Nightgaze: A Microbudget Visual Mixtape

2016

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NIGHTGAZE:
A MICROBUDGET VISUAL MIXTAPE

by

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A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
in the School of Visual Arts and Design
in the College of Arts and Humanities
at the University of Central Florida
Orlando, Florida

Fall Term
2016
ABSTRACT

*Nightgaze* is a feature length visual mixtape created by May Santiago to fulfill the Masters of Fine Arts program at UCF. The mixtape is a study of autobigraphical depression in metaphorical visual tracks. Originally conceived as an experimental narrative, it has evolved into a form of essayistic distance within a narrative framework with experimental deviations. This thesis tracks the project from its original conception, through the pre-production, production, and post-production processes. It also formulates a plan for marketing and distributing the project.
ACKNOWLEDGMENTS

This project is a culmination of many different efforts and sources of confidence. The confidence to make and, most of all, finish the film is what has me even able to submit this to be published. There were so many moments where I just wanted to give up and the fact I never did blows my mind.

My first acknowledgments go to my thesis committee, my biggest support system in the last three years. To my thesis chair, Christopher Harris: I remember the first time we ever communicated was in a film theory class seven years ago. He showed a clip of *Apocalypse Now* and everyone in this class of thirty-five or so was terrified to answer. I was the only one who gave my thoughts, and Chris praised my input. It is a throwaway interaction for the most part but ever since then, I have always gone back to Chris time and time again to help inform my own work. I never thought I would veer into experimental or essay film when I started my journey into making cinema. He helped me find my voice and has been the biggest champion of my work throughout my entire undergraduate and graduate career. No one in this film program could have even tried to understand me, and he has even throughout my transformation as an artist and a human being.

To Kate Shults and Lisa Danker: both of you entered this project at such different but pivotal moments. Without Kate, I am positive I never would have known where to start with realizing my film. She helped me write my first draft, she gave me the idea for supplementary materials, and she encouraged me to find that voice I did not want to embrace at first. I wanted to make a narrative film. She told me to keep pushing for that duality. I will never forget that. Lisa came into this project by something I can only recognize now as fate. Her first semester as a professor here, I wanted her on my committee. I admired the work she entered with, and I felt a
strong cultural connection to her. In this last year, Lisa has been the one helping me mold the footage I have into my original ideas of voice and malleability of narrative forms. She is one of the most astounding and thorough teachers I have ever witnessed and my idol. These three people are so important to me in small ways and big ways, and they are who I credit with giving me most of my confidence to finish this film.

It is necessary to also acknowledge everyone who put in the work to make this film. Jon Bowen, Rashaad Rosalle, Jason Underwood, Jacob Engels, Croix Provence, and Sarah Ortega were my core cast and production crew. They all did excellent work, and I hope they are proud of their contributions at the least. The miscellaneous crew and cast that worked periodically deserve their praise as well. This film changed very much from what everyone thought it was going to be, but without the initial work these people put in, I would not even have anything to work with.

Finally, I need to thank my own personal hero, my best friend Delia Shahnavaz. I have known this girl for ten years, and she is single-handedly the reason why I am alive today. I know when I told her I got into graduate school, she knew I was going to knock it out of the park. She is my dose of reality in times when I do not want to hear it, and she is often why I keep trying to make sense of this world. A true friendship, a really strong one, is deeper than any great love anyone can give you. I am so lucky I have at least one person to share this with. She has never given up on me, even when I am insufferable, and never lets me give up on myself.

Thank you to all these people for believing in me. This project is for you.
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CHAPTER ONE: INTRODUCTION

Eleven years old. Razor blade to skin. Blood flow down a bathtub. Freedom. Acceptance. Depression. From that age, I accepted that sadness was an inherent part of my personality. As I grow older, the evolution of that understanding has grown more complex as well as the language identifying what that sadness is. Since I was five years old, I have been drawn to the arts. I did not have friends until I went to college. I would stay at home and read, write, draw, play and try to write music – do my best to lose myself in my own world since I never liked facing the reality of the world that surrounded me.

Andrew Solomon has best described depression as an inability to focus on anything else other than that gloom in your head and your heart (“Depression: The Secret We Share”). The worst part, identified by Solomon, is knowing how ridiculous depression seems. I have always done my very best to be as proud of myself as I can manage, especially given societal pressure. Yet, having depression complicates understanding. I often would feel like an outcast because I could not be as easily happy with simple things like the rest of my peers were. I would chalk up my exclusion from people as typical growing pains. I was not even friends with the outsiders.

College is where I tried to step out of my shell. I directed four short films in four years. I completed an undergraduate thesis studying the representation of women in teenage media. I moved out on my own. I also went through the most difficult four years of my life that my own volatile childhood could not prepare me for. My environment was mostly young white men and working film sets to the point of exhaustion. I do not regret this period in my life, but it made me extremely confused about how I approached my artistry. Original ideas would come to me, which were then molded into indistinguishable results because I felt pressured, yet again.
If it was not changing my ideas, it was a pressure to work with the correct director of photography – always a white man suggested to me by usually another white man. As a Puerto Rican woman, this felt like a white and gender washing of my own ideas. Forget about the right men; I also had to make films a very generic and limited way because that was what was being taught to me in the program. Every time I finished a short film, I felt frustrated over the end product. It was a shadow of my voice masqueraded by other unwelcome embellishments. I did not really get along with any of the people surrounding me either; I found the environment vacuous and superficial. Relationships were complex and undefined. Even worse, I was never comfortable in my own skin in regards to my artistry or my personal identity.

This is where Nightgaze started.

**Origination**

*Nightgaze* is a visual mixtape expressing my autobiographical depression through narrative, essayistic, and experimental forms. The “visual tracks” (the scenes) are separated between different styles and motifs. Making this film has been a method of liberating me from this chapter of my life whilst also morphing my strengths as a filmmaker and a person into a unique cinematic language.

Progressively, I have released more and more of myself into the work until it has become exactly what it is – a filmmaker using narrative constructs and experimental deconstruction to create a piece built over real life memories and delusions offered by my mental condition. Through the navigation of these tracks, the viewer will be able to participate in how this experience felt – activating different modalities of viewership than strictly narrative, strictly essayistic, or strictly experimental. As defined by Laura Rascaroli, essayistic cinema “posits a well-defined, extra-textual authorial figure as their point of origin and constant reference …
strongly articulating a subjective, personal point of view.” I would use a narrative character to achieve this constant reference as well as break through the narrative work with my own authorial voice. This work is completely representative of a large part of me and therefore incapable of being replicated or fully understood by anyone else because only I lived it.

*Nightgaze* has taken on many different forms over the course of three years. When I entered the program, I wanted to make something upbeat to combat a lot of confusion and hurt I felt at the time, until I realized I had to create something that felt genuine to me in that moment, which was my depression. I could not fake my way through another story that would feel hijacked from me for three years. I wanted to take every single thing that influenced me in that period and convert that into a distinct visual language that was representative of what I felt my depression was, what I learned it to be, and what it became with various interpretations of a cycle.

Originally conceived as an experimental narrative film, *Nightgaze* is a diaristic-based visual mixtape with narrative, experimental, and essayistic dimensions in presentation. Milane is the main character of the film, which follows her through a 72-hour routine in her life. She is depressed and unsure how to fix or define it. Slowly, each situation she encounters escalates the stakes in her life as she finds difficulty being able to understand herself or her surroundings.

Depression very closely refers to lethargy of a self. However, my specific depression included hallucinations and metaphorical demons, passing as characters in my life as well as the reality I was submerged in. Thus, the rest of the characters in the film are nondescript people in Milane’s life. They are easily replaceable in nearly every situation she encounters. The narrative is driven by her emotional reactions to the stimuli around her. At the height of my depression, it
was difficult to separate between what felt rational or irrational, real or not real, myself or not myself. My attempt with this project was to exhibit those feelings visually.

I was able to construct symbols of characters representative of the events and situations in my life to play with the malleability of reality. I could separate these realities as distinctive visual tracks symbolic of what each struggle was and felt like within that delusion or perspective of reality. I did not want to make a film about depression. I did not want to tell a story of uplifting struggle. Instead, I wanted to create a visual compilation of how I could make depression feel within a stream of consciousness approach, within the boundaries of a faux narrative. I planned to separate perspectives in the film using separate forms of media, such as super 8 film, mobile phone tryptic presentation, and many digital manipulations and surreal sequences, to give each separate track its own visual language. When stitched together, the piece would be a visual mixtape of the experience of my depression from my perspective veiled through a fictional character who represented me. Comprehension felt impossible during my depression. Thus, I do not want this to feel like a comfortable film. I just want it to be experienced.

My primary goal for Nightgaze was to finish it and be proud. I wanted to be able to prove to myself that I could emotionally and tangibly complete a challenge through reclamation. I can say I did my best with Nightgaze, and I grew emotionally in so many aspects for which I absolutely was not prepared. One thing that kept true is I never cared how many people were able to see the final product, especially as it grew more and more insular and less shrouded in narrative disguise. The project eventually morphed into something that breathes me in every edit, visual, and juxtaposed meaning. I lost a lot of friends making this. I compromised with a lot of ideas I originally had. None of it was easy and even defending it at times feels significantly risky.
to me. But *Nightgaze* accomplished that golden goal: I made something of which I am extraordinarily proud.

**Defining Objectives**

As my film shifted in form and tone, my goals and how I would approach my depression had to follow suit as well. I also wanted to take this opportunity to make a film about what truly inspires me. For me, an art form I have always gravitated towards for inspiration is the music video. Music videos, in their short form, represent such a release from structure (as well as a transformation from feature-length projects) and a celebration of visuals that happen in short spurts. This was the genesis of my visual mixtape idea.

Defining how I could lift from music videos and their form was my first step in realizing my project. How could I connect this media form to exhibiting perspective of autobiographical depression? For this, I returned back to Solomon. He identifies those plagued with depression as having “delusional perspectives” when experiencing rather mundane situations – something I have been victim of time and time again (“Depression: The Secret We Share”). The music video with its free-form experimentation represents many breaks from reality. According to writer Carol Vernallis, music videos “emphasize discontinuity and strangeness… along with departure from traditional ways of organizing visual materials” (111). This is exactly how I wanted to present it. I wanted to use my biggest influences: my life, music, music videos, and multiple approaches to media – to display this visual mixtape in a unique form. Vernallis expands on this further:

“The image can even seem to imitate sound’s ebb and flow and its intermediate boundaries. Through technological advances, such as video editing, digitization, and new pre- and postproduction techniques, the image has become as voluble as speech.”
This became my mantra – guidance on how I could draw inspiration from memories and how to represent them in a tactile way, what mediums to go into, and how to assemble the final product to reflect this ethos. Therefore, one of my first clear goals was molding the music video form into a full-length narrative structure. Every scene serves as a music video in theory, each with a distinct visual style and soundscape, which are both absurd yet grounded in some reality that is true to the narrative scene’s intention. Music videos are characterized by “visual discrepancies” that alert the audience to the absurdities found in either the actual plot of the visual form or the structure of the song (Vernallis, 119). This also ties back into the “delusional perception” common with those with depression.

This connects to my second goal of presenting the film as a visual mixtape. Since my inspiration stemmed from a musical form, it came very natural to me to see how I can arrange it musically. At first, I thought the idea of a visual album was very strong, reminding me of Beyonce and Frank Ocean’s forays into releasing full visuals with their music as a package. What I realized upon more thinking is that a more appropriate musical term would be a visual mixtape due to the referential and inconsistent nature of it. I would also be presenting some of my different tracks as “interludes” akin to those found in many mixtapes specifically.

As well as tying into a music video approach, I entwine this with an essayistic approach through “articulating questions of authorship, enunciation, narration and communication… [to] express a subjective viewpoint” (Rascaroli, 11). Some of these interludes will be narrated and some will not; the point is to bend the expectation of viewpoint and experience. As a spectator, how will the viewer relate these interlude-interjections with the visual tracks? An example of an interlude in the film is the break in landscape shots. As each landscape interlude plays, it precedes a scene that is related to these essayistic breaks in context and point of view. There is a
contemplation of water, a contemplation of concrete visions, one of forests and trees, another of lights in the darkness. These landscape-focused interludes inform a frame of mind. Appendix A has a full visual breakdown of the tracks and interludes for reference.

I wanted to reveal more of the character – and in turn, myself – by showing the changes and representations in hues of form rather than through direct actions. Vernallis states that music videos by their nature are built to be “very warm and inviting, yet reactionary” in their approach to images (56). The viewer is introduced to a familiar image. Then, something about this image reacts in an unexpected way. If I were to boil down an intention for my film so simply, it would be through those words. There is an attempt of narrative linearity in Nightgaze. Yet, the rebellion to traditional visualization is what makes the form reactionary and experimental, morphing deeper into essayistic forms. It also informs the film through an explicit bias, something defining of essayistic films by “expressing biased opinions on reality and capable of significantly connecting with that reality in ways which are unpredictable and difficult to codify” (Rascaroli, 12). This very notion correlates back to the warm and reactionary approach inspired by music videos, tying the two media forms together.

For example, a popular music video technique is a change of perspective. Most narrative films are filmed from the third person perspective so that the camera acts like an invisible wall, taking in a scene objectively. Music videos often “create a sense of narrative…by presenting an alternate point of view” (Vernallis, 10). Kanye West’s "All of the Lights" visual (directed by Hype Williams and inspired mainly by Gaspar Noe’s Enter the Void) is shot mostly from the first person point of view juxtaposed against flashing images of neon colors.
The visual itself has a warning to all viewers, stating that due to the frenetic nature of the clip, persons susceptible to epilepsy should not view the images. This kind of disclaimer is very rare in traditional narrative. The accomplishment from the first-person point of view in the clip is to illustrate the over-stimulation of the protagonist in a five-minute video. I adopted a similar technique for Nightgaze through three different perspectives.

The first is objective third person. This is where the camera will be shooting Milane from a traditional perspective. The second is subjective third person. This is where Milane will interact with the camera itself. The third is the first person point of view. This is where the viewer will be experiencing Milane’s perspective firsthand. To me, this gives the illusion that the viewer is watching a film controlled in the way that Milane wants to present herself. This is how I want to
present myself and a period of my life through a guise of a narrative character. The viewer is watching something controlled by Milane’s (my) mind and choices. This gives power to the narrative of a woman telling her story instead of being displayed objectively as a product of consumption. She controls her own framework.

Framework control and method of enunciating is another piece to absorb from the essayistic structure, having Milane (the enunciator, in this case) “postulate the existence of authors who are empirical subjects, explicitly engaged in the production of an account of themselves and their point of view.” (Rascaroli, 11) It will be clear visually and narratively that the story being told is done on her terms, which is the mind of someone who is hindered by deluded perceptions. “Not conforming to type” is a key trademark of music videos (Annesley, 28). Really showing the nuances of Milane’s personality through the switching of perspectives will show all aspects of her identity.

My final goal in mind was more production-related. I hated the larger crews of my undergraduate career, thus making me want to keep my crew small and intimate. I started out with five people as my only mainstays: Jon Bowen, my cinematographer; Jason Underwood, my production designer; Sarah Ortega, my producer; Jenell, my actress; and Rashaad Rosalle, my editor. I was intent on using only women for additional crew members. I disliked the all-male environments of my undergraduate studies and I wanted to give opportunities to women in the film program. I felt like it would contribute to a more positive environment. I did not want anyone involved who could not relate or understand the subject matter since I was essentially fictionalizing my depression in a flexible form. I wanted this to be something everyone enjoyed. I thought if everyone crafted this with love and great intent, a great final product would emerge. This goal was one I would not be able to accomplish.
With all of these goals in mind, I prefer to pitch my film this way:

**A visual mixtape about autobiographical depression within a narrative framework with experimental and essayistic deviations**

The visual component is the form of media itself – a film. The mixtape component is from the perception of labeling the scenes as “tracks.”

**Designing the Film**

I set out to accomplish these goals starting in 2014. Jon is an accomplished cinematographer, and I let him know what I wanted to do visually. While he was very warm at the beginning towards my ideas and their ideals, he did give me a dose of reality by letting me know he did not want to train people on the go for my film. To create some of the looks I really wanted, I would also need more people. Since I was not paying anyone for this film, I knew I had to listen to the person who would be doing as much work as me. I would hope he would find mainly women but quickly soon realized it was going to be another male-dominant set. This deviated from one of my goals already; however, I did not feel like I had enough clout to fight on that conditional. I trusted Jon and allowed him to cherry pick his crew to accomplish my other goals that were more achievable within my control.

2014 is when I also met my actress. We were introduced by Jon, who found her via the Vine application. Her name was Jenell, and she reflected a lot of who I used to be. Very creative and hailing from a Puerto Rican family, she was everything I wanted to embody my character and myself. That year, we started spending time together and talking about the scenes. At the time, she seemed very enthused to approach this. I was as well; there were moments where I felt like we misread each other, but I thought that was part of the process. I never had too much
investment in actors previously, yet I really wanted to hone this relationship so the film would be
as raw and incredible as I knew it could be.

That first year was spent doing a lot of planning on my own. I broke down all my visual
references and sequences. I made small videos on Vine and Instagram to test these out. It would
be Jenell and I working together, trying out framework ideas without anyone else involved. I
contacted locations and did the brunt work of the producing. I did not have a producer at the time
– Jason and Sarah did not come into the picture until early 2015 – and that first year filled me
with a lot of hope. I was really excited to start the legwork of the project come the New Year.

The first time I realized things were starting to fall apart was in the spring of 2015. Jenell
started to get into a deep depression where she would not even talk to me. I felt conflicted
between being a good friend and someone who could not afford time to cut out of my production
schedule. I offered to meet her many times, just to talk, and she kept blowing me off. When I
tried a different approach to talk to her about the film, she would rope in Jon and pivot
arguments between the three of us. Then, there was the issue of her lack of transportation to and
from the shoots. As these separate but related issues snowballed, I had to make a decision a
month before we were scheduled to start filming. Was I ready to shoulder this conflict for a year
plus? Who would replace her? What would I do?

I decided to let Jenell make the decision. Was she ready to do this film with long hours
and stressful days? Could she handle it? Once I gave her an out, there was no hesitation on her
part. In the spring of 2015, I had started to transfer responsibilities of producing to Jason and
Jacob, my production design team. I had already told them to keep a lookout for other actresses,
and a name I had worked with before – Croix Provence – came up. As Jenell disavowed the
production a month before starting, Croix quickly stepped in to take over the role. This left me
entirely ambivalent and a bit uninspired, though it still let me finish my work on time. Jenell was someone with which I had spent a whole year working on scene drafts with. She was my ethnicity, a requirement I felt strongly about for the character. I related to Jenell. Croix and I would never share these traits and still do not do so. Yet, it was a judgment call I had to make as to not delay my trajectory. I do not regret choosing Croix as my actress, in hindsight, because she does a serviceable job to the character. I would have preferred to connect to my actress’ performance on an all-encompassing level, but this is not the reality of my film.

Another issue that started to arise in April and May of 2015 was my desire to work with a female crew. I had done some scouting on my own and collected some names and given them to Jon. When Jon looked them over, he deemed none of the women I listed as qualified and he did not want to workshop new people on what to do on set. This disappointed me, but I realized I did not have enough time to fight for one of my production goals. It would have to be the people who Jon found skilled enough – mostly men save for two women. While this was coinciding with what was going on with Jenell, I could not try to fight two battles as I was doing all I could to keep the actress I wanted until the very last minute.

Despite these immense fallbacks, I knew I had to power through. Croix was very excited to tackle the project. Jon was excited with his crew, and I knew I was going to make the best of it and focus on getting the film into production smoothly. The actual legwork of my drafts helped in location scouting, most of which I did myself, so it was not a total loss to have done that work with Jenell. The production also grew in size and scope; something that was not in my plans, but I trusted Jon and my crew to know what they were doing. This ballooned my budget a bit. The good thing is with Jason and Jon’s connections, a lot of the more grandiose aspects of production were free or at a lower cost. There came about a compromise of me being willing to spend a little
more and favors being brought in. When production started in June of 2015, I felt like we were as prepared as we could be to tackle what was incoming.

Production

The first day of production was a total disaster, with crew not being followed up on properly and people not showing up in time ready for scenes. We started on the UCF soundstage, which was representative of the open spaces of ambiguity for my character, and what I thought to be an easy space to work in. However, Jon wanted a lot more manpower that we did not have. This caused a lot of tension between us and we ended up having to reschedule many of the first shoots for later on in the summer. Originally, I wanted to shoot in order to have a natural progression for myself and my actress but it was clear – nearly from the get go – that this would be impossible due to the hindrances that kept arising in production.

The summer of 2015 would feel like one of my longest summers in my life. Crew would drop off and be picked up. Consistency felt very rare. I did not feel Croix was committed to the project though she always performed. Jon and I’s relationship strained quickly because I preferred more intimate sets, and he would keep enforcing the need for large manpower. After the first month of production, working mainly on the weekends, I just wanted it to be over. My desire to see the project through kept flailing, and I withdrew from most everyone in my personal and professional life. I was sure that the project would not finish on time. I felt the MFA classes I took preceding this did not prepare me for this task, and I was unsure I even wanted to keep going. Nevertheless, I just went on. We would continue with whatever crew we had. It was not pleasant, but it occurred. Jon took on the task of processing the footage and I was not able to cut the film as I went as I previously wanted to. But I had to just continue. There was nothing else I could do other than give up.
One thing that started happening and became clear is we would often not have enough time to shoot things because there were not enough people to complete the scenes. I would be cutting shots, scenes, and sometimes entire locations. When it was happening at the time, I had no idea what I was going to do. I would say we would get it in the fall or the spring, pushing a lot of my production catchup into 2016, which is when I wanted to finish the film and my degree. There was one principle I was sure of regardless of how the footage would end up looking: I refused to do any reshoots or pickups. Jon was very insistent that perhaps it was necessary, but I did not want to keep pumping money into a situation that was not working for chemistry reasons. Also, I was still completely self-funding the film. It was not feasible monetarily. I would have to contemplate this new problem in post-production rather than try to focus on it in production mode.

By the end of 2015, most of my film was shot, though I lost about a third in the production process by cutting out scenes. By that time, we only had about one or two loyal crew members and an increasingly busy Croix. If I had to redo anything about my production, it would have been to star in the film myself and keep the crew to a very minimal number, such as three or four. This would have completely overhauled the look of my film, but it would have been feasible, more personal, and exactly what I wanted my film to be from the beginning. The most glaring issue is how poorly produced the film was – or rather, the work I laid out by myself beforehand was not enough for a first-time producer (Sarah) to tackle on her own. The project was too large in scope, and I was wearing too many hats myself. Now it was time to move on and figure out how to solve the problems that were now posed to my project.
Reclamation

The start of 2016 seemed daunting. If I wanted to graduate this year, I would have to connect a lot of dots and make up for a lot of lost time and arguments had. However, this period was when I finally fixed the problems of the last year and began a new goal that was always within myself: finishing this film on my own terms through reclamation. I had about a third I now had to fill and I had to think what connected all these pieces together. At the time, I was a teacher assistant for two professors on my committee, Chris Harris and Lisa Danker. Assisting these projects when I did salvaged my film because I drew heavy inspiration from both classes.

In my fall 2015 class with Chris, I assisted in Experimental Cinema, which was based around super 8 projects. Previously, I had flirted with super 8 integration into my film but nixed the idea due to budgetary restraints. With some money leftover due to not shooting certain scenes, the cost for obtaining film was on par with what I could afford. Three months later, I would assist Lisa with Film Theory, bringing me back to my undergraduate studies of essay films. The gaps started to fill very quickly. This was no longer a film about a character representative of me. This film was me. I would reclaim this narrative through essayistic tendencies present in diaristic films and stream of consciousness presentation. For the first time since 2014, I felt something very real about my project: excitement.

In these last six months or so, I have done more work in my film than ever did before because I know exactly what I am doing and what I want to say. I do not feel the pressures of time or uncertainty. I am using years and years’ worth of ramblings in journals, as well as fifteen minutes of naturalistic footage I shot this year with a super 8 camera, to bridge these gaps of narrative and make a true representation to how my depression felt. This was always the primary goal. I have learned so much about film, intention, and theory so quickly because everything
makes sense and lends itself to the form of my film. Explaining my intent is so clear because I was able to finish this last part completely on my own save for one other person, Rashaad, who I used for the technical completions of more abstract techniques I had not yet mastered. Every creative decision became my own again.

In this process, I have lost a lot of friends who claimed that they signed on to my project for a specific vision, and it became something they did not want to be a part of. I wish I could feel sadder about these occurrences, but I do not. In the past, I would have bent and stuck to what other people wanted my vision to be. There was no way I was going to let any of that even possibly happen again. I may have had no idea where things were going to go for about two years; yet, what I love about my resilience is that I figured it out through inspiration and not guidance. I got to this path on my own.

Nightgaze is about a journey. Making it was my journey. It probably will not be the film I have been dying to make all my life, but it is the only film I can make right now. And for that, I am so immensely proud of everything it is and everything I am because of it.
CHAPTER TWO: PICTURE

Figure 3: Visual Track 01

Figure 4: Visual Track 02
Figure 7: Visual Track 03

Figure 8: Visual Track 04
Figure 9: Interlude 02

Figure 10: Visual Track 05
Figure 13: Visual Track 06

Figure 14: Visual Track 07
Figure 17: Interlude 06

Figure 18: Visual Track 09
Figure 19: Visual Track 10

Figure 20: Interlude 07
Figure 21: Visual Track 11

Figure 22: Visual Track 12
CHAPTER THREE: RESEARCH

Pre-Production Materials

*Nightgaze* went through about thirteen drafts before I figured out how to present it in screenplay format. The original script read like a novel, something that was commented on by nearly everyone who read it. They loved the way I could write and they loved what I was trying to say. However, they were all stumped on how this would be depicted visually. It took a class with Professor Kate Shults for me to devise two companion pieces to the script: a visual breakdown and a production summary.

The screenplay reads as a narrative piece with Milane going through these situations. It read simply and without much addition in detail, which I saved for the production summary and visual breakdown. In 2016, a fourth document supplemented the script materials. There is now an essay portion, which is mostly original material compiled through my journals, that is read throughout the film by both the character and myself.

Whenever the script is vague in location, the production summary supplements with necessary logistics. For example, the production summary includes location, mood, emotive purpose, ideal length, and a detailed description as to what the track or interlude references. The visual breakdown then condenses this into only images for storyboard and shot list purposes.

These documents helped me keep the cycle of my film in a free-form manner, allowing me to rework some segments to fit better into others with flexibility. They kept shifting throughout production and especially in post-production; all of them became fully realized and self-reference each other in a way that is dependent. None of the documents explain the film on its own. Each one informs the final visual iteration.
The following pages include the first draft of my script as well as the final shooting draft. After those pages are the production summary, visual breakdown, and essay portions. The production summary is what informed how I was going to make the film and what it represented. The essay portions are what is read in the film in the essayistic deviations, which are referenced in the visual breakdown. In total, these four documents are what I have used to plan, make, and finish my film.
Script 1: First Draft of Screenplay
Ready for the Weekend

By

May Santiago
INT. CAR -- NIGHT

MORGAN, a brunette 23-year-old female, sits in the backseat of her friend’s car. The rundown Toyota is in neutral at an intercom for an apartment building. BLONDE #1 is driving dressed in her nightclub’s best: slinky, tight, barely there. THEO is in the passenger’s seat, smoking a cigarette as the argument between the three of them escalates.

BLONDE #1
What is the code to this thing again?

THEO
Try 1234.

MORGAN
Don’t be daft, it’s not going to be that.

THEO
Don’t be daft? Are you from England or something? You do know that using their slang doesn’t make you appear more refined.

BLONDE #1
Neither does buying British GQ.

THEO
British GQ has amazing articles so you can kindly take a seat.

BLONDE #1
Do believe I’m sitting...

MORGAN
Let me text Emily.

Morgan pulls out her phone as Blonde #1 turns up the music, a Z-list rap song as she bounces around to it, knowing every lyric.

THEO
(shouting)
Can you turn this shit down?

MORGAN
(drowned out by the music)
Found the code! It’s 9134!

(CONTINUED)
CONTINUED:

THEO
(also being drowned out)
What is it?

MORGAN
9-1-3-4!

THEO
(turns down the music)
Come again?

Blonde #1 turns the song up again at full blast and rolls
down the windows, screaming every lyric. Theo slaps her
elbow.

THEO
Can you stop, cow!

Blonde #1 rubs her elbow and appears deeply hurt, shoving
his shoulder. The music is still playing at an outrageous
volume.

BLONDE #1
Don’t fucking touch me, Jewbacca!

MORGAN
THE CODE IS NINE. ONE. THREE. FOUR.

In the meantime, a different car pulls up to the side of
theirs to open the gate. The three of them keep exchanging
words at each other like swords while Blonde #1 puts the car
into what she thinks is drive. As she hurls an insult to
Morgan, she pressed full power on the gas. The car, in
reverse, slams right into the car that is waiting right
behind them. Blonde #1 smacks her steering wheel repeatedly
and lets out an ethereal scream, putting the car in park and
rounding down on her other two friends. At this point, the
noise emitting from the cacophony of the car is
unintelligible and rabid, no one giving room for the other
to speak. All the while, the MIDDLE-AGED MAN whom was just
hit is standing by the side of the Toyota, staring at the
happenings going on inside with sheer terror.

INT. APT -- NIGHT

EMILY, greets the trio at the door. She is another
caricature of the three friends: bright hair, nose piercing,
another cartoon amongst a party full of Looney Tunes
characters in human form. She greets a bruised lip Theo, a
red-faced Blonde #1, and a cheery Morgan whom pulls Emily
into a hug.

(CONTINUED)
EMILY
What the fuck did you hooligans do?

Blonde #1 silences Theo with a look of daggers and mumbles something about not discussing it. This party looks no different than any other college party, that is, if this college party was set in Wonka World. EDM blares from a stereo system in a dark room pigmented with glow in the dark colors, a beer pong table is set up, and there are far too many people packed in tight quarters. Theo breathes in the air of the party as they shuffle in, a lazy grin embedding into his features.

THEO
Mmm, I’m so happy. Smells like a nursery run by Lady Gaga’s scrotum.

Theo watches as an overly drunk female far too young for him stumbles past them to head into the living room. He follows immediately without as much of a note of dismissal to his friends. A loud burst of noise comes from the kitchen: a jumble of glass shattering, ominous “oooch”s, and high-pitched laughter. The color drains from Emily’s face. She excuses herself. Blonde #1 and Morgan look at each other, unimpressed.

BLONDE #1
Weed?

Morgan nods.

MORGAN
Read my mind.

They link arms like comrades in a neon jungle, each step into the apartment a caution as to what oddity hands around the corner. In the living room, Theo’s tongue is messily working around his jailbait of the night amongst a lot of other hyperactive girls, equally drunk and playing Super Nintendo on a television also made in the 90s. A little further into the hallway, Blonde #1 and Morgan glimpse inside the kitchen and catch a seconds-view of a gaggle of frat men rambunctiously playing ring of fire on the counter with Heinekens, Emily desperately cleaning up around their feet all the broken glass.

Morgan directs her attention to the artwork on the wall in the hallway (after stepping over a gay couple right in the middle of the floor) before Blonde #1 pinches her wrist and gestures towards a close door with smoke steadily wafting from the bottom. Blonde #1 opens the door. Inside the room are four or five sleepy hipsters, all mainly curled around each other, each servicing a hookah or a bong or trying to

(CONTINUED)
roll paper for joints. It smells of weed, sex, and a curling iron: results from a female dorm room being stormed by ungrateful and vagabondstoners. The Blonde becomes giddy and greets the girl rolling the joints on the bed whom has unnecessary dreads in her hair and some kind of Hot Topic reject Marley shirt.

**BLONDE #1**
Got anything to share for me?

Blonde #1 leans in precariously close to the woman with dreads, brushing one blonde dread behind the woman’s ear. She kisses her ear and drapes an arm around the larger woman whom gives Blonde #1 a knowing grin.

**DREADED WOMAN**
Dunno, depends on what you want.

**BLONDE #1**
I think you know what I want.

Blonde #1 places a hand on the woman’s knee. The woman rolls her eyes.

**DREADED WOMAN**
If you back the fuck up, I can give you and your other skinny bitch a j. Chill.

Blonde #1 is clearly satisfied with this answer and retracts her hands as the woman gets to work. Meanwhile, Emily observes her surroundings with some contempt, making sure to draw in her legs into her body as she sits next to Blonde #1 on the bed. It is clear she does not want any contact with any part of scummy hipster, in case she were to start listening to only Bob Dylan and speak in Japanese haikus for a month. Her gaze falls up to the ceiling which has glow in the dark stars popping out vibrantly from the otherwise blue-tinted room, thanks to a lava lamp, key lighting, and the dark walls. The closer Morgan feels lost in the stars above her, the further her annoyance floats away until a burn on her lips sends her crashing back to Earth. The familiar press of the spliff to her lips makes her react instinctually as she takes a slow drag from the cigarette. Her joints relax and her worry of catching the Hipster is at ease.

A hand on Morgan’s thigh makes her look up at a female wearing a wolf mask and carrying a PBR. How much time has passed? Everything in the room suddenly seems sleepy and muted as if the whole party was asleep. Morgan regards this female wolf figure as if “Guardian Angel” flashes across Morgan’s vision although this manifestation of a college-
girl is anything but. Before Morgan knows it, she is being led down a corridor with the female. As she leaves the room, the room is dimmed out and the rest of the apartment is now backlit with white flashes going off every couple of seconds. Winter sounds: hollow trees whistling, dead crickets singing noiselessly rings in Morgan’s ears.

The Wolf Female takes her to the living room where there are about ten other females sitting around in the darkness with a bunch of masks on. The Super Nintendo scene from earlier is gone. The same television model displays a static screen in front of the females. They all stare at it with their masks on. The Wolf Female sits Morgan in the middle two other masks females on the couch. She takes in her surroundings with calm confusion before sinking back into the couch and just staring ahead with dead eyes.

INT. WALMART -- NIGHT

Walmart is blindingly white in contrast to Morgan, Blonde #1, and Theo whom crowd around the ice cream section. Rows of vibrant color displays blind all three of them more than the white, each brand more seductive than the other while dead space clings to the breathing souls interrupting the sterile of the store. All three are bleary eyed and in various states of disarray; the night’s effects of their separate activities wearing thin on their features. All three just stare as an old man creaks by behind them with a shopping cart, grabbing some frozen peas and then exiting the aisle.

MORGAN

Ice cream?

Everyone assents mutely.

EXT. PLAYGROUND -- NIGHT

Everything surrounding Morgan and her gang is black and white, all color muted from her vision. The whole world is now drenched in this surreal greyscale matter. The playground is completely empty save for her company. Despite the muted colors, there is nothing but shrill laughter in the air. Morgan goes fast on a swing set as Theo and Blonde #1 ignite sparklers, singing an old folk song loudly into the quiet night. The sky seems nearer and nearer to Morgan’s reach, and her grin lights up her features, her clear invincibility radiating from her core.
CONTINUED:

MORGAN

Guys!

Theo and Blonde #1 are laughing too hard, stumbling on the mulch, their sparklers dangerously close to lighting up something flammable on the ground.

MORGAN

Guys, I feel so fucking weightless.
And happy. Guys?

BLONDE #1

(in between hysterical laughter)
You’re drunk, shut the fuuuck up.

Theo laughs maniacally at this.

THEO

If you feel so fucking weightless,
jump off!

Theo props blonde #1 up. They start singing a pirate song together. Morgan thinks hard on what Theo said, believing it makes sense.

MORGAN

Is that a dare?!

THEO

(distractedly)

Sure!

Morgan breathes in deeply. With one upswing, she lets go and throws her body in the air. She lands haphazardly next to Theo and Blonde #1 who have stopped laughing. Morgan is not moving.

BLONDE #1

Oh my god, did she OD?

INT. TAXI -- NIGHT

Consistent sounds of rain and traffic drown out any coherent thoughts Morgan could try to form. Blinking lights shatter any clarity of her vision. She squeezes her eyes shut painfully. Theo laughs at a video on his phone while Blonde #1 adjusts her lipstick with a compact mirror.

THEO

Oh look, the flying squirrel is awake.

(CONTINUED)
Blonde #1 snorts at this and gives Morgan’s head a rough tussle. Morgan realizes with the shake that a pint of Ben & Jerry’s has been taped to her head. Morgan groans and wipes at her nose which is bleeding.

MORGAN
What happened?

Blonde #1 shuts her compact closed as she explains.

BLONDE #1
Where do we start with you? First off, we got into a car accident which is why we are here. Second off, you smoked a little bit and started freaking everyone out with these murder fantasies about wolves. Then, you started eating toothpaste so we made an ice cream run and in the time between now and then, you cracked your fucking head, which is why there’s Ben and Jerry’s taped to your fuckin’ head, and I popped you a couple Ambien and we’re crashing at your place tonight.

Morgan stares at Blonde #1 and asks for the Forever 21 bag on her lap. She throws up into the bag of clothes.

INT. CAR -- DAY

Morgan wakes up in the back of her silver Mitsubishi Lancer. Morning silence greets her ears until the smell of her clothes covered in vomit in the bag causes her to choke a breath out as she quickly rummages in the mess of her backseat (shoes, CDs, clothes) for her sunglasses. She puts her white wayfarers on and props herself up, looking around a packed church’s parking lot. A groan and spiritual guilt forces her way up to motion, slowly getting out of her car. Her clothes are stained with sweat or vomit or alcohol -- who knows -- as she walks up the pathway to the church and enters.

INT. CHURCH -- DAY

A variety of churchgoers turn their head when they hear the crack of the church door emitting from the entrance. Morgan shuffles in, clearly not in her element, eyes averted downward and seeking refuge at the last pillar. It is prayer time, and Morgan has pierced the pensive silence. It is a

(CONTINUED)
picture perfect for America’s worst nightmare: dredges of the counterculture creeping into the nation’s most sacred bubble although less sacrilegious than a scandal. All is basically forgotten once quiet descends, Morgan taking cue and boxing her head to mutter a prayer into her fingers. Forgiveness is not something she is necessarily seeking. Strangers’ kindness in faith is probably more the ticket. Or at least the initiation that some form of non-judgment existed amongst this crowd. Morgan’s eyes scan underneath her eyelids, a song from last night playing through her mind, interrupted with the rise of people in the risers upon the pastor’s call.

Morgan folds her arms behind herself as she watches dots of people peppered forward towards the front of the church to “save” themselves. Morgan tries to guess in her mind what each person needed saving from, from the gruesome to the trivial. She watches in mild amusement as a group prayer starts, soon to be followed with the blessings of a priest while a body shook forth with tongues and convulsions. This energy whispers like a current through the crowd, eliciting cries, shouts, amen. Morgan sits down once more and more people flocked to the front of the church, each a sinner condemned after the loudest member is saved, each one wanting to outdo the antics of the other secretly. She pulls her phone up from her purse and clears her throat into it.

MORGAN
Call work, please.

INT. OFFICE -- DAY

Morgan looks like she’s just fought a war with sobriety, her closet, and her makeup as she slides into her cubicle in the office she works at, wearing sunglasses too large for her face and last night’s dress with an oversized black blazer over it. Wally’s Realty, one of the largest real estate firms in the Southeast, is her day job, an overlaced white building with white co-workers and white sheets strewn over her desk—her surroundings are as beige and stark as how blank her mind felt at the moment, just going through the motions to make it appear as if everything is cool in her demeanor.

This serenity lasts a few seconds as she started to collect her bearings and turn on her computer before ARABELLE, her nemesis co-worker, barged through her personal space, pulling off her sunglasses. Arabelle is an overly pretty older woman with the worst dye job in the world and clothes one size smaller than she really is.
CONTINUED:

ARABELLE
Someone woke up on the wrong side of the dumpster?

Morgan takes no time to display her disdain, snatching the sunglasses away.

MORGAN
You should really consult someone on your hair piece, looks like Anna Nicole Smith's bush was pasted on your head.

Arabelle prickles at the insult.

ARABELLE
You know, you can still smell last night on you. Don't think the boss would be happy knowing that. And what is this mess aro--

MORGAN
Excuse me, Arabelle, but do I go to your cubicle and complain about the shrine you have to yourself and how often you jack off to it? No? I don't? Cool. You can go away now. Nice to see you too.

Arabelle's best friend, KRISTEN -- a much more amiable but still rather strict-looking woman -- comes over beside Arabelle to see what fuss is going on.

KRISTEN
Hey, Morgan. Didn't know you were coming into work today. Are you okay? You have circles around your eyes, is this one swollen? Did you get into a fight with your boyfriend?

Kristen cups Morgan's chin and gives her a distinctive scan over.

ARABELLE
I think she just got into a fight with a hobo and then tried to sleep with him.

KRISTEN
Arabelle...

(CONTINUED)
CONTINUED:

Bethany’s only friend at work, JESSICA, shows up right at this moment. She’s a plump, older woman with a cheerful demeanor.

JESSICA
Morgan! Pop-Tart? Whoa.

Jessica also appears wide-eyed as she offers half of a bitten Strawberry Pop Tart to her friend. She throws a glance to the other two women and leans in pretty obviously.

JESSICA
(whispers)
Do you have a yeast infection again?

ARABELLE
Ew...hobo sex in a park, yeast infection, vodka, red eye, are you sure you’re in a state for work today? Maybe we should take you to David, make sure you clean up.

KRISTEN
We’ll get you some water, see if you can go home early.

JESSICA
Yeah, I still think I have some depositories in my car...

KRISTEN
Oooh, the suppositories are messy. Maybe the pill?

ARABELLE
What pill?

KRISTEN
Oh my God, so there’s this pill...

Morgan this whole time gives up on her silent protests and stares at all three of them through her sunglasses, hoping for nuclear catastrophe to open up on her hell in that moment. As they all start chatting about this magical pill, Morgan reaches for her phone to text a friend, typing "rind b4 skewl?" She gets an immediate response of "fu $yes".

KRISTEN
Oooh, was that your boyfriend?

(CONTINUED)
ARABELLE
Your hobo yeast fuck?

JESSICA
You really shouldn’t talk to her like that.

ARABELLE
Don’t you have a Pop Tart to finish?

Morgan simply responds to this mild interrogation by reaching over for her Febreeze and spraying all of them out of her cubicle.

INT. ROLLER RINK -- EARLY EVENING

Blonde #2 and Morgan windily follow the instructions given by their ROLLER SKATING INSTRUCTOR, pushing them to be more precise in their movements in the "Learn 2 SK8" class at their local roller rink. The rest of the members of this class are either under the age of 10 or over the age of 60 and are landing every complicated stroke of movement dictated by the instructor. Blonde #2 and Morgan are sweating, panting with every gesture.

MORGAN
I feel like the super hero form of manic depression right now.

Blonde #2 laughs and does a hip pop which makes her almost trip.

BLONDE #2
Well, this was your idea after all.

MORGAN
It was either this or have a conversation with Siri for two hours at school.

BLONDE #2
You shouldn’t underestimate the broad, gave me excellent advice with my unplanned abortion.

MORGAN
I’m sure passing through an elementary school would’ve given you the same satisfaction.

(CONTINUED)
BLONDE #2
Touche.

Their conversation gets some looks from the people they’re taking the class with. The instructor yells for “less talking”. Blonde #2 rolls her eyes and stretches her body down on the floor while doing pull-ups on her skates with her legs.

BLONDE #2
What class do you have today?

MORGAN
Human Sexuality.

BLONDE #2
Breaking the barrier, I see.

MORGAN
Dude, don’t even. I’m almost done.

BLONDE #2
So?

Morgan straightens her posture and gives Blonde #2 a pointed look.

MORGAN
Can you not.

Blonde #2 shrugs and also stops her work.

BLONDE #2
You need to start thinking about what you’re going to do.

MORGAN
C’mon, really? You’re going to go down that route when I know you come home every night to the same episode of Bad Girls Club and Junior Mints falling on your vag?

BLONDE #2
You know, you could use with some social readjustment as well. Pretty sure you’ve been living in that outfit for three days.

MORGAN
You haven’t seen me in two weeks.

(CONTINUED)
CONTINUED:

BLONDE #2
Don't need to see you to spot the
stains, girl.

MORGAN
I know you bought that sports bra
at the Salvation Army so don't come
at me.

BLONDE #2
Your hostile level is at a 10 right
now. Downtown tonight?

MORGAN
After you say I need a social
change?

The instructor barks at the women. They exchange a look and
go back to bending over.

MORGAN
Yeah, come over at 9.

INT. CLASSROOM -- NIGHT

Morgan is clean. Her hair is not matted and brushed for the
first time that day. Her eyeliner is not smudged. Her look
of disdain bounces from talking head to talking head to
talking head -- complete caricatures of what your average
psychology student is. The social justice warrior female,
the mom who went back to school, the libertarian white male
laughing at everyone whose opinion is inferior to his own.
Her random circling on her paper is getting more rabid, her
head drooping down more and more with the dull lull coming
from everyone's mouth.

Her professor, JOSH, is a well-groomed man in his early 30s
with a rat-faced look. He wears a pleasant expression of wry
mischiefousness as if setting a debate on heteronormativity
in sexuality was his plan all along. He calls on Morgan whom
shakes away from her consistency, dropping her pen, and
sleepily gazing around at her classmates.

MORGAN
Excuse me?

JOSH
(laughs)
Tell me your thoughts on female
sexuality in pop music. April
brought up the point as a
heteronormative expectancy.

(Continued)
CONTINUED:

DAN, the libertarian, interrupts.

DAN
Half of them are lesbians! Why does it matter!

APRIL
That’s pandering.

CLAIRE, the mom, speaks up.

CLAIRE
Well, maybe she just wants to be sexy...

APRIL
Who is that pleasing?

MORGAN
Does anything please you, April?

Josh chuckles to himself. Someone claps. Morgan shoots them a death glare.

MORGAN
Why do you feel like it’s your role to tear the structure down even if it’s heteronormative?

APRIL
Is being critical tearing it down?

MORGAN
Love, you can call it whatever you want but don’t jump down everyone’s throats who disagrees with you.

APRIL
Well, you seem like you’d benefit from it.

JOSH
April.

Morgan holds up her hand.

MORGAN
Yeah, and what if I do? I figure that would be okay. Do I give a shit if someone likes me with my rack out? No. Should that inhibit me from doing what I want? No. Do you have a problem with that?
APRIL
You’re pandering.

MORGAN
Do you even know what that means? Did you look that up on Urban Dictionary and consult secondary definitions on Jezebel to make sure it hit your offense quota? Or do we need to find some race crime for you to be offended over so you can claim for 1/36th Cherokee heritage?

JOSH
(amidst laughter)
Alright class, that’s enough for today. Don’t forget your comments are due at midnight. See you next week.

Several people walk out in increments. Josh whistles.

JOSH
Hey, Morgan.

Morgan regards Josh with wide eyes, clutching onto her satchel for comfort. Josh beckons her over with a nod of his head. Morgan mouths ‘douche’.

JOSH
How have you been holding up lately?

Morgan raises her eyebrow.

MORGAN
Trying to recruit me for a blood sacrifice?

JOSH
Not tonight. I worry. You hear things around here.

MORGAN
Isn’t it in your job description not to get involved?

JOSH
It’s also not in my job description to fuck the students but...

Morgan looks back at him blankly.

(CONTINUED)
CONTINUED:

JOSH
Bad joke.

MORGAN
I couldn’t tell.

JOSH
Listen, have you been thinking about applying to the grad program?

MORGAN
(almost immediately)
No.

Josh looks a little taken aback.

JOSH
Well, someone with your scores...

MORGAN
Let’s skip the speech, yeah? No one really cares. There’s a website?

Josh appears bemused.

JOSH
We can discuss this another time, yeah?

MORGAN
(turns her back away)
Sure.

INT. MORGAN’S ROOM -- NIGHT

The cube Morgan inhabits is oddly warm for her personality. Red furniture warms the icy white from the tile and walls, permeated by brown rug tones and tons of black clothing strewn about. Everything from pop art to magazine clippings from her favorite bands cover her walls. While Morgan’s furniture screams adult, her character in design still screams lost overgrown child. Her regard for it is equal parts affection and equal parts disdain as she leans over her dresser to fix the gloss for her lipstick.

ELONDE #3 fixes her hair, perfectly ironed, creaseless and beauty queen ready. She impatiently checks her phone and throws her hands up in exasperation, pushing away from the area to flop on Morgan’s bare mattress covered in clothes. Bethany finishes her lip gloss and starts to fill up two flashes with a bottle of Amaretto, a whole mini-operation of sorts for ensured drunkedness popping up on her dresser. She

(CONTINUED)
works like she had a purpose, the only thing that really lit up her eyes. Blonde #3 scrolls through her iPhone, which is playing a nameless electro song.

**BLONDE #3**
Did you know that Avril Lavigne is still singing?

**MORGAN**
Who?

**BLONDE #3**
Nevermind. What should I put on our "Pussycat Pop Playlist"?

**MORGAN**
Ah I don’t know dude, some Chromeo? HAIM?

**BLONDE #3**
Oooh, definitely Cascada.

**MORGAN**
Cascada? Really, man? What are you, a Brazilian 34 year old?

**BLONDE #3**
No, but I can text one. Actually, that reminds me to check my account on Sugar Babies.

**MORGAN**
What?

Morgan does not get a response but sees Blonde #3 out of the corner of her eye, logging onto an account for "SugarBabies.com". In the meantime, Bethany finishes mixing the two flasks together and turns towards her friend with a genuine grin.

**INT. CLUB -- NIGHT**

Downtown venues on a weekday are a sad testament for those trying to fabricate a social life. There will be a 65 year old man with wayfarers on and Miami Vice gear, strutting in his own lonesome circle. There will be a tail black man with ambiguous sexuality in heels, trying his moves on all the white girls near him. There will be the under-21s with X’s on their hands, but the secret of a smile on their pregamed lips. And then the stragglers, the usual normals that swear they are not stereotyped or judged while judging everyone else in the room and giving them a nickname which solidifies...
each time there's a repeat appearance. This is where Blonde #3 and Morgan enter, emerging from the blue-lit bathroom of the less-than-50-populated nightclub. Blonde #3 wiping cocaine from her nostrils and Morgan coughing out the last of the hit she just swallowed.

Morgan’s mind slows down at this point while Blonde #3 chats up three guys at once and balances two martinis in both of her hands. Morgan sits off to the side with no interest in anything whatsoever, staring at Blonde #3 with the deadliest of eyes. Morgan tries to gauge how much she cared for any predicament she is in at the moment and decided she feels no loyalty, thus pushing herself off a stool to head down to the lonely dance floor. The usual suspects that are expected all have their own awkward dance line in their own worlds in the spotty turnout, Morgan's slow blinking taking in each person that dared to show any skill in public. She slowly hops to the aged beat playing through the crackling sneakers, trying to let loose in her own private bubble. After all, she is pretty sure that is what all the inhabitants around her were trying to embody: some kind of public privacy where their eccentricities feel safe.

As the dancing continues, everyone’s faces turn into masks in Morgan’s eyes, making her squint away her confusion as she gets more in the groove. The same wolves from earlier just dancing their lives away, careless to whoever was witness to the spectacle. Morgan starts feeling at peace amongst the wolves around her as she finds herself in the middle of the dance floor, eyes closed, and red light flooding her features. The grin returns to her lips. She has found her inner peace, dancing away in the middle of this empty, sad club. That is, until she tumbles to the floor, biting on her lip from the collision she experienced.

The collision makes Morgan forget any high coating on her brain as some under-21 female throws up right next to her, two friends holding her back from falling into the pile of vomit. The under-21 female fights violently back against her offenders, brandishing slurs and sequins with every other breath. Security is quick to swiftly grab the female and her friends outside of the club. Blonde #3 finds Bethany on the floor, precariously close to vomit and stepping in it without noticing since the cocaine already has gnawed at her brain.

**EXT. PARKING LOT DOWNTOWN -- NIGHT**

Morgan speed walks to her car, ignoring Blonde #3's cries of slowing down. The cycle of party, shitty people, aimlessness, indifference is starting to choke her more expressive elements. She can feel it like a vise-grip on her...
neck. Having vomit in her hair again feels like too much. Morgan’s walking is getting quicker, more purposeful. Nevertheless, Blonde #3 is able to catch up, pulling Morgan towards her.

**BLONDE #3**
Yo, what the fuck was that?! I didn’t even get to say goodbye.

Morgan shoves her away and gestures to the club.

**MORGAN**
Then go the fuck back dude, I’m not stopping you.

Blonde #3 pushes Morgan’s shoulder.

**BLONDE #3**
You’re an ungrateful little bitch, do you know that?

**MORGAN**
I don’t give a fuck what you think about me! Those dudes were all over you, cool, go back to them and see if they’ll take you home, you fucking nutcase.

Morgan looks at Blonde #3 with a perverse amount of disgust while Blonde #3 smiles.

**BLONDE #3**
Really? I’m the nutcase? I’m not the one who took a bunch of Ambien and blew a bunch of dudes at Emily’s party.

**MORGAN**
That’s not even TRUE.

**BLONDE #3**
Does it need to be true? Half a Xanax, Ambien, cocaine, who really cares, Morgan?

All the while, Blonde #3 is starting to get bored of the scene she’s causing in the middle of the parking lot, lighting a cigarette in between her lips while talking, waving away the smoke as pesteringly as she did Morgan’s words. Blonde #3 blows smoke into Morgan’s face and shrugs.

(continued)
BLONDE #3
(continued)
Also, Morgan, who’s the bigger nutcase here? Am I the one having a conversation with myself in the middle of a parking lot?

Morgan blinks rapidly and Blonde #3 disappears: no figment of any person in front of her. Just a bunch of confused stares and alert police officers nearby. Morgan’s eyes widen in horror.

EXT. NEIGHBORHOOD -- NIGHT

Morgan stumbles through the streets of her neighborhood, lost. No cars in sight, just houses upon houses upon houses, although traffic floods her ears. The sound becomes deafening. This causes Morgan to run faster. Yet, it is as if her oxygen supply is cut off suddenly, and she lurches forward on the pavement, coughing up blood. This synchronizes with Theo pulling her up from water in her bathtub, Morgan gasping for breath as water seeps out from her nostrils and she grabs for the side of her tub in a desperate need to orient herself. Theo jumps away in fear, gazing upon Morgan with wide eyes. Slowly, Morgan’s breathing steadies and she looks weakly up at Theo. Theo regards Bethany incredulously.

THEO
What the fuck has been up with you, Morgan?

He leaves Morgan to her own devices in her bathtub, fully clothed and sopping wet.

INT. SUPERMARKET -- DAY

Supermarkets in the middle of the day in the work week is one of the weirdest communal experiences strangers can share together. There is the sad, handicapped man with his cart full of prepackaged foods, the single mother with the child crying too loud, and the business man buying a protein bar during his break while simultaneously talking on the phone. Morgan holds the Carvel cake and potato chips she is buying as a shield, equal parts bored and defensive in case a mass exodus broke out. Morgan frequently has thought that if anyone was to rob a supermarket and get it done feasibly well, in the middle of the day while everyone was at work seemed like the best option. These thoughts dissipate as she puts her food on the conveyer belt, digging into her purse for her wallet. The CASHIER is a 19 year old pimply young

(CONTINUED)
man, freshly graduated and clearly working day shifts to scrape by for rent at his place not too far away. He wears a big smile that added to the obnoxiousness of his pink and green uniform and gives Morgan the look up and down. Morgan pointedly waits by the credit card machine, hoping this would limit as little conversation as possible.

CASHIER
So, got a party?

MORGAN
(with disdain in her gaze)
No.

CASHIER
Got...a date?

MORGAN
No.

CASHIER
Birthday?

Morgan takes off her sunglasses.

MORGAN
It’s not my birthday.

The cashier appears scared and rings up the chips.

CASHIER
Sorry, I just wanted to be your friend.

Morgan hisses.

MORGAN
Why is that necessary?

CASHIER
Huh?

MORGAN
Why can’t I buy my ice cream cake in peace, go home, gorge on it, not worry about a damn thing, but you have to bring up why I need it or who I need it for? Can a girl go home, watch Judge Judy, eat ice cream cake, not get fucking bothered over what that means? Do you pay my bills, Billy?

(continued)
CASHIER
My name is Alex.

MORGAN
Don’t interrupt me. Am I committing a crime? Can you just shut up and not make a comment about me? My life is not your life, sir, I don’t need your input.

The cashier tries to stammer out an apology.

MORGAN
And keep your damn apology. My sensibilities too rough for you, go home and smoke the rest of your stash to limp Bizkit. I honestly don’t care. Let me buy my ice cream cake in peace. Now how much do I owe you?

The BUSINESS MAN next to Morgan in line and the BAG LADY whom bags her groceries look at Morgan with complete bewilderment and terror.

MORGAN
(to each of them)
Sorry, do I owe anything to you two either? Ice cream cake is Aisle 9, fuck off.

Morgan grabs her groceries and starts walking out.

CASHIER
Hey, you still need to pay!

Morgan leaves the store.

MONTAGE: TITLED AS ‘DAY IN THE LIFE OF MORGAN’

- HOUR 1: Morgan eats her cake in silence, devouring three slices in mere minutes.

- HOUR 2: Morgan plays on an out of tune acoustic guitar, making up a song about Jean-Paul Gaultier and sticking her weed pipe in her pants when she’s pulled over for speeding.

- HOUR 3: Morgan talks about how shitty the lighting in her house is to herself, solving the issue by taking out all the bulbs in the living room.

(Continued)
- HOUR 4: Morgan dresses up in last year’s Halloween’s costume which is now a size too small for herself. She sucks in her gut and sticks it back out, repeating this a few times until a seam comes undone.

- HOUR 5: Morgan sobs hysterically, holding onto a Bruce Springsteen record as it plays in the background.

- HOUR 6: Morgan stares out a window for an indefinite amount of time.

- HOUR 7: Morgan talks to herself as she browses the Internet, laughing loudly to herself and calling people dumb bastards.

- HOUR 8: Morgan passes out on her bed, grasping the potato chips she purchased earlier as if they were a teddy bear.

EXT. BETHANY’S YARD -- NIGHT

Morgan dons a black hoodie as she sets out to the grill in her backyard, wearing sunglasses and balancing the tapes she just made in one armful and lighter fluid and matches in the other arm. She dumps the tapes on the grill and douses it in the fluid, throwing a match onto the pile of tapes. The grill spits fire back angrily, causing Morgan to jump back in mild shock and amusement. She sighs and crosses her arms, the smell of burning plastic making her choke as the smoke that emits from the fire is slightly alarming.

Within a few minutes, blue and red bokeh signify her visitors. This is confirmed when a siren calls for her answer to the door. She goes to answer it, barely opening the door.

MORGAN

Yeeees?

OFFICER

We have reports that there’s a fire in your yard, ma’am.

Morgan, clearly still inebriated from her day’s activities, opens the door widely with a smirk on her face.

MORGAN

Is that why you’re really here, Mr. Officer? Do you need directions?

The stern-faced middle-aged OFFICER glowers at Morgan.

(CONTINUED)
CONTINUED: 24.

OFFICER
I do need to see what is going on, ma’an.

MORGAN
Oh come on, Mr. Officer, it’s just a science experiment of sorts.

Morgan crosses her arms and leans against the bed frame. The officer gives Morgan a knowing look.

INT. WALLY’S REALTY -- DAY

Bethany is dressed in sweats by the time that she arrives at work, her eyes still puffy from crying. It is 1 PM and she was expected at 8 AM, the severity of this tardiness clear when everyone in the office watches her carefully as she makes her way through. Almost immediately, her manager, SANDRA, calls her into his office. She is a middle-aged greying woman with a concerned but warm smile.

SANDRA
Hey Morgan. Come in.

Sandra closes the door behind her. Morgan appears to have gotten caught, all color drains from her face.

SANDRA
Listen, Sandra...

SANDRA
Morgan, you’re exceptionally bright you know that? For a young girl your age in the position you’re in, you’re exceptionally bright. That’s really all that can be said. But...

MORGAN
I got arrested, sir, I was try--

Sandra holds up his hand with even more concern etched into his features.

SANDRA
Morgan, I don’t think this is the right fit for you. I think your energy would be better spent elsewhere. You know I adore you, I think you’re wonderful...

(CONTINUED)
CONTINUED:

MORGAN
I feel like you’re feeding me shit right now.

Whereas this language would be considered inexcusable elsewhere, Sandra laughs genuinely.

SANDRA
Honey, I know you think that. But I think this really will benefit all of us.

Tears swarm Morgan’s vision.

MORGAN
I need this job to get by Sandra, bump me down, but please don’t fire me.

Sandra nods sympathetically.

SANDRA
You don’t need this job. You need to not get arrested. You need to stop drinking. You need to focus on your future. I don’t want you stuck in a grey box when you have a lot more to offer to the world. I know this seems like something out of one of your movies but look what’s outside for you, Morgan. I can see the idleness in your eyes. You need this.

INT. MORGAN’S HOUSE — DAY

Theo is sitting for Morgan on her couch when she comes home. She barely throws him a look as she walks in with her mail and cleaning wipes. She does not even greet him, sets her stuff down, and starts furiously wiping at her table that is covered in ash and dust. Theo looks over at Morgan.

THEO
Morgan, we need to talk.

Morgan chortles and says nothing, her wiping becoming more concentrated.

THEO
Morgan, I think we should break our lease. You’ve become a bit much recently.

(CONTINUED)
CONTINUED: 26.

MORGAN
Says the guy who put set our kitchen on fire last night?

THEO
You set our yard on fire last night.

MORGAN
It was my past.

THEO
As symbolic and lovely as that is, I already called our landlord and said we’re breaking the lease so you need to be out of here by next week.

Morgan does not respond to this bit of news. She starts wiping down the refrigerator.

THEO
Morgan.

MORGAN
(calmlly)
Can you just get out of my house right now?

Theo throws his hands up and leaves the house. Morgan, at this point, has gone through half of the wipes box. She takes out another wipe and starts wiping down the counter.

EXT. FAIR -- NIGHT

Morgan eats an ice cream cone as she tralps a local fair. Her fellow company that surrounds herself are families laughing, enjoying themselves, truly seeming genuine in their world right now. Morgan, freshly washed in a sundress and with a quiet smile to her lips, observes the passersby. She completes miscellaneous activities at the fair: rides, cotton candy for herself, winning the biggest teddy bear on her own. After some time spent to herself, Morgan leaves the fair once she receives a text from Emily that says: "party 2nite".
INT. APT. -- NIGHT

Morgan arrives at Emily’s apartment dressed in her sundress which makes herself stick out like a sore thumb. This time the theme is “underwater,” and Emily’s apartment is bathed only in blue hues and lava lamps. Bathing suits galore in the tiny square footage. Emily looks disappointed when she opens the door and notices Morgan is not in costume, still pulling into a hug.

EMILY
Didn’t have a bathing suit.

MORGAN
(rather chirpily)
Didn’t care for one.

Already Emily seems on edge with that response, nodding slowly and with a cautious smile as she slips her martini. There is a knowing glint in her eyes. Not too far into the party, Morgan does notice Theo, all the Blondes, and her classmates huddled in a corner and surveying Morgan. She pulls her posture up. Emily still hasn’t moved Morgan further into the apartment.

EMILY
So...

MORGAN
Can I go get a drink?

Emily looks relieved and waves her off to the kitchen, excusing herself to the living room. Morgan goes to the kitchen, the same setup from earlier on almost happening exactly in the same way yet all the men are down to their boxers. The same raucous arguing is still going on. Morgan furrows her brow and grabs a red cup, filling it up with water. She takes a sip and walks out of the kitchen, coming upon the familiar setting again. Everything is exactly the same in this party as it was in the last one. Morgan comes to that realization as she looks around and every single minute detail is the same, down to the people, except for the outfit details. Morgan purses her lips and walks over to all her friends who are laughing to themselves. When she approaches, they fall quiet.

MORGAN
Hey.

They all nod. Morgan splashes her water at all of them. They all jump back and start throwing insults at her. The party has now fallen silent and crowded over to the living room. Morgan shakes her head and grins, throwing her cup at Theo’s head.

(CONTINUED)
MORGAN
You all drive me fucking crazy. You’re poisonous, completely wasteful, and fucking shams. I don’t know who any of you are, and I never will. Everyone who’s at rock bottom eventually meets in a cesspool of shit and piss at the end of the day but some of us know when to get the fuck out. Enjoy yourselves.

Morgan walks out of the party, leaving everyone stunned.

INT. CAR -- NIGHT

Morgan drives on I-95 North. She sings a song by a female singer at the loudest volume possible, headbanging along. She swerves amongst cars, finishing the song. As the disc ends and the car’s CD player skips, she falls silent, drumming her fingers against the steering wheel of the car.
Nightgaze

By

May Santiago
INT. CAR -- NIGHT

MILANE, a brunette 23-year-old female, sits in the backseat of her own car. The rundown Mitsubishi is in neutral at an intercom for a gated community. JULIET is driving dressed in her nightclub’s best: slinky, tight, barely there. THEO is in the passenger’s seat, smoking a cigarette as the argument between the three of them escalates.

JULIET
What is the code to this thing again?

THEO
Try 1234.

MILANE
Don’t be daft, it’s not going to be that.

THEO
Don’t be daft? Are you from England or something? You do know that using their slang doesn’t make you appear more refined.

JULIET
Neither does buying British GQ.

THEO
British GQ has amazing articles so you can kindly take a seat.

JULIET
Do believe I’m sitting...

MILANE
Let me text Masami.

Milane pulls out her phone as Juliet turns up the music, a 2-list rap song as she bounces around to it, knowing every lyric.

THEO
(shouting)
Can you turn this shit down?

MILANE
(drowned out by the music)
Oh my god, Masami just sent me a wall of emojis. Poop face-tongue-peace sign. I’m about to blow my load on my shoes.

(CONTINUED)
JULIET
(yelling)
Does that mean she wants to sit on your tongue as you eat her out?

THEO
(also being drowned out)
What the fuck?

MILANE.
Honestly, I would put it past her. I'm just going to text back a Santa
head. Who am I texting again?

THEO
Turn this fucking shit down, please!

MILANE
(yells louder)
I FOUND THE CODE. IT'S 9-1-3-4.

THEO
(turns down the music)
Come again?

Juliet turns the song up again at full blast and rolls down
the windows, screaming every lyric. Theo slaps her elbow.

THEO
Can you stop, cow!

Juliet rubs her elbow and appears deeply hurt, shoving his
shoulder. The music is still playing at an outrageous
volume.

JULIET
Don't fucking touch me, Jewbacca!

MILANE
THE CODE IS NINE. ONE. THREE. FOUR.

In the meantime, a different car pulls up to the side of
theirs to open the gate. The three of them keep exchanging
words at each other like swords whilst Juliet puts the car
into what she thinks is drive. As she hurls an insult to
Milane, she presses full power on the gas. The car, in
reverse, slams right into the car that is waiting right
behind them. Juliet smacks her steering wheel repeatedly and
lets out an ethereal scream, putting the car in park and
rounding down on her other two friends. At this point, the
noise emitting from the cacophony of the car is
unintelligible and rabid, no one giving room for the other

(CONTINUED)
to speak. All the while, the MIDDLE-AGED MAN whom was just hit is standing by the side of the Mitsubishi, staring at the happenings going on inside with sheer terror.

INT. MASAMI’S -- NIGHT

MASAMI greets the trio at the door. She is another caricature of the three friends: bright hair, nose piercing, another cartoon amongst a party full of Looney Tunes characters in human form. She greets a bruised lip Theo, a red-faced Juliet, and a cheery Milane whom pulls Masami into a hug.

MASAMI
What the hell happened?

Juliet silences Theo with a look of daggers and mumbles something about not discussing it. This party looks no different than any other college party, that is, if this college party was set in Wonka World. EDM blares from a stereo system in a dark room pigmented with glow in the dark colors, a beer pong table is set up, and there are far too many people packed in tight quarters. Theo breathes in the air of the party as they shuffle in, a lazy grin embedded into his features.

THEO
Mmm, I’m so happy. Smells like a nursery run by Lady GaGa’s scrotum.

Theo gestures towards an oddly sensual painting of Masami touching herself in a mink coat. They all stare.

THEO
Um...

JULIET
(nonchalantly)
Is it weird that I think of Nazis every time I see this?

MILANE
Oooh, I see it.

MURAMATI
Guys, no it’s...

Theo holds his hand up to silence her as he watches an overly drunk female far too young for him stumble past them to head into the living room. He follows immediately without as much of a note of dismissal to his friends. A loud burst of noise comes from the kitchen: a jumble of glass

(continued)
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shattering, ominous "oooch"s, and high-pitched laughter. The color drains from Masani's face. She excuses herself. Blonde #1 and Milane look at each other, unimpressed.

    JULIET
    Weed?

    Milane nods.
    MILANE
    Read my mind.

They link arms like comrades in a neon jungle, each step into the apartment a caution as to what oddity hangs around the corner. In the living room, Theo's tongue is messily working around his jailbait of the night amongst a "painting crew:" sketching and painting drunk girls giggling into their phones. A little further into the hallway, Juliet and Milane glimpse inside the kitchen and catch a second's view of a gaggle of frat men rambunctiously playing ring of fire on the counter with Heinekens, Masani desperately cleaning up around their feet all the broken glass.

Milane directs her attention to the artwork on the wall in the hallway (after stepping over a gay couple right in the middle of the floor) before Juliet pinches her wrist and gestures towards a closed door with smoke steadily wafting from the bottom. Juliet opens the door. Inside the room are four or five sleepy hipsters, all mainly curled around each other, each servicing a hookah or a bong or trying to roll paper for joints. It smells of weed, sex, and a curling iron: results from a female dorm room being stormed by ungrateful and vagabond stoners. Juliet becomes giddy and greets the girl rolling the joints on the bed who has unnecessary dreads in her hair and some kind of Hot Topic reject Marley shirt.

    JULIET
    Got anything to share for me?

Juliet leans in precariously close to the woman with dreads, brushing one blonde dread behind the woman's ear. She kisses her ear and drapes an arm around the other woman whom gives Juliet a knowing grin.

    DREADED WOMAN
    Dunno, depends on what you want.

    JULIET
    I think you know what I want.

Juliet places a hand on the woman's knee. The woman rolls her eyes.

(CONTINUED)
DREADED WOMAN
If you back the fuck up, I can give you and your other skinny bitch a j. Chill.

JULIET
(disgruntled)
Julie, you always gotta fuck this up.

DREADED WOMAN
If by Julie, you mean Jana and by fuck up you mean your busted ass lip injections and by this you mean where the fuck I will pop you off to if you call me Julie again, then yeah I’m Julie and know I can kill you with what I decide to give you.

Juliet is clearly satisfied with this answer and retracts her hands as the woman gets to work. Meanwhile, Milane observes her surroundings with some contempt, making sure to draw in her legs into her body as she sits next to Juliet on the bed. It is clear she does not want any contact with any part of scummy hipster, in case she were to start listening to only Bob Dylan and speak in Japanese haikus for a month. Her gaze falls up to the ceiling which has glow in the dark stars popping out vibrantly from the otherwise blue-tinged room, thanks to a lava lamp, key lighting, and the dark walls. The closer Milane feels lost in the stars above her, the further her annoyance floats away until a burn on her lips sends her crashing back to Earth. The familiar press of the spliff to her lips makes her react instinctively as she takes a slow drag from the cigarette. Her joints relax and her worry of catching The Hipster is at ease.

A hand on Milane’s thigh makes her look up at a female wearing a wolf mask and carrying a FBR. How much time has passed? Everything in the room suddenly seems sleepy and muted as if the whole party was asleep. Milane regards this female wolf figure as if “Guardian Angel” flashes across Milane’s vision although this manifestation of a college girl is anything but. Before Milane knows it, she is being led down a corridor with the female. As she leaves the room, the room is dimmed out and the rest of the house is now backlit with white flashes going off every couple of seconds. Winter sounds: hollow trees whistling, dead crickets singing noiselessly rings in Milane’s ears.

The Wolf Female takes her to the living room where there are about ten other females sitting around in the darkness with a bunch of masks on. The painting party scene from earlier is gone. Five television models display a mixture of static,
BluRay glitch, and white noise in in front of the females. They all stare at the screens with their masks on. The Wolf Female sits Milane in the middle two other masked females on the couch. She takes in her surroundings with calm confusion before sinking back into the couch and just staring ahead with dead eyes.

3 EXT. CAVE -- SUNRISE

Milane is in a cave where the flashes of white light and color continues. She looks terrified and starts hyperventilating.

4 INT. WALMART -- NIGHT

This scene will be done from three perspectives. There will be three different cameras going on at once with the source being the iPhones. Milane’s POV is the main perspective/videographer in the scene.

Milane turns on her iPhone to get a wide shot of Juliet standing in front of a Walmart, talking to PATRICK, a handsome stranger. Juliet is jumping up and down while this man is showing her something on his phone. Theo is off screen. They are all clearly still on a weed high and had way too many tequila shots.

THEO
(off screen)
Fuck you guys, I’m going to see if Lily can get the park open. Call me when you’ve got the stuff.

JULIET
Get your ass over here! What did he say? Can you see what’s going on?

PATRICK
I can’t see shit, no.

JULIET
Where did Theo go?

PATRICK
Who?

JULIET
Ugh, Milane! I’ve been waiting for you jerks since I had to wake you up on Masami’s porch!

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MILANE
(slurring)
Bro, I can’t tell whether y’all look better in landscape...or in portrait? Chill?

JULIET
Jesus Christ, we can’t trust you with shit.

Whilst Milane is shooting Juliet and Patrick in the distance from the parking lot, Juliet pulls up her iPhone. When the Camera app pulls up, it shows it is in selfie mode which is what Juliet starts recording in. The jarring image of her close up makes her step back into someone accidentally and start laughing.

JULIET
Ugh fuck dude, I hate it when you turn on your camera and this shit is in selfie mode.

PATRICK
Oh my god, and you get a full frontal of your boogers?

JULIET
(shrieks)
YES! Fuck, it’s not wanting to turn around.

We are now watching Milane still shooting Juliet and Patrick while we get an uncomfortable closeup of Juliet fidgeting with the frontal perspective on her phone. Juliet manages to flip it forward and catch Patrick on her video feed.

JULIET
(amused)
Ah, hello handsome.

Patrick smirks at the compliment, raising his brow and sneakily pulling out his phone to catch Juliet in return. Patrick, new to this madness is a little confused at first but wants in on the fun. He turns his camera to get the reverse of Milane.

PATRICK
So... Are you girls part of some voyeur website? Can I get paid by getting this for you ladies?

Milane breaks out of her reverie of trying to frame the perfect shot and continues filming with her phone catching all the coverage of Patrick and Juliet as she walks to them.

(CONTINUED)
CONTINUED:

JULIET
No, but I can give you my number for anything to with that.

Milane reaches the duo.

JULIET
(relived)
Oh! Jesus Christ, about fuckin’ time.

MILANE
Dude, you were giving us a colonoscopy of your fucking nostrils.

JULIET
Likely story. C’mon.

Juliet starts the walk to the doors which Milane follows as well as Patrick. This makes Milane hesitate, something that Juliet notices almost immediately.

JULIET
What?

MILANE
(pointing rudely)
Who’s this guy?

JULIET
He’s chill, dude. C’mon, I want ice cream. Ay, right you’re chill?

PATRICK
The chillest, Scout’s honor.

Milane and Juliet stare at him rather blankly thanks to the dumb joke. They continue on with the same perspective now – each of their own FOV’s as they walk into Walmart. Juliet and Patrick start getting ahead of Milane who is lagging behind, trying to take in the environment rather than zip past it. Juliet and Patrick flirt ahead, mainly focused on each other’s remarks though Juliet’s craving for ice cream pervades much of the interaction. Patrick reacts with cautious amusement, clearly intrigued more by the inebriated girls than scared of them.

PATRICK
You know, for knowing you guys for ten minutes, I feel like I’m confident enough to say that I could submit this to some form of Taxi Cab Confessions.

(CONTINUED)
JULIET
...without the taxi cab?

PATRICK
Well no, like, People of Walmart: 3 AM Underground reel. It’s the infomercial that comes right after the upside down hanging thingie that stretches your intestines and asshole at the same time.

MILANE
Yo, stop, I saw that one the other day and couldn’t figure out how to call the number. I was so pissed.

JULIET
I’ve literally never heard of this.

Patrick stops walking midway, looking at Juliet with wide eyes.

PATRICK
No, nope, gotta show you this shit right now.

Patrick’s camera drops out as he exits the app to pull up the video of the infomercial. Blonde #1 stomps her feet.

JULIET
Seriously, not you too right now. We didn’t ditch one jackass for a lazier jackass. I need some fucking neapolitan ice cream bars and both of you are completely fucking useless to me right now.

Milane’s camera catches this rant. She laughs and puts an arm around Juliet.

MILANE
Hey, bro, what’s your name? Johnny? Jimmy?

PATRICK
Michael Jackson.

JULIET
It’s Paaaaaaaaaaaaaaaaaaaaaaaaaaaatrick.

MILANE
Patrick Jackson. Stop and come over here for a second, let’s take a
(MORE)

(CONTINUED)
MILANE (cont’d)  
picture. It’ll go on your taxil  
website.
Right in the middle of a rather abandoned walkway but still  
the main one in the Walmart, Juliet puts her phone back in  
selfie mode and waits for Patrick to scootch in. He’s still  
distracted on YouTube which Milane catches with her camera  
at a haphazard angle but it is still framed with Theo barely  
in the shot as her camera’s main focus is the floor due to  
the position of her hand.

MILANE  
Dude, come on!

PATRICK  
Man, I can’t figure out if it was  
this one or the silk my yoga class  
has...

Juliet stops her pose face to scowl and yell at Patrick.

JULIET  
Get the FUCK off the phone and come  
here! You are NOT getting some from  
me tonight.

Patrick doesn’t get off his phone but zombily walks to his  
companions, eyes glued to the screen as audio from a video  
emits from his phone. This appeases Milane and Juliet enough  
as they get back into posing position with wide smiles.  
Patrick manages to sneak into some of the frame but doesn’t  
acknowledge the camera otherwise, mesmerized by the  
incommercial emitting from the phone. Juliet takes the  
picture.

JULIET  
Alright, let’s go!

Milane’s arm drops as Juliet turns off the camera on her  
phone and races to the frozen aisle. The sudden movement  
also distracts Patrick who finally puts his phone away and  
chases after Milane. Milane, now being the only one  
shooting, looks around her surroundings as she turns around  
in a circle and catches anyone staring at them weirdly or  
the lack of attention their rambunctious at 3 AM is serving.  
Milane then looks up to the ceiling with the camera. The  
fluorescent light is blinding in frame and she plays with  
the focus, trying to get the best shot of how blown out the  
image is. This doesn’t last long when she hears Juliet  
shriek her name unhappily.

(CONTINUED)
CONTINUED:

MILANE

Coming!

Milane rushes to the frozen food aisle whilst filming her FOV the whole time about collarbone level because she will be hugging the phone to her chest as she runs. Once she's finally in the aisle, Juliet and Patrick groan exasperatedly at her.

JULIET

Really? Just turn that shit off.

As Milane reaches her friends, Juliet tries to reach over to turn off the phone but Milane backs up in protest.

MILANE

Nah, chill.

Milane frames them in the reflection of the door, Juliet on her left side and Patrick on her right. Silence falls between the friends as they scan the ice cream choices. The overbrightness and the awkward silence emits a sense of foreboding and eeriness into the exchange. After a minute of this odd stillness, Juliet reaches over and grabs the ice cream bars.

MILANE

(mumbles)

Good choice. Go get in line, I’ll call Theo to see if he got the park.

JULIET

So how big did you say you were?

Milane lowers her phone and fumbles as she turns it off.

5

EXT. BONFIRE -- NIGHT

The park grounds are completely empty save for Milane and her company. There is a fire blazing in a fire pit in the middle of an opening with trees. There is nothing but shrill laughter in the air. Theo and Blonde #1 are playing with sparklers by the bonfire as Milane smokes a cigarette and walks the perimeter of the bonfire grounds. Theo and Blonde #1 are singing a song they’re making up on the spot with the help of Blonde #1’s phone.

BLONDE #1

Meet me at Sex Anonymous...

(CONTINUED)
THEO
Bring your ginger wig...

BLONDE #1
(at the same time)
I'll bring my tampons!

THEO
(at the same time)
I'll bring my tampons.

THEO
Take a cruise on my Suri Valley...

BLONDE #1
(stops the song)
Wait, that's not how it goes.

THEO
Yeah, it is. Then, you come in on E singing, "This is our life, detachable dick du--"

MILANE
(cuts off Theo)
Guys!

Milane’s eyes scan the night sky as she drops her cigarette into the sand on the ground. Theo and Blonde #1 are arguing the semantics on the song as they stumble on the mulch, their sparklers dangerously close to lighting up something flammable on the ground.

MILANE
Guys, I feel so fucking weightless.
And happy. Guys?

BLONDE #1
(in between hysterical laughter)
You’re drunk, shut the fuuuck UP.

Theo laughs maniacally at this.

THEO
If you feel so fucking weightless, climb that fucking tree!

Theo props Blonde #1 up. They start singing a pirate song together. Milane thinks hard on what Theo said, believing it makes sense.

(CONTINUED)
CONTINUED: 13.

MILANE
Is that a dare?!

THEO
(distractedly)
Sure!

Milane breathes in deeply. She runs towards a tree that’s looping down dangerously near the ground. Her stance is unsteady as she surveys it, which somehow doesn’t warn her to how bad of an idea this is. Still, with a kick of her leg, she tries to straddle the lowest branch with her knee. Except she misses. Epically. With her head bumping against bark and landing haphazardly on her shoulder, Milane drops to the floor without moving. Theo and Blonde #1 who have stopped laughing.

BLONDE #1
Oh my god, did she OD?

INT. FUNHOUSE -- NIGHT

Milane is inside a funhouse with mirrors reflecting her image. As she goes through the funhouse, she starts to panic over her surroundings.

INT. TAXI -- NIGHT

Consistent sounds of rain and traffic drown out any coherent thoughts Milane could try to form. Blinking lights shatter any clarity of her vision. She squeezes her eyes shut painfully. Theo laughs at a video on his phone while Blonde #1 adjusts her lipstick with a compact mirror.

THEO
Oh look, the flying squirrel is awake.

Blonde #1 snores at this and gives Milane’s head a rough tussle. Milane realizes with the shake that a pint of Ben & Jerry’s has been taped to her head. Milane groans and wipes at her nose which is bleeding.

MILANE
What happened?

Blonde #1 shuts her compact closed as she explains.

BLONDE #1
Where do we start with you? First off, we got into a car accident

(MORE)

(CONTINUED)
CONTINUED:

BLONDE #1 (cont'd)
which is why we are here. Second
off, you smoked a little bit and
started freaking everyone out with
these murder fantasies about
wolves. Then, you started eating
toothpaste so we made an ice cream
run and in the time between now and
then, you cracked your fucking
head, which is why there's Ben and
Jerry's taped to your head, and I
popped you a couple Ambien and
we're crashing at your place
tonight.

THEO
We're about to make popcorn for
your mess.

BLONDE #1
Boil me some fucking crawfish.

THEO
Some crawfish? You know, you can
quiet down the white trash once in
a-goddamn-while.

MILANE
(stares blankly)
Give me the Forever 21 bag.

Blonde #1 hands it over dutifully. Milane pukes her guts
into a bag of clothes.

8
INT. ROOM -- NIGHT
Milane dances sensually with a man.

9
INT. CAR -- DAY
Milane wakes up in the back of her silver Mitsubishi Lancer.
Morning silence greets her ears until the smell of her
clothes covered in vomit in the bag causes her to choke a
breath out as she quickly rummages in the mess of her
backseat (shoes, CDs, clothes) for her sunglasses. She puts
her white wayfarers on and props herself up, looking around
the abandoned lot she perched up in.

She goes to turn on her car by jumping into the backseat but
is inhibited when the keys turn and there is no start sound
- just a depressing clacking. She groans and hits her head

(CONTINUED)
with the steering wheel as punishment, flinching when it rekindles the pain from last night. She laughs bitterly to herself and gets out of the car, pulling her purse along with her. She sighs deeply as she walks away from the broken mess behind her, heading towards a bus stop. Her clothes are stained with sweat or vomit or alcohol -- who knows -- as she walks up the pathway to the church and enters.

EXT. PARK -- DAY

Various images of hot air balloons appear. A travel sequence on a bus commences.

EXT. MOUNTAINSIDE -- SUNRISE

Milane walks into frame towards fog billowing from a mountainside. She disappears into the mist.

INT. OFFICE -- DAY

Milane looks like she’s just fought a war with sobriety, her closet, and her makeup as she slides into her cubicle in the office she works at, wearing sunglasses too large for her face and last night’s dress with an oversized black blazer over it. Wally’s Realty, one of the largest real estate firms in the Southeast, is her day job, an overlocked white building with white co-workers and white sheets strewn over her desk - her surroundings are as beige and stark as how blank her mind felt at the moment, just going through the motions to make it appear as if everything is cool in her demeanor.

This serenity lasts a few seconds as she started to collect her bearings and turn on her computer before ARABELLE, her nemesis co-worker, barged through her personal space, pulling off her sunglasses. Arabelle is an overly pretty older woman with the worst dye job in the world and clothes one size smaller than she really is.

ARABELLE
Someone woke up on the wrong side of the dumpster?

Milane takes no time to display her disdain, snatching the sunglasses away.

MILANE
You should really consult someone on your hair piece or we can shave your head to save that hairline.

(CONTINUED)
Arabelle prickles at the insult.

**ARABELLE**
You know, you can still smell last night on you. Don’t think the boss would be happy knowing that. And what is this mess aro--

**MILANE**
Excuse me, Arabelle, but do I go to your cubicle and complain about the shrine you have to yourself and how often you jack off to it? No? I don’t? Cool. You can go away now. Nice to see you too.

Arabelle’s best friend, KRISTEN -- a much more amiable but still rather strict-looking woman -- comes over beside Arabelle to see what fuss is going on.

**KRISTEN**
Hey, Milane. Didn’t know you were coming into work today. Are you okay? You have circles around your eyes, is this one swollen? Did you get into a fight with your boyfriend?

Kristen cups Milane’s chin and gives here a distinctive scan over.

**ARABELLE**
I think she just got into a fight with a hobo and then tried to sleep with him.

**KRISTEN**
Arabelle...

Milane’s only friend at work, JESSICA, shows up right at this moment. She’s a plump, older woman with a cheerful demeanor.

**JESSICA**
Milli! Pop-Tart? Whoa.

Jessica also appears wide-eyed as she offers half of a bitten Strawberry Pop Tart to her friend. She throws a glance to the other two women and leans in pretty obviously.

**JESSICA**
(whispers)
Do you have a yeast infection again?

[CONTINUED]
ARABELLE
Ew...hobo sex in a park, yeast infection, vodka, red eye, are you sure you're in a state for work today? Maybe we should take you to David, make sure you clean up.

KRISTEN
We'll get you some water, see if you can go home early.

JESSICA
Yeah, I still think I have some suppositories in my car...

KRISTEN
Oooh, the suppositories are messy. Maybe the pill?

ARABELLE
What pill?

KRISTEN
Oh my God, so there's this pill...

Milane this whole time gives up on her silent protests and stares at all three of them through her sunglasses, hoping for nuclear catastrophe to open up on her hell in that moment. As they all start chatting about this magical pill, Milane reaches for her phone to text a friend, typing "rinx b4 skewl?" She gets an immediate response of "fuk yes".

KRISTEN
Oooh, was that your boyfriend?

ARABELLE
Your hobo yeast fuck?

JESSICA
You really shouldn't talk to her like that.

ARABELLE
Don't you have a Pop Tart to finish?

Milane simply responds to this mild interrogation by reaching over for her Febreze and spraying all of them but Jessica out of her cubicle.

MILANE
No. Stay. I need you.
Jessica raises her eyebrows. She leans in to rub lipstick off Milane’s chin.

JESSICA
Are you going to be okay?

MILANE
(groans)
Yeah, I just had a long fucking night.

Jessica nods and sits on Milane’s table, swinging Milane around to face her. She takes out a makeup wipe that is on Milane’s desk and dabs more at the remnants of last night’s makeup.

JESSICA
You have Kylie Jenner’s non-Instagram face with the body of a pudgier Lea Michele. In white girl world, I think you’re probably on a 7 out of 10 for a 23 year old right out of college. 6 if you didn’t have a job, 8 if you decided to stop buying lipstick at CVS.

MILANE
(with a laugh)
Hey, I really fucking love Wet-n-Wild.

Jessica throws away the makeup wipe and looks her up and down. Milane playfully drums at Jessica’s knee in thank you, pressing a quick kiss to her cheek as she examines herself at her desk’s mirror. She leans back in disgust.

MILANE
Christ, you weren’t kidding.

Milane reaches for her makeup bag in her purse. Jessica brushes down her skirt.

JESSICA
Hey, you’re not worried about those two, are you?

Jessica motions back towards the office where Arabelle and Kristen disappeared to. Milane stops what she’s doing to look up at Jessica incredulously.

MILANE
Who? The bitch who bleached her black curly hair or the lamb who? (MORE)

(CONTINUED)
MILANE (cont’d)
can't even insult because she's a
lamb who does whatever the other
one does?

JESSICA
It's a sheep.

Milane throws her purse down.

MILANE
Ugh! Whatever, who the fuck cares?
Seriously? They've been here 8
years, and she still asks me if I
know anyone who gives acting
classes "for free."

Milane does the appropriate air quotes. She starts to apply
lipstick as Jessica laughs soberly,

JESSICA
It wouldn't kill you to be a bit
nicer.

MILANE
Yea, it will. Can you get me a
coffee, please? Te quiero, te
quiero.

Jessica squeezes her shoulder.

INT. ROLLER RINK -- EARLY EVENING

Blonde #2 and Milane windily keep up with the flow of the
dance floor right now. The roller rink is decked out in
technicolor madness -- the dads trying to get their
daughters to balance correctly, high school hooligans not
too far from that, and then the twentysomethings -- like
themselves -- dressed in fads two decades late and
performing reckless tricks amidst Bonnie Tyler on the
megaphone. It's run down, it's desperate, but everyone on
the dance floor almost seems immune to this fact of life.

MILANE
I feel like the super hero form of
manic depression right now.

Blonde #2 laughs and does a hip hop which makes her almost
trip.

(Continued)
BLONDE #2
Well, this was your idea after all.

MILANE
It was either this or have a conversation with Siri for two hours.

BLONDE #2
You shouldn’t underestimate the broad. Gave me excellent advice regarding what herbs to marinate my London broil with.

MILANE
WikiHow too good for you?

BLONDE #2
Touche.

Their conversation is permeated with bumping into random people, getting rebuffed by the older crowd calling them careless but powering through the circle to get their exercise done for the day. Milane starts mumbling Dr. Seuss quotes.

BLONDE #2
What the hell are you doing?

MILANE
Finding my focus.

BLONDE #2
Did you just quote “Green Eggs and Ham?”

MILANE
Hey, me and the dude share a birthday. Or a death day. I forget which one...

BLONDE #2
How bleak to tie your existence to someone else’s death.

MILANE
How bleak to have a boner for your cousin.

Blonde #2 stops working out.

(CONTINUED)
BLONDE #2
(shrilly)
It is perfectly normal to crush.

MILANE
Is it perfectly normal to wear those denim shorts here when he eyefucks you as he DJs this joint?

A 28-year-old DJ overexaggeratedly "spins" but mainly keeps sneaking glances at Blonde #2. Blonde #2 turns beet red.

BLONDE #2
Don't fucking derail on me. What's been going on?

Milane's shit-eating grin falters a little.

MILANE
Ah, nothing man. Got a little too fucked up last night.

BLONDE #2
Oh, so tonight's gonna help.

MILANE
(laughs)
Clearly, I just need to do better. I need to eat better, I need to work better, I need to stop figuring out how to start every fucking synapse in my brain and follow through with it.

BLONDE #2
Synapse?

MILANE
You know. I need to stop playing quizzes online that tell me which Kardashian I am and get pissed off when I am not Scott Disick. I should probably quit drinking or smoking weed but not at the same time or I will fucking disintegrate into organic matter. I want to live my life like the lack of chemical breakdown of a McDonald's cheeseburger but definitely with the taste of some Trader Joe's porcini lasagna. You know what I mean? Bro?
Blonde #2 has abandoned Milane to talk to the DJ. Milane’s cellphone vibrates in her denim pocket. She pulls out the phone which reads a text: "THEO: HELP ME I’M SOBER."

INT. ROLLER RINK’S BATHROOM

The bathroom at the roller rink only has one working light that bathes the whole bathroom in green. It might’ve been cleaned last week or last year; the grime doesn’t really give any indication and all occupants under the age of 14 scampers out hurriedly in fear of deep shadows. Everything from Jolly Rancher wrappers to toilet paper litter the floor. While this would deter most people not to fix themselves up in such an establishment, Blonde #2 and Milane were focused. They were women on a mission, getting ready in a disgusting hole in the wall to save money on driving back to anyone’s apartment. Their makeup bags — one a simple black pouch and the other with a comic strip adornment — are opened haphazardly, eyeliner, Q-tips, and lip gloss spilling over onto the green countertop.

Blonde #2 fixes her hair, perfectly ironed (with the iron plugged into the outlet by the sink), creaseless and beauty queen ready. She impatiently checks her phone and throws her hands up in exasperation, pushing away from the countertop to fix the strap of her heels. Milane finishes her lip gloss and starts to fill up two flasks with a bottle of Amaretto, a whole mini-operation of sorts for ensured drunkenness popping up on the counter with mini-bottles stuffed in her purse. She works like she has a purpose, the only thing that really lit up her eyes. Blonde #2 scrolls through her iPhone, which is playing a nameless electro song against the raucous activity going on around them.

BLONDE #2
Did you know that Avril Lavigne is still singing?

MILANE
Who?

BLONDE #2
Nevermind. What should I put on our "Pussy Pop Playlist for the car"?

MILANE
Ah I don’t know dude, some Chromeo? HAIM? Fatboy Slim? Moby?

BLONDE #2
Oooh, definitely Cascada.

(CONTINUED)
MILANE
Cascada? Really, man? What are you, a Brazilian 34 year old?

BLONDE #2
No, but I can text one. Actually, that reminds me to check my account on Sugar Babies.

MILANE
What?

Milane does not get a response but sees Blonde #2 out of the corner of her eye, logging onto an account for "SugarBabies.com". In the meantime, Milane finishes mixing the two flasks together and turns towards her friend with a genuine grin.

EXT. FOREST -- NIGHT
Milane is highlighted in a forest wearing a black dress. She is staring off into the distance.

INT. BLACK ROOM -- NIGHT
Milane is in a black room dressed in casual clothes. Suddenly, 5 people dressed in black bodysuits start dancing against her. She tries to fight her way out of the throng of people.

INT. CLUB -- NIGHT
Downtown venues on a weekday are a sad testament for those trying to fabricate a social life. There will be a 65 year old man with wayfarers on and Miami Vice gear, strutting in his own lonesome circle. There will be a tall black man with ambiguous sexuality in heels, trying his moves on all the white girls near him. There will be the under-21s with X's on their hands, but the secret of a smile on their pregamed lips. And then the stragglers, the usual normals that swear they are not stereotyped or judged while judging everyone else in the room and giving them a nickname which solidifies each time there’s a repeat appearance. This is where Blonde #2 and Milane enter, emerging from the blue-lit bathroom of the less-than-50-populated nightclub, Blonde #2 wiping cocaine from her nostrils and Milane coughing out the last of the hit she just swallowed.

Milane’s mind slows down at this point while Blonde #2 chats up three guys at once and balances two martinis in both of

(CONTINUED)
her hands. Milane sits off to the side with no interest in anything whatsoever, staring at Blonde #2 with the deadest of eyes. Milane tries to gauge how much she cared for any predicament she is in at the moment and decided she feels no loyalty, thus pushing herself off a stool to head down to the lonely dance floor. The usual suspects that are expected all have their own awkward dance line in their own worlds in the spotty turnout, Milane’s slow blinking taking in each person that dared to show any skill in public. She slowly hops to the aged beat playing through the crackling sneakers, trying to let loose in her own private bubble. After all, she is pretty sure that is what all the inhabitants around her were trying to embody; some kind of public privacy where their eccentricities feel safe.

As the dancing continues, everyone’s faces turn into masks in Milane’s eyes, making her squint away her confusion as she gets more in the groove. The same wolves from earlier just dancing their lives away, careless to whoever was witness to the spectacle. Milane starts feeling at peace amongst the wolves around her as she finds herself in the middle of the dance floor, eyes closed, and red light flooding her features. The grin returns to her lips. She has found her inner peace, dancing away in the middle of this empty, sad club. That is, until she tumbles to the floor, biting on her lip from the collision she experienced.

The collision makes Milane forget any high coating on her brain as some under-21 female throws up right next to her, two friends holding her back from falling into the pile of vomit. The under-21 female fights violently back against her offenders, brandishing slurs and sequins with every other breath. Security is quick to swiftly grab the female and her friends outside of the club. Blonde #2 finds Milane on the floor, precariously close to vomit and stepping in it without noticing since the cocaine already has gnawed at her brain.

19 EXT. DESERT -- NIGHT
Milane stands alone in the middle of the desert at night, no light around her. She starts to have a panic attack.

20 INT. POOL -- NIGHT
Milane floats in a pool.
EXT. FOREST - DAY

Various images of daylight in a forest.

MONTAGE: TITLED AS 'DAY IN THE LIFE OF MILANE'

- HOUR 1: Milane eats her cake in silence, devouring three slices in mere minutes.
- HOUR 2: Milane plays on an out of tune acoustic guitar, making up a song about Jean-Paul Gaultier.
- HOUR 3: Milane talks about how shitty the lighting in her house is to herself, solving the issue by taking out all the bulbs in the living room.
- HOUR 4: Milane dresses up in last year’s Halloween’s costume which is now a size too small for herself. She sucks in her gut and sticks it back out, repeating this a few times until a seam comes undone.
- HOUR 5: Milane sobs hysterically, holding onto a Bruce Springsteen record as it plays in the background.
- HOUR 6: Milane stares out a window for an indefinite amount of time.
- HOUR 7: Milane talks to herself as she browses the Internet, laughing loudly to herself and calling people dumb bastards as she scrolls through gossip blogs.
- HOUR 8: Milane passes out on her bed, grasping the potato chips she purchased earlier as if they were a teddy bear.

EXT. MILANE’S YARD -- NIGHT

Milane dons a black hoodie as she sets out to the grill in her backyard, wearing sunglasses and balancing the tapes she just made in one armful and lighter fluid and matches in the other arm. She dumps the tapes on the grill and douses it in the fluid, throwing a match onto the pile of tapes. The grill spits fire back angrily, injuring Milane’s hand in the process. She yelps and holds her injured hand into her hoodie. The smell of burning plastic starts to make her choke as the smoke that emits from the fire is slightly alarming.

Milane, startled by all the commotion and the searing pain on her hand, runs back into her apartment. She goes immediately to the bathroom.
INT. MILANE'S BATHROOM -- NIGHT

Milane runs her injured hand underneath cold water. She is clearly distraught and is having trouble breathing. She picks up soap to wash her hands which she does so feverishly. After about 30 seconds of scrubbing her hands raw, Milane pushes away from the counter. She looks around the clutter of her bathroom -- clothes, empty pill bottles, and weed residue permeating the floor and the counter.

Milane exits the bathroom and comes back in with a towel and her cell phone in a Ziploc bag in hand. She turns on the water and uses shampoo to create bubbles. She lets the bath run as she takes off her clothes. She dips in the water, wincing at how warm it is at first and then sinking into the water.

Milane stares ahead once she's settled in the bath, clicking her bitten down fingernails against the side of the bath. She mutters to herself, nothing of what she's saying is intelligible but she stares at the water with purpose, her lips moving as fast as her fingers are. She then snaps her fingers together, appearing to have made a connection in her head which brings a small smile to her lips.

The smile quickly falls after realization etches into her features. She shakes her wet hair from side to side and slips underneath the water. She's gone for ten seconds before rising up from the water, breathing hard. She takes a deep breath and repeats the action. She does this two more times before she starts staying longer underneath the water. The time increases each time now: ten seconds, fifteen, thirty seconds, one minute.

At the thirty second mark, she starts crying hysterically but still keeps up with her breathing game. After the one minute mark, she dips down in the water for two minutes. Towards the 1:30 mark of her 2 minute dip, her phone starts ringing in her Ziploc bag. She ignores the call and stays underneath the water.

She comes back up -- no longer crying -- looking at the phone that was ringing and is no longer. She takes a deep breath and goes underneath the water again for a 2 minute rest. Within fifteen seconds in her reprise, her phone rings again. It stops around the 1:35 mark then immediately rings another time. Milane rises up and screams, grabbing the Ziploc phone bag and yelling into the phone.

MILANE

WHAT?!

There is a bit of an awkward silence for a few seconds on the other line before MILANE’S MOM answers her.

(CONTINUED)
MOTHER
No me hables así. (Don’t talk to me that way.)

Milane’s mother has a strict tone to her voice laced with genuine concern and warmth. She is a 55-year-old Hispanic woman though by her voice, as much wouldn’t be so clear with how precise her accent is. The rest of the conversation is in Spanglish. Milane groans more to herself than anyone else and sinks into her bathwater.

MILANE
Perdona, pensé que eras alguien diferente (Sorry, I thought you were someone else).

Milane’s mother pauses before answering in a softer tone.

MOTHER
Qué pasa? Suenas enojona. Que es ese ruido? (What’s wrong? You sound pissed. What is that noise?)

MILANE
Nada ma, esta bien. Dejalo. (Nothing, ma, I’m cool. Leave it be.)

MOTHER
Qué lo dejes! Soy tu jodida madre! (Leave you alone? I’m your fucking mother!)

MILANE
Ma, ya. Estoy bien. Please. (Mom, stop. I’m fine. Please.)

Milane pauses and takes a breath before speaking again.

MILANE
Trabajas hoy? (Did you work today?)

MOTHER
Sí, está bien. Que es el ruido? (Yes, it was fine. What is that noise?)

MILANE
Tengo la banera corriendo. Estoy bien. (I have the bath running. I’m fine.)

(continued)
MOTHER
Estas cojendo drogas? Vie en las noticias que hay un problema ahora en Orlando con los adictos con la marihuana y la cocaína. (Are you taking drugs? I saw in the news that Orlando has a really bad addict problem with marijuana and cocaine.)

MILANE
Ma, primero. No soy mi padre ni mas nadie. Chill, por favor. No me estoy sintiendo bien. (Mom, first off. I’m not my brother or my dad or anyone. Chill, please. I just haven’t been feeling well.)

MOTHER
No me digas, "chill." (Don’t tell me to chill.)

MILANE
Segundo, no se puede adictar a la marihuana. (Second off, you can’t get addicted to marijuana.)

MOTHER
Es un gateway drug!

MILANE
No! Ya es legal en algunos estados y el criminal se ha bajando por setenta-cinco porciento! Esta bien. Pueden comprar los cookies y cakes de marihuana y todos estan feliz. (No! It’s been decriminalized in a bunch of states and their crime has gone down by, like, 75%. It’s fine, ma. You can get cookies and cakes and everyone’s fucking happy.)

MOTHER
Cookies?? Que cookies ni cookies.

MILANE
Sí! Y tienes un menu y esta bien cool, casi no se prueba. (Sí! And you get a menu and it’s really cool, you should try it. You can barely taste it.)

(Continued)
MOTHER

No sea ridícula. (Don’t be ridiculous.)

An awkward pause situates itself between them.

MOTHER

Basta, tu no fumas eso cada día??
(Do you smoke every day?)

MILANE

(laughs)

Ma, tu lo supiera si fume cada día.
(Yes, you would know if I smoked
every day.)

MOTHER

Ah no, unico quando vas a eso
cociertos rockeras con sus amigas,
verdad?? (Oh no, only when you go
to your rock concerts right?)

Milane smiles to herself over her mother. She lowers her
head and starts to quietly cry. Her mother notices.

MOTHER

Estas llorando, yo te cigo! (You’re
crying, I can hear you!)

Milane sniffs and wipes her wet nose on her wet palm.

MILANE

(genuinely and less annoyed)
Te extrano. Estoy bien, lo
prometo. Quiero oír de ti. (I
promise I’m fine. I just missed
hearing from you. It’s nice.)

Milane’s mother is still clearly concerned in her voice but
is touched by her daughter’s softening in demeanor.

MOTHER

No, no. Pues...esta bien si lo
haces allí. Pero dejar de beber
como su papa. Y come back home.
Cujo te extraña. (Well, it’s okay
if you smoke at concerts. But stop
drinking so much like your dad. And
come back home. Your dog misses
you.)

Milane nods to herself as she cries.
EXT. WALLY'S REALTY -- DAY

Milane is dressed in sweats by the time that she arrives at work, her eyes still puffy from crying. It is 1 PM and she was expected at 8 AM, the severity of this tardiness completely lost on her. As she walks up exasperatedly to the building, her co-worker, SANDRA, is sitting outside the door, smoking a cigarette. Milane was already 4 hours late. Another 15 minutes for a breather wouldn’t kill her. Milane sits next to Sandra on the bench, smiling weakly. Sandra flashes her the saddest wide grin she could muster, meekly cut a “hey” as she dragged from her cigarette and looked down at the floor. Milane surveyed the woman carefully.

Sandra was Milane’s age with three times the wear on her face. Lack of sleep was evident. Traces of hard drugs seemed to twinkle in her eye. And complete apathy permeated her irregular breathing. Milane examined each tiny detail with morbid fascination, having not yet even drawn out a cigarette yet. Sandra catches Milane’s eye and laughs, running a hand through her short hair and raising her eyebrows.

SANDRA

Rough day.

MILANE

(nods)

Is it busy today in there?

Sandra shrugs and sits back. Milane notices Sandra is sweating on her neck. The hottest day of the summer, seemingly, and Sandra was wearing a polka dot sweater and not minding the sweet. Milane nods again and tears her gaze away, pretending to look in her purse for a cigarette. An awkward minute passes by before Sandra whispers nonchalantly into the air.

SANDRA

I had to get my third abortion over the weekend.

Milane stops rummaging, unsure she understood what she just heard. Her gaze traipses along her peripherals, afraid to make direct eye contact just in case she misheard. Sandra continues while flicking the cigarette away.

SANDRA

Doesn’t it drive you crazy to fall in love with people who will call you right before you get it done? Call you and tell you you’re evil for what you’re doing?

(CONTINUED)
This causes Milane to look up. Sandra had been staring at her incredulously, not necessarily with Milane herself. In fact, Sandra’s gaze was hard as if she was not even talking to Milane, but to the entity giving her trouble.

SANDRA
I can’t have a fucking kid. I’m 23.

MILANE
Sandra, do you need to go home early? I can relieve you of your shift...if you just got an abortion done, you should be at home.

SANDRA
(scoffs)
And do what, coke? Oxycontin? Be stoned and try not to slit my wrists or text me ex? Nah dude, at least I’m making money. I just...I don’t understand how someone can just...stop talking to someone...after you carried their baby. I know it’s my fault. I know.

MILANE
Sandra, you getting an abortion isn’t something that’s your fault.

SANDRA
(lights a new cigarette)
Milane, he wanted the kid.

MILANE
And your point is?

Sandra smiles. She cups Milane’s chin with her hand.

SANDRA
Milane, sometimes you’ll realize things seem bigger than you.

MILANE
(recoils a bit)
Sandy, all of this fucking world is bigger than us and it is not impressed that any of us have functioning vaginas.

SANDRA
Yeah, well, I’m going to make sure I stay medicated throughout most of it.

(CONTINUED)
Milane laughs.

MILANE
Like a Pink song? Don’t you think you have better aspirations?

SANDRA
Watch it, I just got an abortion.

Milane smiles sympathetically to Sandra.

MILANE
Just listen to music, man. Listen to music. Stop doing narcotics and work out more. Go hiking. It’s fucking great. Keep working towards a daily goal, some stupid shit like that. It keeps you focused on the now.

SANDRA
Dude, but it’s just, like, it’s all pointless. The now, the past, the future, it’s all pointless cos in 30 minutes from now, my head could be against pavement and I wouldn’t know and none of this shit -- my loans, my resume, my goddamn abortion would mean shit. They are just concepts in someone else’s life until they die and then you’re fucking dead. Because I don’t feel bad about that, Milane, I really fucking don’t. I am so fucking happy and I’m so fucking upset I’m happy about this.

Milane looks at Sandra with wide eyes. She doesn’t say a word. Sandra grunts and hands the cigarette to Milane. She gets up to leave. Before she heads inside, Milane calls her Sandra. She looks back.

MILANE
Be happy that you’re a person and you’re going to make the most of it. Also, you’ve got a hell of a uterus. You should be proud of that.

Sandra looks like she might cry again. She smiles and disappears.
EXT. RIVER -- NIGHT

Milane finds a river. She bends down to run her fingers through the water.

EXT. FAIR -- NIGHT

Milane eats an ice cream cone as she traipses a local fair. Her fellow company that surrounds herself are families laughing, enjoying themselves, truly seeming genuine in their world right now. Milane, freshly washed in a sundress and with a quiet smile to her lips, observes the passersby. She completes miscellaneous activities at the fair: rides, cotton candy for herself, winning the biggest teddy bear on her own. After some time spent to herself, Milane leaves the fair once she receives a text from Masami that says: "party znite".

INT. MASAMI’S. -- NIGHT

Milane arrives at Masami’s apartment dressed in her sundress which makes herself stick out like a sore thumb. This time the theme is "underwater," and Masami’s house is bathed only in blue hues and lava lamps, bathing suits galore in the tiny square footage. Masami looks disappointed when she opens the door and notices Milane is not in costume, still pulling into a hug.

MASAMI
Didn’t have a bathing suit.

MILANE (rather chirpily)
Didn’t care for one.

Already Masami seems on edge with that response, nodding slowly and with a cautious smile as she slips her martini. There is a knowing glint in her eyes. Not too far into the party, Milane does notice Theo, all the Blondes, and her classmates huddled in a corner and surveying Milane. She pulls her posture up. Masami still hasn’t moved Milane further into the apartment.

MASAMI
So...

MILANE
Can I go get a drink?

Masami looks relieved and waves her off to the kitchen, excusing herself to the living room. Milane goes to the
kitchen, the same setup from earlier on almost happening exactly in the same way yet all the men are down to their boxers. The same raucousness is still going on. Milane furrows her brow and grabs a red cup, filling it up with water. She takes a sip and walks out of the kitchen, coming upon the familiar setting again. Everything is exactly the same in this party as it was in the last one. Milane comes to that realization as she looks around and every single minute detail is the same, down to the people, except for the outfit details. Milane purses her lips and walks over to all her friends who are laughing to themselves. When she approaches, they fall quiet.

MILANE

Hey,

They all nod. Milane splashes her water at all of them. They all jump back and start throwing insults at her. The party has now fallen silent and crowded over to the living room. Milane shakes her head and grins, throwing her cup at Theo’s head. Milane walks out of the party.

INT. CAR -- NIGHT

30

Milane drives on I-95 North. She sings a song by a female singer at the loudest volume possible, headbanging along. She swerves amongst cars, finishing the song. As the disc ends and the car’s CD player skips, she falls silent, drumming her fingers against the steering wheel of the car. She pulls over to the side of the road as she feels a panic attack come on.

EXT. BEACH -- NIGHT

31

Milane stumbles out onto the sidewalk. She hears a beach nearby and goes to the shore. She enters the ocean. She is crying hysterically and crumbles down on the shore face down, crying into the sand. After a minute or so, she pulls her head up and lays on her back as the water washes over her every so often.

She stares up at the sky, She calms her breathing and reaches for her phone in her pocket. She calls someone.

MILANE

Hey, ma.

Silence as we watch Milane listen to her mother.
MILANE
I'm fine, y tu?

Milane laughs at something her mother says.

MILANE
Yeah, I mean. You know. Nunca se va
a cambiar. What did you do today?

As Milane's mother goes on about her day, Milane starts to
cry. She nods along and does voices of approval and mild
interest as her crying intensifies and she keeps asking her
mother mundane questions.
Script 3: Production Summary/Notes
Production Summary: "Ready for the Weekend":
Run time under 70 at conservative's best

1. INT. CAR – NIGHT
   a. Mood: chaotic
   b. One of the most “standard coverage” scenes in the project
   c. Length: a couple of minutes. 2-3 at most.
   d. Main inspiration: http://www.youtube.com/watch?v=DNS1cm8MjOE
      i. Grand Theft Auto kind of angles
      ii. GTA inspiration fleshes from a realistic point of view that is cartoonish. Establishing this in the first scene of the film will be useful in already conveying an outlandish nature to the project without venturing too outside of a normative realm and also just being able to explain who these characters really are.
      iii. Also, another thing that was brought to my attention was possibly using GTA V to storyboard the entire project. I can create my own profile and use screenshots to help build scenes out of the video game platform. I can maybe even use those in editing. This is definitely an idea I want to play around with.
   e. Emotive Purpose
      i. Establish the ludicrous nature of her friends
      ii. A cold opening of sorts
   f. Where?
      i. Apartment complex at night (parking lot)

2. INT. APT – NIGHT
   a. Mood: enveloping in mute madness
   b. Big party scene
   c. Extended experimental end towards the end of the scene
   d. Length: 5-7 minutes depending on the editing rhythm of the outro which is supposed to be slow then turn into a staccato rhythm that jars with the opening of the very bright scene following it
   e. Main inspiration: http://www.youtube.com/watch?v=AH3tXqigEL4
      i. Bruno Mars – Gorilla
      ii. The main inspiration behind the Gorilla video was the fact that all of the sections of the video physically are highlighted through different colors. So every color seems like a different world. Party scenes are overdone, I know this as well as anyone else. But if I make every part of the actual location, its own "color world" with "oddities" I feel like that would bring a different element narratively and visually to the piece.
   f. Emotive Purpose
      i. Establish another ludicrous realm for the character
   g. Where
      i. Pre-lighting an apartment in advance, spending sometime setting it up
      ii. Finding the perfect place to do this will be cumbersome but a good one-shot kind of thing to do the day of.

3. INT. WALMART – NIGHT
   a. Mood: starch, if that can be a mood
   b. Dreadfully empty supermarket, very minimal content
c. This is also like a rewind back to normalcy that is symbolized in the movements on this man and once he leaves, it's like they are jarred back to Earth.

d. Length: 1-2 minutes depending on the editing rhythm of the beginning of this segment. I really want to establish how overly sterile the space is.

e. Main inspiration: http://www.youtube.com/watch?v=FstAfoMKIC
   i. Christina Aguilera — Fighter
   ii. The reason why I liked this video was the extreme close-up and staccato nature of the eye segment. After discussing it further, I realize something closer to my vision is: https://www.youtube.com/watch?v=HbtyshLUMe an extreme closeup done to an extreme nature to make it out of the ordinary
   iii. Moments of reference: 3 minute mark with the eye imagery

f. Emotive Purpose
   i. To cleanse the viewer in blank, pure, whiteness intercut images after the color explosion from the previous scene — a completely different state of mind and expectation

Where
   i. Lol gotta find a supermarket!!!

4. EXT. PLAYGROUND — NIGHT
a. Mood: nostalgia, “space familiarity”
b. Shot in b+w
c. Extended breaks where a lot of the focus is on the environment
d. Length: 2-3 minutes dependent on the editing rhythm required to establish the sense of the environment.

Main inspiration: http://www.youtube.com/watch?v=4I50Xufrcoy
   i. Björk — Isobel
   ii. I really like the black & white nature of this segment but I've yet to really figure out exactly why. I need to look up more source material for this.
   iii. What I like about the few instances in black and white in the film is that they give a sense of belonging to the imagery. It's familiar, it's a throwback, but it's also very much a gimmick. To do this correctly, I think I would want to do something that's different from the usual. I like the softness of the Isobel video. It's almost like the whole thing is in soft focus. If there was a way to shoot this scene like a night sky reflected on the people, then I would. I want sparkling lights everywhere. There might be a way I can distinguish certain highlights on the actors and have them highlight in post like stars — lensflares like almost. I am thinking maybe “space nostalgia” if that can be a thing. Anyway, I want this for this scene to give her sense of “belonging” and comfort that's still in a very mechanical environment.

f. Emotive Purpose
   i. Return back to a safe place with softer visuals that clashes with the next segment

g. Where
   i. Playground at night — more feasible to acquire

5. INT. TAXI — NIGHT
a. Mood: overwhelming, very Enter the Void
b. Hype Williams music video almost: All of the Lights
c. Length: 1-2 minutes. This needs to go by fast to keep up with the kinetic nature of the scene.
d. Main inspiration: http://www.youtube.com/watch?v=HAFFq7Lp0
i. Kanye West — All of the Lights
   ii. I like this having a really scary cartoonish vibe. All of the Lights does well with its editing in doing that, but I want this to be even more fun house than that. An idea I also like is lighting the background with a lot of colors but leaving the subjects completely obscured — like a cartoonish House of Cards (subjects in shadow)

   e. Emotive Purpose
      i. Overwhelm the comfortable

   f. Where
      i. I think a lot of the “faking” of the taxi interior would have to be done on a soundstage to do what I really would like to. Maybe film some stock taxi stuff to help make it more seamless.

6. INT. CAR — DAY
   a. Mood: sobering
   b. Moment of self-aware movements, we’re trying to see how she cleans up in her mess
   c. Length: 1-2 minutes, not a lot of time covering this, it’s more of an interlude if anything
   d. Main inspiration: [video link]
      i. JAMZ - Never Enough
   ii. I think California when I think of this scene. Like a sun-kissed haze to welcome her from a fast-paced, trippy introduction. This video is one of the most “California” videos I’ve ever seen and so that kind of hazy normalcy is a break in visuals and narrative I want to welcome briefly.

   e. Emotive Purpose
      i. Welcome the warmth

   f. Where
      i. This can be done in a parking lot, in a car easily

7. INT. CHURCH — DAY
   a. Mood: extraterrestrial, mischievous without action
   b. Sore thumb in a church environment
   c. Length: 3-5 minutes to establish the absurdity of the scene...
   d. Main inspiration: [video link]
      i. Katy Perry — Roar (preview)
   ii. The reason why I like this clip a lot is how sanctimonious everything seems with this one clear outlier. I want this to be one of the most comedic scenes in the film because it happens so often in real life, it’s like a breaking of the traditional.

   e. Emotive Purpose
      i. Is this a true cleanse? What is she cleansing herself of?
   ii. After thinking on this, I realize the part of the cycle this moment is from is a cycle centered on adulteration. This is her first scene after being “cleaned” by the sun and her awakening. Now we’re showing that she’s a bit of an asshole, disrupting the normalcy of this sanctified moment. It’s a selfish scene and a comedic one where she feels cam because everyone is supposed to feel cam but is completely at ease as to why people feel cam in this moment.

   f. Where
      i. Finding a church to be down with this might be difficult so this might take some mocking as well

8. INT. OFFICE — DAY
   a. Mood: tired, over it
b. Very “Punch Drunk Love” like in editing when everyone is hounding him

c. Length: 3-5 minutes to also maintain the absurdity of the scene

d. Main inspiration: http://www.youtube.com/watch?v=0E2FCZ59VU
   i. Punch Drunk Love phone scene
   ii. What I like about that scene is how fast-paced it is. It's all over the place. When we enter her home life, I want the constant reality vision in front of her and I want some breaks in her mind to appear visually as to why everything seems so hyperreal or too quick.
   iii. The best way I can describe this in relation to the scene is like getting to somewhere you need to be and when you try to focus on one task, people pop in and out to disrupt that focus. I want to convey that visually. It will be short cuts, a lot of upheaval, and nausea. Like everyone is moving too fast and she just wants to scale back

e. Emotive Purpose
   i. To show her somewhere that's not her natural element.

f. Where
   i. An office

5. INT. ROLLER RINK – NIGHT

   a. Mood: elation

   b. Party scene where discussion is held, choreography maybe?

   c. Length: 5 minutes minimum. Editing and extended periods of visual breaks will happen.

   d. Inspirations
      i. http://www.youtube.com/watch?v=WLH1QWc988 Across the Universe “I Just
         Seen A Face”
      ii. Beyonce’s “Blow”
      iii. http://www.youtube.com/watch?v=rz2zK8txCO Jessica Simpson – A Public
         Affair

   iv. I basically want to do a really fun roller rink scene. The discussion happening in
      the scene revolves around what's the next thing to do that night. There's going
      to be a lot of idle repetition in the dialogue because that's what this is: a copy of a
      copy of a copy of another night. Interwoven with a well-done roller rink scene, I
      think it can recall elements of the previous party scene and then also put
      physical obstacles in her path to play around with certain beats of the
      conversation.

   e. Emotive Purpose
      i. Now we’re getting to a point of the story where she is starting to realize what
         this cycle might be doing to her but she is not against it as of yet.

   f. Where
      i. Semoran Skateway

10. INT. BATHROOM AT ROLLER RINK – NIGHT

   a. Mood: trashy togetherness

   b. Getting themselves ready in the bathroom of a busy roller rink

   c. Length: 3-5 minutes to establish the absurdity once more

   d. Main inspiration: http://www.youtube.com/watch?v=1W1nCh1c8
      i. Jennifer Lopez – Go Right
      ii. I really like this video because it just shows a bunch of girls getting ready in
         a bathroom that's dingy but hey they're ironing, they're doing their thing,
         they're improvising. That happens so damn often in youth. I'm surprised it's not
more prevalent in media. So I want them to do everything bring out their care packs, but still have this really dirty and seedy bathroom around them.

e. Emotire Purpose
   i. Sisterhood in darkness
   f. Where
   i. A lot of available bathrooms can be dressed to get this effect

11. INT. CLUB – NIGHT
   a. Mood: underwater
   b. A slow observation of her surroundings
   c. Probably color and then black and white
   d. Length: 5 minutes minimum. Editing and extended periods of visual breaks will happen.
   e. Main inspiration: http://www.youtube.com/watch?v=OygKItJFDo
      i. FKA Twigs – Papi Pacify
      ii. What I really like about this video are the glitter highlights done in black and white. I think that’s a really cool trick that’s been employed liberally in a lot of hip-hop videos but not that subtle at times. I think if done subtly in a club atmosphere, it can make for a really interesting visual piece.
   f. Emotire Purpose
      i. This rings similar to the first party scene except everything is slowed down and more of an “underwater” feel is employed. I also see this being a scene where “interludes” are cut in.
      ii. By “underwater,” I mean languid. Languid visuals, languid movements, a true study of the environment around here. This is a party scene so the entire environment is breathing, but it’s also completely sluggish to her. I imagine the audio being muffled here to show her slipping back into her protection bubble of reality, and the visuals are fuzzy and far off to her, like wide angle distortion or most of it. Another example of this is in this video (http://www.youtube.com/watch?v=oh2LWWO4iiU) I might employ the technique of the camera rig on her for a lot of the scene to suggest isolation, but isolation in murkiness. This video is more isolation in jubilation, but I want her to feel like she’s in the shadows and this club is completely foreign to her. Like underwater murkiness.
   g. Where
      i. I’ve thought about either soundstaging this or getting an actual bar to let me do this. Pros/cons come with each decision, I still don’t know which is a “smarter” idea.

12. EXT. PARKING LOT DOWNSTAIRS – NIGHT
   a. Mood: panic
   b. Things are feeling kinetic again as she is trying to figure out what’s going on and is hallucinating
   c. Length: 2-3 minutes. Not too long but enough to focus on how absurd she feels everything is
   d. Main inspiration: http://www.youtube.com/watch?v=QAEplDQMAUY
      i. Lady Gaga – Marry the Night

13. EXT. NEIGHBORHOOD – NIGHT
   a. Mood: despair, losing hope
   b. Waking Up in Vegas almost – Everytime by Britney feels as well – dizziness is a theme for this bit
c. Length: 3-5 minutes to successfully complete the transition from dizziness to waking up in a bath tub.

d. Main inspiration: http://www.youtube.com/watch?v=8Yzab55dkZs
   i. Britney Spears - Everytime
   ii. I think the white starkness is a callback to the same juxtaposition used between scenes 2 and 3. This time, though, I want it to be more of a baptismal feel. I've been thinking of intercutting a lot of scenes with "interludes" like some songs have "interludes" and I see this being a scene with them. I really liked the flowers + water motif from this video (http://www.youtube.com/watch?v=y8faPULzWwA) and I also find a lot of this person's (http://www.youtube.com/watch?v=bRZgRjcw cele) work inspiring so I think I can create enough breaks into this scene to get across a baptismal vibe.

   e. Emotive Purpose
      i. A frantic cleansing of a world she's not familiar with anymore

   f. Where
      i. My own bathtub!

34. INT. SUPERMARKET - DAY
   a. Mood: interrupted, comedic
   b. Assured comedy scene where she blows up at the cashier
   c. Length: 2-3 minutes, a bit manic in this segment but a short scene
   d. Main inspiration: http://www.youtube.com/watch?v=YiwCjKZXMw
      i. Sleigh Bells - Comeback Kid
   e. Emotive Purpose
      i. Cleansing herself of the horror of others perceptions
      ii. Her standing up for herself is a symbol towards her own ideals even if she does take it out on the wrong person.

15. MONTAGE - MORGANS DAY: HOME
   a. Mood: lethargic, manic
   b. Montage of her day
   c. Length: 2-3 minutes, dependent on the experimental strikes but this is a bit of a comedy montage, can't play too long
   d. Main inspiration: http://www.youtube.com/watch?v=FFC3ayDpWbI
      i. Fiona Apple - Criminal
      ii. I also like the idea of playing around with space between these "montages". Rotating a room on its axis visually is an idea I really like. As in the first party scene where the apartment was a different world because of its layers, I want this to be the opposite. I want it to be as one-dimensional as possible to explore the depth of the space in it. Criminal does that in a really clever way and I admire that about it.
      iii. Another idea that came into play during this scene is the use of more "interludes". I really love the composition of videos like http://www.youtube.com/watch?v=D7lERCEzn these. Really simple and effective but difficult to pull off in a feature film. I think if I get intercut moments like that, it'll give the film an interesting visual texture and narrative break.

   e. Emotive Purpose
      i. Get across a bland atmosphere that she's going slowly crazy in

   f. Where
      i. My own place!
16. EXT. MORGAN’S YARD – NIGHT
   a. Mood: daring, fiery, feisty, defiant
   b. Getting into trouble, bonfire is central to her surroundings
   c. Length: 2-3 minutes, a bit experimental still in its treatment but also more of a comedy bit, shouldn’t be too long
   d. Main inspiration: http://www.youtube.com/watch?v=69rOx5aEPhg
      i. Foxes - Youth
      ii. Around the 3 minute mark, I love the bonfire-sparkler imagery. It’s reminiscent of warmth—which she is cleansing herself of by getting into trouble—but also adds every real danger in the mix, the power of fire. It’s jubilant in its defiance.
   e. Emotive Purpose
      i. Taking responsibility for a haphazard mistake

17. EXT. WALLY’S REALTY – DAY
   a. Mood: upset
   b. Has a conversation with her co-worker about her abortion, co-worker is clearly drugged up
   c. Sees herself in the girl, feels a bit shell shocked from the conversation
   d. Emotive purpose
      i. Sisterhood, reflection in someone else
      ii. Ultimate cleanse emotionally
   e. Length: 3-5 minutes, the heat of the day is going to be a central point of the conversation

18. EXT. FAIR – NIGHT
   a. Mood: recuperation
   b. Basically lost in the world at a fair
   c. Visual inspiration
      i. I want this to be a somber day at a fair. She is rejuvenating herself from all these party scenes and this is the one where she lets go in arguably one of the most happy settings someone can arrange. I want the colors to pop but she’s still stuck in this self-reflection so it will have a different feel than most fair setups. It’s the grit in a fair.
   d. Length: 3-5 minutes, the most music video like of the segments, no real cohesion to this part

19. INT. EMILY’S HOUSE – NIGHT
   a. Mood: repetition, completing the cycle
   b. Basically the same exact first scene, she decides to leave
   c. Visual cues will be consistent throughout this scene but this is the end, this is where she finishes all the cycles.
   d. Length: same exact length as first party scene so roughly 5-7 minutes

20. INT. CAR – NIGHT
   a. Mood: escape
   b. Leaving on the highway
   c. Length: rolls into the credits, 1-2 minutes
Script 4: Visual Breakdown
VISUAL BREAKDOWN

1. INT. CAR – NIGHT

a.  


2. EXT. FOREST – NIGHT

a.  


c. Soundscape: “disembodied digital travel”

3. INT. SALLY’S APARTMENT – DAY

a.  

b. Film: Pierrot le Fou

c. Soundscape: “disembodied digital travel”

4. INT. WALMART – NIGHT

a.  

5. **EXT. PLAYGROUND — NIGHT**

   a. Film: Under the Skin
   b. Soundscape: “Flawed funeral song in winter”

6. **INT. FUNHOUSE**

   a. Musicvideo: Foxes — “Youth”
   b. Soundscape: “Comfort in a digital playground”

7. **INT. TAXI — NIGHT**

   a. Film: Pierrot Le Fou
   b. Soundscape: “Bond theme set to a rave”

8. **INT. CAR — DAY**

   a. Musicvideo: IAMX — “Never Enough”
   b. Soundscape: “Muffled nightmare in the daylight”
9. INT. ROOM — NIGHT
   a. Music video: Kate Bush — “Running Up that Hill”
   b. Soundscape: silent

10. INT. CHURCH — NIGHT
    a. TV Show: Twin Peaks
    b. Soundscape: “hallucination morning”

11. INT. ROLLER RINK — NIGHT
    b. Soundscape: “60s pop world in 1986”
12. INT. ROLLER RINK BATHROOM – NIGHT

- Musicvideo: Jennifer Lopez – “Get Right”
- Soundscape: “Sunshine California in a grimy bathroom”

13. INT. BLACK ROOM

- Musicvideo: Bat for Lashes – “Daniel”
- Soundscape: Intro to “overwhelming nightmare”

14. INT. CLUB – NIGHT

- Musicvideo: FKA Twigs – “Papi Pacify”
- Soundscape: “overwhelming nightmare”

15. EXT. PARKING LOT – DOWNTOWN

- Musicvideo: Lady GaGa – “Mary the Night”
c. Soundscape: "overwhelming nightmare" punkified

16. INIT. BATHROOM — NIGHT

a. Music video: Britney Spears — "Everytime"

b. Music video: Sleigh Bells — "Comeback Kid"

c. Soundscape: stock and diegetic sound

17. INIT. SUPERMARKET — DAY

a. Montage of various soundscapes

18. MONTAGE

b. Music video: Lana del Rey — "Ride"

19. EKT. MORGAN'S YARD

a. Soundscape: just diegetic sound
20. INT. CAR – DAY
   a. Movie: Martha Marcy May Marlene
   b. Soundscape: radio + diegetic

21. EXT. PARKING LOT – DAY
   a. Music video: Lykke Li – “Gunshot”
   b. Soundscape: diegetic sounds

22. EXT. FAIR – NIGHT
   b. Soundscape: “walking on moonlight”

23. INT. APT – NIGHT
   a. The dialogue is strong; I didn’t have a lot of diegetic sound and music.
Script 5: Essay Excerpts
ESSAY EXCERPTS

"Even in our own day, nine-tenths of humanity is outside history, outside a system of interpretation and recording which will burn with modern times and will disappear. History is a kind of luxury Western societies has afforded themselves. It's "their" history. The fact that it seems to be disappearing is unfortunate for us, but it allows destiny, which has always been the lot of other cultures, to take over. The other cultures have never lacked destiny, whereas we, in our Western societies, are bereft of it. I paused to think on the streets of the city where I had lived most of my life nothing should be happening. It was like any other place in the world, people were born, grew up, suffered, fell in love, survived, died, the whole comedy and the whole tragedy, but at the same time and over the long run, here nothing ever happened. Nothing that I or people like me could do would create more than ripples on the surface. Our place in history, our efforts to live and leave a mark, a narrative, was not permitted to exist. The bottom line is, time is a powerful force, it transforms our preferences, it reshapes our values, it alters our personalities. We seem to appreciate this fact, but only in retrospect. Only when we look backwards do we realize how much change happens in a decade. It's as if, for most of us, the present is a magic time."  

Eduardo Lab

- I hate the vast majority of 'normal' human beings who day by day are destroying my world. I hate people who are very good-natured because no one has given them the opportunity to know what evil is and so to choose freely, I have always thought that such good-natured people have an extraordinary malice in the making.

- I was told from a young age to beware of silence.

- The smile from a copy of a copy of a copy to imprint on a cloud—we become the vastness of infinity.

- There is no doctrine that will resolve your consciousness, just feel these decisions in your veins. Don't institutionalize that control.

- When I come back to Earth, I feel like my life is ruined.

- The notion reminds me of Rorschach tests for the wandering eye, what color patterns evoke the emotions of permanence in one hour? Or at least the impulse to want to stay. The literal interaction of physicality of the mind intrigues me the most about art forms involve me.

- Reference is necessary the same way air to a body is; we come molded from other ideas in these generations. An encapsulation of time—we may not be the ones creating the rules anymore but we're the ones in control of the bottling.
bottoming of my own demons and joys, all having hidden conversations from each other I'm oblivious to save for the few notifications I creep on weekly.

- As much as evolution is evident in consumption, the climate for existence barely gives signs of change for the more comfortable. Another someone once told me, they never really had to fight, but they had to justify - something I can actually sign off on as well.

- In the poetry surrounding celestial bodies, I've found runes of my own - some snatched before tactile senses swarmed and some exploded with heat searing my skin. His shine glittered from moons away we could ditt identify in either dimension of time, just a cheeky wink I'd write off as vagabond charm. Crashing down from the metaphor was a literal burst in my esophagus, choking on every promise I knew was outlined in his own cards. When every thought was plucked before I could speak them, metaphysical was an understatement for winks and stutters, forbidden in a faith forgotten; but pure in the moral's living cages. The main thing I myself forgot - the most important thing I forget - is my attraction to animals, the most savage of their kind. Wolves in their packs so adept at ripping flesh apart, my fangs matching their own on particularly vindictive nights.

- I like reading auras.

- My favorite thing about night skies is the indiscernible. Back home, there is at least one night a week where the sky is clear enough for me and my telescope. The morning I had the idea for what would be my biggest challenge as a writer, it was grey - a wispy blackness that pulled out of my pores - something I didn't want to accept as the status quo. Humming the melody to myself in the spring, I was underneath one of those London dew nights; Cassiopeia in the third quadrant to the right and some planet I need to take a few more astronomy courses to name a smack centerfold. I didn't have anyone to love, a foil to any urge on heartstrings come last cycle which made me so sick in the morning, in the evening, and where my aversion for La Cena era birthed. Now my sky harbored me, from one end of the earth to the other.

- There's a point in the life of a depressed person where the continual survival of a darkness isn't enough. Lack of sleep aids in settling these impulses on a fast track to the trainwreck, and mine was taking close to the loss of the single most important concept in my life whilst on low adrenaline in promised places that were cancelled eventually. Time doesn't stop or slow on the fast or slow track and when the impact comes, velocity proves how devastating the aftermath is. If
inside were porcelain maps, my wreck dissipated into dust with barely a chance of splash.

- I heard somewhere that the rate of change is relative - your children will age by the minute whereas your parents age by the year. This was then refuted by psychologists trying to pinpoint the impossible - the precise moment when these rates of change converge into synchronicity. They said that such a rate of change isn't a real concept, that we are all defined by our "now." The present is the rate of change of time.

- I consider his answers and place them neatly along the others I've nicked throughout the years: another face to a memory I cherish closer than the ones I've lost through time, alcohol, and grey matter. I liken them to Russian dolls, my own varied and special kind, the ones I hope don't have a base to dead end at. I perk my head up as the dot finalizes on the paper, a shadow of something I read five books ago in my mind.

- Sometimes you fly so high and then you stop
  
  Breathe.
  
  Stop.
  
  Breathe.
  
  Back where I'm from, we have to fight to forge an identity.
CHAPTER FOUR: MARKETING PLAN

Since I started my undergraduate degree in 2009 to now in 2016, film marketing and distribution has taken many sharp turns. It currently lives in a field of unpredictability. Seven years ago, Netflix was considered a fad. Now streaming tends to be the preferred method of ingesting media in the current age. Film festivals do not have the same amount of clout for independent filmmakers and self-distribution tends to be the new cutting edge when it comes to getting as many people as possible to see a film. Distribution is especially tricky considering how much profit has fallen with the return of investment. More and more of the general public find their media online. This translates into having to reinterpret what success means for a film.

I have come down from having extremely ambitious distribution plans, such as a traveling road show, to now focusing on the audience being able to experience the film in the most innovative and personal way possible. Therefore, Nightgaze has very specific exhibition plans with a shortlist of film festivals to help establish myself as a filmmaker within the circuit. I will be doing three separate exhibitions over a weekend in the spring of 2017. These are planned to take place at the Downtown Orlando UCF CEM building. I will show the linear cut of my film in the screening room next to the soundstage. Then, there will be an option to experience the interlude/visual track worlds of the film through an interactive exhibition. After these three special screenings, I plan to stream the film online on Vimeo to anyone who is interested. I do not think I will put a cost to stream it just yet or I might have a limited free run and then do a nominal fee after that. There will also be an option to purchase a DVD package on the film’s website. I do not expect there to be a crazy demand for that, though whoever does decide to get a DVD package will get a DVD copy of the film, a short story about the world of Nightgaze,
screenshot postcards, and a personalized actual mixtape with the film’s score on one side and an accompanying playlist on the other.

Film Festival Strategy

I am not planning to submit to many film festivals due to the odd mixture of elements in the project that do not make it strictly experimental, strictly narrative, or strictly essayistic. I do not want to spend an exorbitant amount of money submitting to film festivals I know I most likely will not get into. Nevertheless, the film festivals I am eyeing veer more towards the experimental side. In the past, I was accepted into hyper local festivals, such as the Fort Myers Film Festival, or feminist film festivals like the Brooklyn Girl’s Film Festival with my undergraduate thesis film, Little Girls (2013). I will most likely submit to those few again since they have accepted my work before, though the tone of Nightgaze is different from my previous projects. The other film festivals I am considering are South by Southwest, Female Eye Film Festival, Chicago Underground, and Flex Fest.

I also am considering submitting to any video exhibition-type curators with a proof of concept that my three screenings in the spring will give me. I do not expect to get too lucky with these, but it is the only other manner of presenting my film that I would consider. Otherwise, I want to be very grassroots in my manner of sharing my film. It is too personal for me to try and bend into a marketable form – it is either going to be shown the way it is supposed to be shown or I will not allow anyone else to try to exhibit or distribute it.

Spring Screenings

One idea I have always possessed clearly in my mind is the ability to do the interactive screenings at UCF. I will do my best to get a press release in Orlando Weekly for these screenings, as I think there might be some interest in the local art scene to view something pretty
unique. Nevertheless, these screenings are primarily for my cast, crew, and faculty so they can experience Nightgaze the way I always saw it in my head and not just as a linear cut.

The linear cut of Nightgaze clocks in around seventy minutes. I will show this cut first so the audience is familiar with the worlds, the tone, and journey of the film. Then, the audience has the option to enter the exhibition. There are seven interludes in the film and twelve visual tracks. I am going to do seven worlds in the exhibition that cross-section most of these tracks and interludes: Wolf World, Funhouse World, Dance World, Film World, Fair World, Black World, and Beach World. These are tentative titles for now; my best friend is working on the short story that will accompany these worlds, so more formal names will be applied as the screenings get closer.

The soundstage will be divided into these seven sections, and each section will have its own video installation. Some of these worlds will only have one screen. Some will have multiple. For example, Wolf World cross-references Visual Tracks 5 and 8 and Interlude 1. A heavy motif in all of those segments is multiple screens. The idea is to recreate these scenes in these spaces. I will have these soundscapes playing. I will have footage rolling in continual loops. I will have props people can interact with, such as the masks, so they can literally experience the situations Milane metaphorically experienced. When someone is done with a world, they can then go to the one adjacent or they can cross into a separate world on the other side of the room.

This plays directly into the visual mixtape format of my film and its remixability. The film has a linear cut that will not change. It plays well in that sense. However, the film is my metaphor for depression, which is cyclical and can be jumbled into different juxtapositions that give the film and its contents different meaning. That is what this exhibition represents. There
will also be a short story accompanying the exhibition that I will hand out like a program so that people can read the fictional story of Nightgaze and its worlds as they explore them firsthand.

The mixtapes I reference with the DVD package will also be available for sale at these events. I might also sell DVDs there, though I am unsure if there will be a demand. I will probably make ten or so as a failsafe just in case. The first screening I will do for free, and then with the other two, I might charge a fee of 2-3 dollars aside from cast and crew. I might do them all for free. I am not too certain on this as of yet. The purpose is not to make money off of these screenings whatsoever. I just want to exhibit the film the way I always imagined it to be.

If somehow these screenings are a hit, I will use them as a proof of concept to submit to art schools, museums, cultural centers, and video-exhibition curators to see if I can travel with the film. I do not have a lot of faith in this as I think this is such a niche project, but I am open to all options provided my vision for the film and exhibition is not compromised. I never went into this knowing I would make money or wanting to. It is why I kept all the funding to myself, and I am very proud of that.

**Self-Distribution**

Once these screenings are done, I am going to put Nightgaze on Vimeo to stream. I will do a limited-time free run, most likely a week or so, and then charge 2-3 dollars to stream each time. I will also set up a section on the film’s website to be able to purchase the care packages for the DVD; I am looking at doing those for 10 or 15 dollars. I would need to see how much the cost is at the time next year. My goal is not to make anything from the film astronomical or unreasonable. The whole point of the film is to make it feel personal and to be personal with it. This is where I am coming from in the distribution aspect and its marketing.
My film is never going to make back its budget nor did I go into it wanting it to. The whole purpose was to be able to afford to finish it and make it in a way I was extremely proud of. Now that I am starting to reach the final stages of this process, I am grateful I was not bankrupt by the film. I want to personalize the experience of viewing it as much as possible rather than just throwing it up on a screen to show it. People dedicating two to three hours of their day to watching something I have made is a deeply emotional and intense experience for me. If I am able to show that type of care in the way I approach the “marketing” and “distribution” of it, then I feel like I stayed true to what I wanted to do as well as reinterpreted an entrepreneurial method that involved no other sources than me.
VISUAL REFERENCES/EXPLANATION

Given that the inspiration for this film was, by and large, music videos and a few other sources, I thought it extremely important to break down these references entirely in post-production for analysis. I did have to figure out what my film was and meant as I went along, but I promised myself never to make up anything just to be done with the whole process. I want this film to have meaning in every reference, edit, and explanation I give it. Therefore, this section will break down the visuals for each visual track and interlude by reference, including citations of literature that helps tie all these tracks and concepts together to create my whole film.
It was always a bold move to immediately start with a narrative scene in a clearly staged world. In early drafts of the script, I tried to tie this idea closely to a narrative by making sure I had a lead-in shot or an ending shot showing the implied crash so the audience would not be too confused. Up until the fall of 2016, I even had an idea for an animated credits sequence to act as
the introduction passage into the film. After meeting with my committee, I stuck to my original
gut instinct, which was to keep the scene as is and begin the film in an open space. The idea did
not come to me until I saw the video for White Sea’s “Prague.”

In the beginning of the clip – a clip that is interspersed throughout the four-minute song –
she sits in a car on a soundstage with minimal fogging as she sings the song. The passage of light
is implied and the fogging amplified as it continues. The clip reminded me of a Vernallis quote
about “image giving up autonomy and abandoning representation to gain flexibility, play, and
polyvalence in meaning” (112). This film is about feeling alone at its very essence. The image
from the White Sea video struck me so hard and became the symbol of this scene. The dialogue
itself is asinine; the scene itself does not really mean anything. However, the isolation of an
unknown space, the hard separation in the visual between the front and back seat, and this
mysterious light-fog flooding the car and area as the scene continues is enough of a statement on
its own. It does not matter what any of them are ultimately saying. This is what Milane’s
loneliness is – completely separate from anything around her.
This was one of the tracks influenced by a specific film, which reminds me a lot of music video production due to its falseness in presentation. This particular scene in *Pierrot le Fou* does not literally read about falseness, though what originally drew me to it was how the same shot would be set up in what was to be different rooms in different colors. I loved that play of worlds within a party to form a sense of visual consistency and confusion at the same time. Is this the
same room? Is this all the same party? Though the visual reminds me of the music videos I have been studying for three years, the intent behind the reference and the scene skews closer to my readings on essay films.

Rascaroli identifies essay films with the ability to have the “text reveal its author… and to keep him in his or her view” (11). The text in this scene does not come from the directness of a voiceover but rather, what is this socialization going on in these three different rooms? What does each room represent now that we are in a real place, in a real party? We are off of the soundstage, but there is no explanation for why we started in an fictive world in the first place. Also, this scene is completely fictive in content; there is no break from the dialogue aside from the navigation and juxtaposition of the edits formulating the paths of each of the characters. That blend of artifice and reality is what I keep playing at my entire film. I get much more literal with the use of voiceover in latter scenes or completely metaphorical when just embracing the faux-ness of a space with the faux-ness of a lack of enunciation. But there is always a balance that is being played with, and this scene and reference is the beginning of an integration that gets more and more haywire.
INTERLUDE #1

This is my first interlude and my first break out of the implied narrative structure. There is a soundscape of machines running underneath the music as the audio plays in an interlude that consisting of two parts – the only one that is of its kind in the film. I chose to identify this as an interlude instead of a visual track because of the world it represents and the frame of mind it
informs. This time it is following a track instead of preceding it, yet it accomplishes the same purpose. For this, I was inspired by the visuals of the Animal Collective video for the “meaning that lies in the give and take between sound and image… and in the relationship to its continuity” (Vernallis, 112).

To expand on that further, the beginning of the interlude is still tied into that narrative world as Milane finds her friend again. Slowly, through the influence of drugs, she is summoned out of that reality into a faux world representative of what is going on in her mind. The soundscape of machines starts after that switch in perspective as the visual also shifts into that faux space again. I liked the suffocation in color and image of the Animal Collective video that is then transformed into a set with people clearly wearing wolf masks. There is no pretense about that. These people are not anything else. Yet, the viewer has clues in the images that this faux world used to be the party scene from before. There is the mirror and easel, the chairs are the same. This detail is more minute but the partygoers in the previous scene make an appearance as wolves here. This is a motif repeated later on in a visual track that transitions into an interlude – these wolves and what they mean to her, the viewer, and the author (myself).

I reference the *Twin Peaks* image because it was the first idea that came to my mind when I wanted to represent all these different things. The dream sequences in the show lend themselves to a very real place that is not real due to what is going on in them. Finding references that played with this duality was the bulk of my planning for visuals in this film. I chose visuals I loved for arbitrary reasons, such as the Animal Collective video, but I also tried to choose specific references that embodied these dualities. The very first interlude is a perfect example of this.
As I started to reconcile the problems I had in production and attempted to figure out better explanations and intent for why I would keep scenes or get rid of others, I looked at my Walmart scene a little deeper. Originally, I loved the idea that she took control of the framework. This was now Milane showing Milane things. This was something I would do on my own, based out of my own life, but there was still a reason I needed it to be in there. As I have edited everything together, listened to feedback, and tried to weigh the importance of scenes, the Walmart scene very clearly became an essayistic scene for me.

In Rascaroli’s book, she mentions the distinction between non-fiction and essay film to be “a commitment of the texts, not between the surface structures… the modality of viewing is what makes it distinct” (12). This application to this scene is especially poignant because it
started off as a take on narrative non-fiction. How can a character take control of her own viewship? Instead, what I did differently was implementing the voiceover in the track. Not only was this character going to take control of the framework, now she is going to talk to the viewer. The camera is now in her hands. The narrative is being controlled by her instead of a third person intake. This is a seed that gets planted and returned to later through yet another framework – complete first person POV of landscapes and meditative images.

The Walmart scene is what begins to break the mold further from this narrative structure. Why is she deciding to talk about the image as she participates in it? Could this maybe be the character’s film on her own? Since it is the character doing the voiceover the entire time, this scene is ambiguous in what it could be. In fact, it is maybe just the narrative non-fiction that does not represent a specific set of modality of viewing. Yet, it is not until the later scenes when the enunciator shifts, more of the author is revealed, and more of the other artifices meld together to reveal that this is the first true essayistic break in the film – both in framework and enunciator.
VISUAL TRACK #4

Original Reference: Foxes, “Youth”
The reference for the Foxes’ video is another that was both superficial and meaningful at once. I was attracted to the ending visuals because of the happiness and light there is in the darkness, with the use of fire and sparklers in the middle of the night. The bonfire visual track ends with an injury to the character that starts a hyper surreal interlude. I wanted to show this track in a celebration of joy though there is a much more sinister tone in my own interpretation. She is still completely segregated from the other characters as she is lost in her world, which we are about to enter.

The elements that are introduced in this track are then brought into the following interlude – both of these together form a “dynamic system [through mise-en-scene] in which a change in one part brings out the reference in the other,” another common trait in the editing and exploration of worlds in music videos (Vernallis, 113). When the film transitions out of this track and into the next interlude, the soundscape of this track – pitched animal noises and nighttime ambience – is carried over into the polar opposite of this dark world: a reflective world of light where yet another element is added into the sound mix. Human laughter, carnival sounds, and decaying machines are consistent motifs that will also appear in other interludes and tracks.
INTERLUDE #2

Original Reference: Yeah Yeah Yeahs, “Turn Into”

Now we are back in Milane’s mind with a visual reference from one of my favorite music videos. The spurt that inspired me in this video is extremely brief – only about ten seconds long – and it involves the idea of reflexivity in a close space. I wanted to find a way to mimic that for
the aforementioned reasons that tie into the previous visual track. Though I was inspired by a specific music video for this interlude, what really drives the meaning behind this break is more essayistic.

Rascaroli identifies that one of the fundamental aspirations of essay film is the “wish to communicate with the spectator directly, to establish a contact with the embodied audience, based on an elective affinity” (15). This will now be the first time that the audience makes direct eye contact with Milane. The audience has experienced her playing director or author. They have heard her thoughts. Now, it becomes clear with this interlude: this enunciator will involve you. This interlude provides a respite from darkness, but I still wanted it to feel menacing and foreboding. After all, she just hit her head and is presumed to be blacked out in the narrative world. That is why, just as the character is getting more comfortable with her space, the image and soundscape start to deteriorate. Next up is the aftermath: a complete fusion of dream world and narrative world.
Coming out of her stupor, Milane is in a blurry world. The space is not clear and repetition in image and speech and soundscapes bleed to overlap. I view this track as essayistic for this reason as well as for the characteristics defined by Rascaroli: reflexivity and subjectivity (22). The soundscape of the previous interlude has not faded away. In fact, it has only become louder as the narrative characters try to explain to the camera what is going on. It is unclear if this is Milane’s subjective reality or if this is a tool of artifice, informing the spectator what is going on, engaging to involve. Whose story is it? Is it the author or the enunciator? Much like the mirror world the audience leaves behind, the questions the film poses at this point in its journey depend more on what the viewer is relating to. It is a complete fusion without many answers that
then immediately bleeds into a few series of interludes, before hitting an abrupt wall with Visual Track #6 and how normally it presents itself.

INTERLUDE #3

Original Reference: Kate Bush, “Running Up That Hill”
There are two dance interludes in the film where I embrace the aesthetic of the music video. I am a huge fan of dance and having dance sequences in the film to inform a state of mind was one of my first concepts I had of Nightgaze. This interlude comes at the end of a section of bad decisions, warm images that deteriorate, and a night that did not end well for the character. The most physical way to present that is through dance. In the Kate Bush video, she is struggling against others to express freely. I wanted to steal that idea with the sheet and choice choreography as well as a reinterpretation of image.

This interlude hearkens back to music video theory with sound and temporal space. Vernallis explains that “sound’s power of the image, the spatializing and temporalizing of the image and the theatricalization of the characters establishes music video as a form of cinema” (144). This is embodied most in the dance interlude. There are lines to watch, and there is a person breaking from this suffocation. There are reflections of images, and then the song cuts through, clean and straight, fighting to keep up with the form on screen. All this taken into account – this is a state of mind the spectator is watching and listening. This is when the specific cinematic language I wanted to establish with the film starts to come full circle.

INTERLUDE #4

ESSAYISTIC BREAK
This interlude is sandwiched between a brief reintegration into the narrative space with the acknowledgment of Milane on screen, but the sound gives essayistic clues before completely diverting away from the character. As Milane wakes in a naturalistic space and tries to recover from the series of hallucinations and “real” events from the night previous, the audience encounters three different enunciators: myself for the first time, an excerpt from an Amelia Earhart speech, and Milane’s POV through film sequences.

These three different poles also correlate to spheres identified by Rascaroli: the personal/autobiographical corner, the objective corner, and the abstract-universal (23). The personal or objective could be either Milane’s POV or myself depending on the reading of a spectator. I muse on the grand about my personal relationship to space, time, and the inward relationship over images that are supposed to represent me. But then there is – what is to be assumed – the character of Milane viewing naturalistic images through the lens of a different medium, film. Which part is which? The abstract-universal is the Amelia Earhart segment tying the three schools of thought together: simultaneous, expressive, and subjective in authorship and viewership.
This has become one of my favorite tracks of the film not because of the content but rather the immense deviation it represents by being such a standard scene in a narrative film. The
inspiration behind the track is more personal than ripped straight from a specific visual reference, though I did use *Punch Drunk Love*’s interpretation of an office space most heavily when storyboarding the scene. What this track consists of is grounding into a strict narrative space. There are no deviations, nothing but narrative fodder. For this, it is the only track and interlude in the entire film that accomplishes such an ordinary objective.

There used to be more tracks like this that weighed down my film and through excising them, I was able to mold this one more into what I wanted it to represent for the character and the general arc of the film. Rascaroli explains that essay films look to “preserve something of the process of thinking” (23). While I would not go so far as to call this track essayistic – as it is not, it is as ordinary as they come – the deviation nearly represents that process of thinking because of its respite. Every track and interlude leading into it is charged with a visual purpose and an interpolation of audience versus enunciator versus author. Now there are two minutes where nothing goes on except sinking in narrative information. This is the only track in the film I can identify as a breather from the extraordinary – a rare feat I did not think I was going to accomplish as I assembled the film together.
This is a more narrative-leaning track than most though the setting and reference is full of intent. After this wild night and a rude awakening, Milane wants to meet a different face, start a cycle anew. As previously mentioned in this paper, the first project that even inspired me to look
at my film from a musical/album standpoint was Beyoncé’s self-titled visual album. Although the purpose is much different, I loved how each world was so distinct in visual language and meaning in juxtaposition with the song. I wanted Milane to go to somewhere that was an echo visually of where she had spent the last twelve hours but with a different context. The roller rink Dayglo heaven of the “Blow” video is a reference to that and to the representation of a fresh start, a new day, something familiar but a setting with a different connotation.

VISUAL TRACK #8

Original Reference: Sky Ferreira, “You’re Not the One”
This track interweaves with the following interlude, the final dance interlude. The Sky Ferreira reference also echoes shades of the original party in *Pierrot le Fou*. It is a good example of the way open spaces, through color and light, are able to transform into a “club” atmosphere, which is the “real life” setting it represents. The color schemes are very similar to the previous party tracks, and now the character is in another undefined space that transitions into a wolf world tied into a dance interlude. Not only do the same motifs appear, I use these three separate sections to emphasize a spatialization.

Vernallis says in music videos, the “performers move in and out of synch with the music and the grid of the frame, to and from a balanced position… In this way, they flicker between the human and mechanical” (144). This is exactly what I want all these bodies interacting with her to represent. This is the second phase of the cycle. Once the audience reaches this phase, the physicality and space between the character – dipping into these alternate worlds that are not narrative – the mechanical fuses with the “human,” whether the human is the enunciator or the author, the narrative or the abstract.
INTERLUDE #5

Original Reference: Bat for Lashes, “Daniel”

This interlude is a continuance of the previous track, fully emerged into the metaphorical world. Vernallis defines this music video world as “a strange world that bears some resemblance to reality but also to a realm with another phenomenology – a musical world where sound
structures events” (144). Sound dominates the previous track and dominates this one, but as a
dance interlude, the sound informs the movement. This is also the metaphorical depression
space, akin to the solo dance interlude, but now she is fighting off these mechanical humans
representative of inner demons. Since it is interwoven with the vague reality of the previous
track, the two scenes juxtaposed together tell the story of these strange worlds unfolding together
in different dimensions – the narrative and the metaphorical. The Bat for Lashes reference is the
inspiration behind the choreography and operates much the same way this interlude does – a
woman trying to break free from the figures that hold her back.

INTERLUDE #6

ESSAYISTIC BREAK

For Visual Track #6, I argue that the massive difference between that track and the other
tracks/interludes are evidence of a respite for a process of thinking for the spectator. In Interlude
#6, I take that concept and use it for the enunciator who appears in three parts much like
Interlude #4: the character, various speeches from different women, and myself. This interlude is
the exhibition of processing all the previous tracks as well as what is to follow. This is where
“thought does not advance in a single direction, rather the aspects of the argument interweave in a carpet” (Rascaroli, 23). With this interlude, I tied in the hints of the essayistic that appeared before – all through the consistent POV of the character watching these naturalistic super 8 images – and make a statement with these three different enunciators. How does this depression relate to the time and space of existence? This is the question I am trying to answer the whole film but from the perspective of someone who does not exist that is supposed to be myself. This interlude serves as the core of the film – what brings all these different pieces together to formulate what is as clear to be a mission statement for the project.

**VISUAL TRACK #9**

**ESSAYISTIC BREAK**

This track is the one that consists of the most separate pieces in the film. There are four separate sections: a music video-style cut of a day in the character’s world, a narrative section that anchors the character to another person representative of something more than just a mechanism, a blurred narrative-metaphorical section, and then another super 8 perspective
essayistic section. In general, I consider this all to be one track that is essayistic for the following:

“The structure of the essay film (as well as of the literary essay), in other words, is that of a constant interpellation; each spectator, as an individual and not as a member of an anonymous, collective audience, is called upon to engage in a dialogical relationship with the enunciator, hence to become active, intellectually and emotionally, and interact with the text. The spectatoral position is in the singular, because the genuine essay film raises problems and asks questions, and does not offer clear-cut answers.” (Rascaroli, 35)

After the purely essayistic interlude, the spectator is presented with a track that breaks off into four different spaces juxtaposed against an interlude that had four different enunciators. The juxtaposition is intentional. Having given the fodder to muse on, the spectator now has three minutes of a musical section to witness the character being herself to a third person with no interaction with the camera. This expands with the narrative sequence and the spectator is shut out after having been asked to engage in the previous interlude. In this narrative sequence, there is incongruence with the soundscape of waterfalls and the brief superimposition of super 8 perspective into the narrative sequence. Which is the spectator supposed to engage?

Then, there is the short section that follows the bathtub scene where she is burning tapes to a soundscape that is purely incongruent. This dissipates into a return to the formally essayistic. Playing with perspective and expectation is what stretches my narrative attempts into the more essayistic, especially when they end up firmly rounding out in essay breaks. This track gives the character the most humanity in the film, but it also firmly grounds her into the unreal and the real: a decision to choose which is the story to be told lies within the spectator.
VISUAL TRACK #10

Original Reference: Beyonce, “XO”

Visual Track #10 is my most formal ode to the music video. More specifically, Saul Austerlitz says, “music video marks the triumph of the visual over the oral, eschewing dialogue
in favor of style, aura, and plot, propelled forward by a dependence on the cinematic language of montage as a necessary means of communication” (1). This is not the first montage in the film, but it is the first one with such a formal homage. The reason I chose “XO” is very similar to the reason I chose the rink setting for Visual Track #7.

After the previous track, the spectator is unaware which realm of the film is the real or unreal. Which is the voice they are listening to? Visual Track #10 is supposed to be a noisy, joyous release from the previous essayistic deviations. The ironic part is while the character is alone and dealing with that in her own time, she is supposed to start feeling stabilized within her reality. The question is, which reality is she subscribing to towards the end of this second cycle? The following interlude and tracks introduce the third cycle of the film, and it is there where the spectator has to decide what follows this character or what follows the enunciator or author. It depends on which they identify with.
As the final interlude, I wanted to embrace one of the music video’s ethoses of “sensation over information” (Austerlitz, 2). This is the most striking visual in the film, in my opinion, and
the one where the character is most alone in nothingness. It is the final frame of mind set up for the ending tracks. There is nothing but music, black space, and the character forming shapes and lines in this emptiness. The segment is ambiguous – I prefer the spectators assign their own meaning to it, though I have my own personal interpretation of what this represents within the realm of my depression. The FKA Twigs reference is the direct inspiration behind the visual, a breathtaking clip that originally gave me the confidence to look further into music video theory.

VISUAL TRACK #11

Original Reference: Jean-Luc Godard, *Pierrot le Fou*

![Image](image.png)

This is a direct recall to Visual Track #2. Same people, same setting, different frame of mind. Although the color scheme is not exact to its sister track, the idea behind it was the same from the Godard film. What do artifice, repetition, montage, and soundscape mean now that the character is presumed to have progressed? What about the blending of the alternate worlds? This was not clear when Visual Track #2 played, but it is now evident to the audience that this realm is not the only realm this character exists. Although the events that transpire differ from the
second visual track, it is up to the spectator to decide whether this character is on a different path than the one from the previous two cycles.

VISUAL TRACK #12

ESSAYISTIC BREAK

The final track is meant to be essayistic in form as well as an erasure of the artifice of the character. It starts with a getaway drive to a safe space – water – a continuous motif in all of the interludes and tracks in the film. Once on the beach, the camera moves away from the character. There are two appearances, and then the character disappears with a soundscape that is not natural to the images shown. My intention with this final track lies within “[pretending] to discover things, but to lay open the self” (Rascaroli, 36). I spent sixty minutes the whole film building these two parallel worlds where a character exists and where she does not because I take over the framework as an author and enunciator. I am making this film as a director – that much is evident in its very existence. Yet, this film’s purpose is not to tell the story of a character through fictional situations. It is a representation of me in different coinciding realms. It is I in the most cinematic form I could have created. This track drives that point down.
APPENDIX B:
ARTIST’S JOURNAL
identity involves finding a community, sharing are the foundation of identity, these meaning build identity - how can we accommodate society to fit your identity?

fear makes less of a presence than allegio
forging meaning gives you the foundation you need

my name is finding you to sense
seeking finding - filling being meaning lonesome, stronger

my name was finding why we taught
my heartbeat feels your shoulder
when it's colder when you turn around

I will move
I taught, I taught, made myself compact
lonely would be the best of this
if we were patients, if we were patients

Highway radio: the sound of horses
boring really, not a particular horse

I will move

my name was finding why we taught
were we these times when I had you, so I would haunt my lifetime with affection
how might never I intimate change

chairs
bridge - maybe saw -

my name

every minute

fare is my business

my name who went and...
"Careful" Guy Madden
Remot'le Fou
Reference
Special

- TedTalk

Visiq
Sound & References

New England Visuals

Scan! Turn Peaks like
Fog Machine

Theo: dressed in suit, sharp, Jewish
Blonde #1: up-do, white dress, princess
Morgan: red dress, minimal make up
Fog, fog, warm + inviting

- Ded to fow fow machine
- Red dress

What things do you do when you are in a car, going to a party, going to a wedding?

Don't you have an idea of a party because you are on your car?
158
1. Pan around tree — high angle down to eye level

2. WS Low

3. MS low

4. WS walking through path

5. MS above blankets, walk back

6. Walk into frame low angle, back, CU

7. Low angle CU back track

8. Low angle cross frame from side

9. Pan &

10. High angle MS

11. Close up settings

12. Run to outside, rests on car washing up

13. Shown walk to window

14. CU of numbing for something

15. CU of putting sunglasses on

16. CU as she reaches for cigarette and puts it away

17. CU and pan up while she lights it

18. Outside side view of her sitting and sitting up

19. High angle of us just watching her enjoy herself

---

**Scene 1**

**Stage**

**Props**

- Key effects (piano, large candle, aluminum pot, etc.)
- Costume (black)
- White pillow case
- Sunglasses
- Sandwich

---

**Scene 2**

**Stage**

**Props**

- Key effects (piano, large candle, aluminum pot, etc.)
- Costume (black)
- White pillow case
- Sunglasses
- Sandwich

---

**Scene 3**

**Stage**

**Props**

- Key effects (piano, large candle, aluminum pot, etc.)
- Costume (black)
- White pillow case
- Sunglasses
- Sandwich
- Middle of February
  - Contact those girls
- Read HP guide. Office Depot. (backup)
- Data calculator (might be phone app)
- Double storage capacity
- BB as a backup
- Probo
- Watch workflow. Native Media ingest. Drive
  - Based on short dates
  - Script notes
  - Supervision, etc.
- Root folder
  - 5N vs 4 Bay
- Renaming footage to slate
  - Consistently except for negatives
  - Null转账 no matter what (Digital Intermediate)
- Working in different “reels” (15-20 minutes)
  - Clean cut. Transitions between reels

1. Ask SFL
2. Ask Splinter (organizer)
3. Ask Claudia. Reminder
I'm going to the store. I must have my groceries. I don't want to forget anything.

You should probably start thinking about how to spend your day. Maybe a walk in the park or some reading.

I've been feeling really tired lately. Maybe it's time to start getting more sleep.

I'm happy to see you again. Let's catch up soon!
THE OPPOSITE OF DEPRESSION
IS NOT HAPPINESS BUT
VITALITY.

Wakes me up. I just want

One raw love
With one emotion
Give me a good self-esteem.

Identity & community

The darker part of any night is the in-between between sunset & sunrise.

Carnival Planning

1. Her body in darkness with lights on her
2. Her spinning around outside, holding camera, herself
   - Happy, smile, historical landmark
3. Sitting amongst the dark lights
4. Sunrise plus few of landmarks landscape
5. Still in the midst of a lot of lights
6. Come into light out of darkness
7. Watch weathervane then overpass on conewheel
8. Spotlight snapshots - almost vintage like
9. Dancing - head banging - "The Big Three: Killed My Baby"
10. Whisky lights
11. Glands and just shadow, the sky
12. Strobel motion lights
13. Dear scene
14. Vining up close footage of herself in lights
15. Walk around for more time
16. Field of tulips / Light up phones / Fresno / Nice
17. Blink in darkness / Under the sun / Things you see, thing
18. Face print
19. Black frame juxtaposition
20. Laughing w jacket
21. Intertwined w camera
22. Wearing face
23. Lips / Claws / Accessories
24. Playing w balloon & perspective
25. Spark of darkness

I'm an emotional person and I wish I could turn that shit off, I get attached to concepts so quickly and then when they don't work I wonder why. My feelings have shifted so dramatically, rarely and it becomes difficult trying to deal with matters in that. I wish it was more important shit than what actually drives my emotions. I feel really lucky to have you. I don't do many things like this, but this is my version of a shit. I lose the ability to cherish. I wish I could catalyst a change in my self more aggressively. I feel like it's now happens. I used to be able to wait until much longer, profitably. Now I'm impatiently speaking. You and I are all I had things to say my head out more. It's scary! My love.
165


Whatever you do
Don't fall asleep

He's right there, in the room
Press pause, repeat

But it won't be okay
Cos when the day is done, you know why

166


Do not sleep
Try not to creep

And then he came home
Blood on the windows
The bed was soaked with cold
His hands showed my threat

...
I have such an intense problem with anxiety and panic attacks. I know I have to just accept that I have to breathe and try to calm down. I told myself I won't just sit there and let this happen. I need to do something about it, but I don't want to go on medication. I need to find a way to manage my anxiety. It's hard to express my thoughts and emotions, but I need to try. I need to accept that I have a problem and seek help.

I feel like I'm not alone. I'm not the only one who struggles with anxiety. It's overwhelming at times. I try to tell myself that I'm not the only one. I try to find comfort in that. I know I'm not alone.

- Rentals (Budget)
  - Grow lights
  - 10 cycle light

- Ask about Adobe Story
- Fix schedule
- Take furniture
- Ask about couches
- Do it unprompted
  - 10-15
  - Fuses, two flat screens, WiFi
  - Mom's boyfriend
- Event 4-2hr afternoon
- Runhouse follow-up
- Vet follow-up @ house fut 26
- 4-8 Sunday
Emotional Health

When I am healthy, I have a sense of self.

Being healthy builds the experience.

Happiness is not the absence of unhappiness.

Everyone is perfect. Not you, but we become.

We all have strengths. Not you, but we become.

I am always something to be happy around me.

Try to keep around me.

Everyone is perfect, not you, but we become.

I am always something to be happy around me.

Try to keep around me.

When I am healthy, I have a sense of self.

Being healthy builds the experience.

Happiness is not the absence of unhappiness.

Everyone is perfect. Not you, but we become.

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I am always something to be happy around me.

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I am always something to be happy around me.

Try to keep around me.

When I am healthy, I have a sense of self.

Being healthy builds the experience.

Happiness is not the absence of unhappiness.
Lonely Night

Slow tempo

Single guitar descending notes -
The minute before we go
I'll hold your hand

Complementary guitar -
Shall I take the lead?

And it begins
Up in this lonely night

Strum pause -
When I've told all my say

Doesn't jibe with the time
Prepared to speak -
If you've gone and peeked
What is it I said?

Up in the lonely night

Intro -
Checkbox pop - punky loops -
All of them
I repeat

There's nowhere
You're asking

SF -
All of them

Now I know - now I know - I'll lose the light
Fast - choruses - single guitar chords -
The scene is blank.

The boy we drank

Up in this lonely night

Lonely night

Now

Lonely night

Up in this lonely night
1. CU Morgan's hands in backseat.
2. MS -> close up on Morgan's eyes.
3. MS of Blonde #1 & Theo.
4. CU Morgan turning her head to him, breaking eye contact on applause low.
5. CU Morgan turning to the other side, seated telephone, eye.
6. CU Morgan's shot.
7. Repeat shot.
LOC 2884

[Hand-drawn image of a mouth with the text 'Megan's mouth' and a drawing of a car with the text 'cut the car blades out']

[Hand-drawn image of a telephone]
1. Schedule - print, reprints online
2. Scenes - do both overview scenes first
3. Upcoming Walmart scene
4. Location
5. Crew
APPENDIX C:
SHOT LISTS/STORYBOARDS
<table>
<thead>
<tr>
<th>Setup #</th>
<th>Shot #</th>
<th>Location</th>
<th>Framing</th>
<th>Action</th>
<th>Actors</th>
<th>Props</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2B</td>
<td>A</td>
<td>TV Room</td>
<td>WS</td>
<td>Masks watching the TVs, Milane walks in</td>
<td>Masks</td>
<td>Croix</td>
<td></td>
</tr>
<tr>
<td>2B</td>
<td>B</td>
<td>TV Room</td>
<td>WS</td>
<td>Masks watching the TVs, Milane walks in</td>
<td>Masks</td>
<td>Croix</td>
<td></td>
</tr>
<tr>
<td>2B</td>
<td>C</td>
<td>TV Room</td>
<td>MS</td>
<td>Masks watching the TVs</td>
<td>Masks</td>
<td>Croix</td>
<td>Reversal of shot A</td>
</tr>
<tr>
<td>2B</td>
<td>D</td>
<td>TV Room</td>
<td>MCU</td>
<td>Milane sits down</td>
<td>Masks</td>
<td>Croix</td>
<td></td>
</tr>
<tr>
<td>2B</td>
<td>E</td>
<td>TV Room</td>
<td>MS</td>
<td>Masks silhouetted against TVs</td>
<td>Masks</td>
<td>Croix</td>
<td></td>
</tr>
<tr>
<td>2B</td>
<td>F</td>
<td>TV Room</td>
<td>MS</td>
<td>Masks front-lit by TVs</td>
<td>Masks</td>
<td>Croix</td>
<td>Reversal of shot E</td>
</tr>
<tr>
<td>2B</td>
<td>D</td>
<td>TV Room</td>
<td>MS</td>
<td>TVs showing static</td>
<td></td>
<td></td>
<td>TVs</td>
</tr>
<tr>
<td>Scene #</td>
<td>Shot #</td>
<td>Location</td>
<td>Framing</td>
<td>Action</td>
<td>Actors</td>
<td>Props</td>
<td>Notes</td>
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</tr>
<tr>
<td>S</td>
<td>A</td>
<td>Bonfire</td>
<td>WS</td>
<td>All three pace bonfire</td>
<td>Everyone</td>
<td>Sparklers</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>B</td>
<td>Bonfire</td>
<td>WS</td>
<td>Juliet and Theo dancing alone</td>
<td>Juliet, Caleb</td>
<td>Sparklers, phones</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>C</td>
<td>Bonfire</td>
<td>MS</td>
<td>Milane silhouetted against fire</td>
<td></td>
<td>Croix</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>D</td>
<td>Bonfire</td>
<td>MS</td>
<td>2 shot of Juliet and Theo</td>
<td>Juliet, Caleb</td>
<td>Sparklers, phones</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>E</td>
<td>Bonfire</td>
<td>CU</td>
<td>Milane nods and then runs towards the tree</td>
<td></td>
<td>Croix</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>F</td>
<td>Bonfire</td>
<td>POV</td>
<td>Night sky</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>G</td>
<td>Tree</td>
<td>WS</td>
<td>Milane stumbling to tree</td>
<td>Croix</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>H</td>
<td>Tree</td>
<td>MCU</td>
<td>Milane jumps out of frame to get on to a branch</td>
<td>Croix</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>I</td>
<td>Tree</td>
<td>WS</td>
<td>Milane on the ground, Juliet and Theo run over</td>
<td>Croix, then</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Juliet and Caleb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Setup #</td>
<td>Shot #</td>
<td>Location</td>
<td>Framing</td>
<td>Action</td>
<td>Actors</td>
<td>Props</td>
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</tr>
<tr>
<td>7</td>
<td>A</td>
<td>Limo</td>
<td>MS</td>
<td>Blonde #1/Theo talk to Milane</td>
<td>Juliet, Caleb</td>
<td>Phones</td>
<td>POV Milane</td>
</tr>
<tr>
<td>7</td>
<td>B</td>
<td>Limo</td>
<td>CU</td>
<td>Milane looking scared then zoom into her eyes?</td>
<td>Croix</td>
<td>B&amp;J</td>
<td>POV Blonde/Theo</td>
</tr>
<tr>
<td>7</td>
<td>C</td>
<td>Limo</td>
<td>XCU</td>
<td>Milane’s eyes</td>
<td>Croix</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>D</td>
<td>Limo</td>
<td>XCU</td>
<td>Milane’s pupils</td>
<td>Croix</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>E</td>
<td>Limo</td>
<td>XCU</td>
<td>Milane’s mouth screaming</td>
<td>Croix</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>F</td>
<td>Limo</td>
<td>XCU</td>
<td>Milane’s hand twitching</td>
<td>Croix</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>G</td>
<td>Limo</td>
<td>WS</td>
<td>Limo full of fog + lights</td>
<td>None</td>
<td></td>
<td>Fog effect, light strobe</td>
</tr>
<tr>
<td>7</td>
<td>H</td>
<td>Limo</td>
<td>CU</td>
<td>Inserts of wet windows</td>
<td>None</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>Town car</td>
<td>XWS</td>
<td>Town car blacked out except for headlights</td>
<td>Steve, Croix, Juliet, Caleb</td>
<td>B&amp;J</td>
<td>Outside car</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>Town car</td>
<td>MS</td>
<td>Driver asking where they’re going</td>
<td>Steve, Croix, Juliet, Caleb</td>
<td>Any ID?</td>
<td>Outside car</td>
</tr>
<tr>
<td>7</td>
<td>C</td>
<td>Town car</td>
<td>MS</td>
<td>Driver asking where they’re going</td>
<td>Steve</td>
<td>Any ID?</td>
<td>Inside car</td>
</tr>
<tr>
<td>7</td>
<td>B</td>
<td>Town car</td>
<td>MS</td>
<td>3 shot of Milane, Blonde #1 and Theo</td>
<td>Croix, Juliet, Caleb</td>
<td>Phones, B&amp;J</td>
<td>From inside car</td>
</tr>
<tr>
<td>7</td>
<td>B</td>
<td>Town car</td>
<td>MS</td>
<td>3 shot of Milane, Blonde #1 and Theo</td>
<td>Croix, Juliet, Caleb</td>
<td>Phones, B&amp;J</td>
<td>Silhouetted, inside car</td>
</tr>
<tr>
<td>7</td>
<td>A</td>
<td>Town car</td>
<td>MS</td>
<td>Milane sleeping</td>
<td>Croix</td>
<td>B&amp;J taped to head</td>
<td>From inside car</td>
</tr>
<tr>
<td>7</td>
<td>B</td>
<td>Town car</td>
<td>MS</td>
<td>Milane sleeping</td>
<td>Croix</td>
<td>B&amp;J taped to head</td>
<td>From outside car</td>
</tr>
<tr>
<td>7</td>
<td>D</td>
<td>Town car</td>
<td>CU</td>
<td>Inserts of wet windows</td>
<td>None</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene #</td>
<td>Shot #</td>
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<td>------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>12</td>
<td>A</td>
<td>Cubicles</td>
<td>WS</td>
<td>Milane asleep in cubicle, all the girls enter</td>
<td>Croix, Taisha, Ashley, Milane</td>
<td>Milane's decoration, pop tart</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>B</td>
<td>Cubicles</td>
<td>MCU</td>
<td>Tilt shot of Milane's body asleep in cubicle</td>
<td>Croix</td>
<td>Decoration, sunglasses</td>
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<tr>
<td>12</td>
<td>C</td>
<td>Cubicles</td>
<td>CU</td>
<td>Milane waking up, being bothered by girls</td>
<td>Croix, Taisha, Ashley, Milane</td>
<td>Sunglasses</td>
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<tr>
<td>12</td>
<td>D</td>
<td>Cubicles</td>
<td>MS</td>
<td>2 shot of Arabelle and Milane</td>
<td>Taisha, Croix</td>
<td>Sunglasses</td>
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<td>12</td>
<td>E</td>
<td>Cubicles</td>
<td>MS</td>
<td>2 shot of Jessica and Milane</td>
<td>Milane, Croix</td>
<td>Makeup wipes, makeup bag</td>
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<tr>
<td>12</td>
<td>F</td>
<td>Cubicles</td>
<td>MS</td>
<td>Wider 4 shot of Arabelle, Milane, Jessica, and Kristen</td>
<td>Croix, Taisha, Ashley, Milane</td>
<td>Sunglasses</td>
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<tr>
<td>12</td>
<td>G</td>
<td>Cubicles</td>
<td>POV</td>
<td>Milane's POV, 3 shot of the girls</td>
<td>Croix, Taisha, Ashley, Milane</td>
<td>Sunglasses, phone, febreze</td>
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<tr>
<td>12</td>
<td>H</td>
<td>Cubicles</td>
<td>POV</td>
<td>Milane's POV, desk mirror shot of Milane looking in mirror and reapplying lipstick</td>
<td>Croix, Milane</td>
<td>Makeup bag, lipstick</td>
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<td>Setup #</td>
<td>Shot #</td>
<td>Location</td>
<td>Framing</td>
<td>Action</td>
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<td>Props</td>
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<tr>
<td>17</td>
<td>A</td>
<td>Dance zone</td>
<td>MS</td>
<td>Nightclub</td>
<td>Everyone</td>
<td></td>
<td>Time: 1 hour</td>
</tr>
<tr>
<td>17</td>
<td>B</td>
<td>Dance zone</td>
<td>MS</td>
<td>Couple dancing in and out</td>
<td>A couple</td>
<td></td>
<td>Time: 10 minutes</td>
</tr>
<tr>
<td>17</td>
<td>C</td>
<td>Dance zone</td>
<td>MS</td>
<td>Under 21s in corner</td>
<td>Under 21s</td>
<td></td>
<td>Time: 10 minutes</td>
</tr>
<tr>
<td>17</td>
<td>D</td>
<td>Milano zone</td>
<td>MCU</td>
<td>Milane in various expressions</td>
<td>Everyone, focus on Croix</td>
<td></td>
<td>Time: 15 minutes</td>
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<tr>
<td>17</td>
<td>E</td>
<td>Dance zone</td>
<td>MS</td>
<td>Milane falls to the floor next to real vomit</td>
<td>Croix, under 21s</td>
<td></td>
<td>Time: 20 minutes</td>
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<tr>
<td>17</td>
<td>F</td>
<td>Dance zone</td>
<td>MS</td>
<td>Under 21s dragged away</td>
<td>Under 21s, security</td>
<td></td>
<td>Time: 20 minutes</td>
</tr>
<tr>
<td>17</td>
<td>G</td>
<td>Dance zone</td>
<td>MS</td>
<td>Blonde #2 comes towards Milane</td>
<td>Vicky, Croix</td>
<td></td>
<td>Time: 20 minutes</td>
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<tr>
<td>17</td>
<td>H</td>
<td>Wide zone</td>
<td>WS</td>
<td>Mask high angle crowd shot</td>
<td>Extras, Masks</td>
<td></td>
<td>Time: 20 minutes</td>
</tr>
<tr>
<td>17</td>
<td>I</td>
<td>Dance zone</td>
<td>CU</td>
<td>Mask in darkness</td>
<td>Security guard, Mask</td>
<td></td>
<td>Time: 10 minutes</td>
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<tr>
<td>17</td>
<td>J</td>
<td>Dance zone</td>
<td>CU</td>
<td>Two masks kiss</td>
<td>Gay couple, Masks</td>
<td></td>
<td>Time: 10 minutes</td>
</tr>
<tr>
<td>17</td>
<td>K</td>
<td>Darkness</td>
<td>MS</td>
<td>Darkness</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Project Name: Nightgaze
By: May Santiago
Page: 2 of 2
Date: 07/20/15


Reverse MCU. Milane hits then goes into darkness

Z Shot J & T. "Oh my God!"

WS of Milane on ground. "Did she OD?"

WS of Milane stumbling to tree.
Project Name: Nightgaze
By: May Santiago

Page: 1 of 2
Date: 07/20/15

WS of bonfire

MS Milan.png silhouette against fire

2 shot of Juliet + Theo..."singing to each other"

POV

POV sky (Milane)

2 shot of J & T

MS Milan.png silhouette against fire

2 shot of J & T dancing
   "You're a nut..."
   (just falls)

MS Milane silhouette "Is that Adam?"
**Project Name:** Nightgaze

**By:** May Santiago

---

**Page:** 1 of 3

**Date:** 07/21/15

---

- **NS** as Milane walks through parking lot past cars
- **MCU** as she walks up to door
- **MS** of Sandra sitting against door
- **NS** as Milane walks into frame to Sandra (awkward silence)
- **MCU of Sandra** against door (rough)
- **MS 2 shot of Milane and Sandra sitting together**
- **MCU as Milane looks for cigarette (silence)**
- **NS 2 shot of Milane & Sandra**
  - "I read to..."
Project Name: Nightgaze
By: May Santiago
Page: 2 of 3
Date: 01/20/15

1. MCU of Milane looking over at Sandra (silence)
2. MS 2 Shot of Milane & Sandra (Doesn’t get it...)
3. MCU of Milane reacting (looks away, silence)
4. MCU of Sandra “I can’t have...”
5. MS 2 Shot of Milane & Sandra “Sandra, no...”
6. MCU of Sandra “And do what?”
7. MS 2 Shot of Milane & Sandra “Sandra, you...”
8. MS 2 Shot of Milane and Sandra, Sandra stands up, opens diary
Project Name: Nightgaze
By: May Santiago

Page: 3 of 3
Date: 07/21/15

MCU of Milanne (They..."
MS of Sardra at desk, reacting
MCU of Milanne (Be happy..."
MS of Sardra (reaction, heads raising)
Project Name: Nightgaze Script IA
By: Mary Santiago
Page: 1 of 3
Date: 06/25/15

(inside) (outside) (outside)
(foggy) (silhouetted) (outside)

XINS to CU of Milane, spotlighted (idle talk)

Pan behind car, then flare spotlight, see hand leave window "What is the..."

CU Milane thru window ("Don't be...")

WS side profile of car ("Neither...")

Pan behind car ("British...")

CU Milane thru window ("Let me...")

WS from side, pans to watch thru front of car (Bum.../jamming)
Project Name: Nightgaze/Scene 1A
By: Marcy Santiago
Page: 3 of 3
Date: 04/25/15

(outside)

Pan behind car
Listening to arguing

Education World © Copyright 2009 Education World
Project Name: NIGHTGASE / Scene 7 - TAXI
By: May Santiago
Date: 06/24/15

1. MS Driver
   "Am Ok"

2. Flashback to funhouse scene

3. Insert of rain
   (maybe, lightning & flashes)
   Noise of B**12
   "Are you on your phone?"

4. TOWN CAR
   Milane sleeping, rain sounds

5. MS Driver
   "What are you off to?"

6. 3 shot + Town
   "14947 Dunwood"
Project Name: NIGHTMARE Script 7 - TAXI
By: May Santiago
Page: 2 of 3
Date: 06/12/15

xCU of Milanes' pupil

MS of E#1 talking

CV Milanes, groaning

MS of E#1 looking

camera, walking back, PKVM

xCU to her eye

3 shot of them silenced ("We're --")

xCU of Milanes' hand twitching ("Scary g...")

MS of E#1, pov of Milanes "Oh look"

xCU of Milanes' feeling scared

Edution World
Copyright © 2003 Education World
Project Name: NIGHTDANCE / Scene 7 --- TAXI
By: May Santiago

Page: 3 of 3
Date: 04/24/15

LIMO

WS of just
LIMO & strabbe
lights (for Milane)
LIMO

XCU Milane's
mouth/scream
(silence)

XCU Milane's
pupil

TOWN

3 shot of LIMO
(Swim...)

TOWN

XWS of B&I
(laughing)

TOWN

3 shot silhouette
"Throw that
shit away!"

193
Project Name: Nightgaze
By: May Santiago
Page: 1 of 3
Date 04/12/15

WS of Milane as keep in cube
Handheld MCU of her body
Arielle enters cubicle, pulls off sunglasses, WS

Arielle

CU of Milane scrambling awake

As I shot of Arielle as Milane "Suck on...

Wider MS/3 shot as Kristen steps into frame "Hey Milane...

Kristen cupping Milane's face "I think she...

Wider 4 shot as Jessica comes in "Milli"
POV 3 shot from Milane
"Do you know"

POV

text message

Wider 4 shot
"Eh, not that..."

POV as Milane
Febrezes them away

Jessica

MS 2 shot of
Jessica & Afrabelle
"No, stay"

CU of Milane,
Jessica rubs
lipstick off cheek

MS 2 shot of
Jessica sitting
on desk and
getting makeup
wipes

WS of them
talking
"You'll never by me..."
Project Name: Nightgaze
By: May Santiago

Page: 3 of 3
Date: 07/21/15

CU Milane, having makeup wiped off
"Hey, I really (we..."

POV Mirror shot in Jess
in bg
"Christ..."

CU Milane
"Who...?"

POV Mirror
"It wouldn't kill you..."
APPENDIX D:
VARIOUS PLAN OF ACTIONS
2014-2016
POST WORKFLOW

**Camera**
We will be mainly shooting on the Black Magic Pocket Cinema Camera. We will be shooting in raw in order to play around with color correction intensely in post. This will be taking up a lot of space so I’ve planned ahead to make sure Jon, my editor, and I have enough storage for the output.

**Back-Up**
There will be three chains of backup: I will have a backup of everything. Jon will have a backup of everything. Rashaad will have all the original files. I really want to figure out a way to host everything online – I probably will do Dropbox for more complete files – and then just leave all the originals between the three of us whom live in all different places.

**Storage Needs**
Jon has an older G-Drive hard drive we will be using as a backup. I will be buying a brand new G-Raid Studio within the next few weeks. Rashaad has his own LaCie drive that will be used more as a backup.

**Sync/Conversion**
I will be getting a digital asset manager to assist with the organization. I still have not found one yet as the one I wanted dropped out due to location issues.

**Edit**
I will be editing this alongside Rashaad. He is a very gifted editor, but I still feel like the person behind most of the edit does need to be myself. We will be cutting in Adobe Premiere Pro and cutting together at once in the same room – then we will split off tasks to finish up on our own, meet again, go over our progress, etc. We will also be cutting as we shoot so this will help give us a full idea of what I want/need to continue.

**Audio**
I really want someone else to do the audio mixing while Rashaad and I do the basic sound design. However, this costs money so I am not sure if it will be feasible.

**Color Correction/SFX**
These will be done by Jon, Rashaad, and me. The color correction will be mainly Jon and any minimal SFX will be done between Rashaad and I.

**Final Output**
This is where vague comes in!!! I know we will have a final cut in feature form as the “master” but as we cut, I am hoping I find more inspiration as to how to present the material in a more innovative manner. I’m foreseeing a lot of smaller videos and perhaps literal music videos to release... But I’m unsure as of now. We’ll see!!!!
Marketing/Distribution Checklist (REVISED)

Pre-Production

1. Continue audience research
   a. This is an ongoing thing with me because I need to figure out how to reach them in order for them to catch wind of what I am doing. I need to see what platforms are popular, how can I reach out to these people?

2. Start the process of website development and finish one for myself
   a. I’ve already started this in order to build up my repertoire.

3. Set up Google Alerts for relevant content
   a. I think this is a great idea to start discussions about media in general rather than just my film and will keep people coming back.

4. Start stockpiling material to use on websites.
   b. Again, another smart move with marketing

5. Start releasing “test footage” on social networking sites and start test shooting.
   c. Although I can’t be greenlit until the spring, I do want to test out locations already. I got lucky and have a bit of a “Vine personality” as my lead so I can start dipping into her fanbase when I do test shooting and posting those things on Vine or Instagram or Tumblr to sneak out word about the film.

6. Assemble a list of crew to dip into.
   a. I’ve already started doing this but by December, I want at least 20 names I can contact next year to help me shoot.
## Rest of Shooting Schedule

<table>
<thead>
<tr>
<th>Dates</th>
<th>Scene</th>
<th>Location</th>
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<tbody>
<tr>
<td>Undefined Dates</td>
<td>29, driving car to beach + pool</td>
<td>Talking to YMCA</td>
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<tr>
<td></td>
<td>inserts</td>
<td></td>
</tr>
<tr>
<td>Undefined Dates</td>
<td>Scene 11, waking up in car</td>
<td>Jacob talking to balloon people</td>
</tr>
<tr>
<td>Sunday November 8</td>
<td>Scene 27, fair</td>
<td>Volusia County Fair&lt;br&gt; (REFERENCE: JOHN OWENS – APPROVED – CALL UPON ARRIVAL)</td>
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<tr>
<td>Saturday November 14, Sunday</td>
<td>Scenes B20, 22, 23, 24, Milane’s</td>
<td>14th: 215 N Glenwood Ave &amp; 1768 Miller Ave&lt;br&gt; 15th: 14947 Day Lily Ct</td>
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<tr>
<td>November 15 (maybe moving this to  the 21st of Dec – idea – availability challenges with crew)</td>
<td>home</td>
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<tr>
<td>Tuesday, November 17</td>
<td>18, Parking lot downtown</td>
<td>Parking lot downtown (PERMIT PROCESSING)</td>
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<tr>
<td>Friday December 4, Saturday 5,</td>
<td>Scene 3 + 15 + 16, Marianna shoots</td>
<td>Marianna, FL</td>
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<tr>
<td>Sunday 6</td>
<td></td>
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<tr>
<td>Saturday December 12, Sunday 13</td>
<td>Makeup for glitter nightclub, funhouse, party scene</td>
<td>UCF Soundstage</td>
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May's Plan of Action

2015

Artist Statement

"I feel that a real living thing is the result of the individual’s effort to create the living thing out of the adventure of his spirit into the unknown—where it has experienced something—felt something—it has not understood—and from that experience comes the desire to make the unknown—known. By unknown—I mean the thing that means so much to the person that wants to put it down—clarify something he feels but does not clearly understand—sometimes he partially knows why—sometimes he doesn’t—sometimes it is all working in the dark—but a working that must be done—Making the unknown—known—in terms of one’s medium is all-absorbing—if you stop to think of the form—as form you are lost—The artist’s form must be inevitable—You mustn’t even think you won’t succeed—Whether you succeed or not is irrelevant—there is no such thing. Making your unknown known is the important thing—and keeping the unknown always beyond you—catching crystallizing your simpler clearer version of life—only to see it turn stale compared to what you vaguely feel ahead—that you must always keep working to grasp—the form must take care of its self if you can keep your vision clear.”

- Georgia O’Keefe

Schedule of Goals (all by end of said month)

February
- Have all read throughs and rehearsals done
- Have all script breakdowns done

March
- Teaser trailer done
- Have cave shoot done

April
- Have dance shoots done
- Have leaking of clips online

May
- Start principal photography by May 15
APPENDIX E: BUDGET
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<td>Misc. Rentals</td>
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<td><strong>Craft Services</strong></td>
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**Budget Total**

$5,300
APPENDIX F:
CONTRACTS
ACTOR AGREEMENT

THIS AGREEMENT, effective as of May 30, 2019, is made by and between

("Producer") and "Austin Heldberg" ("Artist"), with respect to Artist's portrayal in the role of "Xavier" in the production of the project currently entitled "Nightrage.ZE" (the "Project").

1. ARTIST'S SERVICES. Artist shall render all services customarily rendered by actors in moving image projects and shall perform promptly and properly in accordance with Producer's reasonable instructions. Photography shall be exclusive and nonexclusive, except as otherwise agreed upon in writing. After the completion of principal photography, Artist shall be available for customary post-production services, subject to his then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance services rendered with respect to the student/Producer's project and that the consideration the actor is receiving in return is to further his/her experience/career.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive a credit in substantially the following form:

x, "Austin Heldberg" in the role of "Xavier"

a. Artist's credit will be in the end titles of the Project.

b. Other aspects of credit shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice, and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she has the legal right to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist's services or Producer's exercise of the rights herein granted.

6. WORK MADE-FOR-HIRE:

a. Artist hereby acknowledges that all of the results and products of Artist's services rendered for the Project hereunder are owned by the Producer or Producer's assignees. Producer shall have the right to use Artist's name and likeness with respect to distribution and exploitation of the Project. Producer may make use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.

b. Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist's rights, title and interest of any kind and nature, in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

a. Artist acknowledges that he/she will not be covered by UCF's workers compensation policy and that Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and auto insurance policy. If Artist desires NOT TO obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to RELEASE PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES and hereby releases any claims against PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES in conjunction therewith. Artist hereby agrees to INDEMNIFY AND HOLD PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES HARMLESS from any and all medical issues and/or other damages sustained, including, but not limited to injuries sustained by Artist, whatever caused by UCF's negligence, or otherwise, or while on the premises owned or leased by UCF.

c. Artist acknowledges that, aside from the exclusions already specifically referenced under a. and b. above, UCF does not provide any other type of insurance for Artist and that Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

8. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and defend, Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereby agree to sign such other documents, do and perform such acts to be done and performed as are hereinafter set forth which may be necessary or desirable in order to give full effect to this Agreement.

The parties hereto agree to sign such other documents, do and perform such acts to be done and performed as are hereinafter set forth which may be necessary or desirable in order to give full effect to this Agreement.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

May Santiago
Producer (put the production company or entity name here)

By: ____________________________
(Name of person responsible for production goes here)

Signature of person responsible for production goes here

[Signature]
[Signature]

Date: 7/2/2015

ARTIST: Austin Kellogg

(Typed name)

Signature

Date

If Artist is a minor:

ARTIST’S PARENT OR GUARDIAN AD LITEM

Signature

Typed Name:

Date:
ACTOR AGREEMENT

THIS AGREEMENT effective as of 07/02/15 is made by and between [Producer] and [Artist], with respect to Artist’s portrayal of the role [Extra] in the production of the project currently entitled [Project].

1. ARTIST’S SERVICES: Artist shall render all services customarily rendered by actors in moving picture projects and at all times promptly comply with Producer’s reasonable instructions. Photography shall be exclusive and rendered consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to his/her existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance/services rendered with respect to the student/Producer’s project and that the consideration the artist is receiving in return is to further his/her experience/education.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive a credit, in substantially the following form:

   "[Artist’s Name] in the role of [Extra]"

b. Artist’s credit will be in the end titles of the Project.

c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist’s services or Producer’s exercise of the rights herein granted.

6. WORK-MADE-FOR-HIRE:

   a. Artist hereby acknowledges that all of the results and proceeds of Artist’s services produced for the Project hereunder are owned by the Producer of Producer’s assignees. Producer shall have the right to use Artist’s name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.

   b. Artist hereby irrevocably grants, sales and assigns to Producer, its successors and assigns, all of Artist’s rights, title and interest of any kind and nature, in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

   c. Artist acknowledges that the Producer owns the copyright in and to the films that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

   a. Artist acknowledges that he/she will not be covered by UCF’s worker’s compensation policy and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

   b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and/or auto insurance policy. If Artist declines to obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to RELEASE, PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES HEREUNDER, his/her heirs, executors, administrators, assigns, and personal representatives from any and all claims, suits, actions, or causes of action, in contract, tort or otherwise, whatsoever, whether based on UCF’s negligence or otherwise, arising out of or in any respect connected with or resulting from any injuries sustained by Artist, or arising out of any act or omission of Artist.

   c. Artist acknowledges that, aside from the exclusions already specifically referenced under 6.a. and 6.b. above, UCF does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

7. MISCELLANEOUS:

   a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the FAA arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the American Arbitration Association ("AAA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereby agree to sign such other documents, do and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon any representations or writing whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF, the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

producer (put the production company or studio name here)

by: maullim santiago

(name of student responsible for production goes here)

signature of student responsible for production goes here

date: july 24, 2015

artist: writer

(signature)

date: 7/6/15

if artist is a minor:

artist's parent or guardian ad litem

(signature)

typed name:

date:
ACTOR AGREEMENT

THIS AGREEMENT, effective as of [Date], is made by and between [Name] ("Producer") and [Name] ("Artist"), with respect to Artist's portrayal of the role ____________ in the production of the project currently entitled ____________ (the "Project").

1. ARTIST'S SERVICES: Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer's reasonable instructions. Photography shall be exclusive and rendered consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to his then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance/services rendered with respect to the student/producer's project, and that the consideration the actor is receiving in return is to further his/her experience/career.

3. CREDIT: Provided Artist is not in breach of the Agreement, Artist shall receive a credit, substantially the following form:

   [Name] in the role of [Role]

B. Artist's credit will be in the end title of the Project.

C. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist's services or Producer's exercise of the rights herein granted.

6. WORK-MADE-FOR-HIRE:

   a. Artist hereby acknowledges that all of the costs and proceeds of Artist's services performed for the Project hereunder are owned by the Producer or Producer's assignee. Producer shall be responsible for the income due to Artist and shall pay Artist in accordance with Producer's instructions and distribution of the net proceeds.

   b. Artist hereby irrevocably grants, sells, and assigns to Producer, its successors and assigns, all of Artist's rights, title, and interest in and to the Project, including, without limitation, all copyrights in connection therewith, and all tangible and intangible properties created in connection with the Project, in perpetuity, whether in existence now or as may come into existence in the future.

   c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

   a. Artist acknowledges that he/she will not be covered by UCF's workers' compensation policy and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

   b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and auto insurance policy. If Artist decides NOT to obtain his/her own medical and/or auto insurance, the Artist hereby expressly assumes any and all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to RELEASE, PRODUCE,_UCF AND THE UCF BOARD OF TRUSTEES AND hereby waives any claims against PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES in connection therewith. Artist hereby agrees to INDEMNITY AND HOLD PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES HARMLESS from any and all medical issues and/or other damages sustained, including, but not limited to injuries sustained by Artist, whether caused by UCF's negligence or otherwise, or while on the premises owned or leased by UCF.

   c. Artist acknowledges that, aside from the exclusions already specifically referenced under a. and b. above, UCF does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

8. MISCELLANEOUS:

   a. Indemnification. Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance (“IFTA”).

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

I. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or writings whatsoever not incorporated herein and made a part hereof:

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

________________________
Producer (participating production company or student name here)

By: ________________________
(Name of student responsible for production goes here)

Signature of student responsible for production goes here

Date: 07-29-2015

________________________
ARTIST (Typed name)

Signature

Date: 07-02-2015

If Artist is a minor:

ARTIST’S PARENT OR GUARDIAN AD LITEM

Signature

Typed Name

Date
ACTOR AGREEMENT

THIS AGREEMENT, effective as of 07/03/15 is made by and between MAUI SANTIAGO
("Producer") and DANIELLE ADAMS ("Artist"), with respect to Artist's principal role in the production of the Project currently entitled "Alwyn." In the production of the Project currently entitled "Alwyn," the Project shall be a feature film to be directed by MAUI SANTIAGO and produced by DANIELLE ADAMS.

1. ARTIST'S SERVICES: Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer's reasonable instructions. Photography shall be exclusive and rendered consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to the then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her services rendered with respect to the success of the Project and that the consideration he/she is receiving in return is to further his/her career.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive credit, in substantially the following form: "a DANIELLE ADAMS in the role of Alwyn.

b. Artist's credit will be in the credit line of the Project.

c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not co or permit any act which will interfere with or detract from the full performance of Artist's services or Producer's exertion of the rights herein granted.

6. WORK-MADE-FOR-HIRE:

a. Artist hereby acknowledges that all the results and proceeds of Artist's services performed for the Project hereunder are owned by the Producer and Producer's assigns. Producer shall have the right to use Artist's name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.

b. Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist's rights, interest and benefit in and to the Project, including, without limitation, all copyrights in connection therewith and all rights and interests therein in perpetuity, whether in existence now or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

a. Artist acknowledges that his/her services will not be covered by LCP's workers' compensation policy and Artist hereby accepts the risk of participating in the Project without having any insurance coverage provided to him/her.

b. Artist acknowledges that LCP does not provide any other medical or automobile insurance for Artist and that Artist is required to obtain his/her own medical and automobile insurance policy. If Artist decides NOT to obtain his/her own medical and automobile insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and automobile insurance and hereby expressly agrees to RELEASE, PRODUCE, UCP and THE UCP BOARD OF TRUSTEES and hereby waives any claim against PRODUCER, UCP and THE UCP BOARD OF TRUSTEE in conjunction therewith. Artist hereby agrees to assume liability for any and all medical issues and/or other damages sustained, including, but not limited to injuries sustained by Artist, whether caused by LCP's negligence or otherwise, or while on the premises owned or leased by LCP.

8. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or writings whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

[ signatures and dates ]

[ production company or studio name here ]

[ name of production responsible for production here ]

[ date ]

[ name of artist here ]

[ date ]

[ if artist is a minor, signature of parent or guardian here ]

[ date ]

[ typed name here ]

[ date ]
ACTOR AGREEMENT

THIS AGREEMENT, effective as of ___/___/___, is made by and between [Producer] and [Artist], with respect to the portrayal of the role [EXTRA] in the production of the project currently entitled [PROJECT].

1. ARTIST’S SERVICES: Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer’s reasonable instructions. Photography shall be exclusive and reserved consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for any unaesthetic post-production services, subject to its then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance and/or use rendered with respect to the successful production project and that the consideration the artist is receiving in return is for his/herServices as an extra.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive a credit, in substantially the following form:

a. [Artist] in the role of [EXTRA].

b. Artist’s credit will be in the end titles of the Project.

c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or detract from the full performance of Artist’s services or Producer’s exercise of the rights herein granted.

6. WORK-MADE-FOR-HIRE:

a. Artist hereby acknowledges that all of the results and proceeds of Artist’s services rendered for the Project hereunder are owned by the Producer or Producer’s assignees. Producer shall have the right to use Artist’s name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its good discretion, shall deem appropriate.

b. Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist’s rights, title and interest of any kind and nature, in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

a. Artist acknowledges that hereunder will not be covered by UCO’s workers compensation policy and Artist hereby accepts the risk of participating in the Project without having any insurance coverage provided by UCO.

b. Artist also acknowledges that UCO does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and auto insurance policy. If Artist does not obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts any and all risks associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to RELEASE, PRODUCER, UCO AND THE UCO BOARD OF TRUSTEES harmless from any and all medical issues and/or other damages sustained, including, but not limited to injuries sustained by Artist, whether caused by UCO’s negligence or otherwise, or which occur on or leased by UCO.

c. Artist acknowledges that, aside from the exclusions already specifically referenced under 6. a. and b. above, UCO does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the Project without having any insurance coverage provided by UCO.

8. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. Any disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform such acts as may be necessary or desirable in order to give full effect to this Agreement.

The parties hereto agree that the agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor does any of the parties hereto rely upon or regard as material, any representations or writings whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF, the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

Mailing Address:

By:

[Signature]

Producer (cut line: production company or student name here)

[Signature]

(Name of student responsible for production goes here)

[Signature]

(Date: 02/10/21)

ARTIST: [Typed name]

(Date: 07/02/21)

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM

[Signature]

[Typed Name]

(Date: )
ACTOR AGREEMENT

THIS AGREEMENT, effective as of 10/08/2015, is made by and between May Santiago ("Producer") and [Name], hereinafter referred to as "Artist", with respect to Artist's portrayal of the role of [Role] in the production of the Project currently entitled [Title] ("the Project").

1. ARTIST'S SERVICES: Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer's reasonable instructions. Photography shall be exclusive and rendered exclusively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to his then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance/services rendered with respect to the Project. No product endorsement may be implied.

3. CREDIT: Provided Artist is not in breach of the Agreement, Artist shall receive a credit in substantially the following form:

[Role] in the Project

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and that the execution of this Agreement will not result in any action, suit, proceeding or claim against or on behalf of Artist, including, but not limited to, the then existing prior professional commitments.

6. INSURANCE:

a. Artist acknowledges that he/she will not be covered by UCF’s worker’s compensation policy and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and auto insurance policy. If Artist decides NOT to obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expresses a desire to RELEASE PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES AND hereby waives any claims against PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES in connection therewith. Artist hereby agrees to INDEMNIFY AND HOLD PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES HARMLESS from any and all medical issues and/or other damages sustained, including, but not limited to injuries sustained by Artist, whether caused by UCF’s negligence or otherwise, or while on the premises or leased or used by UCF.

c. Artist acknowledges that, aside from the exclusions already specifically referenced under 5a and 5b above, UCF does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

7. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform such acts and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters therein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or writing whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

______________________________
Producer (put the production company or agent name here)

By: ____________________________
(Name of studio responsible for production here)

______________________________
Signature of studio responsible for production here

Date: __________________________

ARTIST
(Your name)

Signature

Date: __________________________

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM

Signature

Typed Name

Date: __________________________
ACTOR AGREEMENT

THIS AGREEMENT, effective as of 01/02/15, is made by and between Mary Santiago ("Producer") and Matthew Labrador ("Actor"). with respect to Actor's portrayal of the role of "Extra" in the production of the project currently entitled "Nightfall." (the "Project").

1. ARTIST'S SERVICES: Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer's reasonable instructions. Photography shall be exclusive and rendered consecutively until the completion thereof. After the completion of principal photography, artist shall be available for customary post-production services, subject to no then arising prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance/services rendered with respect to the student's/Producer's project and that the consideration the artist is receiving in return is to further his/her experienced career.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive a credit in substantially the following form:

   a. Matthew Labrador in the role of "Extra"

   b. Artist's credit will be in the end title of the Project.

   c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist's services or Producer's exercise of the rights herein granted.

6. WORK-MADE-FOR-HIRE:
   a. Artist hereby acknowledges that all of the results and proceeds of Artist's services produced for the Project hereunder are owned by the Producer or Producer's assignee. Producer shall have the right to use Artist's name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.
   b. Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist's right, title and interest at any time or in any manner in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties, whether in existence now or hereafter, to Producer, in perpetuity, whether in existence now or as may come into existence in the future.
   c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:
   a. Artist acknowledges that he/she will not be covered by UCF's workers compensation policy and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.
   b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain her/his own medical and/or auto insurance policy. If Artist decides NOT to obtain her/his own medical and/or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain her/his own medical and/or auto insurance and hereby expressly agrees to RELEASE PRODUCER, UCF, and the UCF BOARD OF TRUSTEES, and hereby waives any claims against PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES in connection therewith. Artist hereby agrees to INDEMNIFY AND HOLD PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES HARMLESS from any and all medical issues and/or other damages sustained, including, but not limited to injuries sustained by Artist, whether caused by UCF's negligence or otherwise, or while on the premises owned or leased by UCF.
   c. Artist acknowledges that, aside from the exclusions already specifically referenced under A and B above, UCF does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

8. MISCELLANEOUS:
   a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform such other acts and to execute such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon any representations, written or oral, whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

[Signature]
Producer
(production company or producer name here)

[Signature]
By: [Name of person responsible for execution goes here]

[Signature]
Date: July 2, 2023

[Signature]
ARTIST
(Matthew Labrador)
(Typed name)

[Signature]
Date:

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM

[Signature]
Typed Name: ___________________________
Date: ___________________________
ACTOR AGREEMENT

THIS AGREEMENT effective as of 07/02/15 is made by and between

[Producer name]
(Producer)

and

[Kayla Mannon]
(Artist), with respect to Artist's portrayal of the role

“Extra”

in the production of the project currently entitled

“Nightgaze”

(the “Project”).

1. ARTIST’S SERVICES: Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer’s reasonable instructions. Photography shall be exclusive and rendered consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for occasional post-production services, subject to the then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance services rendered with respect to the production of the Project and that the consideration the artist is receiving in return is its fair market experience rate.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive a credit in substantially the following form:

Kyla Mannon in the role of Extra

4. ARTIST’s credits will be in the end titles of the Project.

5. OTHER ASPECTS OF CREDIT: All other aspects of credit shall be at the sole discretion of [Producer].

6. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

7. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist’s services or Producer’s exercise of the rights herein granted.

8. WORK-MADE-FOR-HIRE:

a. Artist hereby acknowledges that all of the results and proceeds of Artist’s services produced for the Project hereunder are owned by the PRODUCER or [Producer’s] assignees. Producer shall have the right to use Artist’s name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project as Producer, in its sole discretion, shall deem appropriate.

b. Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist’s rights, title and interest of any kind and nature, in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright and to the film that the Producer is creating and that the Artist has no interest therein.

9. INSURANCE:

a. Artist hereby acknowledges that he/she will not be covered by UCP’s workers’ compensation policy and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

b. Artist hereby acknowledges that UCP does not provide any medical or auto insurance for Artist and that Artist is required to obtain such medical and auto insurance. In the event that the Artist shall not be covered by such medical and auto insurance, the Artist hereby expressly waives any and all rights associated with such failure and hereby expressly agrees to RELEAS, PRODUCE,UCT, the UCP BOARD OF TRUSTEES and the producer any claims against PRODUCER, UCF and the UCP BOARD OF TRUSTEES in connection therewith. Artist hereby agrees to HOLD HARMLESS from any and all medical issues and other damages sustained, including, but not limited to injuries sustained by Artist, whether caused by UCP’s negligence or otherwise, arise on the premises owned or leased by UCP.

c. Artist hereby acknowledges that, aside from the exclusions already specifically referenced under 9a and 9b above, UCP does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

10. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

I. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or writing whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year last above written.

[Signature]
Producer (put the production company or student name here)

[Signature]
By: [Signature]
(Name of student responsible for production goes here)

Date: 03/02/15

[Signature]
ARTIST:

[Signature]
Date:

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM

[Signature]

Typed Name:

Date:
ACTOR AGREEMENT

THIS AGREEMENT, effective as of 12/31/2015, made by and between

(May Santiago) (Producer) and (Bobby White) (Artist), with respect to Artist’s portrayal of the character

“Extra” in the production of the project currently entitled

“Nightmare” (the “Project”).

1. ARTIST’S SERVICES: Artist shall render all services customarily rendered by actors in making movie projects and at all times promptly comply with Producer’s reasonable instructions. Photography shall be available and rendered consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to the then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance/services rendered with respect to the student/producer’s project and that the consideration the artist is receiving in return is for his/her ethical considerations.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive a credit in substantially the following form:

a. Bobby White in the role of Extra

b. Artist’s credit will be in the end titles of the Project.

c. All other aspects of credit and other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unilateral right to use the name, voice, likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or interfere with the full performance of Artist’s services or Producer’s exercise of the rights herein granted.

6. WORK-MADE-FOR-HIRE:

a. Artist hereby acknowledges that all of the results and products of Artist’s services produced for the Project hereunder are owned by the Producer or Producer’s assignees. Producer shall have the right to use Artist’s name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.

b. Artist hereby irrevocably grants, sells, and assigns to Producer, its successors and assigns, all of Artist’s rights, title, and interest of any kind and nature in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

6. INSURANCE

a. Artist acknowledges that he/she will not be covered by UCF’s workers compensation policy and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and auto insurance policy. If Artist decides not to obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to RELEASE PRODUCER, UCF, AND THE UCF BOARD OF TRUSTEES AND hereby waives any claims against PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES in conjunction therewith. Artist hereby agrees to INDEMNIFY AND HOLD PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES HARMLESS from any and all medical issues and/or other damages sustained, including but not limited to injuries sustained by Artist, whether caused by UCF’s negligence or otherwise, or while on the premises owned or leased by UCF.

c. Artist acknowledges that, aside from the exclusions already specifically referenced under a. and b. above, UCF does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

7. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claims or damages does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance (IFTA).

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties herein agree to sign such other documents, do and perform such acts and other acts as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor does any of the parties hereto rely upon or regard as material, any representations or writing whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

[Signature]
Producer (put the production company or student name here)

By: [Signature]
[Signature]
(Name of student responsible for production goes here)

[Signature]
[Signature]
Date: 07/02/15

ARTIST: [Name]
(Type name)

[Signature]
Date: 07/02/15

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM:

[Signature]
[Signature]

[Type name]

Date:

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ACTOR AGREEMENT

THIS AGREEMENT, effective as of the date between

[Producer] and [Name of Actor] (the "Actor"), with respect to Actor's portrayal of the role

[Role] in the Project, currently entitled

[Project] (the "Project").

1. ARTIST'S SERVICES: Actor shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer's reasonable instructions. Photography shall be exclusive and rendered consecutively until the completion thereof. After the conclusion of principal photography, Actor shall be available for customary post-production services, subject to his/her existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her services rendered with respect to the Project. All compensation is considered to be in consideration of the rights herein granted.

3. CREDIT: Provided Actor is not in breach of this Agreement, Actor shall receive a credit in substantially the following form:

a. [Role] in the role of [Name]

b. [Role] in the role of [Name]

c. All other aspects of production shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice, and likeness of Actor to promote and advertise the Project. No further endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: ARTIST represents and warrants that he/she is not in breach of this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Actor's services or Producer's exploitation of the rights herein granted.

6. WORK-MADE-FOR-HIRE:

a. Artist hereby acknowledges that all of the work and results produced for the Project hereunder are owned by the Producer or Producer's assignees. Producer shall have the right to use Artist's name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution thereof as Producer, in its sole discretion, shall deem appropriate.

b. Producer hereby in contemplation grants all rights and interests in Producer's rights, title and interest in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, to Producer, in perpetuity, whether it exist at present or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

a. Artist acknowledges that he/she will not be covered by UCP's workers' compensation policy and Artist hereby accepts the risk of participating in the Project without having any insurance coverage provided to him/her.

b. Artist also acknowledges that UCP does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and auto insurance policy. If Artist declines NOT to obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to RELEASE and hold Producer, UCP and the UCP Board of Trustees harmless from any and all claims, liabilities, injuries sustained, including, but not limited to injuries sustained by Artist, whether caused by UCP's negligence or otherwise or on the premises or leased by UCP.

c. Artist acknowledges that, aside from the exclusions already specifically referenced under 6a. and 6b. above, UCP does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the Project without having any insurance coverage provided to him/her.

8. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or advisable in order to give full effect to this Agreement.

f. This Agreement constitutes the entirety agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor does any of the parties hereto rely upon or regard as material, any representations or writing whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

[Signature]
Producer (put the production company or student name here)

[Signature]
By: [Signature] (Name or student responsible for production goes here)

Date: 07/02/15

ARTIST: [Signature]
Typed name: [Typed name]
Date: 7/2/2015

If Artis is a minor:
ARTIST'S PARENT OR GUARDIAN AD LITEM
Typed name: [Typed name]
Date:
ACTOR AGREEMENT

THIS AGREEMENT, effective as of 07/07/21, is made by and between May Santiago (“Producer”) and Ashley Danniello (“Artist”), with respect to Artist’s portrayal of the role of “Extina” in the production of the project currently entitled “Nightfaze” (the “Project”).

1. ARTIST’S SERVICES: Artist shall render all services customarily rendered by actors in making film projects and at all times promptly comply with Producer’s reasonable instructions. Photography shall be exclusive and rendered consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to his then-existing professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance or services rendered with respect to the protagonist of Producer’s project and that the consideration he/she is receiving in return is for his/her experience/career.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive a credit in substantially the following form:

   Ashley Danniello in the role of Extina

b. Artist’s credit will be in the end title of the Project.

c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist’s services or Producer is exercised of the rights herein granted.

6. WORK-MADE-FOR-HIRE:

   a. Artist hereby acknowledges that all of the results and proceeds of Artist’s services rendered for the Project hereunder are owned by the Producer and Producer’s assigns. Producer shall have the right to use Artist’s name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.

   b. Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist’s rights, title and interest in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether now or as may come into existence in the future.

   c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

   a. Artist acknowledges that he/she will not be covered by UCF’s worker’s compensation policy and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

   b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and auto insurance policies. If Artist decides NOT to obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to RELEASE, PRODUCE, UCF and the UCF Board of Trustees and hereby waives any claims against PRODUCER, UCF and the UCF Board of Trustees in connection therewith. Artist hereby agrees to INDEMNIFY and HOLD PRODUCER, UCF and the UCF Board of Trustees HARMLESS from any and all medical issues and/or other damages sustained, including, but not limited to injuries sustained by Artist, whether caused by UCF’s negligence or otherwise, or while on the premises owned or leased by UCF.

   c. Artist acknowledges that, aside from the exclusions already specifically referenced under 6.a and 6.b., above, UCF does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

8. MISCELLANEOUS:

   a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without written consent of Producer.

e. Indemnification. The parties hereto agree to sign such other documents, do and perform such acts and things as may be necessary or desirable in order to give full effect to the Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or writings whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF, the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

May Santiago
Producer (put the production company or student name here)

By: Michael Santiago
(Name of student responsible for production goes here)

Signature of above, responsible for production (goes here)

Date: 7/7/15

× ARTIST: Ashley Daniels
(Typed name)

Signature:

Date:

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM

Signature:

Typed Name:

Date:
ACTOR AGREEMENT

THIS AGREEMENT, effectively as of 07/02/15, is made by and between

May Santiago

("Producer") and

Thomas Kane

("Artist ")

with respect to Artist's performance in the role of Extra in the production of the project currently entitled Nighthaze (the "Project").

1. ARTIST'S SERVICES: Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer's reasonable directions. Photography shall be exclusive and rendered consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to his then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance/services rendered with respect to the

Producer's project and that the consideration the actor is receiving in return is in no further his/her experience/career:

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive a credit in substantially the following form:

a. _Theresa_ in the role of _Extra_

b. Artist's credit will be in the end titles of the Project.

c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not co or permit any act which may interfere with or derogate from the full performance of Artist's services or Producer's exercise of the rights herein granted.

6. WORK-MADE-FOR-HIRE:

a. Artist hereby acknowledges that all of the results and proceeds of Artist's services performed for the Project hereunder are owned by the Producer or "Producer's assignees." Producer shall have the right to use Artist's name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.

b. Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist's rights, title and interest in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

6. INSURANCE:

a. Artist acknowledges that he/she will not be covered by UCF's workers compensation policy and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and auto insurance policy. If Artist declines to obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to RELEASE PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES and hereby waives any claim against PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES in conjunction therewith. Artist hereby agrees to INDEMNITY AND HOLD PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES HARMLESS from any and all medical issues and/or other damages sustained, including but not limited to injuries sustained by Artist, whether caused by UCF's negligence or otherwise, or while on the premises owned or leased by UCF.

c. Artist acknowledges that, aside from the exclusions already specifically referenced under 6a. and 6b. above, UCF does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

7. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereby agree to sign such other documents, do and perform such acts and perform such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

III. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or writing whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

Producer (cut the production company or student name here)

By: __________________________ 
(Write name of student responsible for production or other)

Signature of student responsible for production goes here

ARTIST: __________________________
(Typed name)

Signature

Date: __________________________

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM

Signature

Typed Name: __________________________

Date: __________________________
ACTOR AGREEMENT

THIS AGREEMENT, effective as of [Insert Date], is made by and between [Insert Name], ("Producer") and [Insert Name], ("Artist"), with respect to Artist's portrayal of the role [Insert Name] in the production of the project currently entitled [Insert Name].

1. ARTIST'S SERVICES: Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer's reasonable instructions. Photography shall be exclusive and rendered consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to his then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance or services rendered with respect to the student's Producer's project and that the consideration he/she is receiving in return is to further his/her experience/career.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive a credit, in substantially the following form:

   [Insert Name], in the role of [Insert Name],

b. Artist's credit will be in the end titles of the Project.

c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the "full performance of Artist's services or Producer's exercise of the rights herein granted.

6. WORK-MADE-FOR-HIRE:
   a. Artist hereby acknowledges that all of the results and proceeds of Artist's services produced for the Project hereunder are owned by the Producer or Producer's assignees. Producer shall have the right to use Artist's name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and the distribution of the Project as Producer, in its sole discretion, deems appropriate.
   b. Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist's rights, title and interest of any kind and nature, in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.
   c. Artist acknowledges that the Producer owns the copyright and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:
   a. Artist acknowledges that he/she will not be covered by UCP's workers compensation policy and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.
   b. Artist also acknowledges that UCP does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and auto insurance policy. If Artist decides NOT to obtain his/her own medical or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and auto insurance and hereby expressly agrees to RELEASE PRODUCER, UCP and the UCP BOARD OF TRUSTEES AND hereby waives any claims against PRODUCER, UCP and the UCP BOARD OF TRUSTEES in connection therewith. Artist hereby agrees to INDEMNIFY AND HOLD PRODUCER, UCP and the UCP BOARD OF TRUSTEES HARMLESS from any and all medical issues and/or other damages sustained, including, but not limited to injuries sustained by Artist, whether caused by UCP's negligence or otherwise, or while on the premises owned or leased by UCP.

8. MISCELLANEOUS:
   a. It is understood that the Producer will internally and internally define Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform and caused to be done and performed such further and other acts, formal or informal as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or writings whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

May Santiago
Producer (put the production company or relevant name here)

By: Myllim Santiago
(Name of student responsible for production goes here)

Signature of student responsible for production goes here

Date: 07-02-2015

ARTIST: Ben Wages
(Typed name)

Signature

Date:

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM

Signature

Typed Name:

Date:
ACTOR AGREEMENT

THIS AGREEMENT, effective as of _07/24/15_ is made by and between May Santiago ("Producer") and Villeda ("Actor"), with respect to Actor's performance of the role of "Extra" in the production of the project currently entitled "Nightgaze." (the "Project").

1. ARTIST'S SERVICES. Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer's reasonable instructions. Photography shall be complete and recorded consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to the existing prior professional commitments.

2. COMPENSATION. ARTIST acknowledges that he/she will receive no payment for his/her performance/services rendered with respect to the production/producer's project and that the consideration the artist is receiving in return is in furtherance of his/her professional experience.

3. CREDIT. Provided the Artist is not in breach of this Agreement, Artist shall receive credit, in substantially the following terms:


b. All other aspects of credit and all other credit shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION. Producer has the right to use the name, likeness, and likeness of artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist's services or Producer's execution of the rights herein granted.

6. WORK-MADE-FOR-HIRE:

a. Producer hereby acknowledges that all of the results and proceeds of Artist's services produced for the Project hereunder are owned by the Producer or Producer's assignee. Producer shall have the right to use Artist's name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project on Producer's own behalf, shall have no right to contest and shall not contest the right of Producer to do so.

b. Artist hereby irrevocably grants, sells, and assigns to Producer, its successors and assigns, all of Artist's rights, title, and interest in any and all works, ideas, and materials of any and all kinds and nature, in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

a. Artist acknowledges that he/she will not be covered by UCF's workers compensation policy and Artist hereby accepts the risk of participating in the Project without having any insurance coverage provided to same.

b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and/or auto insurance policy. If Artist decides NOT to obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to RELEASE, PRODUCE, UCF AND THE UCF BOARD OF TRUSTEES (and hereby waives any claims against PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES) in connection therewith. Artist hereby agrees to INDEMNIFY AND HOLD PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES HARMLESS from any and all damages sustained, including, but not limited to (i) losses sustained by Artist, whether caused by UCF's negligence or otherwise, or while on the premises owned or leased by UCF.

c. Artist acknowledges that, aside from the exclusions already specifically referenced under B.1, UCF does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the Project without having any insurance coverage provided to same.

8. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and hold Producer, its agents and employees, and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage is not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Procurer.

e. The parties hereby agree to sign such other documents, do and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or warranties whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

May Santiago
Procurer (cut the production company's or student name here)

By: 
(Names of student responsible for production, agent here)

Signature of signatory responsible for production, agent here

Date: 7/13/15

ARTIST

Jenny Villada

Signature

Date:

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM

Signature

Typed Name:

Date:
ACTOR AGREEMENT

THIS AGREEMENT, effective as of 02/01/15, is made by and between May Santiago ("Producer") and Tyler Dumont ("Artist"), with respect to Artist's portrayal of the role of "Extravaganza" in the production of the project currently entitled "Extra"

1. ARTIST'S SERVICES. Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer's reasonable instructions. Photography shall be exclusive and complete and submitted to Producer before completion of principal photography. Artist shall be available for customary pre-production services subject to his then-existing professional commitments.

2. COMPENSATION. Artist acknowledges that he/she will receive no payment for his/her performance as an artist related to the role of "Extra" and the implementation of his/her character will be determined by Producer.

3. CREDIT. Provided Artist is not in breach of this Agreement, Artist shall receive a credit. In substantially the following form:

a. Tyler Dumont in the role of "Extra"

b. Artist's credit will be in the end titles of the Project.

c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION. Producer has the unlimited right to use the name, voice, and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist’s services or Producer’s exercise of the rights herein granted.

6. WORK-MADE-FOR-HIRE:

a. Artist hereby acknowledges that all of the results and proceeds of Artist's services produced for the Project hereunder are owned by the Producer and/or乙方的 alleles. Producer shall have the right to use Artist's name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.

b. Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist’s rights, title and interest in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

a. Artist acknowledges that he/she will not be covered by UCO's workers compensation policy and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

b. Artist also acknowledges that UCO does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and/or auto insurance. If Artist decides NOT to obtain his/her own medical and/or auto insurance, the Artist hereby expressly agrees to release Producer, UCO, and the UCO BOARD OF TRUSTEES and hereby waives any claims against Producer, UCO, and the UCO BOARD OF TRUSTEES in connection therewith. Artist hereby agrees to indemnify and hold Producer, UCO, and the UCO BOARD OF TRUSTEES harmless from any and all medical issues and/or other damages sustained, including but not limited to injuries sustained by Artist, whether caused by UCO's negligence or otherwise, or while on the premises owned or leased by UCO.

c. Artist acknowledges that, aside from the exclusions already specifically referenced under b. above, UCO does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

8. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters hereinafter mentioned, in execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or warranty whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

May Santiago
Producer (put the production company or student name here)

By: Mollie Santiago
(Name of student responsible for production goes here)

Signature of student responsible for production goes here.

X Date: 7/2/15

X Artist: Tyler Dumont
(Typed name)

X

Signature

Date: 7/2/15

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM

Signature

Typed name:

Date:
ACTOR AGREEMENT

This Agreement, effective as of 07/10/25, is made by and between May Santiago, Producer, and Kiah Arnold, Extra, with respect to Arnold’s portrayal of the role of Extra in the production of the project currently entitled "Nightgaze," the "Project.

1. ARTIST’S SERVICES: Arnold will render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer’s reasonable instructions. Photographs shall be exclusive and nonexclusive, and shall be made available as customarily pre-production services, subject to her then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance/services rendered with respect to the production of the Project; and that the consideration the Artist is receiving is in return to further his/her experience and career.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive credit, substantially the following form:

x as Kiah Arnold in the role of Extra

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice, and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist’s services or Producer’s exercise of the rights herein granted.

6. WORK MADE-FOR-HIRE:

a. Artist hereby acknowledges that all of the results and proceeds of Artist’s services rendered for the Project herein are owned by the Producer or Producer’s assignee. Producer shall have the right to use Artist’s name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.

b. Artist hereby irrevocably grants to Producer, its successors and assigns, all of Artist’s rights, title and interest in any and all tangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

a. Artist acknowledges that he/she will not be covered by UDF’s workers compensation policy and that he/she has accepted the risk of participating in the Project without having any insurance coverage provided to him/her.

b. Artist also acknowledges that UDF does not provide any medical or auto insurance for Artist and that it is required to obtain his/her own medical and auto insurance policies. If Artist accepts payment to obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to RELEASE PRODUCER, UDF AND THE UDF BOARD OF TRUSTEES AND hereby waives any claims against PRODUCER, UDF AND THE UDF BOARD OF TRUSTEES in conjunction therewith. Artist hereby agrees to RELEASE, HOLD PRODUCER, UDF AND THE UDF BOARD OF TRUSTEES HARMLESS from any and all medical issues and other damages sustained, including, but not limited to injuries sustained by Artist, whether caused by UDF’s negligence or otherwise, or while on the premises owned or leased by UDF.

c. Artist acknowledges that, aside from the exclusions already specifically referenced in a. and b. above, UDF does not provide any other type of insurance for Artist and that Artist hereby accepts the risk of participating in the Project without having any insurance coverage provided to him/her.

8. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform such cause to be done and perform such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or warranties not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

[Signature]
Producer (put the production company or student name here)

By: ________________________________
(Name of student responsible for production
(responsible for production goes here)

[Signature]
Date: 1/2/15

[Signature]
ARTIST: Kiah Arnold

[Signature]
Date: 1/2/15

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM

[Signature]
Typed Name: ____________________________________
Date: __________________________________________
ACTOR AGREEMENT

THIS AGREEMENT, effective as of 07/01/15, is made by and between: May Santiago
(Producer) and
 ipAddress
("Actor"), with respect to Actor's portrayal of the role
 "Extra"
(Extra), in the production of the project currently entitled
 "Nightmare"
("the Project").

1. ARTIST'S SERVICES: Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer's reasonable instructions. Photography shall be exclusive and render thereafter and the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, Subject to his then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance/services rendered with respect to the subject of Producer's project and that his/her consideration the actor is receiving in return is to further his/her experience/career.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive a credit in substantially the following form:
 x as
 (in the role of)
 "Extra"

b. Artist's credit will be in the end titles of the Project.

c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice, and likeness of Artist to promote and advertise the Project. No paid endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or detract from the full performance of Artist's services or Producer's exercise of the rights herein granted.

6. WORK-MADE-FOR-HIRE:

a. Artist hereby acknowledges that all of the results and proceeds of Artist's services rendered in the Project are to be owned by the Producer or Producer's assignees. Producer shall have the right to use Artist's name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.

b. Artist hereby irrevocably grants, assigns and assigns to Producer, its successors and assigns, all of Artist's rights, title and interest of any kind and nature, in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

a. Artist acknowledges that he/she will not be covered by UCF's workers compensation policy and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and auto insurance policy. If Artist elects NOT to obtain his/her own medical and auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and auto insurance and hereby expressly agrees to RE: BASE PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES AND hereby waives any claims against PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES in connection therewith. Artist hereby agrees to INJURY AND HOLD PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES HARMLESS from any and all claims, issues and other damages sustained. Including, but not limited to injuries sustained by Artist, whether caused by UCF's negligence or otherwise, or any claims by third parties or for losses or damages for any reason provided to him/her.

c. Artist acknowledges that, aside from the exclusions already specifically referred to under 6a and 7b above, UCF does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

8. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform such other acts as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or warranties whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

May Santiago
Producer (put the production company or studio name here)

By: Maillim Santiago
(Name of student responsible for production goes here)

Signature of student responsible for production goes here

X Date: 7/2/15

X ARTIST. Signed May
(Typed name)

X Signature

Date 7/2/15

If Artist is a minor:

ARTIST’S PARENT OR GUARDIAN AD LITEM

Signature

Typed Name: ____________________________

Date: ____________________________
**ACTOR AGREEMENT**

"This Agreement, effective as of __/__/____ is made by and between ___________________ ("Producer") and ___________________ ("Artist"), with respect to Artist’s portrayal of the role _______ in the production of the Project currently entitled _______ (the "Project").

1. ARTIST’S SERVICES: Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer’s reasonable instructions. Photography shall be consider to be a part of the services rendered. The Artist shall be available for customary post-production services subject to the then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance or services rendered with respect to the production of the Project and that the consideration given to artist in return is for the actor’s experience and to further his/her experience/career.

3. CREDIT: Provided that Artist is not in breach of this Agreement, Artist shall receive credit, substantially in the following form:

   a. _______ in the role of _______

   b. Artist’s credit will be in the end titles of the Project.

   c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, likeness and likeness of Artist to promote and advertise the Project. No public endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist’s services or Producer’s exercise of the rights herein granted.

6. WORK-MADE-FOR-HIRE:

   a. Artist hereby acknowledges that all or the results of the services provided by Artist for the Project hereunder are owned by the Producer or Producer’s assignee. Producer shall have the right to use Artist’s name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.

   b. Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist’s rights, title and interest in any and all rights of any kind and nature in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

   c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

   a. Artist acknowledges that herein will not be covered by UCF’s workers compensation policy and Artist hereby accepts the risk of participating in the Project without having any insurance coverage provided to him/her.

   b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and auto insurance policy. If Artist decides NO to obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to RELEASE PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES AND hereby waives any claim against PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES in connection thereof. Artist hereby agrees to INDEMNIFY AND HOLD PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES HARMLESS from any and all medical and/or other damage claims, including, but not limited to injuries sustained by Artist, whether caused by UCF’s negligence or otherwise, or while on the premises owned or leased by UCF.

   c. Artist also acknowledges that, aside from the exclusions already specifically referenced under b. above, UCF does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the Project without having any insurance coverage provided to him/her.

8. MISCELLANEOUS:

   a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAC arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The Parties hereby agree to sign such other documents as and when required, and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor is any of the parties hereto rely upon, any representations or writings whatsoever not incorporated herein and made a part hereto.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

May 9, 2019

Producer (put the production company or student's name here):

By:

(Name of student responsible for production gone here)

Signature of student responsible for production gone here

Date: 7/2/19

ARTIST: TONY THOMAS

Signature:

Date: 7/2/19

ARTIST'S PARENT OR GUARDIAN AD LITEM

Signature:

Typed Name:

Date
ACTOR AGREEMENT

THIS AGREEMENT, effective as of 7/1/15, is made by and between

(Producer) and [Actress] [Name], (the "Artist"), with respect to Artist's portrayal of the role

in the production of the project currently entitled


1. ARTIST'S SERVICES: Artist shall render all services customarily rendered by actors in moving images projects and will at all times promptly comply with Producer's reasonable instructions. Photography shall be exclusive and renewed consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to his then existing professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for neither performance services rendered with respect to the student's/producer's project and that the consideration the actor receives in return is to further his/her experience.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive a credit in substantially the following form:

Actress [Name] in the role of [Role]

a. Artist's credit will be in the order of Project.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Project. No credit endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or detract from the full performance of Artist's services or Producer's exercise of the rights herein granted.

6. WORK MADE-FOR-HIRE:

a. Artist hereby acknowledges that all of the results and proceeds of Artist's services produced for the Project hereunder are owned by the Producer or Producer's assigns. Producer shall have the right to use Artist's name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.

b. Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist's rights, title and interest of any kind and nature, in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

7. INSURANCE:

a. Artist acknowledges that he/she will not be covered by UCF's workers compensation policy and Artist hereby accepts the risk of participating in the Project without having any insurance coverage provided to him/her.

b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and/or auto insurance. If Artist decides NOT to obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to "RELEASE PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES and hereby, forever waives any claim against PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES in connection therewith. Artist hereby agrees to INDEMNIFY AND HOLD PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES HARMLESS from any and all medical issues and/or other damages sustained, including, but not limited to, injuries sustained by Artist, whether caused by UCF's negligence or otherwise, or while on the premises owned or leased by UCF.

c. Artist acknowledges that, aside from the exclusions already specifically referenced under 6a. and b. above, UCF does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the Project without having any insurance coverage provided to him/her.

8. MISCELLANEOUS:

a. Indemnification. Artist shall indemnify and hold Producer and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.
b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFIA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights and obligations hereunder without prior written consent of Producers.

e. The parties hereto agree to sign such other documents, do and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

* This Agreement constitutes the entire agreement between the parties hereto with respect to all matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material any representations or warranties whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

May Santiago
Producer (put the production company's or student name here)

By: [Signature]

(name of student responsible for production goes here)

Date: 07/13/2015

ARTIST: [Signature]

Date: 7/12/15

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM

[Signature]

Typed Name:

Date:
c. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein, and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or writings whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

May Santiago

Producer (put the production office or student name here)

By: Maillim Santiago
(Name of student responsible for production office)

Signature of student responsible for production goes here

X Date: 07/22/2015

ARTIST: Benjamin Mainville
(Typed name)

Signature

Date: 7/12/15

If Artist is a minor:

ARTIST'S PARENT OR GUARDIAN AD LITEM

Signature

Typed Name:

Date:
APPENDIX G:
BREAKDOWN REPORTS
Breakdown Sheet
Nightgaze
White Revised - Script Date: 06/20/2015

Scene Summary: Milane and Blonde #2 get ready for night out
Set: ROLLER RINK'S BATHROOM
Location: CEM bathroom

Casting
1. MILANE
4. BLONDE #2

Extras Casting
occupants under the age of 14

Stunts

Hair

Makeup

Costumes
nightclub clothes

Art
"SugarBaby.es.com"

Construction

Property
bottle of Amaretto
eyeliner
hair iron
iPhone
lip gloss
makeup bags
mini bottles
phone
purse
Q-tips
two flasks

Set Decorating
grome
Jolly Rancher wrappers
toilet paper

Greenery

Locations

Transportation

Camera

Electric

Grip

Sound

Music
electro* song

Special Effects

Visual Effects
one working light

Production Notes

Generated by scenechronize on 6/24/2015 at 5:02 PM PDT
### Scene Summary:
Milane is lost in a forest

### Set:
- **FOREST**

### Location:
- **Marianna, FL, Forest**

## Breakdown Sheet

### Nightgaze
**White Revised - Script Date: 06/20/2015**
**Int/Ext: EXT**
**Story Day: Night**

<table>
<thead>
<tr>
<th><strong>Casting</strong></th>
<th><strong>Art</strong></th>
<th><strong>Camera</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MILANE</td>
<td>Construction</td>
<td>Electric</td>
</tr>
</tbody>
</table>

### Extras Casting

### Stunts

### Hair

### Makeup

### Costumes
- black dress

### Locations
- forest

### Transportation

### Production Notes

Generated by *scenecronize* on 6/24/2015 at 5:03 PM PDT
Breakdown Sheet  
Nightgaze  
White Revised - Script Date: 06/20/2015

Scene: 16  
Pages: 0 1/6  
Script page: 1

Sheet: 1  
Int/Ext: INT  
Story Day: Night

Scene Summary: Milane dances with people in bodysuits  
Set: BLACK ROOM  
Location: UCF CEM Soundstage

<table>
<thead>
<tr>
<th>Casting</th>
<th>Art</th>
<th>Camera</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MILANE</td>
<td>Construction</td>
<td>Electric</td>
</tr>
<tr>
<td>Extras Casting</td>
<td>Property</td>
<td>Grip</td>
</tr>
<tr>
<td>5 people</td>
<td>Set Decorating</td>
<td>Sound</td>
</tr>
<tr>
<td>Stunts</td>
<td>black room</td>
<td>Music</td>
</tr>
<tr>
<td>Hair</td>
<td>Greenery</td>
<td>Special Effects</td>
</tr>
<tr>
<td>Makeup</td>
<td>Locations</td>
<td>Visual Effects</td>
</tr>
<tr>
<td>Costumes</td>
<td>Transportation</td>
<td></td>
</tr>
<tr>
<td>black bodysuits</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Production Notes
Scene: 17  
Pages: 1 0/8  
Script page: 1  

**Breakdown Sheet**  
**Nightgaze**  
White Revised - Script Date: 06/20/2015  

| Scene Summary: | Milane and Blonde #2 go to club  
| Set: | CLUB  
| Location: | UCF CEM Soundstage  

### Casting  
1. MILANE  
2. BLONDE #1  

### Extras Casting  
nightclub attendees  
same wolves from earlier  
Security  
under-21s  

### Stunts  

### Hair  

### Makeup  
white powder  

### Costumes  
wolf masks  

### Art  

### Construction  
two martinis  
vomit  

### Property  

### Set Decorating  
speakers  
stool  

### Sound  
crackling speakers  

### Music  
aged beat  

### Greenery  

### Locations  
nightclub  

### Transportation  

### Camera  

### Electric  

### Grip  

### Sound  

### Special Effects  

### Visual Effects  
red light  

**Production Notes**
### Scene Summary:
Milane and Blonde #2 argue in parking lot

### Set:
PARKING LOT DOWNTOWN

### Location:
Downtown parking lot

#### Casting
1. MILANE
4. BLONDE #2

#### Extras Casting
Police officers

#### Stunts

#### Hair
Vomit in her hair

#### Makeup

#### Costumes

#### Art
Construction

#### Property
Cigarette

#### Set Decorating
Car

#### Greenery

#### Locations
Parking lot

#### Transportation

---

#### Production Notes

---

---

Generated by scenechronize on 6/24/2015 at 5:04 PM PDT
Scene: 19  
Pages: 0/1/8  
Script page: 1

**Breakdown Sheet**  
Nightgaze  
White Revised - Script Date: 06/20/2015

<table>
<thead>
<tr>
<th>Scene Summary: Open shot of desert</th>
<th>Set: DESERT</th>
<th>Location: Arizona</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Casting</th>
<th>Art</th>
<th>Camera</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. MILANE</td>
<td>Construction</td>
<td>Electric</td>
</tr>
<tr>
<td>Extras Casting</td>
<td>Property</td>
<td>Grip</td>
</tr>
<tr>
<td>Stunts</td>
<td>Set Decorating</td>
<td>Sound</td>
</tr>
<tr>
<td>Hair</td>
<td>Greenery</td>
<td>Music</td>
</tr>
<tr>
<td>Makeup</td>
<td>Locations</td>
<td>Special Effects</td>
</tr>
<tr>
<td>Costumes</td>
<td>desert</td>
<td>Visual Effects</td>
</tr>
<tr>
<td>Transportation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Production Notes**
## Breakdown Sheet

**Scene:** 20A  
**Pages:** 0 1/8  
**Script page:** 1  

**Nightgaze**  
**White Revised - Script Date: 06/20/2015**  
**Sheet: 1**  
**Int/Ext: INT**  
**Story Day: Night**  

**Scene Summary:** Milane floats face down in a pool  
**Set:** BATHROOM  
**Location:** Pool  

### Casting
- I. MILANE  

### Extras Casting

### Stunts

### Hair

### Makeup

### Costumes
- pool
- Transportation

### Art
- Construction
- Property
- Set Decorating
- Greenery
- Locations
- Special Effects

### Camera
- Electric
- Grip
- Sound
- Music
- Visual Effects

### Production Notes

*Generated by scenecronize on 6/24/2015 at 5:05 PM PDT*
### Breakdown Sheet

**Nightgaze**

White Revised - Script Date: 06/20/2015

**Scene Summary:** Theo pulls Milane out of bathtub

**Set:** BATHROOM

**Location:** May's apartment

---

<table>
<thead>
<tr>
<th>Casting</th>
<th>Art</th>
<th>Camera</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MILANE</td>
<td>Construction</td>
<td>Electric</td>
</tr>
<tr>
<td>3. THEO</td>
<td>Property</td>
<td>Grip</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extras Casting</th>
<th>Construction</th>
<th>Electric</th>
</tr>
</thead>
</table>

| Stunts         | Property     | Grip       |

<table>
<thead>
<tr>
<th>Hair</th>
<th>Property</th>
<th>Grip</th>
</tr>
</thead>
</table>

| Makeup         | Property     | Grip       |

| Costumes       | Property     | Grip       |

| Transportation | Property     | Grip       |

---

**Production Notes**

*Generated by scenecronize on 6/24/2015 at 5:08 PM PDT*
Breakdown Sheet
Nightgaze
White Revised - Script Date: 06/20/2015

<table>
<thead>
<tr>
<th>Scene Summary:</th>
<th>Milane argues with an employee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set:</td>
<td>SUPERMARKET</td>
</tr>
<tr>
<td>Location:</td>
<td>Grocery Store</td>
</tr>
</tbody>
</table>

### Casting

<table>
<thead>
<tr>
<th>1. MILANE</th>
<th>11. CASHIER</th>
</tr>
</thead>
</table>

### Extras Casting

| BAG LADY | business man | child | handicapped man | single mother |

### Stunts

### Hair

### Makeup

### Costumes

| pink and green uniform | sunglasses |

### Set Decorating

### Greenery

### Art

### Construction

### Camera

### Electric

### Property

| Carvel cake | phone | potato chips | prepackaged foods | protein bar | purse | wallet |

### Grip

### Sound

### Music

### Special Effects

### Visual Effects

### Production Notes
Breakdown Sheet

Nightgaze

White Revised - Script Date: 06/20/2015

Scene: 22
Pages: 0, 6, 8
Script page: 1

Sheet: 1
Int/Ext: INT
Story Day: Night

Scene Summary: Milane goes about her day
Set: ROOM
Location: May's apartment

<table>
<thead>
<tr>
<th>Casting</th>
<th>Art</th>
<th>Camera</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MILANE</td>
<td>Construction</td>
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</tr>
<tr>
<td></td>
<td>Property</td>
<td>Grip</td>
</tr>
<tr>
<td></td>
<td>acoustic guitar</td>
<td>Sound</td>
</tr>
<tr>
<td></td>
<td>Bruce Springsteen</td>
<td>Music</td>
</tr>
<tr>
<td></td>
<td>record</td>
<td>Special Effects</td>
</tr>
<tr>
<td></td>
<td>bulbs</td>
<td>Visual Effects</td>
</tr>
<tr>
<td></td>
<td>cake</td>
<td></td>
</tr>
<tr>
<td></td>
<td>potato chips</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extras Casting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stunts</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hair</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Makeup</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costumes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>glemorous outfit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>last year's small</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Halloween's costume</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Set Decorating</td>
<td></td>
<td></td>
</tr>
<tr>
<td>chair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pitch black room</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greenery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Locations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transportation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Production Notes
# Breakdown Sheet

**Nightgaze**  
White Revised - Script Date: 06/20/2015

<table>
<thead>
<tr>
<th>Scene Summary:</th>
<th>Milane burns herself</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set:</td>
<td>MILANE'S YARD</td>
</tr>
<tr>
<td>Location:</td>
<td>Stephen's house</td>
</tr>
</tbody>
</table>

**Casting**  
1. MILANE

**Extras Casting**

**Stunts**

**Hair**

**Makeup**

**Costumes**
black hoodie
sunglasses

**Art**

**Construction**

**Property**
- grill
- lighter fluid
- matches
- tapes

**Camera**

**Electric**

**Grip**

**Sound**

**Music**

**Set Decorating**

**Greenery**

**Locations**
- backyard

**Transportation**

**Production Notes**

---

*Generated by scenechronize on 6/24/2015 at 5:08 PM PDT*
## Breakdown Sheet

**Nightgaze**

White Revised - Script Date: 06/20/2015

<table>
<thead>
<tr>
<th>Scene Summary:</th>
<th>Milane calls her mom</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set:</td>
<td>MILANE’S BATHROOM</td>
</tr>
<tr>
<td>Location:</td>
<td>May’s apartment</td>
</tr>
</tbody>
</table>

### Cast

**Casting**

1. MILANE
2. MOTHER

### Extras Casting

### Stunts

### Hair

### Makeup

### Costumes

### Art

### Construction

### Property

- cell phone
- clothes
- empty pill bottles
- shampoo
- soap
- towel
- ‘weed’ residue
- Ziploc bag

### Set Decorating

- bathtub
- Greenery

### Locations

- bathroom

### Transportation

### Camera

### Electric

### Grip

### Sound

- phone starts ringing

### Music

### Special Effects

### Visual Effects

---

### Production Notes

---

*Generated by scenechronize on 6/24/2015 at 5:08 PM PDT*
### Scene: 25
### Pages: 3 1/8
### Script page: 1

#### Breakdown Sheet
**Nightgaze**
White Revised - Script Date: 06/20/2015

**Scene Summary:** Milane has conversation with co-worker

**Set:** WALLY'S REALTY

**Location:** Office Building

<table>
<thead>
<tr>
<th>Casting</th>
<th>Art</th>
<th>Camera</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MILANE</td>
<td>Construction</td>
<td>Electric</td>
</tr>
<tr>
<td>5. SANDRA</td>
<td>Property</td>
<td>Grip</td>
</tr>
<tr>
<td></td>
<td>cigarette</td>
<td></td>
</tr>
<tr>
<td></td>
<td>purse</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extras Casting</th>
<th>Greenery</th>
<th>Special Effects</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Locations</td>
<td></td>
</tr>
<tr>
<td></td>
<td>office</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Stunts</th>
<th>Set Decorating</th>
<th>Visual Effects</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hair</th>
<th>Music</th>
<th></th>
</tr>
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<tr>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Makeup</th>
<th>Transportation</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>eyes still puffy</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Costumes         |                |                |
| polka dot sweater Sandra |                |                |
| sweats           |                |                |

#### Production Notes

---

Generated by **scenecron** on 6/24/2015 at 5:09 PM PDT
Scene Summary: Milane gets in river
Set: RIVER
Location: Marianna, FL, River

<table>
<thead>
<tr>
<th>Casting</th>
<th>Art</th>
<th>Camera</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. MILANE</td>
<td>Construction</td>
<td>Electric</td>
</tr>
<tr>
<td>Extras Casting</td>
<td>Property</td>
<td>Grip</td>
</tr>
<tr>
<td>Stunts</td>
<td>Set Decorating</td>
<td>Sound</td>
</tr>
<tr>
<td>Hair</td>
<td>Greenery</td>
<td>Music</td>
</tr>
<tr>
<td>Makeup</td>
<td>Locations</td>
<td>Special Effects</td>
</tr>
<tr>
<td>Costumes</td>
<td>river</td>
<td>Transportation</td>
</tr>
</tbody>
</table>

Production Notes

Generated by scenechronize on 6/24/2015 at 5:09 PM PDT
Scene: 27
Pages: 0-2/6
Script page: 1

Breakdown Sheet
Nightgaze
While Revised - Script Date: 06/20/2015

Sheet: 1
Int/Ext: EXT
Story Day: Night

Scene Summary: Milane goes to a fair
Set: FAIR
Location: Fair

Casting
extracasting
families
stunts
hair
makeup
Costumes
sundress

Art
construction
Property
big teddy bear
cotton candy
ice cream cone
phone

Camera
Electric
Grip
Sound
Music

Set Decorating
Greenery
Locations
fair

Transportation

Production Notes

Generated by scenechronize on 6/24/2015 at 5:10 PM PDT
### Breakdown Sheet

**Nightgaze**

White Revised - Script Date: 06/20/2015  
Story Day: Night

| Scene Summary: | Milane shows up to a party  
Set: | MASAMi'S.  
Location: | May's mom's house |

#### Casting
1. MILANE  
2. BLONDE #1  
3. THEO  
4. BLONDE #2  
12. MASAMI

#### Extras Casting
- classmates  
- men in boxers

#### Stunts

#### Art

#### Construction

#### Property
- lava lamps  
- martini  
- red cup

#### Set Decorating
- underwater themed party

#### Greenery

#### Locations
- masami's apartment

#### Transportation

#### Production Notes

---

*Generated by scenechronize on 6/24/2015 at 5:10 PM PDT*
Breakdown Sheet
Nightgaze
White Revised - Script Date: 06/20/2015

Scene Summary: Milane drives a car
Set: CAR
Location: Car

<table>
<thead>
<tr>
<th>Casting</th>
<th>Art</th>
<th>Camera</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. MILANE</td>
<td>Construction</td>
<td>Electric</td>
</tr>
<tr>
<td>Extras Casting</td>
<td>Property</td>
<td>Grip</td>
</tr>
<tr>
<td></td>
<td>Set Decorating</td>
<td>Sound</td>
</tr>
<tr>
<td>Stunts</td>
<td>Greenery</td>
<td>CD player skips</td>
</tr>
<tr>
<td>Hair</td>
<td>Locations</td>
<td>Music</td>
</tr>
<tr>
<td>Makeup</td>
<td>Car</td>
<td>song by a female singer</td>
</tr>
<tr>
<td>Costumes</td>
<td>Transportation</td>
<td>Special Effects</td>
</tr>
</tbody>
</table>

Production Notes

Generated by scenechronize on 6/24/2015 at 5:11 PM PDT
Scene: 30  
Pages: 0 5/6  
Script page: 1

Breakdown Sheet  
Nightgaze  
White Revised - Script Date: 06/20/2015

Sheet: 1  
Int/Ext: EXT  
Story Day: Night

Scene Summary: Milane goes to the beach  
Set: BEACH  
Location: Beach

<table>
<thead>
<tr>
<th>Casting</th>
<th>Art</th>
<th>Camera</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. MILANE</td>
<td>Construction</td>
<td>Electric</td>
</tr>
<tr>
<td>Extras Casting</td>
<td>Property</td>
<td>Grip</td>
</tr>
<tr>
<td>Stunts</td>
<td>phone</td>
<td>Sound</td>
</tr>
<tr>
<td>Hair</td>
<td>Set Decorating</td>
<td>Music</td>
</tr>
<tr>
<td>Makeup</td>
<td>Greenery</td>
<td>Special Effects</td>
</tr>
<tr>
<td>Costumes</td>
<td>Locations</td>
<td>Visual Effects</td>
</tr>
<tr>
<td></td>
<td>beach</td>
<td></td>
</tr>
</tbody>
</table>

Transportation

Production Notes

Generated by scenechronize on 6/24/2015 at 5:11 PM PDT
### Breakdown Sheet

**Scene:** 1A  
**Pages:** 1 / 8  
**Script page:** 1  
**Sheet:** 1  
**Int/Ext:** INT  
**Story Day:** Night

**Nightgaze**  
White Revised - Script Date: 06/20/2015

**Scene Summary:** Milane, Blonde #1 and Theo bicker in a car  
**Set:** CAR  
**Location:** UCF CEM Soundstage

<table>
<thead>
<tr>
<th>Casting</th>
<th>Art</th>
<th>Camera</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MILANE</td>
<td>Construction</td>
<td>Electric</td>
</tr>
<tr>
<td>2. BLONDE #1</td>
<td>Property</td>
<td>Grip</td>
</tr>
<tr>
<td>3. THEO</td>
<td>cigarette</td>
<td>Sound</td>
</tr>
<tr>
<td></td>
<td>phone</td>
<td></td>
</tr>
<tr>
<td>Extras Casting</td>
<td>Set Decorating</td>
<td>Music</td>
</tr>
<tr>
<td></td>
<td>rundown Mitsubishi</td>
<td>Z-list rap song</td>
</tr>
<tr>
<td>Hair</td>
<td>Greenery</td>
<td>Special Effects</td>
</tr>
<tr>
<td></td>
<td>Locations</td>
<td>Visual Effects</td>
</tr>
<tr>
<td>Makeup</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costumes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blonde #1 tight nightclub outfit</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Production Notes**

---

*Generated by scenecronize on 6/24/2015 at 4:55 PM PDT*
Breakdown Sheet
Nightgaze
White Revised - Script Date: 06/20/2015
Story Day: Night

Scene Summary: Milane, Theo and blonde #1 argue as passerby stares
Set: CAR
Location: Gated Community

Casting
Extras Casting
MIDDLE-AGED MAN
Stunts
Hair
Makeup
Costumes
Blonde #1 tight nightclub outfit

Art
Construction
Property
Set Decorating
Greenery
Locations
Car
Gated community w/ intercom

Transportation
car slams into other car

Camera
Electric
Grip
Sound
Music
Special Effects
Visual Effects

Production Notes

Generated by scenechronize on 6/24/2015 at 4:55 PM PDT
APPENDIX H:
PRODUCTION TIMELINE/SHOOTING SCHEDULE
PRODUCTION TIMELINE

AUGUST 2013 – DECEMBER 2014
- Developed script and conceptual materials
- Cast Jenell and other secondary characters
- Mapped trips with Jon for landscape footage
- Assembled production team and began scene drafts to test out concepts
- Assembled plan of action for production and post processes
- Oct 8: semester consult

JANUARY 2015 – MAY 2015
- Sarah Ortega joined production team
- Breakdowns and budgets started to be realized
- Assembled application for Princess Grace Grant
- May: Jenell replaced with Croix
- May 31: received greenlight to begin shooting in June 2015

JUNE 2015 – DECEMBER 2015
- Bulk of shooting completed
- Editing begins slowly as footage is turned over
- June 15: first shoot date
- Fall 2015: teaching assistantship with Chris Harris starts (Experimental Cinema)
- December 11: last shoot date with crew

JANUARY 2016 – MAY 2016
- January 26: final shoot in Marianna with Jon
- February 20: first shoot in Vegas with super 8 footage
- Spring 2016: various super 8 shooting occurs around Orlando
- Spring 2016: first screening of footage to thesis committee
- May: film shooting in New Hampshire
- Editing continues, footage for all of them not acquired until May 31st

JUNE 2016 – NOVEMBER 2016
- Complete first cut of film
- Complete sound and color mix
- August 6: first half cut shown to Lisa and Chris
- September 24: rough assembly cut shown to committee
- October 17: picture lock cut
- November 4: thesis defense
- November 18: electronic thesis dissertation due

JANUARY 2017 – APRIL 2017
- Complete final score
- Complete final sound and color mix
- Aim to do screenings in March/April
- Create rolling calendar for film festival submissions
APPENDIX I:
CREDIT LIST
Production Staff

Written and Directed by
Produced by
Assistant Producer
Director of Photography
Edited by
Assistant Editor
Assistant Camera

Production Designer
Executive Producer
First Assistant Director
Sound by

Gaffer
Electrician
Production Assistance

Choreographer
Makeup Artist
Sound Mix by

Original Score
Additional Audio
Web Services

Cast

Milane
Theo
Juliet
Blonde #1
Arabelle
Coworker #1
Coworker #2
Wolves

CROI X PROVENCE
CALEB WILSON
JULIET DNO
VICKI GORDON
SASHA HILL
DANIELLE VILLA
MILANE GONZALEZ
JACOB ENGELS
MAY SANTIAGO
JENNY VILLEDA
JENNA PRITCHARD
APPENDIX J:  
FINAL COST REPORT
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<th>Vendor</th>
<th>Type</th>
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<tr>
<td>Breanna Panto</td>
<td>Hair + makeup</td>
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<tr>
<td>Rosa Martinez</td>
<td>Location Fee</td>
<td>$180</td>
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<tr>
<td>The Rink</td>
<td>Location Fee</td>
<td>$100</td>
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<td>Soundstage</td>
<td>Location Fee</td>
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<td><strong>TOTAL</strong></td>
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<td><strong>$9,612.06</strong></td>
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