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## KOOL

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KOOL

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  
Film Production

by

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B.F.A. Marymount Manhattan College, 1994  
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## **Abstract**

In this thesis paper, I will recount the creative and technical processes of making my graduate thesis film, *KOOL*. I will describe how the story was developed and written, then analyze the phases of pre-production, principle photography, and post production. I will then evaluate my leadership skills, and strengths and weaknesses as a film director.

Keywords: Film, Friendship, Loyalty, Teenagers, Smoking, Addiction, Promiscuity, 1970's, Rollerskating, Disco

## Chapter 1

### *Introduction*

When I first began pre-production on my thesis film, *KOOL*, my production designer said, “Flo, no one will ever care about your film as much as you do.” I found this comment to be a bit insulting, cynical, and yet true. Because this is a student production, it is unreasonable to expect fellow students, who act as crew members, to commit on the level that they would in a professional production. They are not being compensated for their time, and they must take care of their own academic obligations first. In addition, many of the students have never worked as crew members before, and don’t have a strong grasp of what their role is or how their conduct would be perceived on a professional film set. This is a struggle that many of my cohorts have experienced while making their own films.

Nonetheless, I have always been profoundly moved by the contributions of time and talent by my fellow students because oftentimes, they go above and beyond. They lose sleep, compromise their own needs, expend great amounts of physical and creative energy and show up at the crack of dawn because we all share a passion for filmmaking. During the past three years, I’ve come to learn that the best way to motivate fellow students, cast and crew, is by establishing positive relationships through mutual trust and respect. That said, in a leadership role one will always be subject to scrutiny. Learning how to weather the ups and downs of creative collaboration while maintaining the focus and determination required to reach one’s end goal is incredibly challenging.

My initial goal for the short film was to bring an emotional intensity and courage to the screen on par with simple story telling of the 70’s – less flashy editing, with performances that are character focused like those in *Kramer vs. Kramer*, *Ordinary People*, *The Conversation* and

other films of that era. I also aimed to produce a polished product, creatively and technically, to share with potential employers and competitive film festivals. I wanted the production values to reflect the culmination of what I have learned in UNO's Film Production program by exceeding those of my previous films. As a director, I wanted to establish a tone of professionalism and seriousness of purpose during all phases of production -- from creating a polished and likable script, through casting, securing locations, recruiting crew, pre-visualization, principle photography and the post-production workflow. As a producer, I wanted to utilize resources as creatively as possible within the established budget. Although I had a very clear vision of what I thought the film should be, I wanted to allow the contributions of my collaborators to help the film evolve into a work that would be, hopefully, greater than I had initially imagined.



## Chapter 2

### *Story Development*

In *KOOL*, I explore how a lack of supervision and care can propel teenagers into circumstances that they are not yet equipped to handle, psychologically or physically. A teenager, especially, whose parents are neither diligent nor attentive will struggle to find role models in their peers. A fundamental lack of self-confidence places them in a highly vulnerable position. Social alliances are formed and tested. Informal codes of loyalty are established, sometimes through deliberate oaths, and sometimes through implication or inference.

I wrote the “coming of age” script, *KOOL*, in Henry Griffin’s Advanced Screenwriting class during the summer of 2016, and used the feedback of the instructor and peers to help shape a story that I hoped would not only entertain, but also have a powerful emotional impact. I wanted to accomplish this with sincerity, rather than overt manipulation. To do this, I aimed for sparse dialogue with rich subtext, so that the characters could reveal themselves through behavior. When I wrote the script, I hoped that it would be a good choice for my thesis, and by the time I finished the class I knew that this is the story I wanted to tell.

*KOOL* is set in 1979 during the roller disco era. Olive, the protagonist, relies on friends to teach her how to behave in the world, and this leads her, clumsily, to the realization that it is more important to be a loyal friend than it is to be popular or cool. It also leads her to a false toughness that will serve as a defense for what may be years to come. In that sense, this story is actually a tragedy. My intention isn’t to lay blame or to judge the characters in the story, or to make Olive a victim – it’s to observe. I hope that the audience can relate to Olive’s loss of naiveté. I wanted to hint at the potential cycle of addiction and promiscuity through Olive’s mother who sleeps throughout the day with a half empty glass of wine and full ashtray next to her bed.

While taking the screenwriting class, the process of writing the script was organized for me in a way that made it feel somewhat effortless. I was encouraged by positive feedback from my classmates when I presented the initial story idea. Then, I wrote a treatment which I adjusted only slightly before writing the actual screenplay. I put the script away for the summer and then trimmed it from 22 pages to 18 pages by deleting minor characters and one scene in a car that would have been very difficult to shoot.

### *Pre-production*

I initially scheduled the shoot at the end of the Fall '17 semester. As the date approached, I realized that I would not have enough funds to produce the story well, so I decided to push the dates to late January 2018. Because I knew that the skating rink days would be complicated, I scheduled the shoot for seven days (instead of the typical six) to allow room for incidents. This was a good decision, especially because we had some severe weather during our shoot week that cost us about a day and a half of shooting time.

One of the downfalls of pushing the shoot dates from September to January was the loss of team members. Those who had committed for the initial shoot dates moved on to other obligations and holding their commitment and enthusiasm for that length of time was difficult. Even so, each producer, Marcus Mitchell, Fabiola Andrade and Laura Duval brought unique strengths to the tasks at hand, and when one person had to step out, another would step forward to help when they could. Marcus helped with fundraising and securing locations, Laura fine-tuned my preliminary budget; and Fabiola recruited crew and secured equipment rentals. All three of them met with me and helped create a fundraising video for [Indiegogo.com](https://www.indiegogo.com).

I created a Prep Timeline that helped me organize tasks and set deadlines for preproduction tasks. The list was extremely helpful, and I reviewed it daily to make sure that I

was on target. During the first few weeks I held auditions and recruited key crew members. Cyprienne Oliver expressed an interest in production design, so I asked her to take that role.

In order to give myself every opportunity to make a good film, it was very important that I hire a professional cinematographer, so I allotted a portion of my budget to that aim. Marcus, my producer at the time, was very enthusiastic about Hunter Thomas, an aspiring DP in New Orleans. I liked him very much and Marcus pushed me to make him an offer. I did, but immediately felt buyer's remorse. It was very difficult for me to make the assertion, but I was uncomfortable because I didn't see anything in Hunter's work that showed me how well he works with narrative, or that he has a sophisticated eye for lighting. He definitely seemed excited about all the technical challenges of the project, like using a Ronin for movement. He wanted to shoot with his Sony A7S Mark II and to rent anamorphic lenses. I waited to see if anything sparked creatively in the next two conversations we had, but it didn't. In fact, when I brought in visual references for him, he seemed dismissive. That's when I knew that this wouldn't be the right person for the job – I needed someone with more experience with a passion for storytelling. I called him and was honest about my concerns. We had a long, amicable conversation and it was a huge relief that we parted on friendly terms.

I placed an ad on [Mandy.com](http://Mandy.com) while concurrently speaking with local cinematographers. The responses to the ad came from all over the globe and were very impressive. I was shocked that out of 40 responses, only one of them was a woman, Valentina Caniglia. Her work was remarkable – professional and fearlessly dramatic. She and I spoke a few times and were both very excited about working together. However, her final quote was much too high for my budget and I had to let go of my hope of working with her. I was frustrated by her request for a significantly higher rate than the one that I had clearly spelled out in the ad.

The next DP that I spoke with was Julian Estrada, a recent graduate of AFI. I fell in love with his work and he seemed extremely good natured. He agreed to sign on but wound up having to stay in Peru to complete a feature film. That led me to Guillermo Cameo, whose reel was very similar to Julian's.

Guillermo lives in New York but was in Spain for the holidays, so we spoke via Skype. He expressed great enthusiasm for the script, saying that though he works professionally on a good deal of commercial and television projects, he preferred to work on narrative films and is developing his reel. I asked him how he felt about working with a student film crew and if he could be understanding and patient with them. He assured me that this would not be a problem. I felt extremely confident about hiring him, so we executed a deal memo that outlined his compensation, travel and accommodation. It also detailed the work that he would perform before, during and after the shoot. I wanted assurance that he would be available for pickups and consultation with the colorist. From that point, we began a long-distance collaboration that worked extremely well.

### *Location Scouting*

The skating rink was one of my greatest concerns. I didn't make a final decision about the setting of the story until I knew that I would have access to a skating rink that passed for the late 1970's. I visited two skating rinks in New Orleans, but they were both had contemporary features that were too difficult to conceal. I found Skater's Paradise in Slidell online and it seemed perfect. The owner was very friendly and receptive to the idea and offered it to me for \$250 per day. The concessions and skate areas appeared to be frozen in time – nothing much had been changed about the place since the original owner built it in the 70's. This was a huge stroke of luck. I booked days with them and gave a small deposit to hold our spot.

Cypi had a great lead for Olive's house. Henry and Olivia Goldkamp are vintage collectors who have a home near campus that they have lovingly decorated the house in keeping with the 70's vibe. Henry auditioned for the role of the skating rink attendant and I hesitated at first. In the end, he not only earned the role, he knocked it out of the ballpark and I am forever in his debt.

Milneburg Hall was a very convenient choice for our High School setting. I had passed by it many times and explored the rest rooms. It needed very little set dressing to pass for a 70's high school. A friend of mine was generous enough to let me use her antique Buick convertible for the shoot.

### *Budget*

Money has been tight for most of my graduate school experience and I knew that it would be difficult to raise the funds necessary to complete the film. I trimmed my initial budget by about \$2000. We borrowed costumes from the Jefferson Performing Arts Society and N.C.I.S. New Orleans. Props and set decorations were donated by Creative Film Connections and my sister, Annie cooked three meals for the crew. It was important to offer the actors a stipend and cover the cost of travel and housing, so I booked a cheap Airbnb house for everyone and gave them \$50 per day.

We created an Indigogo campaign, though I felt very uncomfortable about asking for money from friends that I hadn't seen in years. The video pitch was not something I was proud of but in the interest of time I used it in the campaign anyway and sent it to each and every friend and family member that I could. Overall, I raised about \$3,000, which was encouraging. I heard from friends that I hadn't spoken to in years, so it actually turned out to be a pleasant opportunity to reconnect with them. The rest of the funds for the shoot came from a student loan.

## *Casting*

The role of Olive was the most difficult to cast. Sinclair Dumont was very interested in the role. She is the daughter of friend who is a well-known professional actor in town. However, I was concerned because she is 16 and still in high school, which would require us to schedule a significantly shorter work day. I knew I wanted to have a SAG Student Contract and didn't want to place such stringent time constraints on the production. Her parents were more than happy to give her permission to miss school, but I was more concerned about SAG's requirements when working with minors.

Sinclair has an innocent yet stable quality about her and I didn't believe she had enough life experience to bring to the role. It wasn't until her third visit that I saw her truly allow herself to be vulnerable. I was also concerned about asking her to take on the car scene with an older male. It felt exploitive. Just when I was on the verge of offering the role to her I received a taped audition from Ashen Bonaventure that really affected me. It was honest and nuanced and raw. At age 28, she not only looked young enough to play the part, but she had the emotional range that is required to pull off Olive's arc.

Of all of the people who read for the role of Chrystal, Trina Lafarge was my favorite. I debated the possible implications of casting a black woman in the role of the "promiscuous friend," but any concerns quickly fell away. My only doubt about her was whether or not she could be tough enough because she is inherently kind and loving. She found a wonderful mix of salty-sweet that I think works perfectly for the role. Ashen and Trina developed an immediate friendship on set and that comes across beautifully in the film.

For the role of Robbie, I knew that I would need to find someone who could pass as an accomplished skater. Jesse Gallegos, who lives in Atlanta, sent in a taped audition that was very

convincing, and also taped himself skating in a parking lot. Laura Medina didn't like his performance at all, but I was sold and really appreciated his enthusiasm for the project. He was definitely the most demanding of all of the actors in terms of payment and travel. I found it surprising because his career was not as advanced as some the other cast members, but I chalked that up to gusto and was willing to accommodate his requests. His attitude was a red flag that I should not have ignored, in the end.

Two friends came from out of town to play supporting roles. Eileen Grubba is a professional actress based in LA who had just undergone surgery for a disability. When she saw that I was casting she asked if there was a part for someone who doesn't move much, and I immediately offered her the role. I'm very familiar with her work through the Actors Studio and I had no doubt that she could play the mother, and that she would bring a level of professionalism to the set that would inspire everyone. She did just that.

Another friend, PJ Marshall, agreed to come in from New York to play the role of Klaus, the mother's boyfriend. He's also a very hard-working pro that I had no doubt about. In the end, sadly, I was not able to keep his performance in the film.

My step-niece played the role of Kathy, thanks to a huge contribution to our film donated by my brother, and then she transitioned over to help out the crew as a production assistant. Diana Jackson was supposed to play the role of Mrs. Waddington, but she got another job right before the shoot. I decided to play the role myself, just for fun. For background skaters I recruited help from a former student, Julian Peyton, who works at a rink on the Westbank. He invited several of his talented friends to the skating rink.

## *Production Design*

Because I wanted the design of my film to be strong, I took a scenic design class the semester prior in which I developed an overall design concept and strategy. This helped me communicate what I wanted to the Production Designer, through written analysis and many visual references which I shared on a Google drive. There was a great opportunity to use color to suggest the time-period. In 1979, America was at a huge cultural crossroads, and Olive's "coming of age" could be visually expressed by playing upon the transition that was taking place at the time. I wanted the palette to progress from warm, earthy tones (think *Little House on the Prairie*, *Holly Hobby* and *Earth Shoes*) to glitter, rainbow eyeshadow and tropical colors with the fashion sensibility of *Blondie*, *The Sugar Hill Gang*, *Miami Vice*, and *Chic*. See figures below, for examples.

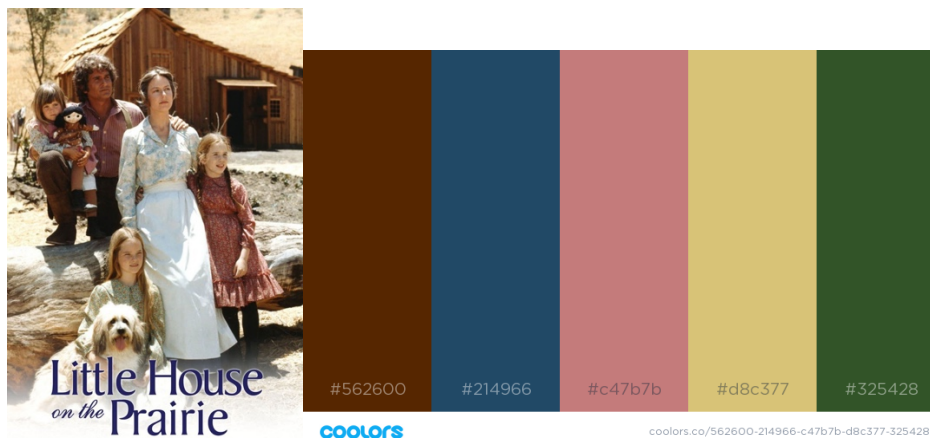


Figure 1 – The Little House on the Prairie “before” look and palette



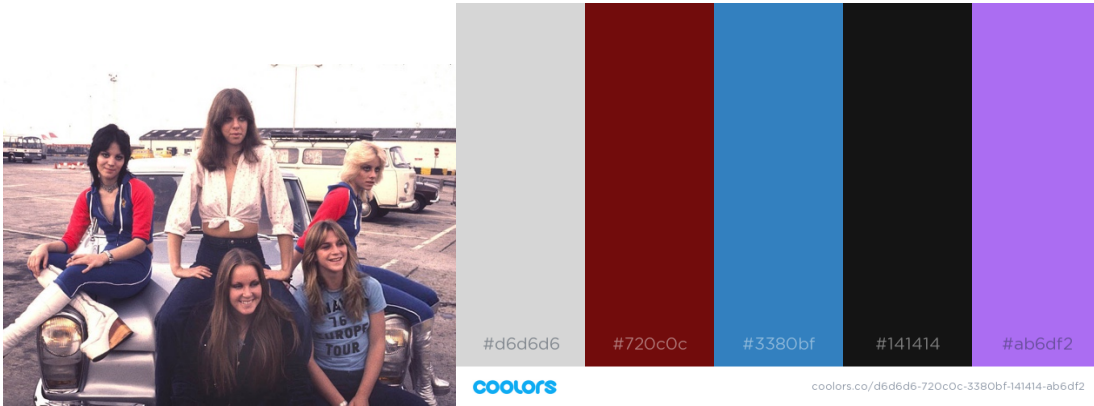


Figure 2 – The Runaways, “after” look and palette

Cypi assisted with preliminary production design by establishing a color palette based on my initial design research. We took a trip to Creative Film Connection together to search for props and set decorations. Luckily, Nicole Schanzemeyer joined one week prior to our first shoot day to help with costume design. She had a great eye, worked very quickly and was immensely resourceful. She borrowed items from NCIS New Orleans, the Jefferson Performing Arts Society and shopped at Goodwill.

Cyprienne had started a job recently and had very little time to work on the film. For about a month prior to the shoot it was very difficult to get in touch with her, or a straight answer about whether or not she would continue working with me. I kept her in the loop about props that I was buying and let her know when funds were available for her to spend, but her responses were sparse. I didn't know what to do at this point. Not only is she a friend, she was recommended by a faculty member, so I didn't want to damage any relationships by replacing her.

The day before we were to begin shooting Cypi officially quit the project, saying that she thought I was too indecisive and that she thought it was misjudgment for me to pay a DP. She clearly resented that he was being paid and she wasn't, and I can understand that feeling.

However, I don't know how the argument could have been justified that I was indecisive when I provided her with extremely clear instruction in the form of a coherent design strategy and visual references. My inkling was that she was overextended and looking for an excuse to bow out of the project. At that point I was so overwhelmed with things to do that I did not take the time to try to make peace and saw no point in begging her to change her mind. I was angry and didn't want to lose my temper or waste energy on a quarrel. After I finished shooting I contacted her and suggested that we have a conversation about it.

### *Creating the Shot List*

In order to communicate with Guillermo, the DP, effectively I broke down the script into beats and created overhead blocking diagrams for each scene using a program called Shot Designer. For this task I drew heavily from the textbook that we used in our Directing class, *Film Directing Fundamentals* by Nicholas T. Proferes. I analyzed the character relationships and status and attempted to find ways to physicalize the expression of those relationships through character blocking, camera angles, movements and composition.

I generated a draft shot list for each scene and sent all of the information to him. In turn, he would make suggestions based on my initial proposals. We worked back and forth this way and had a complete shot list ready before we met. At times I sent him video explanations of complicated staging, especially in the skating rink. I skyped with him from locations and shared photos of actors and a vast number of video references. I also sent him a complete list of the equipment available through UNO. We decided to rent lenses from Panavision and a light mat from Quixote. My friends at Orange Whip Grip donated dimmers, muslin, gels and some hardware. We really wanted the dana dolly, but the school was not yet ready to loan it to students, and Orange Whip was using theirs on a set. I was nervous about going over budget, so

we let it go. Because we were using the RED, we couldn't use the Steadicam from the equipment room. I didn't pursue a Ronin. That's regrettable. We planned instead to use a long dolly shot in the skating rink to track the skaters, but the set-up was extremely complicated.

This was the first time that I haven't drawn complete storyboards for one of my films. Usually this is a very important step in my creative process because I this is the way that I can connect, expressively, to the visual aspects of the story. I don't just draw them, I paint them. Because Guillermo and I were communicating so well with one another, I let it go. However, in addition to the overhead diagrams, I drew many thumbnail sketches to show how I wanted shots to be composed and relationships of actors to be expressed.

From our collaboration, Guillermo composed a Look Book (Appendix F) that served as a clear road map not only for both of us, but that will serve as a guide for the colorist, as well. We talked about our favorite photographers and agreed that we would aim to create a look that resembles Stephen Shore's images in *Common Places* (Fig. 3 and 4).



Figure 3.



Figure 4.

For the most part, Guillermo and I worked very well together in the beginning. As the shoot progressed, he could be a bit disrespectful at times. There were shots that I had to insist upon getting that he disagreed with, and I am glad that I fought for them. Though he had

promised that he would understand that he was working with a student film crew, he sent two of the grips home one night without consulting me first because he thought they were being lazy. Truthfully, this might have been a valuable lesson for those students, but it was inappropriate for him to make that choice alone. His understanding of lighting, though, is exceptional. His talent and skill helped bring this film to a much higher level, visually, than anyone I know who would have offered to work for free as the cinematographer. It also taught me how I should prepare in the future for working with stubborn collaborators. It's okay to disagree from time to time.

### Chapter 3.

#### *Principal Photography*

The school shut down for a few days due to freezing temperatures that caused issues in several of the buildings. It took us a while to get a Certificate of Insurance, but we managed to get one just in time to rent lenses from Panavision. Fabiola helped coordinate many of the rentals, so I just had to pick things up and pay for them. It was difficult because I had so many obligations and the locations were all in different areas of town. I appealed for help, but no one was available. On Wednesday night before we were to check out equipment, we had our read-through. I video conferenced PJ and Eileen into the room and projected them all on wall – that was a bright moment in everyone’s day. The cast brought the script to life in the reading and the crew seemed genuinely excited to be working on the project. It definitely gave me renewed hope and I think it inspired the crew. At that point we still didn’t know if we would have access to equipment.

#### *Day One – Thursday, January 18 – Frozen.*

Our first shoot day was a disaster. The school was closed because of an ice storm and we couldn’t check out the equipment. I had planned to start shooting at the skating rink that day, but we let it go and prayed that we would be able to start on Friday. The rink had limited weekend availability so at this point our goal was to try to consolidate all of the skating rink scenes the next week.

#### *Day Two – Friday, January 19 – “Looks like you’re cancelled.”*

I had emailed Aaron Rushin to ask if we would be able to get the equipment. He wrote back, “Looks like you’re cancelled.” I forwarded it to the faculty with a plea for help. At 11am Friday morning, James Roe met us in the equipment room and helped us check out equipment.

Because we didn't have the rink that day, we used the time to prep for Saturday and Sunday. Though I had been training on the school's multi-track recorder for a couple of weeks prior, I wound up renting a recorder from Sound Hard because I had not been able to get into the equipment room in time to test on the equipment.

Day Three – Saturday, January 20 – Finally, we roll!!

It was such a huge relief to get started! We were safely inside Milneberg Hall and spirits were very high. The actresses had their own room to relax in and our makeup artist, Glenn-Renee was not only talented but terrific at setting a positive tone. Laura Duval set up each department in a different classroom and the tone among cast and crew was extremely upbeat.

We transformed the bathroom by taking down the contemporary bathroom fixtures. I had purchased washable magic markers to draw graffiti so everyone in the crew went into the women's room to write and draw on the walls.

Working with the actors was very easy. Trina was especially quick to pick up direction and Ashen, in general, had a harder time taking direction. I'm extremely confident in my ability to work with actors in the moment. We were just getting started and the scenes were light hearted, so the pressure was low for everyone.

We used herbal cigarettes so between the haze and cigarette smoke, the bathroom had to be ventilated between each take. We had notified security what we were up to, so they disabled the smoke alarm on that floor until we were finished. The only technical issue from this day is that the sound levels were low, but we have been able to adjust them in the final sound mix. I got a huge kick out of dressing up as Mrs. Waddington – though I eventually cut most of my performance, it was a great stress buster for me, and for the crew who found my outfit very funny.

Unfortunately, when the costume designer, Nicole, went to my apartment to pick up costumes, she was attacked by my cat, Juno. This was a horrible mistake on my part. Juno had attacked an actor during a previous shoot, but I sincerely believed that it was a one-time incident related to a noisy device that the actor was using. Many family members and friends had come and gone from my home since the time of that initial incident. In the whirlwind of the film shoot, it didn't even occur to me that Nicole might be in danger. As Nicole was taking items from my closet, Juno scratched her severely and chased her out of the apartment.

My producers and crew did not tell me about the incident until the end of the shooting day. I was dumbfounded by this decision. They explained that they didn't want to upset me or derail the shoot. I should have been given the opportunity to stop what I was doing and be by Nicole's side, or to send someone to be with her. She should not have had to drive herself to Urgent Care after having experienced that trauma.

It is incredibly painful to know that that anyone could come to harm while lending their time, talent and good will to my project. It's also terrifying that I could be held liable for something that I did not foresee happening – and I *should* have foreseen it in this instance. I understand why professional sets have medics on standby. It is all too easy to get caught up in the moment and become careless, especially when people are tired or hurried. I was increasingly aware of this as we moved forward with the shoot, especially as I observed the melee of student filmmakers handling dangerous equipment, climbing ladders and plugging in lights on a rainy day.

It made me profoundly aware of my responsibility as a person who houses an aggressive animal. It was difficult to accept, but from that day forward no one has been allowed to enter my home unless I could be present to ensure their safety.

Day Four –Sunday, January 21 – Gaining Steam

I started the day by asking Nicole to join me in another room so that we could speak privately. I told her that I would completely understand if she wanted to leave the project and asked what I could do to make things right for her. I paid her urgent care bill and apologized from the bottom of my heart. She said she wanted to stay so I thought she was okay.

Again, things went fairly smoothly on this day. We shot the final scene of the film. I had reserved a huge fog machine from Guitar Center for the day for a rolling fog effect when the girls exit the building. We sent a PA to pick it up, but they came back with the wrong machine, so we lost the effect because we were losing light and needed to wrap the location for the day. Guillermo suggested doing a Scorsese dolly shot for the final scene and I said, “Sure, let’s try it.” They laid the tracks in front of the building and worked out the dolly move. We had a few students acting as background, but they were poorly directed. I had asked a crew member to help with making the “Class of ‘79” sign for the front of the building and it is an eyesore. It’s the wrong color and is taped up with red duct tape. I tried to take over while the sign was being made but they refused to listen to me. Short of taking the sign from her hands there wasn’t much more I could do. While I love the Scorsese shot, I’m hoping that the colorist can get rid of the tape when we color grade.

Day Five -- Thursday, January 25 – Acting on Wheels

We went to the rink on Wednesday night to pre-light as much as possible. We had to gel each of the florescent lights in the rink. Even with that effort there was a great deal to coordinate in the rink that day. There were 20 skaters coming to act as background and many of them showed up early. We got them dressed and kept them entertained and fed them pizza while we set up. We were able to get all of the counter scenes but didn’t make it to the skate floor that day.



Henry Goldkamp had a very limited amount of time that he could be there that day, so we shot his scene in a long take. None of us were happy about the rushed lighting and limited performance, so he came back when we did pickups in February. His scenes are some of my favorite in the film, not just because he's a great actor, but because the flat space created by the skates in the background is wonderful.

Day Six – Friday, January 26 – Do the Hustle

We knew we had to leave the rink by 6pm in order for them to open to the public. This was really unfortunate because setting up the dolly to track the skating scenes took a really long time. The lighting was extremely tricky, and we were short-handed on grips. Even so, I was very pleased with Guillermo's lighting.

Up until this point I hadn't had any difficulty working with the actors. Jesse, who was playing Robbie, came in and started trying to help out in other ways. I asked him to leave the grip equipment alone and to focus on his role. When we were finally shooting his scenes, he resisted everything that I asked him to do and was argumentative. When I asked him to skate a certain way he said that it would look ugly. I asked him to let me be the judge of that.

We were pressed for time and when I asked Guillermo to shoot the rehearsal he resisted, as well. I heard later that he told the 2<sup>nd</sup> AD, "she doesn't know what she's talking about." That was one of two moments where I felt that part of the difficulty was not only that I'm a woman, but because I have dyslexia and cannot have certain kinds of directional conversations without visual aids. If someone is facing me and talking about something moving left or right I simply cannot see it. It causes me profound anxiety and over the past three years I've learned to ask the speaker to turn and face the same direction I am looking, draw it on a piece of paper, or look through a viewfinder. This is another reason why drawing storyboards is so important to me. If I

cannot communicate about a shot idea clearly, I will take a picture on my cellphone to show them. I usually have to explain my dilemma to people a few times before they understand it or take me seriously, and it's embarrassing. The anxiety makes it hard for me to think clearly and I can see how it could make me come across in an unintelligent light. It became a bit of a struggle from that point forward with Guillermo, so I stayed near the monitor as much as possible to make a point of sticking to my guns.

#### Day Seven –Saturday, January 27 – Thunder and Rain

The whole crew was a bit crammed into the Goldkamp home. It was raining so we put down protection for the carpet and asked spare crew members to stay in the garage to keep the place calm. Henry was completely overwhelmed by our presence. He said he had no idea that it would be so intense. He stayed in his office and monitored us the entire time that we were there, so everyone was on edge. We used the generator on the truck only, and the storm grew more intense. Luckily, Duane Prefume is extremely experienced and insisted that we disconnect from the grip truck and not touch any c-stands because of lightening. We switched over to a battery-operated LED and did what we could during that time. Henry gave us a hard out-time of 7pm so there was no way we were going to get to the scene between Klaus and Olive. I was crestfallen but didn't want to ruin my friendship with Henry, so we packed up and left. The only design choice I regret is that I wish I had changed the lamp in the bedroom scene. We hastily shot the bedroom scenes back to back, so I didn't get enough coverage of Eileen or any cutaways for that scene. The crew was very helpful in dressing the room, but it is in the bedroom scenes, in particular, that I feel the production design is weak.

#### Day Eight – Sunday, January 28 – The Car

We met outside of the Goldkamp home just before sunset to try to get the final scene with Klaus, Olive and Shelley as an exterior scene. When I arrived, the sun was sinking, and the AD and DP had tried to block the scene in my absence. It was a total mess and because we were losing light and I was flustered. I had a completely different setup in mind, but we would have had to move the camera into another setup. This was the second time during our shoot that I felt completely “mansplained” but I decided in the moment not to argue with them. As we started to shoot, a giant semi-truck pulled up and idled at the corner for the remainder of our time there. He would not cut his engine when we asked. Everything about that scene was off, including the performances of some of the most talented actors I know. If I had not allowed myself to be flustered by the situation, I think I could have been more helpful to the actors.

We then moved to campus to shoot the car scene. I had initially wanted to shoot on the loading dock so that we would have a dumpster in the background because I wanted to have a running motif of garbage cans throughout the film. Guillermo didn't like the setup – the lights from the side of the building were too bright. We walked around campus and argued a little bit about where we would place the car. We eventually agreed upon the field behind the Art building, and it is a much nicer shot after all because it has much more depth and the streetlamps create a more dynamic background.

This was one of the most difficult scenes, in terms of acting, during the entire shoot. I kept any non-essential crew members away from the car to give Ashen and Jesse privacy. Ashen was understandably nervous about shooting the scene. She wondered all of the things that actors wonder – what will my boyfriend think? How much of my body will be shown? It was her first love scene. We had discussed this scene a number of times before the shoot. I tried to put her at ease by choreographing every single move that they made, and by reassuring her that the camera

was not going to be exploitive of her during the shoot. We were more concerned with getting the gist of the scene than exposing any part of her that she wasn't comfortable with. Still, we paused shooting a few times for her to regain composure. It was cold, and I am forever in debt to them for weathering the cold, long night for this film. We wrapped the car scene at around 6 a.m. only to find that the car tire was stuck in the mud. We used a couple of pancakes from the truck to get it out, so I had to buy new ones.

### Pickup Days

Because we didn't get the footage that we needed at the roller skating rink, I had to fly Guillermo and Jesse back for pickup days. This added almost an additional \$2000 to my budget – everything that I had set aside for post, basically. We sent a team of grips to preset the skating rink earlier in the day and then had a very small crew shoot the parking lot scene between Olive and Chrystal. Guillermo and I argued about the super wide shot of Skaters Paradise. That was a shot that I had imagined from the first moment I saw the building, so I insisted that he shoot it anyway, and am glad I did.

The following day we went to the rink and again, there was chaos. The background skaters showed up very early and had to leave by 10pm. The hazer wasn't working, and Guillermo refused to shoot without it. I asked him repeatedly to grab inserts and b-roll of skaters. He said that there was no way that we could match the shots in post without the hazer. We wasted six hours waiting for the hazer and I lost the background skaters, another heartbreaking loss. The life of the rink was crucial to my ability to make this story convincing. If I had had a reasonable replacement for him, I would have fired him that night.

I heard from Jesse that he would not be coming to set because he accepted another acting job in New Orleans. We tried to rally by having a crew act as a body double in the referee shirt.

It still looks choppy in the cut, but it made us all feel better in the moment. Between his absence and some continuity errors, all of my skating scenes were jumbled up and would now need to be reconstructed in post. We were there till sunrise, the crew was exhausted, and once again, we put the DP on a plane on the way home from set. I returned all of the equipment by myself, and then returned all of the rentals to the various houses.

## Chapter 4.

### *Post-Production*

Emma McDermott and Dana Benelli were a dynamic DIT and Assistant Editing duo. We decided well in advance that we were going to use Premiere instead of Avid, and I haven't regretted that decision once. They synced the footage for me and put together the first assembly.

While Emma worked on a cut, I also worked on a version that was about 28 minutes long. When we compared them, many of our choices were uncannily similar. Because I was receiving feedback from faculty members it was hard to find the time to communicate what I wanted to do to Emma and have her turn it around in sufficient time, so I took over as editor. I also wanted to be more in control the nuance of the performances.

With the guidance of Henry Griffin, Laura Medina and James Roe, especially, I started to chip away at the cut. There were some notes that I simply couldn't address because I didn't have the right coverage. There were very long takes in the scenes between Olive and her mother. I tried many ways of working around them to keep the impact of the dialogue but wound up cutting the majority of the dialogue between them during the first scene. I had wanted to get at the mom's depression and can only hope that we see it well enough without needing dialogue to explain it clearly. No matter how hard I tried, the scene with Klaus was not working. It seemed like it was from a different movie. The tone of the acting was completely off, compared to the rest of the film.

Jesse's absence was extremely difficult to work around. I continued to receive feedback and did the best I could with the footage I had and thought that I had reached a final cut by the time the UNO Film Festival came around.

Editing the film myself was challenging because I became so accustomed to the material that I became "snow blind" – it was difficult to imagine other choices. This is a similar problem

that actors have when they've become too acquainted with a script – they get hooked into a rhythm and find themselves stuck in a vocal pattern that is very hard to escape without conscious awareness and effort. Though it made my post process drag on longer than I liked, long breaks were necessary for me to regain objectivity about the story beats, and to let go of the rhythm that seemed stuck in my ear.

### *Screenings*

The film received very positive feedback from peers and was submitted to the UNO Film Festival Jury, but just before I output the DCP I made one quick change to that knocked the audio out of sync for a scene and it was extremely embarrassing. After letting taking a break from it for most of the summer, I screened the film again in Erik Hansen's screenwriting class and culminated the responses from a questionnaire. The information was very helpful. Because of the story gaps, I decided to shoot one very quick pick-up scene that would answer questions about Olive's mother, the wine drinking, and also introduce Robbie a little earlier in the story by way of a yearbook photo. That was done with a borrowed Blackmagic Ursa Mini by Fabiola and myself, with one actor in my apartment. The cat was outside.

### *Music*

I made the greenhorn mistake of falling in love with my temp music. However, I didn't want to give up on the hope of using some of the amazing songs that are essential to that time period, and which give the film an energy and excitement that unfamiliar music simply couldn't do. I corresponded for almost six weeks with Universal Music Group and Sony and was able to get permission to purchase festival rights to use "Funkytown," by LIPPS, Inc. and "Love is Like Oxygen" by Sweet. I was not given permission to use some of the more commercially popular songs like "Give a Little Bit" by Supertramp or "Runnin' With the Devil" by Van Halen. I am

waiting to see if I am invited to screen at a festival before I invest the \$1750 that it will take to secure the final clearance.

For the instrumental version of “Dust in the Wind,” I was given approval by the O’Neill Brothers. They were happy to let me use any portion of their music collection. Because the festival licenses are pending for two songs, I have selected some royalty free backup replacements for Funkytown and Love is Like Oxygen to use in case something goes awry in the final stages of the licensing process.

### *Sound*

Our sound mixer, Jeff Bridges, comes from a music recording background so he was a bit nervous about working with a sound crew. Johnny Clement agreed to boom and was a great help to Jeff. They tag-teamed a bit and Johnny took over as mixer for the second weekend.

The levels were low for the first weekend. In the bathrooms there were lots of echo from the surfaces, the hum of fluorescent lights and the hazer. At the house the issues were mostly with the hazer and keeping the crew settled. In the car we planted a lavalier mic in the dashboard and boomed from outside the car window, so our sound from that night is clean. Of course, the truck on the street nearly destroyed the Klaus scene.

I’ve sent the project to my brother, Dan, who works in the television industry. He has used Izotope to reduce background noises and will return the final, mixed project to me on a timeline and I will do the final mixdown. We still have work to do but it seems as though all of the issues will be resolved. I brought Trina in to record her side of the dialogue in the pickup scene and will forward that to my brother along with new cut this week.



### *Color Correction*

Perry Trest is a professional colorist in Nashville, and luckily a friend of the family who has offered to donate his help. Initially I tried to introduce the DP to him, but the conversation got rocky when we asked him to create a LUT for our monitor. From that point on, I decided that Perry would take direction from me and work by eye based on the Cinematography Look Book that we sent him. His instructions are to emulate a Kodak Vision1 250D emulsion to bring the spirit and the look of that period. We plan to lift up blacks and shadows slightly and add warm tones over all the image, especially to recreate classic Kodak skin tones. We will desaturate neutral colors while we accentuate the naturally vibrant and saturated colors to create contrast between the school and the rink. Then we plan to add a digital 35mm Kodak 250D digital grain, especially on the shadows, to give it an authentic look. Of course, I will share the project with Guillermo for final adjustments – I believe it is not only his responsibility, but that it is something I should do out of respect for his work.

## Chapter 5.

### *Analysis and Conclusion*

All-in-all, my strengths have always been writing, directing and acting. I've gained the technical skills to make films while here, and enough of a vocabulary to be able to hold cogent conversations with collaborators. That was the reason that I decided to attend UNO in the first place. I've also developed a curiosity about all things film-related – from equipment to production design -- and rediscovered some visual talent that I had forgotten about entirely. Socially, I still need to work on being in a position of authority. There is no magic pill for confidence – that will have to come over time as I become more comfortable in the role of director. I have to continue to develop creative ways to communicate and prepare for being on set that will help me avert the anxiety brought about by left-right confusion.

While in the program I've taken several screenwriting courses and have become more aware of my habits, both positive and negative. On the good side, I tend to write very clean first drafts, often loosely based on a memory of a person or circumstance that has nagged at me for a while. I'm good at sticking to an outline, while still listening to new ideas that pop up during the actual act of writing. I tend to write about six pages a day, and then revise them when I wake up the following morning. On the down side, I find rewriting a finished draft extremely unpleasant. Though I genuinely appreciate good feedback, I definitely have to put a draft away for a few weeks or months before I can approach it again with renewed enthusiasm.

Three scenes that were written, and actually shot, were completely re-worked or deleted entirely from the film for various reasons – continuity errors, poorly directed performances, redundancy and technical issues. It is not a total failure, but I definitely wanted more excitement on the skating rink floor. I've actually searched for stock footage that I might be able to use but there's nothing that matches. The expense of returning to the skating rink is more than I can

spare, presently, but I still dream of borrowing a camera and sneaking into the skating rink to steal some b-roll.

How people feel when the shoot is over can have huge impact on relationships in the future. People share their experiences with one another and whether it's fair or not, one can develop a bad reputation in the UNO film community. As with the incident with the cat attack, it is extremely difficult to regain trust after harm has come to someone, no matter how apologetic or remorseful one might feel. Even though Nicole had initially chosen to stay, she was still clearly angry with me and refused to participate in the second weekend of filming, or in any of the wrap responsibilities. I coordinated wardrobe for the remainder of the shoot and eventually returned costumes to NCIS and JPAS. On a more positive note, I sent Henry and Olivia a beautiful 8-track player as a thank you for allowing us to film in their home, and I think we might be friends for life.

On a utopian film set, everyone would always have fun and the community would be loving and supportive. In truth, though, everyone has a selfish reason for showing up to work on a set for free whether it's to develop a reel, gain experience, exercise their creativity or just to have fun with friends. It's important to make it a win-win situation for everyone, as much as possible. Either way, my authority as a director will always be questioned – not just because I'm a woman, but because it's human nature for people to complain and resist direction. The doesn't mean that they should all be fired on the spot! To me, it means that I need to be detached enough to recognize it and to tolerate a certain amount of it. There may be a seed of something wonderful that the resistance is just a defense against, so in most cases it's better to push others and oneself past it if possible.

Sometimes a conflict is irresolvable, so there is a great deal of truth to the cliché, “pick your battles.” It’s best to conserve energy for the arguments and debates that truly merit confrontation, and let the rest go by without being duped. I hope that in the future I can afford to pay and reward all cast and crew members in a way that makes them feel truly appreciated and valued. It would also be lovely to have true department heads who hire and manage crew members in a traditional chain of command. I also hope that I can learn even more to accept good advice when it’s given.

I’m still too subjective about the film to be a good judge of its final impact at this point. It needs to be shared with more audiences so that I can evaluate their responses, and for that reason I’ll be submitting it to many festivals, with the hope of gaining some interest

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## Appendices

Appendix A

KOOL

by

Flo Young

Draft 12.28.17

1 EXT. DAVIDSON HIGH SCHOOL - DAY 1

A colorful banner with bubble letters that read, "CLASS OF '79" is draped over the entrance of a grim brick building that looks more like a prison than a high school.

2 INT. DAVIDSON HIGH SCHOOL BATHROOM - DAY 2

Smoke wafts up toward fluorescent lights that BUZZ over the dingy high school girls' bathroom. Stall doors BANG open and closed, a toilet FLUSHES. Two pairs of feet shuffle around in one stall.

3 INT. HIGH SCHOOL BATHROOM/STALL - CONTINUOUS 3

Hearts, pledges of love, and physical threats plaster the grungy walls. Two pairs of hands add new artwork.

So far, OLIVE, 14, an awkward dreamer in an ugly Phys Ed romper, is up to "LOVE ONE ANOTH..." She holds a cigarette in the other hand -- not an experienced smoker.

CHRYSTAL, 15, a toughy in super tight blue jeans and a low-cut silky top, scrawls on the opposite wall with a black magic marker, "GOD IS LOVE BUT SATAN DOES THAT THING YOU LIKE WITH HIS TONGUE."

KATHY, a preppie girl exits the stall across from them, looks up at the smoke, then down at their feet.

KATHY

You're not supposed to smoke in here.

They laugh as Olive passes the cigarette to Chrystal.

OLIVE

Menthols make me dizzy.

Chrystal lets the cigarette dangle from her mouth as she turns to write on another wall.

OLIVE (CONT'D)

Kip Williams?

Chrystal nods -- she's adding the name to a long list of boys' names. Olive takes the cigarette from Chrystal's mouth and takes a nervous little drag.

OLIVE (CONT'D)

Wow.



CHRYSTAL

I guess.

OLIVE

Do you like him? Do you think you'll do it again?

CHRYSTAL

It was just a hookup.

OLIVE

Why do you do that?

CHRYSTAL

(changing subject)

You wanna go to the rink tonight?

OLIVE

Yeah.

CHRYSTAL

Cool. We should get to class.

OLIVE

I think Robbie McAllister likes me.

CHRYSTAL

The whistle boy at the rink?

OLIVE

He is so beautiful.

CHRYSTAL

You are so stupid.

4

INT. HIGH SCHOOL BATHROOM - CONTINUOUS

4

Olive follows as Chrystal leaves the stall and checks herself in the MIRROR.

Olive looks at her own poorly applied makeup, then watches as Crystal expertly rolls on some lip gloss. Chrystal grabs some tissue and wipes Olive's face.

CHRYSTAL

Robbie McAllister will not fall in love with you if you have rectangles on your cheeks.

OLIVE

Yes he will. Have you seen how he is with the little kids at the rink? I want him to deflower me.

CHRYSTAL

Is he gonna be first on your list?

OLIVE

I don't want a list. He will fall in love with me and ask me to marry him. We will live in a cozy cottage with two kids, two dogs and --

CHRYSTAL

You have to stop that or I can't be friends with you.

OLIVE

I will also be your very best friend forever and ever and ever.

They both laugh. As the ALARM rings, MRS. WADDINGTON swings through the door like a watch dog.

MRS. WADDINGTON

*Improv:* Who's been smoking in here?

CHRYSTAL

(over the alarm)

Just be careful.

OLIVE

What? Hi, Mrs. Waddington.

CHRYSTAL

Get to class.

MRS. WADDINGTON

Scoot!

5 INT. OLIVE'S HOUSE/LIVING ROOM - DAY

5

It's disturbingly quiet. Every piece of furniture is symmetrically placed but has an unused look about it. There are cigarette burns on the couch and in the carpet. An ashtray overflows on the coffee table.

A soap opera BABBLES on a small black and white TV.

OLIVE

Mom?

Olive flips on lights as she walks through the house.

OLIVE (CONT'D)

Mom, you here?

6

INT. OLIVE'S HOUSE/MOM'S BEDROOM - CONTINUOUS

6

Olive cracks open the door to the dark room and finds her mother, SHELLY, 38, passed out on the bed in an elegant satin nightie.

An ashtray filled with butts is on the nightstand. Olive picks up a glass of wine from the nightstand and smells it. She takes a sip. Then another giant sip. She finishes the glass then pushes her mother's shoulder.

OLIVE

Mom.

Shelly moans and rolls over.

OLIVE (CONT'D)

(louder)

Time to get up.

SHELLY

What time is it?

OLIVE

Four.

SHELLY

It's that late?

Shelly pulls herself into a sitting position.

SHELLY (CONT'D)

Alright. I'm...

OLIVE

I need a ride to the rink tonight.

SHELLY

Can you get a ride home?

OLIVE

Yeah, Chrystal can drop me. Why?

SHELLY

I have a date. How is Chrystal? I haven't seen her in so long.

Olive heads for the door.

SHELLY (CONT'D)

Olivia, I -- sometimes I just can't move.

Olive turns back, kinder.

OLIVE  
I know. Just get up.

7 INT. OLIVE'S HOUSE/LIVING ROOM - NIGHT

7

KLAUS, 45, drinks a cocktail by the fireplace, then flips through records by the stereo. He is very tan. He wears a polyester leisure suit, a gold chain around his neck. There's a gap in his tan where his wedding ring normally resides.

Olive sees it all.

KLAUS  
So, you like to roller skate? I  
also enjoy roller skating. Perhaps  
we join you.

Olive panics. Shelly enters looking a thousand times better -- she's fashionable in a designer pantsuit and fur coat.

SHELLY  
He's just kidding, honey.

OLIVE  
Mom, it's too hot to wear that  
coat.

Klaus pops in an eight track tape of Engelbert Humperdinck and sings along.

KLAUS  
*"So I sing you to sleep after the lovin'  
With a song I just wrote yesterday  
And I hope you can hear what the words and  
The music have to say..."*

OLIVE  
I'll wait in the car.

8 INT. SKATER'S PARADISE - NIGHT

8

A DISCO BALL spins, sending little dots of colored light onto the skating rink floor. Couples skate slowly to a late 70's love song.

Olive pushes her way through a swarm of teenagers and kids. She spots Crystal on the skate-floor and waves, but Chrystal is so entangled with some boy that she's oblivious.

9

INT. SKATER'S PARADISE/SKATE COUNTER - CONTINUOUS

9

Olive takes off her shoes while she waits in line.

WARREN

What size?

OLIVE

Seven and a half.

WARREN

No half sizes. I've got six's or eights.

OLIVE

Are you sure?

The WARREN glares at her.

OLIVE (CONT'D)

Six. No -- eights.

He grabs a pair of tattered, mouse-brown skates from the shelf behind him and slams them down on the counter.

WARREN

Eights. Next!

She pushes her way through the crowd and sits on a carpet covered bench. She sniffs the skates -- they smell! Chrystal swoops down next to her.

CHRYSTAL

Hey! I didn't see you get here.

OLIVE

Because you were sucking face with Todd what's-his-name.

CHRYSTAL

Yeah. He's sweet.

Olive struggles with the skates - the laces won't thread.

OLIVE

I think he has a girlfriend.

CHRYSTAL

Not any more. Those skates smell funny.

OLIVE

They're disgusting.

The music changes to a POPULAR SONG - skaters on the floor form a grapevine.

CHRYSTAL

Hurry up!

OLIVE

Go ahead. I'll find you.

Chrystal takes off.

10

INT. SKATER'S PARADISE/SKATE FLOOR - CONTINUOUS

10

Olive's wheels hit the floor. She dances, but there's something a little jerky about her movements. She skates with her arms out to her sides and closes her eyes.

CHRYSTAL

What are you doing?

OLIVE

Forgetting.

Chrystal hops around and skates backwards, guiding Olive.

A couple of PRE-TEEN BOYS chase each other around the floor. One of them hooks Olive's skate and they crumple into a pile.

A WHISTLE BEEPS. Olive's eyes pop open wide.

OLIVE (CONT'D)

It's him!

ROBBIE, 17, swoops around with a flourish and skids up to the group. He blows his whistle twice and lets drop on its string.

Olive eyes him from the ground up -- black racer skates, bell-bottom jeans, a black and white referee shirt.

The boys crawl to their feet.

BOY 1

Sorry.

ROBBIE

Everybody okay here?

Everyone nods or grunts.

ROBBIE (CONT'D)  
 (to the boys)  
 I saw you guys running. Skates off,  
 you're done for the night.

They leave.

CHRYSTAL  
 Little shits.

ROBBIE  
 Hi, Olive.

Olive blinks dumbly at Robbie as he takes her hand to help her up. She pulls back sharply.

OLIVE  
 Owwww!

ROBBIE  
 What happened?

OLIVE  
 It's -- I'm okay. I'm fine, thanks.

CHRYSTAL  
 No you're not.

Robbie takes her arm and examines it. He presses around with his thumbs. When he reaches her wrist she jumps.

OLIVE  
 Ouch!

ROBBIE  
 Nothing's broken.

OLIVE  
 Thanks.

Another kid skates by recklessly. Robbie TOOTS his whistle, twirls and skates away, backwards.

OLIVE (CONT'D)  
 He is a god.

CHRYSTAL  
 I didn't know God still wore bell-  
 bottoms.

11 INT. SKATER'S PARADISE/SKATE COUNTER - CONTINUOUS 11

Olive's wrist is wrapped in an ace bandage. She turns in her skates and wanders over to the pro shop.

She sees a snow-white pair of roller skates, with pink pom-poms. The wheels are white, too, and their logo says, "All American Dream."

OLIVE

How much are these?

WARREN

Sixty bucks, with the case.

OLIVE

Do you have them in seven?

WARREN

Yeah. You wanna try 'em on?

CHRYSTAL

My mom will kill me if I'm late.

OLIVE

Another time, thanks!

WARREN

(annoyed)

Next!

12 INT. OLIVE'S HOUSE/KITCHEN - DAY 12

Olive stands in the KITCHEN making breakfast. She hears the front door close and watches Klaus through the window as he walks toward his car. He looks like he had a lucky night.

13 INT. OLIVE'S HOUSE/SHELLY'S BEDROOM - CONTINUOUS 13

Olive walks in to find the same scenario as the day before. Mom passed out on the bed, wine glass on the nightstand. Ashtray. Olive picks up the wine glass, smells it, and puts it back down.

Her eye catches the FUR COAT that her mother was wearing the night before. She strides across the room, picks it up, puts it on and looks at herself in a full length mirror.

Shelly moans and shuffles in the bed. Olive goes to the closet, flips through some very expensive looking clothes and takes a few, choice items from hangars.



She checks Shelly - still sound asleep. She picks up the wine glass and downs it all in one gulp.

Shelly's purse catches her eye. She opens the wallet, grabs a few bills and shoves them in her pocket.

She SLAMS the door as she leaves the room.

14

INT. SKATER'S PARADISE/SKATE COUNTER - NIGHT

14

Olive wears one of the shirts from her mother's closet - it's mature, and a little glittery.

The WARREN hands a pair of rental skates to another customer.

WARREN

What size?

OLIVE

Um, I'd like to try on the American Dream skates.

WARREN

Okay. What size?

OLIVE

Seven.

WARREN

Hold on.

He searches below the counter.

WARREN (CONT'D)

Six, six-and-a-half... seven-and-a-half... I have to look in the back.

He leaves the counter at a snail's pace goes into to another room.

KID IN LINE

Aw, man! We've been waiting for, like, forever.

He returns, carrying a large blue box covered with white stars.

OLIVE

Oh, shut up.

WARREN

Here. You gotta try 'em on here.

Olive slowly opens the box. She admires the clean, white boots -- lifts one up to her nose and sniffs.

OLIVE

Leather. Shiny, clean, new leather.  
Pink pom-poms. I love pom-poms.

She laces them up with no effort then skates around.

WARREN

Stay in this area!

She pulls bills her from pocket and pays for the skates.

15

INT. SKATER'S PARADISE/SKATE FLOOR - CONTINUOUS

15

Olive and Chrystal line dance. Olive turns around, skates backwards with her eyes closed and arms outstretched.

The music changes to a SLOW SONG. Robbie twirls over to Olive and takes her hands. She opens her eyes.

ROBBIE

How's that arm?

OLIVE

Better, thanks.

ROBBIE

Skate this one with me.

Olive looks back at Chrystal who waves her on.

CHRYSTAL

Go!

OLIVE

You like my new skates?

ROBBIE

Oh, yeah, those are sweet.

Chrystal goes back to hang out on a bench. A guy sits down next to her and after a beat she gets up and moves. The guy returns to a group of dudes and they all look over at her and laugh. Robbie sees it, and laughs, too.

OLIVE

What's funny?

ROBBIE

Nothin'.

OLIVE  
I love this song. Do you like it?

ROBBIE  
Yeah, it's okay.

She gazes at him adoringly, puts her arms around his neck.

ROBBIE (CONT'D)  
You hang out with that girl,  
Chrystal?

OLIVE  
Yeah, she's a friend.

ROBBIE  
You sure you wanna be associated  
with somebody with her reputation?

OLIVE  
What are you talking about?

ROBBIE  
(laughs)  
Everybody knows she gave Kip  
Williams a blowjob under the  
bleachers during the game last  
Friday night.

They skate by the boys who were laughing earlier. Robbie covers his mouth but speaks loudly enough for them to hear.

ROBBIE (CONT'D)  
Blowwwww jobbbbbbbb.

Robbie laughs cruelly as he stares at Chrystal. Olive laughs along with him.

Chrystal takes it like a sock to the stomach. She leaves.

Robbie wraps his arms around Olive's waist and kisses her.

Two boys WHIZ by, pushing people out of their way. Robbie TOOTS his whistle and skates after them.

16 INT. SKATER'S PARADISE / SNACK AREA - CONTINUOUS

16

Olive pays the cashier for a soda.

Crystal approaches her - traps her in a corner.

CHRYSTAL  
What the fuck was that?

OLIVE  
What?

CHRYSTAL  
Why were you laughing?

OLIVE  
Come on, Chrys, he was just joking.  
Is it true?

CHRYSTAL  
What?

OLIVE  
About Kip Williams under the  
bleachers?

CHRYSTAL  
Yeah, so what?

OLIVE  
Maybe people wouldn't call you a  
slut if you didn't act like a slut!

CHRYSTAL  
Find another ride home.

Chrystal stomps away.

OLIVE  
Fine! I will.

17

INT./EXT. ROBBIE'S CAR / PARKING AREA - NIGHT

17

Robbie and Olive smoke a joint. The stereo cranks out something like Running with the Devil by Van Halen. Lights on the equalizer go up and down and the BASS THUMPS.

ROBBIE  
(cranking the volume)  
Listen to this. Listen.

OLIVE  
So amazing.

ROBBIE  
My uncle helped me put it in.

OLIVE  
So you really like to rock out.

ROBBIE  
Exactly.

OLIVE  
Me too. I like to rock out.

ROBBIE  
You're stoned.

OLIVE  
Yeah. A little bit.

He reaches under the seat and grabs a small bottle of booze, opens it, takes a swig and then passes it to her.

ROBBIE  
Here, try this.

OLIVE  
(takes a sip)  
It's sweet.

He kisses her.

ROBBIE  
Have some more.

She knocks about half of it down in one swig.

OLIVE  
I've had a crush on you for so long.

ROBBIE  
Really?

Robbie slides his seat back as far as it will go.

OLIVE  
Yeah. Ever since I saw how you help the little kids who fall down.

He kisses her again, unbuttons her blouse.

OLIVE (CONT'D)  
(in mid-kiss)  
You have the most kind eyes.

He removes her top.

ROBBIE

I do?

He unbuttons his pants.

OLIVE

Yeah.

He pushes her head down with his hand but she misses the cue. His face reddens - he maneuvers awkwardly around in the car until he's on top of her. Olive talks in between kisses.

OLIVE (CONT'D)

Do you have any pets?

ROBBIE

No.

OLIVE

Really? I thought you would be the kind of guy who has a --

ROBBIE

No.

She grabs his face.

OLIVE

Look me in the eyes.

He does, for a moment.

OLIVE (CONT'D)

What's your middle name?

Robbie covers her mouth with her hand.

ROBBIE

Shhhh.

Olive nods. He looks over her head while he pumps up and down. Van Halen THUMP, THUMP, THUMPS in the background.

Her eyes look around the car - ashtray, gearshift, steering wheel, stereo. She looks out the window - an OWL lands on a tree branch and blinks.

Robbie finishes with a groan. He laughs a little uncomfortably, moves over and pulls on his pants. Olive rests her head on his shoulder and tries to cuddle.

Robbie moves away -- tosses her blouse to her.

ROBBIE (CONT'D)  
Here. It's almost midnight.

OLIVE  
Do you think anyone saw?

ROBBIE  
I've got to get home.

OLIVE  
(beat)  
Right.

She slowly opens the door, stands and turns back for her skates. As she's pulling them out of the backseat, he closes the door on one of them and crushes it.

ROBBIE  
Aw, fuck man, that really blows.

Van Halen pounds out of his car windows as he drives away, leaving her alone in the dark parking lot.

18

EXT. SKATER'S PARADISE - NIGHT

18

The sign flickers, "Skaters Paradise." Olive walks up and finds Chrystal smoking a cigarette in front of the building.

CHRYSTAL  
Bell bottoms didn't give you a ride?

OLIVE  
No.

Olive sits - her tears start to roll, quietly.

CHRYSTAL  
What happened to your skates?

OLIVE  
I'm such an idiot.

They sit quietly until Olive's tears pass. Chrystal smokes.

Olive grabs her cigarette and takes a drag.

CHRYSTAL  
It's menthol. Idiot.

OLIVE  
I don't care.  
(beat)  
It was so weird.

CHRYSTAL  
Don't ever fucking do that to me  
again.

OLIVE  
I swear. I will be your very best  
friend forever and ever and ever.

CHRYSTAL  
Are you trying to make me vomit?  
Let's go.

19

INT. OLIVE'S HOUSE/SHELLY'S BEDROOM - NIGHT

19

Shelly sleeps in her usual sprawled out fashion. Olive creeps in quietly, picks up some clothes from the floor and drapes them over a chair. She considers the glass of wine on the nightstand. She downs it then crawls into bed next to Shelly.

SHELLY  
(sleepily)  
Hi, Munchkin.

OLIVE  
Hi, Mommy. I took some money from  
your wallet.

SHELLY  
I know. Is everything okay?

OLIVE  
I don't know.

SHELLY  
Ah.

OLIVE  
I'll give it back.

Shelly gives Olive a squeeze. After a moment Shelly's breathing becomes steady - she snores lightly. Olive looks at her mother's face, tucks a piece of hair behind her ear. She closes the door very quietly as she goes.



20 INT. DAVIDSON HIGH SCHOOL BATHROOM/STALL 20

Olive is dressed provocatively and her hair is teased out like Blondie. She's wearing bright red lip gloss -- a cigarette hangs out of her mouth. She adds A BOYS' NAME to a small but obviously growing list on the bathroom wall.

21 INSERT - OLIVE WRITING ON WALL: 21

Things I hate:

1. Vandalism
2. Irony
3. Lists

22 BACK TO SCENE 22

Mrs. Waddington enters the bathroom, makes a bee-line for the stall - the door is still open.

MRS. WADDINGTON

Are you young ladies smoking in here?

Olive takes one last drag of the smoke, tosses it into the toilet and FLUSHES. She leans out of the stall, locks eyes with Mrs. Waddington.

OLIVE

Nope.

Olive and Chrystal laugh as an ALARM BELL RINGS. "Love is Like Oxygen" begins to play.

23 INT. DAVIDSON HIGH SCHOOL - HALLWAY - CONTINUOUS 23

Smoke rolls out from under the bathroom door. Students and teachers turn their heads to watch Olive and Chrystal stride down the hall like rock stars.

24 EXT. DAVIDSON HIGH SCHOOL - OUTSIDE - CONTINUOUS 24

The double doors swing wide open. Smoke clouds billow around Olive and Chrystal as they escape.

*Love is like oxygen, you get too much you get too high, not enough and you're gonna die...*

FADE TO BLACK.

\*\*\*. PICKUP SCENE

\*\*\*. INT. OLIVE'S BEDROOM - NIGHT

Olive sits in her bedroom with a phone next to her ear while she draws hearts and silly doodles around Robbie's photo in a yearbook. She practices writing her make-believe married name, "Olive McAllister" over and over again.

OLIVE

He didn't even say hello to me the other night.

CHRYSTAL (V.O.)

Olive, if you want him to notice you, you've got to stop dressing like *Little House on the Prairie* and get rid of those stinky skates.

OLIVE

Yeah, they're so uncool. Are you going again tomorrow?

CHRYSTAL

Yeah.

OLIVE

Can you give me a ride?

CHRYSTAL (V.O.)

Can't your mom take you?

OLIVE

She's basically been drunk since Dad left.

CHRYSTAL (V.O.)

That sucks.

OLIVE

Yeah.

## Appendix B

**Casting information and descriptions listed below are the proprietary property of Breakdown Services, Ltd. Descriptions created and or published are confidential and copyright protected. No part of this Breakdown may be posted on social media or published OR SHARED in any manner without the prior and express written consent of Breakdown Services, Ltd. Approved Talent Representatives are restricted to using information contained in this Breakdown for the specific purpose of submitting talent for available roles. Copyright (c) 2017 Breakdown Services, Ltd. All Rights reserved.**

Monday, Sep. 18, 2017, 10:53 AM Pacific  
Addendum to [9/14 10:28 AM](#)

KOOL (South East Release)  
Student Film  
SAG-AFTRA student film contract pending.  
Student Film School: University of New Orleans

Casting Director: Florence Young  
Audition Dates: 09/22/2017-09/28/2017  
Callback Dates: 09/29/2017-10/01/2017  
Start Date: 11/10/2017  
Rate of Pay: SAG-AFTRA Student Film Agreement  
Location: New Orleans, LA  
Slidell, LA

**SUBMIT ELECTRONICALLY**

DEADLINE: 09/30/2017

PLEASE LET US KNOW THE FOLLOWING:

- 1) CAN YOU ROLLER SKATE? IF SO, HOW WELL ON A SCALE FROM 1-10?
- 2) ARE YOU LOCAL TO NEW ORLEANS? WE WILL ACCEPT TAPES FROM TALENT IN OTHER REGIONS, BUT OUR BUDGET FOR TRAVEL IS LIMITED.

**IF POSSIBLE, PLEASE SUBMIT ACTOR'S ONLINE DEMO CLIPS ALONG WITH EACH ACTOR SUBMISSION.**

While there is no nudity required in this project, the script contains mature themes and situations. We will handle them with taste and discretion. We will review all submissions, but our ability to offer travel/accommodations is highly limited.

[\[OLIVE\]](#)15 (18 to play younger) - An awkward dreamer, innocent but on the verge of turning a dangerous moral corner. Longs to have a pair of new roller skates with pom-poms, and for the skate referee to notice her; must be able to roller skate or be willing to learn... LEAD

[\[CRYSTAL\]](#)16 (18 to play younger) - Crystal is Olive's best friend; extroverted, proudly promiscuous and more worldly in every way; must be able to roller skate or willing to learn ... LEAD

[\[SHELLY\]](#)35-45 – Olive's mom, Shelly is recently divorced and is so depressed that she can barely get out of bed, most days. When she does manage to motivate, she is lovely, hopeful and fashionable... LEAD

[\[ROBBIE\]](#)16-18 (18 to play younger) – Robbie is the object of Olive's affection. He is the referee on the skate floor and is very confident on wheels. He seems nice on the surface, but he has a thing or two to learn about how to treat girls; must be able to roller skate, or willing to train ... LEAD

[\[KLAUS\]](#)40's – Klaus is Shelly's date who stops by the house to pick her up. He is probably German, definitely cheating on his wife, but otherwise a good-natured person... SUPPORTING [2 scenes, 4 lines]

[\[ALBERTA\]](#)40-70, any ethnicity. Olive's housekeeper; parental, loving and alert... SUPPORTING [one scene, 2 lines]

[\[WARREN\]](#)40-60 - The roller skating rink counter attendant. He/she is cranky and cynical, but probably has a genuine passion for roller skating, and still has moves... SUPPORTING [3 scenes, 12 lines]

[\[SKATERS\]](#)All ages - Several supporting roles, some will have lines. Please let us know

- 1) if you can roller skate 2) if you are willing to be a background player if not selected for a speaking role. This will take place in Slidell, LA. SUPPORTING [2 scenes, 2 lines]

Story line: In 1979, the era of roller disco and early punk rock, a teenage girl betrays her best friend so that she'll look cool. She learns, the hard way, that it's more important to be loyal to the ones you love.

## **KOOL – Revised Prep Timeline**

### **Ongoing:**

Research  
Location scouting  
Recruit crew  
Fundraising

### **PREPRODUCTION**

#### **Week #1**

**August 13 - 19**

*Twelve Weeks to Go*

Confirm Producer, DP & Casting Director  
Review pre-production schedule  
Decide on Audition Strategy - where to find potential actors and who will be present at auditions – reach out to NYC/LA if necessary  
Prepare casting breakdowns

*Eleven Weeks to Go*

#### **Week #2**

**August 20 - 26**

First production meeting – “Start of Production, Look of the Film”  
with all department heads recruited to date  
Start work on visual concept: color palette  
Script Revisions

Casting Calls/Postings

*Ten Weeks to Go*

#### **Week #3**

**August 27 - September 2**

Script Revisions  
Auditions – (key cast members)  
Location scout

*Nine Weeks to Go*

#### **Week #4**

**September 3 - 9**

**Labor Day - September 4th**

Script Revisions  
Meet with Producer, Production Designer, DP  
Begin Pre-visualization Process  
Auditions (key cast, callbacks; first round supporting

#### **Week #5**

**September 10 - 16**

*Eight Weeks to Go*

Continue script revisions  
Finalize locations (house, skating rink, parking lot, high school, bathroom/Milneburg Hall)

**Week #6**

**November 27-December 3**

*Seven Weeks to Go*

Search for stock footage - OWL  
Prop skates - two pairs? Can we get a donation?  
Finalize parking lot location for car scene  
Check in with Producer, Production Designer, DP via email

**Week #7**

**December 4-10**

*Six Weeks to Go*

Confirm DP (Probably Julian Estrada, Paul Punzo as set photographer/DP backup)  
Buy plane ticket for DP, disburse funds to Art team  
Meet with Production Designer & Costume Designer(s)  
Finalize roles of KLAUS  
Review Budget/Secure necessary funding (if needed)  
Confirm rental/loan from Orange Whip if needed  
Check out cars for picture vehicle(s) (rent or borrow a friend's?)  
Schedule coaching in roller skating rink(s)

**Week #8**

**December 11-17**

*Five Weeks to Go*

Final revisions of Script  
Tentative Shot List with DP  
Confirm design plan with Production Designer  
Meet with Property Master to discuss prop acquisition  
Meet with Dept Heads for status updates  
Confirm and Lock in Crew (Producer/1st AD)  
Meet with Crafty/Catering Crew members - budget/meal plan

**Week #9**

**December 18-24**

*Four Weeks to Go*

*Holiday week*

Complete Picture Storyboard  
Finalize equipment rental

**Week #10**

**December 25-30**

*Three Weeks to Go*

*Holiday week*

SAG paperwork - complete for union members  
Acquire stock footage  
Rent Equipment if necessary  
Research crafty ideas – large, tasty, cheap, healthy meals

**Week #11****January 1-7***Two+ Weeks to Go*

Meet with Actors for rehearsals - skate coaching &amp; wardrobe fittings

Meet with Department Heads

Finalize Equipment List with DP

Status check on set dressing, props

Tech Scout: 1st AD, Sound Mixer, Gaffer

Turn in Equipment List

**Week #12****January 8-18, 2018***Ten Days to Go!!!*

Rehearsal

Location visits &amp; finalize shot list with DP, camera tests if needed

Pre-Dress Location

Crafty/Catering Shopping

Prepare Production Paperwork (Production Reports, Call Sheets)

Final Production Meeting (All Crew)

Equipment Checkout

Send out call sheet night before shooting (add Laura)

**PRODUCTION****Shoot dates:**

Weekend 1: January 19, 20 &amp; 21

Weekend 2: January 25, 26, 27 &amp; 28

Process dailies - decide on reshoots, pickups

Wrap Party

**POST PRODUCTION****February**

Start editing

Start work on Thesis Paper

**January - February**

Deliver cut 1 by March 1, 2017 for feedback

2<sup>nd</sup> Cut completed by April 15, 2017**March - April**

Marketing Plan for Film

Submit first draft of thesis paper and film to committee (late March/Early April?)

**April**

Post Sound Design & Mix

Color Correction - Send to PostDigital (Perry Trest)

**May**

Submit final draft of thesis paper and film to committee

Screen film at UNO Film Festival or to invited audience

Apply to film festivals

**Summer 2018**

Graduate

Appendix D

**KOOL**

UNO THESIS FILM

PREP DAY - FRI, JAN 19

EST. CALL 10:00AM

TECH SCOUT

REHEARSAL

SHOT LIST MEETING

END OF PREP

DAY 1 - SAT, JAN 20

EST. CALL 6:00AM

Sheet #:	Scenes:	EXT	DAVIDSON HIGH SCHOOL		Est. Time
1 1/8 pgs	1	Day	Establishing shot - high school		
2 2/8 pgs	2	INT Day	DAVIDSON HIGH SCHOOL - BATHROOM / STA Smoke wafts up toward flo lights. Two pairs of fee	1, 2	Est. Time
3 1 4/8 pgs	3	INT Day	DAVIDSON HIGH SCHOOL - BATHROOM / STA Graffiti covers the walls. Olive & Chrystal smoke i	1, 2, 9	Est. Time
4 1 1/8 pgs	4	INT Day	DAVIDSON HIGH SCHOOL - BATHROOM / MIRI Chrystal helps Olive with her makeup.	1, 2, 4	Est. Time

End of Shooting Day 1 -- Saturday, January 20, 2018 -- 3 Pages -- Time Estimate: 0:00

DAY 2 - SUN, JAN 21

EST. CALL 6:00AM

20 1/8 pgs	22	INT Day	DAVIDSON HIGH SCHOOL - BATHROOM / STA Olive is all teased out - she's writing a boy's name	1	Est. Time
21 2/8 pgs	23	INT Day	INSERT - OLIVE WRITING ON THE WALL Graffiti: Things I hate: 1. Vandalism 2. Irony 3. Lis	1	Est. Time
22 3/8 pgs	24	INT Day	DAVIDSON HIGH SCHOOL - BATHROOM / STA Mrs. Waddington catches them smoking. Olive de	1, 2, 4	Est. Time
23 2/8 pgs	25	INT Day	DAVIDSON HIGH SCHOOL - HALLWAY Smoke rolls out from Olive and Chrystal exit the b	1, 2	Est. Time
24 2/8 pgs	26	EXT Day	DAVIDSON HIGH SCHOOL - EXTERIOR Olive and Chrystal burst through the doors - smol	1, 2	Est. Time



Flo's copy

End of Shooting Day 2 -- Sunday, January 21, 2018 -- 1 2/8 Pages -- Time Estimate: 0:00

END OF WEEK 1

DAY 3 - THUR, JAN 25

EST. CALL 6:00AM

Sheet #:	Scenes:	INT	SKATERS PARADISE - SNACK AREA	1, 2	Est. Time
7/8 pgs	18	Night	Chrystal confronts Olive, then tells her to find her...		
Sheet #: 8	Scenes:	INT	SKATER'S PARADISE	1, 2	Est. Time
2/8 pgs	10	Night	Disco balls spins, couples slow skate. Olive push	on OLIVE	need rev. tomorrow
Sheet #: 9	Scenes:	INT	SKATERS PARADISE - SKATE COUNTER	1, 2, 7	Est. Time
1 2/8 pgs	11	Night	Olive gets some stinky old rental skates from, the		
Sheet #: 11	Scenes:	INT	SKATERS PARADISE - SKATE COUNTER	1, 2, 7	Est. Time
5/8 pgs	13	Night	Olive returns her skates and sees THE ALL AMEF		
Sheet #: 14	Scenes:	INT	SKATERS PARADISE - SKATE COUNTER	1, 7, 8	Est. Time
1 1/8 pgs	16	Night	Olive tries on the All American Dream skates. The	1	

End of Shooting Day 3 -- Thursday, January 25, 2018 -- 4 1/8 Pages -- Time Estimate: 0:00

DAY 4 - FRI, JAN 26

EST. CALL 10:00AM

Sheet #:	Scenes:	INT	SKATERS PARADISE - SKATE FLOOR	1, 2, 3, 10	Est. Time
1 6/8 pgs	12	Night	Olive and Chrystal skate, then get toppled by a co		
Sheet #: 15	Scenes:	INT	SKATERS PARADISE - SKATE FLOOR	1, 2, 3	Est. Time
1 5/8 pgs	17	Night	Olive and Robbie slow skate. He slut shames Chr		

End of Shooting Day 4 -- Friday, January 26, 2018 -- 3 3/8 Pages -- Time Estimate: 0:00

DAY 5 - SAT, JAN 27

EST. CALL 10:00AM

Sheet #:	Scenes:	INT	OLIVE'S HOUSE - LIVING ROOM	1	Est. Time
3/8 pgs	5	Day	Olive enters the dark house. Mom, you here?		
Sheet #: 6	Scenes:	INT	OLIVE'S HOUSE - SHELLY'S BEDROOM	1, 5	Est. Time
1 1/8 pgs	7	Day	Olive find's Shelly passed out in the bed. Drinks h		
Sheet #: 7	Scenes:	INT	OLIVE'S HOUSE - LIVING ROOM	1, 5, 6	Est. Time
6/8 pgs	8	Night	Olive meets Shelly's date, Klaus. He's a crooner.		
Sheet #: 12	Scenes:	INT	OLIVE'S HOUSE - KITCHEN	1, 6	Est. Time
2/8 pgs	14	Day	Olive makes breakfast. Watches Klaus leave the t		
Sheet #: 13	Scenes:	INT	OLIVE'S HOUSE - SHELLY'S BEDROOM	1, 5	Est. Time
4/8 pgs	15	Day	Olive finds Shelly asleep again. Drinks her wine, t		

Sheet #: 19 5/8 pgs	Scenes: 21	INT Night	OLIVE'S HOUSE - SHELLY'S BEDROOM Olive is contrite. She crawls into bed with Shelly a	1, 5	Est. Time
------------------------	---------------	--------------	--	------	-----------

End of Shooting Day 5 -- Saturday, January 27, 2018 -- 3 5/8 Pages -- Time Estimate: 0:00

DAY 6 - SUN, JAN 27

EST. CALL 5:00PM

Sheet #: 17 2 6/8 pgs	Scenes: 19	INT/E: Night	ROBBIE'S CAR / PARKING AREA Olive and Robbie get stoned and drink MD 20/20.	1, 3	Est. Time
Sheet #: 18 7/8 pgs	Scenes: 20	EXT Night	SKATER'S PARADISE Olive finds Chrystal waiting for her in the parking l	1, 2	Est. Time

End of Shooting Day 6 -- Sunday, January 28, 2018 -- 3 5/8 Pages -- Time Estimate: 0:00

END OF PRINCIPAL PHOTOGRAPHY

## Appendix E



1. Technical specifications
  - a. Recording Specs
  - b. Exposure
2. Inspiration
3. General Look
4. Composition
5. Optics
6. Movement/Rhythm
7. Lighting
8. Color (for Production Design)
9. Make up (for MUA)
10. Color Grading (for Colorist)

## 1. Technical specifications

### a. Recording Specs

FPS: 23.98

Resolution: 4k

Aspect Ratio: 1.85:1

Shutter speed: 180

RC: 6:1

### b. Exposure

From -2 to +1 for skintones

Grounded in reality.

Use of HDRX for high dynamic range situations (Epic: -4 +4, highlights can be brought down -2 stops before clipping)

## 2. General Look

- Low key contrast but based on reality
- Organic feeling
- Character focused cinematography
- **Realism, 70's and 80's film feeling**

## 3. Composition

- Dirty frames
- Looking for reflections
- Lookign for foreground action
- Frame into frame
- Importance for the close ups (**caracter focused cinematography**)
- Reverse negative space for tension moments in dialogue
- Avoid flat Eye level shots.

## 4. Optics

- **Focal lenghts:** All range, but specially medium to long focal lenghts
- **Fstop:** Wide open at 2.8
- We want to get away to digital look:

**Option A:** Vintage lenses (zeiss superspeeds mk1 or mk2, cooke speed panchro,...)

**Option B:** Filtration (Hollywood black magic)

- **Other filtration:** Polarizer for skintones.
- **Exterior Day:** Polarizer to darken skies.

## 5. Movement/Rhytm

- Organic movement
- Camera moves as characters do (so it connects audience with characters)
- Handheld for dialog scenes and tensión moments (smooth)
- Wide shots still.
- Camera movement as a tool to connect with the characters.

## 6. Lighting

### General Lighting:

- Minimalistic Lighting (realism, cinema verite kind of)
- Contrast ratios based on reality. However, trying to push them towards contrasty images.
- Wrapping lighting for closeups
- Backlight actors only when justified
- Quality of light based on reality. However trying to push it towards Soft except in tension/key moments
- Interior scenes: looking for fall off
- Underneath lighting
- Strong backlights and Chiaroscuro when they are realistic.
- Light scene/location. Not actors.

### Color:

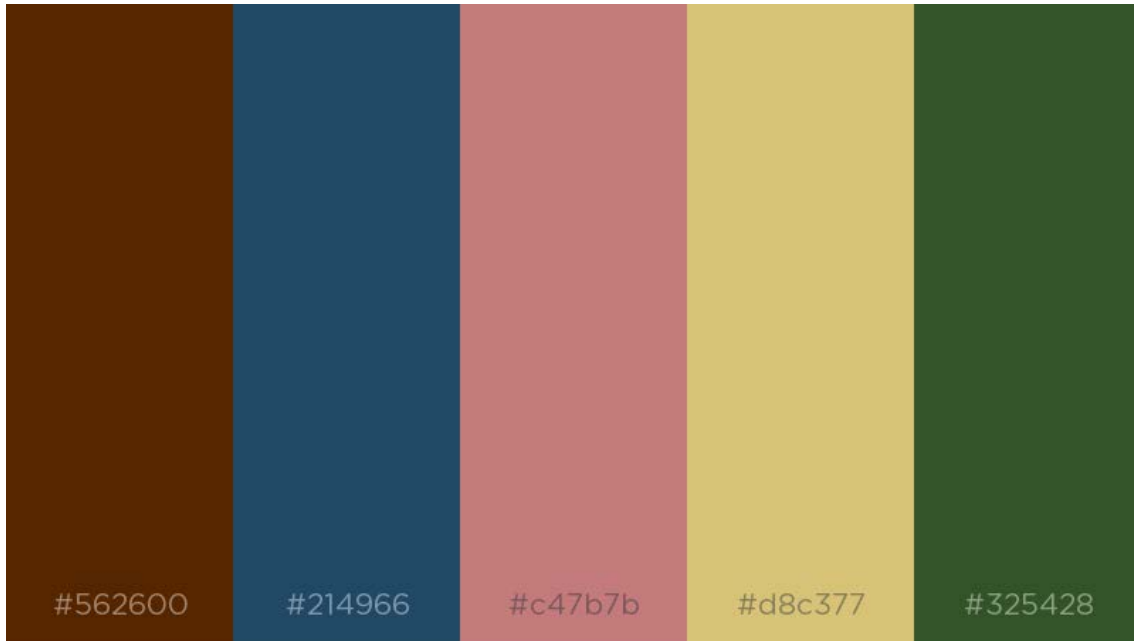
- Avoid white and daylight on practicals
- Warmer tones for interior Tungsten
- Colored lighting on the Skating scenes
- Play always +2 colors for color contrast

### Specific Treatment:

- Hazy to create atmosphere perspective
- Moonlight skintones: big soft and colored sources for skintones (Skating scenes)

## 7. Color (for Production Design)

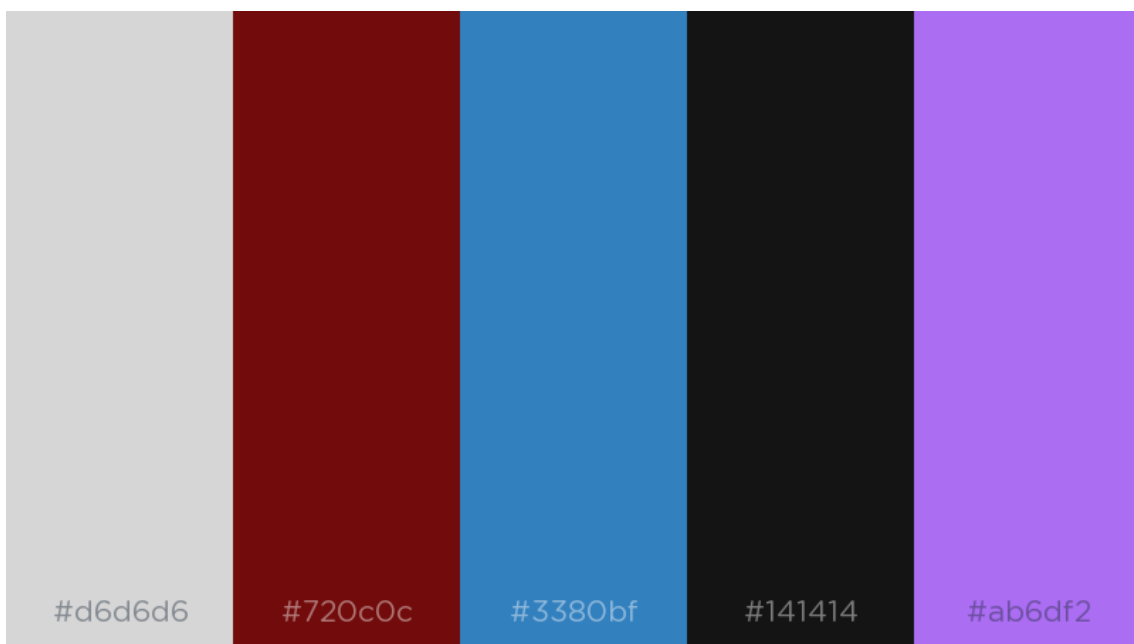
### Color palette beggining



colors

[colors.co/562600-214966-c47b7b-d8c377-325428](https://colors.co/562600-214966-c47b7b-d8c377-325428)

### Color palette ending



colors

[colors.co/d6d6d6-720c0c-3380bf-141414-ab6df2](https://colors.co/d6d6d6-720c0c-3380bf-141414-ab6df2)

## 8. Make up (for MUA)

### Specific Make up for the Rink Scenes:

We want to create some colorful skintones in the skating scenes.

To do that we need to apply a **highly reflective Make up** on the actors, so it reflects the colored lighting. We will get rid of the specular reflections with a polarizer.

Reference is Moonlight:





## 9. Color Grading (for Colorist)

### General:

We want to emulate a **Kodak Vision1 250D** emulsion to bring the spirit and the look of that period:

- Slightly lifted up blacks and shadows (without losing the overall contrast)
- Warm tones over all the image but specifically in the skintones (we want to recreate the classic Kodak warm/fresh skintones)
- Desaturate/wash out neutral colors while we accentuate the naturally vibrant and saturated colors (specially to create contrast between the school and the rink)
- Add 35mm Kodak 250D digital grain (specially on the shadows)

### Specific References:

Specifically, there's an astonishing photography work by Stephen Shore called Uncommon Places. It's a portrait of America in the 70's. Shot with Kodak emulsion.

Looking to get the overall warm tone and the contrast. Also matching some colors, specially the **tone of Blue for the skies** and obviously the **skin tones**.













SCN	SHOT #	SUBJECT	SIZE	ANGLE	MOVEMENT	OPTICS/EFFECTS	ACTION	Z
<b>1. DAVIDSON HIGH SCHOOL INT/EXT DAY</b>								
1	1	School	Wide		Static		Establishing shot	Ominous, like a jail
1	2	Inserts			Tripod op	Haze	Inserts of interior, with students moving, feet, smoke sign,	Find clean movements. START and END
1	3	Kathy	Wide	EL	Tripod op	Long lens, Haze	Kathy coming upstairs and walking towards the bathroom or coming from the hallway	Foreground action
<b>2. BATHROOM INT DAY</b>								
2	1	Kathy	MS	Eye Level EL	Handheld	Wide-Med. Haze	Following Kathy through the hallway till she enters in the bathroom and sees the smoke and bends down to check the feet.	FLEXIBLE
2	2	Smoke		POV	Static	Med. Smoke	POV of the smoke	
2	3	Feet		POV	Static	Med. Haze	Pov of the feet.	
<b>3. STALL INT DAY</b>								
3	1	Olive Chrystal	Medium	EL	Tripod op	Wide lens, Haze	Master all action	FLEXIBLE
3	2	Olive Chrystal	Medium	Bird's eye	Tripod op	Wide lens, Haze	Master all action	FLEXIBLE
3	3	Olive	MCU/CU	EL	Tripod op	Med lens, Haze	Olive's coverage	
3	4	Chrystal	MCU/CU	EL	Tripod op	Med lens, Haze	Chrystal's coverage	
3	5	Inserts	ECU		Tripod op	Long lens, Haze	Inserts of hands, gaffitti, smoking...	Find clean movements. START and END shots.
<b>4. BATHROOM INT DAY</b>								
4	1	Olive Chrystal	MS feet to MS Olive and Chrystal	LA	Dolly out	Med, Haze	Dolly out starting on their feet as they come out of the stall. We tilt up to a MS low angle of them.	
4	2	Olive Chrystal	M2S	EL	Tripod op	Med, Haze	Master shot all dialog at the mirror	
4	3	Olive Chrystal	MCU and MS	EL	Tripod op	Med, Haze	Reverse from the mirror. Olive smaller, Chrystal on a MCU	
4	4	Chrystal	ECU	EL	Tripod op	Long lens, Haze	ECU as she applies lip gloss	
4	5	MRS Wadington	MS	EL	Tripod op	Med, Haze	MRS Wadington opening the door and her coverage.	We keep the shot for Olive and Chrystal to exit bathroom.
4	6	Inserts	ECU		Tripod op	Long lens, Haze	Inserts of gestures, actions, moments...	Find clean movements. START and END shots.
<b>5. OLIVE'S HOUSE LIVING ROOM DAY</b>								
5	1	House exterior	Wide		Tripod op	Wide	Establishing shot of the house	Establishing exterior with Olive entering
5	2	Olive	Wide	LA	Tripod op	Wide, Haze	Olive enters the house and turns on the lights	Over the liquot bottles, small on the frame
5	3	Olive	MS	EL	Dolly	Med lens, Haze	Starting on her hand turning switch on, we tilt to her face and follow her around the house	FLEXIBLE
<b>7. MOM'S BEDROOM INT DAY</b>								
7	1	Olive Shelly	Wide	LA	Dolly in	Wide, Haze	Master all action. Slow dolly in as Olive steps into frame	frame into frame
7	2	Olive	MS	LA	Tripod op	Med, Haze	Olive at the door frame looking at her mom	
7	3	Shelly	POV	HA	Tripod op	Med, Haze	Olive's POV looking at her mom	
7	4	Olive	CU	EL	Tripod op	Long, Haze	Olive drinking wine	
7	5	Olive	MS to MCU dirty	LA	Tripod op	Long, Haze	Olive's dialog and coming closer to a MCU	
7	6	Shelly	MCU dirty	HA	Tripod op	Long, Haze	Shelly's dialog with Olive	
<b>8. OLIVE'S HOUSE LIVING ROOM INT NIGHT</b>								
8	1	Klaus	MCU	SLA	Tripod op	Med, Haze	We tilt up from drink to his MCU (INTRODUCTION of character)	
8	2	Klaus Olive	MS	SLA	Pan	Med, Haze	Klaus in a flat space, Pan to separate them to Olive.	

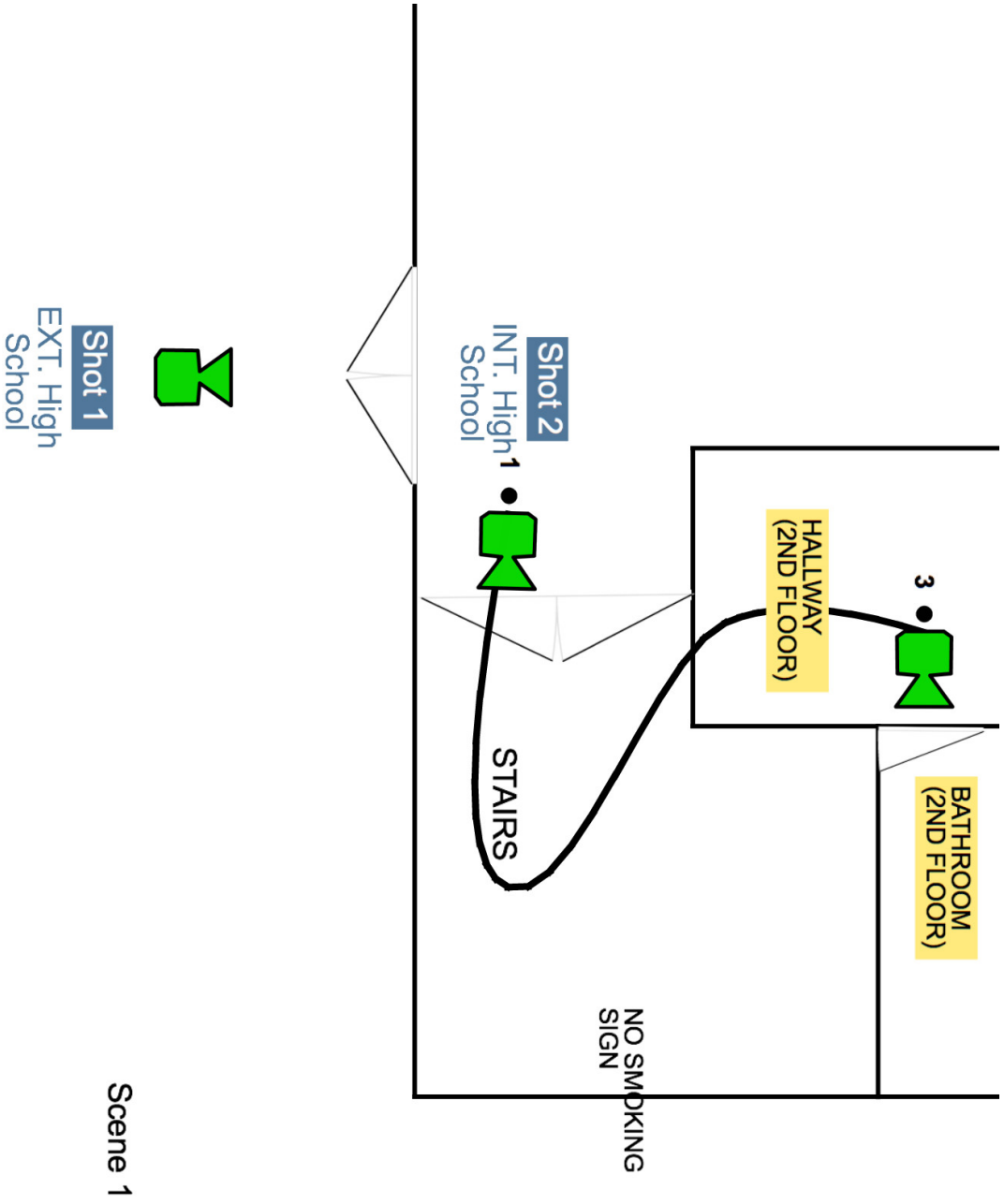
8	3	Olive	MS to MCU	EL	Dolly in	Med, Haze	Olive all action coverage. We dolly in when they dance. She steps out of frame.	Watch out with line
8	4	Klaus, Shelly	MS CLEAN to MCU to M2S	EL	Tripod op	Wide-Med, Haze	We follow Klaus as he goes to the stereo. We catch Shelly entrance and dance	Get an OTS MS when shelly comes out from KLAUS perspective
8	5	Inserts	ECU		Tripod op	Long lens, Haze	cocktail, ring, vynil, etc...	Find clean movements. START and END shots.
<b>10. SKATER'S PARADISE INT NIGHT</b>								
10	1	Building exterior	Wide	LA	Static	Wide	Establishing shot of the building	Extras
10	2	Olive exterior	MLS to MS	SLA	Tripod op	Med	Olive entering the building	Extras
10	3	Olive	MLS to MCU	EL	JIB	Long lens, Haze	Olive enters through all the people and comes closer to check on Chrystal. Foreground action. We boom down as she enters.	Is Haze an option?
10	4	Chrystal	Wide	SHA	Tripod op	Long lens, Haze	POV of Chrystal with guys	Is Haze an option?
10	5	Inserts	ECU		Tripod op	Long lens, Haze	Inserts of the interior: ball, skaters, feet, people, laughs, etc etc	Find clean movements. START and END shots.
<b>11. SKATER'S PARADISE COUNTER INT NIGHT</b>								
11	1	Warren	MS clean	SLA	Tripod op	Med, Haze	Warren's coverage	FLEXIBLE
11	2	Olive	MS	EL	Tripod op	Med, Haze	Olive's coverage with Warren	
11	3	Chrystal	MS dirty	EL	Tripod op	Med, Haze	Chrystal's coverage.	Chrystal enters frame
11	4	Olive	MS Dirty	EL	Tripod op	Med, Haze	Olive's Coverage with Chrystal, possibility of tilting from skates	She sits down on frame
11	5	Inserts	ECU		Tripod op	Long lens, Haze	Inserts of Skate, hands, gestures, people waiting for skates...	Find clean movements. START and END shots.
<b>12. SKATER'S PARADISE RINK INT NIGHT</b>								
12	1	Skate	ECU	LA	Tripod op	Long lens, Haze	Skate getting into the Rink for the first time	ALL
12	2	Olive	MCU	EL	Tripod op	Long lens, Haze	Olive's reaction	OUT OF RINK
12	3	Olive Chrystal	MS frontal	EL	Dolly	Med, Haze	Olive and Chrystal skating	OUT
12	4	Olive Chrystal	MS profile	EL	Dolly	Med, Haze	Olive and Chrystal skating	BACK SIDE WALL (NEEDN'T DOOR)
12	5	Olive Chrystal Robbie	M3S	LA	Tripod op	Wide-Med, Haze	Coverage at the ground	} MIDDLE OF RINK (not showing skate)
12	6	Olive Chrystal Robbie	MCU	LA	Tripod op	Long lens, Haze	Possible coverage on the ground	
12	7	Inserts			Tripod op	Long lens, Haze	Inserts, Wrist, etc	Find clean movements. START and END shots.
12	8	Skate	ECU	SHA	Tripod op	Long lens, Haze	Skating tripping	X not shoot
<b>13. SKATER'S PARADISE COUNTER INT NIGHT</b>								
13	1	Olive	MS dirty	SHA	Pan	Med, Haze	Olive's coverage with Warren and Pan as she goes to check the fancy skates.	
13	2	Warren	MS clean	SLA	Tripod op	Med, Haze	Warren's coverage when Olive is in front of the skates	
13	3	Skates	ECU		Tripod op	Long lens, Haze	Skates insert	Lighting
13	4	Olive Chrystal	CU and MS	EL	Tripod op	Med, Haze	Olive looking at the skates with Chrystal in the background	★ MISSING
13	5	Inserts	ECU		Tripod op	Long lens, Haze	Inserts of the ice bandage, gestures, etc	Find clean movements. START and END shots.
<b>14. OLIVE'S KITCHEN INT DAY</b>								
14	1	Olive	MCU profile	EL	Tripod op	Med, Haze	Olive's coverage	
14	2	Klaus	WS dirty	EL	Tripod op	Med, Haze	Klaus leaving the house and getting his car	
<b>15. SHELLY'S BEDROOM INT DAY</b>								
15	1	Shelly Olive	MCU to MS	LA	Tripod op	Med, Haze	Rack focus from Shelly sleeping to Olive and all her action. Master	
15	2	Olive	MS dirty	EL	Tripod op	Med, Haze	Olive at the mirror	
15	3	Olive	MS	EL	Tripod op	Med, Haze	Olive at the wardrobe	



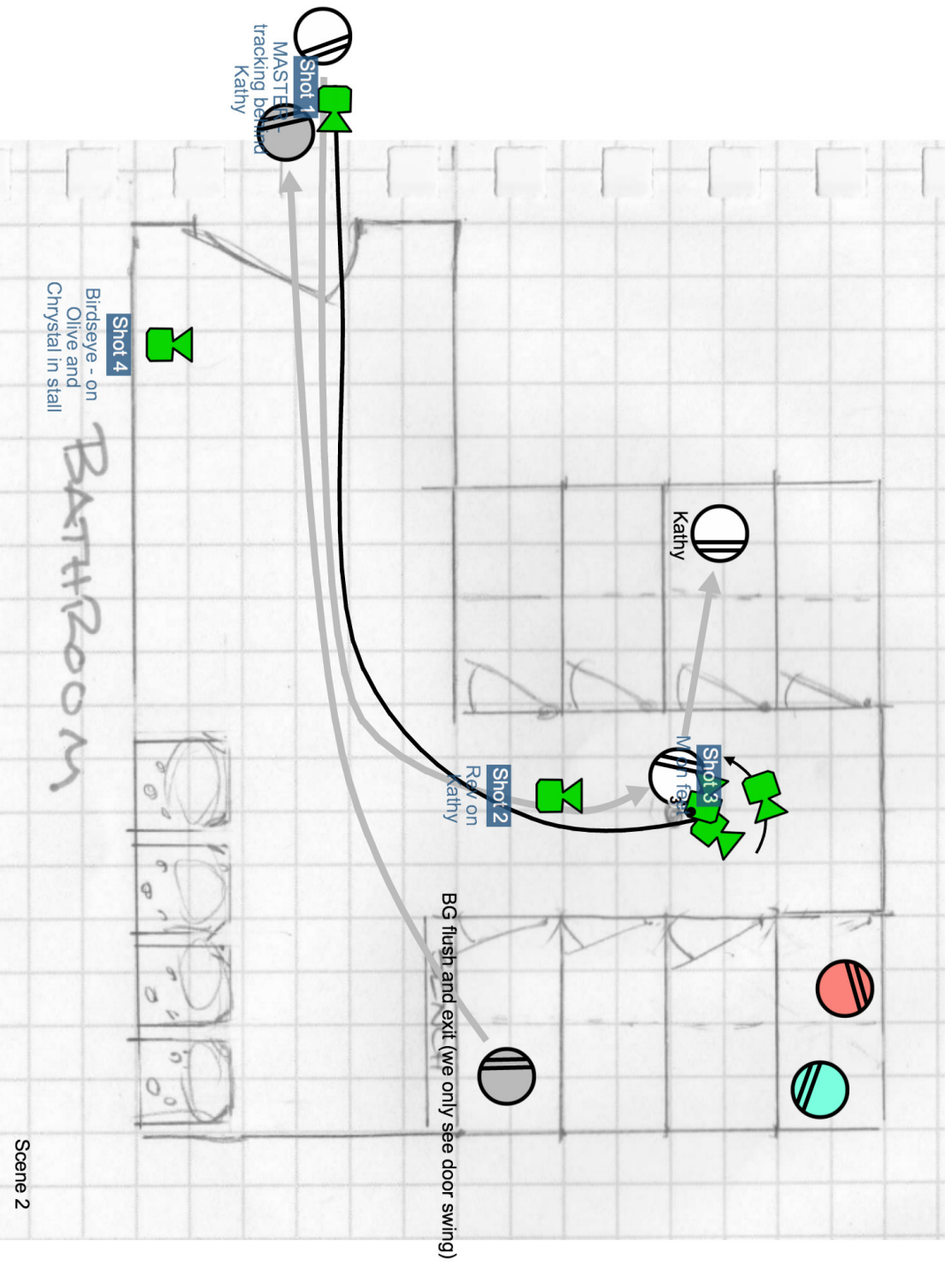
15	4	Shelly	POV MCU	HA	Tripod op	Med, Haze	SHOTLIST	
15	5	Coat	POV CU	HA	Tripod op	Long lens, Haze		
15	6	Purse	POV CU	SHA	Tripod op	Long lens, Haze		
<b>16. SKATER'S PARADISE COUNTER INT NIGHT</b>								
16	1	Olive	MS	EL	Tripod op	Med, Haze	Olive's coverage at the front desk and we follow her as she is trying them. We keep same shot also for the last moment. MASTER 1	The kid is in the line, behind her "oh this is taking forever"
16	2	Warren	MS clean	SLA	Tripod op	Med, Haze	Warren's coverage. We follow him to get the skates. MASTER 2	
16	3	Olive	MCU	EL	Tripod op	Long lens, Haze	Olive's reaction when she is trying the new skates.	
16	4	Inserts	ECU		Tripod op	Long lens, Haze	Inserts of Dress, skates detail, olive lacing the skates.	Find clean movements. START and END shots.
<b>17. SKATER'S PARADISE RINK INT NIGHT</b>								
17	1	Skate	ECU	SHA	Tripod op	Long lens, Haze	We pan following the new skates	
17	2	Olive Robbie	MS frontal	EL	Dolly	Med, Haze	Tracking shot	
17	3	Olive Robbie	backwards	EL	Dolly	Med, Haze	Tracking shot	
17	4	Olive Robbie	MS	SLA	Tripod op	Med, Haze	Pan as they pass in front of Chrystal	
17	5	Olive	MCU	SLA	Tripod op	Long lens, Haze	Pan as they pass in front of Chrystal	BACK WALL
17	6	Chrystal, guys	Wide	SHA	Tripod op	Med, Haze	Chrystal's coverage	FRONT WALL
17	7	Chrystal	MCU	SHA	Tripod op	Long lens, Haze	Chrystal's reaction	
<b>18. SKATER'S PARADISE SNACK AREA INT NIGHT</b>								
18	1	Olive	MS dirty	EL	Handheld	Med, Haze	Olive's coverage	handheld for tension
18	2	Chrystal	MS dirty	EL	Handheld	Med, Haze	Chrystal's coverage	handheld for tension
<b>19. ROBBIE'S CAR EXT NIGHT</b>								
19	1	Olive Robbie	Wide	SLA	Tripod op	Wide	Master	
19	2	Olive	MS dirty	EL	Tripod op	Med	Olive's coverage	
19	3	Olive	MCU dirty	EL	Tripod op	Long	Olive's coverage	
19	4	Robbie	MS dirty	EL	Tripod op	Med	Robbie's coverage	
19	5	Robbie	MCU dirty	EL	Tripod op	Long	Robbie's coverage	
19	6	Olive Robbie	MCU 2S profile	EL	Tripod op	Long	Olive and Robbie when they are facing each other	
19	7	Owl	MS	LA	Tripod op	Long		GREEN SCREEN EFFECT
19	8	Olive	MCU	SHA	JIB	Long	Olive when is left alone, BOOM UP	
19	9	Inserts	ECU		Tripod op	Long	Inserts of Stereo, bottle under seat, broken skate	Find clean movements. START and END shots.
<b>20. SKATER'S PARADISE EXT NIGHT</b>								
20	1	Olive Chrystal	Wide	SLA	Tripod op	Wide	Master	
20	2	Olive	MS dirty	SLA	Tripod op	Med	Olive's coverage	
20	3	Chrystal	MS dirty	SLA	Tripod op	Med	Chrystal's coverage	
20	4	Olive	MCU dirty	EL	Tripod op	Long	Olive's coverage sitting down	
20	5	Chrystal	MS dirty	EL	Tripod op	Long	Chrystal's coverage sitting down	
<b>21. SHELLEY'S BEDROOM INT NIGHT</b>								
21	1	Olive	Wide to MS	SLA	Tripod op	Med, Haze	Olive entering and coming closer to the bed	
21	2	Olive Shelly	M2S	bird's eye	Tripod op	Med, Haze	Medium 2 shot of them at the bed.	
<b>22. STALL INT DAY</b>								
22	1	Bathroom	Wide		Tripod op	Wide, Haze	Establishing of the bathroom, smoke coming up	
22	2	Olive	MCU profile	SLA	Tripod op	Med, Haze	Olive coverage	
<b>23. STALL INT DAY</b>								
23	1	Wall	ECU	EL	Tripod op	Med, Haze	Olive writing the list	
<b>24. STALL/BATHROOM INT DAY</b>								

Appendix G

1 - INT-EXT. High School



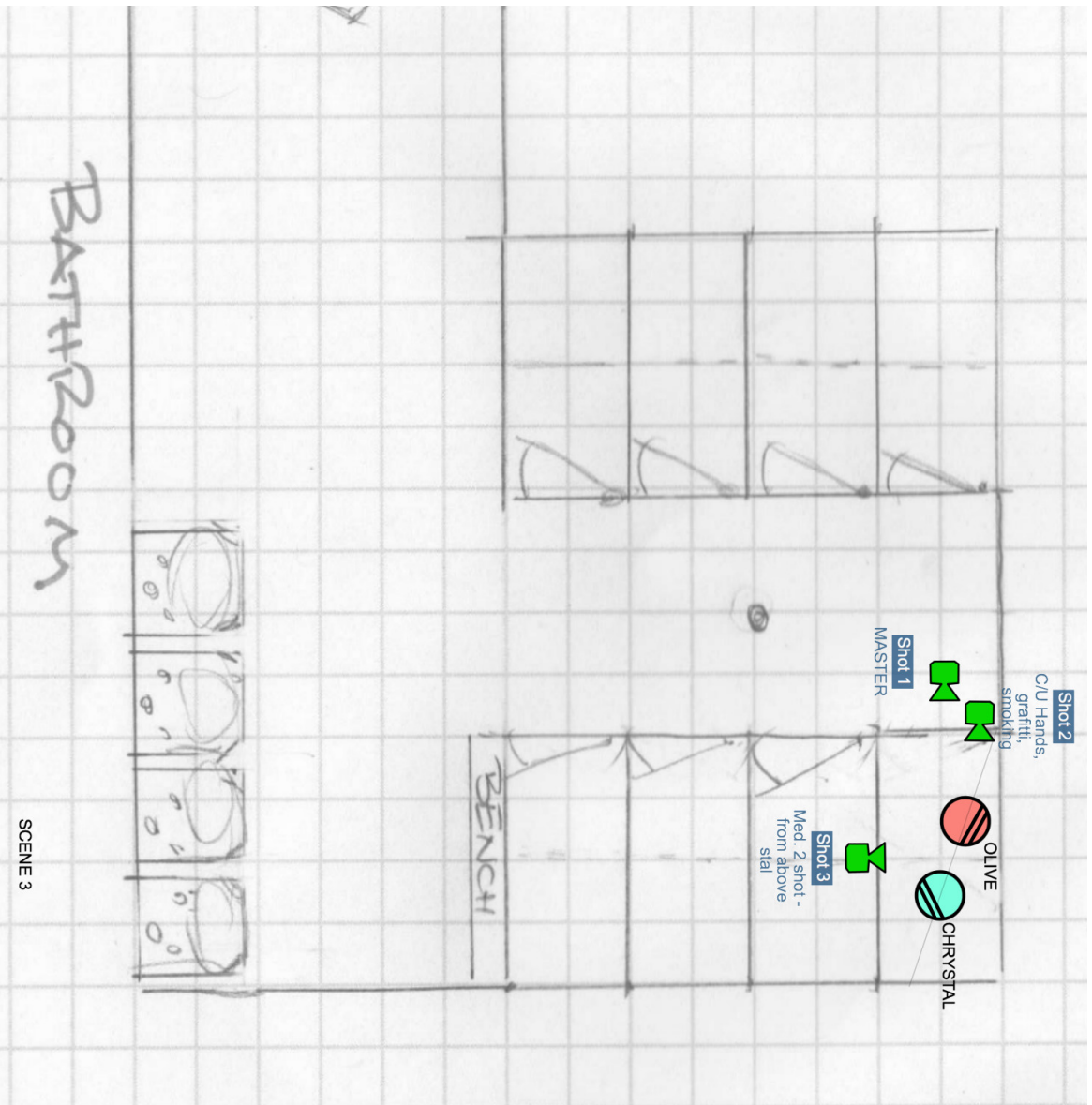
2 - Bathroom - Page 1: Miscellaneous Shots



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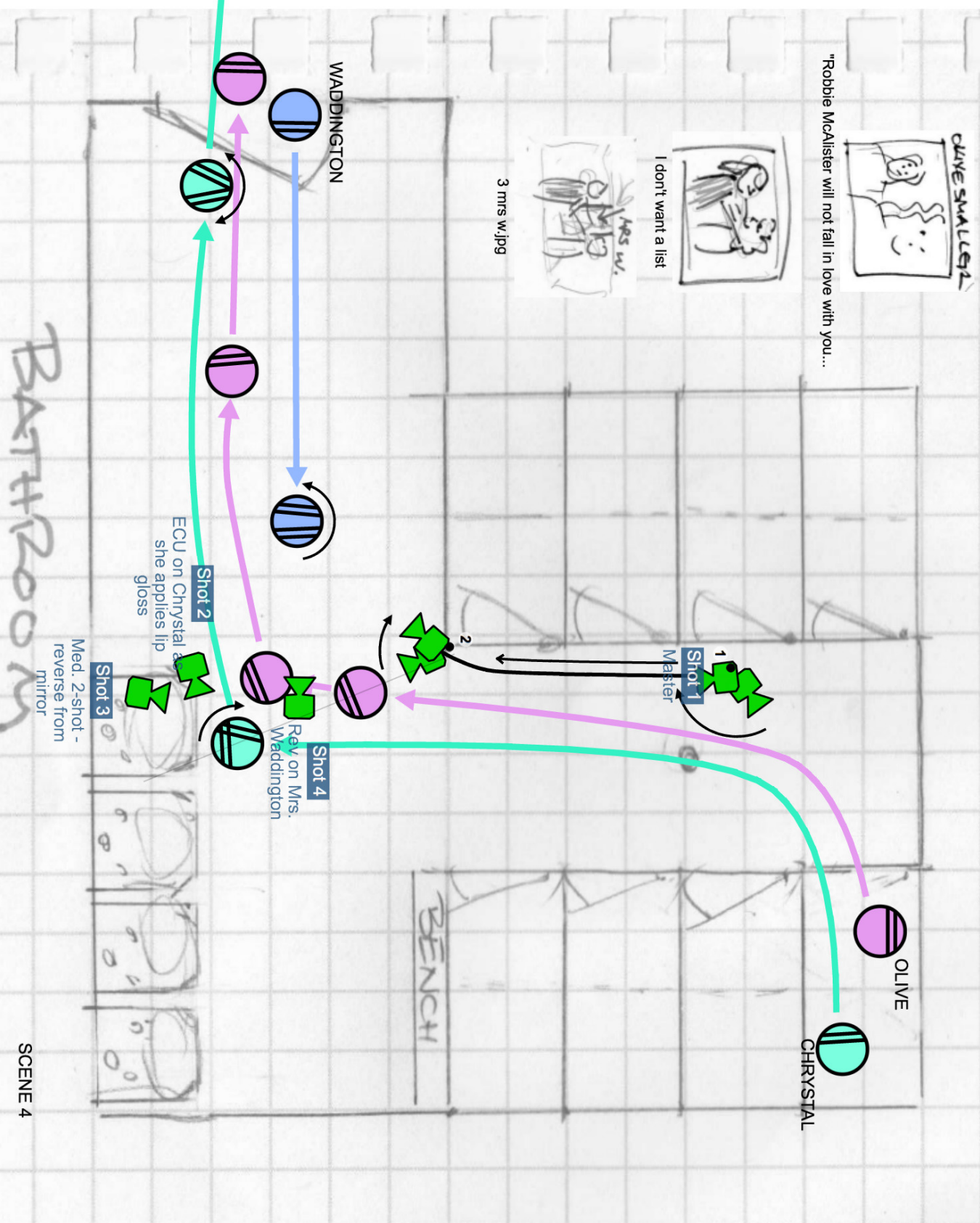
Shot	Vers	Nickname	Description	Type
1	1	MASTER - tracking behind Kathy	Track behind Kathy, OTS as she enters, walks toward stalls, see smoke, Kathy can possibly cross frame as she enters stall.	
2	1	Rev on Kathy	Profile, looks up at smoke, squats down to look down at feet then says, "you not supposed to smoke in here." Enters stall, L.	REA
3	1	M on feet		MS
4	1	Birdseye - on Olive and Chrystal in stall		

### 3 - Bathroom - inside stall



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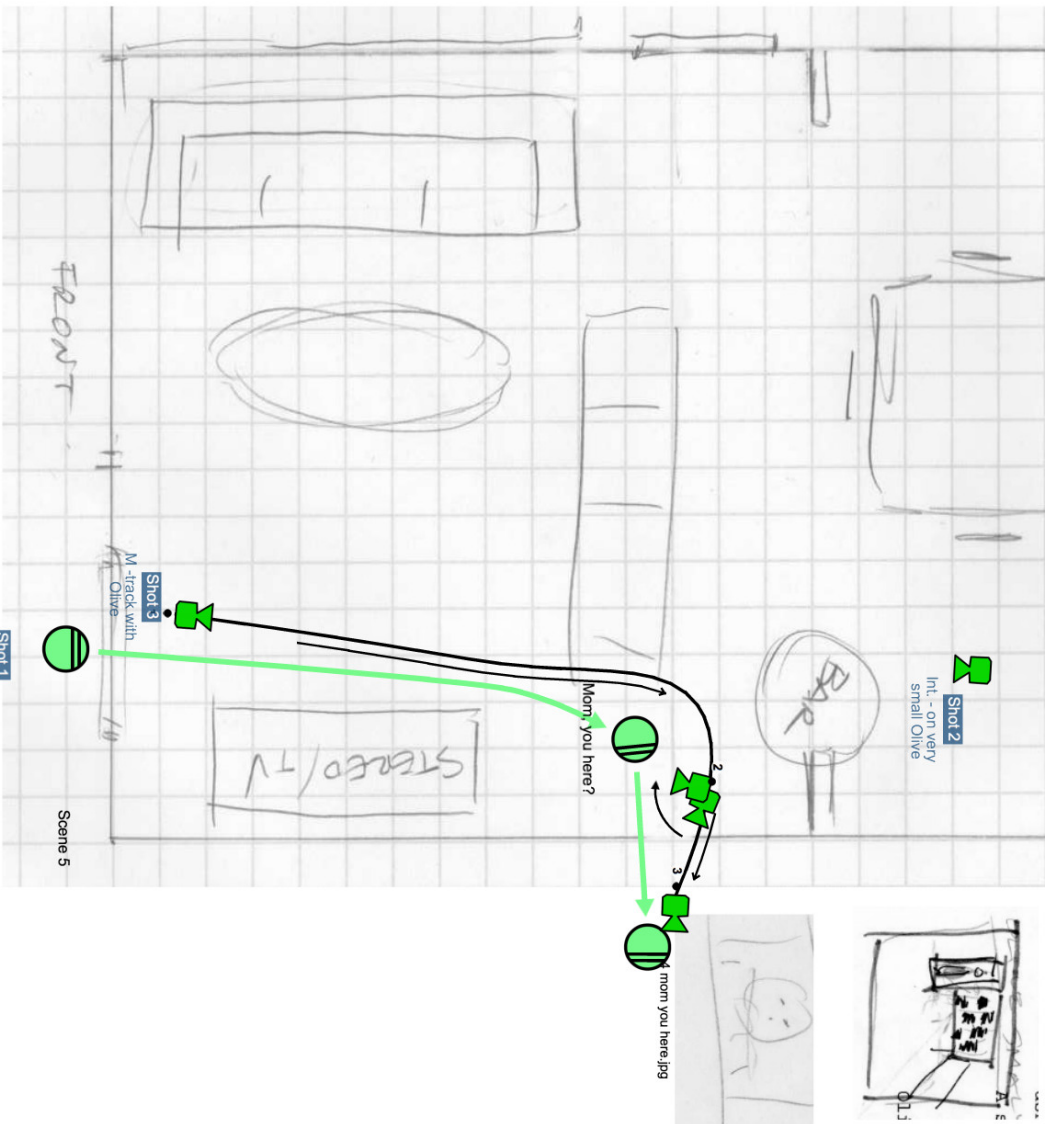
Shot	Vers	Nickname	Description
1	1	MASTER	Door opens inward, avoid. Olive and Chrystal very close together, but facing opposite walls.
2	1	C/U Hands, graffiti, smoking	
3	1	Med. 2 shot - from above stal	



Shot	Vers	Nickname	Description
1	1	Master	Follow to mirror. Turn to Mrs. Waddington on entrance. Avoid reflection in mirror
2	1	ECU on Chrystal as she applies lip gloss	
3	1	Med. 2-shot - reverse from mirror	
4	1	Rev on Mrs. Waddington	

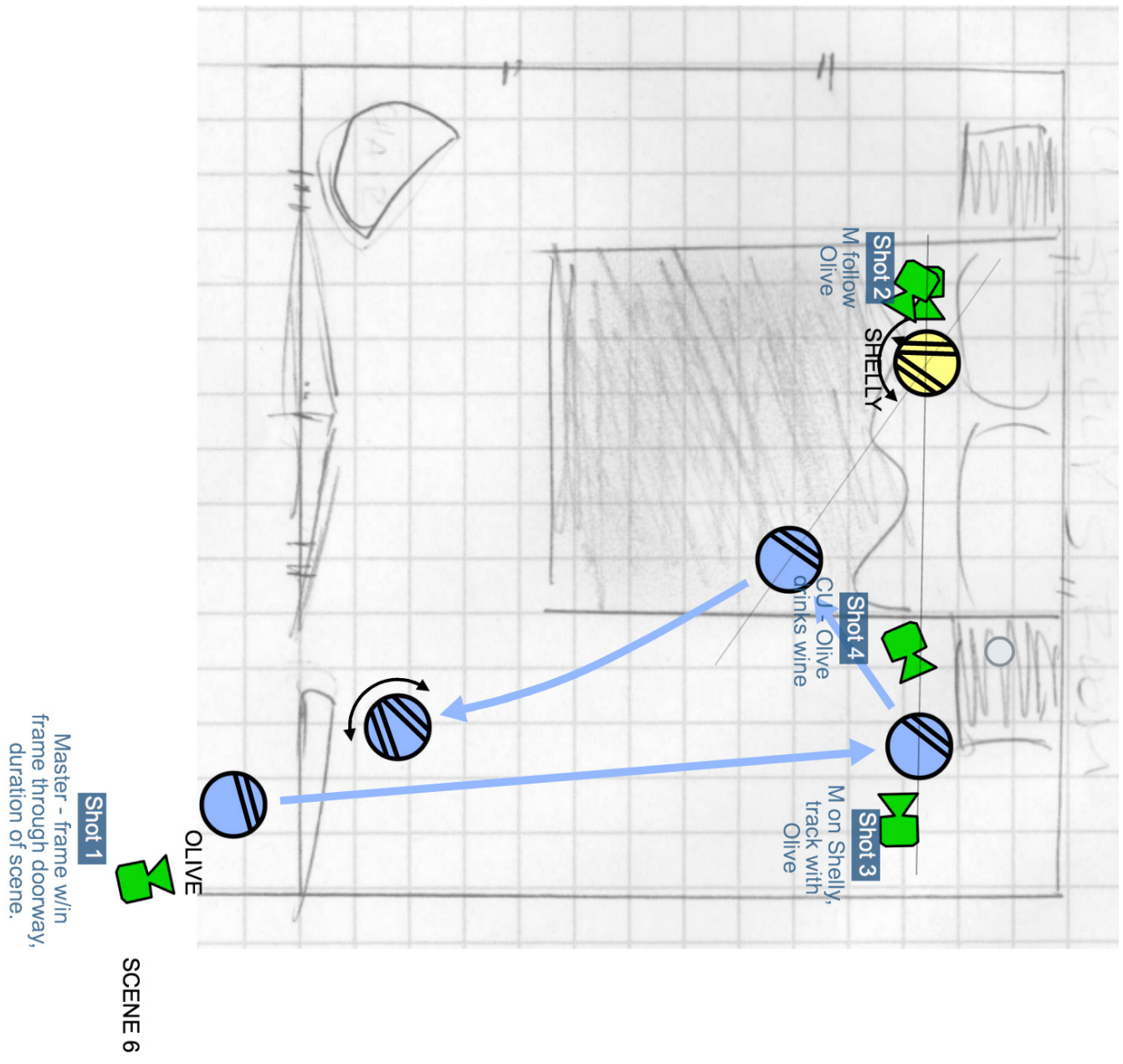


5 - Int.-Ext. Olive's House

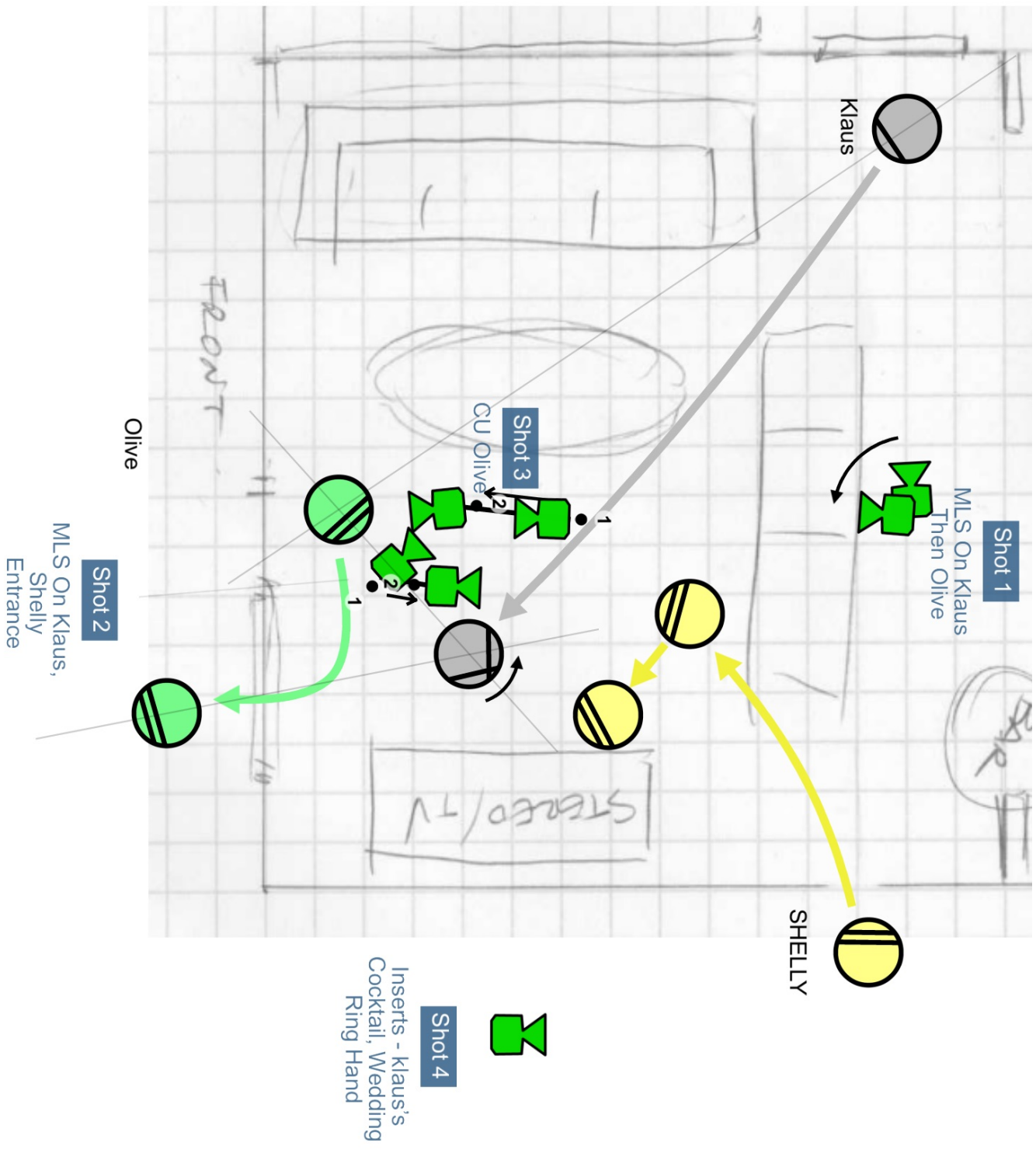


Shot	Vers	Nickname	Description
1	1	Establishing - Ext. house, Olive enters	
2	1	Int. - on very small Olive	Dirty over the liquor bottles as she enters - she appears very small in door frame
3	1	M-track with Olive	She flips on lights, walks toward Shelly's bedroom. This shot continues into Sc. 6, 1 - Master.

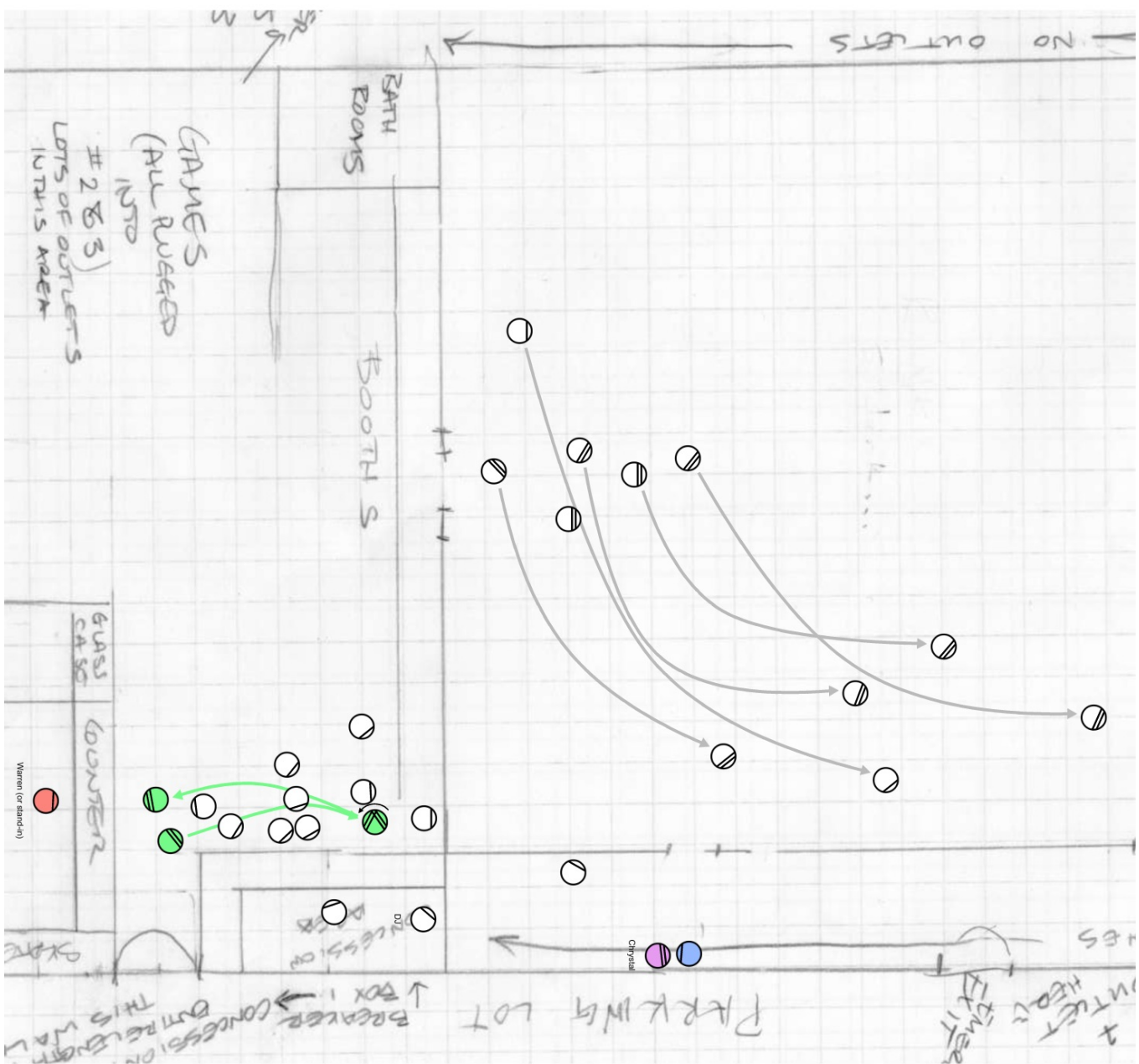
6 - Shelly's Bedroom

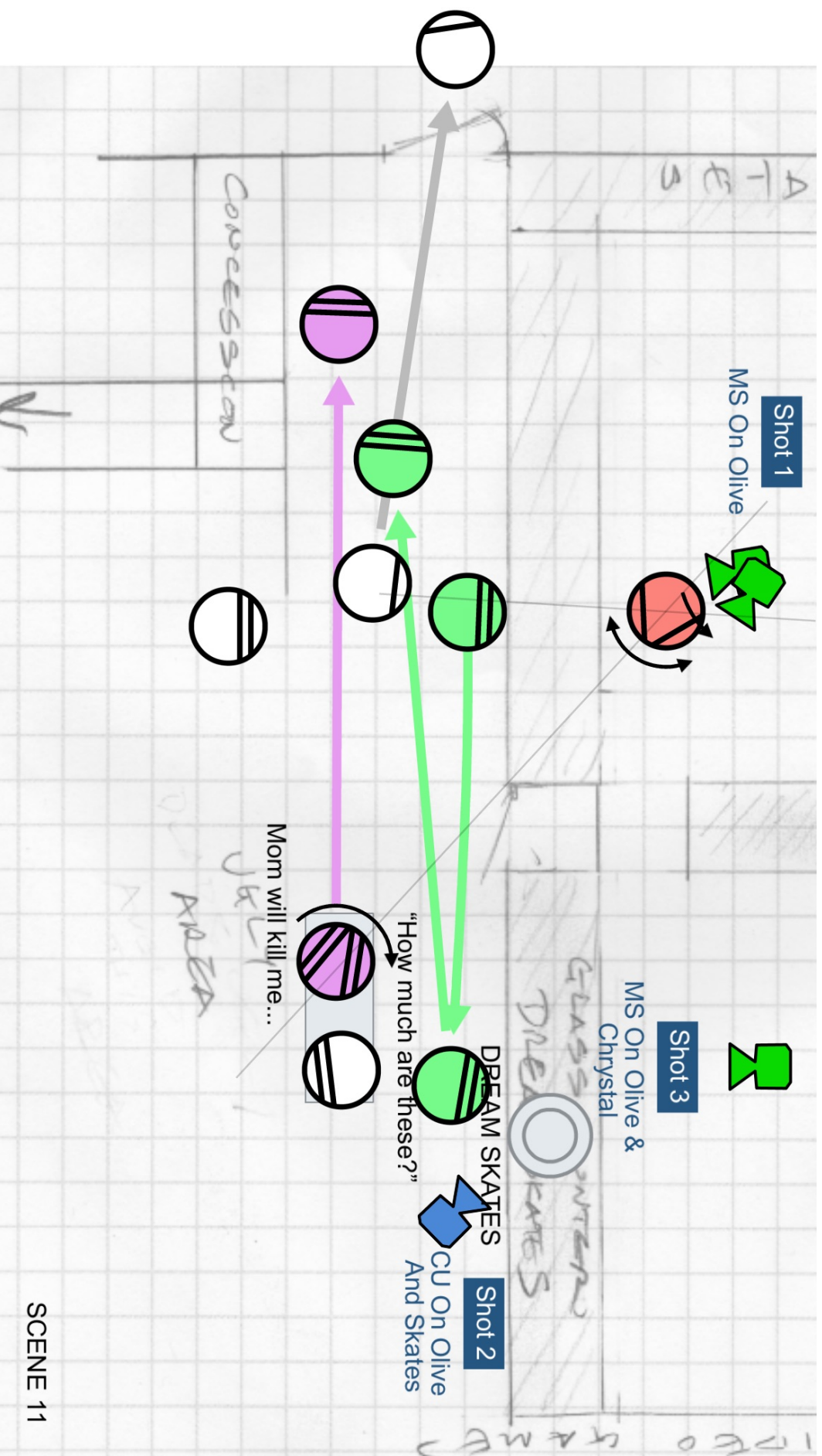


Shot	Vers	Nickname	Description
1	1	Master - frame w/in frame through doorway, duration of scene.	Olive drinks wine then sits on the bed at "I need a ride to the rink tonight."
2	1	M follow Olive	In close as she drinks wine. Shelly is low then sits up at "It's that late?"
3	1	M on Shelly, track with Olive	
4	1	CU - Olive drinks wine	



Shot	Vers	Nickname	Description
1	1	MLS On Klaus Then Olive	Klaus in flat space (fireplace). Pan to or separate shot of Olive in flat space in front of window blinds - either wooden or rollup glass ones... have to see
2	1	MLS On Klaus, Shelly Entrance	If you can follow Olive out then stay with them while they dance for a moment that would be great
3	1	CU Olive	It would be nice to push into a close up on Olive as she watches them dance to add tension just before she says, "I'll wait in the car."
4	1	Inserts - klaus's Cocktail, Wedding Ring Hand	



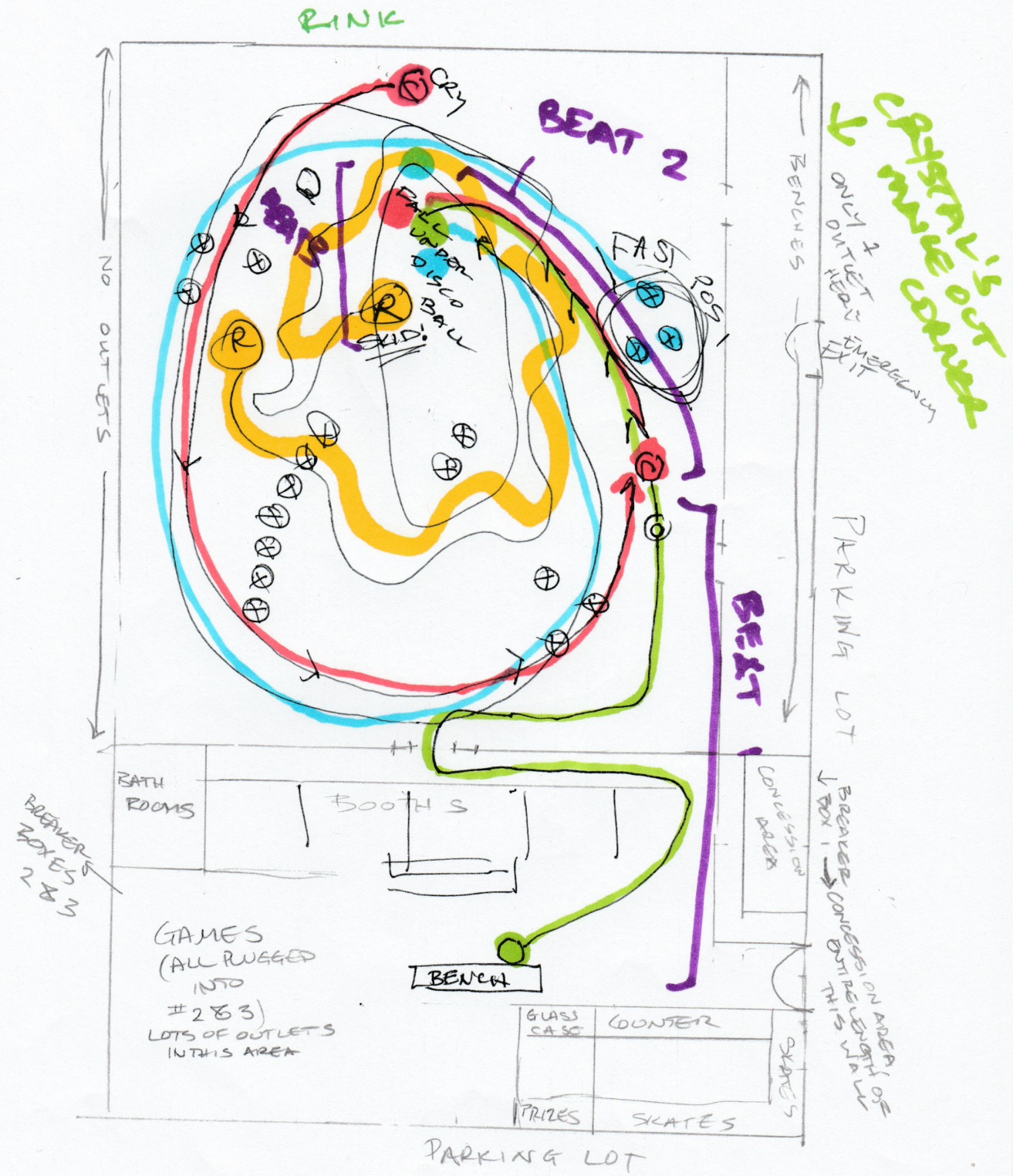




Shot	Vers	Nickname	Description
1	1	MS On Olive	
2	1	CU On Olive And Skates	Some kind of movement or magical lighting to highlight the significance of the skates
3	1	MS On Olive & Chrystal	Chrystal is removing skates, back to camera then turns, stands and walks toward exit. Olive follows. I think shot 1 and shot 3 need to be separate, but we might be able to combine?

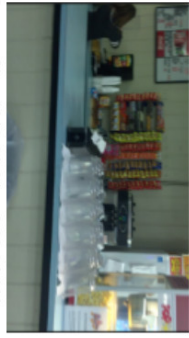
- R Robbie
- Olive
- Fast kids (Brown)
- Crystal

OVERVIEW

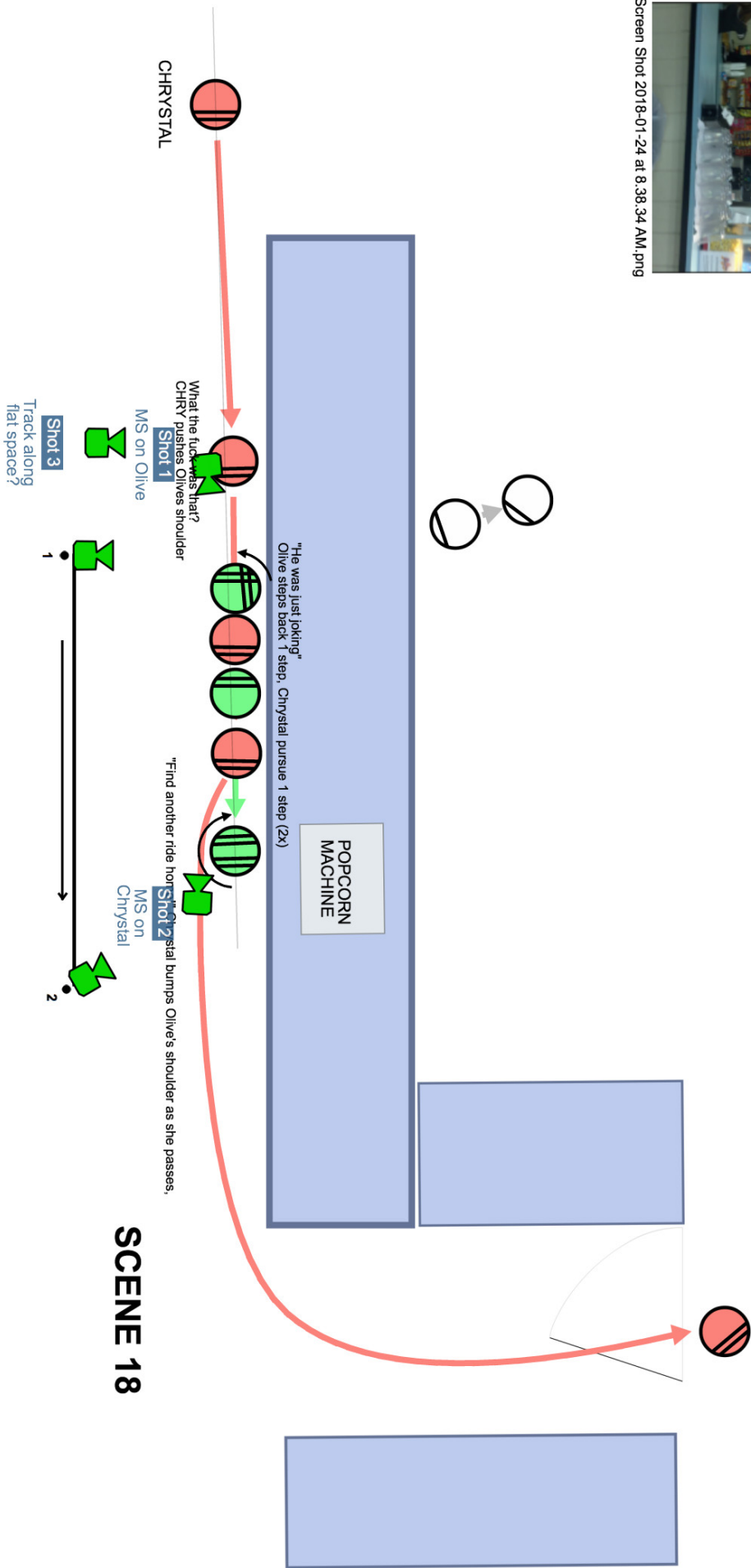




# 18 - Snack area



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## SCENE 18

Shot	Vers	Nickname	Description
1	1	MS on Olive	As she buys the soda from the counter person
2	1	MS on Chrystal	As she rolls toward Olive
3	1	Track along flat space?	

Shot	Vers	Nickname	Description	Type
1	1	EXT. High School	Ominous, like a jail	ES
2	1	INT. High School	Stairway, no smoking sign, hallway bathroom door -- static shots or handheld track with Kath	

## Appendix H

### Music Clearances and Correspondence

#### ***Funkytown, Lipps, Inc.***

Synch License  
Warner Chappell  
Christeo Bass, Sync Licensing Coordinator, Sync Clearance  
10585 Santa Monica Blvd., Los Angeles, CA 90025  
[christeo.bass@warnerchappell.com](mailto:christeo.bass@warnerchappell.com)  
+1 (310) 441-8695

Master Use License  
Shawna Grismer  
Manager, Film & TV Music | Universal Music Enterprises  
2220 Colorado Avenue | Santa Monica, CA 90404  
[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)

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#### ***Love is Like Oxygen, Sweet***

Synch License  
Warner Chappell  
Christeo Bass, Sync Licensing Coordinator, Sync Clearance  
10585 Santa Monica Blvd., Los Angeles, CA 90025  
[christeo.bass@warnerchappell.com](mailto:christeo.bass@warnerchappell.com)  
+1 (310) 441-8695

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Shawna Grismer  
Manager, Film & TV Music | Universal Music Enterprises  
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[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)

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### Library Music

#### ***ABC***

Courtesy of O'Neill Brothers (gratis, see correspondence)

#### ***Dust in The Wind***

Courtesy of O'Neill Brothers (gratis, see correspondence)

#### ***My Doppelganger***

By Adrian Walther, <https://app.soundstripe.com/>,  
Subscription

## **Creative Commons Songs:**

### ***Big Disco Ball (Instrumental)***

By Josh Woodward

<http://freemusicarchive.org>

Licensed under Creative Commons: Attribution 4.0 International (CC BY 4.0)

### ***Ice Cream***

By Leo Rossa

<http://freemusicarchive.org/>

Licensed under Creative Commons: Attribution-Non-Commercial 3.0 International

### ***Say Yeah***

by Varia

<http://freemusicarchive.org/>

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### ***Alors***

Marcos H. Bolanos

<http://freemusicarchive.org/>

Licensed under Creative Commons: Attribution-Non-Commercial 3.0 International

### ***Venus***

by Jahzzar

<http://freemusicarchive.org/>

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### ***Stringed Disco***

By Kevin MacLeod (incompetech.com)

Licensed under Creative Commons: By Attribution 3.0 License

<http://creativecommons.org/licenses/by/3.0/>



**From:** Grismer, Shawna Shawna.Grismer@umusic.com  
**Subject:** RE: Master Use License Request - Funkytown & Love is Like Oxygen  
**Date:** September 13, 2018 at 5:06 PM  
**To:** Flo Young flocomotion@gmail.com



Hi Flo,

Thank you for the update. No problem. We can extend these for an additional 90 days.

Thanks!

Best,

Shawna Grismer  
Manager, Film & TV Music | Universal Music Enterprises  
2220 Colorado Avenue | Santa Monica, CA 90404  
[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)

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**From:** Flo Young <flocomotion@gmail.com>  
**Sent:** Thursday, September 13, 2018 6:35 AM  
**To:** Grismer, Shawna <Shawna.Grismer@umusic.com>  
**Subject:** Re: Master Use License Request - Funkytown & Love is Like Oxygen

Hi Shawna,  
It's actually going to be another month or so before I need the licenses - is it possible to extend my quote for a bit?

Thanks!

Flo

On Aug 29, 2018, at 1:40 PM, Grismer, Shawna <[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)> wrote:

Hi Flo

Wonderful! Thank you for the below confirmations. We require payments before we issue our licenses. Once we receive payment, we will issue a license. Please see attached for invoice. Please be sure to reference project # 79457 on your payment.

Thanks!

Best,

Shawna Grismer  
Manager, Film & TV Music | Universal Music Enterprises  
2220 Colorado Avenue | Santa Monica, CA 90404  
[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)

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**From:** Flo Young <[flocotion@gmail.com](mailto:flocotion@gmail.com)>  
**Sent:** Wednesday, August 29, 2018 6:04 AM  
**To:** Grismer, Shawna <[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)>  
**Subject:** Re: Master Use License Request - Funkytown & Love is Like Oxygen

Hi Shawna,

Hope this finds you well!

I'd like to move forward with festival use licenses for Funkytown and Love is Like Oxy, according to the terms you set out in the quote, below.

All terms/fees MFN with publishing

**Start Date:** October 1, 2018

**Licensee Name:** Florence Young

**Licensee Address:** 2029 Camp Street, #3, New Orleans, LA 70130

**Licensee Contact Name and Email:** Florence Young,  
[flocotion@gmail.com](mailto:flocotion@gmail.com)

**Payor Name:** Florence Young

**Payor Address:** 2029 Camp Street, #3, New Orleans, LA 70130

**PO #:** N/A

Thank you so much for all of your help!

Flo  
(310) 295-7171

On Jul 3, 2018, at 4:42 PM, Grismer, Shawna <[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)> wrote:

Hi Flo

These are now approved!

I can offer master approval as follows:

Project Title: KOOL (Independent Film)  
Master: "Love Is Like Oxygen" - Sweet  
Use: Paramount World - August 2018

use: Background vocal approx. 0:30  
Media: Film Festivals  
Term: 1 Year  
Territory: US, Canada & Japan  
Fee: \$250.00 (UMG portion only)

All terms/fees MFN with publishing & comaster owner

Master: "Funkytown" - Lipps, Inc.  
Use: Background Vocal approx. 0:30  
Media: Film Festivals  
Term: 1 Year  
Territory: World  
Fee: \$500.00

All terms/fees MFN with publishing

**Start Date:** PLEASE PROVIDE

**Licensee Name:** PLEASE PROVIDE

**Licensee Address:** PLEASE PROVIDE

**Licensee Contact Name and Email:** PLEASE PROVIDE

**Payor Name:** PLEASE PROVIDE

**Payor Address:** PLEASE PROVIDE

**PO #:** PLEASE PROVIDE (IF NECESSARY)

Please confirm that the above information is correct and, upon confirmation of use, please provide the start date, full Licensee and Payor information (including contact name, email of contact person and Licensee address) as well as P.O. number or any other special requirements for invoicing.

Quote is for Master Recording only and publishing approval must be sought separately.

This quote is only valid for 90 days.

Approval is subject to your signing UME's non-negotiable standard formal agreement. Approval is subject to your signing UME's non-negotiable standard formal agreement. This quote does not include any third party payments for which you are responsible as a result of your use of the Master, including but not limited to SAG/AFTRA, AFM or other union obligations and requirements. **Please note the recording industry recently entered into agreements with the AFM & SAG/AFTRA that require UME to invoice you for applicable reuse fees on Traditional Uses if the total master use fee is \$7,500 or under, and all Non-Traditional Uses. Such invoice will detail (a) the reuse fee amounts due per union (e.g. for Traditional Uses, the SAG-AFTRA and AFM fees are**

calculated as the greater of 1% of the master use fee or \$165 per union); and (b) the applicable amount due for Health and Retirement (e.g. the current rates are 12.75% for SAG-AFTRA and 12.81% for AFM). Should the total master use fee exceed \$7,500, the standard rules for both AFM & SAG/AFTRA continue to apply.

\* Quote excludes out-of-context trailers, featurettes, behind-the-scenes making ofs, EPKs, DVD menu, bonus features & audio soundtrack usage.

\* Please notify UMe of your intent to proceed with this license in writing accompanied by payment for the entire quoted amount. Permission will not be deemed granted and formal licensing agreements will not be issued unless and until fees are received by UMe. **Please reference the Universal project number # 79457 on your payment.** Please send payments to:

Universal Music Enterprises  
62910 Collection Center Drive  
Chicago, IL 60693-0629  
(Federal ID# 13-2613071)

\* Screen credit must read:

"Love Is Like Oxygen"  
Performed by Sweet  
Courtesy of Capitol Records under license from Universal Music Enterprises

"Funkytown"  
Performed by Lipps, Inc.  
Courtesy of Island Records under license from Universal Music Enterprises

**Best,**

**Shawna Grismer**  
**Manager, Film & TV Music | Universal Music Enterprises**  
**2220 Colorado Avenue | Santa Monica, CA 90404**  
**O:310.865.9661 | F:310.865.0116**  
**[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)**

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**From:** Grismer, Shawna  
**Sent:** Thursday, June 28, 2018 10:34 AM  
**To:** Flo Young <[flocmotion@gmail.com](mailto:flocmotion@gmail.com)>

**Subject:** RE: License Request - Give a Little Bit & Love is Like Oxygen

Hi Flo

Thanks for the update. I will start clearance on these and will let you know when we are approved for film festivals!

Thanks!

Best,

**Shawna Grismer**  
Manager, Film & TV Music | Universal Music Enterprises  
2220 Colorado Avenue | Santa Monica, CA 90404  
[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)

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**From:** Flo Young [<mailto:flocomotion@gmail.com>]  
**Sent:** Wednesday, June 27, 2018 7:09 PM  
**To:** Grismer, Shawna <[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)>  
**Subject:** Re: License Request - Give a Little Bit & Love is Like Oxygen

Hi again, Shawna - sorry to write twice - I just found the doc that you sent me a while back. I've completed the request form for both:

Love is Like Oxygen by Sweet – (US, Canada and Japan)  
and  
Funkytown by Lipps, Inc.

All the best,  
Flo Young

(310) 295-7171  
[flocomotion@gmail.com](mailto:flocomotion@gmail.com)

On Jun 27, 2018, at 8:48 PM, Flo Young <[flocomotion@gmail.com](mailto:flocomotion@gmail.com)> wrote:

Hi Shawna,  
I would like to move forward with a festival license to use Love is Like Oxygen by Sweet (US, Canada and Japan). Would you kindly send the documentation that I would need to complete? It will probably be a couple of months before I actually show the film in festivals, but I would love to have this in process by July 10 or so, in order to prove to faculty that I'm above board with clearances :)

Thank you so much!  
Flo Young

On May 18, 2018, at 7:59 PM, Grismer, Shawna <[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)> wrote:

Hi Florence

Thank you for your request. a couple of things regarding these masters:

Love is Like Oxygen by Sweet – we only control US, Canada and Japan. Sony has ROW.

Give a Little Bit by Supertramp – is historically very expensive to clear. Please let me know when publishing approves on this one.

Our film festival fee is \$500 for the master MFN with publishing. please let me know if you are good to proceed with that, thanks!

Best,

**Shawna Grismer**  
Manager, Film & TV Music | Universal Music Enterprises  
2220 Colorado Avenue | Santa Monica, CA 90404  
[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)

*This transmission contains privileged and confidential information. It is intended only for the use and view of the intended recipients specifically listed as addressees above. If you are not an intended recipient, you are hereby notified that any review, dissemination, distribution or duplication of this communication is strictly prohibited.*

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**From:** Bell, Tyler  
**Sent:** Friday, May 18, 2018 10:41 AM  
**To:** [flocmotion@gmail.com](mailto:flocmotion@gmail.com)  
**Cc:** Grismer, Shawna <[Shawna.Grismer@umusic.com](mailto:Shawna.Grismer@umusic.com)>  
**Subject:** RE: License Request - Give a Little Bit & Love is Like Oxygen

Florence,

UMe controls the master side for both of the below masters you are requesting. Our sister publishing group, UMPG, forward the below along to us.

Looping in Shawna Grismer to assist you – please forward her the publishing quotes when they come in.

## Tyler Bell

Manager | Licensing & Contracts  
Film & TV Music | Universal Music Enterprises  
2220 Colorado Avenue | Santa Monica, CA 90404  
[Tyler.Bell@umusic.com](mailto:Tyler.Bell@umusic.com)

<image001.jpg>

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**From:** deGuzman, Himeko  
**Sent:** Thursday, May 17, 2018 12:10 PM  
**To:** Bell, Tyler <[Tyler.Bell@umusic.com](mailto:Tyler.Bell@umusic.com)>  
**Subject:** FW: License Request - Give a Little Bit & Love is Like Oxygen

I believe this for you guys. 😊

---

**From:** Flo Young [<mailto:flocotion@gmail.com>]  
**Sent:** Wednesday, May 16, 2018 9:44 AM  
**To:** deGuzman, Himeko <[Himeko.deGuzman@umusic.com](mailto:Himeko.deGuzman@umusic.com)>  
**Subject:** License Request - Give a Little Bit & Love is Like Oxygen

Dear Ms. Deguzman,

I'm writing to follow up on a couple of emails that I've sent to UMPG about [Give a Little Bit](#) by Supertramp and [Love is Like Oxygen](#) by The Sweet. My original email requests are below, including details about my project and how the songs would be used.

I am steps away from securing the sync license for [Love is Like Oxygen](#) from WB, and would like to secure the master use license, as well. It was originally recorded by Polydor, and I believe that's now with your company? I'm still trying to track down the official details for [Give a Little Bit](#) - are both Master and Sync with UMPG? I would like to know if it's at all possible to obtain.

Having these songs in my film would take it from mediocre to amazing! I've removed all licensed music from the current cut, and it is heartbreaking. Any information you could share would be a huge help.

Thank you so much,  
Florence Young  
(310) 295-7171  
[flocotion@gmail.com](mailto:flocotion@gmail.com)

---

**From:** Florence Young <[flocotion@gmail.com](mailto:flocotion@gmail.com)>  
**Subject:** **New Sync License Request - Give a Little Bit**  
**Date:** April 30, 2018 at 3:55:40 PM CDT  
**To:** [umpg.licensing@umusic.com](mailto:umpg.licensing@umusic.com)

Dear UMPG Licensing:

Please forgive me if I've submitted multiple requests. I have tried to submit online but haven't received any auto-reply confirmation. I'm hoping to use the song, "Give a Little Bit" by Supertramp (details below) for my MFA thesis film at the University of New Orleans. We have a top notch cinematographer and crew, and the finished film will be very polished. I'm happy to supply a rough cut if you'd like to see where I would like to place the song.

**Production Name: KOOL**

**Synopsis:**

KOOL is a 17 minute short film set in 1979 about a teenage girl named Olive, who learns that it's more important to be loyal than it is to be cool. She slut-shames her best friend in order to impress the referee at the roller skating rink. After she has a disappointing sexual encounter with him, and her new roller skates are destroyed, she returns to her best friend and apologizes. In the end, she's still masking her vulnerability by acting tough and cool, but she knows who she can trust and who she can't.

**Request use for the following scene:**

Establishing High School setting in 1979, introducing main characters in montage. The song would set the emotional tone/theme of film so perfectly. We would like to flash the title card at the very top of the song but if that's a deal breaker I would cut it.

**Duration:** :30

**Recording Type:** Original Recording by Supertramp

**Total Budget:** Total film budget is \$12,000; very low music budget (typical festival use fee?)

**Project Type:** Film Festival

**Term:** 2 years

**Territory:** World

**Release Date:** September 2018

Licensee Name: Florence Young

Licensee Address: [2029 Camp Street, New Orleans, LA 70130](https://www.google.com/maps/place/2029+Camp+Street,+New+Orleans,+LA+70130)

Licensee Email: [flocomotion@gmail.com](mailto:flocomotion@gmail.com)

Licensee Phone: 310-295-7171

About me: [https://www.imdb.com/name/nm2335956/?ref\\_=nmbio\\_bio\\_nm](https://www.imdb.com/name/nm2335956/?ref_=nmbio_bio_nm)

**From:** Flo Young <[flocomotion@gmail.com](mailto:flocomotion@gmail.com)>

**Subject:** **Master License Request - Love is Like Oxygen**

**Date:** May 4, 2018 at 2:58:02 PM CDT

**To:** [licensinginfo@umusic.com](mailto:licensinginfo@umusic.com)

Hello,



I'm hoping to use the song, "Love is Like Oxygen" by The Sweet for my MFA thesis film at the University of New Orleans. We have a top notch cinematographer and crew, and the finished film will be very polished. A link to a rough cut is included, below. I have been corresponding with WB and am well on my way toward obtaining the synch rights.

**Production Name: KOOL**

Synopsis: KOOL is an 18 minute short film set in 1979 about a teenage girl named Olive, who learns that it's more important to be loyal than it is to be cool. She slut-shames her best friend in order to impress the referee at the roller skating rink. After she has a disappointing sexual encounter with him, and her new roller skates are destroyed, she returns to her best friend and apologizes. In the end, she's still masking her vulnerability by acting tough and cool, but she knows who she can trust and who she can't.

**Request use for the following scene:**

17:07 Love is Like Oxygen by Sweet

This is the final scene in the film. Olive, the main character, has made a 180 degree transition from being a high school greenhorn to being a tough cookie with makeup and wardrobe that "paint over" her vulnerability – like a defense. She and her best friend smoke in a bathroom stall, then exit the building in a dramatic dolly/pan shot. It's the perfect, ironic ending to this story – you can still see Olive's pain and inner conflict during the long shot. True, it's a little cynical, but the main point is that loyalty rules.

**Duration: :30**

**Recording Type:** Original Recording by The Sweet on Polydor Records

**Total Budget:** Total film budget is \$12,000; very low music budget (typical festival use fee?)

**Project Type:** Film Festival

**Term:** 1 to 2 years with options renew

**Territory:** World

**Release Date:** September 2018

A very rough cut of the film is here - there are some editing errors, all music is temporary and we have not yet done color correction or a sound mix. I have taken all licensed music out of my current cut until I complete the process:

<https://vimeo.com/264844894>

Password: skate

I have also been in touch with Universal separately for synch rights to "Give a Little Bit" by Supertramp. Do you also handle master use for that recording?

Licensee Name: Florence Young

Licensee Address: [2029 Camp Street, New Orleans, LA 70130](#)

Licensee Email: [flocmotion@gmail.com](mailto:flocmotion@gmail.com)

Licensee Phone: 310-295-7171

About me: [https://www.imdb.com/name/nm2335956/?ref\\_=nmbio\\_bio\\_nm](https://www.imdb.com/name/nm2335956/?ref_=nmbio_bio_nm)

<Invoice 79457.pdf>

**From:** Meg Seymour [meg@pianobrothers.com](mailto:meg@pianobrothers.com)   
**Subject:** RE: Licensing Question - Dust in the Wind for Graduate Thesis Film, KOOL  
**Date:** June 20, 2018 at 3:25 PM  
**To:** Flo Young [flocomotion@gmail.com](mailto:flocomotion@gmail.com)

MS

Sure.

Thank you!  
Meg Seymour  
O'Neill Brothers  
612.276.5082  
[www.pianobrothers.com](http://www.pianobrothers.com)



---

**From:** Flo Young <[flocomotion@gmail.com](mailto:flocomotion@gmail.com)>  
**Sent:** Tuesday, June 19, 2018 9:44 AM  
**To:** Meg Seymour <[meg@pianobrothers.com](mailto:meg@pianobrothers.com)>  
**Subject:** Re: Licensing Question - Dust in the Wind for Graduate Thesis Film, KOOL

Hi again, Meg,  
Thanks again for granting permission for me to use Dust in the Wind! Do you think I could use ABC from Best Soul Pop on Guitar, too?

Hope everything is well with you!  
Flo

On May 2, 2018, at 3:14 PM, Meg Seymour <[meg@pianobrothers.com](mailto:meg@pianobrothers.com)> wrote:

Let me know how you do with it. Very entertaining. If it is just for your thesis, you should be okay with nothing else needed.

Thank you!  
Meg Seymour  
O'Neill Brothers  
612.276.5082  
[www.pianobrothers.com](http://www.pianobrothers.com)

<[image001.jpg](#)>

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**From:** Flo Young <[flocotion@gmail.com](mailto:flocotion@gmail.com)>  
**Sent:** Thursday, April 26, 2018 2:31 PM  
**To:** 'Meg Seymour' <[meg@pianobrothers.com](mailto:meg@pianobrothers.com)>  
**Subject:** RE: Licensing Question - Dust in the Wind for Graduate Thesis Film, KOOL

Hi Meg,

Thank you so much for your kind reply! The film can be seen, here – it's a very, VERY rough draft, so please pardon our appearance. We haven't mixed sound, and a lot of the songs are temporary while I'm trying to obtain clearances. The cover for "Dust in the Wind" would begin at the 2 minute mark (02:00). Do you know who else I might need to contact about other applicable rights for your song? I found it on Amazon, by the way – somehow stumbled upon it on youtube and searched for you guys there.

<https://vimeo.com/264844894>

password: skate

Wishing you all the best,  
Flo Young  
(310) 295-7171

---

**From:** Meg Seymour <[meg@pianobrothers.com](mailto:meg@pianobrothers.com)>  
**Sent:** Monday, April 9, 2018 2:32 PM  
**To:** 'Flo Young' <[flocotion@gmail.com](mailto:flocotion@gmail.com)>  
**Subject:** RE: Licensing Question - Dust in the Wind for Graduate Thesis Film, KOOL

Hi Florence. Thanks for your email and interest in our music. We would love for you to use our cover of "Dust in the Wind." We will ask for a credit on your film, we would like to see the clip that features our song, and please tell me about festival use. Also-I need to know which album you found that song on of ours.

Thank you!  
Meg Seymour  
O'Neill Brothers  
612.276.5082  
[www.pianobrothers.com](http://www.pianobrothers.com)

<[image003.jpg](#)>

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**From:** Flo Young <[flocotion@gmail.com](mailto:flocotion@gmail.com)>  
**Sent:** Monday, April 09, 2018 11:17 AM  
**To:** [Meg@PianoBrothers.com](mailto:Meg@PianoBrothers.com)  
**Subject:** Licensing Question - Dust in the Wind for Graduate Thesis Film, KOOL

Hi there,

I'm a graduate student at the University of New Orleans, editing my thesis film, *KOOL*, which is set in 1979. I would love to use about 30 seconds from your cover of "Dust in the Wind," which I found on Amazon. It fits perfectly and would really help establish the time period. Would you consider granting me clearance for festival use? If there's any further information that would be helpful, please let me know.

Thanks so much!

Florence Young

(310) 295-7171

**From:** Bass, Christeo Christeo.Bass@warnerchappell.com  
**Subject:** RE: QUOTE: "Love Is Like Oxygen" - Kool - Film Festival Use  
**Date:** September 13, 2018 at 12:46 PM  
**To:** Flo Young flocomotion@gmail.com



Hi Flo,

Yes, once you have the confirmed start date let me know and I will use that date on the license.

---

**From:** Flo Young [<mailto:flocomotion@gmail.com>]  
**Sent:** Thursday, September 13, 2018 6:32 AM  
**To:** Bass, Christeo  
**Subject:** Re: QUOTE: "Love Is Like Oxygen" - Kool - Film Festival Use

Hi Christeo,  
I won't actually need these songs for another month or so (won't be submitting to festivals til then). Is it possible to extend/renew my quote for "Love is Like Oxygen" and "Funkytown"?  
Thanks,  
Flo

On Jul 2, 2018, at 11:47 AM, Bass, Christeo <[Christeo.Bass@warnerchappell.com](mailto:Christeo.Bass@warnerchappell.com)> wrote:

Hi Florence,

"Love Is Like Oxygen" has been approved for use in *Kool* based on the below terms and fees. If you would like to move forward with licensing, please provide the below information. Let me know if you have any questions.

- 1) Production Title
- 2) Licensee Name
- 3) Licensee Address
- 4) Licensee Telephone Number
- 5) Start Date for License
- 6) Final MFN Fee

**SYNC QUOTE**

July 02, 2018

Re: KOOL - Film Festival

SONG TITLE:

LOVE IS LIKE OXYGEN

COMPOSER: SCOTT, ANDREW (CA)/ GRIFFIN, TREVOR (CA)  
COPYRIGHT DETAILS: Sweet Publishing Ltd. (PRS)  
PUBLISHING SHARE %: 100%  
PRODUCTION: KOOL  
SYNC CATEGORY: Film Festival  
PROJECT DESCRIPTION: Description of Use: The song would accompany a terrific "Scorsese" dolly shot toward the end of the film. It's what I've always imagined as the perfect bittersweet counterpoint for the ending of the film.

Synopsis: KOOL is an 18 minute short film set in 1979 about a teenage girl named Olive, who learns that it's more important to be loyal to her friends than it is to be cool. She slut-shames her best friend in order to impress the referee at the roller skating rink. After she has a disappointing sexual encounter with him, and her new roller skates are destroyed, she returns to her best friend and apologizes. In the end, she's still masking her vulnerability by acting tough and cool, but she knows who she can trust and who she can't.

TYPE OF USE: BV up to 00:30

**INITIAL RIGHTS A (Film Festival):**

MEDIA: Film Festival  
TERRITORY: North America  
TERM: 1 year  
PUBLISHER FEE BASED ON 100% USD: \$500.00  
MOST FAVORED NATIONS: Master and all songs

\*Quote is valid for 90 days.

\*Quote is subject to the terms and conditions of our standard license agreement.

\*Quote is contingent on the licensee possessing a valid U.S. Performing Rights license, and subject to the fees and regulations of the Foreign Rights societies.

\*Quote is contingent upon the absence, throughout the production, of any derogatory reference to the song(s), writer(s) or artist(s) contained herein.

Thank you,  
Christeo  
Christeo Bass  
Sync Licensing Coordinator, Sync Clearance  
10585 Santa Monica Blvd.  
Los Angeles, CA 90025  
[christeo.bass@warnerchappell.com](mailto:christeo.bass@warnerchappell.com)  
+1 (310) 441-8695

## Appendix I

### *Initial Budget*

#### KOOL - BUDGET UNO FTA

Project Title: KOOL  
 Producer: TBA  
 Director: FLO YOUNG  
 Script Date: APRIL 9, 2017

Budget Prepared by: FLO YOUNG  
 Budget Date: Apr 9, 2017  
 Shoot Dates: SEPT 29, 30, OCT. 1, 6, 7 & 8, 2017  
 Delivery Date: MARCH 2018

Acct#	Category Description	Page	Total
11-00	STORY / RIGHTS & WRITING	1	65
13-00	PRODUCER AND STAFF	1	50
14-00	DIRECTOR AND STAFF	1	70
16-00	CAST	2	929
<b>TOTAL ABOVE-THE-LINE</b>			<b>1,114</b>
20-00	EXTRAS & STAND-INS (N/A)	4	350
21-00	PRODUCTION STAFF	4	0
22-00	PRODUCTION DESIGN	5	50
23-00	SET CONSTRUCTION	6	0
24-00	SET DECORATION (SEE PROPS)	6	0
25-00	PROPS / SET DECORATION	6	69
26-00	SET OPERATIONS	8	750
27-00	LIGHTING	8	50
28-00	CAMERA & VIDEO	9	580
30-00	PRODUCTION SOUND	10	0
31-00	WARDROBE	11	355
32-00	MAKEUP & HAIR	12	500
33-00	SPECIAL EFECTS	12	0
34-00	VISUAL EFFECTS	13	0
35-00	TRANSPORTATION	13	200
36-00	LOCATIONS & FACILITIES	14	3,510
<b>TOTAL PRODUCTION</b>			<b>6,414</b>
45-00	EDITORIAL	16	700
46-00	MUSIC & POST PRODUCTION SOUND	16	1,000
53-00	STOCK FOOTAGE	17	50
<b>TOTAL POST PRODUCTION</b>			<b>1,750</b>
67-00	PRODUCTION INSURANCE	18	0
70-00	GENERAL EXPENSES	18	550
<b>TOTAL OTHER</b>			<b>550</b>
<b>Total Above-The-Line</b>			<b>1,114</b>
<b>Total Below-The-Line</b>			<b>8,714</b>
<b>Total Above and Below-The-Line</b>			<b>9,828</b>
<b>Grand Total</b>			<b>9,828</b>



## VITA

Prior to enrolling in the Film Production program, Florence Young earned an MFA in Acting from The New School University in 1999, and is a lifetime member of the Actors Studio. She has been featured in roles in the TV series *Claws*, *Salem*, *Hap & Leonard* and *True Detective*, which were all filmed in New Orleans.