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MFA Candidate in the School of Motion Pictures and Television
Midpoint Review Book
Emphasis: Editing
October 22, 2009, 9:00A
DVD: Film Portfolio
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Dear Midpoint Review Committee,

Throughout my life, I have been a story teller. My life has shaped the way that I perceive things, and my particular perspective is one that I have always appreciated sharing with the world. I have followed many trajectories, in both film as well as in other pursuits, but I have realized that focusing on editing is where my passion lies.

I believe that being in the MFA program at the Academy of Art will help me understand the technicality of the art that I wish to create, and wish to contribute to creating. Coming into the program as an amateur editor, I have already in this past year been able to make headway in learning the minutia of what it takes to be an editor, the skill, design and theory that lend intention to my ultimate vision.

I hope that in my career, I can draw from the more conventional contributions in editing, but also use what I have learned to apply creative editorial approaches that might be perceived as less traditional. As my work that I have completed at this point demonstrates, I love the narrative storytelling devices, but equally, the more experimental approach. I hope that through the course of my academic career here at the Academy, I can gather the information I need to be a purposeful and thoughtful editor, one that helps give meaning and passion to my creations, as well as the creations of others. I also believe that my education will be the foundation for the future, giving me the confidence to be an editor in a competitive industry, and the versatility to produce excellent work.

Thank you all for your time, and I appreciate your construct input, which I believe will be one more piece that I can use on the journey towards my success.

Sincerely,
Carrie Martin
Business Card:

Carrie Martin
Editor
Publicity Photo

Carrie Martin
TITLE: The Unraveled View

GENRE: Drama, Experimental

TRT: 4'16"

MEDIA: 16mm

LOGLINE: A young girl who has difficulty discerning reality experiences a blending of the world in her head with the one outside of it.

JOB DESCRIPTION: Editor

DATE: 1/2009
TITLE: That Holes Ok

GENRE: Music Video

TRT: 7‘39”

MEDIA: Super 8mm

LOGLINE: Two musicians who are playing a debut have a mind altering experience that throws them into a disturbing alternative reality.

JOB DESCRIPTION: Director, Editor

DATE: 8/2008
TITLE: Fanggrinder

GENRE: Music Video

TRT: 5'53"

MEDIA: 16mm

LOGLINE: A sequence of isolated but connected imagery that follows the emotive feeling of a song.

JOB DESCRIPTION: Director, Editor

DATE: 12/2007
TITLE: BAVC Cribs Edition

GENRE: Comedy

TRT: 7’30"

MEDIA: DV

LOGLINE: A spoof on the series, *MTV Cribs*, a group of interns at the Bay Area Video Coalition give a tour of the company facilities.

JOB DESCRIPTION: Editor

DATE: 3/2009
Eremita – Thesis Details

Title: Eremita

Genre: Comedy

TRT: 10 mins

Media: HD

Logline: A man who is afraid to leave his apartment and has befriended his furniture finds that he can overcome his fear in the name of love.

Synopsis: In this story, Mita is agoraphobic, terrified of what is outside of his front door. When he sees a beautiful woman in distress, he must push himself to leave his apartment, as her life is threatened. Mita is able to triumph over his fear, meet the woman of his dreams, and let go of the relationships with the inanimate objects in his apartment in the process.

Theme: This story is about the triumph of love over fear.
Title: Super Pearl

Genre: Comedy

TRT: 10 minutes

Media: 16mm

Logline: A young couple feign conservativeness when actually they are a world of trouble!

Synopsis: In this short, a young couple, Chloe and Brett deceive everyone into thinking that they are boring. What they actually desire is some time alone to engage in their devilish ways. They are uncovered when their friends witness them causing chaos in the tampon aisle at the grocery, but they are having so much fun, it ends up a caper that everyone can appreciate.

Theme: This story is about enjoying the one you love, and not taking life too seriously.
Title: Burn

Genre: Drama

TRT: 8 minutes

Media: 16mm

Logline: A young man, Isaac, saves his failing marriage by saving his family from a tragedy that he actually was the cause of.

Synopsis: In this film, Isaac wants to reunite with his family that he is separated from. His wife, Sarah, cannot forgive him because of their tumultuous past. Isaac decides to secretly set their house on fire so he can rescue his wife and daughter, making him appear the hero and ultimately, reuniting his family.

Theme: This story is about doing whatever it takes to be with the one you love.
Title: Montserrat

Genre: Drama

TRT: 9 mins

Media: 16mm

Logline: When a young girl, Montserrat, meets an older gentleman, Dorin, they are inexplicably connected until her demons compel him to abandon her.

Synopsis: In this short film, Montserrat desires to meet a more Bohemian person like herself. When she meets Dorin, they navigate the city together as if they have known each other for lifetimes. Unfortunately, Montserrat's penchant for substances scare Dorin, as she reminds him of his true love, whose death he still grieves.

Theme: This story is about two people from different generations and backgrounds who relate through their trauma.
Eats Tapes Music Video – Thesis Details

Title: Super 8 in Sutro Caves

Genre: Music Video

TRT: 9 mins

Media: HD and Super 8

Logline: A pair of musicians bring the beauty of the ocean to their devoted crowd.

Synopsis: The film opens with two musicians making music live electronically. The camera then exposes more intimate scenes of the audience, which has more impact because of the music and their collective experience. The musicians conclude their musical set, and the perspective translates back to the collective crowd, and their complete rapture and involvement in the performance.

Theme: Music and nature bring an important component to the soul.
EREMITA

by
César R. Castillo

1ST DRAFT
FADE IN:

INT. SECOND FLOOR STAIRCASE - DREAM SEQUENCE

A barely lit hallway leads on to the steps, angling down to the first floor. White light shines on the forehead of a paralyzed man, bearded and dressed in tattered pajamas, lying head against the floor at the bottom of the stairs as a GLOWING WOMAN crouches over him. His name is MITA (28).

INT. MITA’S APARTMENT - DAY

A cramped living room, windows blocked off. Sunlight creeps up behind the stacked furniture, dominated by static on a Television.

Mita wakes up sore on an armchair, confused. He finds his hand grips the T.V. remote. A STUFFED OWL stares at him from the coffee table.

STUFFED OWL (V.O.)
See yourself again, Mita?

MITA
Yes.

Casually Mita walks to the front door, grabs SCARF and HAT, puts them on and opens it.

SCARF & HAT (V.O.)
We going out Mita?

Just as quickly he closes it, takes off and hangs scarf and hat, and locks it.

STUFFED OWL (V.O.)
Of course he’s not. It’s every night now, is it not Mita?

SCARF & HAT (V.O.)
Can’t we go out, please. Pretty please!

LAMP
You gotta go out sometime man.

MITA
Been. It’s been every night, yes.

STUFFED OWL (V.O.)
You know the good part?
Mita faces the stuffed spotted owl, the centerpiece of the table. Its yellow eyes look back at him. Without moving, while still an inanimate object, it TALKS.

STUFFED OWL (V.O.) (CONT’D)
At least you know how you die.

Smiling wide he grabs the owl and SLAMS it down on the Television - the static image fizzles and a badly animated Cartoon comes on. Dogs chasing cats and cats chasing mice.

LATER

Mita scratches his beard as he peers through the peep hole on his door. The Owl perched on a stool beside him.

MITA
Mr. Kowanoski, unknown woman. Third time!

Hanging from a string by the doorframe is a notebook. Mita marks the third visit of the unknown woman under Mr. Kowanoski’s well documented routine. Cardboard markers reveal the notebook’s other sections, reserved for other building residents and visitors like: Mr. Ito, Ms. Marlen, the Pizza Guy.

HAT & SCARF (V.O.)
You think he’s having an affair?

LAMP (V.O.)
Well of course he is!

HAT & SCARF (V.O.)
Oh I really wish he wouldn’t.

Mita peers through the door, blinking to focus on what he sees.

STUFFED OWL (V.O.)
For all we know they’re cleaning ladies.

LAMP (V.O.)
All three of them?

MITA
Be quiet!

Careful not to breathe too loud Mita watches quietly.

HAT & SCARF (V.O.)
What is it?
LAMP (V.O.)
Need some light?

MITA
Just be quiet!

LAMP
I bet you it’s a girl.

HAT & SCARF
(ecstatic)
Oh is it?

STUFFED OWL
Would make sense.

Mita turns from the door and gives them all a very stern look. After a moment, satisfied with their silence, he turns to the door and SEES HER --

EXT. HALLWAY - CONTINUOUS

A young white woman in a white dress waits in front of the door opposite to Mita’s. Her hair is tied in a red ribbon, and she’s carrying a purse personalized by pins of old bands and ironic phrases. Her name is LUNA (25) and she feels someone’s watching her.

INT. MITA’S APARTMENT - CONTINUOUS

Mita jumps back from the door gasping and rests his back against the wall on top of the Hat & Scarf.

HAT & SCARF
(muffled)
Excuse me!

LAMP
You alright man?

STUFFED OWL
What did you see?

LAMP
Kowanaski’s wife?

HAT & SCARF
(muffled)
Help. Me.
STUFFED OWL
Is someone hurt? Do we need to call an ambulance Mita?

The TELEPHONE by the Television gets into the conversation.

TELEPHONE
(sleepy)
Someone need to make a call?

MITA
Wow!

He lifts himself off of the Hat & Scarf.

HAT & SCARF
Air! Air! Do I breathe?
(beat)
Air! Air!

Mita paces in front of the door before peeking once again.

MITA
She’s still there.

LAMP
So it is a chick.

STUFFED OWL
She is a woman you vulgar light source.

LAMP
You want some of this Hootie?

Still peeking, Mita smiles to himself.

MITA
She’s beautiful.

HAT & SCARF
Awww.

Grabbing his chest Mita turns, his face that of a man stricken by love at first sight.

MITA
I think I’m in love.

HAT & SCARF
Aww!

LAMP
Already?
STUFFED OWL
That’s absurd. You’ve only just seen her. How could you fall in love with one look?

MITA
She smiled at me.

Mita turns to peek.

EXT. HALLWAY - CONTINUOUS

Luna smiles and chuckles, looking straight at Mita’s door. There’s a sign hanging from it, it reads: “DELIVERY PERSON. PLEASE KNOCK TWICE, TAKE MONEY, LEAVE FOOD BY DOOR, AND EXIT. PLEASE. THANK YOU. Mita J.”

INT. MITA’S APARTMENT

Mita turns from the door with a very big smile, but quickly he realizes there’s nothing to smile about.

MITA
What am I going to do?

SCARF & HAT
Introduce yourself.

STUFFED OWL
That clearly out of the question.

The Lamp flickers ON and OFF.

LAMP
What’s he supposed to do? A message in Morse code?

MITA
I can’t go out there.

STUFFED OWL
And we understand that Mita. Don’t we guys.

SCARF & HAT
It’s OK Mita.

LAMP
I guess.

TELEPHONE
Huh?
Mita paces back and forth from the door, taking a quick moment to peep outside.

MITA
What if I...?

STUFFED OWL
Don’t even think about it.

MITA
Maybe I could...

LAMP
You know what I think!

SCARF & HAT
What if--

MITA
She’s the one?

STUFFED OWL
But your dream! If you leave you could--

MITA
Die.

LAMP
It could all just--

MITA
Be in my head.

As Mita pushes his back against the door, frantically scratching his beard, outside LUNA SCREAMS.

MITA (CONT’D)
What was that?

Through the peephole he sees the commotion outside.

EXT. HALLWAY

Panic shoots from Luna’s eyes. A man with a face covered in shadow, a MUGGER, gags her mouth with the palm of his hand. Cradled in his other hand is a knife which he presses under her ribcage. She lets out a MUFFLED SCREAM.

INT. MITA’S APARTMENT

Mita scratches the door with rage.
MITA
He’s hurting her.

HAT & SCARF
Oh no! Do something Mita!

MITA
Do what?

STUFFED OWL
There’s nothing he can do.

LAMP
Of course there is.

MITA
I have to think.

HAT & SCARF
Oh no, not her, oh no, I can’t look!

Mita turns to the doorhandle, his hand inching closer to it.

MITA
Give me a minute.

LAMP
You go out there and help her!

STUFFED OWL
Of course you’d say that! You know what could happen.

LAMP
Could! We don’t know for sure.

MITA
Wait just let me think about this.

LAMP
There’s no time to think! Act!

STUFFED OWL
Don’t listen to him, he hasn’t been thinking straight since that last power outage.

LAMP
Oh get over it Hootie.

MITA
Stop it! Be quiet!
LAMP
She doesn’t have much time.

HAT & SCARF
She could be getting hurt.

STUFFED OWL
You don’t even know her Mita, she’s none of your concern.

Mita turns on the objects, veins popping in anger, and pushes the owl across the room.

MITA
Shut up!

SILENCE. He breathes heavily for a moment then turns to look outside. As if on cue Luna SCREAMS, sending Mita backwards on his rear.

MITA (CONT’D)
What should I do?

On his hands and knees Mita lifts the Owl from the floor.

MITA (CONT’D)
What should I do?

The Owl stares back, quiet. He looks into its yellow eyes, seeking an answer. The loud BANG of someone’s body being pushed against Mita’s door snaps him back to attention.

MITA (CONT’D)
I have to save her.

With a rush of momentum and a craze in his eyes, bearded, pajama-wearing, Mita runs to the door and opens it.

EXT. HALLWAY

The Mugger wraps an arm around Luna’s waist, invulnerable to her attacks, and smiles with the confidence of a predator. In a split second that smile disappears as Mita, arms raised like a hungry caveman, runs out of his apartment at full charge.

IN A FLASH the Mugger reacts, bolting full speed away from Mita down the stairs. And right behind him goes Mita. It happens so fast that Mita fails to notice Luna’s purse on the floor; he trips face first.

Mita GLIDES SLOWLY THROUGH THE AIR, his fall defies gravity for just enough time to see her eyes lock with his.
He smiles just as his face SLAMS on the first step and, in REAL TIME, tumbles down the staircase.

Lying head against the floor at the bottom of the steps, Mita rests deathly motionless - his composure a reflection of the image that haunts his dreams. For a silent moment he lies there alone, until very slowly Luna walks down the stairs. She breathes heavily, in shock, and carefully crouches over Mita.

Her hands shake over his face as she studies his complexion. Thinking he’s dead, she very carefully, very softly, brushes her fingers across his forehead. She was wrong. Mita GASPS for breath, blinking to focus on the beautiful sight above him.

LUNA
Thank you.

MITA
I’m alive?

Her hand travels down his cheek.

LUNA
Yes. Yes we are.

INT. MITA’S APARTMENT

The Stuffed Owl, the Lamp, and the Hat & Scarf sit together at the coffee table.

HAT & SCARF
Oh love. It’s so beautiful.

LAMP
I give ‘em a week.

STUFFED OWL
Don’t be a smartass.

LAMP
How’s she gonna react when he tells her about us?

HAT & SCARF
She’ll love us!

STUFFED OWL
It’s more likely that he’ll throw us away.
HAT & SCARF
In the garbage? No! You’re lying, no!

LAMP
That’s impossible! He wouldn’t do that to us!

The Lamp turns itself OFF.

LAMP (CONT’D)
He wouldn’t, would he?

CUT TO BLACK.
"Super Pearl"

Written by: Jessica Sharp

FADE IN:

TITLE CARD: WORK

INT. Brett's Office - Friday Afternoon

A series of shots of Brett, a handsome clean cut fellow, age 32, at work making copies, filling out time cards, and shooting paper clips into a bin.

Brett looks down at his watch as it hits 5:00 p.m. He begins gathering his things at his cubicle.

He passes his co-worker Jim, a normal looking guy in his early thirties, on his way out the door.

JIM
Brett, the wife and I have an extra pair of tickets to American Idol this weekend, you have any big plans?

BRETT
Thank you for offering, but concerts get a little out of hand for Chloe and I.

JIM
(Sarcastically Replies)
So thousands of screaming fans, beer, and loud music. Yeah I could totally see how that's a little out of the norm for you two. But the wife wanted me to ask.

The scene suddenly changes to an image of Brett and Chloe, Brett's Wife, a pretty young woman with the girl next door look, age 31, screaming during a passionate rump in bed.

The scene changes back to the INT of Brett's office with he and Jim. Brett smirks.

BRETT
Yeah we're a little boring I suppose. Thanks again for the offer though! Have a good one!

Brett heads out the door to his car. His cell phone rings as he starts the car with music blaring.

CUT TO:

INT: CHLOE'S ELEMENTARY SCHOOL CLASSROOM

A series of shots of Chloe grading papers, wiping down the dry-erase board, and picking up toys and miscellaneous things around the classroom.
CHLOE walks out of her classroom into the hallway where she is stopped by Jamie, a fellow teacher in her mid 30's who has a tendency to dress younger than she should.

JAMIE
Hey Chloe, what are you doing this weekend? Keith and I were going out to a movie if you and Brett want to come.

CHLOE
Oh thanks for the invite but Brett and I are all movied out right now. That's all we do is watch movies anymore.

Scene changes to Brett and herself watching porn on their couch while eating some popcorn and giggles to herself.

JAMIE
(A little perturbed)
You two never go out with anyone, how do you stand it being together all the time? See you next week and don't forget you're on bus duty Monday

CHLOE
Thanks for the reminder, and I hope the movie's good.

They end their conversation by yelling over their shoulders at each other walking in separate directions down the tiled hallways of the Elementary School. Chloe takes her phone out of her red purse and begins dialing as she walks to her car.

CUT TO:

TITLE CARD: HOME SAFE

EXT: Neighborhood - Raleigh N.C.

Brett pulls up the driveway to their typical cookie-cutter home and immaculate front yard.

Parking his silver Honda Accord beside his wife's pale blue Prius, Brett grabs his things and whistling "Slow Ride" strolls through the garage into the kitchen door revealing an eccentrically decorated interior with bright colors of reds and yellows, wall hangings and paintings galore.

Chloe, dressed in a sun dress and small apron turns to Brett with a dirty pot in one hand and empty detergent bottle in the other.

Smiling she walks up as if to give him a kiss hello, but
instead drops the pan and punches Brett square in the face.

CHLOE
(With a bubbly smile and attitude)
OH THANK YOU HUNNEY for remembering to pick up dish soap on your way home, Now I can wash these dishes and prepare a wonderful dinner for you!

Looking down at her husband on the floor holding his head.

CHLOE
Way to forget the dish soap and give your wife lip service on the phone while you rock out to your "Dazed and Confused Album"

BRETT
(Confused)
Wait What are you even talking about?

CHLOE
(Mockingly)
Ring Ring "Oh hey Hun! Oh yeah sure I'll pick up some detergent on the way home from the store, see you soon." Does that ring a bell or were you smoking a joint while listening to your bad nineties sound track again?

Bret gathers himself and gets up off the floor.

BRETT
Bad episode of Bob the Builder with the tots today? Hey do you think you could cook some dinner, wait what did you learn? What did you learn? YES YOU CAN!

CHLOE
How about you act like a real man and bend me over this couch. Then MAYBE I'll think about making you some dinner!

Chloe picks up her pot and takes it back to the sink. Brett quickly makes his way to her pushing her against the cabinets and having his way with her. Both fall into the throws of vicious love making on the kitchen floor.

Later they laugh and smile at one another. Chloe kisses Brett on top of the head whispers that she loves him and asks about his day.

CUT TO:

TITLE CARD: LET THERE BE GROCERIES OR LET THERE BE WAR!
EXT: Food Lion - Raleigh N.C. - Early Friday Evening

Brett gets out of the driver side of his Accord walking to the passenger side and opening the door for Chloe. They walk hand in hand to the store entrance smiling and saying hello to other shoppers.

Grabbing a grocery cart at the store entrance, Brett pushes it along beside Chloe admiring her beauty in her new dress as she browses around in the store.

The couple shares smiles and flirtatious looks with one another while they are shopping.

CUT TO:

INT: Produce Aisle - Food Lion

The couple peruses the produce, Brett examining the large display of "just in" watermelons, while Chloe goggles the grapes.

Chloe tosses some grapes in a plastic bag and heads towards Brett with the grocery cart.

BRETT
Hey, check it out watermelon is back in season!

CHLOE
Brett Hun I can't have watermelon. Remember the whole "I'll die if I eat watermelon" thing.

BRETT
Oh it's okay. I'll just wash my hands and brush my teeth then it won't bother you.

CHLOE
Why can't you just get a neutral fruit, like grapes? See I got grapes. What kind do you want?

BRETT
Watermelon flavored grapes!

Chloe begins getting flustered and rolls her eyes.

CHLOE
What about these purple ones?

BRETT
(like a little boy)
No they have seeds and they get stuck in my teeth.
CHLOE
What? watermelon has seeds. That doesn't even make sense.

BRETT
No, what doesn't make sense are those grapes at the bottom of the bag.

Brett picks up the bag of grapes out of the cart and points at the tiny grapes rolling around the bottom of the bag.

CHLOE
What are you talking about now?

BRETT
Do you see these small retarded grapes here at the bottom. I'm financially responsible for the retard grapes.

Brett carries the grapes back to the watermelons and begins to point at the melons as he says:

BRETT
See these watermelons? There are no small feeble areas on a watermelon. I am getting my complete moneys worth with this watermelon. There is no part of a watermelon that I am not going to be completely satisfied with. Papa's getting every penny out of this watermelon!

CHLOE
Maybe I like the little retard grapes?

BRETT
If that's the case I will grab you a box of raisins and call it a day.

Chloe grabs the grapes out of Brett's hand firmly places them in the cart and walks away.

CUT TO:

INT: Cold Beverages aisle: Food Lion

Brett and Chloe are strolling down the cold beverages aisle mulling over their many choices.

Stopping in front of Heineken Light, Brett bends down and picks up a case to put into the cart.

CHLOE
Why Lite?

BRETT
Because it's on Sale!

CHLOE
Why don't you just get the regular?

BRETT
Because it's three dollars more.

CHLOE
We can afford three dollars babe come on!

BRETT
No no no we're going with Lite. It tastes better.

CHLOE
No it doesn't! are you getting it because I'm fat?

BRETT
No...

Chloe interrupts Brett's reply

CHLOE
No it does taste better or no because I'm fat.

BRETT
No I'm just saying I'm getting it because it's cheaper and it tastes better and NO you are not fat! OK? And why are we even having this conversation because you don't even drink beer.

Chloe smiles, knowing she is getting under his skin on purpose.

CHLOE
Ok just checking

Chloe walks off smuggling down the aisle, leaving Brett confused carrying the case of Heineken Lite behind her.

CUT TO:

TITLE CARD: PEARLS OR CARDBOARD

INT: Toiletries Aisle - Food Lion

The couple begins heading down the toiletry aisle stopping in their relative areas.

Brett picks up some toilet paper on sale and brings it back to chloe at the cart where she is checking out the tampons.

BRETT
Charmin's on sale!

As he throws the toilet paper into the cart.
CHLOE
Hmm... Should I go with Super or Regular?

BRETT
Which one's cheaper?

CHLOE
It's not about which one's cheaper!

BRETT
Ok well then why are you asking me, I don't have a vagina!

CHLOE
Alright well then I'm going with Super!

BRETT
Wow do those actually have Pearls in them, because they are expensive enough? Why can't you just get the off brand one's?

CHLOE
I'm getting the Tampax Pearls because those are the one's I like and that's that! You don't have a Vagina REMEMBER, so you clearly wouldn't understand.

BRETT
Yes I do remember and I also remember uniting our souls in front of God, Christ, and everyone. And I thought, if I remember correctly that that means we share everything equally, therefor half that Vagina is mine and my half is saying we are tight on money and doesn't mind going with the cheaper brand.

CHLOE
Well I guess that means that half your genitalia are mine as well, so I'll take the balls cause you're a dick! Now let me get my damn tampons!

Chloe reaches for the Tampax Super Pearls and Brett tries to jerk them out of her hand, ripping the box in half.

BRETT
Great!

Shouting out as if to everyone in the store

BRETT
Attention Food Lion Shoppers, Super Absorbency for everyone!

Brett grabs the discount tampons placing them into the cart. Chloe smiles, taking them out of the cart and placing them
back onto the shelf. This goes on for 3 or 4 times, the final time Chloe runs her arm down the shelf violently knocking all of the discount tampon boxes into the aisle.

CHLOE
Attention Food Lion Shoppers, now
DISCOUNT Super absorbency for everyone.

Brett starts kicking the tampon boxes on the floor, tampons are exploding out of the boxes spraying the aisle floor with tampons.

Chloe grabs the Discount toilet paper Brett placed in the cart and begins ripping it open and throwing rolls at Brett, covering the aisle with toilet paper streamers.

CHLOE
God if it was up to you Brett you would want me to just ball up this DISCOUNT toilet paper and use it in it's place!

BRETT
(Shouting)
Wow that's not a bad idea Chloe, why don't you try that out for a while?

Other grocery store customers have begun to gather around the ends of the aisle staring in amazement at the scene of flying toilet paper and tampons.

CHLOE
Oh Brett look at your audience! Now everyone in the freaking store is going to know I am bleeding out of my vagina!!!

Brett pays her comments nor the onlookers any attention and pulls the cart behind him shoving loads of discount toilet paper into the cart to drive his point home.

Chloe chases after him throwing more toilet paper and tampons, when suddenly she slips on a tampon on the floor, falling on her face and busting her nose.

BRETT
Here is this enough to stop up your bleeding vag? HUH?

Brett turns around to see why the ruckus has ended and Chloe sits up looking at him with a bloody nose. He begins walking towards Chloe but actually walks past to the tampons and grabs a box of Tampax Super Pearls, carrying them back to Chloe.

Sitting down beside her he opens the box, unwraps a tampon and proceeds to stick it up her bloody nostril.

BRETT
I suppose since we've used of these we'll have to buy them?

Chloe begins to crack a smile and they both bust out laughing.

Suddenly Chloe pounces on Brett and they kiss passionately in the middle of the aisle. Chloe looks down realizing blood from her nose is on Brett's face. She says nothing, quits kissing him and stands up purveying their destruction.

They start to kick the miscellaneous items strewn about the floor under the aisle. The onlookers are still watching but Chloe and Brett pay them no attention and gather their things, heading towards self checkout as if nothing out of the ordinary has happened.

CUT TO:

TITLE CARD: WHAT DID WE COME HERE FOR AGAIN?

INT: Self Check Out Aisle- Food Lion

Bret and Chloe are making their way to the Self Check out when Brett runs off to get something he forgot.

JAMIE
Hey, nice to see you here! Picking up a few things from the store?

CHLOE
Yeah yeah just a few things.

JAMIE
So I walked past the toiletry aisle and there's tampons and toilet paper everywhere! I guess someone went a little menstrual crazy! Speaking of tampons what's up with your nose?

Chloe grabs her face, embarrassed as she has forgotten about the tampon sticking out of her nose.

CHLOE
Oh I slipped on a grape earlier in the produce aisle. You know me, all clumsy and what not. Yeah we saw that aisle when we walked up here! Crazy right?

Brett comes running up to them with the dish detergent.

CHLOE
Oh thanks babe you remembered the dish detergent and the one with aloe like I like! You're so sweet.

Brett puts his arm around his wife and squeezes her affectionately, ringing up the dish detergent.
BRETT
Hi Jamie how are you this evening? Out picking up some groceries?

JAMIE
(Slightly Disgusted)
I was actually just picking up some movie candy for tonight? You two look a little rough and Brett i think there is something on your face.

A manager walks up to the three of them in a hurry.

MANAGER
Umm I'm sorry but we are going to have to ask you to leave.

BRETT
Excuse me?

MANAGER
We need you to leave the store premises immediately.

Jamie looks at Brett and Chloe, trying to figure out what is going on. She makes the connection of the tampon in Chloe's nose and the destroyed toiletry aisle. She begins smiling at them.

Jamie is laughing and Brett grabs Chloe's hand pulling her along behind him as they leave.

CHLOE
See you on bus duty Monday Jamie!

The couple makes a run for the car laughing.

FADE OUT.
Burn

By T. Scott Bell

T. Scott Bell
FADE IN:

EXT. THE JANSEN HOUSE -- NIGHT

A ranch style house is swallowed in flames.

Two fire fighters approach with a hose. They pull a lever and wrestle with the hose as water bursts from the nozzle.

Fire trucks, an ambulance, police cars and a news van surround the burning house.

EXT. AMBULANCE -- MOMENTS LATER

ISAAC JANSEN, early thirties, relieved and haggard, sits on the back bumper of an ambulance, draped in a large grey blanket. Hair singed, face covered in ash, Issac pays no attention to the EMT wrapping his arm with a bandage.

EMT

I think the news people want to talk to you.

Isaac nods his head, the EMT finishes wrapping Isaac's arm and closes his kit bag.

EXT. NEWS VAN(SHOT ON NEWS CAMERA) -- CONTINUOUS

SHERRY WINEGUARD, late 30's, prototypical newswoman, stands next to Isaac, both staring into the camera.

PRODUCER (O.S.)

Ready, Sherry?

Sherry nods as Isaac stands like a deer in the headlights. A bright light engulfs them both.

PRODUCER (O.S.) (CONT'D)

In 5, 4, 3, 2,...

SHERRY WINEGUARD

Thanks, Mark. I'm here in San Mateo, where a man has daringly rescued his family from a raging inferno. To my right is local hero Isaac Jansen, who ran into his house, already engulfed in flames, found his loved ones, and carried them out one by one. Isaac, what was going through your mind as all this was happening?

She holds the microphone to his face. Isaac opens his mouth to speak and a nervous laugh comes out.
He shakes his head, searching for the words--

SMASH CUT TO:

INT. ISAAC AND SARAH'S BEDROOM -- MORNING

Isaac lies on his stomach in bed, sleeping. SARAH, late twenties, petite and wholesome, strolls into the room in a tee shirt and boy shorts.

She gently kisses Isaac's forehead.

SARAH
Wake up, sleepyhead.

Isaac groans and puts his head under the pillow.

SARAH (CONT'D)
I made you some bacon and eggs.

She sits on the bed next to him. He groans again.

ISAAC
Can I eat it in bed?

She slaps him on the butt, and jumps up from the bed.

SARAH
Fine. But then you gotta move it. We've got big plans today.

Sarah walks over to the dresser, grabs a lighter, and lights a stick of incense.

ISAAC
Ugh. We do?

Isaac takes his head out from under the pillow, smiling and watching Sarah.

SARAH
Ultrasound numero dos, sound familiar?

Sarah walks over to the bed.

ISAAC
Right, right.

He wraps his arms around her as she plops down onto the bed next to him.

EXT. NEWS VAN -- NIGHT

Isaac and Sherry stand in front of the camera.
SHERRY WINEGUARD
A tragedy averted. From San Mateo, I'm Sherry Winguard. Back to you, Mark.

The bright light shuts off and Isaac breathes a sigh of relief.

PRODUCER (O.S.)
We're out. Good job.

Sherry extends her hand and shakes Isaac's.

SHERRY WINEGUARD
Thanks.

Isaac nods and walks towards the house.

EXT. THE JANSEN HOUSE -- CONTINUOUS

Isaac stands on the sidewalk, watching the fire fighters put out the blaze. He walks towards the car, numb and vacant.

He cracks a small smile at his wife and daughter, both in the car, watching him intently.

He opens the trunk, takes off his blanket, places it in, and slams the trunk shut.

INT. ISAAC'S CAR -- MOMENTS LATER

Isaac opens the door, gets in and sits. Sarah sniffles and wipes her nose. Isaac turns, looks at his daughter, LLANA, four years old and angelic, and gives her a smile.

He starts the car and they drive off. The silence is deafening.

(Beat)

LLANA
Mommy, since our house burned down does that mean we're going to live with Daddy again?

Isaac and Sarah look at each other, startled.

ISAAC
Sweetie, Daddy's apartment is small, you guys don't want to--

SARAH
Well, maybe just for a few days until we figure it all out.

Isaac's eyes dart toward Sarah, a bit surprised.
SARAH (CONT'D)
I mean, if it's ok with you.

Sarah puts her hand on top of Isaac's as it rests on the shift knob.

ISAAC
Um. Yeah, of course.

Isaac fights giving a smile, trying to hold back his excitement.

INT. ISAAC AND SARAH'S BEDROOM -- MORNING

Isaac and Sarah lie in bed, staring at the ceiling, Sarah nestled against Isaac's chest. Two plates of eaten breakfast sit at the foot of the bed.

ISAAC
Breakfast in bed. Puts me right back to sleep.

Sarah picks her head up, kisses him gently, then looks him in the eyes.

SARAH
It's amazing, isn't it?

ISAAC
What's that?

SARAH
This. Us. Three months ago we were barely speaking. You'd pick up Illana and it was like I'd just start resenting that you were even allowed to see her. Like she was mine or something.

ISAAC
I guess I never really thought about it.

SARAH
But we turned it all around.

She rests her head back on his chest.

ISAAC
Yeah.

SARAH
I think about it a lot. Every morning, I wake up and think, 'How did we get back here?' And it is all because you saved us from that fire.
Isaac shifts uncomfortably.

SARAH (CONT'D)
I mean think about where you were before that fire. Did you think there was anything you could do to get us back together?

Isaac laughs awkwardly.

ISAAC
Well,--

Llana, holding a teddy bear, bursts into the room and jumps into the bed.

SARAH
Hey, sweety.

Isaac and Sarah make room between them and Llana shimmies into the middle.

Isaac gently leans over and kisses Llana on the forehead.

INT. ISAAC'S CAR -- NIGHT

Isaac drives, holding Sarah's hand. He stops the car and pulls the emergency brake.

ISAAC
Hey, why don't you guys head up ahead of me.

He wiggles a key off of his key ring.

ISAAC (CONT'D)
I should run to the store and get some food. My fridge couldn't feed a mouse.

Sarah smiles.

SARAH
Yeah, sure. Llana, can you wait outside for Mommy for a second?

LLANA
Ok.

Llana unbuckles herself, opens the door, and gets out.

Sarah takes a deep breath.

ISAAC
What's up?
SARAH
Have you ever wished you could redo certain moments of your life?

ISAAC
Well...

SARAH
I mean, like if you thought back and figured out when you'd gone too far. And wished you could take it back, and just start all over again?

Sarah tries desperately to hold back her tears.

ISAAC
Well, sure. I remember one time when I was a kid I had a dog named Murphy. I was playing fetch with him in the yard.

Isaac looks longingly through the windshield.

ISAAC (CONT'D)
And this one time, I tossed the ball just a bit too far, and it hit the sidewalk instead of the grass. It bounced into the street just as a car was coming by.

Sarah sniffles.

ISAAC (CONT'D)
If I hadn't thrown the ball as hard, if it hadn't gone that far, Murphy would've caught it and brought it right back.

SARAH
He died?

ISAAC
Yeah. And I was a wreck for like a month. And one day, my mom came into my room while I was crying. She told me what's done is done. You can't change the past, you can only move forward. Murphy had moved on, and so should I.

Sarah breaks down into tears.

SARAH
I'm so sorry. I treated you like shit. I was only worried about myself.

(MORE)
SARAH (CONT'D)
And I just tried to hog Llana like she was fucking property or something after we separated.

ISAAC
It's ok. It hasn't been all your fault.

He reaches over to hug her, she clings to him tightly.

SARAH
I'm so sorry.

(Beat)
He caresses the back of her head as she cries.

ISAAC
Listen...

She cries harder.

ISAAC (CONT'D)
Hey. It's ok.

She sniffles as they release from their embrace.

ISAAC (CONT'D)
Hey! We're alive. Let's enjoy it.

Sarah lets out a small laugh and a smile as she wipes tears from her face.

ISAAC (CONT'D)
Ok?

SARAH
Ok.

They both smile as they look at one another. Isaac holds up the key.

SARAH (CONT'D)
I've missed you.

ISAAC
I've missed you, too.

She kisses him on the cheek, grabs the key and gets out of the car.

EXT. ISAAC'S CAR -- CONTINUOUS
Isaac watches Sarah and Llana enter his building.

He puts the car in gear and drives off.
EXT. STREET -- MOMENTS LATER

Isaac drives through one green light and then another. He turns into an empty parking lot.

EXT. PARKING LOT -- CONTINUOUS

Isaac drives the car across the lot. He reaches the rear of the lot and pulls up next to a dumpster.

INT. ISAAC'S CAR -- CONTINUOUS

Isaac pulls the emergency brake, and gets out.

EXT. PARKING LOT -- CONTINUOUS

He walks around the car and opens the trunk.

Isaac flips over the blanket and stares into the trunk. He looks over his right shoulder, then his left.

A gas can sits in his trunk.

He grabs the blanket, wipes down the gas can, then grabs it through the blanket slams the trunk shut.

Isaac flips up the top of the dumpster, tosses in the gas can, and lets the top fall back into place.

He looks over his shoulders again as he walks to his car.

Isaac gets in, tosses the blanket on the seat, puts the car in gear, and drives.

THE END
INT. RESTROOM – MORNING (10:00am)

MONTSERRAT is twenty years old but her tallness has always fooled people into thinking she is older. Her long brown hair is messily tied up in a high ponytail and her blue eyes, shaded by leftover mascara, from the day before. She scrubs the bathtub with a rushed attitude and continually shifts to the tiles, almost as if she has never cleaned before or doesn’t really want to do it.

In the background her aunt Tita’s voice, stops her cleaning.

TITA
(In Spanish)

Montse, I’m leaving, be back in a week. No parties! There’s money, food and movies. And Clean! Ok? Ok! Bye!

Montse, me voy. Regreso en una semana. No quiero farras!...Ahi tienes dinero, comida y peliculas. Y limpia! Ok?

Montserrat rolls her eyes back and doesn’t answer.

TITA
MONTSE OK?

MONTSERRAT
Si, tia, Ok!

TITA
Bueno Chao!

When the door closes, Montserrat stops cleaning and goes to the living room. Lying in the couch, her collection of burnt compact discs is stuffed in a folder that can’t hold any more. She picks one that says “Te espero en Colombia, Rembrandt” and plays a specific number. She closes her eyes and dances slowly towards the restroom taking her clothes off. She steps in the shower, steps out with wet hair and shakes it like a dog, brushes her teeth and hair, puts on skinny jeans and a worn out shirt thrown on a chair, puts fast make-up on her face, walks to the kitchen and opens a bottle of wine.

EXT. FIRE STEPS/BALCONY – AFTERNOON

She seats on the fire steps with her legs hanging out of the bars and lights a cigarette. She puffs and drinks straight from the bottle, staring at the people who walk through the park. A lot of people pass by and a couple hours finish the pack and the wine. She is bored, gray and far, looking out to the horizon, beyond plain eyesight.

With her chin on the mouth of the empty bottle, immobile, she notices a man far away. He is very small but gets bigger as he walks towards her. He has a top hat and a carriage and looks like he is from another time. He gets closer and closer and when down of her balcony, he stops to light a cigarette. She smiles curious because she hasn’t seen his face and he hasn’t even noticed her.
MONTSERRAT
HEY!

MONTSERRAT
HEY!

The man keeps walking

MONTSERRAT
HEY! HATMAN!

He casually lays down the carriage, turns around and looks up to see her. She waves and smiles to him.

MONTSERRAT
Do you speak Spanish?

DORIN looks younger than his fifty. Even though he smokes like a chimney, his body is well put together because he lives on the road. His brown suit looks worn out because of the different color patches that are sewn to it and his presence is like that of a magician that can disappear whenever he wants.

He takes off his hat to greet Montserrat and shows his baldness, but his thin dreads are as long and well taken care of, as when his Mother used to fix them.

DORIN
(With a grin on his face and an eastern European accent)
No, Do you speak Romanian?

MONTSERRAT (laughing)
Nooo oo oo! But one day, maybe.
Maybe you can teach me, we can smoke a cigarette, drink wine and learn Romanian.

DORIN silently smokes his cigarette and agrees with a nod.

DORIN
Do you want a cigarette?

He pulls another cigarette out of his pocket and offers it to her with a suspicious look. He is intrigued by her but doesn’t want to give away just yet.

MONTSERRAT
Yes! But in Spain we don’t like to smoke alone, is bad luck for you and for me. If you offer me a cigarette, you have to smoke it with me or, something can happen you know!

DORIN
Ok! I don’t want anything to happen so

He calls her down with the cigarette
MONTSERRAT
No! come up! I have more wine!

She shows him the empty bottle she just drank and shakes it in a teasing manner and before he can respond to the offer, she rushes into the apartment screaming.

MONTSERRAT
Ring the Dominguez button!

INT. TITA’S APARTMENT – AFTERNOON (3:00pm)

Dorin looks completely out of place in this high-class, well-decorated apartment but still makes himself comfortable in the couch as if it was home. Montserrat is opening and serving the wine while her Colombian music plays in the background. Dorin plays along with his hands hitting his pants, almost anxious.

MONTSERRAT
Take!

DORIN
So! What is your name?

MONTSERRAT
Montserrat but you can call Mont...And you?

She drinks from the glass

DORIN
Dorin!

He drinks. Montserrat laughs trying to swallow the wine at the same time.

DORIN
What! Montserrat?

MONTSERRAT
Yes! But my name is not De Orin tio!. Your name is Of Pee! Of Pee! You know sssshhhhh Haha!

While doing the sound of pee she squats and signals down like if she is peeing and laughs. He smiles, drinks and nods his head yes very amused by what she did, while thinking of a response.

DORIN
Ok! I have something nicer for your name. You are a Caribbean island, a spiky mountain and a black Madonna.

Montserrat nods yes, flattered and proud about her name but doesn’t really know if he is just lying.
DORIN
But because I am OfPee I can pee on all because I am: a Star Wars planet, a Greek sea and a strange gift. What else can you get?

He raises his head victorious while Montserrat laughs paused but loud, in a ridiculous tone.

MONTSERRAT
Start Wars Planet!! No tio! Que fuerte! HAHA! That doesn’t exist!

DORIN
Well! If it exists in the movie, it can exist if you believe in the movie…kind of like the black Madonna!

She looks out the window and stares at the sky while biting her thumbnail and nodding yes. He sips from his wine looking at her and then looks to the stereo, noticing the accordion in the song that just started (El Tren by Celso Pina). He drinks down what is left in his glass.

DORIN
All right well! Thanks for the hospitality Montserrat! I should go now!

MONTSERRAT
Why? Where?

DORIN
Well! I am going to work!

MONTSERRAT
What do you do? Can I come?

DORIN
Ahhmmm! I don’t know! if you’d enjoy seeing me play the accordion at the park?

MONTSERRAT
Ahhhhmm! OF COURSE! Oh no! I rather stay in this boring house, by myself.

DORIN
Ok! Is not far from here if you don’t like it and want come back!

MONTSERRAT
Shut up Dorin!

She drinks down the wine left in her glass, pours some more and starts dancing crazy to the music and pretending to play the accordion, moving very sexy.

Dorin seems shocked, almost as if he has seen a ghost. He stares at her immobile and the music fuses into (“Ces’t la goutte d’or qui fait deborder la valse” by Le Primitifs du Futur He stares into the camera, lost in some other world until the guitar stops and the accordion begins.

EXT. STREET – DAY
Dorin stands in front of a brick wall playing the accordion and his wife at the time Pia, dances around him with a belly-dancing outfit. People pass by in the year ninety seventy-five. Some stay for a while, some spare them a dime and some don’t even look at the pair.

An old businessman stares at Pia’s hips. She gets closer and starts doing a clowny simulation of her husband playing the accordion. Dorin, behind her, smiles and stares at his wife’s hips, Pia keeps joking around and the businessman walks away and throws a cent.

INT. LIQUORSTORE IN SAN FRANCISCO – MID-DAY (4:00pm)

Montserrat and Dorin stand in front of the cashier at USA Market. The cashier is MUSTAFA from Saudi Arabia; he is about fifty-five years old and proudly carries a belly and a mustache. Montserrat lays twenty dollars in the counter and he asks her for I.D. Dorin shows him his I.D

MUSTAFA
And her? Is her money!

DORIN
She is my daughter!

Dorin grabs the money.

DORIN
This money! Sweat from my ass!

Montserrat nods yes with an intrepid face.

Mustafa looks at her and looks at him. He bags the bottles suspiciously and sits them in the counter. Dorin grabs them with authority. Montserrat walks out, blows Mustafa a kiss and Dorin follows her with bags in back, whistling Le primitifs du futur. Mustafa smiles, waves, and nods to himself, looking at Montserrat’s ass.

Dorin and Montserrat walk out of the liquor store. She hops crossing the street and he walks like a cartoon stepping in zigzags. They pass the camera.

EXT. PARK IN SANFRANCISCO – AFTERNOON (4:00pm)

Montserrat laughs hysterically. She side-hugs Dorin while they walk with the same step up a hill.

MONTSERRAT
Papaaaal Give me wineeeeee! HAHA! What the fuckkkkk Dorin?? That was so funny! The day I got here I wanted to buy and he said I have to be twenty-one. Are you kidding me? My friends would burn the country!

He looks around for a place to play.

DORIN
Yeah but when you are twenty-one it will not matter enough to change it.
MONTSERRAT
Yes, but I will buy my minor friends alcohol like you.

DORIN
Wow! You really make me feel good about it minor!

He stops and puts his carriage down. Montserrat grabs a wine opener and the bag with the bottles. She squats beside the carriage opening a bottle while Dorin organizes his playing equipment.

MONTSERRAT
Don’t feel bad! Is not like my Dad cares! He actually loves that I finally understand him!

Dorin starts playing the accordion. Montserrat looks at him, sits in the grass drinking from the bottle and listens attentively. She travels with the sound to a recent past.

INT. MONTSERRAT’S ROOM IN SPAIN – DAY

Montserrat cuts cocaine lines in the mirror that is lying on the floor. Techno music plays in the background and ANTONIO, her fifteen-year-old brother kicks the door and screams over the very loud music.

ANTONIO
Que es que eres una drogadictaaaaa tiaaaa!! Ya estoy llamando a Papaaaaaa!! Montserrattttt abre esta mierdaaaaaaa!! Dame la pcccc tiaaaaa!! Dame la pc y no te jodo mas!!

Montserrat looks at the door angry then looks down at her face through the lines and when she does one, the screen fades to black.

EXT – PARK IN SF – MIDAFTERNOON (5:00pm)

Dorin plays the accordion and Montserrat dances around him, very drunk. He laughs at her dance because it’s very tumbling. People pass by and drops coins in the hat not really noticing them.

MIA and JACOB have been working partners since they moved to San Francisco, They are fashion designers and their outfits make it obvious. They were drunk walking through the park and when they notice Montserrat and Dorin they couldn’t help but to join them.

MIA and JACOB
Heeeyyyyy!!

Montserrat starts playing around like a bullfighter and Oles them. They laugh and Mia starts chasing Montserrat while Jacob dances in one spot. Mia and Montserrat keep running around and Dorin stops playing.

JACOB
Hey! What happened?

Dorin waits to pull out a cigarette from his pocket to answer.
DORIN
Cigarette break!

Montserrat runs back to Dorin and seats at his feet. She puts her hand up to him for a cigarette and he gives her one. Mia comes back too and also asks Jacob for a cigarette.

MIA
So, what are your names?

MONTSERRAT
Montserrat and Dorin. And you?

MIA
Mia

JACOB
I’m Jacob

MONTSERRAT
Are you guys from San Francisco?

JACOB
No, we moved here ten years ago but we are from New Mexico. And where are you guys from? I hear some accents!

MONTSERRAT
HAHA! Yeah! We are from Accents HAHA! No! not really! We are from Spain and Romania.

MIA
HAHA! WOW! Hey! What are you guys doing now?

MONTSERRAT
I don’t know? What are we doing Dorin?

He looks at her and sighs.

DORIN
I should go eat and then find a place to sleep but you can do whatever you want Montserrat.

MONTSERRAT
WHAT? NOOO!! You don’t have where to sleep?

DORIN
Yes! Well! I have a tent and all I need here. Don’t worry for me!

MONTSERRAT
No! You don’t worry for me! You are sleeping in my house! My aunt doesn’t come back for a week and
is warm and you can take a shower and then go but don’t leave me alone Dorin! We are having fun right?

MIA
Yes! Dorin come on! We are going to my house to make dinner and then some people are coming over. You should definitely come and play!

MONTSERRAT
EEEEHHHH!! Dorin?

DORIN
Ok! Ok!

Montserrat stands up, hugs and kisses him.

MONTSERRAT
YYYYAAAYYY!!! It has been best day in this city but not the same without you Dad!

Dorin, immobile again, stares out to infinity and floats in his own frame, almost levitating.

EXT. FOREST SHACK - DAY

LUNA, Dorin’s daughter from the past plays with sticks and dirt while Pia hangs sheets and clothes to dry. Dorin hides behind a white sheet and kisses her through it. Pia pulls it out and they kiss mouth to mouth. Dorin tabs Luna in the head and she looks up.

- The scene is silent until Luna talks.

LUNA
Bye Dad!

Dorin leaves and waves good bye and they do too.
This music video will begin with a title screen. The title screen will fade away revealing a male and female in the Sutro Caves in the outer Sunset in San Francisco. The camera will pull back from the musicians and also move around the crowd. Some of the crowd will be engaged completely in the performance, while others, such as children, will be absorbed in the aesthetics of the environment. The action will correspond with the ebb and flow of the music, which will be mixed by a producer from what is recorded during shooting to make a complete song that will be approximately eight to ten minutes. The film will conclude with the cheer of the crowd as the music peaks, and there will be a montage of stills that will be compiled and animated in after effects that will fill the remaining seconds of the film, until the credits role.
EREMITA

Crew:
Director of Photography: Cesar Castillo
Director: Cesar Castillo
Editor: Carrie Martin
Sound: Brian Hock
Production Designer: Monikha Graciani
Producer: Jessica Sharp

Cast:


Luna: 25 year-old female. Mysterious and beautiful.
SUPER PEARL

Crew:

Director: Karla Clementina
Assistant Director: TBD
Producer: Nicolas Martin
Writer: Jessica Sharp
Director of Photography: Evan Jones
Production Assistant: Brian Hock
Editor: Carrie Martin

Cast:

Brett: 32 year-old male. Handsome and clean cut.

Jim: 30 year-old male. Average looking.
BURN

Crew:

Director: Scott Bell
Producer: Nicolas Martin
Writer: Scott Bell
Director of Photography: Nicolas Martin
Sound: Brian Hock
Production Assistant: Perla Vasquez
Editor: Carrie Martin

Cast:

Isaac: Early 30's. Conservative and a bit haggard.

Sarah: Late 20's. Petite and wholesome
MONTSERRAT

Crew:
Director: Karla Graciani
Producer: Jacob Hooker
Writer: Karla Graciani
Director of Photography: Nicolas Martin
Sound: Billy Bates
Editor: Carrie Martin

Cast:
Montserrat: 20 year-old Latin female, beautiful with long brown hair and blue eyes.
Dorin: Fifty year-old male, always smoking. He looks like he is from another time, as he wears formal clothes, including a top hat and carries a walking stick.
EATS TAPES MUSIC VIDEO

**Crew:**

Director: Karla Graciani  
Producer: Carrie Martin  
Writer: Carrie Martin  
Director of Photography: Nicolas Martin  
Sound: Brian Hock  
Editor: Carrie Martin

**Cast:** Greg and Marika: Members of Eats Tape
Academic Timeline

Master of Fine Arts
Name: Carrie Martin
Student I.D.: 
Discipline: Motion Pictures & Television
Emphasis: Editing
Spring 2009-Spring 2011
Total Units: 63

Spring 2009:
MPT 602 Motion Pictures, Aesthetics and Style
MPT 630 Cinematography
MPT 608 Developing Story

Summer 2009:
MPT 602 The Art and Ideology of the 20th Century
MPT 625 Editing Concepts

Fall 2009:
MPT 650 Preparing Filmmaker’s Thesis
MPT 800 Directed Study: After Effects for Professionals
MPT 620 Screenwriting

Spring 2010:
MPT 613 Avid Editing
MPT 632 Sound
MPT 603 Documentary
MPT 800 Directed Study: Experimental Motion Pictures

Summer 2010:
MPT 606: Crossing Borders
MPT 800: Directed Study: Non-linear Computer Editing Advanced Final Cut Pro

Fall 2010:
MPT 645: Overview of Production Design
MPT 800: Editing for Performance
MPT 800: Directed Study: Advanced Editing Theory

Spring 2011:
MPT 699: Professional Practices
MPT 800: Directed Study: Advanced After Effects
MPT 800: Directed Study: Editing: Emerging Technologies
MPT 800: Directed Study: Color Correction
POST PRODUCTION BUDGET

Equipment:

Mac Pro 8-core: Two 2.93GHz Quad-Core Intel Xeon 5500 series processors,
8gb 1066mHz DDRS, ATI Radeon HD 4870 Graphics Card, Mac
OSX 10.5.7-----------------------------------------------$6200

Dell Display 24"-----------------------------------------------------------------------------------------------$495

Hitachi H31000U 1TB External Hard Drive---------------------------------------------------------------$115

Software:

Final Cut Pro 7 for video and film editing---------------------------------------------------------------$1000

Adobe Creative Suite 4 Master Collection---------------------------------------------------------------$2500

Pro Tools: Producer Factory Pro Bundle---------------------------------------------------------------$400

TOTAL:-------------------------------------------------------------------------------------------------$10,710
PRODUCTION DESIGN

We are going for a minimalist “EMPTY” feel for the feel of Mita’s Apartment. The lack of furniture reflects his own loneliness while at the same time showing the close relationship he has to his furniture; they are his friends.

the RETRO FEEL
The Old look of the furniture also shows the audience Mita’s disconnection with the present world.

1 - THE TELEVISION (actual set piece)
old knobs, a tint of purple in the static, the television actually WORKS

2 - Mita’s CHAIR
an armchair, warm colors GREEN works great

3- COFFEE TABLE
warm earth color, tall enough to show lamp.
Mita’s Apartment
the “Look” & feel

Bob Dylan Reference

Our Concept

Objects SEPARATE foreground, middleground, and background. DEPTH.

LIGHTING (mostly practical) gives depth through the different gradients of color. Middle most bright, then back, and darkest is the foreground.

The LOOK of the apartment. Using an actual apartment as the location (with very large bay windows) would allow us to create an extremely minimalistic set-up for the apartment. Chair and coffee table by the windows, TV placed on the sill in the center. He’s alone in the corner, his only life that of others.

EXTERIOR VIEW “BAY WINDOWS”
Super Pearl Production Design

Brett and Chloe’s Kitchen

Brett and Jim’s Office

Interior of Red Lion Grocery Store

“Super Pearl” tampons.
Burn Production Design

Isaac and Sarah's bedroom

Isaac's Car

Dumpster in parking lot where Isaac abandons his gas tank.

Isaac and Sarah's house.
Montserrat Production Design

Park in San Francisco

Dorin's small cabin.

Montserrat's Tita's apartment (int.).

Montserrat's Tita's apartment (ext.).
Eats Tapes Music Video Production Design

Sutro Baths, outside of Sutro Caves where Eats Tapes performs.

Sutro Cave, where the crowd gathers during the performance.
Production Schedule – Eremita

Preproduction: September - October 2009:
- Script revision
- Finalize script
- Location Scouting
- Recruiting crew and actors
- Rehearsals

Production: November 2009:
- Filming (4 weekends)

Post-Production: December 2009:
- Filming (retakes)
- VFX & Sound
- Editing
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**SUPER PEARL - Pre-Production**

| 8      | 9      | 10      | 11        | 12       | 13     | 14       |

**SUPER PEARL - Pre-Production**

| 15     | 16     | 17      | 18        | 19       | 20     | 21       |

**SUPER PEARL - Production**

| 22     | 23     | 24      | 25        | 26       | 27     | 28       |

**SUPER PEARL - Post Production**

| 29     | 30     | 1       | 2         | 3        | 4      | 5        |

**SUPER PEARL - Post Production**
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Mar 2010 (Pacific Time)
**Marketing Plan**

- Acquire an agent for editors who would be willing to represent me

- Research production houses that hire in-house editors

- Look on film sites and trade magazines for companies or individuals hiring editors

- Attend events that are industry oriented in order to meet people in the industry that could potentially need editing services

- Continue taking post-graduate classes as technology develops, so my resume and work stay current

- Enter my work in the appropriate festivals to broaden exposure

- Contact past film co-workers, especially in the studio industry, and see if they might be in need of an editor

- Contact individuals I have worked with in past for music video production and editing, and see if they need more material. Also work closely with a sound editor in this particular scenario, to broaden my knowledge of sound editing.
Social Marketing and Advertising

- **Website** – Design a website that will represent my work, and what I desire to work towards in my future endeavors.

- **Facebook** - Begin a Facebook account, that will be geared towards professionalism, and will allow people I know to have access to my work and career progress.

- **Twitter** – Establish a Twitter account to stay connected to those I work with on projects, and so that I can announce events and project releases that I am involved with.

- **Blog** – Look into project blogs, for the benefit of recording the developmental story of a project, and having others involved in the process so collective learning can happen under the umbrella of the post-production topic.
Agoraphobia is the most pervasive and serious phobic response seen by clinicians, accounting for approximately 50 to 60% of all phobic problems. The symptoms of agoraphobia, a condition in which an individual fears entering public areas, include fears of leaving home, fainting, entering open and closed spaces, shopping, entering social situations, and traveling far from home. There is much fear generalization to additional stimuli throughout the course of the disorder. Numerous other symptoms are commonly present including panic, "fear of fear," tension, dizziness, frequent depression, depersonalization, obsessions, and stress-related physical complaints. Clinical records indicate that approximately 84% of agoraphobics seen by clinicians are female. This marked sex difference is not seen in other "neurotic" disorders such as anxiety neurosis and social anxieties. Similarities between characteristics of the feminine sex-role stereotype and the typical characteristics of agoraphobia are striking and suggest that the feminine sex-role stereotype may serve as an important etiological variable in the development of these serious symptoms. Sex-role expectations for women often lead to phobic symptoms. The influences of classical and operant conditioning, modeling, and the transmission of information are mechanisms through which female, agoraphobic-like behaviors are learned. (Author)
AGORAPHOBIA

by

Kathleen A. Brehony

University of Mississippi Medical Center

Today I would like to talk about the relationship between the social sex-role stereotype for females and agoraphobia or the fear of leaving one's home in its simplest form. As background let me note that the word "phobia" is derived from the Greek "phobos" meaning panic, fear, dread, or flight. Clinical psychologists generally assign a diagnosis of phobia when an individual avoids specific stimuli that are objectively viewed as posing no real threat. The phobic individual usually realizes the irrationality of his/her behavior, yet continues to avoid these fear-provoking situations which elicit anxiety and panic states. The concomitant physiological symptoms of anxiety (e.g., hyperventilation, tachycardia, tremor, sweating) usually accompany acute phobic reactions although there is a great deal of individual variation as to which physiological symptoms predominate (e.g., Malmo & Shagass, 1949).

Agoraphobia is the most pervasive and serious phobic response seen by clinicians. In fact, this disorder accounts for approximately 50% to 60% of all phobic problems (e.g., Marks, 1969). The term agoraphobia is derived from the Greek word "agora" meaning marketplace or public place of assembly and, thus, describes a condition in which an individual fears entering into public areas. In reality, however, the syndrome is far more complex. For example, agoraphobics report not only fears of entering into public places but rather a generalized fear and avoidance response to leaving a place of refuge (almost without exception the home) and entering into the outside world. Agoraphobic symptoms tend to be more diffuse than is the case with more discrete phobias (e.g., fear of snakes). Goldstein and Stein (1977) note that "agoraphobics tend to be more generally anxious and, at times, may appear undifferentiable from such clinical syndromes as anxiety states, affective disorders, or obsessive neuroses" (p. 173).
Marks (1970) noted that agoraphobic individuals have fears not only of going out into open spaces but also of being in closed spaces, and of shopping, traveling and entering social situations especially when alone. There is much fear generalization to additional stimuli throughout the course of the disorder, and numerous other symptoms are commonly present including panic, "fear of fear", fear of fainting, tension, dizziness, frequent depression, depersonalization, obsessions, and numerous stress-related physical complaints. Furthermore, it is often observed that once the syndrome has persisted for more than one year it tends to run a fluctuating course, with partial remissions and relapses over a long period of time. Brehony, Geller, Benson, and Solomon (1979) observed that the mean duration of symptoms was about 19 years. Individuals with these fears generally develop extreme dependence upon others to take care of them in phobic situations and report that they feel unhappy, frightened, and demonstrate little confidence in their own abilities to handle themselves in panic situations. It is interesting to notice the similarity of symptoms from person to person and Marks (1970) suggested that there is little doubt from clinical and statistical evidence that agoraphobia is a coherent clinical syndrome with a well-defined cluster of behaviors that persist together over a long period of time. In short, this is a constricting, serious psychological/behavioral problem that disrupts almost all areas of an individual's life for a very long period of time (sometimes an entire lifetime).

The observation that most agoraphobics are female (e.g., Marks & Herst, 1969; Marks, 1970; Roberts, 1964; Brehony et al., 1979) is extremely important. Fodor (1974) noted that, on the average 84% of agoraphobics seen by clinicians are female (ranging 64% to 100%). The data depicted in the following table illustrate the marked predominance of females reported as demonstrating
agoraphobic behaviors.

<table>
<thead>
<tr>
<th>INVESTIGATOR</th>
<th>YEAR</th>
<th>TOTAL N</th>
<th>PROPORTION FEMALE</th>
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<tr>
<td>Tucker</td>
<td>1956</td>
<td>100</td>
<td>.89</td>
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<td>Bignold</td>
<td>1960</td>
<td>10</td>
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<td>Warburton</td>
<td>1963</td>
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<td>.89</td>
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<tr>
<td>Snaith</td>
<td>1963</td>
<td>27</td>
<td>.63</td>
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<tr>
<td>Klein</td>
<td>1964</td>
<td>32</td>
<td>.81</td>
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<td>Roberts</td>
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<td>41</td>
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<tr>
<td>Marks &amp; Gelder</td>
<td>1965</td>
<td>84</td>
<td>.89</td>
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<td>Marks &amp; Herst</td>
<td>1969</td>
<td>1200</td>
<td>.95</td>
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<td>Brehony et al</td>
<td>1979</td>
<td>72</td>
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The majority of agoraphobic women are married. In fact, this epidemiological observation caused Roberts (1964) to refer to the disorder as "Housebound Housewives" since most agoraphobic women defined their role as that of "housewife" or "homemaker". Interestingly, Marks and Herst (1969) observed that 60% of the respondents to their large survey (N = 1200) in Great Britain indicated that they would prefer to work outside the home. These authors identified this group as "discontented housewives" and noted that this group reported more severe symptoms of agoraphobia than women who reported being content with working only in their homes. Specifically,
this group of "discontented housewives" reported more severe phobias, more additional psychiatric symptoms, more fears of being alone, more help from other people was needed to deal with fears, more depression, and more extreme agoraphobic behaviors (e.g. avoidance behaviors). It was surprising, however, that this same group ("discontented housewives") described their personality and behavior prior to the onset of symptoms as significantly more sociable, less anxious and more independent than did those women content with working only in the home.

More recently, Buglass et al (1977) compared agoraphobic women against a matched control group on a number of measures and found that their agoraphobic subjects (N = 30) were not significantly different from a carefully screened control group in terms of frequency of non-phobic psychiatric disorders since age 16. Additionally, physical illness requiring hospital treatment (both in-patient and out-patient) did not differ between agoraphobic women and matched controls. In short, these researchers could not find any variables or which the agoraphobic women differed from matched controls (e.g., age, sex, SES etc.) except the agoraphobic symptoms themselves.

The marked predominance of females among agoraphobics is startling in view of the absence of such clear sex differences in certain other "neurotic" disorders such as anxiety neurosis and social anxieties (e.g., Hare, 1965; Marks & Gelder, 1965). The possibility that females admit more fears than males does exist (e.g., Katkin & Hoffman, 1976) but this does not adequately explain the differential sex ratios for the various phobic disorders. Indeed, the data suggest that animal phobias and agoraphobia are the phobias of women, whereas other specific and social phobias appear more equally in men and women (e.g., Fodor, 1974; Marks, 1970). In searching for potential cause for these clinical observations one notices an interesting relationship by considering the concept of social learning of sex-role stereotypes.
for females.

The agoraphobic individual has frequently been described as soft, passive, anxious, shy, dependent, fearful and non-assertive (e.g., Marks, 1970; Terhune, 1949; Tucker, 1956; Roberts, 1964). The similarity of these agoraphobic characteristics to the feminine sex-role stereotype seems clear. For example, women are viewed (by both men and women) as relatively emotional, submissive, excitable, passive, house-oriented, non-adventurous, and desiring security and dependency (e.g., Bem, 1974; Broverman, Broverman, Clarkson, Rosenkrantz and Vogel, 1970). Fodor (1974) suggested that phobic symptoms, particularly those of agoraphobia are associated with extreme helplessness and dependency, and appear related to the social expectations for women. Additionally, she notes that interpersonal "trappedness" with feelings of being dominated with no outlet for assertive behavior may further enhance the development of agoraphobia. Fodor further suggested that the agoraphobic response is an extreme and exaggerated extension of the stereotypic feminine role. Additionally, it is far more acceptable for a woman to remain home-bound than it is for a man. The role of "housewife" in this culture not only accepts many hours spent in the home but also encourages this behavior. In short, the stereotypic feminine role is typified by qualities of dependency, submissiveness, passivity, fearfulness and non-assertiveness. In contrast, the stereotypic masculine role includes such characteristics as aggressiveness, assertiveness, independence and competency (e.g., Bem, 1974). In light of this information, the concluding comment by Andrews' (1966) extensive review of the phobia literature is extremely significant. He writes that he has never heard of a phobic who has been described as "self-assertive, independent or fearless". Furthermore, the phobic individual is not only characterized by dependency relationships with others but appears to establish broad-based avoidance of activities which involve self-assertion and independence in coping with stressful situations.
If there is a clear relationship between the feminine sex-role stereotype and the symptoms of agoraphobia as the data appear to suggest, then it is reasonable to hypothesize some of the following mechanisms:

A. Females are encouraged to behave in ways that "predispose" them to develop agoraphobic-like behaviors (e.g., fearfulness, dependency).

B. Females learn these behaviors through classical or operant conditioning, modeling, and the transmission of information.

As mentioned, the social sex-role for women appears to "reinforce" many hours spent in the home. And it has been only recently that women have found options other than the role of wife and mother wherein most activity takes place in the home. Thus, social contingencies have conspired to actively reward (e.g., through social support etc.) women for taking on the traditional role of wife, mother and "housewife". Also, some women who have opted for non-home oriented careers report that they have suffered some social punishment by family and friends for not meeting these "homebound" expectations of others.

Secondly, it is clear from a number of research studies that parents and other adults tend to respond differentially to male and female children (e.g., Hoffman, 1972). Specifically, it appears that adults encourage more independent behaviors in male children whereas they are more likely to be tolerant of and reinforce (e.g., via attention and verbal support) dependent and helpless behavior in female children (e.g., Kagan and Moss, 1962). In this way operant conditioning appears to produce differential social learning histories for male and female children. The female's experiences appear to provide a history of encouragement for fearful and helpless behaviors that perhaps provide an experiential background upon which agoraphobic avoidance behaviors are developed.

In addition to operant conditioning, it is clear that modeling plays an important role in the acquisition of sex-role behaviors. Fodor (1974) hypothesizes
that modeling extreme sex-role behaviors (often via media models) is a critical etiological factor in agoraphobia. In fact, she concludes that agoraphobia appears to be a "natural outcome of sex-role socialization rather than an illness" (Fodor, 1978). She presents rather striking evidence of agoraphobic-like behaviors in female characters in children's readers (NOW Task Force, 1975) and one might infer the saliency of these kinds of models in inducing agoraphobic behaviors. Female characters in these children's readers were consistently portrayed as helpless, home-oriented, passive, dependent, fearful, incompetent, and prone to a variety of mishaps when compared to male characters (NOW Task Force, 1975). Similarly, Sternglanz and Serbin (1974) evaluated sex-role stereotyping in children's television programs and demonstrated that female characters compared to male characters were shown to be significantly less behaviorally active and more deferent.

Most theorists about sex-role development (including Freud, 1933; Mischel, 1966; Kohlberg, 1966) emphasize the observation of sex-appropriate behaviors by observing female and male role models. Bandura and Walters (1963) clearly demonstrated modeling to be a highly effective method for influencing the acquisition of specific behaviors. That fear responses specifically can be effectively learned via modeling is supported by a variety of sources in the behavioral literature. For example, Jones (1924) found social imitation to be an important cause of irrational fear in children. Hagman (1932) found a significant correlation between the kind and number of fears expressed by mother and child. Murphy, Miller and Mirsky (1955) demonstrated the acquisition of a conditioned avoidance response in monkeys who had observed other monkeys receive shocks but had not received shocks themselves.

Indeed, Solyon, Beck and Hugel (1974) argue that vicarious learning or modeling is the salient etiological factor in the development of agoraphobia on the
basis of their observation that mothers of agoraphobic patients (N = 47) had a significantly higher incidence of phobic neurosis than mothers of control subjects (31% versus 14%). While, unfortunately, methodological problems preclude firm conclusions regarding the relative contributions of modeling, reinforcement contingencies or genetic factors as variables in the etiology of agoraphobia, the Solyom study taken with the other data suggests that social learning histories of individuals is likely to be a major variable in the etiology of agoraphobia.

In conclusion, data regarding sex-role stereotypes (e.g., Bem, 1974) clearly suggest that the feminine stereotype consists of characteristics such as dependency, fearfulness, passivity, and low assertiveness. As such, most available female role models (both live and media images) present role-consistent behaviors as well. Andrews (1966) among others has used almost identical language to describe the "phobic personality". The similarities between characteristics of agoraphobia and the feminine sex-role stereotype is striking. This hypothesized relationship is enhanced when one considers that about 85% of all diagnosed agoraphobics are female. While the acquisition of the feminine sex-role stereotype is obviously not a sufficient cause for the development of agoraphobia (e.g., not all women who accept the traditional sex-role stereotype are agoraphobic), this set of social expectations may set a powerful background for the subsequent development of agoraphobic fears and behaviors. Social prescriptions as to what constitutes appropriate sex-role behavior is likely to interact with other variables (e.g., classical and operant conditioning histories) in the etiology of this serious psychological disorder resulting in the disruption of healthy functioning for many women.
References


October 12, 2009

To Whom It May Concern:

Carrie Martin was a student of mine in Cine 1 a few semesters ago. As a student she was attentive, she worked extremely hard, and collaborated well with her classmates.

In class she had a take charge attitude. She helped students that needed additional guidance, followed directions with ease, and I feel would have been a fine teacher’s assistant.

Carrie will do well in the film industry because she has the intestinal fortitude to move forward and to work hard at everything she sets her mind to.

I would certainly recommend her for any position she desires in the industry.

Richard Cascio
Academy of Art University
Instructor of Cinematography
October 1, 2009

Academy of Art University
Department of Motion Pictures and Television
466 Townsend St.
San Francisco, CA  94107

Dear Mid-Point Review Committee,

It is with great pleasure that I write this letter of recommendation for Carrie Martin. I first became acquainted with Ms. Martin when she was a student in my Graduate Story Development class during the spring semester of 2009.

From the first moment I met Carrie, she exhibited commitment, intelligence and an awareness of the hard work it does, and will, take to manage a career in the film industry. She continually demonstrated a strong sense of voice and certainty of vision. She never reacted defensively or aggressively to any suggestion given to her by her peers or myself. She frequently solicited advice or constructive criticism and questioned every facet of her stories. In short, she demonstrated many of the exact traits necessary to advance in the difficult and competitive world of filmmaking.

Carrie has my highest recommendation and support.

Sincerely,
Donna Laemmlen
Letter of recommendation for Carrie Martin

Carrie was a student in my MPT 625 Editing Concepts class. Carrie was an excellent student who did good work and always participated well in class discussions and critiques. She demonstrated a strong commitment to learning the skills of filmmaking and putting in the hard work involved in doing so. She never got lower than a B on her projects, and was always open to criticism and actively sought advice and feedback on how to improve them.

I wholeheartedly recommend Carrie for advancement in the Graduate Degree program.

-Peter Rollins
When I write about sync problems in this chapter, I have more in mind than just picture and audio tracks falling out of sync. To me, if a music cue is supposed to be heard as soon as a door opens, and instead it comes in two seconds late—it’s out of sync. If you spend a lot of time getting narration, music or effects to land perfectly with a visual, and suddenly they don’t—you’re out of sync. If you have a lower-third title on V2 that says "Nelson Mandela," and when you play your sequence, the title comes up over a shot of a building, your title is out of sync. You have sync problems.

Getting out of sync can be an editor’s worst nightmare, especially if a client or producer is in the room. One second you’re splicing shots, trimming transitions, building tracks, and working at a nice clip, and the next second you’re lost. The sound is out of sync with the picture, the music comes in at the wrong moment, the titles land on the wrong shots—you don’t know what’s happened. And, as you try to solve the problem, the client is behind you, pacing back forth, looking at the clock, and sighing meaningfully. It’s not helping. If you haven’t had this experience, you will, and if you have, I don’t need to go any farther because you’ve been there.

Prior to the use of digital editing equipment, editors working in film experienced these sort of sync problems far more frequently than editors working on tape machines. Since film uses a "double-system," meaning the sound is physically separated from the picture, it’s easy for the sound and picture to become separated. With a tape editing machine, the picture and sound occupy the same tape, so sync problems are less frequent. Of course, film editors want the separation between picture and sound because it means they possess far greater flexibility and creative control.

The Avid provides the same flexibility that a traditional film-editing machine provides, and with that flexibility comes sync problems. In fact, because you can easily add multiple video and audio tracks to your sequences, the Avid actually increases the potential for sync problems. When you’re working with three video tracks and six audio tracks, a sync problem results in a confusing mess in the Timeline. Fortunately there are some tools that help you get back into sync quickly. And there are things you can do to keep from going out of sync in the first place.

The Source of Your Problems

Before we talk about solutions, let’s review the ways you can get out of sync. In other words, know your enemy. Know what can go wrong, and you’ll be able to avoid the problem. Know what can go wrong, and you’re in a better position to identify and fix the problem.

How did you get out of sync? Here are the three actions most often responsible for sync problems. They are what the police would call "the usual suspects."

- Single-roller trimming—adding material to or subtracting it from one track, but not the other(s).
- Splicing material to one track but not to the other(s).
- Extracting material from one track but not from the other(s).

Now that you know who they are, keep an eye on them. Stay alert whenever you’re performing one of these three actions.

Sync Break Indicators

If your audio and video were digitized at the same time, the Avid will lock the two together. If you go out of sync, sync break indicators will appear in the Timeline to show you exactly how many frames out of sync you’ve fallen. Numbers appear in the Timeline on the video and its associated audio track, indicating precisely what went wrong and by how much.

In one example, I made the mistake of entering Single-Roller Trim Mode on just one track. I inadvertently added nine frames to Kate’s picture, but not to her sound. The sync break indicator shows the sync break as well as the number of frames by which the entire sequence has been thrown out of sync. It also tells me in which direction I need to go to get back into sync.

To get back in sync, use the single-roller trim and add or subtract the number of frames indicated. Here, I need to
either subtract nine frames from Kate’s picture (-9) or add nine frames to Kate’s sound.

Many Tracks Mean Many Sync Problems

If you lose sync when cutting a sequence containing just a few tracks, you’ll be able to restore sync without much trouble. But once you start adding tracks containing additional material into your sequence (such as narration, sound effects, and music), sync problems can become more frequent and more confusing.

Figure 12.1 and Figure 12.2 show a sequence involving two video tracks and six audio tracks. The main visual material consists of an on-camera interview with a woman named Thandi Orleyn (TO). During her interview, I cut away to various visuals rather than having her "talking head" on screen the entire time. On track V2 there’s a title; V1 contains Thandi’s talking head plus the B-roll or cutaway shots; A1 holds the narration; A2 holds Thandi’s sync audio A3 holds the sync sound for whatever cutaway I used; A4 holds additional sound effects; A6 and A7 contain stereo music cues.

Let’s see what happens if I get out of sync. To get out of sync I place the single-roller trim just on V1 and not on any other tracks, and trim (shorten) it by 50 frames. Immediately sync break indicators appear.

Notice that the sync-break indicators show that Thandi’s interview is out of sync by 50 frames. You can also see that the cutaways (Security) that were placed over her talking-head are out of sync (A3). But what you don’t see is that the narration on A1, the sound effect on A4, and the music cue (6M11) on A5 and A6 are out of sync as well.

Why? Because sync breaks only work with pictures and sounds that were digitized together. The video and audio tracks containing material that you added later—the titles, narration, sound effects, and music—won’t show sync breaks because they are independent of any video.

There are several ways to solve this problem. I’ll show you one of the quickest methods.

Locators

Locators are handy "tabs" that you can place on any and all tracks in the Timeline to show you that you are in or out of sync. You can also use them to leave neat little messages in the composer/record monitor.

If you click on the Add Locator command button, a locator will appear in the Timeline on whichever track is active. For sync purposes, you want to place the locator on all the tracks so the locators line up in a straight vertical row. In Figure 12.3 you can see that I have placed locators on every track that contains a clip. You must place the locators on each track, one at a time. I deselected all the tracks except V1, and then I hit the Add Locator button. Then, without moving the position indicator, I deselected V1 and selected A1 and pressed the Add Locator button again, and so on until all the tracks had locators.

Look what happens if any of my tracks get thrown off (Figure 12.4). The locators show me that they’re out of sync with the other tracks.

You don’t need to put locators everywhere in the Timeline. But I would suggest you place a vertical row of them every five minutes or so in your project. That way if you get out of sync, you don’t have far to go before you have a checkpoint.

Locators can also tell you how many frames out of sync you are. By placing an IN at the first locator and an OUT at the second, and then checking the I/O (IN-to-OUT) in the tracking menu, you can see by how many frames A4, A5, and A6 have slipped.

To get tracks A4, A5, and A6 back in sync, go into Single-Roller Trim Mode, place the single-rollers on the fill side of all three tracks and then drag them left (Figure 12.6 and Figure 12.7). Now, it looks as if you should drag the single-rollers 47 frames to the left, because you see the I/O reads 1;17, or one second and 17 frames. That’s 30 frames plus 17 frames, for a total of 47 frames.

But because of the way the position indicator lands on the locator whenever you set your mark OUT, it lands a frame past the locator. The correct number is always one less than indicated by the I/O, or in this case 46 frames.

Locator Information
While we’re discussing locators, let’s look at the message function that’s part of this handy tool. To write a message, click on the track selector box containing the locator, so it’s selected. Then drag the position indicator until it lands on the locator. When the locator appears in the Record/Composer monitor, click the mouse pointer on the red locator in the Composer/Record monitor. A message box appears. Just type your message in the box.

In Figure 12.8, I typed a reminder, "Place an ID title here." When I click OK, the message appears in the Record/Composer window whenever the position indicator stops on that frame in the Timeline. (Sometimes you have to use the one-frame step key to land precisely on it.)

If you want to delete the locator (and its message), click on the locator in the position bar (the window under the monitor). If it doesn’t appear in the monitor window, step-frame until it does, and then press the Delete key.

Editing Tricks to Stay in Sync

In Chapter 8, we examined the topic, "Trimming in Two Directions." Since this is a vital skill, let’s take a moment to review it.

Trimming in Two Directions—A Review

If you have more audio tracks than just the sync track(s), and you want to add material (or trim material) using Single-Roller Trim Mode, you must trim all your tracks, in order to keep their relationship the same. If you just trim V1 and A1 (picture and sync sound), all the music and narration will fall out of sync.

- Go into Single-Roller Trim Mode and click/select all the other tracks downstream.
- Add the rollers on the "fill" or black side.
- Do this even if the rollers aren’t all on the same side or going in the same direction.
- As you trim, Avid will add or take away black fill to keep all the tracks in sync.

In the example, when we drag Tim’s CU on track V1 and his overlapped audio on track A1 to the left, we are adding to it, or making the shot longer. That would normally throw the music out of sync. But if we place a single-roller on the fill side of the music on track A2, then as we drag left, the Avid adds black fill, and sync is maintained. If we shortened Tim’s shot by dragging right, the Avid would take away black fill to keep the music in sync. Remember, put the roller on the fill side of the music, not inside the music itself.

But what happens if you want to trim a shot in a sequence containing many tracks like the one in Figure 12.9. Let’s say you’re doing an hour show, and you have two video tracks and five or six tracks of audio. And let’s say that the distance between where you want to trim and some of these other elements is too great to easily add rollers to them. You can easily place your single rollers on V1, A1, A3, A5, and A6, but you can’t even see the material on V2 and A4. Yes, you can change the Timeline view so that those elements come into view, but that takes time, and setting the watch point will take up even more time.

Add Edits in Black Fill

The solution is to hold the Option key while pressing the Add Edit key. As you recall, the Add Edit key will put an intentional edit or splice in a shot or audio. When you press the Option key, the add edit is placed in the black fill!

When you hit Option-Add Edit, you won’t see anything because the position indicator is in the way. Move the blue position indicator out of the way, so you can see the black lines representing the add edits in the black fill as in Figure 12.10.

Now, I’ll enter Single-Roller Trim Mode, and the rollers will go right to the add edit lines (Figure 12.11).

Granted, I have to set one roller, the one for A2. Remember, the Option-Add Edit only puts the edits in black. But this is good. I don’t want an add edit in the middle of Thandi’s interview audio. Now trim to your heart’s content and know that all your tracks will hold sync.
These add edit lines in the black fill can serve another function. During editing, they act as sync reference points, just as the locators do. If the lines don’t line up, something has moved.

Deleting Add Edits

Media Composer users can easily get rid of these marks. Go to the Clip menu and select "Remove Match Frame Edits," which is another name for add edits. Xpress users don’t have this command. The easiest way to delete them is to go into Dual-Roller Trim Mode (so you have dual-rollers on top of these edit lines in the Timeline), and hit the Delete key. MC users can do this as well.

Sync Locks

Knowing how important it is to maintain sync, especially when you’re getting toward the end of editing and the tracks are filling up with titles, visual effects, sound effects, and music, the Avid gives you a tool in the Timeline that enables you to lock your tracks together; it’s aptly named sync locks.

In the track selector area, there is a small block just to the left of the tracks. By clicking in the small box, you can place a sync lock on your track. You can lock two, three, or all of your tracks together. Click in the empty box in the TC1, or timecode track, and you’ll place locks in all the boxes.

With sync locks in place on all tracks:
- The Avid will warn you if something you do is going to throw your tracks out of sync.
- If you lift a segment from one track, the Avid will cut it from all tracks.
- If you add a shot, the Avid will add fill on your other tracks to keep them in sync.
- In Single-Roller Trim Mode, the Avid will maintain the proper relationship with other tracks.

Figure 12.12 shows an example. V1 is the only track selected. I’ve marked an IN and an OUT in the Timeline, and I plan to press Extract to remove the tail of Tim’s CU. Without sync locks on, what happens? I’m out of sync, because I’m removing material from one track, but not the others. But with sync locks on, the Avid will extract from all the tracks, even though they aren’t selected. Try it and see.

Figure 12.13 shows another example. I’ve placed single rollers V1, A1, and A2, but I forgot to place trim rollers on A3 and A4. What happens if I trim Tim’s CU? I’ll throw the music cue 1M1 off, because I haven’t trimmed in two directions. Right? Wrong. Because the sync locks are "on," the Avid will keep the A3 and A4 tracks locked together with V1, A1, and A2.

Don’t believe me? Examine Figure 12.14. I shortened the tail of Tim’s CU. The Avid shortened the black fill on A3 and A4 in order to keep the music cue in sync. The music stays right where it belongs on Kate’s shot, even though I didn’t "trim in two directions." The Avid’s sync locks did it for me.

"Hey," you might say, "if this works so well, why did you spend so much time teaching us about trimming in two directions, and watch points, and placing add edits in fill, etc., etc., etc.?"

My answer is twofold. First, you need to know about all those other things in order to fully understand the value of sync locks, but mainly because sync locks don’t always work. Another way to put it is that they work too well.

With sync locks, if the other tracks inline (vertically) with the tracks you are cutting are empty, the Avid adds or subtracts fill to keep your tracks in sync—and everyone is happy. But if the other tracks have material inline with the tracks you are cutting, the Avid cuts material from those tracks as well. This is a problem. Suddenly your narration and your music have disappeared. You’re in sync, all right, but you’ve lost your narrator! Or a chunk of your music is missing!

Look at Figure 12.15. I’ve got sync locks on all tracks, and I’m going to extract some excess footage from the tail of Kate’s CU. I mark an IN and an OUT, and hit extract.

Watch what happens with the sync locks turned on. Examine Figure 12.16.

Whoa! A chunk of my music cue got extracted as well. I certainly didn’t want that. Why did it happen? Because even
though A3 and A4 weren’t selected, they’re sync-locked to the other tracks. Lift or extract from the other tracks, and the Avid will do whatever it takes to keep you in sync, even if it takes away important material.

Figure 12.17 shows another example. I’ve got single-rollers on Kate’s picture and audio tracks, but not on the music cue. I want to extend the tail of her shot.

Look what happens in Figure 12.18 when I drag the rollers to the right to extend her shot (Figure 12.18).

Yikes! The Avid has added black fill in the middle of the music cue! That’s not going to sound very good.

So, as you can see, sync locks work some of the time, but not all of the time. Remember, with sync locks on, the Avid will do whatever it takes to keep the tracks in sync.

If the other tracks inline (vertically) with the tracks you are editing are empty, sync locks can be fast and foolproof. But, if the other tracks have material inline with the tracks you are cutting or trimming, the Avid will blindly remove important material in its quest to keep you in sync.

I use sync locks whenever I have more than three or four tracks, and I want to splice a clip into the Timeline. That’s when sync locks are great.

Here I want to splice in a shot at the mark IN (Figure 12.19). If I forget to select every single track before I splice, those forgotten tracks will get thrown out of sync. But with sync locks on, the Avid will make sure that all the tracks stay in sync.

I have cut in a clip named "Cur." It has been spliced in, and the other tracks have had fill added to their tracks in order to maintain the relationship between tracks (Figure 12.20).

Locking Tracks

Media Composer editors can "lock" their tracks to prevent accidental changes. Locking is different from sync locking. When you lock a track, no further editing can take place on that track. You can lock picture and/or audio tracks. Say you have several sync dialog tracks that are in sync with a video track, and you need to work on your music and sound effects tracks. You can lock the picture and dialog tracks. Now you don’t have to worry about accidentally changing your video and dialog tracks while you work on your music or effects tracks.

To lock tracks:

1. Select the tracks you want to lock and deselect the others.
2. From the Clip menu choose Lock Tracks. A padlock icon appears in the track lock indicator space.

Because you’re beginning to take advantage of all the Avid has to offer, you’re in danger of going out of sync. You’re adding video tracks for titles and effects. You’re adding tracks to hold music and narration. Once you go beyond cutting just a few tracks, sync problems can really cause you heartache. We’ve spent a lot of time on the subject of sync, because losing it can be so painful.

My best advice is to keep it as simple as you can for as long as you can. Don’t add titles, music, and sound effects until you’ve reached a fine cut. Tell the story first. Otherwise you’ll spend your time repairing sync, rather than editing.

Suggested Assignments

Place a single-roller (Trim Mode) on one track and not the other. Drag left and look at the sync break. Leave Trim mode. Now go back into Trim mode and fix the sync break.

1. Place a row of locators on your tracks.
2. Leave yourself a message, using the locator message function.
3. Delete the locator.
4. Put a row of add edits in black fill.
5. Use single-roller trim to add or delete material to all your tracks.
6. Delete the add edits.
7. Place sync locks on your tracks. Try extracting material. Try single-roller trimming. Try splicing a clip into the
Timeline.

**Media Composer Users**

1. Place locks on one or more tracks. Try editing the locked tracks.

The book "Avid Editing: A Guide for Beginning and Intermediate Users" can be purchased at BarnesandNoble.com and major bookstores. Also see an interview with Sam Kauffmann at NewEnglandFilm.com.
This midpoint review book has been proofread by Brian Hock. Please see contact information below.

Brian Hock