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If Not Now: An Account of the Challenges and Experiences of Writing, Directing, and Editing a Graduate Thesis Film

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If Not Now: An Account of the Challenges and Experiences of Writing, Directing, and Editing a
Graduate Thesis Film

A Thesis

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

Master of Fine Arts
in
Film and Theatre Arts
Film Production

by

Tylyn Scott Anson

B.A. University of New Orleans, 2012

May, 2015

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*For Amanda Gellar and Felix McGuire,
for unending support and incomparable friendship.*

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Abstract

In this paper, I will catalog and describe my process involved in the creation of my thesis film *If Not Now*. In the main body of the paper I will cover the topics of Writing, Casting, Directing, Production Design, Cinematography, Editing, and Sound, as well as Technology and Workflow. Special emphasis will be placed on Writing, Directing, Editing, and Sound. The Analysis section will discuss the overall effectiveness of my goals to communicate a story about self-identity and community, as well as the film's artistic merit and quality.

Keywords: film; queer; LGBT; New Orleans; writing; directing; editing

Chapter 1

Introduction

As a filmmaker, one of my key goals is to learn at least one important lesson and grow as both a person and an artist with every film that I create. For my MFA thesis film, *If Not Now*, I set out to accomplish those goals on a scale I had not approached before, as well as to create a film of professional quality, or at least closer to professional quality than any of my previous films. I knew from the initial conception of the project that I wanted to work with an actor who was fairly popular and had a fan following, and that I wanted to tell a strong, emotional story about queer characters that queer audience members could understand and identify with, one that would stand out as the crowning achievement of my time making films in my years of schooling.

While the other films I had made during my time at the University of New Orleans, both for my degrees and on my own time, had increased in quality over time and worked as short films, I had yet to create a film that turned out exactly as intended. For all my previous films – either the plot changed in editing, or changes had to be made due to the nature of production, or there were problems with the writing that I had not considered until they had already been committed to film (or the camera's memory card, to be more accurate). This led me to spend a great deal more time planning for all aspects of this film, as I knew this would also be the film I will be most likely to use as my “calling card” after graduation as I attend festivals and attempt to find work and funding in the film industry.

The story itself came out of various discussions my friends and I have had about gender, and my experiences in knowing people who identify either explicitly as genderqueer or perform or identify with some other form of gender variance. In our discussions, we would often bring up the severe lack of art that tells stories or presents characters in this demographic. The

perception that there were no characters or stories that they could identify with in the mainstream, and that they lacked stories that had situations they dealt with in their lives as the subject matter often left them feeling ignored and invisible. This was something that, as a queer, transgender woman, I have had some experience with myself. In addition to wanting to tell a story with characters that they could identify with, I also found the topic fresh ground for exploration in film, as very few films in mainstream cinema even cover the more binary aspects of the transgender experience, much less actually consider those who cast the binary aside when declaring and forging their identity.

The theme of leaving to find a new home was also something that was important to my life at the time, and that aspect of the film draws heavily on my own thoughts and concerns about leaving my home city of New Orleans. My major professor Henry Griffin once said that one of the key decisions for any person who comes from New Orleans is whether or not to move from the city. Relatedly, many people within the LGBTQ community end up leaving their hometowns and cities in search of a more accepting environment. As the lead character in my film states, there is a notion within the LGBTQ community that in order to be happy, we need to leave our hometowns and eventually end up at one of the more notable queer hot-spots. As this is a trend in the queer community I am a part of, as well as a factor in the lives of those native to New Orleans, I decided to make a film that would centralize and reflect on the concept of queer flight and migration.

Because of the critical role that my own life and history played in the creation of this project each step of the way, I have decided to include the following section expanding on my own experiences, both as a queer woman in the New Orleans area and as an independent filmmaker. I will then discuss my influences and decisions for how I chose to approach the

different aspects of filmmaking (Chapter 2), specifically the topics of writing, casting, directing, production design, cinematography, editing, sound, and the technology used to produce this film. I will also include a reflection on any additional works or factors that influenced the creation of my thesis (Chapter 3). I will then analyze the overall effectiveness of the film (Chapter 4), and how the choices I made have affected both the film's audience reception, as well as its quality as a cinematic work of art.

Artistic and Academic Background

I was born in 1989 in Gretna, Louisiana, which is located on the West Bank of the city of New Orleans. While growing up located on the West Bank of New Orleans would theoretically have put me in a good place for artistic exposure, sadly, given the nature of my family at the time, this didn't work out. My mother was very open and free, but she had decided in true opposites-attract fashion to marry my father, a devout Christian and youth pastor of a local church. Because of this, my artistic experiences, especially when it came to film, were very limited. My father's views on what exactly a good Christian child should be exposed to, outside of our Focus on the Family produced specials and cartoons, didn't leave many secular options. I watched mainly Disney films, such as *Aladdin* (Ron Clements & John Musker, 1992) and *The Great Mouse Detective* (Dave Michener, 1986). While these films entertained me, there was nothing about them that struck me as especially powerful. When I was five, however, my dad demonstrated lenience in his selection due to nostalgia, and as an entire family, over the course of three days, we watched the Star Wars Trilogy on VHS, films that constructed a story with compelling characters. From that moment on, I was amazed by movies. I didn't know what exactly I wanted to do with them, but I knew that whatever my future would hold, it would have something to do with film.

About a year after I decided on that vague notion of my destiny, my father got a job as the pastor of a church in Brownsville, TX. At about this point, he and my mother's marriage reached a breaking point, and they began an ugly divorce that would drag out over the next two years. Most of this time I spent with my mother in Metairie, with the occasional visits to my father's new home in small-town Texas. While my father's approach to what I should be watching and exposing myself to did not change, my mother's became dramatically more liberal, especially

thanks to the influence of her family – Cuban refugees who had left the country after Fidel Castro rose to power. During this time, I began to explore film in a more substantial way. Some films do stand out from this point in my life, such as *When Harry Met Sally* (Rob Reiner, 1989) and *The Thomas Crown Affair* (John McTiernan, 1999), both of which are films that focus primarily on the relationship between the two lead characters, and the chemistry between the actors. Still, integrating the films I enjoyed watching with my Christian faith was a slow process.

At the start of middle school, however, things began to change. Entering into a more rebellious teenage time, I began to consciously break away from the more sheltered view my father had plotted out for me. At the time, this mostly affected my film viewing to the extent that I began watching a lot of late night movies on cable television. However, one film that I encountered early 2005 was an independent film called *Shades of Grey*, which had been directed by Jesse Cowell and distributed via the internet (still a novel notion in the mid 2000s). With a key focus on interpersonal relationships and dealing with themes of friendship, the film sparked a change for me, as it was the first time I had seen something that was made for such a low budget and by someone so young – it gave me the idea that I could make a movie myself, without piles of money.

Shortly after I discovered this film, Hurricane Katrina began to approach New Orleans. While we weren't technically within New Orleans city limits, we fell under their jurisdiction as far as the mandatory evacuation was concerned, and I evacuate with my mother and sister to Little Rock, Arkansas, where we stayed in a hotel for 21 days. During this period, I spent a great deal of time on the internet, talking with Jesse Cowell via an internet forum we both frequented. This forum also drew in many other independent filmmakers, and listening to them discuss film,

something clicked for me. The way they talked about the process of creating, the excitement of seeing it come to life, the thrill of a cheering crowd, and even the crippling doubt and sorrow of rejection, all appealed to me in a way that made it clear this was exactly what I wanted to do with my life.

I began devouring films at this point, both mainstream and independent. I also declared my intention to my mother – that I wanted to make movies when I grew up. Despite her family's hesitance to embrace this idea (many of them had hoped I would put my argumentative nature and good grades to use and go into law), my mother unconditionally supported this decision. She and my grandmother even provided me with several copies of films that I may not have seen otherwise (or at least not until much later), such as *Il Postino* (Michael Radford, 1994) and *Cinema Paradiso* (Giuseppe Tornatore, 1988), both of which were quiet films that focused on exploring characters rather than moving along a plot. For this, I am exceptionally grateful, as it would have been very easy for her to discourage me from the financially uncertain life of an artist in favor of something more secure.

As I entered high school, my decision to pursue film began to take an even more solid shape. I began writing down ideas for stories, working out the details of them with my friends, attempting to write them as either ideas or in screenplay format in fleets of marble, bound notebooks. In my junior year, I made my first earnest effort at a short film, under the guise of a science project for class. The film, entitled *The Red Cycle of the Blue Water Molecule*, three friends and I set out to make a short comedic piece. It turned out to be a huge success with the class – including the teacher. I'd had my first real taste of presenting work to an audience, and I have never lost that feeling. From then on, any time I was given a project that had an option of full artistic freedom (which occurred several more times in English class), I would immediately

choose to make some form of video. My teachers encouraged this, especially my English teacher Jeremy Lampo, who would send me information on local film seminars, recommend films to me, and who has continued to mentor me into the present day.

After applying and getting in to the University of New Orleans and declaring my major as film production, I was profoundly delighted to take my first film classes. At that point I felt like my future was a definite, secure thing. With college however, comes personal change and challenges, and this was especially true in my case. In addition to being exposed to new ideas about filmmaking and society, I also came to realize my own personal truth, discovering and embracing my own queer and transgender identity. This discovery led to me exploring, both in my undergraduate and graduate career, queer cinema as a filmmaker and a film viewer. I was, and remain, especially interested in films that relate either to gender identity issues or queer female sexuality. Around this point, I observed that most mainstream films that dealt with these issues were made by straight directors, such as Duncan Tucker's *Transamerica* (2005) or Abdelatif Kechiche's *Blue is the Warmest Color* (2013), which often resulted in portrayals that rang false, catering to a straight audience. However, I found myself strongly drawn to the works of queer filmmakers who brought their own experiences to the craft, such as *Saving Face* (Alice Wu, 2004), *Go Fish* (Rose Troche, 1994), and *But I'm a Cheerleader* (Jamie Babbit, 1999). Aside from giving me material for two papers, this also led me to decide that, as a queer, transgender woman, I wanted to make films in which other people in the LGBTQ community could see something authentic that they could relate to and see something of themselves in.

I began this work with my first film that I directed at UNO that was not simply a class exercise, *Naked Lily*. Made through the student organization UNO Filmmakers, *Naked Lily* was the first film I worked on where I had an actual budget, as well as a sizable production crew.

With about 40 people for a three day shoot, it was the most staffed film I had shot at that point, and that still remains the largest crew I have ever had on a single film. However, given how the product began to turn out, the logistical issues of handling the set, and the fact that an issue during post-production involving a poorly handled workflow led to the film never being finished and released, I learned that a large crew does not necessarily guarantee a great end result.

Coming off of that lesson, shortly after graduation I put together a small crew of five people for an experimental short film entitled *7 Stages of the Closet*. This was a silent film that dealt with themes of gender and sexuality, as expressed through abstract imagery and methods influenced by the school of Surrealism. It turned to be a popular and, surprisingly, accessible piece of work. In addition to receiving great feedback from my professors in graduate school and my colleagues the following year, it also played at the San Francisco Transgender Film Festival in 2013. The success of the film was a powerful demonstration to me that I could make a substantial product with minimal crew and funding, and still create a successful work of art. This was a lesson that I would carry with me through the rest of my graduate career, with varying degrees of success in implementation.

The next big educational experience I had in filmmaking came from a project I made in my first year of graduate school that would go on to be my qualifying project for the year: *Sadie Hawkins Dance*. Set in high school, the film follows Kim, a sweet, shy girl, who develops a crush on Sara, her more outspoken and sexually out classmate, and wants to ask her to the Sadie Hawkins Dance. With the success of *7 Stages* as a silent film, I set out to make another film that emphasized the visual elements of the medium. Split between three scenes, there is no dialog until the end of the second scene, with much of the story being told through camera angles, performance, and also notably through the production design. For this I started a professional

relationship with the person who would end up becoming a staple through my films: Carey Rowanoak; and together we decided that the best way to demonstrate the relationship between the two characters at various points was through the colors and style of their wardrobe. I was praised for my decision to incorporate this technique, and also for my attention to the opening title sequence; having finished editing with some time to spare, I set to work on creating a visually interesting motif for the opening credits. Consisting of just the names of the two actors and the title of the film, I used a mix of fonts and visuals to demonstrate the contrast in their personalities (i.e., the credit for Kim's actress, Alli Isaac, is pink and cute lettering and features a smiley face, while the credit for Sara's actress, Amanda Gellar, is blood red and features an anarchy symbol), and then mixed the two for the title credit of the film. Ultimately, one of the most important things I learned from this experience is that attention to detail not only matters, but matters to the point that it can entirely change the perception of a production. From then on, I would try to incorporate these design aspects into the rest of my projects, and while it has worked with different levels of success, this method is always a helpful exercise when working in such a visual medium.

If *Sadie Hawkins Dance*, my first year project, taught me to trust the visual aspects of the medium, then my second year project, *Enough for Love*, taught me to trust the actors. The story involved an emotionally charged situation – Claire and Taryn, a couple who have been together for a few years, aren't matching up the way they used to, leaving Claire to feel less sexually satisfied. While confiding one night in her friend Tim, she ends up meeting and dancing with Sara, and the two hit it off, which leads to a confrontation with her partner. I knew from the outset that having such an emotional story, especially for the climactic scene between Claire and Taryn, would require actors who could effectively portray the experience. Because of this, I

started casting early. Sara, being an older reprise of the same character from *Sadie Hawkins*, was easy, as Amanda Gellar was happy to work with me again (an advantage of being friends with talented people). The rest of the cast, however, was found through something I had not tried since I was an undergrad – open auditions. This turned out to be very effective, as I was able to cast Levi Hood as Tim, and SAG-AFTRA actors Christine Tonry and Natalie Hultman as Claire and Taryn, respectively. It was my first time working with SAG actors, and it was a very positive experience. Through extensive rehearsals and acting exercises, I was able to get each of them to a strong and comfortable place with one another, which greatly improved performances, and they turned in what I believe were two of the strongest performances in my artistic career at the time.

Enough for Love also gave me an experience at problem solving: On the first day of production our first location fell through. However, we were able to replace the location within an hour, and while there was one scene that had been scheduled for the day that we were not able to shoot, we were able to pick it up the following day and put ourselves back on schedule. In the end, I got everything that I wanted shot, and still feel confident about the product that came out of it. Ultimately, *Enough for Love* taught me about directing on two fronts. First, I learned that the relationship a director should primarily be concerned with is the one with the actors, and getting their performances to be exactly what the director wants. Secondly, it taught me more than any other film has how to truly think on my feet and remain calm in a crisis, how to plan appropriately, and how to rally the crew around the project, even when it seems to hit a severe roadblock.

I have made films other than these which have turned out to be films that I am less than proud of, or that I feel do not represent the best possible work I am capable of creating. Each of

those films was a critical learning experience – either in discovering one small thing that did work in a specific project, or learning about what absolutely does not, and will not ever, work. Moreover, my experiences in both making and screening *7 Stages of the Closet*, *Sadie Hawkins Dance*, and *Enough for Love* have instilled confidence in myself that I can craft a film that is capable of finding and resonating with an audience.

This ability to resonate with an audience was what I wanted to bring to the table with *If Not Now*, as well as developing a way to incorporate all of the lessons about production and directing I had learned on every film I had made up to that point. I also knew that I wanted to make a film that would be a strong contender in several different festivals. I ended up with a film that deals with a wide variety of thematic elements that, while it works as a short film, is capable of being expanded into a feature film with relative ease. It is my plan that this will serve as a launch pad for me to pitch the project as I tour the film through various festivals.

Chapter 2

Writing

“Good storytelling doesn't just tell audiences what happened in a life. It gives them the experience of that life.” - John Truby, *The Anatomy of Story*

The writing for *If Not Now* actually began a long time before it came time for me to start my graduate thesis project. I began charting out the general themes and story points back in the summer of 2013, just following the completion of my first year of graduate school. I was working on a film as a dailies technician that summer, and I was spending my off hours reading in my hotel room. One of the first books I read was a collection of essays called *The Feminist Porn Book*, which features writings from performers, producers, and academic theorists discussing how, among other things, the emerging genre of feminist and queer pornography is providing representation of non-conventional identities and body types as desirable. As part of this demographic myself, I decided to explore and contribute to the representation of different bodies and identities for my thesis project.

However, while this gave me a theme and idea for the piece, the true plot of the story didn't take shape until later that summer, when I took a trip to the San Francisco Bay. While there, I felt for the first time a desire to live somewhere other than New Orleans, and within days I began grappling with ideas of home, community, and what that all meant. While there, I began writing out these thoughts, and honing ideas for a screenplay. I got the first three pages of my first draft written in one day. Since one character was loosely based on a contributing writer for *The Feminist Porn Book*, genderqueer performer Jiz Lee (whose pronouns are they/them, just as in the film), I decided to approach them about the project. With their interest in the project

piqued based on my initial pitch and our brief communications, I carried on with my screenplay (the details of this will be explained further in the next section, “Casting”).

I took a break from the screenplay for the rest of my vacation that summer as I visited with friends both there and in Austin, though the ideas never left my head. So on the train from Austin back to New Orleans I began writing an outline of the screenplay. This was actually one of the first times I had written an outline for one of my screenplays in such a detailed, scene-by-scene manner. This proved to be invaluable to my writing process. Even though I would end up changing many of the scenes, and even entire plot threads later on, by writing the skeletal structure and purpose of every scene in the story, I was able to avoid the biggest problem many of my early drafts of screenplays usually display – having scenes that serve no purpose in the larger story. Plotting out the scenes like this also gave me a way to track where the story needed to go in each scene, both in regards to the scene itself as well what that scene would need to lead into next in the story. This greatly streamlined my entire process, and I finished the first draft of the screenplay entirely on the train. In my opinion, the steps I took outlining the story were key to making it one of the strongest first drafts I have ever written.

In that first draft, much of what remains in the story was there in an abstract way – it was still a story about Katie, a new lesbian in the city of New Orleans, who feels isolated from the community around her, and estranged from herself. Until after meeting a striking genderqueer person named Talon, she begins her own journey of discovery – and eventually adopts the name Kay and changes their own pronouns. Due to the nature of writing, however, many of the details were changed between the first outline and the final shooting script. One vivid example is what I called in my initial writing notes the “mold sub-plot.” The house Katie was living in with her many roommates (another change that was made to the story, largely due to economy), had a

substantial mold problem that their landlord was dodging them all about, with Katie being the only holdout in the house against taking a firm stand against the land-lord. This was originally set up to show a meek nature in Katie, that she would then overcome during her character arc. However, immediately after writing this first draft, I felt that this element was too heavy-handed as a metaphor, and also weighed down the story, as sub-plots in short films are very difficult to pull off and develop in a way that the audience will still find interesting and engaging. As an additional benefit, this also allowed me to cut a substantial number of pages from the screenplay, as my first draft was 32 pages (there is a departmental cap of 18 pages for thesis screenplays).

Another example of a substantial change for the better in the story was Katie's employment. In my first drafts, she worked at a grocery store, and was dealing with an ignorant manager. While this was definitely something I wrote by drawing on my own experiences, I did not feel that it was engaging enough (especially because having a character work at a grocery store is a trope I've seen at play many times in student films, with only barista appearing more often), nor did it connect to the city. If I wanted to make part of Katie/Kay's conflict connected to New Orleans, I wanted something stronger. I next had her working for the Regional Transit Authority, as I thought that putting the character in a more professional environment would explain why management would be coming down on her about her presentation. This would ultimately change as well, due to the insights of screenwriting teacher Erik Hansen and his workshop class offered to graduate students, Writing the Thesis Screenplay, as well as the addition of Henry Griffin to my thesis committee. Professor Griffin encouraged me to put Katie back into an environment more connected to the perception of the city, predominately the service or hospitality industry. This would make it clearer that she was struggling against the culture and community of the city. From this point I tried to think of a way that Katie could be working in

the service/hospitality industry, but still be getting flack from their manager, since in my experience many of these types of jobs in the city are very open and more laissez faire about presentation. I spent a significant amount of time researching this topic, and between my research and a night spent drinking at the Sazerac Bar in the Grand Roosevelt Hotel, I realized that hotel staff were still generally not a part of the liberal, come-as-you-are attitude in the rest of the city. I immediately began working with the idea of Katie as a hotel concierge, and the idea stuck.

The workshop class, and especially the notes I received from Erik Hansen, were invaluable in crafting the story. A significant change that Professor Hansen encouraged me to consider was to change Katie's manager from a man to a woman, as a way to further visualize the differences between how Kay would ultimately present and identify, and how they were expected to appear at their job. I was excited to make this change, as not only was it a strong point, but the decision to originally write Kay's manager as a man was so that I could work with an actor who, early on in the writing process, became unavailable for the time I was looking to film. In the workshop for the screenplay, a strong note of feedback I received regularly from Erik Hansen, as well as my fellow graduate students was that there was not enough conflict between Kay and Talon, which made the story feel like it was dragging since the film was largely the two of them occupying the same space. This was a struggle for me to incorporate, and would take many more drafts to fully develop. A large portion of working this angle came from Henry Griffin, who pointed out to me that while the film isn't a romantic comedy per-se, the following insight on them still applies: Professor Griffin told me that the point of a romantic plot-line is not to show how two people belong together, but instead to illustrate initially why they do not work together – that through the course of time as the characters change they become better suited to

one another. The advice from all these sources led to a Katie that, in initially meeting Talon, would be more judgmental about Talon's genderqueer identity than I originally intended her to be.

One thing that made this change easier for me was a concept of storytelling and construction that was introduced to me in Henry Griffin's class, which comes from the book *The Anatomy of Story*, by John Truby. Truby advocates for not constructing a story by the typical screenwriting convention of plot points, as it “promotes a view of story that is mechanical” (ch. 1). Instead, he advocates for charting the story through certain character beats. Possibly the strongest help for me was that Truby not only suggests a character having a goal, but breaks down the concept of goals into three different types. Explained somewhat loosely, the three types are: what the character wants (their goal in the most obvious sense), the character's psychological need (what the character needs to learn to stop hurting themselves), and the character's moral need (what the character needs to learn to stop hurting others). By focusing the story more on Katie/Kay's journey of self discovery by examining their psychological need to explore their own identity and to not just run from their problems, as well as their moral need to be less judgmental of others instead of focusing on moments in the plot, I was able to better develop Kay's arc, which made giving them early conflict with Talon easier. While the note about having Talon learn something as well, which I got from Professors Griffin and Hansen alike, is valid, I could not find a way to make this element work over time due to the length restrictions of my screenplay. Instead, I cast Talon as a wise, teacher figure, and so while I plan to expand Talon's arc as I move forward with a feature-length version of this project, for the short film I believe this characterization works as a mentor figure to Kay.

Not all changes, however, were made out of a decision regarding what would best serve the story; some involved what had to be edited in order to meet the departmental guidelines for the length of thesis screenplays. One glaring example of this is a scene that remained in the screenplay well past the initial period of screenplay writing. Originally, between the scene where Katie comes out as Kay to Talon, and the next scene where the two of them come back to Kay's house and have sex, there was a scene that showed the party that Kay had been invited to by Talon. The purpose of this scene was to introduce Kay to a wider world of what genderqueer could mean, and how genderqueer identities could be presented, as well as to highlight the more diverse queer community already present in New Orleans. This would have also been the scene where Talon really saw Kay shine as a person, demonstrating that this relationship was important for Talon as well as Kay. However, with the scene parsed down to the bare minimum to keep it from pushing the screenplay past the 18 page cap the department sets for thesis screenplays, it felt too rushed and aimless. Unable to expand the scene and really show Kay changing, and unable to cut significantly from other scenes (or even cut scenes entirely) from the rest of the film in order to make room for this scene, I was forced to make a decision between leaving the scene in and hoping for the best, or taking it out completely. I concluded that given my limited time and resources of production, it would not be beneficial to spend that amount of time (and what would likely be an entire production day) on a scene that likely would not work, and therefore would probably not even make it into the film at all. Taking that into consideration, I made the difficult decision to remove the scene from the screenplay entirely, and instead leave the events of the party up to the imagination of the audience when it came to the short film.

However, one significant change that came about because of analysis of the story, and one that changed the entire message of the film and, I believe, made it stronger came from Erik

Hansen. Originally, the trajectory of Kay wanting to move away from New Orleans to San Francisco was demonstrated at the start of the film and at the end, they do. Professor Hansen and I spent a large amount of time discussing the narrative flow of this sequence, and he objected to the ending on two levels. On one hand, he noted that it was too obvious, especially for a short film, to have the character clearly want something at the beginning, and then have them get it at the end. Professor Hansen pointed out that normally, what works for good story telling is that the character realizes that what they wanted at the beginning was a miscalculation, and that by the end of the story they learn what they *really* want. His second reason, and the one that stuck with me the most, involved the moral message of the story. What Erik Hansen took away from the original ending of Kay leaving New Orleans conflicted with what he felt was the message of the rest of the story, that to solve our problems we don't necessarily need to run away from them. He summed this up perfectly when he told me that the “if not now” that is referenced in the title should not mean “if I don't go to San Francisco now, when will I?” but instead should mean “if I don't live for myself here in New Orleans now, then when will I?” This struck a deep chord with me, and I changed the ending that night, to much praise from everyone else who read the screenplay. Between Professors Hansen and Griffin, I was given the best advice possible to make a strong screenplay, and definitely encourage the continued departmental support of Erik Hansen's Writing the Thesis Screenplay class, because, for any student who endeavors to write their own screenplay for their thesis, the advice received in this class is incredibly beneficial to the development of story.

Casting

“The success of small films and exercises, all the way up to big-budget features, depends enormously on the quality of the on-camera talent.” – Mick Hurbis-Cherrier

There is an old adage in the filmmaking community that making a good film is 80% casting, and this certainly holds true for a film like *If Not Now*, which is so dependent on the relationships between the two lead characters. The wrong casting choice for a certain character can break a film, whereas the right casting choice can not only make a character come alive, but even extend the audience of the film. Even from the onset of crafting the story, I knew that who I ended up casting in the film would arguably be the most important decision that I could make, and so in regards to my pre-production timeline, a lot of casting went along in tandem with the writing process, including making one casting decision before the first draft had been finished.

Because the way I envisioned the character of Talon was so intertwined with what I knew of Jiz Lee's ability, I decided to simply ask them if they would be interested in working on my film. I also knew that because of Jiz Lee's celebrity in the queer community, having them attached to the project would make it more likely to be recognized and funded, both for the initial short film and the later stages of preparing for the feature. Jiz and I had already a few brief interactions via Twitter and Facebook, and when they were promoting a party they would be at in Oakland, California, I mentioned that I would be in town then, and they suggested that I should say drop by while I was there. I did, and I took the opportunity between their sets to pitch my project to them. The reason I pitched the idea to them so early (I did not even have a draft completed at the time) was not only because I knew that they were perfect for the role, but because I honestly could not see anyone else portraying Talon in the way I had written them, and so I did not want to continue on that thread if they would not be interested at all in starring in my

film. Luckily for me, however, they expressed that they would be interested in the project, and told me to send them a draft of the script when I felt it was ready. By the time I had the fourth draft of the screenplay, I sent it to them. They responded very positively, saying that the script was great, and they mentioned that they were touched that Talon was written for them. They only held two stipulations – that I show them a sample of my work, and that if possible, I meet with them so that they could get a feel for me as a director. As both of these were reasonable requests, I sent them two of what were my most recent works at the time, *7 Stages of the Closet* and *Sadie Hawkins Dance*. I also informed them that my film *7 Stages* would be playing at the San Francisco Transgender Film Festival in November of that year (2013) and that I had made plans to attend, so that if they were free to attend the screening I would be happy to meet with them then. We arranged to meet around the block from the screening theater about two hours before the festival block in which my film was scheduled to screen.

While I maintained a calm professionalism in my correspondence with them, in truth I was exceedingly nervous. I had never cast someone so recognizable before, and I had certainly never had lunch with an actor to determine if we would be working together or not. I immediately sought out the advice of Henry Griffin, since he had told stories about similar situations in our directing class. I asked him if he had any helpful advice for how to handle the lunch itself, and he gave me several good notes, most of which were about etiquette (I have to say, I was very surprised that many of the notes for “job interview lunch” are the same as “first-date lunch,” such as to avoid ordering food that you eat with your hands). One note that particularly stood out to me, however, was that he pointed out that the actor was likely also nervous, since as I was the director and the one doing the casting, they were essentially being interviewed for a job. I should make sure not to be too nervous or talk too much about how big

of a fan I was of their work (which I am), but that I did not need to be off-putting or out of touch either; I should simply maintain a professional yet friendly tone in the atmosphere of our conversation. I made sure to remember all of these things when we got together to eat lunch in November. I took extensive notes on what they had to say about the project, how they felt about the screenplay, and when it was decided they were definitely interested, we talked about the details of their pay and lodging. I made sure to give them the opportunity to ask me questions as well, either about the project, my previous work, or even myself. The most important question I remember Jiz asking me was what my attitude was when encountering a problem on set. Apparently, they had worked on several sets before where directors would shout and get visibly angry when something would go wrong during production. I assured them that my reaction was the exact opposite of this, by citing my usual description of my directorial style of set management, which is that “my style of leadership is more Captain Picard than Darth Vader.” They were satisfied with this answer, and after we left and watched a screening of my film at the festival, they told me they would definitely be working with me for my thesis in August of 2014.

After securing them definitively, I set about casting for the rest of the film. For one of Katie's friends, Claire, I got in touch with Christine Tonry, who had played Claire in my previous film, *Enough for Love*. Just as I had reprised the character of Sara for that film, I had the idea to reprise the character of Claire for *If Not Now*. She was happy to work with me again, and free in August, making casting that character easy. However, when the dates of my thesis shoot shifted to October, the weekend I would need her to be on set was already scheduled well ahead of time for her to go on vacation with her family. I certainly hope to work with her again in the future, but she was unable to work on this film, sadly. After this development, it didn't feel right to keep the character as Claire, and so I changed her lines slightly and rewrote the character as a butch

lesbian named Jordan. I asked my producer, Carey Rowanoak, if they would be willing to fill this role, as I had directed them before in several other projects, and they accepted since it was such a small role in the film.

Casting Brady was a much easier experience. Any actor who was able to figure out, from the ample context clues, that Brady was gay was moved to the top of my list. In narrowing down the list further, I knew that I needed someone who could portray Brady with a flamboyant style, but not simply as a stereotypical (effeminate, shallow, etc.) gay man. In the end, Eduardo Lopez was cast as Brady, as not only did he offer great comedic timing, which would be important as nearly all of the comedic lines in the film come from his character, but he was also able to truly live in the character and bring out aspects of him that were not on the page, but fit perfectly.

Casting Sharon, Katie's boss, proved significantly more difficult. Many of the women who came in for the role effectively demonstrated an ability to be a tough, demanding boss. What I ultimately ended up looking for was someone who could take my direction in auditions to tone down some of the aggression. I had decided that even though Sharon would only be in a handful of scenes, I did not want to portray her as a two-dimensional Mean Boss character, but instead as someone who did have some sympathy. The actor who delivered this tone the best at the time was, in my opinion, Ronnie Hooks. I also checked with a few other students who had worked with Ronnie on the set of a recent UNO thesis film, *Call Me Cappy* (Maja Holzinger 2014), and they all told me that she was an absolute joy to work with. Hearing this recommendation made me even more confident in my decision to cast her.

With Katie's job now being a hotel concierge, there was now a scene where she dealt with a rude customer, the Louisiana Businessman. Though a small role, I wanted to find someone that I knew could sell a narrow minded, conservative character. I originally approached MFA acting

student John Neisler for the role, the person I had originally wanted for the role of Katie's manager. He was very interested in the role, and was set to act in the film in August. However, the eventual date change for filming my thesis complicated his schedule, and so when the date shifted to October, he informed me that he would not be able to act in the film as he would be working on his own Masters project. While I was sad to see him go, I understood entirely, and wished him the best of luck. My mind then went to UNO film professor John McGowan-Hartmann. He looked the right age, and while he is a nice man, I knew from the way he had conducted classes in the past that he could effectively appear more stern and intimidating. I approached him about this concept, and he was happy to have an appearance. We discussed the character, and he was set for the production.

With Talon having been cast months prior, the next most important character to cast was for the role of Katie/Kay. I knew this would have to be someone with a wide emotional range, as well as someone with a strong presence on camera. They would also need to be willing to change their hairstyle for the film, and be willing to film a sex scene, including some nudity. (All of this was included in the information for the role, both when posted and when reaching out to specific actors in initial stages.) With all of this considered, I made the decision to offer payment for the role, at the standard SAG student film rate of \$100 per day. However, this ended up being the role that was auditioned for the least often. There were even a few emails from actors who said that they would love to do the role, but they were concerned about the sex scene. However, feeling it was integral to the story, it was not something I was willing to change. One of the actors I courted was very interested in the role, and had given a very strong audition. I decided to cast her, we set times for rehearsals, and I put her in touch with Jiz Lee, so that they could begin to get to know one another (a method I will expand on in the “Directing” section).

Soon after she was put in contact however, she backed out of the project, citing that she was concerned about how it might affect her career if she was in the film. While she did not mention why specifically, I felt an implication that it had to do with the fact that the main body of Jiz Lee's work was performing in pornographic films. Because of how late she backed out of the film, I was forced to push back production to October (the next available shooting period on the UNO equipment room calendar) in order to give myself time to recast. While some of the cast and crew were unable to accommodate the sudden change, the majority were able to reschedule.

This still left the issue of who to cast for the role of Katie/Kay. I immediately got in touch with the actor that had been my second choice for the character. At her audition, she had said that she was fine with topless nudity (all that would be shown explicitly), and was also fine with cutting her hair. Carey, my producer, was not sure about her, as she “had a feeling” that she would not work for the film. At Carey's behest, I did not immediately cast this actor, and instead Carey and I got together with her to discuss the role, as well hold an extended, in-depth audition in order to help her grasp the character and the role. During this meeting, however, complications began to arise. She expressed that she had decided that she was not okay with appearing topless herself, as it could hurt her career. I understood this concern, and was prepared to accommodate her, offering to rewrite the scene so that her character would have a bra on during the sex scene. Shortly after the meeting, however, she wrote another email and clarified that not only was she not okay with appearing topless, she was also against the idea of her co-star being topless in the scene. With the shoot date approaching, I considered making this change. Carey, however, convinced me otherwise, pointing out that I was now changing my vision of the film solely out of panic. I waited on my decision, and continued looking for other possible actors.

Additionally, my saving grace appeared in the form of Lars Barr, a person I had recently met who was talented in several artistic fields, including acting, and who had some stage experience. Perhaps more importantly, Lars even identified as genderqueer. This meant for one thing that they would not need to simply imagine what it might be like to identify that way, but had actually lived it. For another, this meant both of my main genderqueer characters would be portrayed by actual genderqueer actors – an important form of representation in its own right, and something which is too frequently ignored in films featuring transgender and genderqueer characters.

I not only talked with Lars about the role, explaining everything that I had been looking for, but also held an extensive audition that Carey was present for. After the audition, they left the room and Carey spoke first, saying “they're perfect.” I agreed, but admitted to Carey that I was worried that because of our close and growing relationship, casting them might appear to be nepotism. Carey pointed out that not only had I cast other people that were my friends in films before, but that even “established filmmakers cast their friends all the time – like Kevin Smith or Judd Apatow.” We called Lars back in, and told them they had the part. Carey got in touch with the previous actor, and let her know that we had decided to cast someone who was more open to what we wanted to portray with the character. Given how much she had wanted the part otherwise, there was some frustration on her part; however I am happy to say that after writing her my own personal explanation some time later, there is no lingering animosity between the two of us.

The final role to cast was that of the bartender who checks Talon's ID and notices that they are from San Francisco. Being such a small role, I decided to make this my director's cameo, which made it arguably the easiest role to cast. Once that was decided, we went forward

with production. A few weeks before shooting started, I ran into Erik Hansen, and when he asked how my thesis was coming, I told him I was nervous. He asked if I was happy with my cast, and I told him yes. Hearing that, his response was that especially for a film like this, it was all in the characters and performances. He said that I had written two very interesting, compelling, and unique characters, and that “if you're confident in your cast, then you don't have anything to worry about.” In addition to emphasizing the importance of casting again, this interaction with Erik Hansen also made me realize that because I had cast the film so well, I could handle anything that might come up during production.

Directing

“If you don't know what you want, how do you know when you're done? If you know what you want, shoot it and sit down.” – David Mamet

As the director of a film, you are looked to as the leader of the film, the person through whom all possible decisions and actions pass before they are made or performed. Having directed several films before *If Not Now*, as well as working on the crew of many other films at UNO, I was fortunate to have had exposure to many different directing styles, which gave me the chance to choose my directing approach carefully. From the onset, I knew that the characters and the performances of the actors would have to be the primary focus of the film. Determining exactly what style I would approach the film from, however, took more time and some further analysis of the material, as well as reflection upon my previous experiences.

In some previous projects, on other sets and my own, I had noticed that a common mistake was for a director to stretch themselves too thin on set. Instead of staying focused and letting the various departments do their own work, they would instead micromanage each step, so that in the end the actor's performances and crew morale suffered, with the final film usually suffering as a result. I made a conscious decision to avoid this by letting my department heads handle their own respective duties while I would consider my primary responsibility to be the actors, just as I had my previous film. I also decided to go further this time, borrowing a more professional approach to crew selection that I had come across in my research of major sets, as well as while talking to the production crew of the film *The Maze Runner* (Wes Ball, 2014) on which I had worked in the summer of 2013. After I selected my department heads (cinematographer, art director, sound mixer, etc.), one of the first tasks I gave them was to fill out their departments. While I still had final say as to the crew selection, I told them that I would

respect their decisions unless someone they wanted for the crew was someone I specifically did not want working on my film for professional reasons. The only guidelines I gave them were to make sure that their crew would be respectful of other people's pronoun choices, and that they would be capable of behaving in a professional manner during the time when we were filming the sex scene. This decision proved very useful, as aside from my helping to select crew for sound at the request of Tim Connor, my primary sound mixer, all the departments were efficiently filled, and there were no issues with any of the crew on set. The first key crew position I selected was to work with Carey Rowanoak again, who proved invaluable in helping to raise money from the film from IndieGoGo.

With the crew selected, I knew I needed to determine how I would approach rehearsals for the cast, both main and supporting. My main rehearsal focus for much of pre-production was between Lars, Eduardo, and Carey, for the scenes of Katie with her friends. I wanted to make sure they were comfortable with one another, since within the film their dynamic is that of very good friends. I still limited the rehearsals, however, as I strongly believe in avoiding over-practicing. If you rehearse too much with actors as a director, you can drain the life out of the performances. Once I was satisfied that they understood what I wanted with each scene and line, we were finished with rehearsals together. Rehearsing Lars and Jiz together proved more of a challenge, simply due to the fact that while all of my other actors were local, Jiz lives in San Francisco, CA. This meant that the only opportunities we had to rehearse together were in the days immediately before shooting. In preparation for this, I had several phone conversations with Jiz, and several in person conversations with Lars, about their scenes together and what the particular actions and goals of their characters were. I also put the two of them in contact with each other by email and phone. The night before rehearsals, the three of us went out together for

a drink, and I made sure to give the two of them time to bond away from me as well. By the time we got to the rehearsal space the next day, my worries about timing were gone. All three of us were on the same page, and the rehearsals became more about working out details and figuring out blocking than of building the performances from the ground up. I chose not to have any rehearsals between Lars and Ronnie so that there would not be a sense of familiarity between the two actors that the audience might pick up on, and I did not rehearse Lars with John for the same reason. However, I did talk with both Ronnie and John about who their characters were. I especially made sure that Ronnie knew that I did not want her character to come across as senselessly, two-dimensionally mean. We spent a good amount of time working out her character's motivation, and the reason why she was so adamant about Katie's performance and appearance at work.

Another tactic I used to help both Jiz and Lars was a tactic I had used in my previous film, *Enough for Love*, which in turn was a technique borrowed from Elia Kazan when he was working with Marlon Brando in *On the Waterfront* (1954) that I had learned in Henry Griffin's directing class. I wrote a letters to Lars and Jiz, explaining the characters as I saw them. In these letters, I laid out the back story and motivations of the respective characters that they were playing, as well as the general direction to take the character throughout the film. I was clear to stress in the letters, however, that this was not meant to be the final word in the development of the character, and they were free to contradict anything I had written in their own approach; the letters were to serve as a launch pad for their portrayals of the Katie and Talon, respectively. While this is only the second time I have used this method in directing actors, both times the results were very successful. Both Lars and Jiz told me that their respective letters greatly helped them to understand the character and what I was looking for in their performances.

I had a final talk with all of the actors before we began about my style of direction. I mentioned that I was not going to give them wide notes on set, especially between takes. Henry Griffin had noted in classes earlier that this can overwhelm an actor, and so I instead told them that I would give small, action-based corrections (i.e., my direction would be phrased more as “do this” as opposed to “try and feel this way”). I also mentioned, from Professor Griffin’s suggestion, that I would make every effort not to give the actors direction out loud in front of the rest of the crew. I believe that your actors need to feel that they can trust you as a director and that you have their best interest at heart, which is also a stance taken by filmmakers such as Sidney Lumet. I told them this was my method, and followed through, so that I would not run the risk of making them feel embarrassed because of any notes I may have given them. This way, the corrections we would make to their performance together would just be between us. Thankfully, the rehearsals proved very effective in this regard as well, as having worked out the major issues then, we were able to keep our takes very limited for each shot.

The first day of shooting (2014-10-10) went very well. We started off with two scenes in the house location that we were using for Katie/Kay's bedroom: the scene where Katie first has Talon over and Talon ends up giving them the courage to try on a suit, and the scene in the room after, where Kay changes their name and presents their suit to Talon. The first scene, as with all of the scenes between Lars and Jiz, went wonderfully. I could tell that even just having the rehearsals the Thursday before production helped a lot. I think it also helped that the three of us spent so much time building up a bond and familiarity together off of set, both before and during production, which helped to make each of them willing to expose their own emotions in a way that was raw and authentic.

Moving the production outside also went well, but became a bit more tense. We managed to finish what had been scheduled for that day at the house with enough time leftover that we had about two hours before sunset, which was when we could begin shooting our two night time exterior scenes: the scene where Katie chases after Talon to return their hat, and the scene immediately after, in which Talon and Katie walk down the street, talking. Shooting outside at night, we knew we would need a generator, and while we weren't able to get the grip truck since no one from UNO was available to drive it, Joey Harmon did offer us the use of his father's generator. It held through as we lit and shot the first scene outside, which was good news. There was a woman waiting for a cab who tried sitting in the master shot, and who was adamant that we were terrible people, yelling at my first AD (and the bartender when he asked her to move) that “[we’re] out here every week and always act rude.” I admit, I did find this kind of funny since not only have I never filmed there before – I'd never seen this woman before in my life. Still, she eventually left, and, while sound was not great due to the sound of the generator, we shot scene six.

Scene seven had generator problems, namely that the generator itself stopped working. After trying to get it started up again for about 20 minutes or so, I made an executive decision to call it a night, rent a different generator the next day, and come back and pick up the shot that night. With that, it was a wrap on day one of production. After equipment wrap and after sending Laura, my First Assistant Director, the call sheet, a few of us (my lead actors and some of the crew) went out for drinks at Mimi’s, a bar that was near the set we were shooting. This was the first time that I had spent time after shoots unwinding with the crew and cast, and I feel this definitely helped not only their morale, but my own. I had been against it previously because I was worried that it would make me appear less serious about my work, but instead, it

seemed to give everyone the idea that I was feeling good about the work we were doing (which I was), and through that motivated them to keep going.

There were a few moments on set I thought might become issues – most importantly that people were getting pronouns wrong when referring to my cast. There was one moment where I leaned over to someone on the crew and corrected them, and I tried to reinforce it in my own speech, but in talking with the cast later that night I knew something would have to be done. On the second day of filming (2014-10-11), I gave a brief address to some of the department heads, and things went smoother. There were certainly still slip ups, but my cast and I felt that everyone on set was trying. Shooting for the day also went well. We started with the farewell scene between Talon and Katie, and I saw Lars and Jiz rehearsing on set together while we were setting up. Every now and then they would call me over to go over blocking or ask a question about a line, but ultimately they were able to take charge, which cut down on our need for rehearsal time once we actually got lit for the scene and ready to shoot. This was also the day we had a different sound mixer, Jon Kieran, filling in, as Tim had to attend a job interview in Baton Rouge that day. Thankfully that was an easy transition. Tim had briefed Jon very well, and Jon himself is also a very talented sound mixer, so bringing in a new sound mixer for the day ended up not disrupting the set at all.

After we filmed the farewell scene, we needed to wait for the sun to set to film the sex scene, so we filmed the scene that took place in the bathroom with Katie putting on her suit. Being essentially just a series of inserts, this went pretty quickly. After that, we had our lunch break. While the break itself was about an hour long, Lars, Jiz and I only had break for about 15 minutes. The night before, they had both mentioned wanting to get a chance to choreograph the sex scene we were supposed to shoot that day not only on the set, but also relatively secluded so

that they could get comfortable with each other and the choreography. I was prepared to just hold the production after the break, but they both told me and I agreed that we could just rehearse immediately after eating. So while the rest of the crew was at lunch, I announced that the set (the room we were filming in) was closed, and the three of us went in and planned out the scene.

I had told them since our rehearsal Thursday that I would leave most of the choreography to them. Not only would they be the ones acting it out, but they are both trained dancers; so I figured between that and Jiz's experience working in porn that they'd be able to develop effective ways to complete the scene as envisioned. With the script in my hand, I would read a line or two of action, covering each important beat of the scene, and they in turn would take a few minutes to figure out how to make it work, how to transition it to the next action, and so on. There is something thrilling about working with such competent talent. This was the key moment when I realized that this would be the most professional and well made film of my career thus far. Every now and then I would give a bit of direction as far as where they should be positioned, or a note about how I saw a particular shot or movement playing out, but coming up with the choreography of the scene was certainly a clear and equal team effort.

As blocking for the sex scene began winding down, and it was almost time to go back to set, I talked with both of them about how they wanted the set to be closed. I told them both that it was their call, and that I was prepared to limit set operations down to bare-essentials to make them comfortable. They both told me they were fine proceeding with the usual set operations, however, and so there was not a heavy dismissal from set (I did make an executive decision and forbid any set photography during rehearsals and shooting for this scene, simply out of concern for the actor's privacy). However, we had one more scene to shoot before the sex scene – the

opening scene. After lighting the set for early morning, I ran blocking with Lars. The majority of time spent on this scene was lighting – once we got rolling, Lars proved yet again to be proficient in taking direction, and we got each shot done fairly quickly.

After that scene was shot, the sun was well set and we re-lit for nighttime light coming in from the windows for the sex scene. I admit, I was worried about having the entire production crew on set. Everyone on set was completely professional, however, and completely respectful, and everyone moved and acted as though this was a completely normal occurrence for them. The only reason I knew otherwise was because when selecting crew and listening to the suggestions from my department heads, I knew that no one on the crew (myself included) had shot a sex scene before.

After the sex scene had been lit, Mason had been sent with another grip to go and light our outside location from the day before for our pickup. Because of his fast work, after we shot the sex scene, we moved over there and got ready to film, with our new generator that was picked up by Laura. We plugged it in, and while sound wasn't so great due to the sonic presence of the generator, we managed to get the shot we needed done, as it was a one-shot scene. Unfortunately, we were not permitted to use the Steadicam. Even though I had previously qualified on both the Red Epic and the Steadicam, the resources committee of the film program has special circumstances in place for use of the Red Epic – limiting the equipment that students are allowed to use on/with it. While being qualified on both pieces of equipment through UNO would normally mean that I could use them both, in this case I was barred from mounting the Red onto the Steadicam, which severely limited our resources on set. Regardless, we were still able to get the shot, and with that, we officially wrapped day two of shooting.

The third day of shooting (2014-10-12) got off to a rocky start. We had managed to secure a location with great production value for the day: the upstairs bar at Lucky Pierre's. While they wouldn't be closed down for the entire evening, they were happy to close down the upstairs bar and let us use it, set to go in at 10 am. Of course, since we didn't have the grip truck, getting equipment there was a bit tricky. I borrowed my friend Brittney's truck, and at around 9 in the morning I brought the truck over to my place, where I met up with several members of my crew. Together we loaded equipment and made our way down to Bourbon Street. We quickly unloaded and re-parked, and I got Brittney's truck back to her, and got a secondary ride back to Bourbon. I have to say, this was the first day I really felt the absence of the grip truck. In the future, I either want a grip truck secured and scheduled, or a dedicated team of grips for moving equipment – or ideally, both.

Getting everything inside and set up took longer than expected, and much of the cast managed to show up for set well before shooting call. This was actually disappointing for me, as I don't like cast to have to be waiting around while things are being set up – in my experience it tends to either make the cast worried that things are not going well, or they get bored and tired. This time was no different, as I could tell they were all getting tired while waiting for us to finish setting up. Thankfully, Lars and Jiz had developed such a good friendship outside of their working relationship that they were able to keep each other enthusiastic during our down time.

We were ready to shoot only about half an hour behind schedule. However, there was an issue with extras, which was that not only did I not get the full amount I was aiming for, but many of them showed up far later in the day than we needed. This was a problem, as it was supposed to be a crowded club. We were able to make do with what we had, jumping around between scenes and carefully placing extras where we needed them to get other coverage. Once

the rest of the extras showed up, we were able to move back to our first scheduled scene and get those shots done. However, by the time we were able to really get into filming with consistent turn around time, we were about 2 hours behind schedule.

During our lunch break, many of us did interviews for the film's behind the scenes documentary from the behind the scenes producer, Angelo Anfone, which was a fun and new experience for me. We continued on through the day when we returned. Sound became a real issue for the rest of the day, as not only did the lights that were built into the room we were in make noise, but by the time 5:30 rolled around we were also competing with a drag show in the downstairs section of the bar – though it did provide a good morale boost for the cast and extras while the crew was setting up lights. However, I expected this from the get-go, and was prepared to record wild lines and arrange for ADR.

The rest of the day went off without any problems. In fact, everyone became so motivated after falling behind by a few hours, that we were able to pick up the pace and work very efficiently, allowing us to actually wrap 1&1/2 hours early for the day. This was also Jiz's last day of filming, and they would be leaving back to San Francisco the next day, and so we all said goodbye to them.

With everything going so well up to then, I had begun to think that this would be the first set I had worked on without a serious problem. The next day would, unfortunately, prove me gravely mistaken in that assumption. It was supposed to be day four of filming (2014-10-13), but there was an issue with the UNO equipment room. We had originally arranged to hold the equipment over Monday and check the equipment back in on Tuesday (as opposed to checking the equipment back in on Monday), since the location we were to shoot at that day was only free on Mondays. I had made sure to get permission from my thesis chair on this issue, as well as

clearing this with the equipment room manager, Aaron Rushin, both speaking to him in person and writing those dates on my equipment check-out sheet. As it was the week of Fall Break, however, in order to make this arrangement work we would have needed to check the equipment out again on Wednesday, just one day after returning it. I decided instead to see if we could simply hold the equipment an extra day to avoid the hassle for all parties involved, and called the equipment room to ask. Not only was I told that my idea wouldn't be possible, which was of course fine and, in all honesty, expected – but I was *also* told that Aaron had no memory of ever making that agreement with me, and he insisted the equipment come back that day. This created a special hassle, as I had to both notify all the crew, the three actors for the day, and the location, and also attempt to reschedule all of these different parties while scrambling to get the equipment back to UNO under threat of not being able to film the rest of my thesis and potentially facing disciplinary action. Despite pointing out to Aaron Rushin that he had signed the paper on which I had marked down my check out dates, he told me that because the date was not on the departmental SharePoint calendar, that he had no concern over my project or my scheduling, and in no uncertain terms made it clear that it was my problem, just as it would also be my problem when he told me that the Red camera would not be available the following Monday so that he could send it in for an upgrade.

I understand that problems and misunderstandings come up. So did my cast and crew, as well as the location – rescheduling for all of them was surprisingly easy, with nearly all of them being more concerned about the ultimate fate of my project than the burden on their own time. However, Aaron Rushin's attitude in this situation was, in my opinion, discourteous at best and unprofessional at worst. Not only could this date issue have affected the entire production of my thesis, but he showed no regard or concern for this problem, and when I pointed out to him that I

had written the dates down on my equipment forms, he said he did not look at them. When my producer and I worked out that if we could put it down on the calendar we could have it for the next week, he not only refused to put this agreement down in writing, but he also yelled at my producer for even suggesting that we mark it down as a written agreement.

We pressed on, however, securing a camera and the equipment for the following Monday. Then, after a week-long break, it was time to shoot for what was originally scheduled for the last day of filming, but what would now be day four of filming (2014-10-17). We only had one scene to shoot – the last scene of the film, in a bar, with only about 1&3/8 of a page to film, and all dialog at just one portion of the bar. Ultimately, this was a very short production day – which is part of why I originally scheduled it for the last day, as whenever possible I like the last day to be a relatively easy filming experience. There was an art problem to consider with the rearranging of our shooting schedule – there was originally supposed to be an entirely different hair cut for that Friday, which we obviously couldn't do now if we had to film scenes that took place chronologically earlier in the film. I worked it out with Carey and Lars, and we figured out a way to style Lars' hair so that it would still stand out as different without having to actually make physical cuts.

The location itself was one I'd shot in before, The Neutral Ground Coffeehouse. Once again, they were very easy to work with, and for an even cheaper rate than my last project. There was a brief issue with an upstairs neighbor, but to my knowledge it was all handled between him, the owner of the space, and my first AD. Lighting was very easy, as we only had a small space to concern ourselves with lighting and filming. In truth, I find trying to determine what to write about this production day difficult, because when a shooting day goes well, especially on a simple production day like this, it ends up feeling like simply a regular day of

work. We set up lighting, we got off the shots we need, the cast turned out great performances, and we got everything done in only six hours, even after deciding to use our extra time to film a few extra, unplanned shots. Having so much freedom within the schedule gave the actors a lot of room to try different things on various takes, which is something I like to encourage whenever possible. Once we hit the 6 hour mark, we had lunch, and then we wrapped up equipment and left the location with plenty of time left in the day.

Day five of production (2014-10-20), done the following Monday, was a little rougher than Friday, but everything still got done well and without any excessive problems. I had Jordan bring the Red brain (the camera's main component) back to Aaron in the equipment room, and we rented a Red Scarlet from Jordan's friend, Bruno Doria, at \$300 for the day from our "rainy day fund." Thankfully we were able to use all of the lenses and equipment from the Red Epic package. We took down the Halloween decorations in the hotel, making sure to take pictures for when we put them back up, and then cast arrived.

With John being the person with busiest schedule for the day, once we got all of his coverage, we wrapped him on set and he went off. We got the rest of the scene done, and moved on to the next, which was the penultimate scene of the film. Four shots total, and all done in about an hour. We took a break for lunch and then wrapped up the scene. After that, Lars had to go and get their car out of the shop, which gave us time to set up for the final scene of production and let the lighting change for night. Once they came back, we set up for the scene, and got it done. Two shots sufficed for our very last scene of production. We got the master, then moved in for our one shot of coverage. We got it in a handful of takes, and that was the end. We wrapped production, and got equipment back the next day.

Production Design

“These elements may sound small, but they add up. They're a necessary part of the unity each production demands.” – Sidney Lumet

In approaching the aspect of production design, I had two main goals: I wanted to ensure the film looked professional, and I wanted to use production design to visually demonstrate Katie/Kay's arc. When it came to adding production value to my film, my idea was to give the locations an authentic look. My goal was to show a genuine aspect of New Orleans, especially New Orleans queer culture, while still taking aspects such as scheduling, available working space, and safety into account. I was able to make this work, even filming in a few locations that are actual hot-spots for the local community.

For Katie's room, my approach with production designer Carey Rowanoak was to portray Katie as having an idea that they didn't fit in, and a way that they wanted to, but not being fully able to express this. In addition to the clutter around the room and general decorations, we put the suit that they would later wear in the closet, with a price tag still on it, showing that it had never actually been worn. The closet door also featured pictures of people who were clearly playing with gender roles, which we received license to use from Shilo McCabe, a photographer friend that Jiz was able to put us in touch with. Carey arranged the photos on the door personally, working to spread out the different colors and presentations in the pictures in order to try and physically manifest what was going on in Katie's head. Much of the furniture in the room was already there when we had scouted for it, and we felt it was good for the scenes and character, so we arranged to use it on set.

The hotel was the hardest location to find and secure. My original idea had been for it to look like one of the grand, five-star hotels that are located throughout New Orleans. After trying

several different locations, but not being able to secure a lobby in any of them (especially on our budget), my committee member Dr. Steeby had a contact that could get us in touch with the managerial staff of Rathbone Mansions, a bed and breakfast in the area. I visited the location and spoke with the staff, to ensure that the location would work as a hotel lobby, though smaller and older, and that the staff was fine with us shooting there.

The first bar we shot in was Lucky Pierre's, a gay bar on Bourbon Street. This bar was also secured through Dr. Steeby, who was friends with one of the managers. While I knew sound might be an issue, when I saw the upstairs bar that I could be shooting in, I knew that between the pattern on the bar and the lighting in the room this would be a great location that would add a great deal of production value to the film. Other than taking down the Halloween decorations on the day of shooting, there was no artistic preparation needed for the scene, as the set itself looked ready, and the management was more than happy to let us use their built-in light fixtures in order to shoot the scene.

I knew that even though the bar we were filming in was on Bourbon St., there was no way I would be able to shoot on Bourbon St. at night regardless of the day, and so we looked for a good location to shoot at that we could control and use for the location outside the bar and where Katie and Talon walk and talk to one another. We ended up filming in the Marigny, right outside the bar Big Daddy's. As an exterior scene, we did not have to do (nor would we have been able to do) any set decoration. Instead, we were able to just focus on lighting for the scene.

For the bar in the last scene with Katie and their friends, I wanted to find a bar that was more simple and cozy, more like a neighborhood bar than a full night club like the previous bar. For this I decided to use the Neutral Ground Coffeehouse. I had worked with them before, and I knew from previous projects that not only could the location effectively look like a bar, but also

that management was very easy going and happy to help out local filmmakers by allowing the use of their space for simply the cost of paying an employee to hang out and monitor the production. Once again, there was little work to be done as far as set decorating. The main issue was moving furniture around to allow easier walking for the actors, and moving some of the decorations to keep the location looking more like a bar and less like a coffeehouse.

When it came to demonstrating Katie/Kay's character arc, wardrobe played a large part visually. Working together with Jordan McVey, the cinematographer, and Carey, the three of us established a theme with the color blue, as the color of Kay's true self and their own self-acceptance coming through (to be further explained in the section on “Cinematography”). We worked backwards from this decision, choosing the rest of the wardrobe accordingly. For the scenes where Katie is at work, she is wearing either pink or red to strongly contrast with the blue color of self-acceptance. When she is out at the bar later with her friends, she is wearing neither red nor blue, but dark colors, in what Carey and I worked to make a more typical lesbian style. Then, when they finally realize themselves for who they are, they put on the suit that is in their closet, and the shirt they wear underneath the jacket is blue, representing their full acceptance of who they are.

Talon's wardrobe choices were made not to follow a color scheme, but rather a character style. I knew the first time the audience sees them they would have to be striking, as well as capable of catching Katie's attention, and so they are wearing a suit with a hat, which both compliment the outfit and works as a prop for Katie to bring to them. The scene where Katie goes to try on their suit for the first time, we decided to dress Talon more casually, to contrast Kay and draw more attention to their suit. For the scene in which Talon says goodbye, Carey and I decided to dress both them and Kay very simply, so that there would be no chance of the

outfits distracting from the performance and dialog of the scene, and so Talon is simply wearing a t-shirt and jeans, while Kay is wearing a plaid shirt. Much care was also put into Talon's necklace, which was actually hand made for production. It needed to be something that would fit both Jiz and Lars' neck, and also work visually with all of their different outfits, styles, and identities. The final product worked with all of these, and the use of the necklace becomes a nice symbol of identity and personal change throughout the film.

For the hotel characters (Sharon and the Businessman), Carey and I decided to draw some similar threads between them. All of their outfits were set up to establish them as more conservative and professional in dress. For Sharon's first outfit, we also decided to revisit our color theme, and dress her in bold red so that she is visibly marked as an opposing force to Katie, and also as a powerful person in Katie's life. Her remaining outfits followed this idea, also using jewelry and makeup to keep her looking very professional and very feminine, representing the things that Kay does not want to be.

Kay's friends' outfits were also chosen from a stylistic angle rather than a specific thematic motif. Brady was dressed as a very out, proud, stylish gay man, which we decided would involve nice collared shirts and being very well groomed. Jordan, on the other hand, was intended to be more of a soft butch, and so we dressed the character in loose fitting clothing, so the character came across as more casual and carefree with her dress, while still matching a particular look and style expected in the community. In this way, I hoped to visually contrast Kay's eventual gender identity and presentation with the gender variance already present in their life and community.

Cinematography

“If my movie has two stars in it, I always know it really has three. The third star is the camera.” – Sidney Lumet

The goals I had for the production design aspects, as described above, were things that I also hoped to accomplish with cinematography: professionalism, and a visual representation of Katie/Kay's character arc – while ultimately serving the needs of the story first. I knew that I wanted the focus of the film to be on the characters, so while I wanted the picture itself to look well composed and of good quality, I knew that if people left the film thinking about that cool shot or that neat camera move, that was the wrong reaction. I decided early on that I wanted to de-emphasize the camera, and sought out a cinematographer who would agree with this idea. I found that in Jordan McVey, who even recommended that idea to me, unprompted. We decided that we not only wanted to shoot the film very steady and smooth, but that for the most part we also wanted to keep the shots close and intimate, especially between Katie and Talon in order to emphasize their relationship. The idea was that if we could visually lock them together, it would more effectively sell the idea of the two of them working well together as a couple. This also led to us framing the picture for the super 35 format, which simultaneously gave the film a more cinematic feel, as well as allowing the frame to be constructed in such a way that we were able to keep the characters close together in frame.

The idea of the static frame was something we worked with extensively, and only broke in key moments in Katie's journey, the most obvious of which being the walking shot of Katie and Talon outside the club. As mentioned in the section on Directing, we had originally wanted to shoot this scene on the Steadicam, however we were not allowed to use it on the camera UNO provided for us. Instead, we were allowed to place it on a shoulder mount system, which Jordan

used to follow in front of them. This ended up creating less of a flowing motion and instead became a naturalistic feel. While this is fine on its own, the issue is that this is the only time in the film where a hand-held camera appears on the screen. While image stabilization can help to cut down on this feeling, it still stands out, and is one of the few things from production that I would change if I could. I know that when I shoot the same scene for the feature-length version of the film, I will either ensure a Steadicam or make sure to include more hand held shots as a motif.

Just as I had wanted to incorporate an authentic image of New Orleans in production design, I wanted to make sure to incorporate this in cinematography as well. I spent a good portion of one of my meetings with Jordan on this, illustrating my points. To summarize, I told him that while I wanted New Orleans to be an important visual aspect of the film, I wanted to avoid what in our conversation we referred to as the “we-shot-this-in-New-Orleans montage.” I explained that in a lot of films, especially indie and short films, when a story is stated as taking place in New Orleans, there tends to be a montage sequence with a lot of shots of the same handful of locations, if not scenes that outright take place in them. I told him that if we shot any B-roll footage, I absolutely did not want any shots of the French Quarter (Jackson Square, Bourbon St., the balconies, etc.). I also emphasized that I wanted to use New Orleans' scenery, but in such a way that the city is simply there, and not too pronounced or over-emphasized. The clearest example of this in the film are the scenes outside in the Marigny, as they are definitely set in New Orleans, but avoid bringing too much attention to that fact.

Jordan and I also took the color theme where blue equals self-acceptance (as mentioned in the section on “Production Design”) that he, Carey and I had developed and expanded it for lighting as well. In addition to emphasizing blue when it appeared for character design reasons,

we were also careful to avoid blue colors except for moments where Katie was becoming closer to fully realizing their identity as Kay. For instance, we programmed the lights in the ceiling at Lucky Pierre's to flash blue across the patrons, particularly for the shot where Katie sees Talon for the first time. Another clear example is the sex scene, where I told Jordan that I wanted Kay and Talon to be "bathed in blue light." He worked out a lighting scheme so that the blue was coming from the moon and streetlights outside, which could also be emphasized in post-production.

For the sex scene, we also prepared for a few different versions that I could try in post-production. While we shot all of the "foreplay" shots very straightforward, we experimented with different framing and frame-rates for the rest of the shots. Our work-flow on set was to frame the camera and lighting for the shot, then record at standard 24 fps. Then, having the lights set on a dimmer switch, we would turn up the light in order to compensate for the aperture of shooting at 40 fps, allowing us to shoot the same shot and action in slow-motion. This decision would become key when putting together the sex scene later (explained in the section on "Editing").

Editing

“Editing brought film to life by bringing life to film.” – Edward Dmytryk

While I would have preferred to begin editing as soon as the final day of shooting had wrapped, unfortunately that was not an option for this project. Other academic concerns (primarily two separate mid-term assignments), as well as a feeling of exhaustion after production, kept me from getting an immediate start on post-production. Instead, as far as my thesis was concerned, I spent the first two weeks following filming carefully processing my footage in Scratch (explained in the “Technology and Workflow” section), and arranging the files in Avid. After that two week period, however, I was ready to begin. While feeling drastically behind my original timeline as set in my prospectus, ultimately taking a step back from the project was better for staying objective as I worked on editing the film, something that would be a recurring theme through my entire post-production process.

I began editing the weekend following Halloween, working in the Avid Media Composer software that the school provided. This was the program I worked with primarily in the past, precisely because it is provided by the University, and that combined with my past experience and focus on editing meant that I would not have to learn the controls and interface, and instead could put all of my effort and energy into editing the film. During this time I also worked out an extended check-out of the edit suites offered in the Performing Arts Center, which are single-person office spaces specifically designed for extended editing work. This space was instrumental in my process for the film, as editing in the office instead of in the general lab put me in a more relaxed, focused state when it came to editing. It also allowed me to keep notes pinned to the boards on the walls and on the desk around me (part of my process is that I like to feel surrounded by my work). Also, as a student who relies on a bicycle and public

transportation rather than a car, the use of the office space allowed me to leave certain essentials on campus (the hard drive storing the project, my project notebook, etc.) instead of having to risk taking them back and forth every day where they could have been lost, damaged, or had some other unfortunate circumstance befall them.

The actual method I used for editing the film is one that I developed during post-production for my first year qualifying project, *Sadie Hawkins Dance*. Originally, I would try to select the takes and shots I would want to use individually, and based on whether or not I felt that it was time for a cut in them. I noticed, however, that this often made my editing predictable and stale, which resulted in more time cleaning up and finding the proper feel for the scene. What I found for that film, however, and the technique that I used for editing this film, was that instead I would find the best possible master shot (that is, the [usually wide] shot that captured the entire/majority of the scene's actions and lines), and then determine when and where it felt right for the emotion of the scene to make a cut to a new shot. This worked to give me an idea of pacing for the scene, as watching it play out in the master gave me an idea right away of parts that I would want to either compress, expand, or preserve as far as pacing went. When it came to editing different sequences as opposed to just scenes, it also gave me an idea of the overall length I was working with. Of course, sometimes making an edit for the best emotional response required cutting into a different take of the master shot, such as in scene 15 (the scene where Kay and Talon fight and say goodbye). For this, I simply found the point where I wanted to switch between the two and made the cut, then built around that moment, knowing that at some point I would need to disguise that cut (which given the nature of both the scene and film editing as a whole, was an easy endeavor).

My focus on discussing the emotional need for an edit is no accident. As I had learned as far back as in my undergraduate courses with Danny Retz, the most important reason to make any cut in a film is for emotion. Continuity, a new shot, and other principles considered in editing are important, but an audience is more likely to forgive any errors in this department on two conditions: that they are not too glaringly obvious, and most importantly, that the emotional impact of the shots in how they tell the story is done effectively. In essence, the audience will forgive something that is wrong from a technique standpoint far easier than they will something that is wrong from an emotional standpoint. This is not to say that I disregarded technical factors entirely, however, as those factors are parts of what helps to make a film stand out as professional. What it meant for *If Not Now* was that when these issues emerged, the two questions I asked myself were: “Would changing it take away from the emotional impact of the scene/moment?” and “Would leaving it take the audience out of the film?” I am pleased to say that given the high quality of work from my cast and crew during production, there were very few of these moments that presented themselves in the editing room, and I was instead able to spend the majority of my time focusing on simply telling the best story and emotional journey as opposed to fixing problems.

I chose to focus mainly on the close-ups for this film, as one of the principles I had learned from Professor Retz, Professor Griffin, as well as Hamp Overton, was that comedy is told in a wide shot, drama is told in a close up. The idea is that the closer a camera is to the character/actor, the more likely we are to identify with how they are feeling, and experience that emotion along with them. Since this was a story about one person's journey of self discovery and overcoming feelings of isolation, I decided to focus primarily on the performances from the cast and use the close ups of them interacting with each other. This also helped, as discussed in

the Cinematography section, to illustrate the relationship dynamics between the characters, especially the two leads. I ultimately used the master shots primarily as a method of establishing the scenes, and in some cases, as my “back-up” shots, in case I needed to show a movement or line that was not covered in one of the close ups, was simply done better in the master, or where using a close up would break the pacing of the scene. A key example of this is in the climactic scene of the film, where Talon is explaining to Kay the important points of finding their own path. As Talon gets up to leave, Kay also stands. Not only did I not have a shot of Kay standing up, but even if I did, cutting from Talon standing up, to Kay standing up, then back to Talon would have required such fast edits that the slow, emotionally somber pace of the scene would have been disrupted. Instead, I chose to cut back to the master when Talon and Kay stand up, and hold on the shot until Talon's line at the door. This helped to preserve the pace of the scene, as well as establish the new positions of the characters relative to each other in the scene.

A new experience for me was editing the sex scene between Kay and Talon. From the original conception of the scene, I had known that I wanted the scene to not feel like it had been tacked on as something exploitative, or inserted just to be titillating, but to come across as a genuinely important moment in Kay's journey. I had very carefully considered the shots in planning for shooting the scene, and I considered them equally as carefully, if not more so, during editing. I attempted, at first, to edit the scene together through the use of the footage we shot at 24 fps, however I did not feel like this effectively communicated what I was trying to convey with the scene. I had a feeling that the footage we shot at the higher frame-rate would be the answer. However, I had learned from an early editing attempt of my previous film, editing back and forth between regular speed and slow-motion does not work outside of an action sequence. I decided to give it a try all the same, or to at least find a good transition point

between 24 fps and 40 fps. When a cut between two different frame-rates of the same shot-set up was not working as well as I would have liked, I decided to try and dissolve the edit instead of making simply a hard cut. This did not resolve the situation as I had expected, but instead gave me a new inspiration. The moments of dissolve created an interesting effect, overlaying the different shots and speeds. Working off of this, I decided to try and overlay one of the slow-motion shots on top of the regular speed shot, and ended up with an effect that created a dream-like feeling. I worked on this scene and this method further, and developed a system for how to handle the footage for this part of the scene.

By the time I had made two different cuts, I began to worry about the length of the film. Including credits, the film was a little over 16 minutes, and I had read online and been told by a few professors that short films should be no longer than 15 minutes, and so I began to work judiciously to tighten up scenes throughout the film in order to get in under this timeline. This is where I made a great mistake that I would work to correct later on, in that I took out certain pacing elements from scenes – nearly anything that wasn't dialog or a direct action/reaction was removed, so moments where the camera held on a character as they reacted, or spaces where the silence between characters spoke more than words, were cut out. I thought this was what I would need to do in order to not only be successful at festivals, but also to graduate from the program.

However, in one of my first meetings with Professor Griffin, I expressed this concern to him after he brought up that many of the scenes felt rushed, and that the entire film needed to breathe more. He told me that making a good film is hard enough on its own, and that instead I should just focus on making the film as long as it needs to be, not trying to get it under some sort of “perfect festival time limit.” The first meeting that I had with Laszlo Fulop shortly after

confirmed this thinking, and from that point I began working on repairing the pacing I had damaged, often looking back to older cuts to copy the earlier edits I had made. The final cut of the film now is shorter than the 16 minutes mark, and in fact comes in at just under 15 minutes. However, the edits that have led to this new time have been made for the sake of emotion and to *improve* pacing, rather than by disregarding these principles in favor of hitting a particular length. Ultimately, this has made the film a stronger story, and the film does not feel rushed or dragging.

Meeting with Professor Griffin, Professor Fulop, and Dr. Steeby also provided me with invaluable advice as how to more effectively edit the film. Professors Griffin and Fulop were able to give me solid, technical advice, working with me to determine precisely how to make certain cuts and pace the story. Dr. Steeby (primarily a professor of English Literature) was also helpful, as we were able to have many detailed discussions of ways to present the themes of the film, and she was able to approach the film more as a viewer in my target audience, as opposed to a filmmaking colleague. Because of this, issues she presented to me about presentation or about how she felt about certain shots or edits were invaluable to me in getting an idea of how to gauge audience reaction.

One issue I had, however, which I believe is likely to come about in any collaborative artistic endeavor, was that I would occasionally get conflicting advice on how to edit my film from Professors Griffin and Fulop. While some of this advice was fairly general (playing a scene longer vs. shorter), occasionally I was getting opposing feedback on very specific things. One clear example comes from the second scene of the film, when Katie offends the Louisiana Businessman by mentioning her ex-girlfriend. Originally, after editing to cut down on pacing due to my length concerns (as discussed previously), in one of my first meetings with Henry

Griffin, he suggested I expand that moment. He told me that what we needed to see was not only more of the Businessman's reaction, but also to see the boss, Sharon's, reaction. I made this change shortly after our meeting, and soon after met with Professor Fulop. One of his most specific notes from that meeting was that seeing Sharon was unnecessary, and added a needless cut to the scene. At the time, this situation instilled in me a feeling of panic, as I was no longer sure how I could please both of my committee members. However, after speaking with Professor Griffin about these concerns, he informed me that only a select few of the observations they would make would be requirements (he offered, as a hypothetical, spending more time on sound, or doing more color correction to make it look professional), but that for the most part the observations were simply suggestions, and that I could pick and choose which advice I felt would work better. I took this advice, and gave every suggestion from all of my committee members the proper weight. For any suggestion I did not incorporate into my film, I wrote in my editing notebook next to each note from our meetings exactly why I did not work it into the cut of my film, and would discuss the reasons at the next meeting. Typically, in discussing my reasons, I was able to either persuade my committee members to my point of view, or to at least satisfy each respective member that I had considered the option, and had a conscious, well thought-out reason for not using it. In hindsight, this helped me to internalize the notion that film, like any art, is only objective up to a point, and after that it becomes entirely subjective to a particular person's point of view, and philosophy of the craft.

Under Professor Griffin's suggestion, I took the film to Danny Retz to get his perspective on the edits. After receiving only a few minor notes on a few scenes, and meeting with each professor on my committee one final time, I viewed the film a handful of times, took notes and corrected any pacing that I felt still needed repairing, and finally declared the film picture locked,

meaning no more changes would be made to the visual edits of the film. While I certainly could have continued to present the film to my committee members, colleagues, and friends (discussed further in the “Analysis” section) for so long that I would have pushed my graduation date back to the following semester, I began to reflect on a quote that Professor Retz once told me in a discussion about editing in his office: after a certain point, you are no longer editing a film better than you had it before, just differently. I felt that the film had reached that point, and that the consistent comment I was getting back from anyone that I showed the film to was that it was a strong, good film. While there was a lot of advice given that I intend to take with me as I work on creating the feature version of *If Not Now*, the version that exists now is exactly as it should be.

Sound

“Audiences will sit through a lot visually, but if your sound is bad, you're gonna lose them.” -

Jesse Cowell

Having spent a good amount of time in classes related to sound, as well as having helped other students mix and edit the sound for their own films, I have a deep understanding of just how important sound is in producing a film. For this reason, one of the first department heads I selected was sound mixer. My first choice was Tim Connor, a colleague and friend who had done the sound on my previous three films. He was still attached to the project after the schedule mishap, but his other work considerations left us without him for two days. However, he found a replacement for each day – Jonathan Kieran for the second day of filming, and Donovan Thibodeaux for the final day of filming. While I was worried about bringing in different mixers during filming, the fact that they each came with Tim's recommendation put me at ease, and ultimately their work proved to be of very good quality, and I would readily work with any three of them again.

The difficulty of recording on set varied depending on our location. On sets where we were able to exercise near-complete control of the immediate and surrounding environment, such as the house, Neutral Ground Coffeehouse, and Rathbone Mansions, sound was not an issue. In these locations, much of the sound was recorded cleanly, as we were able to keep the set clear of nearly everyone except for the crew, and the locations themselves, for the most part, protected us from sounds that were immediately outside and/or around the location. In locations with less control, however, such as Lucky Pierre's and our exterior locations, sound was more problematic.

At Lucky Pierre's, the light fixtures in the ceiling we were using made a sound as they rotated, and when the downstairs bar opened for business, filming became more of a hassle.

However, through Tim Connor's expert positioning and on-set mixing, we were able to get relatively clean sound for editing. The exterior locations in the Marigny were more of an issue to deal with, primarily due to the generator that we had to run in order to light the scenes. The first portion of the exterior sequence, where the generator was hidden behind the corner of another building, we were able to pick up relatively clean line recordings via the lavalier microphones placed on the actors. For the second portion, however, the generator had to live on the sidewalk opposite the street where the actors were walking, meaning all of the recorded sound was effectively useless. However, Jon Kieran (the mixer for that day) offered to record wild lines (lines recorded without rolling the camera). We set this up and recorded them, and without the need for the camera we were able to keep the generator off and get usable takes of each line.

Music is always an important part of my writing process, and the musician that I was listening to most during writing in order to put myself in the proper tone and mindset was Chris Pureka, a folk musician whom I listen to a great deal and have had the fortune of seeing perform live. Because of this, I decided to see if it would be possible to license her music for the film, and set out to contact her about arranging a deal. While I was able to reach out to and get in touch with her manager, we quickly determined that due to the agency that Chris' music is licensed through, we would not be able to arrange a deal without involving lawyers and legal discussion, something neither of us had the availability for (as well as, in my case, funding) at the time, and so I was unfortunately unable to license the music. I do still hope we can work together in the future.

Thankfully Lars mentioned to me that a friend of theirs wrote and performed music with a similar style and sound under the name Emmi B. They put me in contact with her, and she was very enthusiastic about licensing her music for my film, and even sent me a then-unreleased

track to use for the closing song of the film. Background music was found primarily through Kevin MacLeod's website Incompetech, which offers free use of his music under a creative commons license. Music from this website was used for every instance of background music in the film, except for the second scene that takes place in the hotel. For this scene, I found a song from UNO's music library, specifically the music licensed through Magnolia Music House, which worked just as well.

Sound editing and mixing took place immediately after the picture was finished and locked on February 20. I used the Nuendo software, and the editing suite I used to edit the film, as well a weekend in the PAC's Audio Finishing Suite (explained further in "Technology and Workflow"). Sound editing and mixing is a task that I have done several times before, both for my own projects as well as projects for other colleagues, and so going into it I was able to work fast and efficiently. However, I made sure not to sacrifice quality for speed, instead finding a compromise where I could still spend a significant portion of time and care on each scene.

Intuitively, the easiest scenes to mix for were the scenes that had no dialog. The most challenging scenes, however, were the scenes where there were sound concerns on location. I knew that with one of my main actors on the other side of the country and with a busy schedule, ADR (the process of bringing in an actor and recording lines to the film) would be difficult and impractical, if not outright impossible, on my budget and schedule. However, with careful selection and a few basic tricks of audio editing and engineering, I was able to avoid any need for ADR. The strongest example, and the one I am most proud of, is in scene 7, where Katie and Talon were walking down the sidewalk. As mentioned earlier, the nearby generator had rendered the associated audio with each take useless, but the wild lines recorded on set by Jon Kiearan were able to be placed in with relative ease. Then, I built a sonic landscape and background

around these lines, which served to both make the location sound more realistic, and to hide where the different lines selected ended. The end result is a scene with clear dialog and a believable sound environment.

Technology and Workflow

“...the technical... is important – these are our tools, this is how we express ourselves in this technological medium, after all...” – Mick Hurbis-Cherrier

Technology played a key role in shaping *If Not Now*, from the very beginning of the project. For writing and brainstorming, I used the screenplay writing software Celtx. I had discovered Celtx in high school, and took to it almost immediately. Since initially downloading the program, it has consistently performed well for me. One benefit of Celtx is the “Index Card” function, which allows for writing notes in an index card fashion, with the obvious advantage of being able to take the note cards with you and have them permanently attached to your script. This function greatly helped me to structure the story as explained in the section on writing.

Another factor that made Celtx so appealing to use for writing the story was its price: completely free. Celtx is free to use as a screenwriting program, which has always been very appealing to me because of my budget considerations. While I have used Final Draft in that past on some of the university's computers, it is important to me to have constant (or at least near-constant) access to my screenplay, and so if I had chosen to write in Final Draft it would have meant purchasing a copy for my own computer. While Final Draft is a very good program, for what I needed out of the software it was not worth the \$250 (or \$130 for the student edition) required to make the purchase.

I did utilize the professional software options that the university provided during the initial phases of planning and pre-production. Movie Magic Budgeting was helpful in creating a budget and itemizing each expense, which was integral in both writing my prospectus and in explaining my budget considerations in my IndieGoGo campaigns. Movie Magic Scheduling

was used to break down the script, figuring out each element I would need going forward into production, as well as helping to organize an initial schedule in order to help organize the crew.

During production, we shot footage using the university's Red Epic camera (and the Red Scarlet on the day we were not able to use the university's Epic), which allowed us to shoot in 4K resolution (4096 pixels x 2160 lines), as compared to the resolution of my previous project shot primarily on the Canon 5D, which was 1080p (1920 pixels x 1080 lines). This created a clearer and higher resolution picture than any other film I had ever shot prior, giving *If Not Now* a more professional look. The Super 35 format we framed each shot in (as well as shot in when using the Scarlet) also helped to add a professional look and feel the footage. The Epic's method of recording information also allowed all information to be saved raw, so that any filter we put onto the footage (such as the Super 35 crop, or testing colorations for certain scenes) could be removed in post without any loss of image quality, which was incredibly useful during color correction, as it allowed us nearly full control over the final image. Due to the technology in the Scarlet, the color for all the footage shot with that camera was not as rich as shot with the Epic. However, thankfully all of the scenes shot on the Scarlet were not only at the same location, but were also all at Katie's job, which instead gave the location a thematic look instead of simply standing out as inconsistent equipment use.

I knew from the beginning of pre-production that, between shooting on the Red and the steps I would need to take during editing, that I would not be able to fit all of my footage and projects onto ISIS, the film program's storage network. A 3 TB hard drive was included in the budget of the original project, and was purchased as soon as possible. I also made sure that the drive had USB 3.0 functionality, as anything less would not be fast enough to process the Red footage during dailies and color correction in a timely fashion. I also had the footage and audio

backed up on an LTO tape, an industry standard for footage archiving, as it allows the fragile digital footage to exist on a more sturdy analog format.

Scratch, a program by Assimilate, was used to process the footage that was shot on both cameras. Scratch is installed on many of the computers at UNO, and the computer lab on the first floor of the Performing Arts Center has a computer that is also capable of processing Red footage. Using these two together, I was able to process all of the footage shot in a manner of hours, in just two sessions (one after each weekend of filming). Scratch was used to transcode the footage from its native 4K resolution into a more workable 1080p, and into the DNxHD 115 codec. This codec would allow the footage to be more easily read by the Avid system on the university's computers, but still keep the footage in high definition, giving me a more solid idea of how the image would still look when relinked to the original resolution. This was important to me, as experience has taught me that transcoding into too low a quality format from a high quality format, while helping to save space, also sacrifices so much image that it becomes difficult to assess the quality of the image for editorial decisions (i.e., I have been in many situation with other footage where I could not tell if the image looked fuzzy because the resolution was so greatly lowered in resolution or because the shot itself was not in focus). Taking this into consideration, and because I had planned for the space on the drive, I used the larger DNxHD 115 file instead of the smaller DNxHD 36. By the time all footage had been stored, processed, and exported, between proper planning and the earlier mentioned rehearsals allowing for fewer takes, I had only used up a little more than 1 TB of my 3 TB drive.

Editing was done on the program Avid Media Composer, which was provided by the program. Avid is a program I have worked in since beginning my studies at UNO, and I have

found it an easy program to work in, that I am both familiar with and that is capable of handling the work that I knew it would need to be able to handle.

Sound editing and mixing were both done in Steinberg Nuendo, the sound program that the university provides. The interface is one that I have used in the past for sound editing, and I was able to work very effectively to edit the sound. I made my selections of takes, sound effects, and music in the same edit suite I used for editing the picture of the film, and then spent a weekend mixing the sound more precisely in the PAC's Audio Finishing Suite.

Scratch was also used to relink the cut of the film back to its original 4K resolution and to make the final coloring decisions for the footage. Scratch was also used to marry the final picture and sound together, as well as create the final deliverable formats for festivals, DVDs, and internet streaming. Most notable was the creation of Digital Cinema Package (DCP), which is a high-quality export specifically intended for theater projection.

Chapter 3

Additional Influences on the Story

The largest influence on this story has been my attempt to deal with my own questions about home and community. I feel that artists often make art that speaks to themselves as people, or that muses on issues they are currently working through. My debate between where to go after I graduate – to either stay in New Orleans or go to San Francisco – played no small part in the creation of this story, and also lead to my research on the tendency of LGBTQ persons to leave the places they grew up in/around and head to more traditionally welcoming areas. Similarly, my experiences in the queer community in the New Orleans area also influenced not just the path of the story, but also how certain design aspects were chosen and portrayed, as well as my ability to direct the actors through their scenes.

I also drew heavily from research on genderqueer identities, as well as discussions with many friends of mine who identify as genderqueer in various ways. I could not have written this story without their perspectives on this facet of life, and I was careful to discuss the film with a variety of genderqueer people not only before, but throughout the writing process. I set out to craft a genderqueer story that would read to those within the community as authentic and genuine, and I think that I succeeded.

Finally, the city of New Orleans itself was a huge importance to the story. New Orleans is an interesting city as far as LGBTQ issues are concerned, as while there is a growing and thriving community here, and many opportunities for self expression, there is also a large influx of people from surrounding areas who hold more traditionally conservative views. The contradiction in New Orleans between the come-as-you-are attitude and the catering to outside, more traditional views that visit the city was an important factor in Katie's conflict.

Chapter 4

Analysis

Ultimately, the best feedback I get, and the true test of how well any film does, will be the response I get from talking to audience members at the film festivals that I will submit – and hopefully be accepted – to, and discovering just how well this film succeeds in reaching an audience. I am looking forward to feedback from these festivals, from both other filmmakers in attendance, and from queer audience members in attendance of queer film festivals and festival blocks. The feedback from both will be important in different ways: from the filmmaking colleagues, I hope to hear more suggestions about what I can do to make my later work – both the feature and beyond – more successful and well crafted. From the queer, non-filmmaking audience, I hope to hear about how I can continue to make work that authentically represents my community.

Feedback I have currently gotten comes from colleagues and trusted friends I have shown the film to at various stages, as well as the professors on my committee. The feedback I've gotten specifically from colleagues and the professors on my committee has been generally positive; Henry Griffin has remarked that the subject matter is very interesting ground that hasn't been explored often in film, and he and Erik Hansen both have noted that the characters I have created, especially Talon, are unique and interesting, and make watching the film very compelling. The only major character note I have gotten, primarily from both Henry Griffin and Laszlo Fulop to varying degrees, is the desire for Talon to have a character arc as well, and to have them learn something too from their interaction with Kay. Despite this, most of the feedback has still been positive, and notes that the story is constructed well. Danny Retz has also told me that I edited the film in a clear and strong way.

Feedback from people who neither make nor study film has also been positive. I have been told that the film presents a moving, thought-provoking story, and that people in the queer community in particular have noted that the story is one that they can relate to and that rings as authentic, which was precisely the reaction I had hoped to achieve. My friend Felix after one screening told me “I get it. I completely get it, and it's so true. We've all had to make that decision [to leave or stay] in our lives. You got it right.” Both my filmmaking colleagues and non-filmmaking viewers have largely responded that the film has strong acting, and has especially compelling chemistry between the two leads, Lars and Jiz, which tells me that I made the right casting decisions for the film.

I agree with much of the feedback I've gotten, both positive and constructive, and intend to carry on those lessons into the feature version of the film, as well as other projects of mine in the future. I also definitely feel the film overall was shot very well, and that it certainly looks like the most professional film I have ever done. I do still think the camera work in scene 7 (the hand-held shot) is a bit distracting, and is definitely something that I feel I will approach differently in the future. Thankfully, it does not seem to detract from the final impression of the film, likely because the performances in the scene itself are so well done, and that it occurs so early in the film. My final note is about the sound, which ultimately I feel is polished fairly well. As I move forward I hope that I am able to spend more time making the sound even better, and that for my next project I have the time and experience to create a 5.1 surround sound mix, either through working with a more experienced engineer or by learning the process myself. Ultimately, however, I believe I have made a film that succeeds as both a student film and as a work of art, and I am proud to have my name attached to this project.

Finally, in analyzing the film I also have to acknowledge the role my own life took in writing and directing this story. I do not think I could have written a story of a character's struggle about finding home and deciding whether to leave or stay without experiencing a similar conflict in my own life. However my own final decision is different than Kay's, and my reasons for considering moving from New Orleans are not based in the same issues. Creating this film was still very therapeutic for me, and has given me an outlet to explore various options and ideas as they have related to this important decision in my life. To that extent, this film has further solidified my philosophy that the story an artist makes should speak to them in some way, and that they should be able to live inside of it, if only for a brief moment in time.

Chapter 5

Conclusion

Being the most professional, expensive, and most production-heavy film I have ever directed, I have definitely finished the film having learned a lot about the art of filmmaking and about myself as an artist. One of the most important things I learned is that it is okay to approach writing from a new and different angle, and to try new techniques. My time writing also taught me that it is a good idea to expand on ideas in a few different ways, and then see which one works the best – and that if a new idea doesn't work, it is always possible to revert back to a previous draft. No one who sees the final product will know about the mistakes you made along the way, so there should not be any fear in making as many of them as possible to find what works.

My experience in casting also taught me something important. It would have been easy to simply cast an actor who wasn't comfortable with my final vision for the film and make changes just to get the film made. However, I feel the film would have suffered as a work of art for it. Instead, holding out for an actor that was willing to work within my vision not only made the film better as a whole, but also made the performance stronger. This experience has taught me not to settle for good enough in any experience of production, and especially when it comes to casting.

I also learned, after my hassle with the equipment room, that sometimes you can have everything in writing, and do everything right, and something can still go horribly wrong. The important thing is to still keep a level head and a calm approach, and solve the problem. It would have been very easy to enter a full panic after I lost an entire day of production, but

instead I was able to remain calm and get the entire day back, with no real loss of quality to the performance or any of the scenes.

Finally, I learned that I am capable as an artist of making work that speaks to an audience, and that I can be a fan of my own work not only as the artist, but also as someone who enjoys watching films. While the film is certainly not perfect, and there are many improvements to be made in the future – both as I move to make the feature film and as I continue beyond that experience to make more art – I truly believe this is the strongest work I have ever made, and is the summation of everything I have learned at the University of New Orleans. While an artist never stops learning within their craft, I believe I could not have made a better work of art in order to signify my transition from being a student into a qualified master of my craft.

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Appendices

Appendix A: Shooting Script

If Not Now

YELLOW DRAFT: 2014-10-02

By

Tylyn S. Anson

"This 'Adam and Eve' thing isn't really working for me
I mean, what about all the people in between?"
-Andrea Gibson, 'Andrew'

PINK DRAFT: 2014-09-08

BLUE DRAFT: 2014-07-19

WHITE DRAFT: 2014-05-07

FADE IN:

1 INT. KATIE'S ROOM - DAY 1

A CRAMPED room in a SHOTGUN house. The room barely fits the furniture: a BED. A DRESSER with a MIRROR.

KATIE, 20s, short messy hair, is getting dressed:

- Looking inside a drawer. SPORTS BRAS and NORMAL BRAS. Her hand digs around until she finds the LONE PADDED BRA.

- Opening her CLOSET. The door has pictures of androgynous people in suits taped onto it.

A BLUE BUTTON UP SHIRT and a DARK SUIT, TAGS on the sleeve, hangs in her closet. She stares at the clothes longingly, fingering the tags on the sleeves. Next to it is a BLOUSE and NICE PANTS. She grabs the blouse and pants.

- She slides on her pants. On her dresser, her PHONE rings. She grabs it. Text message from Jordan: "Headed 2 Dyke Night 2night. Brady 2. U in?" She types back: "See ya there!" *

She grabs a GOLD NAME-TAG from her dresser - 'KATIE.' She moves her finger over three of the letters so that it reads 'KA' and looks at it. She shrugs and pins it to her shirt.

Next to the name tag is a RAINBOW BRACELET. She grabs it and puts it on her wrist.

2 INT. FANCY HOTEL LOBBY - DAY 2

A fancy, elegant hotel lobby, CROWDED. GUESTS walk in and out.

SHARON, 40s, surveys over the crowd. A woman in charge.

Katie walks in, saying "hi" to some coworkers. She moves behind the counter, and quickly begins welcoming a LOUISIANA BUSINESSMAN, a ROLLING SUITCASE behind him.

LOUISIANA BUSINESSMAN
Hello young lady.

KATIE
Yes sir, checking in?

LOUISIANA BUSINESSMAN
Indeed I am. The name's Graves.

Katie types at the computer, pulling up his information.

KATIE

Okay, you're in room 205. In town for the optometrist conference?

Katie reaches behind the desk for the room key. The Businessman stares at her, impressed.

LOUISIANA BUSINESSMAN

I am. How'd you know?

KATIE

You just got into town, but you're in a suit and tie. And I know the conference is starting tomorrow.

The Businessman pulls CASH out of his suit pocket.

LOUISIANA BUSINESSMAN

Well, you wouldn't happen to also know a good bar I could go to to unwind a bit tonight, would you? *

Katie thinks a moment.

KATIE

I'd say Friendly Mike's. When I was dating my last girlfriend we used to go there all the time.

The Businessman's eyes narrow. He notices the rainbow bracelet on Katie's wrist. He puts the cash back into his pocket.

LOUISIANA BUSINESSMAN

I think I might try and find something on my own.

Katie looks confused, then pieces it together.

KATIE

If you say so.

As the Business man walks away, Sharon appears behind Katie.

SHARON

Katie, can I see you in my office?

Sharon walks away. Katie sighs, then follows her.

3 INT. HOTEL OFFICE - DAY 3

A sparse office. PAPERS and a COMPUTER sit on a DESK.
Sharon is sitting behind her desk. Katie enters, nervously.

KATIE
Yes, Sharon?

SHARON
I'm going to give the
morning-afternoon shifts to Ross.
Starting next week you'll be
working nights.

Katie walks over to Sharon's desk.

KATIE
But that's the busiest time of day.
I know this city.

SHARON
Katie, at this hotel, we want to
present a certain image.

Katie shakes her head - she knows what this is about.

KATIE
I look completely professional, I'm
helpful-

SHARON
The people who come here are old
businessmen. They see the world a
very certain way. *
*

Katie sits down in front of Sharon's desk. She begins to
protest, but stops, looking away.

SHARON
If you tone down your "lifestyle,"
you can have your shifts back.

Katie nods, then storms out of the office.

4 INT. BAR - NIGHT 4

A queer hangout. A diverse crowd of people - some feminine,
some masculine, some an ambiguous blend, but all dressed
very casual. Music blasts, with people dancing.

Katie, dressed in a tank top and a skirt, sits at the bar
with JORDAN, 30s, and BRADY, 20s. The three of them finish a *
shot, and slam the glasses down.

KATIE
The whole reason I left fucking
Lafayette was to get away from
people like that.

BRADY
So are you gonna do it?

Katie shakes her head in disgust and disappointment.

JORDAN
Work sucks, I know. But when it
comes to being yourself, here
you've got a shot. *

KATIE
I'm about to get another one.

Katie signals the bartender and orders another round for herself.

KATIE
I always heard growing up "New
Orleans is the great land of sin,
decadence, and gluttony."

BRADY
Must have sounded like heaven for a
giant dyke like you.

The bartender delivers, which Katie knocks back immediately.

KATIE
But it's still the south. We're
just too close to home.

Brady orders another round for all three of them, which the bartender fills.

KATIE
Thanks, Brady. (BEAT) Coming here
was a mistake. I should head to New
York. Or Portland, San Francisco.
That's how it goes, right? Grow up
in small town, move to nearest
city, move to famous queer city. *

JORDAN
Why not try what Sharon said? *

KATIE
Fuck, Jordan, it's not like I'm
wearing a shirt that says "I eat
(MORE) *

KATIE (cont'd)
pussy." If this is too much for
them, imagine if I looked like...

Katie looks around the bar, trying to find an example.

POV - TALON, late 30s, wearing a SUIT and TRILBY, is out on
the dance floor. As Katie watches, they briefly turn and
make eye contact, smiling at Katie.

Katie's tone has changed - from frustration to attraction.

KATIE
...like that.

Jordan and Brady both follow Katie's gaze, landing on Talon. *

Talon walks over to the bar, opposite from Katie and her
friends, setting down their hat.

Katie drinks their shot, then stands up.

KATIE
Don't wait up.

BRADY
You think you've got a shot with a
woman like that?

KATIE
Just watch.

Katie walks over to Talon at the other end of the bar.

4A INT. BAR - NIGHT

4A

AT THE OTHER END OF THE BAR

Talon gets their DRINK from the bartender, just as Katie
walks up.

KATIE
Hi there. Don't think I've seen you
here before.

Talon smiles, putting down their drink.

TALON
Nope, first night. I'm in town for-

KATIE
Let me guess? Beautiful butch
woman, wearing a suit. She's
(MORE)

KATIE (cont'd)
visiting in town. I'm
guessing...artist. Gallery showing,
probably photography.

TALON
Not bad. Except for two things.

Katie smiles. For her, this is going well.

KATIE
Damn. What'd I miss?

TALON
My showing is for painting. And I'm
not a woman.

KATIE
...What?

TALON
I'm genderqueer. I go by 'they,'
not 'she.'

KATIE
Is that like the "Royal We?"

*

Talon finishes their drink, then picks up their hat, putting
it back on.

TALON
Thanks for the chat.

*

Talon walks by Katie, who turns and stares. She watches
Talon walk out to the dance floor, then after a beat walks
back over to her friends.

5 OMITTED 5

5A INT. BAR - NIGHT 5A

LATER

Katie, Jordan and Brady are sitting on a couch against the
wall. A bar is across from them.

*

JORDAN
Not a bad night, huh?

*

Katie shrugs, glancing around the bar.

BRADY

Alright, I'm done. I'm gonna hit
the men's room, then bounce.

JORDAN

Yeah, I gotta go too. You set, Kay? *

Katie's eyes dart up to Jordan. The sound deadens in the
room. Something clicks. *

KATIE

What? What'd you call me?

JORDAN

I said are you good to go? *

KATIE

Oh uh, yeah, yeah.

Jordan and Brady get up, and head to their respective
bathrooms. Katie continues sitting on the couch. *

Talon comes up to the bar from the dance floor, sweating,
holding their hat in their hand, placing it on the bar.
Katie watches as the bartender comes over, eavesdropping.

TALON

Can I get a shot of whiskey? Last
drink of the night.

BARTENDER

Well you're the first drink of my
shift. Have your id hon?

Talon pulls out their WALLET, handing their ID over.

BARTENDER

Woah, San Francisco! You're a long
way from home.

TALON

Yeah, vacation time.

Katie perks up, looking at Talon even more closely.

BARTENDER

Here you go, have a good night.

TALON

Thanks!

As Talon takes their shot, Katie watches, not ready to give
up, looking for an in. Talon leaves.

Katie sighs, then sees Talon's hat, still on the bar. She looks around, then runs up and grabs it.

6

EXT. BAR - NIGHT

6

A bar in the FRENCH QUARTER.

Talon is walking away, hands in the pocket of their suit.

Katie runs out from the bar, looks one direction, then another, seeing Talon.

KATIE

Hey, miss? Sir? (beat) Hey 'they!'

Talon turns around, looking confused at Katie. Katie approaches Talon.

KATIE

You left this.

Katie hands Talon the hat, who takes it cautiously.

KATIE

My name's Katie. (beat) Sorry if I seemed weird in there. I just... hadn't heard about anything like that before.

They look at Katie and smirk; a small chuckle to themselves.

They both hold for a beat, then Talon puts their hat on her.

TALON

Looks good on you.

Talon turns to walk off. Katie watches them leave her life. Then-

TALON

You wanna take a walk? I hear there's a great late-night spot up ahead.

Katie nods, then darts over to Talon. She slows down as she approaches them.

TALON

My name's Talon.

Katie smiles. The two of them begin walking.

7 EXT. NEW ORLEANS STREET - NIGHT

7

A quiet New Orleans street - an old RESIDENTIAL NEIGHBORHOOD. No human activity besides Katie and Talon.

Talon and Katie walk along, Katie still wearing the hat.

KATIE

So the whole genderqueer thing?
How...?

*
*

TALON

I can tell you what it means to me,
but there's hardly a national
standard.

KATIE

So you don't really know then?

TALON

I know a lot. I know I don't
identity as a woman, or a man.

KATIE

But how does that work? I mean, if
you're not a woman, how can you be
a lesbian? Where can you stand in
our community? Is it like being
bisexual?

TALON

Not everything needs a clear label.

KATIE

The town I grew up in, everything
had a clear label. Man-woman,
gay-straight, there wasn't a lot of
room for gray. Wasn't so different
once I got into the lesbian scene.

Talon stops walking and reaches into their own shirt,
pulling out a decorative, handmade NECKLACE.

TALON

See this? It was the first thing I
ever made. It started as a
bracelet, but I used too much
thread. Sometimes you don't need to
be too specific about what
something is just to enjoy it.

Katie nods, taking it all in. Talon puts the necklace back
inside their shirt.

They walk together, fading into the night of the city.

8 OMITTED 8

9 INT. FANCY HOTEL LOBBY - NIGHT 9

The same hotel lobby from before, EMPTY.

Katie stands behind the desk, idling, waiting for a guest.
Sharon comes out from the office, leaving for the night.

SHARON

Keep up the good work, Katie.

Sharon leaves the hotel.

Immediately after, Katie's phone vibrates. She checks the
lobby - EMPTY. She grabs her phone. One text from Talon:

"Hi! Party with a few of my friends tomorrow tonight. Just a
lil get together. Want to be my date? ;)"

She smiles and begins typing out a reply:

"Hey! Id love-"

She stops. Thinking, she backspaces, and continues typing:

"-Id be happy to come with you!"

10 INT. KATIE'S ROOM - NIGHT 10

Katie walks into her room, wearing jeans and a small tank
top. Talon follows behind, wearing casual clothing.

KATIE

Come on in, just need to finish up
a bit.

Talon leans against the doorway, looking around. Katie
continues getting dressed, putting on a button up shirt.

KATIE

No suit tonight?

TALON

Wasn't feeling it.

KATIE

I wish I was butch enough to pull
off a suit.

Katie looks at her closet.

TALON
Why do you need to be butch enough? *

KATIE
Well it'd be kind of weird for me, right? I mean, I know I'm not exactly femme, but I don't really match the butch aesthetic.

TALON
And I don't look femme. But I can still rock a dress.

KATIE
But what about what other people think?

TALON
Sometimes you have to set your own terms.

Katie stops buttoning her shirt, halfway up.

Katie turns and looks to the suit. She moves to her closet, pulling the suit down along with a SHOE BOX.

KATIE
I'll be right back.

11 INT. BATHROOM - NIGHT

11

A small bathroom, just large enough for one person.

Katie walks in, holding the suit. She puts it on the RACK on the door, and stares into the mirror, taking a deep breath.

- Katie starts taking her clothes off.

- Slipping on a button up shirt.

- Pulling the jacket on.

Katie looks at herself in the mirror - SHARP. She looks down at her sleeve opening, then rips the tag off.

Staring at her reflection, she runs her fingers over the jacket, smiling.

12 INT. KATIE'S ROOM - NIGHT 12

Katie walks up from the back, standing in the doorway.

KATIE

What do you think?

Talon turns around. Their eyes light up. They walk up to Katie, running their hands along her shoulders.

KATIE

If you think it's too much-

TALON

You look amazing, Katie.

KATIE

Can you call me 'Kay?'

Talon smiles. They lean in, kissing KAY (Katie) softly on the lips. Kay closes her eyes, melting into the moment.

TALON

Come on, Kay. Let's go.

They lock arms, leaving together.

13 OMITTED 13

14 INT. KAY'S ROOM - NIGHT 14

LATER

Kay walks into her room, all smiles. Talon follows close behind, laughing with her.

Talon pulls Kay closer, grabbing her arms. PURE LUST.

Kay pulls Talon to them, closing the last bit of distance between them. They begin making out, intensely. Talon slips off Kay's jacket, letting it fall to the floor.

They playfully toss Kay on the bed, straddling over her. Talon begins unbuttoning Kay's shirt.

Kay begins to undo Talon's pants. As she does, she notices something: BLACK STRAPS tied around Talon's waist. A HARNESS. Kay looks up at Talon and smiles.

Talon finishes the last button and Kay sits up, flipping Talon over on their back. Kay takes her shirt off and begins kissing down Talon's neck.

- Talon grinding over Kay.

- Kay on top of Talon, hovering over them, their arm moving fast, Talon's face showing the first signs of release.

- The two of them laying in bed together, sleepy and SWEATY, staring into each other's eyes, holding each other. Talon is smiling, as Kay handles the necklace they're wearing.

KAY

I didn't think anything like this was possible.

TALON

(jokingly)

I didn't realize I was your first.

Kay laughs.

KAY

Hey first non-woman, right? It's exciting enough to mention.

Talon pulls Kay in for a kiss.

KAY

How much longer are you here for?

TALON

I didn't tell you?

KAY

Forgot to ask. Why, what's wrong?

TALON

I leave in two days.

15 INT. KAY'S ROOM - DAY

15

Talon is sitting on Kay's bed. Kay is standing across from them, clearly upset.

KAY

I'm going to go too.

Talon looks at Kay, concerned.

KAY

I mean, not with you, and not right away, but I'm getting out of here.

TALON

Why?

Kay walks closer to Talon.

KAY

What do you mean? It's good right?
I mean, I like the city, but I
don't fit into things here.

*
*

Talon stands up. The conversation is getting heated.

TALON

And leaving will fix that?

As Kay talks, she begins to cry.

KAY

It worked before! You grow up
wondering why you're different from
all the other girls in your class.
Then you finally figure out where
you fit. And your family rejects
you. So you run to the place where
everything is supposed to be built
for you, but something still
doesn't fit. So you leave. I mean
that's how it works. I know if I go
to San Francisco, I can be who I
am. I can end my journey.

Kay sits down on the bed, head in her hands. Talon sits down
next to her, holding her.

TALON

Finding who you are isn't about a
place, and definitely not about
making yourself fit a label. You
need to find out what works for
you, outside of your label. We
aren't who we are in spite of the
journey, Kay.

Talon takes their necklace and places it around Kay's neck.
Kay looks at it, then to Talon.

TALON

We're who we are because of it.

Talon kisses Kay, deeply, then gets up and walks to the
front of the house. Kay stands up, watching them leave.

TALON

I'd like to see that necklace again
someday. But I want to see it when
you're moving at your own speed,
not running away.

*
*
*

Kay nods. The two of them share one final moment, then Talon turns and walks away.

The door closes with a THUD.

Kay sits down on her bed, then looks to her closet door, the suit hanging inside of it once again.

16 INT. FANCY HOTEL LOBBY - DAY 16

A busy day again in the hotel lobby. Sharon is walking around the lobby, observing the WORKERS at the front desk.

The doors open. Sharon looks over to the doors and sees Kay walk in, dressed in their blue suit.

SHARON

If you think you're coming to work
in that-

Kay walks up to Sharon, looking her straight in the eyes. Kay raises their closed fist, offering it to Sharon.

Sharon puts her hand under it, and Kay drops something onto her palm.

Kay turns around, walking out of the building.

Sharon looks down into her hand - the gold name tag, with the name 'Katie.'

17 INT. BAR - NIGHT 17

The same bar from before. The diverse, queer crowd, music blasting.

Jordan and Brady are sitting at the bar, a shot in front of each of them. They knock the two of them back. *

Kay walks up behind them, wearing their blue suit.

KAY

You guys started without me?

BRADY

Better catch up, we're 3 in.

Kay signals the bartender, ordering a round for themselves and another for Jordan and Brady. *

JORDAN

I like this new look of yours. *

KAY
Hey, there's something to be said
for breaking the rules.

The bartender finishes pouring out the shots.

Brady and Jordan smile. Brady holds up his glass, and Kay
and Jordan follow suit. *

BRADY
To our city.

JORDAN
To our community. *

KAY
To our own terms.

They all smile, then slam back their drinks.

BRADY
Well I don't know about you kids,
but I feel like dancing.

JORDAN
Sounds good to me. *

Jordan and Brady get up. Kay stays sitting down. *

BRADY
You coming?

KAY
Still playing catch-up, remember?

Brady and Jordan walk out to the dance floor. *

Kay leans over the bar, but instead of ordering a drink,
reaches into their shirt, pulling out Talon's necklace.
Their fingers run over it, and they smile.

FADE OUT.

END.

Appendix B: Call Sheets

IF NOT NOW CALL SHEET General Crew Call						
Producer: <u>Carey Rowanoak</u> Director: <u>Tylyn S. Anson</u> 1st AD: <u>Laura Marks</u> UPM: <u>Carey Rowanoak</u>			<h1 style="margin: 0;">8:00</h1>		Friday, 2014-10-10 Day: <u>1</u> of <u>6</u> Sunrise: 6:58 Sunset: 18:35 Weather: <u>Partly cloudy</u> Lunch: 02:00:00 PM	
SET CELL: [REDACTED]			Shooting Call: 10:00AM			
** Company Notes **						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
10	Katie's room, they talk	1,2	N	7/8		Location Address
12	Katie's room, trying on suit	1,2	N	4/8		[REDACTED] 2513 Royal St.
COMPANY MOVE						
6	EXT Bar, Katie gets Talon's attention	1,2	N	7/8		Crew Parking
7	EXT Sidewalk, Katie & Talon talk	1,2	N	1		Streetside
				1,6,7/8		Nearest Hospital:
				1,6,3/8		Tulane University
				TOTAL	3,8,2/8	1415 Tulane Avenue
#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Lars Bar	Katie/Kay	SW	9:45	10:00	
2	Jiz Lee	Talon	SW	9:45	10:00	
#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO	
TOTAL:						
DEPARTMENT NOTES						
MU/H:	PROPERTY:		Necklace			
WRD:	SFX:					
	SETDEC:		Andro pictures, mirror, dresser			
SFXMU:	LOCATIONS:		House, outside bar			
NOTES:						
ADVANCE SCHEDULE - DAY 2 OF 6 - SAT 2014-10-11 - Approx. Call Time: 9:00AM						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
14	Kay & Talon have sex	1,2	N	1		Location Address
15	Kay & Talon say goodbye	1,2	D	1,4/8		[REDACTED]
11	Katie puts on suit	1	N	3/8		Crew Parking
1	Katie gets dressed for work	1	D	4/8		Streetside
				TOTAL	3,8,3/8	
UPM		1st A.D.		PRODUCER		
Carey Rowanoak		Laura Marks		Carey Rowanoak		
[REDACTED]		[REDACTED]		[REDACTED]		

**IF NOT NOW
CALL SHEET
General Crew Call**

Producer: Carey Rowanoak
 Director: Tylyn S. Anson
 1st AD: Laura Marks
 UPM: Carey Rowanoak

10:00

SET CELL: [REDACTED]

Shooting Call: 11:30 AM

**** Company Notes ****

Day of Week, Date	
Day:	3 of 6
Sunrise:	7:00
Sunset:	18:32
Weather:	Chance of storm
Lunch:	04:00:00 PM

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
4	Katie @ Bar 1 w/ friends	1,2,3,4	N	1&6/8		Location Address
4A	Katie @ Bar 1 w/ Talon	1,2,3,4	N	1		735 Bourbon St
5A	Katie leaves bar	1,2,3,4,7	N	1&2/8		Crew Parking
						Streetside
						Nearest Hospital:
						Tulane University 1415 Tulane Avenue
				TOTAL	4&3/8	

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Lars Bar	Katie/Kay	W	11:15	11:30	
2	Jiz Lee	Talon	W	11:15	11:30	
3	Eduardo Losan	Brady	SW	11:15	11:30	
4	Carey Rowanoak	Jordan	SW	11:15	11:30	
7	Tylyn Anson	Bartender	SW	5:00	5:15	

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO
1	Bar Extras				

TOTAL:

DEPARTMENT NOTES

MU/H: _____ PROPERTY: Necklace

WRD: Talon suit, Katie bar night SFX: _____

SFX/MU: _____ SETDEC: _____

NOTES: _____ LOCATIONS: _____

ADVANCE SCHEDULE - DAY 4 OF 6 - MONDAY 2014-10-13 - Approx. Call Time: 11:00

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
2	Katie meets businessman	1,5,6	D	1&2/8		Location Address
3	Katie gets chastised	1,5	D	7/8		1244 Esplanade Ave
9	Katie gets a text	1,5	N	4/8		Crew Parking
16	Kay quits	1,5	D	3/8		Streetside
				TOTAL	3	

UPM	1st A.D.	PRODUCER
Carey Rowanoak	Laura Marks	Carey Rowanoak

[REDACTED] [REDACTED] [REDACTED]

**IF NOT NOW
CALL SHEET
General Crew Call**

Producer: Carey Rowanoak
 Director: Tylyn S. Anson
 1st AD: Jade Hewitt
 UPM: Carey Rowanoak

9:00

SET CELL: [REDACTED]

Shooting Call: 11:30 PM

**** Company Notes ****

Day of Week, Date	
Day: 4 of 6	
Sunrise: 7:03	Sunset: 18:28
Weather: Sunny & Clear	
Lunch: 03:00:00 PM	

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
17	Katie & friends @ bar 2	1,3,4	N	1&1/8		Location Address
						5110 Danneel St
						Crew Parking
						Streetside
						Nearest Hospital:
						Tulane University 1415 Tulane Avenue
						TOTAL 1&1/8

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Lars Bar	Katie/Kay	W	11:00	11:15	
3	Eduardo Losan	Brady	WF	11:00	11:15	
4	Carey Rowanoak	Jordan	WF	11:00	11:15	

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO

DEPARTMENT NOTES	
MU/H:	PROPERTY: Necklace
WRD: Katie's suit	SFX:
SFX/MU:	SETDEC:
NOTES:	LOCATIONS:

ADVANCE SCHEDULE - DAY 5 OF 6 - MONDAY 2014-10-17 - Approx. Call Time: 11:00 AM

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
2	Katie meets businessman	1,5,6	D	1&2/8		Location Address
3	Katie gets chastised	1,5	D	7/8		1244 Esplanade Ave
9	Katie gets a text	1,5	N	4/8		Crew Parking
16	Katie quites	1,5	D	3/8		Streetside
						TOTAL 3

UPM Carey Rowanoak	1st A.D. Jade Hewitt	PRODUCER Carey Rowanoak
-----------------------	-------------------------	----------------------------

[REDACTED] [REDACTED] [REDACTED]

**IF NOT NOW
CALL SHEET
General Crew Call**

Producer: Carey Rowanoak
 Director: Tylyn S. Anson
 1st AD: Tylyn S. Anson
 UPM: Carey Rowanoak

11:00

12:00:00 PM

SET CELL: [REDACTED]

**** Company Notes ****

Day of Week, Date	
Day:	5 of 6
Sunrise:	7:05
Sunset:	18:25
Weather:	Partly Cloudy
Lunch:	05:00:00 PM

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
2	Katie meets businessman	1,5,6	D	1&2/8		Location Address
3	Katie gets chastised	1,5	D	7/8		1244 Esplanade Ave
16	Katie quits	1,5	D	3/8		Crew Parking
9	Katie gets a text	1,5	N	4/8		Streetside
						Nearest Hospital:
						Tulane University 1415 Tulane Avenue
				TOTAL	1&1/8	

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Lars Barr	Katie/Kay	WF	11:45	12:00	
5	Ronnie Hooks	Sharon	SWF	11:45	12:00	
6	John McGowan-Hartmann	Louisiana Businessman	SWF	11:45	12:00	

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO
2	Hotel extras				

TOTAL:

DEPARTMENT NOTES

MU/H:

WRD: Katie work 1, Katie work 2, Katie's suit

SFXMU:

NOTES:

PROPERTY: Nametag, bracelet, leather folder, hotel key, suitcase, cash, necklace, cell phone

SFX:

SETDEC: Will need to adjust INT Halloween decorations.

LOCATIONS:

ADVANCE SCHEDULE - WRAP						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
N/A	WRAPPED					Location Address
						Crew Parking
				TOTAL	3	

UPM	1st A.D.	PRODUCER
Carey Rowanoak	Tylyn S. Anson	Carey Rowanoak
[REDACTED]	[REDACTED]	[REDACTED]

Appendix C: Contracts and Release Documents

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
	PROD. #: 004 PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowanoak, Tilyn S. Anson	DIRECTOR: Tilyn S. Anson

PROD. #: 004	PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowanoak, Tilyn S. Anson	DIRECTOR: Tilyn S. Anson

ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled If Not Now the "Picture").

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

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

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

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

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

Name: Laura Chrisinger

Address: REDACTED

Telephone: REDACTED

Signature: [Signature] Date: 10/10/2014

Character Name: Katie / Kay

Producer Signature: Carey Rowanoak Date: 10/10/14 Producer Telephone: REDACTED



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

PROD. #: 004	PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowanoak, Tylyn S. Anson	DIRECTOR: Tylyn S. Anson

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

Name: Jiz Lee

Address: REDACTED

Telephone: _____
Signature: [Signature] Date: 10-10-2014

Character Name: Talon

Producer Signature: Carey Rowanoak Date: 10/10/14 Producer Telephone: REDACTED



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

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

Name: Bonnie Hooks
Address: REDACTED
Telephone: _____
Signature: Bonnie Hooks Date: 10/26/14
Character Name: Sharon
Carey Rowanoak 02/26/15 REDACTED
Producer Signature Date Producer Telephone



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

PROD. #: 004	PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowanoak, Tylyn S. Anson	DIRECTOR: Tylyn S. Anson

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

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

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

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

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

Name:

Eduardo Coban

Address:

REDACTED

Telephone:

Signature

[Signature]

Date

Oct 10, 2014

Character Name:

BRADY

Carey Rowanoak
 Producer Signature

10/12/14
 Date

REDACTED
 Producer Telephone



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

PROD. #: 004	PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowanoak, Tylyn S. Anson	DIRECTOR: Tylyn S. Anson

ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled If Not Now the "Picture").

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

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

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

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

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

Name: Carey Rowanoak

Address: REDACTED

Telephone: REDACTED

Signature Carey Rowanoak Date 10/12/17

Character Name: Jordan

Carey Rowanoak 10/12/17 REDACTED
Producer Signature Date Producer Telephone



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

PROD. #: 004	PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowan oak	DIRECTOR: Tyn S. Anson

ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled If Not Now the "Picture").

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

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

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

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

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

Name: JOHN MCGOWAN-HARTMANN

Address: REDACTED

Telephone: REDACTED

Signature: [Signature] Date: 2/24/15

Character Name: LOUISIANA BUSINESSMAN

Producer Signature: Carey Rowan oak Date: 02/26/15 Producer Telephone: REDACTED



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

PROD. #: 004	PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowanoak	DIRECTOR: Tilyn S. Anson

ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled If Not Now the "Picture").

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

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

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

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

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

Name: Tilyn Anson

Address: REDACTED

Telephone:

Signature Tilyn Anson Date 2015-02-18

Character Name: Barrender

Carey Rowanoak 02/26/15 REDACTED
Producer Signature Date Producer Telephone



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

COURSE NAME AND NUMBER: Studio I, FTA 6910		
PROD. #: 004	PRODUCTION TITLE: If Not Now	
PRODUCER: Carey Rowanoak	DIRECTOR: Tylyn S. Anson	

GROUP RELEASE FORM

To Whom It May Concern:

I (the undersigned) do hereby grant to the The University of New Orleans Film, Theater, and Communication Arts (hereinafter sometimes referred to as "you") the right to photograph me and use my picture, silhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled If Not Now (the "Picture").

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

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

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

DATE	PRINTED NAME	SIGNATURE
10/12/14	Breake Volker	B. Volker
10/12/14	Brittney Champagne	B. Champagne
10/12/14	Paul Melhoushik	P. Melhoushik
10/12/14	Laura Markes	L. Markes
10/12/14	Mariam Elgouhari	M. Elgouhari
10/12/14	Yucca Bianca Wehrup	Y. Bianca Wehrup
10/12/14	Hannah Landey	H. Landey
10/12/14	Ashley Rowen	A. Rowen
10/12/14	Kandice Carlson	K. Carlson
10/12/14	Christina Lawmore	C. Lawmore

10/12/14 Ashley Beach *with signature*
 ADDITIONAL SPACES ON BACK OF PAGE

Carey Rowanoak | **REDACTED**
 STUDENT PRODUCTION REPRESENTATIVE | TELEPHONE



The University of New Orleans Film Program

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

COURSE NAME AND NUMBER: Studio I, FTA 6910	
PROD. #: 004	PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowanoak, Tylyn S. Anson	DIRECTOR: Tylyn S. Anson
LOCATION MANAGER: Tylyn S. Anson, Laura Marks	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 2015-02-24

Permission is hereby granted to Tylyn S. Anson (hereinafter referred to as "Student Filmmaker") by Carolyn Rudolph (hereinafter referred to as "Owner/Agent"), to use Claret St. House the property and adjacent area, located at REDACTED

for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 2 Days Weeks, beginning on 2014-10-10 (Day & Date) and ending on 2014-10-11 (Day & Date).

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

Tylyn Anson 2015-02-24
STUDENT FILMMAKER DATE

Carolyn Rudolph 02/24/15
OWNER/AGENT DATE

ADDRESS: 2000 Lakeshore Dr., University of New Orleans,
Department of Film & Theatre, New Orleans, LA 70148
TELEPHONE: 504.258.1300



The University of New Orleans Film Program

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

COURSE NAME AND NUMBER: FTA 6910; Studio I	
PROD. #: 004	PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowanoak	DIRECTOR: Tylyn S. Anson

STUDENT PRODUCTION LOCATION RELEASE

LOCATION: REDACTED (Clouet House)

PROPERTY OWNER: Carolyn Rudolph

ADDRESS: (see above)

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 2015-02-24 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

<u>Carey Rowanoak</u>	<u>02/24/15</u>
Producer	Date
<u>Tylyn Anson</u>	<u>2015-02-24</u>
Location Manager	Date
<u>Carolyn Rudolph</u>	<u>02/24/15</u>
Owner/Agent	Date

ADDRESS: 2000 Lakeshore Dr

New Orleans, LA 70148

TELEPHONE: 504.258.1300



The University of New Orleans Film Program

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

COURSE NAME AND NUMBER: Studio I, FTA 6910		
PROD. #: 004	PRODUCTION TITLE:	If Not Now
PRODUCER: Carey Rowanoak, Tylyn S. Anson	DIRECTOR:	Tylyn S. Anson
LOCATION MANAGER:	Tylyn S. Anson, Laura Marks	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 2014-10-04

Permission is hereby granted to Tylyn S. Anson (hereinafter referred to as "Student Filmmaker") by Misty Costanza (Lori Cantrell) (hereinafter referred to as "Owner/Agent"), to use ~~the~~ Big Daddys the property and adjacent area, located at 2513 Royal st

for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 Days Weeks, beginning on 2014-10-10 (Day & Date) and ending on 2014-10-10 (Day & Date).

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

[Signature] 2014-10-04
STUDENT FILMMAKER DATE

Misty Costanza (Lori Cantrell) 2014-10-04
OWNER/AGENT DATE

ADDRESS: 2000 Lakeshore Dr., University of New Orleans,
Department of Film & Theatre, New Orleans, LA 70148
TELEPHONE: 504.258.1300



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

COURSE NAME AND NUMBER: Studio I, FTA 6910	
PROD. #: 004	PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowanoak	DIRECTOR: Tylyn S. Anson

STUDENT PRODUCTION LOCATION RELEASE

LOCATION BIG DADDY'S (STREET)
PROPERTY OWNER LORI CANTRELL
ADDRESS 8513 ROYAL STREET
NEW ORLEANS

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated Big Daddy's, 2014-10-04 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

<u>Carey Rowanoak</u> Producer	<u>10/13/14</u> Date
<u>Tylyn Anson</u> Location Manager	<u>10/13/14</u> Date
<u>[Signature]</u> Owner Agent	<u>10/11/14</u> Date

ADDRESS 2000 Lakeshore Dr., University of New Orleans, Dept. of Film &
Theatre, New Orleans, LA 70148

TELEPHONE 504.258.1300



The University of New Orleans Film Program

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

COURSE NAME AND NUMBER: Studio I, FTA 6910		
PROD. #: 004	PRODUCTION TITLE:	If Not Now
PRODUCER: Carey Rowanoak, Tylyn S. Anson	DIRECTOR:	Tylyn S. Anson
LOCATION MANAGER:	Tylyn S. Anson, Laura Marks	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 2014-10-01

Permission is hereby granted to Tylyn S. Anson (hereinafter referred to as "Student Filmmaker") by Lori Tipton (hereinafter referred to as "Owner/Agent"), to use Lucky Bieres the property and adjacent area, located at 735 Bourbon St, New Orleans, LA 70116

for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 Days Weeks, beginning on 2014-10-12 (Day & Date) and ending on 2014-10-12 (Day & Date).

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

Tylyn Anson 2014-10-01
STUDENT FILMMAKER DATE

Lori Tipton 10/1/2014
OWNER/AGENT DATE

ADDRESS: 2000 Lakeshore Dr., University of New Orleans,
Department of Film & Theatre, New Orleans, LA 70148
TELEPHONE: 504.258.1300



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

COURSE NAME AND NUMBER: FTA 6910; Studio I	
PROD. #: 004	PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowanoak	DIRECTOR: Tilyn S. Anson

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Lucky Pierres
 PROPERTY OWNER BOBBY CARRASAVILLO
 ADDRESS 735 Bourbon St
New Orleans, LA 70116

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated Lucky Pierres, 2014-10-01 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

<u>Care Rowanoak</u>	<u>02/26/15</u>
Producer	Date
<u>[Signature]</u>	<u>2015-02-24</u>
Location Manager	Date
<u>Bobby Carrasavillo</u>	<u>02/26/15</u>
Owner/Agent	Date

ADDRESS 2000 Lakeshore Dr
New Orleans, LA 70148
 TELEPHONE 504.258.1300



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

COURSE NAME AND NUMBER: Studio I, FTA 6910			
PROD. #:	004	PRODUCTION TITLE:	If Not Now
PRODUCER:	Carey Rowanoak, Tylyn S. Anson	DIRECTOR:	Tylyn S. Anson
LOCATION MANAGER:	Tylyn S. Anson, Laura Marks		

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 2014-10-08

Permission is hereby granted to Tylyn S. Anson (hereinafter referred to as "Student Filmmaker") by Pat (hereinafter referred to as "Owner/Agent"), to use Rathbone Mansions the property and adjacent area, located at 1244 Esplanade, New Orleans, LA 70116 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 Days Weeks, beginning on 2014-10-13 (Day & Date) and ending on 2014-10-13 (Day & Date).

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

Tylyn Anson 2014-10-08
 STUDENT FILMMAKER DATE
Pat 10/8/14
 OWNER/AGENT DATE

ADDRESS: 2000 Lakeshore Dr., University of New Orleans,
Department of Film & Theatre, New Orleans, LA 70148
 TELEPHONE: 504.258.1300



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

COURSE NAME AND NUMBER: FTA 6910; Studio 1	
PROD. #: 004	PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowanoak	DIRECTOR: Tylyn S. Anson

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Rathbone Mansions
 PROPERTY OWNER PAT
 ADDRESS 1244 Esplanade Ave.
New Orleans, LA 70116

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated Rathbone Mansions, 2014-10-08 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

<u>Carey Rowanoak</u> Producer	<u>02/26/15</u> Date
<u>Tylyn Anson</u> Location Manager	<u>2015-02-24</u> Date
<u>D. McArdele</u> Owner/Agent	<u>2/24/15</u> Date

ADDRESS 2000 Lakeshore Dr
New Orleans, LA 70148
 TELEPHONE 504.258.1300



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

COURSE NAME AND NUMBER: Studio I, FTA 6910	
PROD. #: 004	PRODUCTION TITLE: If Not Now
PRODUCER: Carey Rowanoak, Tylyn S. Anson	DIRECTOR: Tylyn S. Anson
LOCATION MANAGER: Tylyn S. Anson, Laura Marks	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 2014-10-17

Permission is hereby granted to Tylyn S. Anson (hereinafter referred to as "Student Filmmaker") by Ashley Beach (hereinafter referred to as "Owner/Agent"), to use Newport Ground the property and adjacent area, located at 5110 Dandel St, New Orleans 70117

for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 Days Weeks, beginning on 2014-10-17 (Day & Date) and ending on 2014-10-17 (Day & Date).

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

Tylyn S. Anson 2014-10-17
 STUDENT FILMMAKER DATE

Ashley Beach 2014-10-17
 OWNER/AGENT DATE

ADDRESS: 2000 Lakeshore Dr., University of New Orleans,
Department of Film & Theatre, New Orleans, LA 70148
 TELEPHONE: 504.258.1300



The University of New Orleans Film Program

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

COURSE NAME AND NUMBER: FTA 6910; Studio I

PROD. #: 004

PRODUCTION TITLE: If Not Now

PRODUCER: Carey Rowanoak

DIRECTOR: Tylyn S. Anson

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Neutral Ground Coffee House
PROPERTY OWNER Jeff Sngol
ADDRESS 5110 Pancee St
New Orleans, LA 70117

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated Neutral Ground, 2014-10-17 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

<u>Carey Rowanoak</u>	<u>02/26/15</u>
Producer	Date
<u>Tylyn S. Anson</u>	<u>2015-02-24</u>
Location Manager	Date
<u>Jeff Sngol</u>	<u>2/27/15</u>
Owner/Agent	Date

ADDRESS 2000 Lakeshore Dr
New Orleans, LA 70148

TELEPHONE 504.258.1300



ARTWORK/PHOTOGRAPHY RELEASE

ARTWORK DETAILS

Artwork entitled Androgynous Photography (hereafter referred to as "Artwork")

Either a photograph of the artwork is attached hereto or it is more fully identified as follows:
Various pictures of genderfuck and androgynous individuals

Creator / artist Shilo McCabe Phone no. REDACTED

Agent / manager Same Phone no. _____

PRODUCTION DETAILS

Producer's name Tytn Anson (hereafter referred to as "Producer")

Production company VNO Film

Production title If Not Now (hereafter referred to as "Production")

PAYMENT

Compensation None, but will have credit in film for photos (currency, terms of payment, royalties etc.)

Additional terms and conditions: The photography will only be used in the film "If Not Now" by Tytn Anson. Because the photo will be used in the art department as a set decoration/prop, the photo may also be seen in clips of the film, trailers, set stills, or movie stills. Trailers, set stills, movie stills, and clips of the film may be used online, in printed material, or on television and digital media to help promote the film "If Not Now." The photo will not be used on its own for profit.

Artwork creator or his/her representative authorizes, as part of Production and for the compensation stated above, Producer to:

1. Photograph Artwork for the purpose of Production, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made;
3. Use Artwork for the purposes of education, promotion or advertising of the sale or trading of Production.

Artwork creator or his/her representative understands the master tape remains the property of the Producer and, unless otherwise stated, that there will be no restrictions on the number of times that Artwork may be used. Also, unless otherwise stated, there will be no restrictions to the geographical distribution of Production.

Artwork creator or his/her representative understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

If Artwork creator is a minor under the laws of the state where his/her appearance is recorded:

Legal Guardian N/A Signature N/A Date 1/1

N/A 1/1 Shilo McCabe 10/7/14
Agent's / Manager's Signature Date Artwork Creator's Signature Date

Tytn Anson 10/16/14 Carey Lowman 10/17/14
Director/Producer's Signature Date Producer's Signature Date



CITY OF NEW ORLEANS
 MAYOR'S OFFICE OF CULTURAL ECONOMY
 FILM PERMIT

PROJECT:

Project Name: If Not Now **Project Number:** 14-5595
Valid Dates: 10/10/2014 to 10/18/2014
Description: Student Film

APPLICANT:

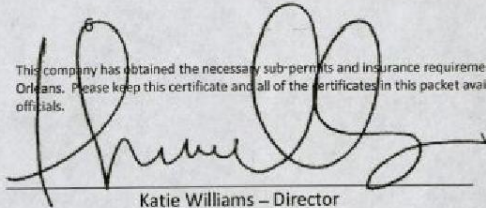
Applicant Name: UNO **Contact Name:** Tylyn Anson
Applicant Address: 2000 Lakeshore Drive
 New Orleans, LA 70148 **Contact Phone:** REDACTED
Applicant Phone: REDACTED **Contact Email:** REDACTED

LOCATION PERMITS:

Number	Location	Film Date	Description
14-31303-FILM	2513 Royal St	10/10/2014	INT/EXT
14-31306-FILM	735 Bourbon St	10/12/2014	Interior
14-31307-FILM	1244 Esplanade Ave	10/13/2014	Interior
14-31308-FILM	5110 Danneel St	10/17/2014	Interior
General Filming	REDACTED	10/10/2014, 10/11/2014, 10/18/2014	INT/EXT

A

This company has obtained the necessary sub-permits and insurance requirements to conduct the project detailed above within the city of New Orleans. Please keep this certificate and all of the certificates in this packet available on location, so that they may be reviewed by any city officials.



Katie Williams – Director

10/9/2014
 Date

Mayor's Office of Cultural Economy
 1300 Perdido Street, 2nd Floor
 New Orleans, LA 70112
 504-658-4315

University of New Orleans Film
Department of Film & Theatre
2000 Lakeshore Dr.
New Orleans, LA 70148
TSAnson@uno.edu

Synchronization Music License Agreement

Name of Licensor Representing the Band: Emmi Bevenssee

Name of Band or Musical Group: Emmi B. and Friends

Address: REDACTED

City, State: _____

This Synchronization License Agreement ("License") is made and entered into this 5 day of February, 2015, by and between Emmi Bevenssee ("Licensor"), representing the band Emmi B. and Friends and Tylyn Anson, representing the independent film company University of New Orleans (UNO) Film.

1. Licensor grants to **Tylyn Anson** the nonexclusive, irrevocable right, license, privilege and authority to record (on film or videotape) and use the musical compositions and recordings entitled further specified songs from album called, "Ladder" in synchronization or timed relation with the film production currently entitled "If Not Now."

2. Licensor authorizes **Tylyn Anson** to use or cause to be used the aforesaid musical compositions and recordings in conjunction with the aforesaid film production in any manner they deem fit including, but not limited to, the purpose of advertising and exploiting said film production and the right to license and distribute the aforesaid musical compositions in conjunction with said film production throughout the world on any medium or forum, whether now known or hereinafter created.

3. The musical compositions and recordings licensed pursuant to this agreement shall not be distributed or exploited separately or independently of said film production.

4. Licensor hereby represents and warrants that he/she has the full legal right, power and authority to grant this license and that the performance rights to the aforesaid musical compositions and recordings are available for license through ASCAP, BMI, or SESAC. Creative Commons Attribution/Non-Commercial License

5. Licensor warrants, represents and agrees that Licensor will obtain in writing all requisite consents and permissions of labor organizations, the copyright owners and the Artist (if applicable) whose performances are embodied in the compositions and recordings and that Licensor will pay all re-use payments, fees, royalties and other sums required to be paid for such consents and permission, in connection with Tylyn Anson's use of the compositions and recordings. If **Tylyn Anson** so requires, Licensor will obtain such persons and deliver any documents that required to confirm that they will not look to **Tylyn Anson** for any payments in connection with compositions and recordings in the film production. Licensor will indemnify and hold **UNO Film** and its officers and directors harmless from any and all claims, liabilities, losses, damages and expenses including, without limitation, attorneys' fees and legal expenses arising from any breach of Licensor's warranties, representations or covenants under this license, or in any way resulting from or connected with Tylyn Anson's use of the compositions and recordings.

6. The term of this license is for the worldwide period of all copyrights in and to the musical compositions and recordings and any and all renewals or extensions thereof that Licensor may now or hereafter own or control.

7. The rights granted herein shall inure to the benefit of **UNO Film**, its licensees, successors and assigns.

8. In consideration of the grant of these rights, **Tylyn Anson** will properly credit the musicians for music used in the videos. **Tylyn Anson** has agreed to notify me/us in the event of any commercial broadcast.

9. **Tylyn Anson** agrees to give Licensor one (1) copy of the finished film.

10. **Tylyn Anson** agrees to pay Licensor 2% (two percent) of any net profits made off of the film. Licensor may distribute this amount among band members as seen fit.

Date 2/5/15 Licensor Signature Emmi C. Bevenssee

Date 2015-02-09 Film Productions Representative Signature Tylyn Anson

Appendix A to the Letter of Agreement between Emmi Bevensee
(Names of Musicians): _____
_____ and **Tylyn Anson**.

Below is a list of the compositions to which the Agreement applies.

[ONLY NOTE ONCE IF THEY ARE ONE & THE SAME]

	SONG	TITLE	COMPOSER	LYRICIST	PERFORMER/RGSTR'D
1)	Tiny Gorgeous Ocean	by Emmi Bevensee			
2)	Sparrows Hallow	by Emmi Bevensee			
3)	Remain	by Emmi Bevensee			
4)	The AA Song	by Emmi Bevensee			
5)					
6)					
7)					
8)					
9)					
10)					
11)					
12)					
13)					
14)					
15)					
16)					

Signature Emmi Bevensee Date: 2/5/15

[one member of the team must sign]

COMMENTS: ¡Disfruta!

Appendix D: Equipment Room Checkout Contract

1- 6" Baby C-clamp
1- Baby scribble bag

Checked out by:

UNO FTCA Equipment Reservati

Name of Student: Tylyn Anson
Instructor: Henry Griffin Student Number: _____
Check out dates: 2014-10-09--14 Date & Time of reservation: _____
Email: TSAnson@uno.edu Phone Number: _____

Member - equipment can only be checked out on **TUESDAYS**

EQUIPMENT

QUANTITY	DESCRIPTION
1	Peru Thesis Pac
1	Grip Package

Check out dates written as 2014-10-09 (Thursday) to 2014-10-14 (Tuesday)

Appendix E: Production Stills













The DVD copy of the thesis film *If Not Now* is located in the Earl K. Long Library.

Vita

Tylyn Anson was born in Gretna, Louisiana on December 6, 1989. She graduated from Grace King High School with honors in Metairie, Louisiana in 2008. She attended the University of New Orleans, graduating with honors with a Bachelor of Arts in Film, Theatre, and Communication Arts with a concentration in film production in 2012. She enrolled in the University of New Orleans in 2012 to pursue a Master of Fine Arts in Film Production. She graduates in May of 2015.