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Into the Green

Mary M. Casteel
University of New Orleans, marym.casteel@gmail.com

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Into the Green

A Thesis

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

Master of Fine Arts
in
Film and Theatre Arts
Film Production

By

Mary McDade Casteel

B.A. University of Arkansas, 2014

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Vita

ABSTRACT

The contents of this paper will detail the making of my film *Into the Green*, a University of New Orleans thesis film. I will examine the processes used to create my film in five parts. Part One will cover the various inspirations and influences that I pulled from to create the story. Part Two will cover the entirety of pre-production and will begin to detail the various collaborators who worked along with me. In Part Three I will discuss the shooting process in Arkansas, and in Part Four I will cover the film's journey through post-production. Finally, in Part Five, I will analyze my filmmaking experience and discuss future plans for *Into the Green*.

Keywords: *Into the Green*, short film, cinematography, voiceovers, Mary McDade Casteel

INTRODUCTION

When I set out to write the script for *Into the Green*, I had little to contribute in terms of plot for my first draft. I had an arsenal of visuals and settings that I wanted to associate with my main character Eleanor, a high school principal in a rural southern town. Bringing Eleanor's story to life has been one of the most challenging screenwriting ventures I have encountered, but it was a process that I welcomed, going from pre-production, production, and into post-production.

Throughout each of these phases I continually recreated my story of Eleanor. My goal as a screenwriter was to create a story with poetic latitude that would be accompanied by ethereal images. I wanted my audience to feel as though they were hearing an Arthurian fable being told through voiceovers, but watching the story of an ordinary woman. By creating this storytelling style I sought to mimic the psyche of Eleanor for the audience to experience. Eleanor's emotions in the film are torn between the love she has for Hyde and her drive to continue on as Principal. The ethereal imagery in the film represents both her memories of Hyde and a reverie of the connection they could have shared had he not perished. Eleanor's memories of him are fantastical compared to her reality. Therefore, I wanted my audience to feel as though they were experiencing a memory of an event or person that was enjoyed but not savored; and once we returned to this memory it was sweeter. This feeling had to extend beyond the character and incorporate the atmosphere, setting, and use of an unconventional narrative.

To paraphrase Francis Ford Coppola, a film is made three times. The first is during the

writing process. This was my most challenging time to create the story of *Into the Green* and Eleanor's character. The second time is on set during the directing process. For me, this was the most collaborative process. Even though I was constantly working with different collaborators throughout the filmmaking process, it was on set where I had the most input and collaboration working with my actors and crew. And the third time a film is made is during the editing process.

The time I spent editing *Into the Green* also gave me the opportunity to rewrite the script. When editing, you have many opportunities to re-create the story of a film. For me, I had an even greater advantage because I chose to record the voiceovers after we had wrapped principal photography. Voiceovers were included in the script, but I knew from the beginning that I was going to revise them before the first session of voice recordings. This allowed me to let the story bend and grow in multiple directions, cut after cut. Therefore, not only was I able to recreate my film three times, but I was able to return to all the different versions I had created for a combined storyline that included a piece of each version and unified my overall purpose; a purpose that brought me back to the roots of my story and inspirations, and allowed me to revisit my drive and motivations to make this film. In conclusion, this thesis paper will serve as a document that not only discusses my collaborative endeavors with other creators, but an enlightening journey with myself through my own creative struggles and successes.

I. INSPIRATION AND STORY

As with many stories, the origins of my thesis film *Into the Green* is riddled with both truth and fiction. My inspirations began with the legend of the “green flash.” In reality, this is an atmospheric event, a strange flash of light caused by the refraction and scattering of the sun’s rays just before sunset. This phenomenon has been the subject of various stories and myths, the most popular being Jules Verne’s 1882 novel *Le Rayon Vert* or *The Green Ray*. Other literary and cinematic references include William S. Burroughs *Cities of the Red Night* and the 2007 film *Pirates of the Caribbean: At World’s End*. According to Celtic folklore the green flash is referred to as the ‘living light’ and can offer special healing powers in its presence. But it is not just an oddity that is rooted in fiction; it is an observation that has been recorded by astronomers and scientists around the world, dating back to 1865.¹

My own curiosity was spurred when I visited San Diego in the spring of 2013 and learned that some on the California coast had observed the infamous green flash, when conditions were just right. I was surprised to discover that such a phenomenon surrounded by myth was in fact an actual atmospheric event. In addition, it was a local fascination for many and a point of attraction for tourists visiting San Diego.

Once my interest in the subject began to grow, I conducted my own research and came across Verne’s novel, *The Green Ray*. In Verne’s work a group of travelers search for the green flash throughout their journeys. A man and woman among the travelers begin to fall in love and

¹ D.J.K O’Connell, “The green flash and other low sun phenomena,” *Castel Gandolfo: Vatican Observatory, 1958, Ricerche Astronomiche* 4 (1958): , accessed February 6, 2017, <http://adsabs.harvard.edu/abs/1958RA.....4.....O>.

at the conclusion of the story the group finally witnesses the marvelous emerald occurrence. But the two lovers have fallen so deeply in love and are so wrapped up in one another that they miss the flash of green and the purpose of their journey. Through these two characters Verne tells his audience that the green flash represents a great understanding that two individuals find within one another, a cavern of knowledge that goes as deep as the human soul.

The connection between lovers in *The Green Ray* was the connection I wanted to create between Eleanor and Hyde. I made the decision to not directly reference the green flash but instead only be inspired by what it represents in Verne's novel. However, I still wanted a representation of Hyde and Eleanor's love that could be rooted in both a realistic and ethereal setting. This is how I arrived at the idea of the green marble. Green is a color that represents life, growth, and insight -- three very important elements of Eleanor's relationship with Hyde. And a marble is an item Hyde's character would collect among all his clutter and knick knacks.

Combining my own wonderment of the green flash and Verne's interpretation, I created the thematic elements of *Into the Green*. I chose a high school principal in a small southern town as my subject and I chose "Eleanor" as her name because it translates to 'shining light.' In addition, I became fascinated by the name at a young age listening to the Beatles, 1966 song "Eleanor Rigby," whose subject is a lonely woman who is forgotten when she passes. One verse of the song states "Waits at the window, wearing the face /that she keeps in a jar by the door/Who is it for?" Had Eleanor Rigby longed to be loved and understood by someone? Had she loved and lost her soulmate long ago? These are the questions I was pondering as I was constructing the story of Eleanor King, the middle-aged high school principal.

The other part of Eleanor's character, her role as high school principal, was spawned

from my own life experience. My father has been a school administrator for nearly 40 years. I have witnessed his journey in this career my entire life and have always been fascinated by the ever-changing but simple world of a small-town principal. Being at the forefront of a child's education can be both challenging and rewarding. I became inspired to create a slice-of-life drama with this mindset.

For slice-of-life influences in cinema I turned to Frederick Wiseman's 1968 film *High School*, a documentary in the cinéma vérité style. When I first watched this film in 2012, I was taken by its simple compositions and unique perspective. The film follows various individuals in a Pennsylvania high school throughout the course of one day. On the surface we, as the audience, are simply observing the daily processes of a high school, but underneath Wiseman is making a subtle statement -- that an institution thrives as a collective body and the experiences of the individual are controlled by what best serves the whole. This was the influence I brought to Eleanor's story. I wanted us to see her from an objective standpoint as she went throughout her day. As she became more worried about the absence of Hyde, I wanted our viewpoint to have a subjective shift. I felt going in with this mindset would make the film feel more familiar to the audience. By using these two viewpoints, I felt it would further emphasize how guarded Eleanor is from those that she sees every day.

I. PREPRODUCTION

A. Script

The process of pre-production for *Into the Green* officially began when I wrote the first draft of the script. Screenwriting is not my greatest strength and I went through multiple versions of Eleanor's story and worked with my Major Professor, Assistant Professor Erik Hansen, before I realized how I wanted to structure the script and what characters I wanted to bring into Eleanor's life. Eventually, I came to the conclusion that Eleanor should experience a great loss of someone she loves. Earnest Hyde, a teacher in her school, became this character. My intent was to never see his face, only his silhouette. But his voice would be present throughout, as the narrator. Being that Eleanor's story is a slice-of-life narrative, it was fitting to have a narrator add to her thoughts and emotions. Once I incorporated these elements, I began focusing on the atmosphere of the script. I tried to imagine how Eleanor sees herself in her school, and how Hyde sees her. This led me to the "Kingdom" drafts of the script. I felt that Hyde would see Eleanor as a "Queen" in her own "Kingdom," and he would speak as if telling a Southern fairytale. I went through six drafts of the "Kingdom" versions of the script before shooting began.

After shooting was wrapped I continued to work on the voiceovers. I rewrote Hyde's story of Eleanor after multiple cuts of the film, various revisions, and feedback from my peers and committee members. This was a process I had planned on from the beginning. In order to create an unconventional story I had to go about the script writing process in an unconventional manner. The voiceovers that I wrote for the script initially were never permanent. I wrote them in an attempt to establish as much of the setting, atmosphere, and backstory of the script as possible. Once I recorded a series of temp voiceovers in post-production it occurred to me just

how on the nose (OTN) many of the phrases were. It became a challenging experience, re-working the voiceovers. With each new cut I became inspired to take the voiceovers in another direction.

A common pattern for my screenwriting process involves re-working an idea so much so that it transforms into a script or story with an entirely different meaning. This process is a result of my own anxieties as a writer and filmmaker. This anxiety is rooted in the fear that my story will lose flexibility in production and post-production. That ultimately my film will fail and I will not be able to shape it the way that I want in order to better serve the story and meaning. However, every artist must find a way to overcome self-doubt. Therefore, I opted to create an elastic script. One that was not tied to a conventional narrative and relied heavily on voiceovers and cinematography, two elements of the script that I felt I had total control over during production and post-production.

B. Casting

Since my script only had one main character, casting became a more simplified process than my previous short films. I worked with my Casting Director, Lauren Erwin, to put out a casting call and perfect the character of Eleanor. Previously, I had worked with Lauren to cast my second year film *A Swarm Come April*. She was very professional and well-prepared throughout the entire process. Also, since we had already worked together and established a relationship, the casting process was that much smoother. During casting sessions, I would give directing adjustments and then she would give her own adjustments. Finally, I ended up casting Wendy Neisler, who was a last minute addition to our casting schedule. I had witnessed her acting talent

on a set I worked on over the summer and was so impressed with her performance that I asked her to come in the next day and read for Eleanor. I was so completely blown away by her reading that I called her the next day to offer her the part.

The most challenging aspect of my casting process was the task of casting the remaining cast members, featured extras, and background. I knew from the beginning that the film would be very dependent on them and their ability to ‘sell’ the idea of a functioning high school. I also knew that since we would be traveling and staying in Arkansas, I had to be economical about my casting choices.

For the roles of Sarah, Michael, the Secretary, the Substitute Teacher, the Coach, and the Police Chief, I relied on my filmmaking connections both at UNO and in Arkansas. I approached Hayden Guthrie and Patrick Sanderson for the roles of Sarah and Michael, the couple in the courtyard. I had worked with Hayden on my own short films in the past and already had an established relationship with her. I had not worked with Patrick, but I felt he and Hayden would be a good match on screen. In terms of practicality, it is not a good decision to use your own crew members as extras and I would not advise it. However, due to the overall needs of the production I felt it was necessary. More importantly, I knew that once we were on location and shooting in the school we would be in a very controlled environment where crew members could easily switch roles. Patrick and Hayden were very willing to play Michael and Sarah, and they were still able to perform their jobs on set as 2nd AC and Hair & Makeup.

For the remaining cast members, I reached out to actors in Arkansas. I submitted casting calls to local newspapers and through Facebook, and contacted filmmaking acquaintances in Arkansas. Lauren and I sorted through the actors that submitted and then chose the roles based

on looks and past works. We chose Roben Sullivant for the Secretary, Johnny Jackson for the Coach, and Cheryl VanWinkle for the Substitute Teacher. They were all very willing and excited to be a part of the project, and that attitude led me to trust they would do a great job. And finally, for the role of the police officer, I approached the Chief of Police in McCrory, Paul Hatch. He was elated to be involved in the project.

I also planned to cast another Arkansas resident to be in the bathroom scene with Hayden as Sarah's Friend, but a week before shooting that extra committed to a prior booking and could not make it. So, once again I turned to crew members. I asked my sound mixer, Emily Poulliard, to fill in.

For the remaining extras in the school location, I relied heavily on my Arkansas connections. I contacted students from the University of Central Arkansas film program and others who had responded to my casting calls. My only regret is that I wanted more students to fill the school. The town we were shooting in has no filmmaking connections or background. Therefore, it was difficult to get extras to commit to an entire day of shooting and the minors had to be released after eight hours of shooting. However, I felt that I did the best I could with what was given to me. Overall, my casting experience during pre-production ran very smoothly.

After shooting wrapped, I still had the task of casting a voice actor for the part of Hyde. Unlike my main character, I did not hold auditions for Hyde. Instead, I relied on past experiences and relationships. I chose John Neisler as the voice of Hyde after hearing his voiceovers in a version of Alaina Boyett's thesis film. Also, because I already knew John from the UNO Theater Program, I felt comfortable working with him and giving him feedback about the character. My first session with him was in late January. I had written a new set of voiceovers and John added

his own take on them during recording. After receiving feedback from my Major Professor, Erik Hansen, I scheduled another session and used those recordings as the final voiceovers.

C. Location Scouting

From the early stages of my script, I knew that I wanted to shoot at McCrory High School in Arkansas. It is a small school district an hour away from my hometown and where my father serves as Superintendent. If I shot here I would have full access to the school, classrooms, the surrounding community, and could provide room and board for the crew. To benefit from those luxuries was worth traveling to Arkansas. Many schools in Louisiana begin classes the week that I was planning to shoot and I knew securing a school set locally would be difficult. Arkansas schools did not begin the semester until the week after my shoot would be wrapped. More importantly, I visited McCrory High School two or three times over the summer in preparation for the scout.

The actual location scout took place July 19th- 21st. My Cinematographer, Trenton Mynatt, and I were the only two crew members who attended the scout and we were able to keep travel expenses to a minimum. Beforehand, we compiled a list of questions to answer from my 1st AD, Sound Mixer, and Production Designer.

On July 19th, we traveled to Guion, AR to scout the White River. The part of the river we scouted was located 20 minutes outside of Trenton's hometown. He had been there multiple times and had already secured the resources we would need to shoot there, including a boat and driver. That day we went out on the river and planned out the shots I had described in my script.

A few days later, on July 21st, we traveled to McCrory High School and scouted all the locations we were already considering. We secured the locations of Eleanor's Office, Hyde's

Classroom, The Girl's Bathroom, The Utility Closet, the Water Fountain, the Hallways, and the Glass Doors. We planned out various shots at each of these locations and took into account practical questions provided by my 1st AD, the Sound Mixer, and Production Designer. Then, upon our return to New Orleans on July 24th, we held a department head meeting and briefed everyone on the locations.

D. Producing

For my second year film, *A Swarm Come April*, I had two producers -- Rashada Fortier and Daniel Kleinpeter. Rashada handled all my paperwork and producer-related tasks in pre-production. Daniel handled my locations and all producer tasks during production. It was a successful system, especially considering that my main location was an hour away and we needed to be in constant communication with the location manager during production. For my thesis film, the situation was much different. Since the location manager was my Dad, I didn't need a producer to handle any location tasks or issues. Also, since my parents prepped everything in the locations beforehand -- crafty (food for crew members on set), catering, lodging, etc. -- there was no need for a producer at the locations for pre-production. So I asked Rashada to be my main producer and perform the same tasks as on my second film year and I asked my DP, Trenton Mynatt, to serve as my associate producer. He contributed a camera prize package valued at \$5000 and offered his parents' house and boat to be used for our first location.

Throughout my filmmaking experience thus far I have discovered that when writing and directing your own short films you become a producer of your own film. Having a team of producers at your side can always help, but you should be able to delegate to them producer related tasks, specifically tasks during pre-production. The best way to go about this is by

knowing how to be a producer yourself. I learned the most about the producing process from my 5500 Film Development and Planning course, taught by Assistant Professor Laura Medina. As a writer and director of a short film, you should always be aware of the challenges your script poses in terms of shooting abilities and budget items. More specifically, it is your job to find the best way to shoot your movie within the means of the production. Throughout the course, I learned how to prepare a script for shooting, organize a shooting schedule, create a budget, and prioritize what was most important to the film.

With these tools I was able to make the script, pre-production, and production more economical in ways that best served the film. For example, I chose to have one main location. From the very early stages of the script I had already locked down my location of the school. Having full access to this location meant having one less schedule item to plan around. However, choosing to shoot at this location would be costly. In the the early stages of pre-production I met with my Producer/1st AD and Associate Producer/Cinematographer frequently and we agreed that the travel expenses were worth it because the location would serve the film greatly.

E. Directing

The job of a director is to be the guiding voice of the production. When I directed my second year film, I directed four different actors and the extras. Overall, it was a challenging but rewarding experience. For *Into the Green*, having one principal actor was a more simplified and enriching experience. Rehearsals, in the traditional sense, were not needed. Instead, I met with Wendy and we discussed Eleanor's character thoroughly. I gave her a copy of Gene E. Megiveron's *The Effective High School Principal*, published in 1992, to look over and digest. I had marked various pages that helped me to create the character of Eleanor. Afterwards, Wendy

and I discussed the book and the daily tasks that Eleanor would complete. Then we moved on to Eleanor's personal life and how Hyde fit into her world. We met around three or four times. During one of our meetings I rehearsed both Hayden and Wendy. All other rehearsals were planned to take place on set with the rest of the cast and background.

F. Production Design

I began working with my Production Designer, Alaina Boyett, on July 7th. We discussed baseline items such as the budget, props, costumes, locations and overall look of the film. Together we decided the film would be set in the 1980s, but would not be overtly so. Most importantly, I wanted a timeless look for the film that did not appear modern

Once the overall appearance of the film was agreed upon, we moved on to the specifics: Eleanor's office and Hyde's classroom. For Eleanor's office I wanted a minimalist decor and used references from the work of Production Designer, Jack Fisk. I was most inspired by his work in Terrence Malick's *The Tree of Life*. His words of advice are:

*"...keep it simple because if people aren't confused by the background, they pay attention to the what's happening with the characters, I think. I try to create backgrounds that are easy to understand so they tell you in shorthand what you need to know about the place or the character and don't distract you by giving you too much to look at."*²

This was the main influence behind designing Eleanor's office and her school. It was important to me to only have accents of green in Eleanor's office and nowhere else in her school, except Hyde's classroom. Alaina and I decided on a 'cool-neutral' color palette for Eleanor's office. The only items that would be green were her desk lamp and the plants in her windowsill.

² ROSE LAGACE, "PRODUCTION DESIGN PORN: Terrence Malick, Jack Fisk and the Art of Minimalism," Art DepartMENTAL, September 2, 2011, accessed July 7, 2016, <https://artdepartmental.com/2011/09/02/production-design-porn-terrence-malick-jack-fisk-and-the-art-of-minimalism/>.

For Hyde's classroom we decided on a 'warm-neutral' color palette. His classroom could have green items, but we limited the green accents on his desk so that the marbles would stand out. The marbles became a character unto themselves. Alaina researched various sizes and shades of green for the marbles. In the end, we decided on two different shades and sizes to be included in the jar, so that it would look more like a collection of Hyde's than a staged prop.

The remaining production design involved working with my costume designer, Hayden Guthrie, and planning Eleanor's two looks: her outfit in the school and her dress in the river. For her outfit in the school we stuck to the 'cool-neutral' palette of her office. I referenced the wardrobe of Elizabeth Jennings in the television show *The Americans*.

The story takes place in the 1980s, but the wardrobe of the character, Elizabeth, is minimalist and rarely veers from neutral tones. She also wears slacks in order to perform her job more efficiently, and heels to make herself appear taller and more intimidating. This was a character trait I wanted to incorporate into Eleanor's wardrobe; something that was form fitting and structured but didn't take away from her femininity. Hayden and I chose a dark blue blouse, grey slacks, and tan heels for Eleanor's outfit at school.

For her look on the river, Eleanor's wardrobe needed to be vastly different. Eleanor's look on the river needed to represent a different part of her character, one that also represented a piece of Hyde and a piece of the river: flowing and full of life. Again, I pulled influences from *The Tree of Life*; this time from the wardrobe of Jessica Chastain's character, Mrs. O'Brien. Hayden went to local thrift stores to find a period-appropriate dress. She ended up finding a white dress with green embroidery that was flowing and ethereal. It was a dress that would have been at the back of Eleanor's closet for years.

G. Cinematography

Similar to the production design of the film, I wanted the cinematography of Eleanor's world to be minimalist. Everything about Eleanor's character, from her personal style to her surroundings, was designed to be minimalist because it represented an environment she would thrive in. A world with less in it is the type of world Eleanor would have more control over, where she would be able to establish an order for her school. But it would also be a place where Eleanor would be free from distractions and anything that would make her feel vulnerable.

My first initial meeting with my cinematographer took place in the beginning of June because he was also my Associate Producer. Due to minimal dialogue and multiple visual motifs, the visual planning influenced various revisions of the script. During our meetings we frequently discussed the character of Eleanor and how to portray her character visually. In particular, we focused on how the river was more than just a body of water where Hyde would perish. It is a representation of a place where Eleanor was free from her vulnerability. A place that looks familiar, by its natural settings, but has a mystical far-away atmosphere. I wanted the river to represent the same feeling that the voiceovers would imply, a memory that was much sweeter once returned to.

While location scouting, Trenton and I decided on various shots of the river that were necessary, and then I wrote them into the script. However, we also planned to shoot more than necessary. This is because, just like the voiceovers, I wanted the ethereal imagery to have a flexibility. In post-production having more imagery to work with would allow me to re-create the story in more ways than one.

For the shots of the river I pulled references from Malick's *The Tree of Life*. The cinematographer, Emmanuel Lubezki, kept an ethereal but realist quality to his images through the film as we follow the character of Jack throughout multiple stages of his life. This was the mindset I wanted to bring to the cinematography of *Into the Green*.

For Eleanor's school, we kept a confined and simple frame, similar to the compositions in *High School*. When Eleanor was in her hallways and stairwells, we created deep space, to imply the ongoing repetitiveness of her daily life. For other spaces, like her office during her phone conversations, we created flat space to imply how confined she felt in her office when separated from Hyde. For all of the shots in the school we remained no closer than a Medium Close Up and stayed on the tripod. Then, once she arrives in Hyde's classroom and has her breakdown, we switched to handheld and frequently moved in for close ups.

Many of these decisions were influenced by Bruce Block's *The Visual Story* and material covered in my 5550 Cinematography course, taught by Associate Professor Hamp Overton. The seven components of the *The Visual Story* include the discussion of deep and flat space. It was very important to me that deep space be utilized at the school. This is because I knew the school would feel confined compared to the river, but I still wanted it to have an inviting quality. I wanted the audience to be able to see the shiny floors that Eleanor inspects each morning. It was necessary for the school to feel more like a fortress and less like a prison, for example. I felt the best way to go about this was the frequent use of deep space.

While on the river and other natural locations we wanted to exhibit an open and lush environment; one that referenced the natural landscapes of both *The Tree of Life* and Jeff Nichols' *Mud*. By creating these two different styles we represented the two conflicting parts of

Eleanor's character.

H. Budget

My budget for this film began with the rough estimate of \$7200. This was before lodging for the crew was included, which brought the estimate to \$8500. \$1050 was allocated for cast expenses, rehearsal expenses, hotel room, and SAG payment. Roughly \$1000 was set aside for production design and costumes. Due to Alaina's established relationships with prop houses and other connections around New Orleans, she was able to get deals on various items for Hyde's classroom and Eleanor's office. Around \$200 was projected for camera rentals and miscellaneous equipment items. Because of past festival prizes that Trenton had won, he was able to get equipment rentals from Available Lighting and 444 Camera for free. I predicted that \$500 should be set aside for grip truck gas and gas reimbursement. Another \$200 was estimated for sound equipment rentals. \$2000 was set aside for catering, crafty, and food for the crew while off-set. And post production expenses were estimated to be around \$1700.

I. Location Prep

When I traveled to Arkansas for the main location scout, I began prepping the locations. I went through the school and collected items that I thought would work well in Hyde's and Eleanor's spaces. I took pictures of them and created a 'prop and set dressing bank' for Alaina to review. I also collected personal items from my parents' home and shopped at local thrift stores to add my own personal touches to the spaces. Because of this we were able to travel as light as possible to Arkansas for the shoot.

Also, during the initial location scout, I secured rooms for the crew to stay in. Since McCrory

is located in the delta of Arkansas it is a hotspot for duck hunters every fall, and many lodges in the area are able to accommodate 15-30 people at once. I visited two different lodges within a 20-minute drive of the location for the crew to stay at, both priced at a lump sum of \$1000. The lodge we decided on accommodated up to 25 people, provided 5 bathrooms, and contained two large kitchens to stock breakfast and dinner supplies.

Other location prep involved assigning carpools, checking out and loading up gear, and working with my 1st AD to create travel itineraries. The day we arrived we unloaded all the equipment in the school. The next day, while the skeleton crew was shooting on the river, the rest of the crew, led by Alaina, prepped the school locations with art.

III. PRODUCTION

A. Traveling to Arkansas

The morning before departure the grip truck and camera team picked up equipment at 444 Camera, Available Lighting, and Chapman Leonard. We also checked out all the equipment from UNO.

On August 9th we traveled to Arkansas. That morning, the camera team and grip truck left two hours ahead of the caravan at 8 AM. Myself and two other cars of crew members left at 10 AM. We all arrived in McCrory around 4 PM and unloaded at the school.

Throughout the shoot we parked the grip truck in the school's bus shop and locked it up each night, one of the many advantages of having total access to a location. Also, before we traveled, I wrote a letter to the faculty and staff of the school explaining details of the shoot. I had already talked to some of the faculty about the shoot during our location scout. They were all very accommodating and welcoming, especially the school counselor, who let use her office as Eleanor's office.

That first day, before we left the school, I met with Alaina and took her to all the locations around the school so that she could begin dressing them the next day. I showed her where all the props and set dressing were that we could use from the school which included the green desk chairs for Hyde's classroom and other large items. I also met with Rashada and showed her all the staging areas and holding areas I had picked out during the location scout. All camera equipment and art was staged in two classrooms next to Hyde's classroom. Extras holding and crafty were staged in the band room and lunch was held every day in the cafeteria. Since both us were going to be shooting the next day while the rest of the crew prepped we uploaded a map of

the school to the Google Drive; that was also the fire escape plan, so that everyone knew exactly where we were shooting on the 1st and 2nd floors.

I felt it was necessary to iron out all these details before shooting. Problems can always arise on set and even though we had complete control over the location it was important to walk through everything that had been established during location scouting.

Once everything was settled at the school, Alaina, Rashada, Trenton, and myself had one more meeting to tie up loose ends. At 6 PM the skeleton crew and I headed to the river location. We stayed at Trenton's parents' home for the night while the rest of the crew stayed in the lodge back in McCrory.

B. Shooting Day 1

The first day of shooting, August 10th, was in fact our easiest day. On this day we only shot scenes located on the river. Breakfast was provided for the cast and crew beforehand at 4 AM. The weather was clear and our only time sensitive item was the early morning fog on the river. We predicted that we were only going to have a few hours to shoot with natural fog on the river, but in reality it was just the opposite. When we arrived at 4:30 AM it was so foggy we could not get onto the river. So we adjusted our shot list and got the majority of Wendy's close ups first and the wide shots of the river after the fog had cleared some. We wrapped around 10:30 AM and I bought lunch for the cast and crew once we got back to town.

While we were shooting that day, Alaina and the rest of the crew dressed the school for shooting on Day 2. Their day began at 9 AM and they were served lunch around 1 PM. Upon our return, myself and the skeleton crew stopped by the school to check on the preparations and then returned to the lodge by 6 PM.

When we returned to the school, I was surprised at how little the locations had been dressed. Rashada and I instructed Alaina that Eleanor's office was the first priority, then Hyde's classroom. Eleanor's office had not been cleaned out or dressed; instead, she was mostly dressing Hyde's classroom. Once more, I went through the locations with Alaina and she assured me that everything would be prepped and ready to shoot by the time we got to Eleanor's office the next day. She and Fabiola stayed another hour to finish prepping and then returned to the lodge.

That night at the lodge I met with Rashada and we reviewed the shooting logistics for day two. I also met with Hayden and Lorien to discuss extras and wardrobe. After Lauren and I had cast the extras at the end of July, I maintained contact with them and then handed communications over to Lorien on Wednesday night. In terms of their wardrobe, I had sent out examples of period-appropriate wardrobe and asked them to submit what they would be wearing the day of. Alaina, Hayden, and myself all reviewed the pictures submitted and brought 1980s wardrobe pieces purchased from Goodwill for those who did not have period-appropriate outfits. That night, Hayden and I began sorting the wardrobe into sizes and roles.

Overall, the most important item on the agenda for the first day of shooting was to get enough shots of the river and Wendy. Since this was the main priority, it was decided that other natural setting shots -- the crop fields and surrounding town -- would be pushed to another day. Shooting more than necessary was the goal and this was accomplished for the river location.

C. Shooting Day 2

For our second day of shooting I thought it would be best to ease Wendy into the daily

routines of her character. So we began the day with Eleanor's opening scene in the film and from there we worked through her scenes with Sarah and the Secretary. The day began at 7AM and lunch was at 1 PM. We shot in the hallways, stairwells, girl's bathroom, and Eleanor's office. For the majority of the day we remained on schedule, until we arrived to Eleanor's office. I had planned to let Wendy go into Eleanor's office and get used to the space before shooting began. However, the room was still not dressed completely, so, while Wendy and I discussed the scene, Alaina continued to set dress.

In pre-production I had asked Alaina how big she wanted her art team to be and she told me she only needed a prop master, since Hayden would be handling costumes. We approached Kyndra Periban, whom we had both worked with previously, to fill the position. Unfortunately, a week before shooting Kyndra had a family emergency, so we asked Fabiola Andrade to take over. I realize now that this was a mistake. Fabiola was very enthusiastic to be a part of the team, but her work ethic was not what I expected. During shooting on the second day she was hardly present to assist Alaina or the production. One of the major prop items of the day was a clipboard that Wendy carries around, but Fabiola was never around to handle it between scenes and takes. Also, on this day I realized that communication issues with Alaina were getting worse. Previously, in pre-production, she had told me that she was working on another job but was still fully committed to *Into the Green*. Since Alaina is a close friend of mine I trusted her, but I now realize that she did not have enough time to fully commit to my project. However, this did not set us back too much on Day 2 and we still wrapped at 6pm with enough time to pack up and drive back to the lodge.

Shooting Days 2-4 were the most challenging for me as a director. Directing Wendy was a

wonderful experience and I had no doubts about her talent. I only had doubts about my directing skills. By choosing to rewrite the voiceovers in post, I gave both my writing and directing flexibility. However, I had doubts about Eleanor's character not coming across clearly in the script. Rehearsals on set were completely necessary because it helped Wendy get into character, but also because I had a chance to see how Eleanor fit into world and could decide on any last-minute adjustments. For example, on Shooting Day 2, I made the decision to have Eleanor always walking towards the camera, except for the ending shot. This is because I wanted to exaggerate the act of moving on from Hyde as much as possible. Thus, even small sequences, such as Eleanor making her daily rounds, carried weight with her character.

D. Shooting Day 3

Day three was chosen to be the most emotional for Wendy. We also began at 7 AM on this day. The first half of the day we shot Eleanor's 1st and 2nd phone call to Hyde and then Sarah and Michael out on the lawn. We broke for lunch at 1 PM and then the rest of the day was reserved for Eleanor's breakdown in Hyde's classroom.

After lunch the first rehearsal I held with Wendy was private. We both went into Hyde's classroom and she walked around to get a feel for the room. This was also done the day before when she first 'used' her office, but we were less pressed for time on this day. Then Trenton and I walked through the classroom with Wendy. Once this initial walk-through was completed, we continued camera rehearsals with a stand-in. After rehearsals and lighting were complete, I prepped Wendy for the scene. We planned to shoot three takes. This is because it would be difficult for Wendy to have the same emotional buildup if we had to complete more than three takes. Also, in terms of practicality, we only had three break-away glass jars. Two would be used

for Wendy's shots when she has her emotional breakdown and the other for the insert of the glass breaking. Wendy was able to work through three takes very smoothly with varying performances for me to work with. For her first take we did not break the jar, and for the other two takes she broke the jars. After three takes we moved onto inserts and then the remaining scenes of the day. It was a successful day.

This was the Shooting Day that I was the most nervous. I wanted to be completely available to Wendy since I knew it was going to be her toughest day. I believe I made a good decision by having her big scene fall on Shooting Day 3. Wendy's breakdown scene was the biggest item on the agenda and I was able to devote all my spare energy to directing the scene on this day. More importantly, I had worked with Wendy for a consistent amount of time by this point and knew how she liked to prepare for a scene. I talked to her for a long while before rehearsal about the scene, but for the most part we had already discussed this scene thoroughly during our meetings in pre-production. After each take she was immediately ready to go again, and I made sure to pass this on to the rest of the crew. I had nothing to be nervous about because I had worked with Wendy enough already to be there for her during her big scene.

E. Shooting Day 4

On the final shooting day we began at 7 AM, and immediately began preparing for the extras arrival. Extras holding and wardrobe were held in the band room of the school. At 7:45, Alaina, Hayden, Fabiola, and P.A.'s began dressing extras and sending them to set. I briefed the extras of scenes we would be shooting, and spoke to the Coach and Substitute Teacher about their roles. Next we moved on to rehearsals with the extras. I mostly stood by the monitor while Rashada, and my 2nd AD, Lorien Molinario, adjusted and directed the extras. Once the extras were set, we

held a rehearsal with Wendy and then began shooting. The rest of the day ran smoothly as we interchanged groups of extras to use throughout the day. We broke for lunch early, releasing crew first, then extras.

After lunch, we only had a few hours to shoot the remaining scenes with the minor extras arriving and leaving the school. First we held a rehearsal with crew members, then placed the extras in the scene. During this time, I also spoke with the Police Chief about his role. I told him to deliver the news to Eleanor of the death of one of her own. From the beginning, I knew I did not want to hear the dialogue between Eleanor and the Police Chief beyond the doors of the school; therefore, the Police Chief was free to say as much or little as he felt necessary. He did an excellent job and worked well with Wendy. After this scene, we wrapped the minors on set and continued shooting the rest of the scenes with Eleanor and a small number of extras. We wrapped on time around 6:30 PM and began packing up to return home to New Orleans the next day.

F. Traveling Back to New Orleans

On August 14th, we made the trip back to New Orleans. That morning we cleaned up the lodge and left around 9 AM. The other caravan of cars returned to New Orleans around 4 PM. On the return trip we experienced a major setback after the grip truck broke down twice on the road. The first time was outside of Jackson, MS, when we stopped for gas and the truck would not start back up. After receiving assistance, the truck broke down once more outside of Jackson, MS before we reached the Louisiana state line. We had to tow the truck the rest of the way home because the alternators were failing. At 5 AM the next day we arrived back in New Orleans. This was our only major problem for the entire shoot, and I was very thankful it occurred on the

return trip after principal photography had wrapped.

IV. Post-Production

A. Workflow and Editing

The workflow process for *Into the Green* became a prolonged learning experience. Initially, the process began in August when I returned from shooting. I met with Assistant Professor James Roe to discuss the new workflow he was putting together that involved the DaVinci Resolve system instead of Scratch Assimilate, a program used for workflow with past UNO Thesis Films. DaVinci was to serve the same purpose as Scratch, and be used to handle high-quality camera files at the beginning of post-production and color correction after picture lock. In the past, Scratch had been used because it worked to process 4K RED Footage shot on the RED Dragon camera. Due to changes in faculty and absence of a workflow supervisor, Scratch became a program that was not user friendly. DaVinci is a program used by many professionals that is compatible with multiple editing softwares and types of camera files. Also, after my own experiences with the Scratch interface, I felt the DaVinci interface was more simplified and user-friendly.

From August to November, I worked with Professor Roe off and on to create a successful workflow for my film. We ran multiple tests through DaVinci and Avid to make sure the timelines we originally created in DaVinci would transfer to Avid and back to DaVinci. Once we ran through three different tests I could begin syncing my footage. By November 18th, I had created a rough assembly cut of the film. I then passed the cut onto my Assistant Editor/Associate Producer, Trenton Mynatt. We worked back and forth until I was satisfied with a complete first cut. The first cut was as close to the script as possible. I recorded temp voiceovers and added in temp music. Once this was complete I reviewed the cut with my

Professor Hansen.

Over Christmas Break I took the feedback from my Professor Hansen and worked to perfect the cut. I shot pickup shots with my DP on the river and rewrote my voiceovers. My pickup shots included inserts of Hyde's coat and hat floating down the river, to further emphasize his death.

When I returned from break I took my pickup shots through DaVinci. I then recorded voiceovers with my voice artist, had a final meeting with my music composer, and inserted the music and voiceovers into the cut. After completing my second cut, I received feedback from my Professor Hansen and compiled a third cut. I received feedback for my third cut from my remaining Committee Members, Professor Overton and Professor Medina, and two classes of screenwriting students.

After my third cut, I worked with my Professor Hansen to perfect my voiceovers further. Even in the final stages of post-production I sought to recreate my story, and the feedback I received from my professors and peers greatly contributed to the process. For my final cut, I put my film into picture lock and then passed on the cut to my colorist and sound designer.

B. Music

My first initial meeting with my music composer, Erin Davis, took place on December 15th. A week prior I sent her the script to read, and she composed two short songs. When we met I listened to her songs, gave her feedback, and we discussed influences for the score. Afterwards, I sent her two cuts of the film; one with the score from *The Assassination of Jesse James* by Nick Cave and the other with the score from *American Beauty* by Thomas Newman.

Both of these scores inspired similar feelings that I wanted to be associated with *Into the Green*. The main emotion I wanted the score to create was a feeling of submergence. This came to be represented by the use of synthesizers, which contrasted to the use of a piano that represented Hyde and Eleanor's relationship.

Working with Erin was my first time working with a composer. Overall I believe our timeline and meetings were successful. My only regret is that I did not have enough funds to record the score live. However, for the purpose of the film, and considering the simplicity of the score, it was not my highest priority to record the score in a studio. I was pleased with how the score was completed and how it complemented the film. In fact, I was most pleased with Erin's belief that the goal of a score is not to carry the film, but to complement the emotions and feelings that already exist on screen. However, it was not until the fourth cut of the film and the second round of voiceovers that I realized just how much of the tone was dependent on the score. The new voiceovers that I had recorded no longer complemented the score, and vice versa.

C. Voiceovers

The voiceovers written with the script drastically changed once I got into the editing room. After reviewing my first cut and listening to my temp voiceovers, I realized that many of my voiceovers were too on the nose (OTN). For the version of the voiceovers present in my shooting script I was influenced by the narration used in *The Assassination of Jesse James* and the work of Terrence Malick.

The opening narration of *The Assassination of Jesse James* describes the outlaw Jesse James from contrasting perspectives. He is described on one level as a grand mysterious outlaw, and on another level as a man whose greatest weakness is his fear of death.

*“He was growing into middle age...
And was living then in a bungalow on Woodland Avenue.”*

*“He was missing the nub of his left middle finger...
And was cautious, lest that mutilation be seen.”*

The narration is distant but also deeply personal at times.

*“His children knew his legs...
The sting of his mustache against their cheeks.”*

This was the perspective I wanted Hyde to have in his narration describing Eleanor. I also wanted the voiceovers to appear intimate, unrehearsed, as if we were examining Hyde’s inner thoughts. The purpose of his narration was to enhance the tone of the film, not necessarily to provide exposition. Terrence Malick takes this approach in many of the films he writes and directs: *Badlands*, *Days of Heaven*, *Thin Red Line*, *The New World*, and *The Tree of Life*. The voiceovers become their own characters, and since Hyde would never be completely seen, his voiceovers represented the very essence of his character.

In order to make Hyde’s voiceovers unique to the tone of the film, I chose to have him tell a story about Eleanor that he had already written. Hyde was a literature teacher, so the style of the voiceovers was fitting to his character. More importantly, I used his story as prop for Eleanor to discover after she hears of Hyde’s death.

Since my first take on the voiceovers was OTN, I began looking at other references during my rewrites. Specifically, I looked at the work of Edgar Allen Poe and British Romantic Poets of the 20th Century. I referenced Poe’s last poem that he wrote before his death, “Annabel Lee.” This love ballad uses rhyme and repeated words to create a haunting and mournful tone.

*“It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know*

*By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me."*

I wanted this tone to be present in the darkest parts of Hyde's voiceovers. Particularly when he described Eleanor's feelings of loss and love. I combined this mournful nature with the work of Romantic poet John Keats, specifically: "When I have Fears that I May Cease to Be" and "Bright Star, Would I Were Stedfast as Thou Art."

For the first voiceover recording I used two different structures of narration, one similar to Poe's ballad and the other to voiceovers present in *The Assassination of Jesse James*. After receiving feedback from Professor Hansen, I revised the voiceovers once more to fully reflect Poe's style of ballad and unite the tone of narration.

The second voiceover recording was an attempt to make the narration feel warmer. I received feedback that the audience needed to be drawn into the story more and I agreed. So I compiled a shorter version of the voiceovers with Professor Hansen. However, once I recorded the new voiceovers and added them into the cut I realized just how much I loved the previous version. My attempt to make the narration feel warmer and more inclusive with the audience had completely disrupted the tone. John's somber tone completely served the story. However, when I had the third and final voiceover recording with John I could not return his voice to this original tone. This was a very big learning experience for me in terms of directing. I couldn't get exactly what I wanted from John's performance, but this was not necessarily a negative aspect to the process. I felt it showed how John had grown with the character and I decided to reflect this growth in the final cut. I ended up using a mixture of voiceovers from our sessions. For the first half of the film I used voiceovers from the first session, then after Eleanor's 2nd phone

conversation I began using voiceovers from the third session. By the time we hear the last line of voiceovers John's voice has evolved from a somber tone to an intimate more heartbreaking one. By creating this evolution throughout I hope my audience becomes more attached to both Hyde and Eleanor.

D. Screening Feedback

The week of March 6th-10th, I screened the third cut of *Into the Green* and received feedback from my peers and professors. I screened the film to two different groups of screenwriting students -- undergraduate and graduate. The undergraduate class responded very well to the film. I received positive feedback from everyone. In summary, they responded best to the imagery of the film, the voiceovers, and Eleanor's character. The graduate screenwriting class also reviewed the film positively, but offered more constructive criticism. In particular, they voiced concerns with the voiceovers, claiming them to be too on the nose (OTN).

All the feedback I received from the screenings and from my professors led me to reorder and replace shots in the beginning and end. In the beginning, I included a shot of Hyde and in the ending sequence I attempted to make his shots less repetitive. I also took into account the placement of the voiceovers because some of the feedback stated that the positioning of voiceovers at times disrupted the flow.

I appreciated all the feedback I received throughout the screening process. Overall, it told me what really worked for my film. However, I did realize how important it was to filter out feedback and stay true to my vision. Some of the feedback I received from students and peers involved drastic changes. For example, completely removing the voiceovers from the film or

rearranging certain scenes. Receiving so much feedback all at once can be a beneficial but daunting experience. If I were to take into account all the feedback and suggestions I received for the film it would no longer be my film and I would lose confidence as an editor and director. I chose to consider the feedback that involved changes I could still make to the film, and changes that overlapped with the feedback I received from Professor Overton and Professor Medina -- revisions of voiceovers and reordering of imagery. I reminded myself that taking in too much feedback can hinder the creative process, and the meaning I wanted to evoke with the film.

E. Festival Preparations

After I had finished post-production for my second year film, *A Swarm Come April*, I began submitting to festivals. The festival packet that we were required to make in Professor Medina's production class was very helpful. Before I had finished my film I had already compiled a list of festivals to submit to and prepared certain materials. I also created a profile on the website FilmFreeway, a great online resource where filmmakers can submit to all kinds of festivals digitally. I submitted to 9 festivals and was accepted into 4.

For *Into the Green* I plan to follow along the same vein. I will mostly be submitting to festivals in the Southern United States. Thus far I plan to upload my film to Film Freeway and submit to the University of New Orleans Film Festival, the New Orleans Film Festival, the Fayetteville Film Festival, the El Dorado Film Festival, the Indie Memphis Film Festival, the Atlanta Film Festival, and many others. My hope is that I am accepted into the festivals and will be able to network with other filmmakers.

V. Analysis and Conclusion

As I take *Into the Green* through the final stages of post-production, I believe I can adequately analyze myself and the film. My goal was to tell a story rooted in my small-town Southern influences, through a slice-of-life style narrative, about a woman who is torn between two parts of herself. Through a process of my own self-doubts as a screenwriter and my stylistic influences, I felt it was best to tell Eleanor's story through poetic verse and ethereal imagery. By choosing to use these elements as support beams to the script, I gave a flexibility to my film that carried on through pre-production, production and post-production.

During pre-production, I believe my greatest strength was choosing a location that was completely accessible and offered many resources for the production. Though travel expenses added up, it was worth it to travel. My crew members were never overworked, hungry, or tired, and had every resource available to them to perform their jobs. I also believe that working with crew members I had already established relationships with benefitted the production.

On set, making changes and adapting is something I have grown accustomed to from my working experiences on other sets. *Into the Green* did not have any major issues on set and my crew and I only had to adapt to small problems. My biggest issues were with the art team. I wish that I had managed the art team more closely during pre-production to avoid some of the setbacks we experienced during production.

I am still very pleased with the overall look of the film in terms of both Production Design and Cinematography. Working with Trenton has always been a successful collaborative effort. After our multiple meetings and discussions, I fully trusted him with my vision throughout the production. My vision was to have the audience be taken in by the natural ethereal settings of

the river, contrasted to the minimalist and ordinary world that Eleanor thrives in. After receiving feedback from various cuts of my film I felt that my vision was carried out successfully. Even though I was disappointed with the attention paid to Production Design by Alaina, I am still pleased with the outcome. My vision to have the school appear timeless was as successful as it could have been within the means of the production.

I am still happy with my choice of Wendy Neisler in the role of Eleanor, along with my other casting decisions. I still regret not having more extras to fill the school in some of the scenes, and when I got to the editing room I noticed just how often the appearance of certain extras was too repetitive. However, I still felt the overall setting of the school was believable.

Throughout post-production I felt it was certainly a benefit to work with an assistant editor to perfect the cut. It was good for me to get away from the cut for a while and let someone else's perspective influence the script. More importantly, it gave my film more opportunity to grow and change.

In conclusion, what I have learned most from making this film are two pieces of information. First, no one will care about your film more than you do yourself. When responsibilities begin to fail it is up to the director to make up for them. Second, making a film is a collaborative effort. Therefore, it's important to always keep tabs on your team and keep up communication. The careful balance between delegating and assuming responsibility is one of the many parts of directing that I still need to master. Overall, making *Into the Green* has been an enriching experience that allowed me to grow as a person and a filmmaker. It fully represents everything I have learned from my time here at University of New Orleans and what I hope to accomplish in the future.

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Appendices

Appendix A: Shooting Script

Into the Green
By
Mary McDade Casteel

The "Kingdom" Draft 6

1	EXT. RIVER - MORNING	1
	Fog rises over a river.	
2	EXT. CROP FIELDS - MORNING	2
	Endless crop fields bathe in the morning sun.	
	We hear the narration of EARNEST HYDE; a coarse voice with a honeyed tone:	
	HYDE (V.O.) In the sunken lands...	
3	EXT. STREET - MORNING	3
	A street in a small town with railroad tracks and grain towers at the end of it.	
4	EXT. HIGH SCHOOL - MORNING	4
	A school building with a grassy lawn.	
	HYDE (V.O.) Lies a kingdom made of concrete walls and vinyl floors.	
5	INT. NORTH HALLWAY 1ST FLOOR - MORNING	5
	The hallway is dim but we can see classroom doors and lockers on either side. ELEANOR, a woman with a rigid posture holding a briefcase, appears from the far end of the hallway and flips on the lights. As she makes her way down the hallway she inspects her spotless kingdom. She removes smudges from the shiny tile floor, pulls tacky tack off the walls, and rips doodles and notes from the lockers. One doodle catches her eye and she smiles to herself, smooths out the paper, and leaves it on the locker.	
	HYDE (V.O.) In this kingdom there is a Queen. (Beat) Her name is Eleanor.	
6	INT. HIGH SCHOOL ENTRYWAY - MORNING	6
	Eleanor stands beside large glass doors. Outside we see a bright yellow school bus. A cluster of high school students make their way off the bus and towards the glass doors. Eleanor opens the door, welcoming the first of her students. She greets each of them uniquely, with a nod, smile or "hello". They greet her back with groggy but pleasant "Good Mornings."	

(CONTINUED)

CONTINUED:

2.

HYDE (V.O.)
She watches over her fortress from
dawn to dusk.

7 INT. SOUTH HALLWAY 1ST FLOOR - MORNING

7

The hallway is now brightly lit with the faces of STUDENTS and TEACHERS mingling before classes. Classroom doors are open, some teachers stand outside their classrooms welcoming students as they make their way from their lockers to their homerooms. Eleanor walks down the hallway greeting her subjects, clipboard in hand. She knows her students and teachers all by name.

A brawny charismatic COACH/HISTORY TEACHER comes out from one of the classrooms and she greets him with a handshake. They exchange a few words until she notices a group of boys acting up. She goes over to break them up and confiscates a pair of sunglasses.

HYDE (V.O.)
And gathers her brood under the
armor of her wings.

As she continues down the hallway, she marks something down on her clipboard each time she walks by a classroom.

The school bells RINGS. Eleanor ushers her students to class.

As she approaches the end of the hallway she notices a classroom door remains closed. A few eager students wait outside the classroom.

8 INT. HYDE'S DOORWAY - MORNING

8

The door reads "HYDE" at the top.

HYDE (V.O.)
As a queen she had always had her
duties. And never did she stray.

She reaches in her pocket for her keys. As she opens her palm we see a set of keys and a green glass marble. She takes the keys and opens the door, stepping into the classroom.

9 INT. HYDE'S CLASSROOM - MORNING

9

Eleanor flips on the light switch and we see the empty classroom of EARNEST HYDE waiting for the literature teacher to return. Eleanor looks around the room as the students enter. It is a somewhat cluttered room, but warm and inviting.

She looks at the little green marble in her hand and puts it back into her pocket with the keys. Her rigid posture slumps for a moment until she looks at her watch and marks something down on her clipboard, continuing on her way.

10 INT. ELEANOR'S OFFICE - DAY

10

A much different environment from Hyde's organized mess of a classroom, but equally inviting. Eleanor's office has a bright and clean atmosphere:

Small plants sit on a windowsill in the corner. A desk with a phone and a rolodex is pushed up against the window. Next to the desk is a small table with a intercom system and a lamp with a green glass shade.

Some file cabinets and a bookshelf also populate the room. On the bookshelf we see various books, a castle figurine, binders, and file folders.

HYDE (V.O.)

But every queen has their secrets,
and Eleanor always keep hers close.

On the wall next to the window we see rustic artwork with natural landscapes: Kowalski's "Lone Wolf" and Walter Hunt's "The Lost Sheep."

Eleanor enters her office and sets down her clipboard on the desk. She picks up her phone and dials. We hear the other line.

RING... RING... RING...

Eleanor pulls out a binder from the bookshelf and flips through its pages.

RING... RING... RING...

HYDE (O.S.)

You've reached Earnest Hyde, just
leave your name and number and I'll
try my best to get back to you.

(CONTINUED)

CONTINUED:

4.

ELEANOR
Hyde. This is Eleanor. You must get
back to me as soon as possible.
(Beat)
We're going to call for a sub.

A BELL SOUNDS.

11 INT. STAIRWELL - DAY 11

Eleanor begins her daily rounds, clipboard in hand. She walks up a flight of stairs to the second floor.

HYDE (V.O.)
Here in this kingdom she was the
Queen, the King, and the Guard.

12 INT. NORTH HALLWAY 2ND FLOOR - HALLWAY 12

Eleanor enters and walks down the hallway. She passes A GIRL rushing from the water fountain back to class. She smiles bashfully as she passes and Eleanor nods back to her.

HYDE (V.O.)
But she was far from reach...
(Beat)
As few saw Eleanor underneath her
armor.

Eleanor continues down the hallway, peeking into classrooms.

13 INT. STAIRWELL - DAY 13

Eleanor walks down a flight of stairs to the first floor.

14 INT. SOUTH HALLWAY 1ST FLOOR - DAY 14

Eleanor walks past classrooms. Every so often she will peek into a window and jot something down on her clipboard. She slows as she approaches Hyde's classroom and looks in his window. Her eyes dart around the room as she looks for him, hopeful.

15 INT. HYDE'S CLASSROOM - DAY 15

His students sit attentively, facing the chalkboard. Suddenly MRS. NETTLES (40s), the substitute teacher, appears. The teacher notices Eleanor and smiles as Eleanor smiles back.

HYDE (V.O.)
But I saw, as she could see me. And
I loved all that she was.

16 INT. ELEANOR'S OFFICE - DAY 16

RING... RING... RING...

Eleanor sits at her desk and rolls the green marble across the surface.

RING... RING... RING...

CLICK.

ELEANOR

Hyde-

HYDE (O.S.)

You've reached Earnest Hyde, just leave your name and number and I'll try my best to get back to you.

ELEANOR

Hyde, we still haven't heard from you. You must call the office as soon as possible. Please get back to us. Thanks.

She hangs up the phone. Out the window she notices two people standing on the grassy lawn. She walks up to the window for a closer look.

17 EXT. GRASSY LAWN - DAY 17

Eleanor sees a COUPLE, a teenage boy and girl, with their heads close together, whispering to one another. Eleanor looks onto them, fondly.

A BELL SOUNDS.

18 INT. HIGH SCHOOL ENTRYWAY - DAY 18

Eleanor stands in the entryway, arms crossed in her "principal stance." Students walk past on the way to their next class. The SECRETARY (50s) approaches Eleanor and hands her a clipboard and pen. Eleanor scans and signs. The Secretary walks away as Eleanor continues to watch her students.

SUDDENLY she sniffs the air and walks towards the women's restroom.

HYDE (V.O.)

The Queen had a magical sense about her. She always knew when trouble was afoot in her kingdom.

19 INT. WOMEN'S RESTROOM - DAY 19

Eleanor enters the restroom. She quietly walks along the tile floor and peers underneath the stalls that appear empty. Without hesitation she walks right up to the second stall and SLAMS the door open.

TWO TEENAGE GIRLS stand on the toilet holding half used cigarettes. One of them is the girl Eleanor saw out on the lawn, SARAH (17).

SARAH
Oh shit!

The other girl coughs and drops her cigarette into the toilet. Eleanor motions for Sarah to do the same.

ELEANOR
Out.

The two girls jump down and sulk out of the bathroom stall.

ELEANOR (cont'd)
And go straight to my office!

Eleanor flushes the toilet and watches the water spin down the basin.

CUT TO:

20 EXT. RIVER - MORNING 20

The current of the river stirs and swirls.

CUT BACK TO:

21 INT. WOMEN'S RESTROOM - DAY 21

Eleanor turns on the faucet of the sink and splashes her face with water. She stares at the running water as if in a daze.

HYDE (V.O.)
But she could not sense what was to come...

The school bell RINGS.

Eleanor quickly turns the water off and grabs a paper towel to pat her face dry.

22 INT. ELEANOR'S OFFICE - DAY

22

Sarah sits in Eleanor's office hunched over in her seat.
Eleanor leans on desk by the window, scolding her.

ELEANOR
I don't want to catch you two in
that bathroom stall again.

Sarah stares down at her shoes, refusing to respond. Eleanor
pulls up a chair next to her.

ELEANOR (cont'd)
Sarah, where did you get the
cigarettes this time?

SARAH
Micheal.

ELEANOR
From Micheal? Again?

Sarah nods.

ELEANOR (cont'd)
Sarah, you can't let him influence
you like this.
(Beat)
I can't control what you do when
you leave this building but when
you are here, with me, you are on
my time.

Sarah looks up to the principal.

ELEANOR (cont'd)
So no more wasting your class time
to smoke. Got it?

SARAH
Got it.

Eleanor and Sarah stand. Sarah suddenly gives Eleanor a hug
and Eleanor awkwardly hugs back, then ushers her out of the
room. As she closes the door behind her she looks at her
watch and goes for her phone. As she dials she plays with
the green marble in her palm.

RING... RING... RING...

RING... RING... RING...

CLICK.

(CONTINUED)

CONTINUED:

8.

HYDE (O.S.)
You've reached Earnest Hyde, just
leave your name and number and I'll
try my best to get back to you.

ELEANOR
Hyde. It's me. We still have not
heard from you. This has gone on
too long. I need you to call me
back.

CUT TO:

23 EXT. RIVER - MORNING

23

The silhouette of a man alone, facing out onto the river.

HYDE (V.O.)
A Queen of reputation and duty
could not falter.

CUT BACK TO:

24 INT. ELEANOR'S OFFICE - DAY

24

Eleanor sits on the side of her desk continuing her message
to Hyde.

ELEANOR
Please, would you call me back?

A KNOCK on the door.

ELEANOR (cont'd)
Okay. Goodbye Hyde.

Eleanor hangs up the phone and puts the marble back in her
pocket.

ELEANOR (cont'd)
Come in!

The SECRETARY enters.

SECRETARY
The hot water is out again on the
second floor.

ELEANOR
Leaking?

(CONTINUED)

CONTINUED:

9.

SECRETARY

Yes. And Renny called in sick.

Eleanor reaches under her desk for a little red toolbox.

25 INT. HALLWAY - DAY

25

We hear tools CLANKING against metal. A grey door that reads "ELECTRICAL" is open to the hallway. We hear a tool fall to the floor and Eleanor emerges from the small room. Her sleeves are rolled up and a bit of sweat forms on her brow.

She walks to the nearest water fountain and bends down for a drink. As she turns the knob she watches the water flow from the mouth of the fountain.

CUT TO:

26 EXT. RIVER - MORNING

26

The river stirs and swirls.

CUT BACK TO:

27 INT. HALLWAY - DAY

27

Eleanor coughs on her drink of water, then leans on the wall to catch her breath. After her throat clears she goes back to the utility room, retrieves her toolbox, and shuts the doors.

28 INT. HIGH SCHOOL ENTRYWAY - AFTERNOON

28

Eleanor stands beside large glass doors once more. She says goodbye to students as they leave the safety of her fortress. As the last students leave she notices the POLICE CHIEF (50s) making his way across the lawn. He walks through the last of the students as Eleanor steps outside to meet him. We watch their conversation through the glass doors.

Eleanor maintains her rigid posture as she shakes the Chief's hand. They engage in small talk until the Chief's expression hardens. He removes his hat and Eleanor listens more intently as he delivers what appears to be serious news. There is a long silence between the two as Eleanor looks out onto the lawn. The Chief waits patiently. Eleanor shakes the Chief's hand once more, thanking him, then retreats back inside.

29 INT. SOUTH HALLWAY 1ST FLOOR - AFTERNOON 29

The hallway is now clear of both students and teachers as Eleanor makes her way towards Hyde's classroom.

30 INT. HYDE'S CLASSROOM - AFTERNOON 30

Eleanor stands in the doorway for a moment, pondering whether or not to enter. Hyde's desk looks untouched. A book of poetry sits on top of a grade book with papers spilling out of it, and a stack of folders. A green and white desk lamp sit in the corner next to an old piece of pottery filled with pencils. A vintage typewriter rests in the center of the desk, with a piece of paper still in it.

HYDE (V.O.)

She loved her kingdom, as she loved
me.

Eleanor enters the room and tugs at her hair, letting it unravel a bit. She slowly lets herself at ease in Hyde's space; she rubs her fingers along his jacket, she examines his desk items, she sits in his chair, she rubs her fingers along the keys of his typewriter. Then she reads the last words he typed: "Into the Green- A Story of a Queen and her Kingdom."

HYDE (V.O.) (cont'd)

But our love was just a fleeting
moment... craving for the sunlight

She continues to examine the rest of the room. The afternoon sun casts a strange glow across the empty classroom chairs and the black chalkboard that reads "Substitute: Mrs. Nettles" in the corner.

Eleanor's eyes move back to the desk. The jar of green marbles is illuminated by the afternoon light coming from the windows.

CUT TO:

31 EXT. RIVER - DAY 31

The silhouette of a man on the river. He kneels down as if he is proposing to Eleanor.

HYDE (V.O.)

Just as my Eleanor, the river
turned against me.

CUT BACK TO:

11.

32 INT. HYDE'S CLASSROOM - AFTERNOON 32

Eleanor pulls a green marble from her pocket and places it in the jar.

CUT TO:

33 EXT. RIVER - DAY 33

A single marble falls into the river.

HYDE (V.O.)
I fought the river to get back to
my Eleanor.

CUT BACK TO:

34 INT. HYDE'S CLASSROOM - AFTERNOON 34

Eleanor knocks the jar off Hyde's desk. It tumbles to the floor as the glass shatters and the marbles bounce across the floor.

CUT TO:

35 EXT. RIVER - DAY 35

Dozens of marbles plummet into the river.

HYDE (V.O.)
But I could not reach the sun and
my limbs gave way.

CUT BACK TO:

36 INT. HALLWAY - AFTERNOON 36

We hear glass crunching.

CUT TO:

37 EXT. RIVER - DAY 37

Eleanor stands in the river, her hair falls down her back. The bottom of her green sundress grazes the water's surface. She is in an aloof state as her eyes catch glimmers of the setting sun.

HYDE (V.O.)
And so my Eleanor locked me away.
(Beat)
Never again would our love grow.

CUT BACK TO:

38 INT. SOUTH HALLWAY 1ST FLOOR - AFTERNOON 38

We hear a commotion of students outside of the school. The commotion suddenly gets louder.

Eleanor exits Hyde's classroom. Her hair is fixed back into position and her rigid posture has returned. She smooths down her shirt and shuts Hyde's door. As she walks down the hallway she stops for a moment to shut an open locker and then continues on her way.

39 INT. RIVER - DAY 39

The river stirs and swirls.

HYDE (V.O.)
For never a soul to know. For never
a soul see. The love between my
Eleanor and me.

Appendix B: Cast and Crew List

Writer/Director: Mary McDade Casteel

Producer: Rashada Fortier

Associate Producer: Trenton Mynatt

1st AD: Rashada Fortier

2nd AD: Lorien Molinario

PA: Javan Massey

PA: Sam Chase

PA: Hayden Turskey

Cinematographer: Trenton Mynatt

1st AC/Grip Truck Driver: Lauren Erwin

2nd AC: Patrick Sanderson

Camera Utility: Kevon Fields

Gaffer: Nick Manning

Key Grip: Justin Faxon

Dolly Grip: David Turner

Sound Mixer: Emily Pouliard

Boom Operator: Daniel Kleinpeter

Production Designer: Alaina Boyett

Props: Fabiola Andrade

Art PA: Waid Rainey

Costume, Hair & Makeup: Hayden Guthrie

Editor: Mary McDade Casteel

Assistant Editor: Trenton Mynatt

Composer: Erin Davis

Sound Design: Erin Davis

Appendix C: Final Cost Analysis

Final Cost Analysis for *Into the Green*

Producer: Rashada Fortier

Director: Mary McDade Casteel

Budget: \$8500

Description	Estimated Cost	Actual Cost	Difference
Cast & Crew			
Cast	500	600	100
Rehearsal Expenses	50	35	15
Cast Lodging	500	375	125
TOTAL	1050	1010	240
TOTAL ABOVE THE LINE	1050	1010	240
Production Design			
Set Dressing	350	127	223
Props	300	245	55
Costume Design			
Cast Wardrobe	100	150	50
Extras Wardrobe	200	220	20
Makeup & Hair			
Makeup Kit	50	0	50
Transportation & Gas			
Grip Truck Gas	200	200	0
Gas Reimbursement	300	300	0
Location & Facilities			
Lodging	1200	1000	200
Catering	1000	1225	225
Craft Services	1000	875	125
Camera & Equipment			
Equipment Rentals	200	220	20
Camera Expendables	50	0	0
Production Sound			
Equipment Rentals	200	400	200
Sound Expendables	50	25	25
TOTAL PRODUCTION	5200	4987	213
Editorial			
Hard Drives (2)	200	270	70
Music and Post Production Sound			
Composer	500	300	200
Sound Designer	1000	0	1000
TOTAL POST PRODUCTION	1700	570	1270
General Expenses			
DVD Creating	50	50	0
Film Festival Expenses	500	500	0
	550	550	0
GRAND TOTAL	8500	7117	1723


COLOR CODE:

OVER THE BUDGET/LOSS

UNDER THE BUDGET/SAVED


TO BE DETERMINED/NOT SPENT

Appendix D: Call Sheets

	Into The Green	Arkansas DAY #1 OF 4 WEDNESDAY August 10th 2016	DRINK WATER BE HAPPY :)				
		CREW CALL: 4:30AM	TEMPS: HIGH LOW SUNRISE: SUNSET: CHANCE OF RAIN % DAY - & NIGHT WINDS - MPH				
DIRECTOR/WRITER: MARY MCDADE CASTREL PRODUCER: RASHADA FORTIER		SHOOTING CALL: 6:00AM LUNCH: 10:30AM	SCHEDULE: WHITE DATE SCRIPT: WHITE DATE				
NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD.							
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
1	EXT RIVER Fog rises over the river	D	1/8		GUION, ARKANSAS 72540		
20	EXT RIVER The current of the river stirs and swirls	D	1/8				
26	EXT RIVER The river continues to stir and swirl	D	1/8				
39	EXT RIVER The river continues to stir and swirl	D	1/8				
23	EXT RIVER Silhouette of a man on the river, he kneels	D	1/8				
31	EXT RIVER Silhouette of a man driving a boat	D	2/8				
37	EXT RIVER Eleanor walks into the river	D	3/8	1			
33	EXT RIVER A single marble falls into the river	D	1/8				
35	EXT RIVER Dozens of marbles plummet into the river	D	1/8				
COMPANY MOVE TO ----> STREET							
3	EXT STREET MORNING Small town street with single blinking stoplight	D	3/8				
COMPANY MOVE TO ----> FIELD							
2	EXT CROP FIELDS Endless crop fields bathe in the morning sun	D	3/8				
2nd UNIT ----> HIGH SCHOOL							
4	EXT HIGH SCHOOL A school building with a grassy lawn	D	2/8				
TOTAL PAGES: 2							
#	CAST	CHARACTER	SWF	PU/Lv/Rpt	HMU	READY ON SET	COMMENTS
1	Wendy Mikloc	ELEANOR	SW	4:00/4:30AM	4:35AM	6:15AM	
BACKGROUND ARTISTS & STAND INS/PHOTO DBLS				ACCOUTREMENT			
STAND INS	SCENES	CALL	NOT ON SET	DEPT.	SC#		
						PROPS: 33/35: GREEN MARBLES (150) WARDROBE: 37: GREEN SUNDRESS SFX: 1: Fog	
1	MAN	23, 31	4:30AM	4:45AM			
1 : NON UNION BGS				: Total Stand Ins			
LOGISTICS							
EXTRAS HOLDING & CATERING		BASECAMP		CREW PARKING/EXTRAS PARKING		HOSPITAL FB:	


ADVANCE SCHEDULE					
THURSDAY AUGUST 11TH 2016			DAY # 2		
SCENES	SET AND DESCRIPTION	D/N	PGE	CAST	LOCATION
5	INT HALLWAY Eleanor does her beginning check of day	D	3/8	1	
11	INT STAIRWELL Eleanor begins her daily rounds	D	2/8	1	
13	INT STAIRWELL Eleanor walks down a flight of stairs	D	1/8	1	
19	INT WOMEN'S RESTROOM Eleanor catches two students smoking	D	6/8	1	
21	INT WOMEN'S RESTROOM Eleanor splashes her face with water	D	2/8	1	
22	INT ELEANOR'S OFFICE Eleanor speaks to Sarah and calls Hyde	D	1 3/8	1,3	
24	INT ELEANOR'S OFFICE Eleanor is interrupted by the Secretary	D	6/8	1	
25	INT HALLWAY Tools clank and Eleanor exits the utility room	D	3/8	1	
27	INT HALLWAY Eleanor coughs on her drink of water	D	2/8	1	
			TOTAL PAGES: 4 5/8		
FRIDAY AUGUST 12TH 2016			DAY # 3		
SCENES	SET AND DESCRIPTION	D/N	PGE	CAST	LOCATION
10	INT ELEANOR'S OFFICE Eleanor makes her first call to Hyde	D	1	1	
16	INT ELEANOR'S OFFICE Eleanor calls Hyde again	D	6/8	1	
17	EXT. GRASSY LAWN A couple sit on the lawn, whispering to each other	D	1	1	
29	INT SOUTH HALLWAY 1ST FLOOR Eleanor makes her way towards Hyde's classroom	D	2/8	1	
30	INT HYDES CLASSROOM Eleanor searches through Hyde's things	D	3/8	1	
32	INT HYDES CLASSROOM Eleanor puts her marble in the jar with the others	D	3/8	1	
34	INT HYDES CLASSROOM Eleanor pushes the jar of marbles off the desk	D	6/8	1	
38	INT SOUTH HALLWAY 1ST FLOOR Eleanor leaves Hyde's classroom and fixes her hair	D	3/8	1	
36	INT SOUTH HALLWAY 1ST FLOOR Glass crunches	D	2/8		
			TOTAL PAGES: 3 4/8		
1ST AD RASHADA FORTIER		2ND AD LORIEN MOLINARIO		DIRECTOR MARY MICHAEL CASTELL	
				PRODUCER RASHADA FORTIER	

CREW CALL:		4:30 AM	INTO THE GREEN			DATE: WEDNESDAY AUGUST 10TH 2016			
LUNCH:		10:30 AM				DAY #1			
TRAVEL TIME FROM HOTEL: 30 MINUTES!!!									
POSITION	NAME	LEAVE	DE/PRO/ADS	CALL	POSITION	NAME	LEAVE	DE/PRO/ADS	CALL
PRODUCTION					MAKE-UP & HAIR				
DIRECTOR/WRITER	MARY MCDADE CASTEEL	4:00am		4:30 AM	HEAD M/U				
PRODUCER	RASHADA FORTIER	4:00am		4:30 AM					
					COSTUMES				
1ST AD	RASHADA FORTIER	4:00am		4:30 AM	COSTUME DESIGNER	HAYDEN GUTHRIE	4:00am		4:30 AM
2ND AD	LORIEN MOLINARIO	8:30am		9:00 AM					
KEY PA	JAVAN MASSEY			HOLD					
SET PA	WAID RAINEY			HOLD	ART DEPT.				
Background PA	Hayden Tursky			HOLD	PRODUCTION DESIGNER	ALAINA BOYETT	8:30am		9:00 AM
					SET DECORATION				
SCRIPT SUPERVISOR					SET DECORATOR				
SCRIPT SUPERVISOR	JOHNNY CLEMENT	8:30am		7 am					
CAMERA					EDITORIAL				
DIR OF PHOTOGRAPHY	TRENTON MYNATT	4:00am		4:30 AM	EDITOR				
A CAM OP	TRENTON MYNATT	4:00am		4:30 AM					
A CAMERA 1ST AC	LAUREN ERWIN	8:30am		9:00 AM					
A CAMERA 2ND AC	PATRICK SANDERSON	8:30am		9:00 AM	CATERING				
					CATERER	MARY'S MOM			
D.I.T	KEVON FIELDS	8:30am		9:00 AM	CREW COUNT:				
STILL PHOTOGRAPHER	NOELL DOMINICK	4:00am		4:30 AM	NON-UNION BG COUNT:				
					TOTAL:				
GRIP & ELECTRIC									
GAFFER	NICK MANNING	8:30am		9:00 AM	BREAKFAST READY @				
KEY GRIP	DAVID TURNER			HOLD					
GRIP	JUSTIN FAXON	8:30am		9:00 AM	BG LUNCH READY @				
					CREW LUNCH READY @				
SOUND					CRAFT SERVICE				
SOUND MIXER	EMILY POUILLIARD	8:30am		9:00 AM	KEY CRAFT SERVICE	MARY'S MOM			
BOOM OPERATOR	DANIEL KLEINPETER	8:30am		9:00 AM	CRAFT ASST				
PROPS					TRANSPORTATION				
PROP MASTER	FABIOLLA ANDRADE	8:30am		9:00 AM	GRIP TRUCK DRIVER				
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS									
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS									
RADIO CHANNELS: 1-PROD, 2-PROD,									

	Into The Green	Arkansas DAY #2 OF 4 THURSDAY August 11th 2016	DRINK WATER BE HAPPY :)				
		CREW CALL: 7:00AM	TEMPS: HIGH LOW SUNRISE: 6:27 AM SUNSET: 8:01 PM CHANCE OF RAIN 40% DAY ~ 25% NIGHT WINDS - MPH				
DIRECTOR/WRITER: MARY MCDADE CASTEEL PRODUCER: RASADA FORTIER		SHOOTING CALL: 8:00AM LUNCH: 1:00PM	SCHEDULE: WHITE DATE SCRIPT: WHITE DATE				
NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD.							
SCENES	SET AND DESCRIPTION	D/W	PGS	CAST	LOCATION		
5	INT HALLWAY Eleanor does her beginning check of day	D	3/8	1	GUYON, ARKANSAS 72540		
11	INT STAIRWELL Eleanor begins her daily rounds	D	2/8	1			
13	INT STAIRWELL Eleanor walks down a flight of stairs	D	1/8	1			
19	INT WOMEN'S RESTROOM Eleanor catches two students smoking	D	6/8	1			
21	INT WOMEN'S RESTROOM Eleanor splashes her face with water	D	2/8	1			
22	INT ELEANOR'S OFFICE Eleanor speaks to Sarah and calls Hyde	D	1 3/8	1,3			
24	INT ELEANOR'S OFFICE Eleanor is interrupted by the Secretary	D	6/8	1			
25	INT HALLWAY Tools clank and Eleanor exits the utility room	D	3/8	1			
27	INT HALLWAY Eleanor coughs on her drink of water	D	2/8	1			
			TOTAL PAGES: 4 5/8				
#	CAST	CHARACTER	SWF	PU/Lv/Rpt	HMU	READY ON SET	COMMENTS
1	Wendy Mikloc	ELEANOR	W	6:45AM	7:15AM	7:45AM	
1	Roben Johnson	SECRETARY	SW	-	2:00pm	2:30pm	
BACKGROUND ARTISTS & STAND INS/PHOTO DBLS				ACCOUTREMENT			
STAND INS	SCENES	CALL	NOT ON SET	DEPT.	SC#		
						PROPS: 5: BRIEFCASE, TICKY TACK, DOODLES 11/13: CLIPBOARD 19: CIGARETTES 21: PAPER TONEL 22/24: WATCH, PHONE, GREEN MARBLE 25/27: TOOLBOX	
						DRESS: 5: FLOOR SMUDGES 22/24: SMALL PLANTS, DESK, ROLDEX, SMALL TABLE, INTERCOM SYSTEM, LAMP GREEN SHADE, FILE CABINETS, BOOKSHELF, CASTLE FIGURINE, BOOKS BINDERS, PAINTINGS	
2	GIRL STUDENTS	19, 21 22	7:00AM	10:AM			
2 : NON UNION BGS		: Total Stand Ins					
LOGISTICS							
EXTRAS HOLDING & CATERING		BASECAMP		CREW PARKING/EXTRAS PARKING		HOSPITAL PH:	

ADVANCE SCHEDULE					
FRIDAY AUGUST 12TH 2016				DAY # 3	
SCENES	SET AND DESCRIPTION	D/W	PGS	CAPT	LOCATION
10	INT ELEANOR'S OFFICE <i>Eleanor makes her first call to Hyde</i>	D	1	1	
16	INT ELEANOR'S OFFICE <i>Eleanor calls Hyde again</i>	D	6/8	1	
17	EXT. GRASSY LAWN <i>A couple sit on the lawn, whispering to each other</i>	D	1	1	
29	INT SOUTH HALLWAY 1ST FLOOR <i>Eleanor makes her way towards Hyde's classroom</i>	D	2/8	1	
30	INT HYDE'S CLASSROOM <i>Eleanor searches through Hyde's things</i>	D	3/8	1	
32	INT HYDE'S CLASSROOM <i>Eleanor puts her marble in the jar with the others</i>	D	3/8	1	
34	INT HYDE'S CLASSROOM <i>Eleanor pushes the jar of marbles off the desk</i>	D	6/8	1	
38	INT SOUTH HALLWAY 1ST FLOOR <i>Eleanor leaves Hyde's classroom and fixes her hair</i>	D	3/8	1	
36	INT SOUTH HALLWAY 1ST FLOOR <i>Glass crunches</i>	D	2/8		
			TOTAL PAGES: 3 4/8		
SATURDAY AUGUST 13TH 2016				DAY # 4	
SCENES	SET AND DESCRIPTION	D/W	PGS	CAPT	LOCATION
7	INT ELEANOR'S OFFICE <i>Eleanor does her beginning check of day</i>	D	1	1	
23	INT ELEANOR'S OFFICE <i>Eleanor locks the door and leaves</i>	D	6/8	1	
22	INT HYDES CLASSROOM <i>Tools clanking from the utility room</i>	D	1	1	
25	INT HYDE'S CLASSROOM <i>Eleanor drinks water from the fountain</i>	D	2/8	1	
27	INT HYDE'S CLASSROOM <i>Eleanor coughs and leans on the wall</i>	D	3/8	1	
29	INT HYDE'S CLASSROOM <i>Eleanor walks down hallway to Hyde's classroom</i>	D	3/8	1	
			TOTAL PAGES: 3 6/8		
1ST AD RASHADA FORTIER		2ND AD LORIEN MELINARIO		DIRECTOR MARY MCDADE CASTEEL	
				PRODUCER RASHADA FORTIER	

CREW CALL:		7:00 AM	INTO THE GREEN				DATE: THURSDAY AUGUST 11TH 2016			
LUNCH:		1:00 PM					DAY #2			
TRAVEL TIME FROM HOTEL: 30 MINUTES!!!										
POSITION	NAME	LEAVE	DE/PG/MT	CALL	POSITION	NAME	LEAVE	DE/PG/MT	CALL	
PRODUCTION					MAKE-UP & HAIR					
DIRECTOR/WRITER	MARY MCDADE CASTEEL	6:30am		7 am	HEAD M/U					
PRODUCER	RASHADA FORTIER	6:30am		7 am						
					COSTUMES					
1ST AD	RASHADA FORTIER	6:30am		7 am	COSTUME DESIGNER	HAYDEN GUTHRIE	6:30am		7 am	
2ND AD	LORIEN MOLINARIO	6:30am		7 am						
KEY PA	JAVAN MASSEY	6:30am		7 am						
SET PA	WAID RAINEY	6:30am		7 am	ART DEPT.					
Background PA	Hayden Tursky			7am	PRODUCTION DESIGNER	ALAINA BOYETT	6:30am		7 am	
					SET DECORATION					
SCRIPT SUPERVISOR					SET DECORATOR					
SCRIPT SUPERVISOR	JOHNNY CLEMENT	6:30am		7 am						
CAMERA					EDITORIAL					
DIR OF PHOTOGRAPHY	TRENTON MYNATT	6:30am		7 am	EDITOR					
A CAM OP	TRENTON MYNATT	6:30am		7 am						
A CAMERA 1ST AC	LAUREN ERWIN	6:30am		7 am						
A CAMERA 2ND AC	PATRICK SANDERSON	6:30am		7 am	CATERING					
					CATERER	MARY'S MOM				
D.I.T	KEVON FIELDS	6:30am		7 am						
STILL PHOTOGRAPHER	NOELL DOMINICK	6:30am		7 am						
GRIP & ELECTRIC					TOTAL:					
Gaffer	NICK MANNING	6:30am		7 am						
KEY GRIP	DAVID TURNER	6:30am		7 am						
GRIP	JUSTIN FAXON	6:30am		7 am						
					CRAFT SERVICE					
SOUND MIXER	EMILY POULLIARD	6:30am		7 am	KEY CRAFT SERVICE	MARY'S MOM				
BOOM OPERATOR	DANIEL KLEINPETER	6:30am		7 am	CRAFT ASST					
PROPS					TRANSPORTATION					
PROP MASTER	FABIOLLA ANDRADE	6:30am		7 am	GRIP TRUCK DRIVER					
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS										
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS										
RADIO CHANNELS: 1-PROD, 2-PROD,										

	Into The Green DIRECTOR/WRITER: MARY MCDADE CASTEEL PRODUCER: RASHADA FORTIER	Arkansas DAY #3 OF 4 FRIDAY August 12th 2016	DRINK WATER BE HAPPY :)				
		CREW CALL: 7:00AM		TEMPS: HIGH LOW SUNRISE: 6:23 AM SUNSET: 7:56 PM CHANCE OF RAIN 50% WINDS - 8 MPH			
		SHOOTING CALL: 8:00AM		SCHEDULE: WHITE DATE SCRIPT: WHITE DATE			
		LUNCH: 1:00PM					
NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD.							
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
10	INT ELEANOR'S OFFICE Eleanor makes her first call to Hyde	D	1	1	Morory High School 509 Jackson, McCrory, AR 72101		
16	INT ELEANOR'S OFFICE Eleanor calls Hyde again	D	6/8	1			
17	EXT. GRASSY LAWN A couple sit on the lawn, whispering to each other	D	1	1			
29	INT SOUTH HALLWAY 1ST FLOOR Eleanor makes her way towards Hyde's classroom	D	2/8	1			
30	INT HYDE'S CLASSROOM Eleanor searches through Hyde's things	D	3/8	1			
32	INT HYDE'S CLASSROOM Eleanor puts her marble in the jar with the others	D	3/8	1			
34	INT HYDE'S CLASSROOM Eleanor pushes the jar of marbles off the desk	D	6/8	1			
38	INT SOUTH HALLWAY 1ST FLOOR Eleanor leaves Hyde's classroom and fixes her hair	D	3/8	1			
36	INT SOUTH HALLWAY 1ST FLOOR Glass crunches	D	2/8				
			TOTAL PAGES: 3 4/8				
#	CAST	CHARACTER	SWF	PO/Lv/Rpt	HMU	READY ON SET	COMMENTS
1	Wendy Mikloc	ELEANOR	W	6:45AM		7:45AM	
BACKGROUND ARTISTS & STAND INS/PHOTO DBLS							
STAND INS	SCENES	CALL	RDY ON SET	DEPT.	SC#		
				PROPS:	10: CLIPBOARD, BINDER, PHONE 16: GREEN MARBLE 30/32/34: JAR OF GREEN MARBLES, GREEN MARBLE		
				FX:	34: ELEANOR KNOCKS THE JAR OFF DESK		
				UNES:	10/16: SMALL PLANTS, DESK, ROLODEX, SMALL TABLE, INTERCOM SYSTEM, LAMP GREEN SHADE, FILE CABINETS, BOOKSHELF, CASTLE FIGURINE, BOOKS BINDERS, PAINTINGS 30/32/34: BOOK OF POETRY, DESK LAMP, FOLDERS, PENCIL HOLDER, TYPEWRITER CAMEL-HAIRED JACKET		
: NON UNION BGS		: Total Stand Ins					
LOGISTICS							
EXTRAS HOLDING & CATERING		BASECAMP		CREW PARKING/EXTRAS PARKING		HOSPITAL PH:	
ADVANCE SCHEDULE							
SATURDAY AUGUST 13TH 2016				DAY # 4			
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
7	INT NORTH HALLWAY 1ST FLOOR Eleanor greets students and teachers	D	6/8	1			
8	INT SOUTH HALLWAY 1ST FLOOR Eleanor lets students into Hyde's classroom	D	2/8	1			
9	INT HYDE'S CLASSROOM Eleanor stands in doorway of classroom	D	2/8	1			
18	INT HIGH SCHOOL ENTRYWAY Eleanor does her "principal stance" as students pass	D	4/8	1			
6	INT HIGH SCHOOL ENTRYWAY Eleanor greets her students at start of day	D	3/8	1			
28	INT HIGH SCHOOL ENTRYWAY Eleanor sends students home and talks to police	D	4/8	1			
14	INT SOUTH HALLWAY 1ST FLOOR Eleanor walks past classrooms and peeks in	D	2/8	1			
15	INT HYDE'S CLASSROOM Eleanor peeks in to Hyde's classroom	D	2/8	1			
12	INT NORTH HALLWAY 2ND FLOOR Eleanor walks down hallway and sees a student	D	2/8				
			TOTAL PAGES: 2 6/8				
1ST AD RASHADA FORTIER		2ND AD LORREN MOLINARIO		DIRECTOR MARY MCDADE CASTEEL		PRODUCER RASHADA FORTIER	

CREW CALL:		7:00 AM	INTO THE GREEN				DATE: FRIDAY AUGUST 12TH 2016			
LUNCH:		1:00 PM					DAY #3			
TRAVEL TIME FROM HOTEL: 30 MINUTES!!!										
POSITION	NAME	LEAVE	DE/PG/HT	CALL	POSITION	NAME	LEAVE	DE/PG/HT	CALL	
PRODUCTION					MAKE-UP & HAIR					
DIRECTOR/WRITER	MARY MCDADE CASTEEL	6:30am		7 am	HEAD M/U					
PRODUCER	RASHADA FORTIER	6:30am		7 am						
					COSTUMES					
1ST AD	RASHADA FORTIER	6:30am		7 am	COSTUME DESIGNER	HAYDEN GUTHRIE	6:30am		7 am	
2ND AD	LORIEEN MOLINARIO	6:30am		7 am						
KEY PA	JAVAN MASSEY	6:30am		7 am						
SET PA	WAID RAINEY	6:30am		7 am	ART DEPT.					
Background PA	Hayden Tursky			7am	PRODUCTION DESIGNER	ALAINA BOYETT	6:30am		7 am	
					SET DECORATION					
SCRIPT SUPERVISOR					SET DECORATOR					
SCRIPT SUPERVISOR	JOHNNY CLEMENT	6:30am		7 am						
CAMERA					EDITORIAL					
DIR OF PHOTOGRAPHY	TRENTON MYNATT	6:30am		7 am	EDITOR					
A CAM OP	TRENTON MYNATT	6:30am		7 am						
A CAMERA 1ST AC	LAUREN ERWIN	6:30am		7 am						
A CAMERA 2ND AC	PATRICK SANDERSON	6:30am		7 am	CATERING					
					CATERER	MARY'S MOM				
D.I.T	KEVON FIELDS	6:30am		7 am						
STILL PHOTOGRAPHER	NOELL DOMINICK	6:30am		7 am						
GRIP & ELECTRIC										
GAFFER	NICK MANNING	6:30am		7 am	BREAKFAST READY @					
KEY GRIP	DAVID TURNER	6:30am		7 am						
GRIP	JUSTIN FAXON	6:30am		7 am	BG LUNCH READY @					
					CREW LUNCH READY @					
SOUND					CRAFT SERVICE					
SOUND MIXER	EMILY FOUILLIARD	6:30am		7 am	KEY CRAFT SERVICE	MARY'S MOM				
BOOM OPERATOR	DANIEL KLEINPETER	6:30am		7 am	CRAFT ASST					
PROPS					TRANSPORTATION					
PROP MASTER	FABIOLLA ANDRADE	6:30am		7 am	GRIP TRUCK DRIVER					
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS										
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS										
RADIO CHANNELS: 1-PROD, 2-PROD,										

CREW CALL:		7:00 AM	INTO THE GREEN				DATE: SATURDAY AUGUST 13TH 2016			
LUNCH:		1:00 PM					DAY #4			
TRAVEL TIME FROM HOTEL: 30 MINUTES!!!										
POSITION	NAME	LEAVE	DE/PR/STP	CALL	POSITION	NAME	LEAVE	DE/PR/STP	CALL	
PRODUCTION					MAKE-UP & HAIR					
DIRECTOR/WRITER	MARY MCDADE CASTEEL	6:30am		7 am	HEAD M/U					
PRODUCER	RASHADA FORTIER	6:30am		7 am						
					COSTUMES					
1ST AD	RASHADA FORTIER	6:30am		7 am	COSTUME DESIGNER	HAYDEN GUTHRIE	6:30am		7 am	
2ND AD	LORIEN MOLINARIO	6:30am		7 am						
KEY PA	JAVAN MASSEY	6:30am		7 am						
SET PA	WAID RAINEY	6:30am		7 am	ART DEPT.					
Background PA	Hayden Tursky			7am	PRODUCTION DESIGNER	ALAINA BOYETT	6:30am		7 am	
					SET DECORATION					
SCRIPT SUPERVISOR					SET DECORATOR					
SCRIPT SUPERVISOR	JOHNNY CLEMENT	6:30am		7 am						
CAMERA					EDITORIAL					
DIR OF PHOTOGRAPHY	TRENTON MYNATT	6:30am		7 am	EDITOR					
A CAM OP	TRENTON MYNATT	6:30am		7 am						
A CAMERA 1ST AC	LAUREN ERWIN	6:30am		7 am						
A CAMERA 2ND AC	PATRICK SANDERSON	6:30am		7 am	CATERING					
					CATERER	MARY'S MOM				
D.I.T	KEVON FIELDS	6:30am		7 am						
STILL PHOTOGRAPHER	NOELL DOMINICK	6:30am		7 am						
GRIP & ELECTRIC										
GAFFER	NICK MANNING	6:30am		7 am	BREAKFAST READY @					
KEY GRIP	DAVID TURNER	6:30am		7 am						
GRIP	JUSTIN FAXON	6:30am		7 am	BG LUNCH READY @					
					CREW LUNCH READY @					
SOUND					CRAFT SERVICE					
SOUND MIXER	EMILY POUILLIARD	6:30am		7 am	KEY CRAFT SERVICE	MARY'S MOM				
BOOM OPERATOR	DANIEL KLEINFETER	6:30am		7 am	CRAFT ASST					
PROPS					TRANSPORTATION					
PROP MASTER	FABIOLLA ANDRADE	6:30am		7 am	GRIP TRUCK DRIVER					
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS										
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS										
RADIO CHANNELS: 1-PROD, 2-PROD,										

Appendix E: Shooting Stripboard

CAST MEMBERS

1. Eleanor
2. Coach
3. Secretary
4. Neetles/Substitute Teacher
5. Police Chief

INTO THE GREEN DIRECTOR: MARY MCDADE CASTEEL OFFICIAL WHITE SCHEDULE 8.2.16 Scenes at River: White River Guion AR 72540 Scenes 2/3/4: McCrory High School 509 Jackson, McCrory AR 72101					
1	EXT	RIVER - MORNING	BG	1/8	
		Fog rises over a river	0	pg	
20	EXT	RIVER - MORNING	BG	1/8	
		The river continues to stir and swirl	0	pg	
26	EXT	RIVER - MORNING	BG	1/8	
		The current of the river stirs and swirls	0	pg	
39	EXT	RIVER - DAY	BG	1/8	
		The current of the river stirs and swirls	0	pg	
23	EXT	RIVER - MORNING	BG	1/8	
		Silhouette of a man on the river, he kneels	1	pg	
31	EXT	RIVER - DAY	BG	1/8	
		Silhouette of a man alone	1	pg	
37	EXT	RIVER - DAY	BG	3/8	1
		Eleanor walks into the river	0	pg	
33	EXT	RIVER - DAY	BG	1/8	
		A single marble falls into the river	0	pg	
35	EXT	RIVER - DAY	BG	1/8	
		Dozens of marbles plummet into the river	0	pg	
COMPANY MOVE TO MCCRORY HIGH SCHOOL					
3	EXT	STREET MORNING	BG	1/8	
		Small town street with railroad tracks	0	pg	
2	EXT	CROP FIELDS - MORNING	BG	2/8	
		Endless crop fields bathe in the morning sun	0	pg	
4	EXT	HIGH SCHOOL - MORNING	BG	2/8	
		A school building with a grassy lawn	0	pg	

End of Shooting Day 1 Wednesday, August 10, 2016 Total Pages -- 2 pgs

McCrory High School | 509 Jackson, McCrory AR 72101

5	INT	HALLWAY - MORNING	BG	3/8	1
		Eleanor does her beginning check of the day	0	pg	
11	INT	STAIRWELL - DAY	BG	2/8	1
		Eleanor begins her daily rounds	0	pg	
13	INT	STAIRWELL - DAY	BG	1/8	1
		Eleanor walks down flight of stairs	0	pg	
19	INT	WOMEN'S RESTROOM - DAY	BG	6/8	1
		Eleanor catches two students smoking	2	pg	
21	INT	WOMEN'S RESTROOM - DAY	BG	2/8	1
		Eleanor splashes her face with water	0	pg	
22	INT	ELEANOR'S OFFICE - DAY	BG	1 3/8	1
		Eleanor speaks to Sarah and calls Hyde	1	pg	
24	INT	ELEANOR'S OFFICE - DAY	BG	6/8	1, 3
		Eleanor is interrupted by the secretary	1	pg	
25	INT	HALLWAY - DAY	BG	3/8	1
		Tools clank and Eleanor exits the utility room	0	pg	
27	INT	HALLWAY - DAY	BG	2/8	1
		Eleanor coughs on her drink of water	0	pg	

End of Shooting Day 2 Thursday, August 11, 2016 Total Pages -- 4 5/8 pgs

McCrory High School | 509 Jackson, McCrory AR 72101

10	INT	ELEANOR'S OFFICE - DAY	BG	1	1
		Eleanor makes her first call to Hyde	0	pg	
16	INT	ELEANOR'S OFFICE - MORNING	BG	5/8	1
		Eleanor calls Hyde again	2	pg	
17	EXT	GRASSY LAWN - MORNING	BG	1/8	1
		A couple sit on the lawn, whispering to each other	2	pg	
29	INT	SOUTH HALLWAY 1ST FLOOR	BG	1/8	1
		Eleanor makes her way towards Hyde's classroom	0	pg	
30	INT	HYDE'S CLASSROOM	BG	6/8	1
		Eleanor searches through Hyde's things	0	pg	
32	INT	HYDE'S CLASSROOM	BG	1/8	1
		Eleanor puts her marble in the jar with other marbles	0	pg	
34	INT	HYDE'S CLASSROOM	BG	3/8	1
		Eleanor pushes the jar of marbles off the desk	0	pg	
38	INT	SOUTH HALLWAY 1ST FLOOR	BG	2/8	1
		Eleanor leaves Hyde's classroom and fixes her hair	0	pg	
36	INT	SOUTH HALLWAY 1ST FLOOR	BG	1/8	
		Glass crunches	0	pg	

End of Shooting Day 3 Friday, August 12, 2016 Total Pages -- 3 4/8 pgs
McCrory High School | 509 Jackson, McCrory AR 72101

7	INT	NORTH HALLWAY 1ST FLOOR - MORNING	BG	6/8	1, 2
		Eleanor makes her way down bustling hallway and greets teachers	20	pg	
8	INT	SOUTH HALLWAY 1ST FLOOR - DAY	BG	2/8	1
		Eleanor lets students into Hyde's classroom	7	pg	
9	INT	HYDE'S CLASSROOM	BG	2/8	1
		Eleanor stands in the doorway of Hyde's classroom	7	pg	
18	INT	HIGH SCHOOL ENTRYWAY - DAY	BG	4/8	1, 3
		Eleanor does her "principal stance" as students pass	10	pg	
6	INT	HIGH SCHOOL ENTRYWAY - MORNING	BG	3/8	1
		Eleanor greets her students at the beginning of the day	15	pg	
28	INT	HIGH SCHOOL ENTRYWAY - AFTERNOON	BG	4/8	1, 5
		Eleanor sends students home and has a conversation with a police chief	16	pg	
14	INT	SOUTH HALLWAY 1ST FLOOR - DAY	BG	2/8	1
		Eleanor walks past classrooms and peeks in every now and then	9	pg	
15	INT	HYDE'S CLASSROOM - DAY	BG	2/8	1, 4
		Eleanor walks past classrooms and peeks in every now and then	9	pg	
12	INT	NORTH HALLWAY 2ND FLOOR - DAY	BG	2/8	1
		Eleanor walks down a hallway and sees a student	1	pg	

End of Shooting Day 4 Sunday, August 13, 2016 Total Pages -- 3 1/8 pgs

Appendix F: Production Design References

Eleanor's Look



Hyde and Eleanor's Spaces



Appendix G: Cinematography References

High School (1968)




Mud (2011)




Tree of Life (2011)



Appendix H: Actor and Background Releases

 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
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Student: Mary McDade Casteel	Email: mcasteel@uno.edu Phone: 870-530-1876
Course#:	Professor: Erik Hansen
Project Title: Into the Green	Date:

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Mary McDade Casteel ("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 Into the Green (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>WENDY MIKLOVIC</u>	Email: <u>WENDYMIKE@YAHOO.COM</u> Phone: <u>818-445-8797</u>
Character: <u>LEONOR</u>	Address: <u>513 BEAUVILLE ST NOLA 70114</u>



ACTOR SIGNATURE

8-13-16

DATE



STUDENT SIGNATURE

8-13-16

DATE



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

Print

Student: Mary McDade Casteel	Email: mcasteel@uno.edu Phone: 870-530-1876
Course#:	Professor: Erik Hansen
Project Title: Into the Green	Date:

CAST RELEASE

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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>Roben Sullivan</u>	Email: <u>Roben1966@yahoo.com</u> Phone: <u>215-530-1876</u>
Character: <u>Secretary</u>	Address: <u>21553 CrabApple Circle, Hensley, AR 72065</u>

Roben R Sullivan

ACTOR SIGNATURE

08-13-16

DATE

Mary McDade Casteel

STUDENT SIGNATURE

8-13-16

DATE



DEPARTMENT OF
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Print

Student: Mary McDade Casteel	Email: mcasteel@uno.edu Phone: 870-530-1876
Course#:	Professor: Erik Hansen
Project Title: Into the Green	Date: 8/13/16

EXTRAS MINOR RELEASE

I, the undersigned, hereby grant to UNO Student Mary McDade Casteel (the Filmmaker) the right to photograph my minor child, Madi Barnett, and to record his/her voice, performances, poses, actions, plays and appearances, and use his/her picture, photograph, silhouette and other reproductions of his/her physical likeness in connection with the student project tentatively entitled Into the Green (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 said minor or of his/her voice, 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 said minor, 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 his/her physical likeness and sound in the Picture as herein provided. 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 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 above named minor child, and I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

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.


Name of Minor: <u>Madi Barnett</u>	Age: <u>14</u>
------------------------------------	----------------

Wanda Dozier
PARENT OR LEGAL GUARDIAN SIGNATURE

8-13-16
DATE

Madi Barnett
STUDENT SIGNATURE

8-13-16
DATE

 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: Mary McDade Casteel	Email: mcasteel@uno.edu Phone: 870-530-1876
Course#:	Professor: Erik Hansen
Project Title: Into the Green	Date: 8/13/16

EXTRAS MINOR RELEASE

I, the undersigned, hereby grant to UNO Student Mary McDade Casteel (the Filmmaker) the right to photograph my minor child, Morgan Colla to record his/her voice, performances, poses, actions, plays and appearances, and use his/her picture, photograph, silhouette and other reproductions of his/her physical likeness in connection with the student project tentatively entitled Into the Green (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 said minor or of his/her voice, 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 said minor, 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 his/her physical likeness and sound in the Picture as herein provided. 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 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 above named minor child, and I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

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.

Name of Minor: <u>Morgan Colla</u>	Age: <u>13</u>
------------------------------------	----------------

[Signature]
PARENT OR LEGAL GUARDIAN SIGNATURE

8-13-16
DATE

[Signature]
STUDENT SIGNATURE

8/13/16
DATE



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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: Mary McDade Casteel	Email: mcasteel@uno.edu Phone: 870-530-1876
Course#:	Professor: Erik Hansen
Project Title: Into the Green	Date: 8/13/16

EXTRAS MINOR RELEASE

I, the undersigned, hereby grant to UNO Student Mary McDade Casteel (the "Filmmaker") the right to photograph my minor child, Brittini Capit, and to record his/her voice, performances, poses, actions, plays and appearances, and use his/her picture, photograph, silhouette and other reproductions of his/her physical likeness in connection with the student project tentatively entitled Into the Green (the "Picture").

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Name of Minor: <u>Brittini</u>	Age: <u>12</u>
--------------------------------	----------------

[Signature]
PARENT OR LEGAL GUARDIAN SIGNATURE

8-13-16
DATE

Brittini Capit
STUDENT SIGNATURE

8-13-16
DATE



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Student: Mary McDade Casteel	Email: mcasteel@uno.edu Phone: 870-530-1876
Course#:	Professor: Erik Hansen
Project Title: Into the Green	Date: 8/13/16

EXTRAS MINOR RELEASE

I, the undersigned, hereby grant to UNO Student Mary McDade Casteel ("the Filmmaker") the right to photograph my minor child, Justin Capit, and to record his/her voice, performances, poses, actions, plays and appearances, and use his/her picture, photograph, silhouette and other reproductions of his/her physical likeness in connection with the student project tentatively entitled Into the Green (the "Picture").

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Name of Minor: <u>Justin Capit</u>	Age: <u>15</u>
------------------------------------	----------------

[Signature]
PARENT OR LEGAL GUARDIAN SIGNATURE

8-13-16
DATE

Justin Capit
STUDENT SIGNATURE

8-13-16
DATE



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Student: Mary McDade Casteel	Email: mcasteel@uno.edu Phone: 870-530-1876
Course#:	Professor: Erik Hansen
Project Title: Into the Green	Date: 8/13/16

EXTRAS MINOR RELEASE

I, the undersigned, hereby grant to UNO Student Mary McDade Casteel ("the Filmmaker") the right to photograph my minor child, Kynley Dozier and to record his/her voice, performances, poses, actions, plays and appearances, and use his/her picture, photograph, silhouette and other reproductions of his/her physical likeness in connection with the student project tentatively entitled Into the Green (the "Picture").

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Name of Minor: <u>Kynley Dozier</u>	Age: <u>15</u>
-------------------------------------	----------------

Vonda Dozier
PARENT OR LEGAL GUARDIAN SIGNATURE

8-13-16
DATE

Kynley Dozier
STUDENT SIGNATURE

8-13-16
DATE



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www.uno.edu

Student: <u>Mary McDade Caskeel</u>	Email: <u>mcaskeel@uno.edu</u> Phone: <u>870-530-1876</u>
Course#:	Professor: <u>Erik Hansen</u>
Project Title: <u>Into the Green</u>	Date: <u>8/13/16</u>

EXTRA RELEASE

I, the undersigned, hereby grant to UNO Student Mary McDade Caskeel ("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 Into the Green (the "Picture").

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

Name: <u>Cheryl Vandewerke</u>	Email: <u>Cheryl.vandewerke@ymail.com</u> Phone: <u>501-860-2384 / 501-202-7356 (work)</u>
--------------------------------	-----------------------------------------------------------------------------------------------

Cheryl L. Vandewerke
SIGNATURE

8/12/16
DATE



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Print

Student: Mary McDade Casteel	Email: mcasteel@uno.edu Phone: 870-530-1876
Course#:	Professor: Erik Hansen
Project Title: Into the Green	Date: 8/13/16

EXTRAS GROUP RELEASE

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PRINT NAME	PHONE & EMAIL	SIGNATURE	DATE
DAVE FOWLER	870 919-4017 davefowler@uno.edu	<i>Dave Fowler</i>	8-13-16
Johnny Jackson	501-612-8850 JohnnyJackson@uno.edu	<i>Johnny Jackson</i>	8-13-16
Jordan Sanchez	501-722-2925 jsanchez107@uno.edu	<i>Jordan Sanchez</i>	8-13-16
Wendy Riney	501-215-6124 wriney@uno.edu	<i>Wendy Riney</i>	8-13-16
David Turner	870 623-5345 davidt13@uno.edu	<i>David Turner</i>	8/13/16
Pat Sandersen	985-323-0822 psandersen@uno.edu	<i>Pat Sandersen</i>	8/13/16
Hayden Tursky	501-722-9314 haydentursky@uno.edu	<i>Hayden Tursky</i>	8-13-16



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PRINT NAME	PHONE & EMAIL	SIGNATURE	DATE
Jericho Smith	870-503-2001 jericho.smith98@gmail.com	Jericho Smith	08-13-16
Gabe Miller	479-935-6101 gabemiller95@gmail.com	Gabe Miller	8/13/16
Buddy Laphell	479-857-0268 sun33dancer@gmail.com	Buddy Laphell	8/13/16
Justin Faxen	935-246-8986 justinfaxen@gmail.com	Justin Faxen	8-13-16
Cecil Doudle	870-291-2250 cdoudle@uno.edu	Cecil Doudle	8-13-16
Chery Varnice	504-840-2354 chery.varnice@uno.edu	Chery Varnice	8-13-16
Earline Fowler	504-264-5063	Earline Fowler	8-13-16



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PRINT NAME	PHONE & EMAIL	SIGNATURE	DATE
Miracle Davis	504-259-6426 miracedavis@gmail.com	Miracle Davis	8/13/16
Lorien Molinaro	504-452-5391 / lorien.molinaro@gmail.com	Lorien Molinaro	8/13/16

The Blu-Ray copy of the thesis film *Into the Green* is located in the Earl K. Long Library.

Vita

Mary McDade Casteel was born in Little Rock, Arkansas on May 22nd, 1992. She was raised in Northeast Arkansas and graduated from Nettleton High School in 2010. She attended the University of Arkansas in Fayetteville Arkansas, and graduated in 2014 with a BA in both History and Communication. During this time, she was the recipient of a Statewide Undergraduate Research Fellowship and completed her honor thesis and historical documentary: “Reel Images of Postwar Life: Narrative Films in Germany and Italy, 1945-1951.” In the fall of 2014 she enrolled at the University of New Orleans to pursue a Master of Fine Arts in Film Production. She graduates in May of 2017.