism they would say. Something primal, something animalistic, something well...free.

Something shiny on the ground. A buffalo nickel. He starts to roll it over his thumb then forefinger in a repetitive motion.

CUT TO:

Jim Vision:

21 INT. SUBURBAN HOME-LIVING ROOM- NIGHT 21

Jim's POV, he sits on the couch in work clothes watching something on the television, he sips a crown and coke. He rolls a buffalo nickle over his fingers, the same repetitive motion. Off screen, a woman yells something at him and a child cries in the background. We see- his wife, MARIE (30) young, tattooed, rough but sexy.

MARIE

Dinner!

He is more involved in the television, no response.

Marie enters the room, makes her way to Jim - she touches him on the shoulder and he jerks away.

MARIE

Dinner is ready baby.

Jim shoos her away. Marie looks hurt, but she is used to it.

(CONTINUED)

APPENDICES

CONTINUED:

7.

CUT BACK TO:

22 EXT. WOODS - DAY 22

With fury, Jim throws the nickel far into the woods.

23 INT. JIM'S PLACE - NIGHT 23

Jim looks downtrodden now as he is whittling a pawn piece, he moves at a slow, distracted pace. He finishes the piece and places it on the board.

NARRATOR

Jim always wanted to be a good man.
He was raised to be a good man. A
family man, as they like to say. He
wasn't perfect, but he tried.

Distant partying and annoying music wake Jim in his cave. He grabs his gun and heads out the place.

24 EXT. HIPPIE SITE - NIGHT 24

Jim approaches, lantern in one hand and staff in the other. The three drink and party, until they notice Jim.

LUKE

Hey man! What's up? Want a beer?

Sunshine and Nichole are talking.

LUKE

We're all friends here, yeah? Take
a seat, have a beer. Share a tale
or two.

SUNSHINE

(cutting in)

Yeah relax a little.

Nichole in her insecurity, simply nods in agreement.

Jim is standoffish, unwilling until he locks eyes with Nichole.

JIM

Aight.

Luke passes Jim a beer. As Jim watches Nichole dance, we hear voice as narrator...

(CONTINUED)

APPENDICES

CONTINUED:

7.

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(CONTINUED)

APPENDICES

CONTINUED:

8.

NARRATOR

Jim wasn't perfect. He had
weakness, like any may. He was fond
of excitement, of sexy wild women,
of the drink. Mostly of the drink.
Some of you can relate, can't you?

Jim'S VISION:

25 INT. BAR - NIGHT 25

A guy being very close with Marie. Touches. Jim's face
pissed. Jim confronting the guy. The other man grabs the
nearest beer bottle and hits Jim in the head.

-Blackness.

-END Jim Vision.

26 EXT. HIPPIE SITE - NIGHT 26

Jim throws the bottle to the ground, it breaks.

LUKE

Don't like it man?

Jim grabs his moonshine from his pack.

JIM

I'm good.

Time passes: everyone drinks more.

The girls Sunshine and Nichole dance around the fire in SLOW
MOTION. Beautiful flames flicker off their young bodies as
they indulge in the air and life and beauty that is there
for them to live.

Jim watches Nichole dance as Luke prattles on.

LUKE

Man, you've got it made out here.
We've been thinking of getting more
into nature, maybe just cutting out
like you. Saying fuck it - so
badass you know. No bosses, nobody
telling you what to do.

Luke gives him the rock on gesture, and chuckles.

Sunshine plops next to Luke and they start making out.

(CONTINUED)

APPENDICES

CONTINUED:

9.

JIM
(to himself)
You always have to answer to
yourself.

Jim stares at Nichole. The flames licking up, almost touching her skin.

Time passes. We feel time passing.

Luke and Sunshine keep watch other busy. Nichole starts making her way to Jim, she dances for him.

NICHOLE
You want me...?

Jim starts to feel her body. Feels a wolf tattoo...

CUT TO:

Jim's vision (MONTAGE/INTERCUT with Jim watching Nichole dance):

27 INT. SUBURBAN HOME-BEDROOM - DAY 27

The two of them in bed, passionately. Jim kissing the wolf tattoo. Jim's whispers to her "My wildwoman...climb up on it"

28 INT. SUBURBAN HOME-LIVING ROOM - DAY 28

The two of them in a kitchen, arguing, he grabs her arm at the wolf tattoo, she tears away and leaves.

29 INT. SUBURBAN HOME -DEN - NIGHT 29

Marie waits on the couch in darkness, nervous and agitated. Jim walks in, listing from the alcohol.

JIM
Hey baby!

MARIE
Where the fuck have you been?!
Asshole.

JIM
Out...come one,give me a break.

MARIE
Do you know what time it is? Enough
is enough.

APPENDICES

10.

Marie walks to the kitchen with a purpose, Jim walks out of the room.

30 INT. SUBURBAN HOME - GIRLS ROOM - NIGHT 30

Effy lies in her bed watching television. She perks up at the sight of Jim so late in her room. Jim makes his way to her bed and grasps her in a hug. He strokes her hair.

JIM
(crying)
You're mom wants to take you away
from me.

Effy doesn't know how to relax, settles into her father's embrace.

-END Jim Vision

31 EXT. HIPPIE SITE - NIGHT 31

Jim is almost stuck in his memory, glaring at Nichole as she dances.

NICHOLE (CONT)
You don't get to look at me like
that.

Jim shakes off the memory like an electric shock. Jim sighs. He gets up, returning to his cave.

JIM
Well, good night children.

32 INT. JIM'S PLACE - LATER THAT NIGHT 32

Jim lies in bed. Nichole silently enters and he allows her to climb in bed with him.

NICHOLE
I wish you wouldn't have been like
that. I like abrasive men. And I
don't want to like you.

Jim looks confused, but taunted by her sexuality. She makes her way on top of him...

NICHOLE
I wanted to find you, ya know. I
didn't follow that dipshit into the
woods for no reason.

Jim still looks confused, but now entranced.

(CONTINUED)

APPENDICES

CONTINUED:

11.

NICHOLE (CONT)

There's so many stories. You killed your family. You murdered your mob boss and now you're on the run.

Nichole gets more excited as she speaks.

NICHOLE (CONT)

And women tell stories, that they were with the mad hermit. That they experienced everything.

Nichole gets closer to whisper in his ear.

NICHOLE

They say you are mad in every way.

Nichole grabs at Jim's crotch.

Nichole slides her body onto Jim, she begins to kiss him. Touch him. He looks like he is enjoying it at first, this turns to a look of agony.

Jim Vision:

33 INT. SURBURBAN HOME - BEDROOM 33

Jim makes love to Marie. They are close and tender together.

34 INT. JIM'S CAVE - NIGHT 34

INTERCUT: Jim's vision of making love to Marie intercut with images of him kissing Nichole.

NICHOLE

(whispers in his ear)

Let me stay here with you.

Nichole stares at him and assumes an aggressive stance.

35 INT. SUBURBAN HOME-DEN- NIGHT 35

Marie yelling at Jim, who looks exhausted yet wide eyed and unresponsive.

Marie screams, getting ever closer to Jim.

Jim raises his hands, and gives Marie a hard slap to the face.

Tears well in Marie's eyes as she stares in confusion at Jim.

(CONTINUED)

APPENDICES

CONTINUED:

12.

MARIE
Fucking coward.

Jim slaps her again, this time sending her to the ground. He approaches as and stands over her body as she crawls toward the gun in the corner of the room.

Effy appears from around the corner, her eyes lock with Jim. They share an infinite stare. Tears well in Jim's eyes as he crumples to the floor.

Marie escapes from beneath Jim's sobbing body. She takes the gun, and runs to Effy, holding her tight at her side.

Marie points the gun at Jim, motions to the door.

He pulls himself up and walks out the front door.

-End Jim Vision.

36 INT. JIM'S PLACE - NIGHT

36

Jim is perfectly still, stunned from the memory. He looks confused.

Jim pushes Nichole off of him and backs against the wall.

JIM
No.

Nichole pushes herself onto him, he resists.

JIM (CONT'D)
No! Leave.

NICHOLE
Oh come on, you can't resist me.

Nichole's stare turns hypnotic, almost demonic.

JIM
No, this can't happen.

NICHOLE
Why not? You're lonely, you're a man, you have needs...

JIM
You have to leave...before I make you.

Jim walks to the gun and picks it up, he points it at Nichole. But he holds his head down, unable to look at her.

(CONTINUED)

APPENDICES

CONTINUED:

13.

Nichole looks frightened, but toughens up.

NICHOLE
(sarcastically)
Fucking coward.

Nichole exits the cave, leaving Jim alone.

-Jim's vision:

37 INT. SUBURBAN HOME- DEN - NIGHT 37

The face of Effy. It begins to fade.

-End Jim vision

38 INT. JIM'S PLACE - NIGHT 38

Jim picks up a piece of wood, and begins to whittle the final chess piece at a slow, steady pace.

He places the completed queen on the finished board, and blows out his candle.

39 EXT. WOODS/TRAIL - DAY 39

Jim forces himself to make it down the trail to the wooden crate. He places a full muslin bag in the tree stump. He leaves a note. He looks down the trail and pauses for a beat.

He turns, and begins walking back to his cave.

40 INT. JIM'S PLACE - DAY 40

Jim removes a square chess board from the bookshelf. He picks up a piece of wood and begins whittling the first piece of a new chess set.

NARRATOR
Jim Marker was not a good man. But
he had tried. Maybe he was right,
you can never escape yourself.

Just then, Jim begins to hum a tune - content. Dolly in on Jim, as he slowly and patiently carves the new piece.

He continues to hum softly as a small smile begins to show on his face.

His eyes look up to the camera.

CUT TO BLACK.

APPENDICES

APPENDIX B: SHOOTING SCHEDULE

END OF SHOOTING DAY 2 -- SATURDAY, NOVEMBER 21, 2015 -- 3 PG					
DAY 3 - SUNDAY, NOVEMBER 22, 2015					
2/8 PG	Scenes:	INT	SUBURBAN HOME - DEN	1, 6	
	5	DAY	JIM DRINKS WHISKEY & COKE		
3/8 PG	Scenes:	INT	SUBURBAN HOME - GIRL'S ROOM	1, 6	
	30	NIGHT	JIM HUGS EFFY		
1/8 PG	Scenes:	INT	SUBURBAN HOME - DEN	6	
	37	NIGHT	EFFY		
6/8 PG	Scenes:	INT	SUBURBAN HOME - DEN	1, 4, 6	
	35	NIGHT	JIM AND MARIE FIGHT, JIM HITS MARIE		
4/8 PG	Scenes:	INT	SUBURBAN HOME - LIVING ROOM	1, 4	
	21	NIGHT	JIM WATCHES TV AND IGNORES MARIE		
1/8 PG	Scenes:	INT	SUBURBAN HOME - BEDROOM	1, 4	
	27	DAY	JIM AND MARIE KISS		
1/8 PG	Scenes:	INT	SUBURBAN HOME - BEDROOM	1, 4	
	33	NIGHT	JIM MAKES LOVE TO MARIE		
1/8 PG	Scenes:	INT	SUBURBAN HOME - LIVING ROOM	1, 4	
	28	DAY	JIM AND MARIE ARGUE		
3/8 PG	Scenes:	INT	SUBURBAN HOME - LIVING ROOM	1, 4	
	29	NIGHT	JIM AND MARIE ARGUE		
END OF SHOOTING DAY 3 -- SUNDAY, NOVEMBER 22, 2015 -- 2 6/8 PG					
DAY 4 - FRIDAY, DECEMBER 4, 2015					
2/8 PG	Scenes:	EXT	WOODS	1	
	1	DAY	JIM IN THE SUNLIGHT		
3/8 PG	Scenes:	EXT	WOODS/TRAIL	1	
	4	DAY	JIM PICKS UP SUPPLIES		
1/8 PG	Scenes:	EXT	WOODS/TRAIL	1	
	6	DAY	JIM SNAPS OUT OF MEMORY		
1/8 PG	Scenes:	EXT	WOODS	1	
	19	DAY	JIM PICKS UP SUPPLIES AGAIN		

APPENDICES

1/8 PG	Scenes: 39	EXT DAY	WOODS/TRAIL JIM DROPS OFF THE CHESS SET	1	
1/8 PG	Scenes: 7	EXT DAY	CREEK JIM SWIMS IN CREEK	1	
1/8 PG	Scenes: 17	EXT DAY	CREEK JIM FISHES IN THE CREEK	1	
3/8 PG	Scenes: 20	EXT DAY	WOODS JIM HUNTS AND FINDS A NICKEL	1	
1/8 PG	Scenes: 22	EXT DAY	WOODS JIM THROWS THE NICKEL INTO THE WOODS	1	
END OF SHOOTING DAY 3 -- FRIDAY, DECEMBER 4, 2015 -- 1 6/8 PG					
DAY 5 - SATURDAY, DECEMBER 5, 2015					
2/8 PG	Scenes: 3	EXT DAY	JIM'S PLACE JIM STARTS HIS DAY	1	
5/8 PG	Scenes: 9	EXT DAY	JIM'S PLACE HIPPIES WALK THROUGH THE FOREST	1, 2, 3, 5	
1 1/8 PGS	Scenes: 13	EXT DAY	JIM'S PLACE THE HIPPIES STUMBLE UPON JIM	1, 2, 3, 5	
1/8 PG	Scenes: 15	EXT DAY	JIM'S PLACE JIM TIDDIES UP HIS CAMP	1	
END OF SHOOTING DAY 4 -- SATURDAY DECEMBER 4, 2015 -- 2 1/8 PG					
DAY 6 - SUNDAY, DECEMBER 5, 2015					
1/8 PG	Scenes: 16	EXT NIGHT	JIM'S PLACE JIM SITS BY THE FIRE	1	
7/8 PG	Scenes: 24	EXT NIGHT	HIPPIE SITE JIM FINDS THE HIPPIE'S CAMP SITE	1, 2, 3, 5	
1 1/8 PGS	Scenes: 26	EXT NIGHT	HIPPIE SITE JIM DRINKS WITH THE HIPPIES	1, 2, 3, 5	
2/8 PG	Scenes: 31	EXT NIGHT	HIPPIE SITE JIM LEAVES THE PARTY	1, 2, 3, 5	

APPENDICES

END OF SHOOTING DAY 5 -- SUNDAY DECEMBER 5, 2015 -- 2 3/8 PG

APPENDICES

APPENDIX C: CALL SHEETS

Day 1 of 6

Director	Alaina Boyett
Producer	Liana Cockfield
Producer	Sam De La Fuente
1st AD	Rashada Fortier
2nd AD	Kyndra Periban

HISTORIA NATURALIS

LUNCH	4:00 P.M.	CRAFT SERVICES	Cameron Lewis
SUNRISE		SUNSET	
WEATHER	58° AM	67° NOON	60° PM
Humidity	85%	Precipit	0%

CREW CAL	10:00 A.M.
SHOOTING CALL	11:30 A.M.

Nearest Hospital
East Jefferson General Hospital
4200 Houma Blvd, Metairie, LA 70006
(504) 454-4000

#	D/N	PAGES	CAST	LOCATION
	D	4/8	1	UNO SOUND STAGE LOCATED IN THE
8	D	2/8	1	2000 Lakeshore Dr. New Orleans, LA 70148
10	D	1/8	1	
12	D	2/8	1	
40	D	3/8	1	
				TOTAL PAGES 1 4/8 PG

#	NAME	CHARACTER	STATUS	CALL	MU/MD	SET	SPECIAL INSTRUCTIONS
1	Jared Bankens	Jim	SW	10:15 A.M.	10:15 A.M.	11:30 A.M.	

#	DESCRIPTION	CALL	#	NAME	CALL

PRODUCTION NOTES/REQUIREMENTS	
PROPS:	**Weapons will be on set: DO NOT TOUCH!!**
SFX:	
HAIR/MU:	
GRIP/ELECTR IC:	
SPECIAL EQUIP:	
SET DRESSING:	
STUNTS:	
WARDROBE:	

ADVANCE SCHEDULE

DATE	SCENE	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
11/21/2015	11	INT. JIM'S PLACE - Jim awakes in bed	N	1/8	1	UNO SOUND STAGE 2000 LAKESHORE DR. NEW ORLEANS, LA
11/21/2015	14	INT. JIM'S PLACE - Jim sees shadow puppet	N	3/8	1	
11/21/2015	18	INT. JIM'S PLACE - Jim whittles another chess piece	N	1/8	1	
11/21/2015	23	INT. JIM'S PLACE - Jim whittles and is disturbed by noise	N	2/8	1	
11/21/2015	32	INT. JIM'S PLACE - Nicholas tries to seduce Zia	N	7/8	1,2	
11/21/2015	34	INT. JIM'S PLACE - Nicholas becomes aggressive	N	2/8	1,2	
11/21/2015	36	INT. JIM'S PLACE - Zia threatens Nicholas	N	7/8	1,2	
11/21/2015	38	INT. JIM'S PLACE - Zia finishes the chess set	N	1/8	1	

FRIDAY, NOVEMBER 20, 2015

PRODUCTION	CALLS	ART DEPARTMENT	CALLS
Director	Alaina Boyett 10:00 A.M.	Art Director	Nessica Hyatt 10:00 A.M.
Producer	Liana Cockfield 10:00 A.M.	Property Master	Betsy Pollard 10:00 A.M.
Producer/UPM	Sam De La Fuente 10:00 A.M.	Set Dressing	Loften Molinaro HOLD
1st AD	Rashada Fortier 10:00 A.M.	Set Dressing	Kellie O'Sullivan 10:00 A.M.
2nd AD	Kyndra Periban 10:00 A.M.	Art PA	Fabiola Rodade 10:00 A.M.
Set P.A.	Emilie Muter 10:00 A.M.		
Set P.A.	Stormy Leonard 10:00 A.M.		

APPENDICES

Day 2 of 6

Director	Alaina Boyett
Producer	Liana Cockfield
Producer	Sam De La Fuente
1st AD	Rashada Fortier
2nd AD	Kynda Periban

HISTORIA
NATURALIS

LUNCH	4:00 P.M.	CRAFT SERVICES	
		Cameron Lewis	
SUNRISE		SUNSET	
WEATHER	62° AM	66° NOON	60° PM
Humidity	83%	Precipit	40%

CREW CALL	10:00 A.M.
SHOOTING CALL	11:30 A.M.

Nearest Hospital
East Jefferson General Hospital
4200 Houma Blvd, Metairie, LA 70006
(504) 454-4000

		D/N	PAGES	CAST	LOCATION
24	INT. JIM'S PLACE Jim does shadow puppets	N	3/8	1	UNO SOUND STAGE LOCATED IN THE
25	INT. JIM'S PLACE Jim whistles and is disturbed by music	N	2/8	1	2000 Lakeshore Dr. New Orleans, LA 70148
32	INT. JIM'S PLACE Nichole tries to seduce Jim	N	7/8	1,2	
34	INT. JIM'S PLACE Nichole becomes aggressive	N	2/8	1,2	
36	INT. JIM'S PLACE Jim threatens Nichole	N	7/8	1,2	
38	INT. JIM'S PLACE Jim finishes the chess set	N	1/8	1	
					TOTAL PAGES 2 6/8 PG

#	NAME	CHARACTER	STATUS	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Jared Bankens	Jim	W	10:15 A.M.	10:15 A.M.	11:30 A.M.	
2	Melissa Saint-Armand	Nichole	SW	10:15 A.M.	10:15 A.M.	11:30 A.M.	

STAND-INS			BACKGROUND		
#	DESCRIPTION	CALL	#	NAME	CALL

PRODUCTION NOTES/REQUIREMENTS	
PROPS:	**Weapons will be on set: DO NOT TOUCH!!**
SFX:	
HAIR/MU:	
GRIP/ELECTRIC:	
SPECIAL EQUIP:	
SET DRESSING:	
STUNTS:	
WARDROBE:	

ADVANCE SCHEDULE					
DATE	SCENE	SET AND DESCRIPTION	D/N	PAGES	CAST
11/22/2015	1	INT. STYDORIAN HOME - Jim wakes up early and cooks	N	2/8	1
11/22/2015	28	INT. STYDORIAN HOME - Jim hugs Sissy	N	2/8	1
11/22/2015	31	INT. STYDORIAN HOME - Sissy	N	1/8	1
11/22/2015	35	INT. STYDORIAN HOME - Jim and Nichole fight, Jim hits Nichole	N	6/8	1
11/22/2015	37	INT. STYDORIAN HOME - Jim watches TV and ignores Nichole	N	4/8	1,2
11/22/2015	39	INT. STYDORIAN HOME - Redroom: Jim and Nichole kiss	D	1/8	1,2
11/22/2015	39	INT. STYDORIAN HOME - Jim makes love to Nichole	N	1/8	1,2
11/22/2015	42	INT. STYDORIAN HOME - Living Room: Jim and Nichole argue	N	2/8	1
11/22/2015	44	INT. STYDORIAN HOME - Living Room: Jim and Nichole argue	D	1/8	1

SATURDAY, NOVEMBER 21, 2015

PRODUCTION	CALL	ART DEPARTMENT	CALL
Director	Alaina Boyett	Art Director	Jessica Wyatt
Producers	Liana Cockfield	Property Master	Bethy Pulliam
Producers/UPM	Sam De La Fuente	Set Dressing	Lorien Molinaro
1st AD	Rashada Fortier	Set Dressing	Kellie O'Sullivan
2nd AD	Kynda Periban	Art PA	Fabiola Andrade
			HOLD

APPENDICES

Set P.A.	Emilie Nutter	10:00 A.M.			
Set P.A.	Stormy Leonard	10:00 A.M.			
Script Supervisor	Zoe Couvillion	10:00 A.M.	CRAFT SERVICES		CALL
CAMERA		CALL	Craft Services	Cameron Lewis	10:00 A.M.
Cinematographer	Trenton Mynatt	10:00 A.M.			
Camera Operator	Trenton Mynatt	10:00 A.M.			
1st AC	Mary McDade-Casteel	10:00 A.M.			
2nd AC	Daniel Kleinpeter	10:00 A.M.	COSTUMES & M/U		
2nd AC	James Williams	HOLD	Costume Designer	Bruce Lemmert	10:00 A.M.
Camera PA	Sydney Viard	10:00 A.M.	Costume Assistant	Paloma Goza	10:00 A.M.
DIT	Noell Dominick	10:00 A.M.	M/U	Megan	10:00 A.M.
Still Photographer	Noell Dominick	10:00 A.M.	M/U	Lexi	10:00 A.M.
SOUND		CALL			
Sound Mixer	Donovan Thibedeaux	10:00 A.M.			
Boom Operator	Erin Davis	10:00 A.M.			
GRIP AND ELECTRIC		CALL			
Gaffer	Barry Cunningham	10:00 A.M.			
Dolly Grip	Christian Chesnut	10:00 A.M.			
Key Grip	Paul Funzo	HOLD			
Grip	Kye Ruddy	10:00 A.M.			
Grip	Jacob Hoyson	HOLD			
Grip	Chloe Gagnon	10:00 A.M.			
TRANSPORTATION NOTES					
PICKUPS/TRAVEL					

APPENDICES

Day 3 of 6

Director	Alaina Boyett
Producer	Liana Cockfield
Producer	Sam De La Fuente
1st AD	Rashada Fortier
2nd AD	Kyndra Periban

HISTORIA NATURALIS

LUNCH	4:00 P.M	CRAFT SERVICES	
		Cameron Lewis	
SUNRISE		SUNSET	
WEATHER	62° AM	66° NOON	60° PM
Humidity	83%	Precipit	40%

CREW CAL	10:00 A.M
SHOOTING CALL	11:30 A.M

Nearest Hospital
East Jefferson General Hospital
4200 Houma Blvd, Metairie, LA 70006
(504) 454-4000

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
5	INT. SUBURBAN HOME-DEN <i>Jim drinks whiskey and coke</i>	D	2/8	1,6	Rashada's Place
30	INT. SUBURBAN HOME-GIRL'S ROOM <i>Jim hugs Effy</i>	N	3/8	1,6	1620 BEHRMAN AVE. NEW ORLEANS, LA 70144
37	INT. SUBURBAN HOME-DEN <i>Effy</i>	N	1/8	6	FIRST EXIT OFF THE BRIDGE
35	INT. SUBURBAN HOME-DEN <i>Jim and Marie fight, Jim hits Marie</i>	N	6/8	1,4,6	
21	INT. JIM'S PLACE <i>Jim watches TV and ignores Marie</i>	N	4/8	1,4	
27	INT. SUBURBAN HOME- BEDROOM <i>Jim and Marie kiss</i>	D	1/8	1,4	
33	INT. SUBURBAN HOME-BEDROOM <i>Jim makes love to Marie</i>	N	1/8	1,4	
28	INT. SUBURBAN HOME-LIVING ROOM <i>Jim and Marie argue</i>	D	1/8	1,4	
29	INT. SUBURBAN HOME- LIVING ROOM <i>Jim and Marie argue</i>	N	3/8	1,4	
					TOTAL PAGES 2 6/8 PG

#	NAME	CHARACTER	STATUS	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Jared Bankens	Jim	W	10:30 A.M.	10:15 A.M.	11:30 A.M.	
5	Ariadne Joseph	Marie	SW	11:30 A.M.	11:30 A.M.	12:30 A.M.	
6	Sanaa Joseph	Effy	SW	11:30 A.M.	11:30 A.M.	12:30 A.M.	*BE MINDFUL: CHILD ON SET*

STAND-INS			BACKGROUND		
#	DESCRIPTION	CALL	#	NAME	CALL

PRODUCTION NOTES/REQUIREMENTS	
PROPS:	**Weapons will be on set: DO NOT TOUCH!!**
SFX:	
HAIR/MU:	
GRIP/ELECTR	
IC:	
SPECIAL EQUIP:	
SET DRESSING:	
STUNTS:	
WARDROBE:	

ADVANCE SCHEDULE						
DATE	SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION

APPENDICES

SUNDAY, NOVEMBER 22, 2015					
PRODUCTION		CALL	ART DEPARTMENT		CALL
Director	Alaina Boyett	10:00 A.M.	Art Director	Jessica Hyatt	10:00 A.M.
Producer	Liana Cockfield	10:00 A.M.	Property Master	Emily Poulliard	10:00 A.M.
Producer/UFM	Sam De La Fuente	10:00 A.M.	Set Dressing	Lorien Molinaro	10:00 A.M.
1st AD	Rashada Fortier	10:00 A.M.	Set Dressing	Kellie O'Sullivan	10:00 A.M.
2nd AD	Kyndra Periban	10:00 A.M.	Art PA	Fabiola Andrade	HOLD
Set P.A.	Emilie Nutter	10:00 A.M.			
Set P.A.	Stormy Leonard	10:00 A.M.			
Script Supervisor	Zoe Couvillion	10:00 A.M.	CRAFT SERVICES		CALL
			Craft Services	Cameron Lewis	10:00 A.M.
CAMERA		CALL			
Cinematographer	Trenton Mynatt	10:00 A.M.			
Camera Operator	Trenton Mynatt	10:00 A.M.			
1st AC	Mary McDade-Casteel	10:00 A.M.			
2nd AC	Daniel Kleinpeter	10:00 A.M.	COSTUMES & M/U		
2nd AC	James Williams	HOLD	Costume Designer	Bruce Lemmert	10:00 A.M.
Camera PA	Sydney Viard	HOLD	Costume Assistant	Paloma Goza	10:00 A.M.
DIT	Noell Dominick	10:00 A.M.	M/U	Megan	10:00 A.M.
Still Photographer	Noell Dominick	10:00 A.M.	M/U	Lexi	10:00 A.M.
SOUND		CALL			
Sound Mixer	Donovan Thibedeaux	10:00 A.M.			
Boom Operator	Erin Davis	10:00 A.M.			
GRIP AND ELECTRIC		CALL			
Gaffer	Barry Cunningham	10:00 A.M.			
Dolly Grip	Christian Chesnut	9:30 A.M.			
Key Grip	Paul Funzo	HOLD			
Grip	Kye Ruddy	9:30 A.M.			
Grip	Jacob Hoyson	HOLD			
Grip	Chloe Gagnon	10:00 A.M.			
TRANSPORTATION NOTES					
PICKUPS/TRAVEL					

APPENDICES

Day 4 of 6

Director:	Alaina Boyett
Producer:	Liana Cockfield
Producer:	Sam De La Fuente
1st AD:	Rashada Fortier
2nd AD:	Kyndra Periban

HISTORIA NATURALIS

LUNCH	01:030 P	CRAFT SERVICES
		Cameron Lewis
SUNRISE		SUNSET
WEATHER	40° AM	56° NOON
		50° PM
Humidity	89%	Precipit
		0%

CARPOOL	6:00 A.M.
CREW CAL	7:30 A.M.
SHOOTING CALL	8:30 A.M.

Nearest Hospital
Riverside Medical Center
1900 Main St., Franklinton, LA 70438
(985) 839-4431

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
1	EXT. WOODS <i>Jim in the sunlight</i>	D	2/8	1	BOGUE CHITTO STATE PARK
4	EXT. WOODS/TRAIL <i>Jim picks up supplies</i>	D	3/8	1	
6	EXT. WOODS/TRAIL <i>Jim snaps out of memory</i>	D	1/8	1	17049 State Park Blvd., Franklinton, LA 70438
19	EXT. WOODS <i>Jim picks up supplies again</i>	D	1/8	1	
39	EXT. WOODS/TRAIL <i>Jim drops off the chess set</i>	D	1/8	1	**SPECIFIC DIRECTIONS ARE IN THE E-MAIL**
7	EXT. CREEK <i>Jim swims in creek</i>	D	1/8	1	
17	EXT. CREEK <i>Jim fishes in the creek</i>	D	1/8	1	
20	EXT. WOODS <i>Jim hunts and finds a nickle</i>	D	3/8	1	
22	EXT. WOODS <i>Jim throws the nickel into the woods</i>	D	1/8	1	
					TOTAL PAGES
					1 6/8 PG

#	NAME	CHARACTER	STATUS	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Jared Bankens	Jim	W	08:00 A.M.	08:00 A.M.	08:30 A.M.	

STAND-INS			BACKGROUND		
#	DESCRIPTION	CALL	#	NAME	CALL

PRODUCTION NOTES/REQUIREMENTS	
PROPS:	**Weapons will be on set: DO NOT TOUCH!!**
SFX:	
HAIR/MU:	
GRIP/ELECTR	
IC:	
SPECIAL EQUIP:	
SET DRESSING:	
STUNTS:	
WARDROBE:	

ADVANCE SCHEDULE						
DATE	SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
12/05/15	3	EXT. DAY-JIM'S PLACE: JIM STARTS HIS DAY	D	2/8	1	BOGUE CHITTO STATE PARK
12/05/16	9	EXT. DAY-JIM'S PLACE: Hippies walk through forest	D	5/8	1,2,3,5	BOGUE CHITTO STATE PARK
12/05/17	13	EXT. DAY-JIM'S PLACE: The hippies stumble upon Jim	D	1 1/8	1,2,3,5	BOGUE CHITTO STATE PARK
12/05/18	15	EXT. DAY- JIM'S PLACE: Jim tiddies up hiscamp	D	1/8	1	BOGUE CHITTO STATE PARK

APPENDICES

PRODUCTION			ART DEPARTMENT		
		CALL			CALL
Director	Alaina Boyett	07:30 A.M.	Art Director	Jessica Hyatt	07:30 A.M.
Producer	Liana Cockfield	07:30 A.M.	Property Master	--	--
Producer/UFM	Emily Poulliard	07:30 A.M.	Set Dressing	Lorien Molinario	07:30 A.M.
1st AD	Rashada Fortier	07:30 A.M.	Set Dressing	Kellie O'Sullivan	07:30 A.M.
2nd AD	Kyndra Periban	07:30 A.M.	Art PA	Fabiola Andrade	HOLD
Set P.A.	Emilie Nutter	07:30 A.M.			
Set P.A.	Stormy Leonard	07:30 A.M.			
Script Supervisor	Zoe Couvillion	07:30 A.M.	CRAFT SERVICES		
CAMERA			CALL		
Cinematographer	Trenton Mynatt	07:30 A.M.	Craft Services	Dustin Foret	07:30 A.M.
Camera Operator	Trenton Mynatt	07:30 A.M.			
1st AC	Mary McDade-Casteel	07:30 A.M.			
2nd AC	Daniel Kleinpeter	HOLD	COSTUMES & M/U		
2nd AC	James Williams	07:30 A.M.	Costume Designer	Bruce Lemmert	HOLD
Camera PA	Sydney Viard	HOLD	Costume Assistant	Paloma Goza	07:30 A.M.
DIT	Noell Dominick	07:30 A.M.	M/U	Megan	07:30 A.M.
Still Photographer	Noell Dominick	07:30 A.M.	M/U	Lexi	07:30 A.M.
SOUND					
Sound Mixer	Donovan Thibedeaux	07:30 A.M.			
Boom Operator	Erin Davis	07:30 A.M.			
GRIP AND ELECTRIC					
Gaffer	Barry Cunningham	07:30 A.M.			
Dolly Grip	Christian Chesnut	07:30 A.M.			
Key Grip	Paul Punzo	HOLD			
Grip	Kye Ruddy	07:30 A.M.			
Grip	Jacob Hoyson	HOLD			
Grip	Chloe Gagnon	HOLD			
TRANSPORTATION NOTES					
PICKUPS/TRAVEL					

APPENDICES

Day 5 of 6

Director	Alaina Boyett
Producer	Liana Cockfield
Producer	Sam De La Fuente
1st AD	Rashada Fortier

HISTORIA NATURALIS

CARPOOL	6:00 A.M.
CREW CAL	7:30 A.M.
SHOOTING CALL	8:30 A.M.

LUNCH	01:30 P.	CRAFT SERVICES
		Dustin Foret
SUNRISE		SUNSET 
WEATHER	40° AM	60° NOON 50° PM
Humidity	89%	Precipit 0

Nearest Hospital

Riverside Medical Center
1900 Main St., Franklinton, LA 70438
(985) 839-4431

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
4	EXT. JIM'S PLACE <i>Hippies walk through forest</i>	D	5/8	1,2,3,5	BOGUE CHITTO STATE PARK 17049 State Park Blvd., Franklinton, LA 70438 **SPECIFIC DIRECTIONS ARE IN THE E-MAIL**
6	EXT. JIM'S PLACE <i>The hippies stumble upon JIM</i>	D	1 1/8	12,3,5	
1	EXT. JIM'S PLACE <i>Jim starts his day</i>	D	2/8	1	
19	EXT. JIM'S PLACE <i>Jim tiddies up his camp</i>	D	1/8	1	
				TOTAL PAGES	2 1/8

#	NAME	CHARACTER	STATUS	CALL	IN/VD	SET	SPECIAL INSTRUCTIONS
1	Jared Banks	Jim	W	07:45 A.M.	07:45 A.M.	08:30 A.M.	
2	Melissa Saint -Amand	Nicole	W	07:45 A.M.	07:45 A.M.	08:30 A.M.	
3	Matt Story	Luke	SW	07:45 A.M.	07:45 A.M.	08:30 A.M.	
5	Audrey Wagner	Sunshine	SW	07:45 A.M.	07:45 A.M.	08:30 A.M.	

STAND-INS			BACKGROUND		
#	DESCRIPTION	CALL	#	NAME	CALL

PRODUCTION NOTES/REQUIREMENTS	
PROPS:	**Weapons will be on set: DO NOT TOUCH!!**
SFX:	
HAIR/SH:	
GRIP/ELECTR	
TC:	
SPECIAL	
EQUIP:	
SET	
DRESSING:	
STUNTS:	
WARDROBE:	

ADVANCE SCHEDULE						
DATE	SCENES	SET AND DESCRIPTION	D/H	PAGES	CAST	LOCATION

APPENDICES

SATURDAY, DECEMBER 05, 2015

PRODUCTION			ART DEPARTMENT		
		CALL			CALL
Director	Alaina Boyett	07:30 A.M.	Art Director	Jessica Hyatt	07:30 A.M.
Producer	Liana Cockfield	07:30 A.M.	Property Master	--	--
Producer/UPM	Emily Poulliard	07:30 A.M.	Set Dressing	Lorien Molinaro	07:30 A.M.
1st AD	Rashada Fortier	07:30 A.M.	Set Dressing	Kellie O'Sullivan	07:30 A.M.
2nd AD	Kyndra Periban	07:30 A.M.	Art PA	Fabiola Andrade	HOLD
Set P.A.	Emilie Nutter	HOLD			
Set P.A.	Stormy Leonard	07:30 A.M.			
Script Supervisor	Zoe Couvillion	07:30 A.M.	CRAFT SERVICES		
CAMERA			CRAFT SERVICES		
		CALL			CALL
Cinematographer	Trenton Mynatt	07:30 A.M.	Craft Services	Dustin Foret	07:30 A.M.
Camera Operator	Trenton Mynatt	07:30 A.M.			
1st AC	Mary McDade-Casteel	07:30 A.M.			
2nd AC	Daniel Kleinpeter	HOLD	COSTUMES & M/U		
2nd AC	James Williams	HOLD	Costume Designer	Bruce Lemmert	HOLD
Camera PA	Sydney Viard	07:30 A.M.	Costume Assistant	Paloma Goza	HOLD
DIT	Noell Dominick	07:30 A.M.	M/U	Megan	07:30 A.M.
Still Photographer	Noell Dominick	07:30 A.M.	M/U	Lexi	07:30 A.M.
SOUND					
		CALL			
Sound Mixer	Donovan Thibedeaux	07:30 A.M.			
Boom Operator	Erin Davis	07:30 A.M.			
GRIP AND ELECTRIC					
		CALL			
Gaffer	Barry Cunningham	07:30 A.M.			
Dolly Grip	Christian Chesnut	07:30 A.M.			
Key Grip	Paul Punzo	HOLD			
Grip	Kye Ruddy	07:30 A.M.			
Grip	Jacob Hoyson	HOLD			
Grip	Chloe Gagnon	HOLD			
TRANSPORTATION NOTES					
PICKUPS/TRAVEL					

APPENDICES

Day 6 of 6

Director	Alaina Boyett
Producer	Liana Cockfield
Producer	Sam De La Fuente
1st AD	Rashada Fortier

HISTORIA NATURALIS

CARPOOL	5:00 P.M.
CREW CAL	6:30 P.M.
SHOOTING CALL	8:00 P.M.

LUNCH	11:00 P.	CRAFT SERVICES	
		Dustin Foret	
SUNRISE		SUNSET	
WEATHER	47° AM	70° NOON	50° PM
Humidity	80%	Precipit	3

Nearest Hospital

Riverside Medical Center
1900 Main St., Franklinton, LA 70438
(985) 839-4431

[illegible]

#	NAME	CHARACTER	STATUS	CALL	MO/MD	SET	SPECIAL INSTRUCTIONS
1	Jared Bankens	Jim	W	06:45 P.M.	06:45 P.M.	08:00 P.M.	
2	Melissa Saint -Amand	Nicole	W	06:45 P.M.	06:45 P.M.	08:00 P.M.	
3	Matt Story	Luke	SW	06:45 P.M.	06:45 P.M.	08:00 P.M.	
5	Audrey Wagner	Sunshine	SW	06:45 P.M.	06:45 P.M.	08:00 P.M.	

STAND-INS			BACKGROUND		
#	DESCRIPTION	CALL	#	NAME	CALL

PRODUCTION NOTES/REQUIREMENTS	
PROPS:	**Weapons will be on set: DO NOT TOUCH!!**
SFX:	
HAIR/SH:	
GRIP/ELECTR	
IC:	
SPECIAL	
EQUIP:	
SET	
DRESSING:	
STUNTS:	
WARDROBE:	

ADVANCE SCHEDULE						
DATE	SCENES	SET AND DESCRIPTION	D/H	PAGES	CAST	LOCATION

APPENDICES

SUNDAY, DECEMBER 06, 2015					
PRODUCTION		CALL	ART DEPARTMENT		CALL
Director	Alaina Boyett	06:30 P.M.	Art Director	Jessica Hyatt	06:30 P.M.
Producer	Liana Cockfield	HOLD	Property Master	--	--
Producer/UPM	Emily Poulliard	HOLD	Set Dressing	Lorien Molinario	06:30 P.M.
1st AD	Rashada Fortier	06:30 P.M.	Set Dressing	Kellie O'Sullivan	06:30 P.M.
2nd AD	Kyndra Periban	06:30 P.M.	Art PA	Fabiola Andrade	HOLD
Set P.A.	Emilie Nutter	HOLD			
Set P.A.	Stormy Leonard	06:30 P.M.			
Script Supervisor	Zoe Couvillion	HOLD	CRAFT SERVICES		CALL
CAMERA		CALL	Craft Services	Dustin Foret	06:30 P.M.
Cinematographer	Trenton Mynatt	06:30 P.M.			
Camera Operator	Trenton Mynatt	06:30 P.M.			
1st AC	Mary McDade-Casteel	06:30 P.M.			
2nd AC	Daniel Kleinpeter	HOLD	COSTUMES & M/U		
2nd AC	James Williams	HOLD	Costume Designer	Bruce Lemmert	HOLD
Camera PA	Sydney Viard	06:30 P.M.	Costume Assistant	Paloma Goza	HOLD
DIT	Noell Dominick	06:30 P.M.	M/U	Megan	HOLD
Still Photographer	Noell Dominick	06:30 P.M.	M/U	Lexi	HOLD
SOUND		CALL			
Sound Mixer	Donovan Thibedeaux	06:30 P.M.			
Boom Operator	Erin Davis	06:30 P.M.			
GRIP AND ELECTRIC		CALL			
Gaffer	Barry Cunningham	06:30 P.M.			
Dolly Grip	Christian Chesnut	06:30 P.M.			
Key Grip	Paul Funzo	06:30 P.M.			
Grip	Kye Ruddy	HOLD			
Grip	Jacob Hoyson	06:30 P.M.			
Grip	Chloe Gagnon	HOLD			
TRANSPORTATION NOTES					
PICKUPS/TRAVEL					

APPENDICES

APPENDIX D: COST ANALYSIS

HISTORIA NATURALIS FINAL COST ANALYSIS

Class: Master's Thesis

Shoot Dates: 11/20/15-11/22/15

Producer: Liana Cockfield, Sam De La Fuente

12/4/15-12/16/15

Director: Alaina Boyett

Category Description			TOTAL
Description	Estimated	Actual	Difference
Producer & Staff			
Misc. Producer Expenses	\$100.00	\$157.06	\$ 100.00
<i>lunches, travelling, gas, ink</i>			
TOTAL	\$100.00	\$157.06	57.06
Director & Staff			
Misc. Director Expenses			\$ -
TOTAL			
Cast (6 actors, SAG)			
<i>Jared (100/day, meals, lodging, gas)</i>	\$600.00	\$1,123.00	\$ 523.00
<i>Ariadne SAG</i>	\$100.00	\$175.20	\$ 24.80
<i>Other Cast</i>	\$400.00	\$0.00	\$ 400.00
Misc. Cast Expenses			
<i>Melissa Gas Weekend Two</i>	\$0.00	\$20.00	\$ 20.00
TOTAL	\$1,200.00	\$1,475.26	\$ 275.26
TOTAL ABOVE THE LINE	\$1,200.00	\$1,475.26	\$ -275.26
Extras & Stand-ins			\$ -
Production Staff			
<i>Redbull</i>		\$16.09	\$ 16.09
Production Design	\$1,000.00		\$ 960.45

APPENDICES

Set Construction		\$189.10	\$ -
Set Decoration			\$ -
		\$427.83	
Props			\$ -
		\$329.81	
Set Operations	\$1,000.00		\$ 475.12
<i>Crafty Weekend One</i>		\$422.56	
<i>Crafty Weekend Two</i>		\$317.56	
<i>Catering Weekend One</i>		\$400.00	
<i>Catering Weekend Two</i>		\$335.00	
Lighting			\$ -
Camera & Video	\$200.00		\$ -
Production Sound	\$500.00		\$ 431.86
<i>Mic Rental ProSound</i>		\$40.00	
		\$28.14	
Wardrobe	\$300.00		\$ 199.70
Bruce on set		\$100.30	
Makeup & Hair	\$300.00	\$425.00	\$ 125.00
Special Effects			\$ -
Visuals Effects			\$ -
Transportation			\$ -
Locations & Facilities	\$500.00		\$ 119.00
<i>State Park Fee</i>		\$300.00	
<i>Camping Spots</i>		\$81.00	
10 % Contingency			
			\$ 2,327.22
Editorial	\$500.00	\$250.00	\$ 250.00
Music & Post Production	\$0.00	\$0.00	\$ -

APPENDICES

Hard Drives	\$0.00	\$298.95	\$ -
Production Insurance			\$ -
General Expenses			
TOTAL BELOW THE LINE	\$4,300.00	\$5,436.60	\$ -
TOTAL ABOVE-THE-LINE			
TOTAL BELOW-THE-LINE	\$4,300.00	\$5,436.60	
	<u>\$ 4,300.00</u>	<u>\$ 5,436.60</u>	-

APPENDICES

APPENDIX E: CREW LIST

HISTORIA NATURALIS CREW LIST		
PRODUCTION		
	Director	Alaina Boyett
	Producer	Liana Cockfield
	Producer/UPM	Sam De La Fuente
	1st AD	Rashada Fortier
	2nd AD	Kyndra Periban
	Script Supervisor	Zoe Couvillion
	Casting Director	Andrea Kuehnel
	Set P.A.	Emilie Nutter
	P.A.	Stormy Leonard
CAMERA		
	Director of Photography/Cam OP	Trenton Mynatt
	1st AC	Marcy McDade-Casteel
	2nd AC/DIT	Daniel Kleinpeter**
	Camera PA	Sydney Viard
	2nd AC	James Woods
SOUND		
	Sound Mixer	Donovan Thibodeaux
	Boom Operator	Erin Davis
GRIP AND ELECTRIC		
	Gaffer	Barry Cunningham
	Key Grip	Paul Punzo
	Grip	Chloe Gagnon
	Grip / Key Grip when no Paul	Christian Chestnut
	Grip	Kye Ruddy
	Grip	Jacob Hoyson

APPENDICES

ART DEPARTMENT		
	Production Designer	Jessica Hyatt
	Property Master	Emily Poulliard
	Art Director	Lorien Molinaro
	Set Dresser	Kellie O'Sullivan
	Set Construction	Christian Chesnut
WARDROBE & HAIR/MAKEUP		
	Costume Designer	Bruce Lemmert
	Costume Assist	Paloma Goza
	M/U	Lexie Bloom
CATERING AND CRAFT SERVICES		
	Crafty	E.Cameron Lewis
	Crafty	Dustin Foret
	Catering	Liana Cockfield
SET STILLS		
	Still Photographer	Noell Dominick
EDITORIAL DEPARMENT		
	Editor	Thomas Baumgardner
	Colorist	Trenton Mynatt
POST SOUND AND MUSIC		
	Post Sound Mixer	Beal Locke
	Composer	Erin Davis

APPENDICES

APPENDIX F: CAST LIST

<i>Historia Naturalis</i>		
Cast List		
Director: Alaina Boyett		
Producer: Liana Cockfield		
Casting Director: Andrea Kuehnel		
	NAME	CHARACTER
	Jared Bankens	Jim
	Melissa Saint-Amand	Nichole
	Matt Story	Luke
	Audrey Wagner	Sunshine
	Ariadne Joseph	Marie
	Sanaa	Effy

APPENDICES

APPENDIX G: CAST FORMS

CAST DEAL MEMO FOR:

Jared Bankens, for the role of Jim.

Project Title: Historia Naturalis

UNO MFA Thesis Film – SAG/AFTRA Student Film Agreement

Director: Alaina Boyett @ 

Producer: Liana Cockfield

Shoot Dates: November 20, 21 and 22; December 4, 5 and 6, 2015 (6 days shooting) and one day for reshoots TBD based on actor's availability

Compensation: \$100 per shoot day.

Compensation will be paid to the actor (in cash as requested by actor) at the end of the six day period, upon presentation of an advance invoice.

Other conditions:

TRAVEL & LIVING PER SAG Agreement

- Reimbursement of round trip mileage (SAG rate) Lake Charles to New Orleans. 40¢
- Housing in New Orleans will be provided for shoot days
- Per diem for shoot days (SAG standard PD rates). Meals provided on set will be deducted from per diem.

Credit: Main Title Credit

APPENDICES

Print

	DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 / Fax (504) 280-6318 www.unofilm.com

Student: <u>Alaina Boyett</u>	Email: <u>alainaboyett@gmail.com</u>
Course#: <u>Studio 1</u>	Phone: <u>573-864-3222</u>
Project Title: <u>Historia Naturalis</u>	Professor: <u>Henry Griffin</u>
	Date: <u>4/20/15</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Alaina Boyett ("the Filmmaker") 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 project tentatively entitled Historia Naturalis (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their 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 the Filmmaker 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 Filmmaker, University of New Orleans Department of Film & Theatre, or their 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 Filmmaker 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 that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

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.

Actor Name: <u>Jared Bryans</u>	Email: <u>[REDACTED]</u>
	Phone: <u>[REDACTED]</u>
Character: <u>Jim</u>	Address: <u>[REDACTED]</u>

Jared Bryans
 ACTOR SIGNATURE

11-20-15
 DATE

Alaina Boyett
 STUDENT SIGNATURE

11-22-15
 DATE

APPENDICES

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Student: <u>Alaina Boyett</u>	Email: <u>alainaboyett@gmail.com</u>
Course#: <u>Studio 1</u>	Phone: <u>573-864-3222</u>
Project Title: <u>Historia Naturalis</u>	Professor: <u>Henry Griffin</u>
	Date: <u>Nov. 22, 2015</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Alaina Boyett ("the Filmmaker") 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 project tentatively entitled Historia Naturalis (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their 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 the Filmmaker 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 Filmmaker, University of New Orleans Department of Film & Theatre, or their 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 Filmmaker 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 that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

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.

Actor Name: <u>Ariadne Joseph</u>	Email: [REDACTED]
Character: <u>Marie</u>	Phone: [REDACTED]
	Address: [REDACTED] <u>ero, La 70072</u>

[Signature]
 ACTOR SIGNATURE

DATE

[Signature]
 STUDENT SIGNATURE

11/22/15
 DATE

APPENDICES

Print

	DEPARTMENT OF	2000 Lakeshore Drive, Performing Arts Center 307
	Film & Theatre Arts	New Orleans, LA 70148
THE UNIVERSITY of NEW ORLEANS		(504) 280-6317 Fax (504) 280-6318
		www.uno.edu

Student: <u>Alaina Boyett</u>	Email: <u>alainaboyett@gmail.com</u>
Course#: <u>Studio 1</u>	Phone: <u>573-864-3222</u>
Project Title: <u>Historia Naturalis</u>	Professor: <u>Henry Griffin</u>
	Date: <u>Nov. 22, 2015</u>

MINOR ACTOR RELEASE AND INFORMATION

Minors (anyone under eighteen years of age) may be used in student productions only under the following conditions:

- Approval of the Course Instructor or Thesis Supervisor
- Signed permission from a parent or legal guardian.
- Parent or legal guardian must have read, approved of, and initialed the production script.
- Parent, legal guardian or person approved by parent / legal guardian agrees to be present during filming.

I/We, the undersigned, am/are the parent/parents or guardian of the below named minor child. I/We, the undersigned, being of legal age, do hereby consent and grant to the Student Filmmaker named above, (hereinafter sometimes referred to as "you"), permission to photograph the below named minor child in connection with the student project tentatively entitled Historia Naturalis (the "Picture").

I hereby grant to the Student Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and records which you may make of his/her voice, including the right to substitute his/her voice for the voice of another person or persons, and the right to use his/her 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 him/her, in connection with the production and/or post production of the Picture.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student Filmmaker or its duly appointed representative, and NOT the UNO Department of Film & Theatre.

I/We, further agree and warrant that the below named minor child will not disaffirm or disavow said consent and permission on the grounds that he/she was a minor on the date of execution thereof or any similar grounds whatsoever, or endeavor to recover from you personally or through any guardian, any sums for participating in the Picture.

I hereby certify and represent that I am the parent or legal guardian of the below named minor child, and I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

(SIGNATURES ON PAGE 2)
Minor Actor Release and Information

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APPENDICES

Name of Minor: <u>Sarah Albert</u>	Age: <u>8</u>
Relationship to Parent or Legal Guardian: SON ☐ DAUGHTER ☒ STEP-SON ☐ STEP-DAUGHTER ☐ BROTHER ☐ SISTER ☐ NEPHEW ☐ NIECE ☐ OTHER ☐	Character: <u>Effy</u>

Name of Parent or Legal Guardian: <u>Ariadne Joseph</u>	Email: Phone:
Address: <u>Marrero, La 70072</u>	
Guardian on Location: <u>Ariadne Joseph</u>	Email: Phone:

NOTE: MINORS ARE ONLY ALLOWED TO BE ON SET FOR A MAXIMUM NUMBER OF HOURS AS STATED IN THE SCREEN ACTORS GUILD RULES OR BY THE STATE OF LOUISIANA, WHICHEVER IS MORE RESTRICTIVE.

NOTE: IF MINOR WILL MISS SCHOOL, STUDENT FILMMAKER MUST COMPLETE "MINOR ACTOR RELEASE FROM SCHOOL" FORM.

_____
PARENT OR LEGAL GUARDIAN SIGNATURE
Ariadne Joseph
STUDENT SIGNATURE

_____
DATE
11/22/15
DATE

APPENDICES

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	DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 / Fax (504) 280-6318 www.unofilm.com

Student: <u>Alaina Boyett</u>	Email: <u>alaina.boyett@gmail.com</u>
Course#: <u>Studio 1</u>	Phone: <u>573-864-3222</u>
Project Title: <u>Historia Naturalis</u>	Professor: <u>Henry Griffin</u>
	Date: <u>11/20/15</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Alaina Boyett ("the Filmmaker") 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 project tentatively entitled Historia Naturalis (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their 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 the Filmmaker 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 Filmmaker, University of New Orleans Department of Film & Theatre, or their 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 Filmmaker 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 that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

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.

Actor Name: <u>Melissa Saint-Amant</u>	Email: <u>[REDACTED]</u>
Character: <u>Nichole</u>	Address: <u>[REDACTED]</u>

Melissa Saint-Amant
 ACTOR SIGNATURE

21 Nov. 2015
 DATE

Alaina Boyett
 STUDENT SIGNATURE

11/22/15
 DATE

APPENDICES

Print

	DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 / Fax (504) 280-6318 www.unofilm.com

Student: <u>Alaina Boyett</u>	Email: <u>alainaboyett@gmail.com</u>
Course#: <u>Studio 1</u>	Phone: <u>573-864-3222</u>
Project Title: <u>Historia Naturalis</u>	Professor: <u>Griffin</u>
	Date: <u>12/15/15</u>

CAST RELEASE

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

Actor Name: <u>Audrey Wagner</u>	Email: <u>[REDACTED]</u>
Character: <u>Sunshine</u>	Phone: <u>[REDACTED]</u>
	Address: <u>[REDACTED] 70117</u>

[Signature]
 ACTOR SIGNATURE

12/05/1990
 DATE

[Signature]
 STUDENT SIGNATURE

3/13/16
 DATE

APPENDICES

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	DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 / Fax (504) 280-6318 www.unofilm.com

Student: <u>Alaina Boyett</u>	Email: <u>alainaboyett@gmail.com</u>
Course#: <u>Studio 1</u>	Phone: <u>573.864.3222</u>
Project Title: <u>Histonia Naturalis</u>	Professor: <u>Griffin</u>
	Date: <u>Dec. 5 2015</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Alaina Boyett ("the Filmmaker") 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 project tentatively entitled HISTONIA NATURALIS (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their 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 the Filmmaker 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.

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I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

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.

Actor Name: <u>MATT STACY</u>	Email: <u>[REDACTED]</u>
Character: <u>WKE</u>	Phone: <u>[REDACTED]</u>
	Address: <u>[REDACTED]</u>

[Signature]
 ACTOR SIGNATURE

12.05.15
 DATE

[Signature]
 STUDENT SIGNATURE

3/13/16
 DATE

APPENDICES

 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com

Student: <u>Alaina Boyett</u>	Email: <u>alainaboyett@gmail.com</u>
Course#: <u>Studio III</u>	Phone: <u>573-864-3222</u>
Project Title: <u>Histonia Naturalis</u>	Professor: <u>Giffin</u>
	Date: <u>4/18/2016</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Alaina Boyett ("the Filmmaker") 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 project tentatively entitled Histonia Naturalis (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their 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 the Filmmaker 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.

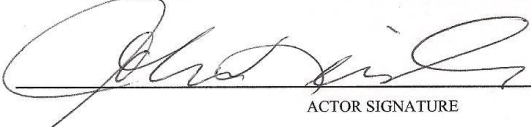
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy,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

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I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

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.

Actor Name: <u>John Neister</u>	Email: [REDACTED]
Character: <u>Narrator</u>	Phone: [REDACTED]
	Address: [REDACTED] 0114


4/19/2016
 ACTOR SIGNATURE DATE

_____
 STUDENT SIGNATURE DATE

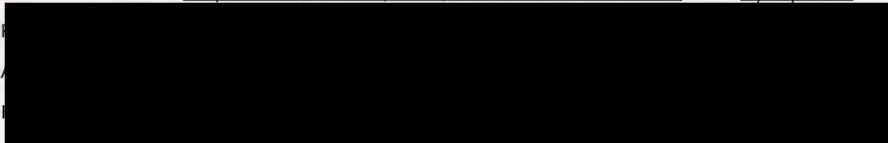
APPENDICES

APPENDIX H: SAG PAPERWORK

 **SAG-AFTRA.** SCREEN ACTORS GUILD-AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS EMPLOYMENT OF DAY PERFORMER FOR SHORT FILM AGREEMENT

PRODUCTION COMPANY (EMPLOYER) Alaina Boyett

PRODUCTION TITLE Historia Naturalis DATE 1/29/16

 12

This agreement covers the employment of Ariadne Joseph (Performer)

By Alaina Boyett (Producer) in a short film.

The minimum deferred rate of compensation under the SAG-AFTRA Short Film Agreement is \$125 per day. Performer and Producer are free to negotiate a higher deferred salary at the time of initial employment. In such event, a separate rider must be attached hereto and signed by both the Performer and the Producer.

The SAG-AFTRA Short Film Agreement provides the opportunity for professional performers to work on short films that are intended to be shown in film festivals. The Agreement also provides for limited distribution for Academy Award consideration and other very limited markets without compensation.

If the Short Film is distributed outside of the permitted uses or sold, Producer is obligated to pay all deferred compensation, including overtime, to the Performer. Performer is hereby advised that such payment constitutes compensation for initial salary and all exhibitions of the film.

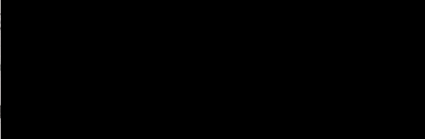
Performer is advised that the Producer has been granted a waiver of the 6th and/or 7th day premium payment requirements. The consecutive employment requirement is also waived provided scheduling of calls is subject to performer's availability, except while on overnight location. In consequence of said waivers, performer shall be free to accept other professional employment during the course of this production.

Any special hairdress or costumes will either be furnished by Producer or Performer shall be reimbursed for all sums expended.

This employment is subject to all provisions and conditions applicable to the employment of day performers contained in the current SAG-AFTRA Agreement for Independent Producers of Theatrical Motion Pictures except as expressly modified herein.

Producer makes the material representation that it is presently signatory to the SAG-AFTRA Short Film Agreement for the purpose of employing professional performers in the above-listed photoplay.

PRODUCER Alaina Boyett Historia Naturalis PERFORMER* Ariadne Joseph

BY Alaina Boyett Alaina Boyett 

*Note: For your own protection, contact SAG-AFTRA to verify the

GIVE EXECUTED COPY OF CONTRACT TO PERFORMER

Performer Contract Short Film 6.33 1 of 1

SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Picture Title Histonia Naturalis
 Company h/a Production No. 00412191 Date 1/28/2016 Contact Aleina Bayett Phone No. 573-864-3222
 Shooting Location New Orleans, LA Is Today a Designated Day off? Yes ☐ No ☒ Production Type: MP ☒ TV ☐ MOV ☐ Industrial ☐ Other ☐

*This refers to the two (2) days (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.

APPENDICES

SCREEN ACTORS GUILD- PRODUCERS PENSION AND HEALTH PLANS					Page 1 of 2	
THEATRICAL WEEKLY REPORT OF CONTRIBUTIONS						
ALL INFORMATION ON THE FORM MUST BE COMPLETED FOR PROCESSING						
Studio Code # Signatory Employer <u>Alaina Bayett</u> Street Address <u>2000 Lakeshore Dr. #2050</u> City & State <u>New Orleans, LA</u> Zip <u>70148</u> Telephone <u>(573) 864-3222</u>			Liquidated Damages: Reports received over 30 days after the PAYROLL PERIOD ENDING date will be assessed 10% of the contributions due. Reports received over 60 days after the PAYROLL PERIOD ENDING date will be assessed 20% of the contributions due. Effective January 1, 1989: Failure to supply project titles and social security numbers of all performers for which contributions are being remitted will result in the assessment of liquidated damages in the amount of 10% of the Pension and Health contributions due. If the Producer's failure to supply the data requested continues for 60 or more days, then liquidated damages of 20% of the contributions due will be assessed.			
FOR OFFICE USE ONLY Check No. <u>10</u> Amount \$ _____ Date Received _____			Start Date of Principal Photography <u>1/28/2015</u> Payroll Period End Date <u>5/6/2015</u> Name of Picture <u>Histonia Naturalis</u>			
List only the Performers employed during the above indicated week WHO WORKED UNDER S.A.G. JURISDICTION and for whom contributions are due the Pension and Health Plans.						
			Picture ID <u>00412191</u> Picture Type <u>Short Student</u>			
Report Performers and Background Actors Separately						
SOCIAL SECURITY NUMBER	PERFORMER/BACKGROUND ACTOR NAME			CATEGORY		REPORTABLE GROSS COMPENSATION
	Last	First	Initial	Performer Sessions-S Residual-R Deferred-D	Background Actor-(E) Choreographers (CHR)	
	Joseph	Anadine		Performer		150.00
Total Gross Compensation Subject to Contributions <u>0</u> \$ <u>150</u> Employer's Contribution @ 16.8 % of Gross Compensation \$ <u>25.20</u> Special Rate Code (please see page 2 for codes) _____ Liquidated Damages @ 0 % (See above) \$ _____ Make check payable to: SCREEN ACTORS GUILD-PRODUCERS PENSION AND HEALTH PLANS Check No. <u>1033</u> P.O. Box 54867, Los Angeles CA 90054-0867 Phone (818) 973-4472						
Only Producers who are signatory* to an applicable collective bargaining agreement of the Screen Actors Guild are eligible to make contributions to the Screen Actors Guild-Produrers Pension and Health Plans on behalf of the eligible Performers employed by such Producers. Any contributions submitted by a non-signatory* Producer will not be accepted. I certify that the above-named Employer is signatory* to such a collective bargaining agreement with the Screen Actors Guild. By signing this agreement, Producer acknowledges that it has accepted and agreed to be bound by the Pension & Health Provisions established by the collective bargaining agreement to which Producer is signatory. I further certify that the information contained herein is correct, and that all compensation subject to contributions earned by performers in our employ during the period covered and only for work within the jurisdiction of such collective bargaining agreement has been reported herein.						
Signature <u>Alaina Bayett</u> Name <u>Alaina Bayett</u> Title <u>Histonia Naturalis</u> Date <u>1/28/2016</u>						
*A Producer will be considered to be "signatory" if the producer is a party to a collective bargaining agreement with the Screen Actors Guild, or, if the collective bargaining has expired, the producer is obligated by federal law to continue to make such contributions.						

Revised 01/12/2012

APPENDICES

APPENDIX I: LOCATION FORMS

Facility Use Agreement for Media Productions on Louisiana State Parks

1. **Introduction.** The following agreement is entered into by the Louisiana Department of Culture, Recreation and Tourism, Office of State Parks, 1051 N. Third Street, Third Floor, Baton Rouge, Louisiana, 70802; phone (225) 342-8111; fax (225) 342-8107; represented by Dwight Landreneau and herein sometimes referred to as "State" and Alaina Boyett (phone: 573-864-3222), a graduate student enrolled at the University of New Orleans, and herein sometimes referred to as "Producer" or "Production Company."
2. **Permission.** In accordance with the schedule and terms herein, the State grants permission to Producer to enter and remain upon Bogue Chitto State Park, herein sometimes referred to as "Property" for the purpose of filming, photographing, and otherwise recording specified scenes in a graduate thesis film presently entitled "Historia Naturalis," herein sometimes referred to as "Project". To the extent the State has the requisite authority, the State's permission shall include the following:
  - a. Producer may use its personnel, equipment, and materials (including props and temporary sets) around the exterior and inside the Property for use in connection with the production(s) described above. The Producer agrees to take appropriate measures to avoid damage to the property, including the grounds and facilities.
  - b. Producer may photograph, film or record any names or trademarks connected with the Property, and any logos or verbage contained on any signs, decorations, or fixtures on the Property. Producer may refer to the Property by any real or fictitious name and may attribute any real or fictitious events as having occurred on the Property.
  - c. Producer may alter the Property for use as a set, only as approved by site staff.
  - d. Producer may reproduce, exhibit, and advertise, publicly and privately, all of the photographs and recordings created in connection with this agreement (including use in trailers, advertising, promotions, publicity, commercial tie-ins and merchandising, in all languages, formats and media of any kind now known and hereafter devised, worldwide, in perpetuity and without limitation and without further payment) and may license others to do all of the above. However, the agreement itself may not be assigned to another company.
  - e. Producer shall be the sole, exclusive, and perpetual owner of all right, title, and interest in the Project, any recordings or photographs connected therewith and any copyright, including all renewals and extensions of the copyright interest in the Project.
3. **Schedule.** The following production schedule has been agreed to by the parties. Any changes must be requested in writing by the Producer and approved in writing by an authorized representative of the State.

December 4-6, 2015
4. **Payment.** Due to the nature of the project; i.e., student film project associated with the University of New Orleans, the following discounted filming fee applies:

\$100/DAY FOR STATE PARKS

The total fee, as scheduled, is \$300.00. In the event that the actual production schedule exceeds or take less time than scheduled, the total fee shall reflect the agreed upon daily rates.

Upon completion of production and restoration, Producer shall make payment by check, payable to "Bogue Chitto State Park." If the Property becomes unavailable as a result of any natural disaster, war, fire, or similar circumstance beyond both parties' control, there will be no payment. In the case of a force majeure event, the State shall make good faith efforts to make the property available for the Producer's use at a mutually agreeable time.

APPENDICES

5. **Insurance.** The permission granted in Paragraph 2 is conditioned upon the Producer supplying the State with Proof of Insurance for standard university off-site events and project.
6. **Liability and Damage.** The Producer agrees to return the Property in the same or better condition as when received. The Producer agrees to be responsible for the repair and restoration of any damage to the Property and shall indemnify the State against any claims arising out of or based upon personal injuries, death, or property damage suffered as a direct result of the Producer's use or activities on the Property to the extent that such liability or loss is not otherwise covered by the Producer's insurance policies. All claims of damage or injury must be presented to the Producer within 30 days of the completion of the use of the site.

The State's sole remedy for a breach by Producer of any of Producer's obligations hereunder shall be an action at law for damages, it being agreed that in no event shall the State or its successors and assignors, or any party now known or hereafter having an interest in the Property seek or be entitled to injunctive or other equitable relief restricting Producer's ownership and/or use, exploitation, distribution, advertising or promotion of Producer's video, films, photography and sound recordings.

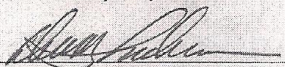
The State does hereby warrant and represent that the State has full right and authority to enter into this Agreement concerning the Property, and that the consent or permission of no other person or agency is necessary in order to enable the Producer to enjoy full rights granted herein and that the State does indemnify and agree to hold the Producer free and harmless from and against any all loss, costs, liabilities, damages or claims of any nature arising from, growing out of, or concerning a breach of the above warranty.

The State maintains the right to have a representative on site at all times. Subject to notice and reasonable opportunity to cure, the State shall discontinue and cancel all privileges granted to the Producer if the representative determines that the activities of the Producer, its employees, agents, or subcontractors, are resulting in, are likely to result in, or have already resulted in significant damage to the Property or violation of federal or state law, or the terms of this contract.

7. **Credits.** The Producer shall include in the film, video, or other work product, the following credits: "Produced by [Name], the Louisiana Office of the Governor, Department of Culture, Arts and Tourism, and the State of Louisiana Office of the Lieutenant Governor." When practical, Producer shall provide the State with a copy of the finished film as proof of credit provided for archival purposes only and not for distribution or exhibition.

8. **Entire Agreement.** This document, including the attached addenda, is the complete and binding Agreement of the parties, superseding all prior understandings and communications with respect to the subject matter hereof. All amendments must be in writing and duly executed by both parties.

Agreed to and accepted by the State:



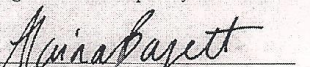
By: Dwight Landreneau

Its: Assistant Secretary

Dated: 10/29/15

Contact information
P.O. Box 44426
Baton Rouge, LA 70804-4426
225-342-8111

Agreed to and accepted by the Producer:



By: Alaina Bayett

Its: Director

Dated: 10/28/2015

Contact information (Producer)

APPENDICES

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DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317 | Fax (504) 280-6318
www.uno.edu

Student: <u>Alaina Boyett</u>	Phone & Email: <u>573-864-3222</u> <u>alainaboyett@gmail.com</u>
Course #: <u>Studio 1</u>	Professor: <u>Griffin</u>
Project Title: <u>Historia Naturalis</u>	Date: <u>12/1/15</u>

LOCATION CONTRACT

Permission is hereby granted to Alaina Boyett (student filmmaker) by [Signature] (Owner/Agent) to use Bogue Chitto Park the property and adjacent area, located at 17049 State Park Blvd Franklinton, LA for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 3 ☒ Days ☐ Weeks, beginning on 12/4/15 (Day and Date) and ending on 12/6/15 (Day and 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, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker, and the University of New Orleans Department of Film & Theatre, free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

<u>[Signature]</u> STUDENT FILMMAKER	<u>12/1/15</u> DATE
<u>[Signature]</u> OWNER/ AGENT	<u>12/1/15</u> <u>985-839-5710</u> DATE PHONE

ADDRESS: 17049 State Park Blvd Franklinton, LA 70438

APPENDICES

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	DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.uno.edu

Student: <u>Alaina Boyett</u>	Phone & Email: <u>alainaboyett@gmail.com</u> <u>573-864-1322</u>
Course #: <u>Studio I</u>	Professor: <u>Henny Griffin</u>
Project Title: <u>Historia Naturalis</u>	Date: <u>NOV. 22 2015</u>

LOCATION CONTRACT

Permission is hereby granted to Alaina Boyett (student filmmaker) by Timothy Bush (Owner/Agent) to use the house the property and adjacent area, located at 1620 Behrman Ave., NOVA 70119 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, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on NOV. 22 (Day and Date) and ending on NOV. 22 (Day and 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, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker, and the University of New Orleans Department of Film & Theatre, free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

[Signature] 11/22/15
STUDENT FILMMAKER

[Signature]
OWNER/ AGENT

ADDRESS: 1620 Behrman

APPENDICES

APPENDIX J: MUSIC RELEASES

APPENDICES

 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.uno.edu

Student: <u>Alaina Boyett</u>	Email: <u>alainaboyett@gmail.com</u> Phone: <u>573-864-3222</u>
Artist: <u>A. Davis</u>	Email: Phone:
Course#: <u>Studio III</u>	Professor: <u>Griffin</u>
Project Title: <u>Historia Naturalis</u>	Date: <u>4/19/16</u>

ORIGINAL MUSIC LICENSE AGREEMENT

THIS AGREEMENT, made and entered into as of 4/19/16, by and between
(DATE)

Alaina Boyett and A. Davis, for the
(STUDENT) (ARTIST)

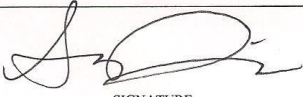
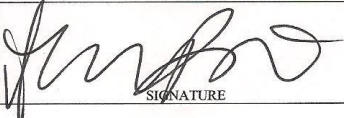
use of original song "Odd Time" "The Hermit" "The Hermit's Reprieve"
"A Leaf Falls" "Even Time" "Flesh and Bone" in the UNO FTA student film
(SONG)

project Historia Naturalis.
(PICTURE)

The parties agree as follows:

1. The Artist grants the Student, their successors, assigns, and licensees, a non-exclusive license for the master, synchronization and performance rights to the Song, or any portion thereof, for use in the Picture. These rights include the use of existing recordings the Artist may have, as well as versions of the Song that may be produced and recorded expressly for use in the Picture.
2. The license granted will cover all formats of the Picture and all media by which the Picture is exhibited, distributed, exploited, marketed, and performed (whether now known or herein after devised), throughout the universe in perpetuity.
3. The Student acknowledges and agrees that the Artist will retain all rights to the musical compositions, lyrics and sound recording licensed to the Student hereunder for use in the Picture.
4. The Student, their successors, assigns, and licensees, will retain all rights to the Picture.
5. The Artist warrants that no promise of payment or compensation was made or will be made by the Student for the Artist's participation in this project.
6. This agreement will not be valid without execution of the **Certificate of Authorship** (page 2).
7. Student agrees to accord Artist credit in the end credits of the film: "song title, performed by, written by".

ACCEPTED AND AGREED TO:

Artist:	<u>A. Davis</u> PRINT NAME	 SIGNATURE	<u>4/19/16</u> DATE
Student:	<u>Alaina Boyett</u> PRINT NAME	 SIGNATURE	<u>4/19/16</u> DATE

APPENDICES

CERTIFICATION OF AUTHORSHIP

I, A. Davis, certify that I have composed all musical compositions and/or musical material submitted by me to Alaina Soyett Student for use in the Picture currently titled "Historia Naturalis" and that such compositions and/or materials are original creations by me and the Student's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.

Signature of Artist: _____



APPENDICES

	DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY OF NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.uno.edu

Student: <u>Alaina Boyett</u>	Email: <u>alainaboyett@gmail.com</u> Phone: <u>504-844-3333</u>
Composer: <u>A. Davis</u>	Email: [REDACTED] Phone: [REDACTED]
Project Title: <u>Historia Naturalis</u>	Date: <u>4/19/16</u>

COMPOSER LICENSE AGREEMENT FOR THESIS FILM

For good and valuable consideration, the receipt of which is hereby acknowledged, Composer grants to UNO MFA Graduate Student (Student) and Student's successors and assigns, a non-exclusive license in the master use, synchronization and performance rights to certain musical composition(s) composed by Composer for use in connection with the Thesis Project listed above, in all formats of the Project and in all media by which the Project is exhibited or distributed (whether now known or hereinafter devised) throughout the universe in perpetuity.

Student acknowledges and agrees that the Composer owns all rights, title and interest (throughout the universe and in perpetuity) in and to the musical composition(s) licensed to Student hereunder for use in the Project.

Student agrees to accord Composer credit in the film and, where possible, in marketing materials, advertising or notices for the Project. Composer's credit shall read as follows: "Music Composed by A. Davis"

This agreement will not be valid without execution of the Certificate of Authorship below.

ACCEPTED AND AGREED TO:

Composer:	PRINT NAME	SIGNATURE	DATE
Student:	<u>Alaina Boyett</u> PRINT NAME	<u>[Signature]</u> SIGNATURE	<u>4/19/16</u> DATE

CERTIFICATION OF AUTHORSHIP

I, A. Davis, certify that I have composed all musical compositions and/or musical material submitted by me to Alaina Boyett Student/ Student for use in the Thesis Project currently titled "Historia Naturalis" and that such compositions and/or materials are original creations by me and the Student's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.

Signature of Composer: [Signature]

APPENDICES

APPENDIX K: FILM REFERENCE

A DVD copy of *Historia Naturalis* is located in the Earl K. Long Library.

VITA

The author was raised in Shreveport, Louisiana and moved to Columbia, Missouri in 2005. She received her BA at the University of Missouri in Columbia in English and Sociology with minors in Film Studies and Philosophy in 2010. After work on a few productions in Missouri, she moved to New Orleans in 2013 to pursue a MFA in Film Production at the University of New Orleans. Alaina made five short films while pursuing her degree, her last film *seeking* won the Audience Award at the University of New Orleans Film Festival in 2015. She worked on numerous productions during her studies, focusing mainly on production design and directing.