

ODE TO AMIEL:  
A MICRO-BUDGET EXPERIMENTAL ESSAY FILM

by

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for the degree of Master of Fine Arts  
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## ABSTRACT

*Ode to Amiel* is a feature-length experimental essay film by Phyllis Redman, made as part of the requirements for earning a Master of Fine Arts in Film in the Entrepreneurial Digital Cinema track from the University of Central Florida.

The film explores one woman's reaction to trauma and depersonalization disorder through the journal entries of 19th Century Swiss philosopher, Henri Frederic Amiel. Passages from Amiel's *Journal Intime* provide the narrative and voice over for the lead character, a grieving mother who finds herself locked behind an inescapable, invisible and immaterial barrier that separates her from the outside world.

Following the guidelines of the film program, the film was produced on a micro-budget (under \$50,000) level. The goal was to create a film that was effectively a no-budget film, one similar in process to that of *Tarnation*, an award-winning experimental film created for \$200. With an actual shooting cost of under \$1,000, *Ode to Amiel* met this challenge.

This is the record of the film's progression from development to picture lock, in preparation for distribution.

## ACKNOWLEDGMENTS

I would like to thank the faculty and staff of the University of Central Florida's film program as well as my fellow cohorts in the program.

In particular I would like to thank Christopher Harris, my thesis chair. His guidance and expertise enabled me to explore artistic dimensions that I would not have envisioned. Additionally, I would like to express my gratitude to my Thesis Review Board members: Ula Stoeckl, Steve Schlow, Jason Burrell, Lori Ingle, and Dr. Michael Strawser. Their careful consideration of my proposal helped steer me away from potential problems and toward a more carefully considered film.

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## CHAPTER 1 INTRODUCTION

*Ode to Amiel* is an experimental essay film that was produced in partial fulfillment of the requirements for the Master of Fine Arts degree in Entrepreneurial Digital Cinema at the University of Central Florida.

This thesis project is the written description of how *Ode to Amiel* was made. It describes the process from conceptualization to the fine cut of the film which is now ready for marketing and distribution. It includes information about the technical, aesthetic and financial concerns and challenges in the making of the film. Additionally, the rationale behind the concepts and the motivations of the filmmaker are provided.

### Filmmaker's Statement

#### *Intentions and Challenges*

When I applied for admission to the graduate film program at UCF, my primary intention was to get an MFA degree so I could continue my employment in higher education, learn about marketing and distribution for independent films, and take on an artistic and intellectual challenge. The Entrepreneurial Digital Cinema track in the graduate film program addressed each area.

There were two options available to me when I entered the program: Direct and produce a narrative feature film or an experimental film. Since I had no interest in producing a narrative feature, I opted for the experimental film. It was actually a very appealing choice for me as I've

always enjoyed experimental art of all forms; however, experimental film is extremely difficult to do well. I had to hope that I would be able to create something that would meet the artistic standards of the degree program.

Returning to graduate school after age 50 would present some unique challenges. I was studying alongside 20-somethings film majors with seemingly unbridled energy, obsessive drive, and dreams of creating important films that would be seen by wide audiences. Their enthusiasm was energizing and inspiring. Even though I had been working with other filmmakers and producers as a freelancer, the chance to study alongside other students was enriching. Our little group of six graduate film students created a safe place to ask questions, get feedback, and offer suggestions, a true learning environment nurtured by the faculty in each class we had.

Included in the group were very talented, motivated, and creative young people who were willing to provide and eagerly accept critique on their projects and mine. We had a shared level of trust among us that opened communication channels rarely experienced anywhere. We gained tremendous support and encouragement from our group. Of our original six members, three have already completed their films and MFA degrees and have had great success with their films. Two others didn't continue in the program, but they continued their filmmaking. One is currently showing his film in festivals. I feel very honored to have been in the program with them.

Although I came into the program having previously directed and produced two feature documentary films, I came with no experience in creating experimental film or art. Having always worked in the objective, fact-based reporting fields of psychology, photojournalism and documentary filmmaking, delving into the abyss of experimental art was both freeing and frightening. To meet this challenge, I watched many, many films, from shorts to features. My

thesis chair recommended several films and articles that were greatly influential to me. At my semester consult, the advisory committee offered ideas and encouragement.

Without a doubt, my greatest challenge was turning the camera inward to create a personal piece of artwork in the form of an essay film. Given that the film is semi-autobiographical and inspired by real events and situations, it was extremely difficult to edit. The very nature of depersonalization disorder, which I have experienced chronically since age 15, is that it gets more intense when you're consciously aware of it. Making a film where I was editing and absorbed in the topic was maddening at times.

*Ode to Amiel* isn't a masterpiece by any stretch of the imagination. It has many flaws, but there's something strangely appealing about it because of the flaws. It allows for imperfection, for exploration, for even, at times, brief cinematic failure. It's my hope that it will be an inspiration to other emerging filmmakers who might dare to step out of their own comfort zones and do something different, something that will challenge them to dig deeper into their own consciousness and find an approach to filmmaking that is uniquely their own.

## CHAPTER 2 EVIDENCE OF AESTHETIC LITERACY

### Literature Review

#### *The Essay Film*

Laura Rascaroli (2008), in *The Essay Film: Problems, Definitions, Textual Commitments*, provides insight into the development of essay films. Her article was a guiding influence in the conceptualization and creation of *Ode to Amiel*.

According to Rascaroli (2008), there has been discussion among filmmakers as to how to define the "essay film." Although it still lacks any formal definition, there are some common characteristics. A wide variety of media can be used including found footage, diaries, notebooks, text messages, stock footage, and motion graphics. It's often digressive, tangential, self-reflective, and self-reflexive. There's often a first-person narrative. It's a film that doesn't abide by traditional narrative rules or storytelling outlines. Timothy Corrigan (2011) offers this description of the essay film:

The difficulties in defining and explaining the essay are, in other words, the reasons that the essay is so productively inventive. Straddling fiction and non-fiction, news reports and confessional autobiography, documentaries and experimental film, they are, first, practices that undo and redo film form, visual perspectives, public geographies, temporal organizations, and notions of truth and judgment within the complexity of experience. With a perplexing and enriching lack of formal rigor, essays and essay films do not usually offer the kinds of pleasure associated with

traditional aesthetic forms like narrative or lyrical poetry; they instead lean toward intellectual reflections that often insist on more conceptual or pragmatic responses, well outside the borders of conventional pleasure principles. (Corrigan, 2011, pp. 4 - 5)

Corrigan (1999) goes on to describe other characteristics of the essay film, characteristics that are also evident in *Ode to Amiel*. He identifies the following characteristics:

- (1) a usually---but not necessarily---short documentary subject,
- (2) the lack of a dominate narrative organization, although narrative may provide one of several patterns in the film, and
- (3) the interaction of a personal voice or vision, sometimes in the form of a voice-over. In the essay film, the interaction of that subjective perspective and the reality before it becomes a testing or questioning of both, and the structure of the film, like the literary essay, follows the undetermined movement of that dialogue. (Corrigan, 2011, p. 58)

Rascaroli (2008) reviewed commentary from prominent writers about the nature of the essay film. One topic of discussion was the path taken by some documentary filmmakers, those traditionally entrenched in the more objective realm of filmmaking, from documentary film to more personal, essay films, something that I personally experienced in this process. She notes that Renov (2004) described the transitional process from documentary to essay film as follows:

While all documentary films retain an interest in some portion of the world out there---recording, and less frequently interrogating, at times with the intent to persuade and with varying degrees of attention to formal issues---the essayist's gaze

is drawn inward with equal intensity. That inward gaze accounts for the digressive and fragmentary character of the essayistic. (Renov, 2004, p. 85)

Paul Arthur asserts "a quality shared by all film essays is the inscription of a blatant, self-searching authorial presence" (Arthur, 2003, p. 59). He goes on to list characteristics, ones that are evident in *Ode to Amiel*:

This authorial voice approaches the subject matter not in order to present a factual report (the field of traditional documentary), but to offer an in-depth, personal, and thought-provoking reflection. At the level of rhetorical structures, in order to convey such reflection, the cinematic essayist creates an enunciator who is very close to the real, extra-textual author; the distance between the two is slight, as the enunciator quite declaredly represents the author's views, and is his/her spokesperson (even when hiding behind a different or even multiple names or personas). The essay's enunciator may remain a voice-over or also physically appear in the text, and usually does not conceal that he/she is the film's director. (Rascaroli, 2008, p. 35)

Rascaroli (2008) points to other differences between the documentary film and the essay film. In the documentary, the theme revolves around the social and collective whereas the essay film targets the personal and individual within the subject or theme (Rascaroli, 2008). The essay film calls on the viewer to be an "embodied spectator." She argues, quite rightly, that:

The essay film constructs such spectatorial position by adopting a certain rhetorical structure: rather than answering all the questions that it raises, and delivering a complete, closed argument, the essay's rhetoric is such that it opens up problems,

and interrogates the spectator; instead of guiding her through emotional and intellectual response, the essay urges her to engage individually with the film, and reflect on the same subject matter the author is musing about. This structure accounts for the openness of the film. (Rascaroli, 2008, p. 35)

Nora Alter expounds on the differences between the documentary and the essay by noting the artistic and creative license offered by the essay. She comments that:

Unlike the documentary film, which presents facts and information, the essay film produces complex thought that at times is not grounded in reality but can be contradictory, irrational, and fantastic. This new type of film no longer binds the filmmaker to the rules and parameters of the traditional documentary practice, such as chronological sequencing or the depiction of external phenomena. Rather, it gives free reign to the imagination, with all its artistic potentiality. The term essay is used because it signifies a composition that is in between categories and as such is transgressive, digressive, playful, contradictory, and political. (Alter, 2002, pp. 7-8)

The spectatorial position described by Rascaroli involves an opportunity for the filmmaker to connect with the viewer in a shared experience. In *Ode to Amiel* the viewer is invited to experience the contradictory and conflicting internal voices that live inside the mind of the subject. The willingness to be open to the uncomfortable and alienated thoughts of the protagonist is in fact a willingness to look internally at one's own past suffering and trauma, and to connect with the filmmaker on a very primitive and emotional level.

There is no real resolution to the protagonist's dilemma in *Ode to Amiel*, and that sits squarely in line with contemporary thought on the definition of the essay film. It's a chance to

walk in someone's shoes and experience their worldview, in this case, one which appears bleak and which is only filled with consolation and resignation rather than the thrill of victory or of overcoming obstacles. *Ode to Amiel* offers a situation where surrender and adaptation is the only option.

*Chronic* (1996) and *The Time We Killed* (2004) by Jennifer Reeves are semi-autobiographical experimental essay films that are similar in content to *Ode to Amiel* as they are also based on a connection to a psychological disorder and rely heavily on the visual treatment to relay the inner existence of the characters. In an interview with Scott MacDonald (2006), Reeves said that in *Chronic*, the look of the film was meant to represent the black and white thinking and dissociation exhibited by victims of borderline personality disorder, which is the diagnosis of the protagonist in the film. Jennifer Reeves' *Chronic* (1996) and *The Time We Killed* (2004) were produced using very small crews, usually Reeves and her lead actress.

MacDonald (2006) notes that Reeves' work is similar to a group of filmmakers from Europe over the past 25 years that he refers to as *miserabilists*. The tone of *Chronic* and *The Time We Killed* is dark and depressed. *Ode to Amiel* features a woman with depersonalization disorder, a dissociative disorder that causes her to remain in a chronic dream-like state from which she cannot escape. The nature of depersonalization disorder could easily fall into the miserabilist category as well as the symptoms can wreak havoc on the mind and existence of the sufferer. *Ode to Amiel* attempts to illuminate the horrors and wonders of depersonalization disorder and evolves from a dark and macabre treatment into a quiet, meditative piece. *Ode to Amiel* traverses the road from despair to acceptance and enlightenment (Appendix A).



### *Depersonalization Disorder*

Henri Frederic Amiel, a Swiss poet and philosopher, Professor of Aesthetics and French Literature and Professor of Moral Philosophy at the Academy of Geneva, used the term "depersonalized" in his journal, and there is speculation that he may have been afflicted with depersonalization disorder. Amiel accumulated over 14,000 journal entries in his lifetime (Simeon & Abugel, 2006), and he often wrote of his internal experiences, which are indicative of depersonalization disorder. Shortly before he died in 1880, Amiel wrote:

Since the age of sixteen onwards I have been able to look at things with the eyes of a blind man recently operated upon—that is to say, I have been able to suppress in myself the results of long education of sight, and to abolish distances; and now I find myself regarding existence as though from beyond the tomb, from another world; all is strange to me; I am as it were, outside my own body and individuality. I am depersonalized, detached, cut adrift. Is this madness? (Ward, 1889, p. 275)

Depersonalization Disorder is a dissociative disorder that causes the person to experience an often unremitting, chronic state of unreality, all the while retaining intact reality testing. Some typical descriptions of depersonalization experiences include:

“Feeling off base,” “under water,” “floating,” “like a dead person,” as if “I’m here but not here,” “detached from my body,” “going through the motions,” “like a robot,” “emotionless,” in a “brain fog,” and “like my mind is a blank.” Derealization often accompanies depersonalization: “like a big pane of glass between me and the world,” “invisible filters,” and “detached from the environment.” (Simeon, Guralnik, Hazlett, Cohen, Hollander, & Buchsbaum, 2000, p. 1782)

In 2006, Daphne Simeon, one of the world's experts on depersonalization disorder, teamed up with medical journalist Jeffrey Abugel to publish *Feeling Unreal: Depersonalization Disorder and the Loss of Self* which has become the layperson's reference guide for the disorder. Simeon has been conducting neuropsychological research into the disorder for almost twenty years. Abugel, who has depersonalization disorder, is also the author of a website dedicated to the disorder.

The latest research into the disorder suggests a neurochemical basis, one that involves the fight or flight response that is triggered in traumatic and life-threatening situations. In an extreme oversimplification of the process, there's an indication that mechanisms malfunction and get stuck in the "on" position (Abugel, 2010).

Although the disorder is considered rare, the fleeting feeling of depersonalization is the third most common psychiatric symptom behind anxiety and depression. Well over 50% of the population will experience a brief episode of depersonalization at some time in their lives (Abugel, 2010).

Feelings of depersonalization often occur during times of life-threatening events such as car accidents. During and immediately following the event, it's common for the fight or flight response to activate causing perceptual changes that may include feeling that things are happening in slow motion. It can produce out-of-body experiences that assist in assessing the environment and level of danger. In depersonalized states, there's an increase in "automatic" behavior where the person feels like they are not in control of their own actions. There's a feeling of being a robot or automaton, one that is being controlled by outside forces. It's a survival mechanism that causes the person to be hyper-sensitized to their environment for a few

minutes or even up to an hour. In depersonalization disorder, the sensation of unreality, of being in a dream or watching a movie, doesn't fade away. It becomes the new normal.

It's a detachment that isn't psychotic, so reality testing remains intact. Panic is a common reaction, and "as if" metaphors are the only way to describe the sensations. Those "as if" metaphors sound like insanity to anyone who doesn't understand the neurobiological and psychological basis of the disorder, so it's most common for those afflicted to suffer in silence, often for years and even decades.

There's no known cure for the disorder although psychotherapy can help the person cope through acceptance and cognitive restructuring. Anti-anxiety and anti-depressant medications can help with the resulting anxiety and depression that are caused by the feelings of depersonalization and derealization.

Because the disorder is considered somewhat rare, there's not as much research into it as there are other more recognized illnesses such as schizophrenia and bipolar disorder. However, more cases are being reported, and it's suspected that the actual prevalence of the disorder is much higher than has been recorded. It's a disorder that doesn't lend itself to disclosure. People learn to adapt, and even though they suffer greatly from anxiety and depression, disclosing the nature of "being in a dream" is likely to go unreported for fear of being labeled insane. Early child trauma, particularly emotional abuse and neglect, has been found to correlate with depersonalization disorder as has temporal lobe epilepsy and migraine (Abugel & Simeon, 2006). Drug-induced cases and cases of unknown origin also exist.

There are two factors that may be contributing to the increasing number of reported cases over the past 30 years (Abugel, 2010). Since the late 90s, more cases have been reported likely

due to the accessibility of the Internet and information being made available on websites dedicated to the disorder. Second, the increased use of hallucinogenic recreational drugs including ecstasy, ketamine and marijuana, may be a contributing factor. Those drugs can cause spontaneous cases of depersonalization disorder in predisposed individuals. About 15% of reported DPD cases began during a drug-induced high (Abugel & Simeon, 2006).

There's an active community of people with depersonalization disorder online. Additionally, with the advent of low cost video recorders and the ability to upload homemade videos, there are individuals who are using this avenue to connect with others and even to create short films that explore the sensations of depersonalization. Most of the depersonalization disorder community are teens and young adults who are very frightened and are searching desperately to connect with others who can understand what they're experiencing. Although it can occur at any age, most incidents of chronic depersonalization disorder begin in adolescence and early adulthood, most typically to individuals who were exposed to early childhood trauma (Abugel & Simeon, 2006).

Aesthetically, using an experimental essay film format worked well for a film about being stuck in an everlasting dream-state. Using multiple image overlays, split screens, rapid cutting and other editing techniques, the dream-state was constructed and deconstructed. Using Amiel's writings, which are in the public domain, was a great way to express and explain the thought processes and experiences of someone with depersonalization disorder. It also was a way to give Amiel's work some much-deserved praise.

### Partial Screening List

<b>Title</b>	<b>Year</b>	<b>Director(s)</b>	<b>Studio</b>
Act of God	2009	Jennifer Baichwal	Zeitgeist Films
Anita	1973	Torgny Wickman	Synapse Films
Aquifer	2011	Dana Plays	Canyon Cinema
At Land	1944	Maya Deren	Microcinema International
Being	1975	William Farley	United States
Black and White Trypps #1	2005	Ben Russell	United States
Black and White Trypps #2	2006	Ben Russell	United States
Black and White Trypps #3	2007	Ben Russell	United States
Black and White Trypps #4	2008	Ben Russell	United States
Brakhage	1998	Jim Shedden	Zeitgeist Films
Buffalo Common	2001	Bill Brown	Microcosm Publishing
Chronic	1996	Jennifer Reeves	Sparky Pictures
Confederation Park	1999	Bill Brown	Microcosm Publishing
Darkness Light Darkness	1989	Jan Svankmajer	Kimstim
Filmstudie	1926	Hans Richter	Flicker Alley
Grain Graphics	1978	Dana Plays	Canyon Cinema
In Absentia	2000	Stephen Quay Timothy Quay	Zeitgeist Films
Light Work I	2006	Jennifer Reeves	Sparky Pictures
Man with a Movie Camera	1929	Dziga Vertov	VUFKU
Mountain State	2003	Bill Brown	Microcosm Publishing
Numb	2007	Harris Goldberg	Scanbox Entertainment
OM	2009	David Sherman	Canyon Cinema
Pi	1998	Darren Aronofsky	Harvest Filmworks
Quick Billy	1970	Bruce Baillie	Canyon Cinema
Roman Chariot	2004	David Sherman	Canyon Cinema
Roswell	1994	Bill Brown	Microcosm Publishing
Shut Up Little Man	2011	Matthew Bate	Mongrel Media

*Figure 1. Partial screening list (Part 1)*

<b>Title</b>	<b>Year</b>	<b>Director(s)</b>	<b>Studio</b>
Stille Nacht III	1992	Stephen Quay Timothy Quay	Zeitgeist Films
Stone	1992	Alexander Sokurov	Cinema Guild
Tarnation	2003	Jonathan Caouette	Wellspring Media
The Beaches of Agnes	2008	Agnes Varda	Cinema Guild
The Breathers-In	2002	Ben Russell	United States
The Girl's Nervy	1995	Jennifer Reeves	Sparky Pictures
The God Who Wasn't There	2005	Brian Flemming	Beyond Belief Media
The Ossuary	1970	Jan Svankmajer	Kimstim
The Graceless	2003	David Sherman	Canyon Cinema
The Time We Killed	2004	Jennifer Reeves	Sparky Pictures
The Very Eye of Night	1958	Maya Deren	Microcinema International
To Re-edit the World	2002	David Sherman	Canyon Cinema
Trains Are For Dreaming	2009	Jennifer Reeves	Sparky Pictures
Trainspotting	1996	Danny Boyle	Intersonic
Trypps No. 7 (Badlands)	2010	Ben Russell	United States
Tuning the Sleeping Machine	1996	David Sherman	Canyon Cinema
Wasteland Utopias	2010	David Sherman	Canyon Cinema
What the #\$*! Do We Know!?	2004	William Arntz Betsy Chasse Mark Vicente	Samuel Goldwyn Films
Why the Anderson Children Didn't Come to Dinner	2003	Jamie Travis	Kimstim
Waking Life	2001	Richard Linklater	Fox Searchlight Pictures
Work Song	2005	David Sherman	Canyon Cinema

*Figure 2. Partial screening list (Part 2)*

CHAPTER 3  
EVIDENCE OF FINANCIAL LITERACY

Complete Budget with Assumptions

Budget Assumptions		
Phyllis Redman, <i>Ode to Amiel</i>		
		BUDGET
1000	DIRECTION (deferred)	15,000
	<b>ABOVE THE LINE TOTAL</b>	<b>15,000</b>
1100	SET DRESSING/PROPS	500
1200	CAMERA PURCHASES	2,500
1400	PRODUCTION INSURANCE	275
	<b>BELOW THE LINE TOTAL</b>	<b>3,275</b>
1300	EDITORIAL/POST-PRODUCTION	500
1500	OFFICE SUPPLIES	750
1600	MARKETING MATERIALS	2,200
	<b>POST-PRODUCTION TOTAL</b>	<b>3,450</b>
1700	CONTINGENCY	2,175
	<b>OTHER TOTAL</b>	<b>2,175</b>
	<b>GRAND TOTAL</b>	<b>23,900</b>

<p>DIRECTOR/PRODUCER NAME: Phyllis Redman</p> <p>FILM TITLE: ODE TO AMIEL</p> <p>BUDGET AMOUNT: \$23,900</p> <p>LOCATION(S) OF SHOOT: Primarily Sanford, FL</p> <p>SHOOT DATES: August 2013 - January 2014</p> <p>FORMAT: HD</p> <p>NUMBER OF CREW: 1</p> <p>ARE YOU OR ANY OF YOUR CREW BEING PAID? No. Payment deferred for director.</p> <p>WHO IS YOUR INSURANCE BROKER? The Hartford</p> <p>WHO IS YOUR LEGAL ADVISOR? None</p> <p>STUNTS, EFFECTS, MINORS, ANIMALS, PYRO, ETC? No.</p> <p>WHAT IS THE BIGGEST CHALLENGE OF THIS PRODUCTION? Completion by February 2014</p>
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Figure 3. Budget page 1.

## Business Plan

What follows here is the original business plan that was developed prior to production.

The changes to the business plan are discussed in the next section.

1
<b>FILM TITLE: ODE TO AMIEL</b>
BUSINESS PLAN
COPY NUMBER _____
<p>This business plan (the "Business Plan") is for information purposes only and is not an offer to sell or a solicitation of an offer to buy securities. Furthermore, the entire contents of the Business Plan are confidential and the reader, by accepting the Business Plan, agrees not to disseminate to a third party or copy the information contained herein, in part or in whole, without the express written consent of Phyllis Redman. The Business Plan is the property of <i>Amiel Films, LLC</i>, and by accepting the Business Plan the reader agrees to immediately return the Business Plan to Phyllis Redman upon request.</p>
Phyllis Redman

Figure 4. Budget page 2.



## EXECUTIVE SUMMARY

*Ode to Amiel* is an experimental essay film that will stimulate debate about the nature and existence of free will and the corresponding implications for individuals and society at large. I anticipate *Ode to Amiel* to be ready for distribution no later than one year after the production begins.

### Company Description

Phyllis Redman will serve as the sole manager of *Ode to Amiel*. Redman has worked as a freelance photojournalist and documentary filmmaker for the past 13 years. Prior to that she spent over a decade working with troubled youth and families.

### Product Description

*Ode to Amiel* is an experimental essay film and attempts address the philosophical debate between free will and fate and man's perspective of the world and of humanity. The film is independently produced; it does not have to be created within the confines of major studio production requirements. Thus, the artist maintains the copyright and the creative control over the film.

The use of stock footage, music, narration, voice-over, ambient sound and sound effects, amateur actors, and new video footage will be incorporated into the film. These elements require minimal or no financial investment. With a total budget of under \$5,000, financial risk is minimal.

Figure 5. Budget page 3.

### Industry Description

Experimental films have undergone a resurgence in the last decade, primarily due to the accessibility of digital media and the ability to produce the films on a micro budget. Many professional experimental filmmakers are university professors who create films not only for the passion of it, but also as part of the professional development requirements for their teaching positions. With the easy access for distribution of the films on the Internet, more amateur filmmakers are also joining the field.

### Marketing Strategy and Distribution

*Ode to Amiel* is an experimental essay film targeted primarily toward educational markets and grass-roots organizations. Exhibitions at film festivals, art house theaters, community centers, and museums will also be sought. The film will be submitted to film festivals and screened at live events at venues such as university and college campuses and local community/grassroots organizations. The film will be available for viewing on an interactive website.

The target audience will be persons of all ages who have an interest in experimental film and philosophical debates about the concept of free will. The target audience will include those with an interest in fine art, digital films, the behavioral sciences, and philosophy.

Funding requirements will be small, keeping this film well within the micro-budget range. Self-funding is possible, but with additional income from crowdfunding, additional elements can be added to increase the appeal of the film. Since most experimental films are self-funded, there is little information available on comparable

Figure 6. Budget page 4.

films. However, it's expected that a budget of \$5,000 will be ample to create the film and begin to market and distribute it.

*Figure 7.* Budget page 5.

## COMPANY DESCRIPTION

### Company Details

*Amiel Films, LLC* is a Sanford, Florida based limited liability company to be founded once publishing and distribution commences. Currently, the project is projected to be self-funded and produced by the artist. This business plan will serve to solidify the concept and direction of the film.

The purpose of the LLC will be to produce, find distribution, and collect revenue for this full-length digital feature film. Additionally, the LLC will be used for accounting and tax purposes.

The production budget will be \$5,000 which will be self-financed by the artist who will write, direct, produce, edit, market, and distribute the film. The budget may be increased if additional funds are secured.

Film festivals, live events, and the Internet will be exploited for release of the film. Distribution through Netflix and similar film providers will also be sought, providing additional exposure for the film and possibly an eventual income stream. Festival awards, industry reviews, and Internet marketing will be used to create audience awareness of the film.

### Company Personnel

Phyllis Redman will manage the company and produce the film. She is the founder and sole owner of *Amiel Films, LLC*, a production company now dedicated to the creation of documentary and experimental films.

Figure 8. Budget page 6.

Redman is currently employed as a Course Director at Full Sail University in Winter Park, FL. Previously, she worked as an adjunct instructor at the Southeast Center for Photographic Studies at Daytona State College in Daytona Beach, FL. Currently, she is a graduate student in the Entrepreneurial Digital Cinema program at the University of Central Florida. She resides in Sanford, FL.

### **PRODUCT DESCRIPTION**

The film will be shot digitally and edited by the artist. A variety of media will be included: still photography, video, stock imagery, archival footage, text, graphics, narration, ambient sound and sound effects, captions, and music.

The film is on schedule to be released to festivals in the fall of 2015.

### **INDUSTRY OVERVIEW**

With the increasing availability of digital filmmaking materials such as low cost high definition video cameras and still cameras, the industry of experimental film is expanding. Sites such as Vimeo, Hulu, and Youtube provide easy access to potential audiences that were unattainable just a few years ago. Everyone can be an experimental filmmaker now.

In addition to amateur filmmakers, professional artists are using the technology to produce short and feature-length experimental films and to promote and distribute their work on the web.

*Figure 9. Budget page 7.*

Experimental films are typically not marketed toward traditional distribution models for major theatrical release. Instead, the theatrical run is featured in film festivals. Occasionally, low-budget films of an experimental nature, such as *Pi* by Darren Aronofsky, are produced using unusual filming and editing techniques that keep the costs of production exceptionally low. These films can offer the possibility of a traditional theatrical run. Experimental essay films such as *Ode to Amiel*, however, rarely do and instead rely upon film festivals for their theatrical run.

#### Studio versus Independent Films

Studio films are produced and funded by major corporate motion picture studios such as Sony Entertainment/MGM, Warner Brothers, Universal Studios, and others. Independent films are typically produced and funded by the artist. For the purposes of this business plan, independent films are those that are funded and produced by the artist. That places *Ode to Amiel* squarely in the independent film category.

The benefit of producing an independent film is the degree of creative freedom of the artist/director. The studio, leaving the creative control of the artist at the mercy of the studio director, heavily influences studio films.

Figure 10. Budget page 8.

### Current and Future Trends

This genre of cinema has been popular with niche audiences in the fine arts, academia, and among scholars since the 1920s. Interest in the films began to wane after the 1960s, but a resurgence of popularity has occurred over the past ten years. The increasing production of experimental films made possible by low cost cameras and editing equipment is assumed to be the reason for the resurgence. More production brings more competition within the industry, but it also provides an increasing awareness and demand for the films.

Future trends appear to be positive for experimental and essay films. Interactive websites and self-distribution models will pave the way for more filmmakers to produce and sell their films. Successful marketing will, as it is with studio films, be crucial to the success of the films. Theatrical runs in festivals must be accompanied by live events, website presence, and social media promotion. Access to outlets such as Netflix opens doors never available to independent experimental filmmakers. The “like” and “recommended for you” links on Netflix, Hulu, Vimeo, and Facebook, for example, make it possible for the film to “go viral” and also reach audience members that would not have been previously accessible.

*Figure 11.* Budget page 9.

## MARKETING STRATEGY AND DISTRIBUTION

*Ode to Amiel* will follow non-traditional distribution models, thus requiring a non-traditional approach to marketing strategy. The primary venues for the film will be film festivals, art house theaters, and live events. The film will be available for streaming on the film website. Distribution contracts with Netflix, Amazon, iTunes, and other media providers will be solicited through Distribber, a progressive distribution company for independent artists.

The educational market will be solicited for sales. Distributors in this market typically sell the DVD for \$150-250 along with the license to screen the film in academic venues for educational purposes that is free to the students and/or public. The distributor typically retains half of the profit; however, they assume the costs for all the marketing and distribution of the product.

## FINANCING

Experimental essay films such as this one are usually self-funded. Grants and/or crowd funding will be pursued to recap the initial investment and for additional sound mix, music, and increased marketing resources including a publicist to promote and schedule screenings and live events. Festival awards can provide funds for additional marketing needs.

Locally, United Arts is available as a resource for local filmmakers and also provides grants to individual artists. The director is usually able to provide referrals to resources professionals who may assist with the various needs of the filmmaker.

Figure 12. Budget page 10.



Conclusion

The Internet and public access to technology has changed the distribution models of the film industry much the same way that the music industry was shifted. At first glance it appears that the Internet will kill the film industry. However, just as has happened in the music industry, these changes can be used to create new marketing and distribution channels that may actually produce better outcomes for micro-budget independent films. *Ode to Amiel* is a film that will be produced by maximizing the opportunities made possible by the digital revolution and micro-budget filmmaking and distribution strategies.

Figure 13. Budget page 11.

## Changes to Business Plan

The original business plan for the project was developed in the business course taken while in the program, and it was created to present to potential investors. Since I had planned to self-fund the film, the business plan served primarily to act as a way to gain funds for my own deferred payment and marketing expenses. I didn't expect this to happen, but drafting the business plan was a meaningful step in the process of learning how to pitch to potential investors.

The script was still undergoing revisions when the business plan was being developed. Although I originally set out to make a film specifically about the illusion of free will, *Ode to Amiel* became a way to subtly and tangentially represent that idea in a much more personal film that reflects on my own reasoning for wanting to make a philosophically-oriented film.

I'm rather unsure who the audience for this film will be. With the Internet and with streaming video on sites such as Fandor and Netflix, there are several ways to get the film out to the public. The film may be a hard sell. It's not a feel good film; it's atypical; it requires a lot of patience from the viewer, and there's a significant amount of strangeness to it.

There are many ways to define "success" for a film such as this one. While some filmmakers may consider a project a failure unless it turns a significant profit or gets seen by millions of viewers, my benchmark for success will be dramatically understated. To me, just completing it is enough. It was more of a personal challenge for me, and I've met my goal. This was a learning experience for me, a chance to create a film unlike anything else I've ever created. In the process, I learned a lot about art, including experimental film. Most importantly I learned that making experimental films is much more difficult than it looks.

The marketing plan will remain primarily centered on promotion through the website and social media. There will be a few film festivals that will be entered, but if the film is not accepted by festivals, it will be promoted on the website and available for streaming online. Additional details regarding the budget and costs can be found in Appendix B. The marketing and distribution plan for the film can be found in Appendix C. A list of credits is available in Appendix D, and copies of contracts for participants can be located in Appendix E.

## Final Cost Report

		<b>BUDGET</b>	<b>ACTUAL</b>
1000	DIRECTION (deferred)	15,000	0
	<b>ABOVE THE LINE TOTAL</b>	<b>15,000</b>	<b>0</b>
1100	SET DRESSING/PROPS	500	175
1200	CAMERA PURCHASES	2,500	2,500
1400	PRODUCTION INSURANCE	275	0
	<b>BELOW THE LINE TOTAL</b>	<b>3,275</b>	<b>2,675</b>
1300	EDITORIAL/POST-PRODUCTION	500	500
1500	OFFICE SUPPLIES	750	0
1600	MARKETING MATERIALS	2,200	0
	<b>POST-PRODUCTION TOTAL</b>	<b>3,450</b>	<b>500</b>
1700	CONTINGENCY	2,175	250
	<b>OTHER TOTAL</b>	<b>2,175</b>	<b>250</b>
	<b>GRAND TOTAL</b>	<b>23,900</b>	<b>3,425</b>

DIRECTOR/PRODUCER NAME: Phyllis Redman

FILM TITLE: Ode to Amiel

BUDGET AMOUNT: \$23,900

LOCATION(S) OF SHOOT: Sanford, FL

SHOOT DATES: August 2013 - January 2014

FORMAT: HD

NUMBER OF CREW: 1 (myself)

ARE YOU OR ANY OF YOUR CREW BEING PAID? No. Payment deferred for director.

WHO IS YOUR INSURANCE BROKER? None

WHO IS YOUR LEGAL ADVISOR? None

STUNTS, EFFECTS, MINORS, ANIMALS, PYRO, ETC? No.

WHAT IS THE BIGGEST CHALLENGE OF THIS PRODUCTION? Acceptance into at least one notable film festival.

*Figure 14.* Final cost report.

## CHAPTER 4 EVIDENCE OF PRODUCTION LITERACY

### Theory of Production

The production of this film was ultimately organic. Outside of a couple of days filming with the "actors," the other shots were filmed spontaneously as they happened. I spent a year finding ways to represent death, loss, grief, and the illusion of reality by filming the creatures that live in my neighborhood. Bats, eagles, ospreys, cicadas, feral cats, vultures, slugs, spiders, and grasshoppers become the supporting actors in the film.

The film was shot digitally on a Canon XA20, a small, inexpensive video camera. The film was edited using Final Cut Pro 7. The footage is handheld and is lit using available light only.

There were three shooting locations: my home, the lake and Centennial Park. With a crew of just two actors and myself, we were able to film discretely. The lake and park were both within a few blocks of my house making for easy and quick access between all three shooting locations.

Whitney Spivey ("Woman") and Ramy Cadwell ("Amiel") were students of mine who volunteered their time to be in the film. We got together a few days in the fall of 2013 to film at the three locations. Shortly after we filmed, they both moved to New York City, so I had to find another actor to do pickups as the "Woman." Since there are no speaking parts, that wasn't too difficult to do. My daughter, Natalie Barber, volunteered to fill that role.

My home, which is a historic home that was built in the late 1800's, underwent historic restoration from August 2013 until March 2014. Originally, this was to be a major process that

would unfold in the film and would represent a tearing down and building up of the mental condition of the protagonist. However, in editing, the use of the footage of the historic restoration was used only fleetingly with flashes of peeling paint, boarded up windows and rotted wood representing her tattered soul. This is one example of how the basic ideas that were conceived during the writing of the script morphed as the film was shot and edited.

There was a plan to connect the age of the home (1880s) with Amiel's book (1877) and the establishment of Centennial Park (1877). That played out less obviously, but the inclusion of 1977 as the year the film is taking place being 100 years from the publication of the book and the establishment of Centennial Park made a nice, subtle connection. The year 1977 is the first anniversary of the death of the child, so the 100-year theme is woven into the story to connect Amiel to the main character.

The editing process was incredibly challenging. One issue I knew I would face was finding a way to maintain a connection with the viewer for up to an hour in an experimental film in which the main character is detached and distanced by definition. I was unsure how I was going to address the voiceover when I was writing the script. I didn't know if I would use all text instead of voiceover or a combination of the two. I left open the possibility of using different people for the voices or even making it a silent film, but abandoned that idea after further investigation. Phillip Lopate (1998) writes about the necessity for text and voice-over in the essay film, and he states that without it, it cannot be called an essay film. Rascaroli (2008) quotes Lopate (1998) from his work *Totally, Tenderly, Tragically*:

An essay film must have words, in the form of a text, either spoken, subtitled, or inter-titled"; "The text must represent a single voice", "The text must represent an

attempt to work out some reasoned line of discourse on a problem"; "The text must impart more than information; it must have a strong, personal point of view"; "The text's language should be as eloquent, well written and interesting as possible."

(Lopate, 1998, pp. 283 - 284)

In the end, the voiceover would be created using variable speeds and audio filters applied to my own reading of Amiel's quotes. The change in speed of playback created completely different "voices" that evoked different emotions and moods. Many of the voiceovers are played in reverse; some are whispered. Most are subtitled because the intent was to create a mood with the audio, so it's often difficult or impossible to understand the words.

The part of "Gracie Anna," the three-year-old, was portrayed with archival footage shot over the past three years of my granddaughter. This addition to the film was only incorporated in the last month of editing. Needless to say, it changed the meaning of the film and storyline significantly and added a level of intimacy to the film that was lacking in the previous cuts. It was born out of necessity as I struggled to find a way to help the viewer connect emotionally with a character who is distant and who only communicates through quotes from Amiel's *Journal Intime*.

The emotional trauma caused by the loss of a child is something that most people can sympathize with, and it worked to help express the sense of loss that comes about following the onset of depersonalization disorder. It also added a richness and haunting feel to the soundtrack.

The last minute addition of a character is a good example of how the production and editing were organic. It wasn't left to chance; it was just left open for opportunities that arose

during the editing process. Not being strictly tied to a script made the film much more interesting than it would have been.

### Production Literature Review

*Ode to Amiel* attempts to merge realism and surrealism to create the illusion of the waking dream state that is depersonalization. Films that are created with a dream-like quality mimic the unreality that is experienced in depersonalization disorder. Among them are Maya Deren's *At Land* (1944) and *Meshes of the Afternoon* (1943). Darren Aronofsky's (2000) *Requiem for a Dream* utilizes split screens, slow motion, stop-motion photography, fish eye lenses, rapid cutting, and repeating motifs to induce a hallucinogenic drug state which could also illustrate the dream-like qualities in depersonalization disorder.

There are other films that more dramatically alter the image to create a surreal visual. Ben Russell's (2005) *Black and White Trypps* series utilizing editing in post with effects such as the mirror filter to create images that transcend the original footage and take on a life of their own. Structural films such as Russell's where the image itself is the film and which lacks any narrative quality was something I explored while editing. Many of the scenes take on a structural quality, but *Ode to Amiel* also has a loosely woven storyline narrative. There are several structural aspects to the film including the use of different frame sizes, split screens, and layering and compositing images.

Two feature films related to depersonalization disorder have been produced in the past decade. In 2007, Harris Goldberg directed *Numb*, a narrative feature film about a man with depersonalization disorder played by Matthew Perry. It's a romantic comedy about a



screenwriter who seeks help for his depersonalization disorder and finds that he's actually more sane than those who seek to help him.

Jonathan Caouette's (2003) *Tarnation* about his relationship with his schizophrenic mother was widely touted as a film about his own depersonalization disorder as well. The film was screened at Sundance and Cannes among others and received significant critical acclaim for his revolutionary filmmaking techniques including his no-budget budget.

*Tarnation* is an experimental documentary film in which Caouette uses archival photos, Super-8 and VHS footage, answering machine messages, live action footage and impromptu interviews to bombard the screen with images and sound. His production budget was merely \$220 and he edited the film on his iMac using iMovie. Once the film was picked up for distribution, an additional \$400,000 was secured for marketing and distribution (Youngs, 2004).

*Ode to Amiel* has a similar budget given that the production costs were just under \$1,000. This keeps it well within the budgetary restraints of the program which caps the production budget for films at \$50,000 for a micro-budget film. It's also an indication to would-be filmmakers that cost doesn't necessarily have to get in the way of creating a film. The technology is affordable, and many video editing options are available. The growth of experimental films and personal filmmaking is likely to expand greatly now that barriers to production have been lowered and even eliminated.

## Production Timeline

*July - August 2013* - Development, location scout. Begin shooting B-Roll.

*September 2013 to February 2014* - Shooting during renovation of home.

*November 2013 -December 2013* - Shoot scenes with Whitney and Ramy.

*February 2014* - Thesis Review Board.

*March 2014 - December 2014* - Pickups and post-production edit.

*January 2015* - Rough Cut to thesis chair.

*March 2015* - Fine Cut due to thesis committee.

*May 2015* - Final audio mix and color correction completed.

*June 2015* - Website launch/social media sites launch.

*June 2015* - Submit to aggregator/Fandor.

*August 2015 - March 2015* - Film festival deadlines/notifications.

## The Film in Still Images



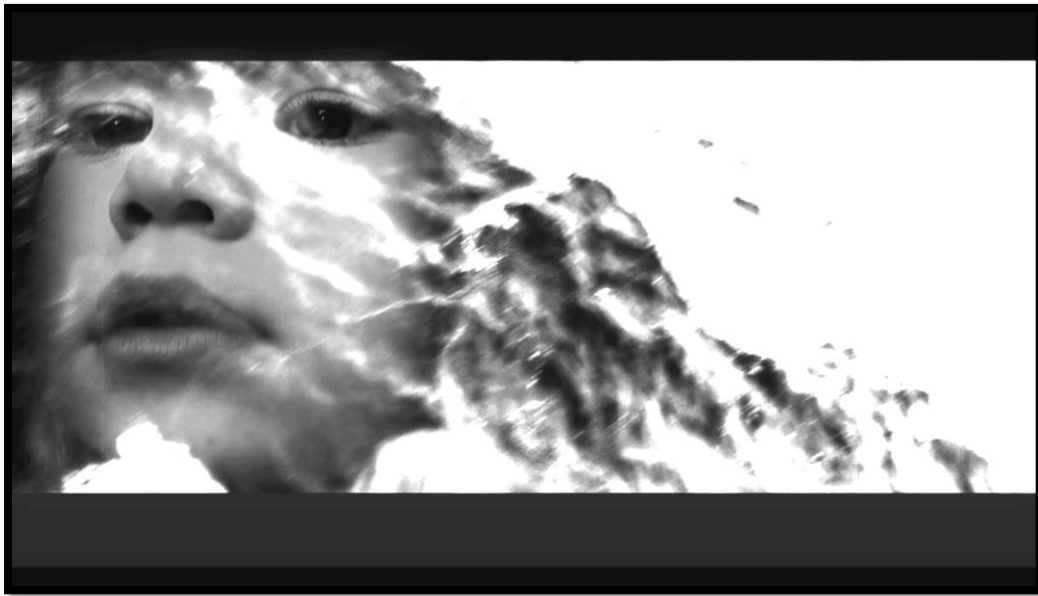
*Figure 15.* Woman filming at the lake. The sense of “being in a movie” or “watching a movie” is represented by her use of the camera and the shifting frame formats throughout the film.



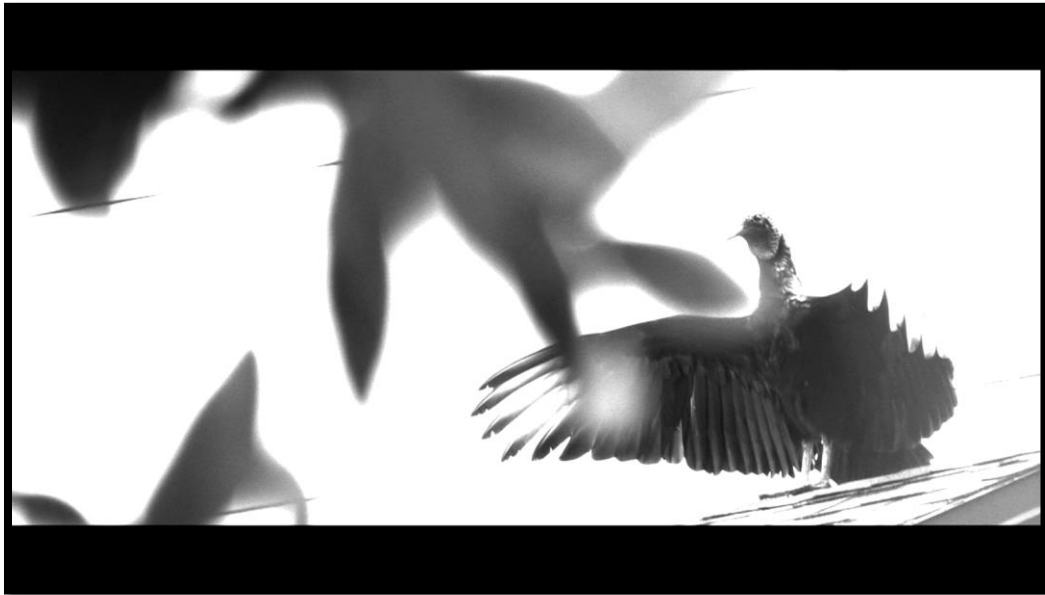
*Figure 16.* Amiel appears in a vision at the lake. The use of split screens provided a structural aesthetic to the film that served to separate different scenes and connect concepts.



*Figure 17.* Woman peers from windows of home at night.



*Figure 18.* Visions of Gracie Anna appear in the waves at the lake.



*Figure 19.* One of many vultures stands guard in the yard.



*Figure 20.* Amiel is camera-aware. Dead cicadas lie scattered about upon completion of the mating season.



*Figure 21.* Overlays of multiple images. This technique helps to create a fragmented, surreal feel to the film.

APPENDIX A  
TREATMENT

## Rationale/Thesis

I wanted to make a film that would open a dialogue about depersonalization disorder, a disorder that I personally believe is underreported. The other two films that have been made that are associated with depersonalization disorder, *Numb* and *Tarnation*, were a narrative feature and an experimental documentary, respectively. *Ode to Amiel* uses an experimental essay format, so it provides a completely different perspective on the disorder than the other two.

The essay format allowed for the use of Amiel's journal entries which created the storyline and built the character of Woman. Amiel's writings are also rather obscure, and they deserve more attention. *Ode to Amiel* is my "thank you" to Amiel. His desire to have his work be meaningful is spelled out in his journal. He died before it was published, so he would never know the impact he would have on anyone even 100 years after his death. If the film helps promote his work, then everyone benefits.

## Approach

My approach in creating this film was unlike the traditional approach for producing a feature film. With no speaking parts, I was able to cast non-actors and thereby avoided issues with directing actors. Choosing to use available light and handheld cameras made it easy to film, even in public.

I usually had a shot list, but I always came back with shots that I hadn't planned simply because I had the time to incorporate spontaneous events into the shoot. For example, it wasn't until I went to the lake and saw the ospreys looking for fish then later noticed that ospreys were



dropping fish in my yard that I was able to see a connection that could be incorporated into the film.

The house I moved into played a large role in the development and content of the film. Since the house is so close to the lake and has four large 100-year-old oak trees in the yard, ospreys and eagles often like to perch in the upper branches and eat the fish they catch in the lake. It's a daily occurrence during the summer months for pieces of fish to fall into the yard when the birds lose their grip on it. This attracts huge green flies, feral cats and vultures.

In lieu of relying on nature, I went to the lake and bought freshly caught fish from people who were fishing there. I used about 6-8 fish to shoot the fish in the sink scene and the dead fish in the yard. When I dumped the fish in the yard, I hoped to attract a vulture or two. Luckily, about eight vultures showed up. That scene was shot as a pickup in August. One can imagine the smell that day as I filmed the decaying fish in 95-degree heat over a three-day period as the vultures fed on the pile.

That's the kind of unexpected experiences I encountered during filming. That scene with the rotting fish and vultures is not in the script because it couldn't be envisioned when the original script was written. After filming the vultures and rotting fish, I coincidentally found a passage from Amiel's journal that refers to vultures metaphorically as the symbol of what has haunted and harmed us. It was a matter of keeping an open mind about what possibilities were available right in front of me, a matter of connecting dots to create a meaningful visual and auditory narrative essay.

I also spent time filming slugs, grasshoppers, bats, cicadas, spiders and lizards. I never knew if it would be footage that I would use, but as part of my approach, I filmed anything that might be visually or metaphorically useful in the film.

Once I began the editing process, I encountered challenges that involved the treatment of the dialogue for the film. By using Amiel's quotes and journal entries, the woman's innermost thoughts and fears could be described beautifully and poetically. However, it became readily apparent during editing that a creative solution would be needed to solve the problem of creating audio that sounded like the voices in her head. Because the film is 100% voiceover, there was a real risk of losing the viewer's attention. My approach was one of trial and error. I spent an inordinate amount of time trying to resolve the audio issue.

I'm not sure if a more structured approach with a set shot list would have made the film easier to produce. It probably would have. However, I don't see how I could have imagined what I ended up shooting. This film was a process of exploration and discovery, both from an artistic and technical perspective. Nothing was planned as rigidly as is in a typical feature film. It was very similar to the approach I've always used with my documentary film work. In that process, I go into a situation and film what I find using only a loosely organized shot list. The story comes out in the editing process. That's precisely how *Ode to Amiel* was made.

### Script

The loosely woven, and highly subjective, narrative of *Ode to Amiel*, centers around a young woman's fantasy encounter with 19th Century philosopher Henri Frederic Amiel. Following the traumatic death of her three-year-old daughter, she becomes enveloped in the

sense of death and isolation that is caused by depersonalization. Calling from beyond his grave, Amiel reaches out to her to provide philosophical inspiration in the quotes from his journal, which she finds in the attic. He reveals to her that she must beware of her own mind as it can be infiltrated and will leave her alone and wasting away in an abyss of despair. Through the journal entries of his *Journal Intime*, he warns her of the dangers of isolation. The film is rich with metaphor, and the visuals, although often dark and disturbing images of death and madness, are represented in a way to make them more a curiosity than something to fear.

In the end, she appears to have not heeded his advice, as she sits alone with him staring off into river. Given that he is merely a figment of her imagination, someone who has been dead for over 135 years, we can infer that she remains alone and trapped in her own mind, a testament to the tenacity of depersonalization disorder, but with a more enlightened view of herself and her world.

### *Script Notes*

What follows is the original script for the film. Before the filming and editing was complete, major changes had occurred in the script, but this was expected. The process was to be very organic, dependent upon many factors that couldn't be controlled, and heavily reliant upon creative editing to bring the film to fruition.

The script was significantly dependent upon the process that unfolded during the historic renovation of the home and the weather/seasonal patterns that influence the animals in the film. Therefore, the scenes were loosely assembled, fluid, and ultimately different in the final version

of the film. All italicized phrases in the script are quotes from *Journal Intime* by Henri Frederic Amiel (Ward, 1889).

**EXT-EMPYREAN OR TUNNEL OF LIGHT (00:00:00 - 00:01:00)**

(Note: This is a repeating motif throughout the film.)

Silence grows to a steady high-pitched buzzing of cicadas.

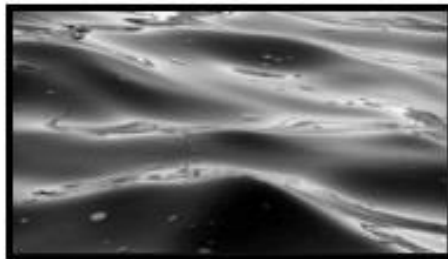
Dark images with occasional flashes of light appearing as though light at the end of a tunnel or the empyrean, the dwelling place of God where divine celestial beings of pure light dwell. Sound of heartbeat pulses with the light.



Titles fade up. ONTOLOGY

**EXT-LAKE MONROE-SUNSET (00:01:00 - 00:03:30)**

The waves of water are mesmerizing.



Macro shot of empty cicada shell hanging on a tree at the edge of the lake. Cicada shells are stuck to the palm trees along the shore. The cicadas are buzzing loudly.



Ospreys, eagles and other water birds are flying around while alligators float nearby the shore.

Underwater stock footage shows many alligators hovering at the bottom of the lake.

Five people are sitting in a row of lawn chairs at the edge of the lake fishing. They are not interacting, but are in a peaceful, meditative state as they fish.



Woman is sitting in the last chair. She is reading *Journal Intime* (1884) by Henri Frederick Amiel. She is silhouetted and obscured, but a close up shows the book title clearly.

Man VO

*When we are doing nothing in particular, it is then that we are living through all our being; and when we cease to add to our growth it is only that we may ripen and possess ourselves.*

*Will is suspended, but nature and time are always active and if our life is no longer our work, the work goes on nonetheless.*

Her fishing pole is lying on the grass; it is unused in contrast to the others, which are all in use by other members of the group. She has a video camera in her lap and a camera hanging around her neck. Her chair is apart from the others, located a few feet away from the closest member of the cohort. She is physically and mentally distanced from the rest of the group.

**EXT-EMPYREAN OR TUNNEL OF LIGHT (00:03:30 - 00:04:00)**

Heartbeat sound fades in over the sounds of the wind/birds/water lapping at the lake.



**EXT-LAKE MONROE-DAY (00:04:00 - 00:05:30)**

Cutaways of wildlife along the lake: alligators, water birds, someone reeling in a fish, the eagle swooping down to catch a fish, the fishermen fishing, and Woman is engrossed in her book, mostly oblivious to all that is going on around her.

(Man VO)

*With us, without us, or in spite of us, our existence travels through its appointed phases, our invisible Psyche weaves the silk of its chrysalis, our destiny fulfills itself, and all the hours of life work together toward that flowering time which we call death.*

Close up of cicada shells, ants, and other active wildlife.

(Man VO)

*This activity, then, is inevitable and fatal; sleep and idleness do not interrupt it, but it may become free and moral, a joy instead of a terror.*

Shot of fish being scooped out of the water by a bird (preferably the eagle), indicating the final moments of its life. Woman is alerted to the sound of the bird splashing on the water and stares at the fish as it is carried away to its death.

**EXT-EMPYREAN OR TUNNEL OF LIGHT (00:05:30 - 00:05:45)**

Heartbeat sound fades in over the sounds of the wind/birds/water lapping at the lake.



**EXT-LAKE MONROE-DAY (00:05:45 - 00:07:00)**

Surreal image (in the manner of Rene' Magritte): Woman's eyes are seen through a Victorian style antique hand mirror (or alternatively in a polarizing filter) that is held against the sky. The eyes follow the eagle out of the frame.

(Woman VO)

*I am a spectator, so to speak, of the molecular whirlwind which men call individual life;*

Eyes in mirror/filter are juxtaposed against the row of people sitting in lawn chairs (shot from behind). Woman's lawn chair is now empty. The book is lying on the chair next to the unused fishing pole and the wind is blowing the pages of the book.

(Woman VO)

*I am conscious of an incessant metamorphosis, an irresistible movement of existence, which is going on within me...*

Details of the cicada shells are juxtaposed against Woman. The eagle is flying away from the lake and toward the town.

(Woman VO)

*– and this phenomenology of myself serves as a window opened upon the mystery of the world.*

Woman's eyes are seen through hand mirror/filter that is held against the sky. The eagle flies out of frame.

(Woman VO)

*I am, or rather my sensible consciousness is, concentrated upon this ideal standing-point, this invisible threshold, as it were, whence one hears the impetuous passage of time, rushing and foaming as it flows out into the changeless ocean of eternity.*

Mesmerizing waves of the lake transition back to Woman's eyes in mirror/filter.

#### **EXT-CENTENNIAL PARK-SUNSET (00:07:00 - 00:09:00)**

Cut to same shot of woman's eyes in mirror/reflective object at Centennial Park (founded 1877) and bats begin flying through frame.

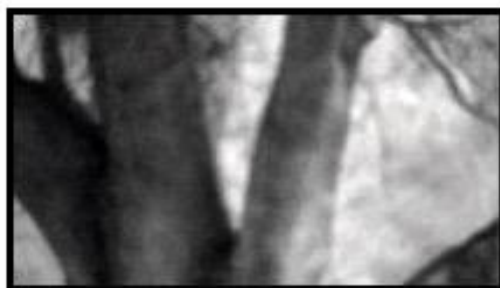




Bats are leaving the bat houses at Centennial Park. Woman is silhouetted against the sky at the park watching the bats. (Use GoPro on PVC pole to shoot from above)



Woman begins filming the bats.



Surreal, soft, out-of-focus images of the trees at the park create a dreamscape. Eagle is flying overhead. He lands in a tree in the park and looks down toward Woman. (Use eagle POV from top of tree using GoPro on PVC pole.)

(Man VO)

*Since the age of sixteen onwards I have been able to look at things with the eyes of a blind man recently operated upon—that is to say, I have been able to suppress in myself*

*the results of long education of sight, and to abolish distances;*

(Woman VO)

*I find myself regarding existence as though from beyond the tomb, from another world; all is strange to me; I am, as it were, outside my own body and individuality; I am depersonalized, detached, cut adrift.*

Close up shots of bats dropping out of the bat house and flying off. Woman is filming bats coming out of the bat house.

(Woman VO)

*Is this madness?*

**EXT. HOME-SUNSET (00:09:00 - 00:10:00)**

Tone of film shifts to a dark, eerie feel.

Close up shot of bats at Elm Avenue house. (Slow motion)



A feral cat peeks out from under the house. (Use GoPro on PVC pole to capture images from underneath the house in the crawlspace.)

A dead fish head lies in the middle of the yard under the tree.

Cicada shells are clinging to the tree trunk and the fence.

A pile of fish bones is being picked over by ants and blowflies.

A fish drops from the tree into the pile of fish in the yard.

The feral cat ventures out to get the fish. (Use GoPro for POV of cat)

**EXT. PATHWAY-SUNSET (00:10:00 - 00:10:30)**

Woman walks home from Centennial Park and enters yard/home through the front gate.

Woman is not seen, but we see the gate open, her shadow passes over the house and the fence. Cat runs under the house.



The eagle follows her home. He is sitting high in the tree in the front of the house. He looks down (eagle POV) at Woman as she enters through the front gate. POV of cat from underneath house shows woman's feet walking through yard.



**EXT. HOME-SUNSET (00:10:00 - 00:11:00)**

Woman walks past fish bones and the head of the dead fish that are scattered in the yard.



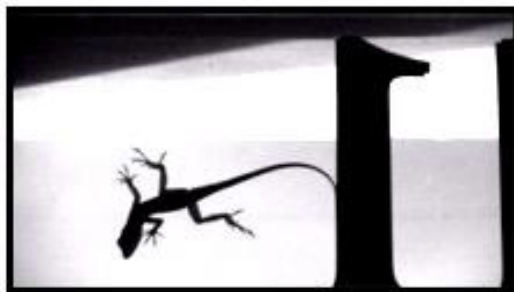
Eagle flies away.



**INT. HOUSE-SUNSET (00:11:00 - 00:11:30)**

Screeching sound of door opening. Chimes on door tingle and echoes in the house.

A silhouette of a lizard is visible in the transom window above the door. The curtains wave as the wind from the door opening causes movement. The door screeching sounds are heard as the door closes and the lock is turned.



Footsteps and creaking oak floors are heard. A reflection flashes in a framed photo on the wall as Woman moves through the hall.

Two small dogs scramble, excited to see Woman. The sounds of their little paws on wooden floors and their grunts alert us to her presence. We are aware of Woman through their eye movement.

**EXT. HOUSE-NIGHT (00:11:30 - 00:12:00)**

Woman is filmed from outside of the house. It gives a sense that someone outside is watching her.

Exterior shot of front of house with Woman standing in second floor window.



She closes the shutters and the house goes dark.

**EXT-EMPYREAN OR TUNNEL OF LIGHT (00:12:00 - 00:12:30)**



(Woman VO)

*I can find no words for what I feel. My consciousness is withdrawn into itself; I hear my heart beating, and my life passing. It seems to me that I have become a statue on the banks of the river of time, that I am the spectator of some mystery, and shall issue from it old, or no longer capable of age.*

**INT. HOUSE-SUNRISE (00:12:30 - 00:13:30)**

The bats are flying around outside the bedroom window.

Woman's shadows and reflections are moving through the house.

(Woman VO)

*Thought is a kind of opium; it can intoxicate us, while still broad awake; it can make transparent the mountains and everything that exists.*

*The soul cradles and soothes me and everything, even my own life, becomes to me smoke, shadow, vapor, and illusion. I hold so lightly to all phenomena that they end by passing over me like gleams over a landscape, and are gone without leaving any impression.*

Woman is standing in the front windows of the second story bedroom that looks out onto

the tree where the eagle perches.

**EXT. SUNRISE (00:13:30 - 00:13:45)**

The eagle is perched in the oak tree in the front yard just outside Woman's second story bedroom window. He screeches.

(Man VO)

*It is by love only that one keeps hold upon reality, that one recovers one's proper self, that one becomes again will, force, and individuality.*

**INT. SUNRISE (00:13:45 - 00:14:00)**

(Woman VO)

*Love could do everything with me; by myself and for myself I prefer to be nothing...*

**EXT. HOUSE-SUNRISE (00:14:00 - 00:14:15)**



Bats are flying outside the house and are crawling into the eaves above the Woman's second story bedroom window.

**INT. BEDROOM-SUNRISE (00:14:15 - 16:00)**

Woman hears noises coming from the ceiling above her bed, and there's tapping on her window.

She opens the curtains and dozens of bats are flying outside the window trying to crawl into a gap leading into the attic. She gets her video camera and begins filming them. She watches them in wonder.

(Man VO)

*Every hurtful passion draws us to it, as an abyss does, by a kind of vertigo. Feebleness of will brings about weakness of head, and the abyss, in spite of its horror, comes to*

*fascinate us, as though it were a place of refuge. Terrible danger! For this abyss is within us; this gulf, open like the vast jaws of an infernal serpent bent on devouring us, is in the depth of our own being, and our liberty floats over this void, which is always seeking to swallow it up.*

*Heaven, hell, the world are within us. Man is the great abyss.*

One by one, the bats crawl into the space and enter the attic above Woman's bed. She listens as they make their way to the nest, scratches and bat noises are heard.

Her shadow is visible on the wall as she looks up at the ceiling and listens to the bats settle in for the day.

She gathers her cameras and leaves the house.

**EXT. HOUSE-SUNRISE (00:16:00 - 00:16:15)**

Woman leaves through the front gate. She films the bats that are flying into the second story window by her bedroom. The eagle is perched high in the tree in the front yard as she exits through the gate. He looks down at her.



Eagle flies away from the tree as if to follow her.

**EXT. PATHWAY-SUNRISE (00:16:15 - 00:17:15)**

Woman walks to Centennial Park at sunrise. There's an uneasy feeling in the air.

An occasional pedestrian passes in the distance. One car passes. A homeless man is lying on the platform at the old train station as she passes by. She is isolated and vulnerable.

She walks past the abandoned train station and many other abandoned buildings.



(Woman VO)

*After all the bewildering distractions of life -- after having drowned myself in a multiplicity of trifles and in the caprices of this fugitive existence, yet without ever attaining to self-intoxication or self-delusion -- I come again upon the fathomless abyss...*

*...the silent and melancholy cavern, where dwell 'Die Mu'tter,' where sleeps that which neither lives nor dies, which has neither movement nor change, nor extension, nor form, and which lasts when all else passes away.*

**EXT. CENTENNIAL PARK-SUNRISE (00:17:15 - 00:17:30)**

Bats are swarming overhead. When she reaches the park, she watches them crawl into the bat houses. She begins filming them.

POV shot from high in the trees indicates that the eagle is following her.

**EXT. PATHWAY-SUNRISE (00:17:30 - 00:18:00)**

Woman leaves Centennial Park and walks down to the lake. She passes by two people carrying lawn chairs and fishing poles.

**EXT-LAKE MONROE-DAY (00:18:00 - 00:19:00)**

Woman stands on the banks of the lake.

Two fishermen are already sitting in lawn chairs fishing.



An eagle is flying over the lake. He catches a fish and flies away.

(Woman VO)

*In these moments of communion with the infinite, how different life looks! How all that usually occupies and excites us becomes suddenly puerile, frivolous and yggis. We seem to ourselves mere puppets, marionettes, strutting seriously through a fantastic show, and mistaking gewgaws for things of great price.*

The metro bus stops nearby to pick up passengers who are off to work. Early morning rush hour is beginning and there's lots of traffic.

She is walking along the sidewalk and finds a dead beetle shell lying near the sidewalk. She picks it up and puts it in her bag.

**EXT. HOUSE-SUNSET (00:19:00 - 00:19:30)**

The eagle is sitting high in the tree.

A dead fish falls from the eagle's perch, but it appears to fall from the sky. It lands nearby other dead fish and fish parts.

Two feral cats peek out from under the house at the fish. One of the cats drags a fish under the house.

**EXT. PATHWAY-NIGHT (00:19:30 - 00:20:00)**

Woman is walking home from downtown. There are lots of people on the streets dining and hanging out at bars. She walks past and all is a blur (slow shutter speed).

(Woman VO)

*The indecision which springs from distrust of self, tend to make all my personal life a matter of doubt and uncertainty. I am afraid of the subjective life, and recoil from every enterprise, demand, or promise which may oblige me to realize myself;*

*I feel a terror of action, and am only at ease in the impersonal, disinterested, and objective life of thought.*

*The reason seems to be timidity, and the timidity springs from the excessive development of the reflective power which has almost destroyed in me all spontaneity, impulse, and instinct, and therefore all boldness and confidence. Whenever I am forced to act, I see cause for error and repentance everywhere, everywhere hidden threats and masked vexations.*

**EXT. HOUSE-SUNRISE (00:20:00 - 00:21:30)**

The eagle is in the oak tree. POV of eagle looking down at Woman as she walks out of the front door of the house and toward the gate.



Woman reaches the front gate.

There are five cicada shells stuck to the wooden gate. The shells are lined up in a row (like the people fishing at the lake). She collects the cicada shells and takes them inside with her.

Woman notices that there are dead fish in the yard. She gathers some bones to take with her.

Blowflies are swarming. Feral cats are lurking nearby. POV of the cat from under the house peeking through the crawlspace.

A slug is crawling on the bones. She picks it up and takes it inside.

Thunder is heard.

**INT. HOUSE-DAY (00:21:30 - 00:23:30)**

There's a thunderstorm.

Woman goes inside the house. She finds a glass jar and puts the slug inside along with some leaves.

She puts the beetle shell on the table next to the jar with the slug. There's an old video camera sitting next to a Holga camera.

Woman goes upstairs. She hears sounds in the attic.

She notices that the window is leaking. She gets caulk and seals the window shut.

She seals the attic door shut with tape.

(Woman VO)

*Everything which compromises the future or destroys my inner liberty, which enslaves me to things or obliges me to be other than I could and ought to be, all which injures my idea of the perfect man, hurts me mortally, degrades and wounds me in mind, even beforehand.*

*Reality, the present, the irreparable, the necessary, repel and even terrify me. I have too much imagination, conscience, and penetration and not enough character. The life of thought alone seems to me to have enough elasticity and immensity, to be free enough from the irreparable, practical life makes me afraid. I am distrustful of myself and of happiness because I know myself. The ideal poisons for me all imperfect possession. And I abhor useless regrets and repentance.*

**EXT. HOUSE-SUNSET (00:23:30 - 00:24:30)**

Bats are leaving the opening by the bedroom window. The exterior of the house is deteriorating.



A couple of windows are covered in plywood. Rotten wood siding is visible on the house.

Woman gets another piece of plywood and nails it in over the window opening from the outside of the house.



**INT. HOUSE-SUNSET (00:24:30 - 00:25:30)**

Woman hears noise coming from attic. She checks to make sure the attic door is taped securely.

She gets a jar with the slug inside and takes it outside where she has set up an area to film and photograph creatures she's collected.

**EXT. HOUSE-SUNSET (00:25:30 - 00:27:30)**

Woman gets a video camera and begins to film a slug crawling over a cicada shell. She has arranged the cicadas shells on a piece of slate and the slugs must crawl over or around the shells to pass through the scene.

(Woman VO)

*I am afraid of an imperfect, a faulty synthesis, and I linger in the provisional, from timidity and from loyalty. As soon as a thing attracts me I turn away from it; or rather, I cannot either be content with the second-best, or discover anything which satisfies my aspiration.*

*The real disgusts me, and I cannot find the ideal. I cannot escape from the ideal of it. A companion, of my life, of my work, of my thoughts, of my hopes; within a common worship--toward the world outside kindness and beneficence; education to undertake; the thousand and one moral relations which develop round the first--all these ideas intoxicate me sometimes.*



The slug is moving in between the cicada shells. It rises up when it approaches one of the cicada shells as if to greet or challenge it.

The slug crawls over the cicada shell that rocks back and forth as the weight of the slug causes it to shift. The slug has crawled over and past the cicada. Woman collects the slug and puts it back in the glass jar.

**EXT. HOUSE-NIGHT (00:27:30 - 00:29:30)**

Woman is walking in the yard.

The exterior of the house is deteriorating as seen in shot of missing screens on windows and windows that are broken.



Bats are flying around the house.

(Man VO)

*Decomposition becomes deadly when it surpasses in strength the combining and constructive energies of life, and the separate action of the powers of the soul tends to mere disintegration and destruction as soon as it becomes impossible to bring them to bear as one undivided force. When the sovereign abdicates, anarchy begins.*

Bats are flying out of the second story window. The house looks spooky and as if it's condemned.

**EXT. PATHWAY- NIGHT (00:29:30 - 00:31:30)**

Woman leaves the yard through the front gate. She walks past the abandoned train station. It's lonely, isolated. She walks all the way to the lake.

(Woman VO)

*Unity of life, of force, of action, of expression, is becoming impossible to me; I am legion, division, analysis, and reflection; the passion for dialectic, for fine distinctions, absorbs and weakens me.*

*The point which I have reached seems to be explained by a too restless search for perfection, by the abuse of the critical faculty, and by an unreasonable distrust of first impulses, first thoughts, first words.*

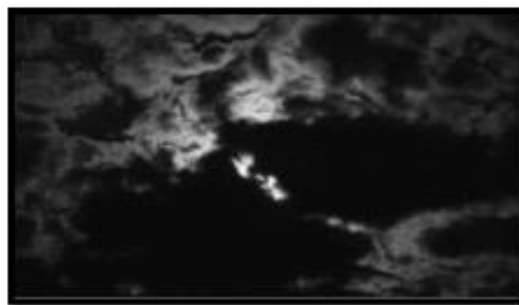
*Unity and simplicity of being, confidence, and spontaneity of life, are drifting out of my reach, and this is why I can no longer act.*

(Man VO)

*Analysis kills spontaneity. The grain once ground into flour springs and germinates no more.*

**EXT. LAKE- NIGHT (00:31:30 - 00:33:30)**

There's a lunar eclipse. Woman stands on the banks on the lake and looks toward the cloud-obscured moon.



(Woman VO)

*I have a horror of being duped, above all, duped by myself, and I would rather cut myself off from all life's joys than deceive or be deceived. Humiliation, then, is the sorrow which I fear the most, and therefore it would seem as if pride were the deepest rooted of my faults. I only act with regret, and almost by force.*

Woman walks along the busy main street where people are dining and hanging out. She

walks past them in a blur (slow shutter speed).

Woman leaves the lake, and walks toward home.

The eagle is screeching in the background.

**INT. HOUSE-SUNRISE (00:33:30 - 00:35:30)**

It's raining, and the window is leaking. She can't get the windows open because they're painted shut. She gets a hammer and scraper and violently tries to open the window, but it's stuck fast.

An eagle screeches from outside.

(Man VO)

*Do no violence to yourself, respect in yourself the oscillations of feeling. They are your life and your nature;*

*Let what is natural in you raise itself to the level of the spiritual, and let the spiritual become once more natural.*

Woman goes upstairs to the bedroom where she hears tapping on the second story bedroom window.

She opens the curtain to see that the bats are flying right into the ledge of the window and into the attic.



She exits the house. POV as she rushes outside with a video camera.



**EXT. HOUSE-SUNRISE (00:35:30 - 00:37:00)**

Woman exits house. The exterior of the house is deteriorating.

(Man VO)

*Self-distrust is destroying you; trust, surrender, abandon yourself; believe and thou shalt be healed." Unbelief is death, and depression and self-satire are alike unbelief.*

She sees the eagle in the tree fly away and the bats flying into the attic.

(Woman VO)

*To be dependent is to me terrible; but to depend upon what is irreparable, arbitrary and unforeseen, and above all to be so dependent by my fault and through my own error, to give up liberty and hope, to slay sleep and happiness, this would be hell!*

The paint has been sanded and scraped and rotted wood is peeling away from the house leaving the underside exposed.

Many windows are boarded up with plywood leaving the house to look abandoned.



Woman looks at a dead fish lying in the yard. She looks at the house with its boarded up windows and rotting wood.



Woman's shadow is seen drifting through yard and back toward the house. The sounds of the door locking cut through the silence of the night.

**INT. HOUSE-DAY (00:37:00 - 00:38:00)**

Woman is standing on the edge of the lake. Underwater, alligators are hanging out. The woman is contemplating jumping into the lake.

The eagle flies by and captures her attention. She leaves the lake and heads home.

**EXT. HOUSE-DAY (00:38:00 - 00:39:00)**

A crab spider is spinning a web and tending to it.



(Woman #2 VO)

*So long as a person is capable of self-renewal, they are a living being.*

The exterior of the house is rough- looking. Paint has been scraped and the home is in the process of being renovated. She picks up a paint scraper and begins scraping old paint from the window.

(Woman #2 VO)

*We are all visionaries, and what we see is our soul in things. We reward ourselves and punish ourselves without knowing it, so that all appears to change when we change.*

Woman gets a putty knife and wedge and begins trying to pry open the stuck and boarded up windows.

**INT. HOUSE-DAY (00:39:00 - 00:41:00)**

Woman goes inside and begins working on a window, but she hears noises coming from the attic.

She crawls up in attic and finds an old original copy of Amiel's journal.

Attic becomes a surreal place that transcends space and time.

**EXT-EMPYREAN OR TUNNEL OF LIGHT (00:41:00 - 00:42:00)**

(Man VO)

*Is all my scribbling collected together---my correspondence, these thousands of pages, my lectures, my articles, my verses, my various memorandum---anything but a collection of dry leaves? To whom and for what have I been of use? And will my name live for even a day after me, and will it have any meaning to anyone? An insignificant empty life! Vie Nulle!*

**INT. ATTIC-DAY (00:42:00 - 00:44:00)**

Woman is reading from the journal in the attic.

(Woman VO)

*Be humble, devout, silent, that so thou mayest hear within the depths of thyself the subtle and profound voice; be spiritual and pure, that so thou mayest have communion with the pure spirit.*

*Let mystery have its place in you; do not be always turning up your whole soil with the plowshare of self-examination, but leave a little fallow corner in your heart ready for any seed the winds may bring, and reserve a nook of shadow for the passing bird; keep a place in your heart for the unexpected guests, an altar for the unknown God. Then if a bird sing among your branches, do not be too eager to tame it.*

She finds some antique items in the attic along with the journal, among them an antique porcelain doll and a hand-carved fish.

**INT. HOUSE-DAY (00:44:00 - 00:45:30)**

Woman goes to computer and opens program where we see she is editing a film with footage of the creatures she's collected. The spider is on the screen when we hear Woman #2 speaking in VO.

(Woman #2 VO)

*If you are conscious of something new—thought or feeling, wakening in the depths of your being—do not be in a hurry to let in light upon it, to look at it; let the springing germ have the protection of being forgotten, hedge it round with quiet, and do not break in upon its darkness; let it take shape and grow, and not a word of your happiness to any one!*

*Sacred work of nature as it is, all conception should be enwrapped by the triple veil of modesty, silence and night.*

As she walks through the house, she is reflected in the photos hanging on the walls of the photos she's made of the creatures.

**EXT. HOUSE-DAY (00:45:30 - 00:47:30)**

Woman is installing new windows and working on repairs to the exterior of the house. Rotten siding is being removed and the house is being painted. The boarded up windows are replaced with beautiful restored historic windows. Eagles and ospreys are flying by.

(Man VO)

*Withdraw thyself often into the sanctuary of thy inmost consciousness; become once more point and atom, that so thou mayest free thyself from space, time, matter, temptation, dispersion, that thou mayest escape thy very organs themselves and thine own life. That is to say, die often, and examine thyself in the presence of this death, as a preparation for the last death. |*

*Give up, then, this trying to know all, to embrace all. Learn to limit yourself, to content yourself with some definite thing, and some definite work; dare to be what you are, and learn to resign with a good grace all that you are not, and to believe in your own individuality.*

Painters' ladders are leaning against the house and the transformation of the house from a rough and deteriorated exterior to a restored, refreshed exterior happens in the scene.

**EXT. CENTENNIAL PARK-SUNSET (00:47:30 - 00:48:00)**

Woman is filming bats leave the bat houses at sunset.

**EXT-EMPYREAN OR TUNNEL OF LIGHT (00:48:00 - 00:49:00)**



(Woman VO)

*I feel myself forced to feign a particular interest in my individual part, while all the time I am living in the confidence of the poet who is playing with all these agents which seem so important, and knows all that they are ignorant of.*

*It is a strange position, and one which becomes painful as soon as grief obliges me to betake myself once more to my own little role, binding me closely to it, and warning me that I am going too far in imagining myself.*

*Without grief, which is the string of this venturesome kite, man would soar too quickly and too high, and the chosen souls would be lost for the race, like balloons which, save for gravitation, would never return from the empyrean.*

**EXT. HOUSE-SUNSET (00:49:00 - 00:50:00)**

Woman is working on the finishing touches to the house. It has been transformed into a beautiful home, freshly painted, the windows are redone and the rotted wood has been replaced.

**INT. HOUSE-SUNSET (00:50:00 - 00:51:00)**

Woman goes into the house and gets her camera, fishing pole and the doll and wooded fish. She walks to the lake.

(Woman VO)

*My privilege is to be spectator of my life drama, to be fully conscious of the tragi-comedy of my own destiny, and, more than that, to be in the secret of the tragi-comic itself, that is to say, to be unable to take my illusions seriously, to see myself, so to speak, from the theater on the stage, or to be like a man looking from beyond the tomb into existence.*

**EXT. LAKE MONROE-SUNSET (00:51:00 - 00:53:00)**

The people sitting in a row in their lawn chairs fishing that were there at the beginning of the film are still sitting there.

A woman with a little girl is standing nearby. Woman hands the doll to the girl.

Woman walks over and sits down in the empty chair. She hands the wooden fish to the man sitting next to her.

(Woman VO)

*Life is short and we have never too much time for gladdening the hearts of those who are traveling the dark journey with us. Oh be swift to love, make haste to be kind.*

She sits the book (*Journal Intime*) aside, moves her lawn chair close to the next person's chair, and picks up her fishing pole and begins fishing.

THE END

APPENDIX B  
BUDGET AND FINAL COST REPORT

## Ode to Amiel Budget

Category	Expense	Qty	Unit	Rate	Total	In Kind / Deferred	Budget
<b>1000</b>	<b>DIRECTION</b>						<b>15,000</b>
10-01	Director	15	month	1,000	15,000	<15,000>	
<b>1100</b>	<b>SET DRESSING/PROP S</b>						<b>500</b>
11-01	Miscellaneous	1	allow	500	500		500
<b>1200</b>	<b>CAMERA PURCHASES</b>						<b>2,500</b>
12-01	Camera/kit purchase	1	allow	2,500	2,500		2,500
<b>1300</b>	<b>POST- PRODUCTION</b>						<b>500</b>
13-01	Hard Drive	1	each	250	250		250
13-02	Adobe Premier Subscription	2	months	50	100		100
13-03	STOCK FOOTAGE/MUSIC RIGHTS (videoblocks.com)	1	allow	150	150		150
<b>1400</b>	<b>PRODUCTION INSURANCE</b>						<b>275</b>
14-01	The Hartford	1	year	275	275		275
<b>1500</b>	<b>OFFICE SUPPLIES</b>						<b>750</b>
15-01	Printing/Duplication	1	allow	150	150		150
15-02	DVD duplication	50	each	3	150		150
15-03	LLC Filing	2	years	150	300		300
15-04	Postage	1	allow	150	150		150
<b>1600</b>	<b>MARKETING</b>						<b>2,200</b>
16-01	Website	2	years	150	300		300
16-02	Posters (24x36)	10	each	30	300		300
16-03	Posters (11x14)	250	each	1	250		250
16-04	5x8 cards	1000	1	200	200		200
16-05	Film Festival Entry Fees	1	allow	1,000	1,000		1,000
16-06	DVD covers (4 color printing)	50	allow	2	100		100
16-07	DVD cases	50	allow	1	50		50
<b>1700</b>	<b>CONTINGENCY</b>						<b>2,175</b>
17-01	Misc. Expenses	1	allow	10%	2,175		2,175
	<b>TOTAL</b>					<15,000>	<b>23,900</b>

Figure 22. Ode to Amiel budget.

### Final Production Cost Report

		<b>BUDGET</b>	<b>ACTUAL</b>
1000	DIRECTION (deferred)	15,000	0
	<b>ABOVE THE LINE TOTAL</b>	<b>15,000</b>	<b>0</b>
1100	SET DRESSING/PROPS	500	175
1200	CAMERA PURCHASES	2,500	2,500
1400	PRODUCTION INSURANCE	275	0
	<b>BELOW THE LINE TOTAL</b>	<b>3,275</b>	<b>2,675</b>
1300	EDITORIAL/POST-PRODUCTION	500	500
1500	OFFICE SUPPLIES	750	0
1600	MARKETING MATERIALS	2,200	0
	<b>POST-PRODUCTION TOTAL</b>	<b>3,450</b>	<b>500</b>
1700	CONTINGENCY	2,175	250
	<b>OTHER TOTAL</b>	<b>2,175</b>	<b>250</b>
	<b>GRAND TOTAL</b>	<b>23,900</b>	<b>3,425</b>

DIRECTOR/PRODUCER NAME: Phyllis Redman

FILM TITLE: Ode to Amiel

BUDGET AMOUNT: \$23,900

LOCATION(S) OF SHOOT: Sanford, FL

SHOOT DATES: August 2013 - January 2014

FORMAT: HD

NUMBER OF CREW: 1 (myself)

ARE YOU OR ANY OF YOUR CREW BEING PAID? No. Payment deferred for director.

WHO IS YOUR INSURANCE BROKER? None

WHO IS YOUR LEGAL ADVISOR? None

STUNTS, EFFECTS, MINORS, ANIMALS, PYRO, ETC? No.

WHAT IS THE BIGGEST CHALLENGE OF THIS PRODUCTION? Acceptance into at least one notable film festival.

*Figure 23.* Final production cost report.



APPENDIX C  
MARKETING AND DISTRIBUTION PLAN

## Film Festivals

*Ode to Amiel* will be submitted to the film festivals listed below for the 2016 festival circuit. The screening dates for 2015 are provided to give an estimated date that the 2016 films will be screened (Figure 24).

<b>Screening Dates</b>	<b>Festival/Location</b>	<b>Website</b>
March 20-29, 2015	Atlanta Film Festival Atlanta, GA	<a href="http://www.atlantafilmfestival.com">www.atlantafilmfestival.com</a>
March 24-29, 2015	Ann Arbor Film Festival Ann Arbor, MI	<a href="http://www.aafilmfest.org">www.aafilmfest.org</a>
April 9-16, 2015	Wisconsin Film Festival Madison WI	<a href="http://www.wifilmfest.org">www.wifilmfest.org</a>
April 10-19, 2015	Florida Film Festival Winter Park, FL	<a href="http://www.floridafilmfestival.com">www.floridafilmfestival.com</a>
April 15-19, 2015	Indie Grits Festival Columbia, SC	<a href="http://www.indiegrits.com">www.indiegrits.com</a>
April 16-25, 2015	Nashville Film Festival Nashville, TN	<a href="http://www.nashvillefilmfestival.org">www.nashvillefilmfestival.org</a>
April 30-May 3, 2015	Milwaukee Underground Film Festival Milwaukee, WI	<a href="http://www.film-milwaukee.org">www.film-milwaukee.org</a>
May 13-17, 2015	Chicago Underground Film Festival Chicago, IL	<a href="http://www.cuff.org">www.cuff.org</a>
May 21-24, 2015	Montreal Underground Film Festival Montreal, Quebec	<a href="http://www.muff514.com/home.htm">www.muff514.com/home.htm</a>
June 2015	Winnipeg Underground Film Festival Winnipeg, Manitoba	<a href="http://www.winnipeguff.com">www.winnipeguff.com</a>
October 16-31, 2015	Antimatter Victoria, British Columbia	<a href="http://www.antimatter.ws">www.antimatter.ws</a>

*Figure 24.* Film festivals.

## Online Marketing

The film will have a website ([www.odetoamiel.com](http://www.odetoamiel.com)) along with a Facebook page, Instagram and Twitter accounts, and clips on Vimeo and Youtube. After the film has completed the festival circuit, it will be available for streaming, either on a site such as Fandor if it should get distribution, or on the website.

The website will provide viewers with information about depersonalization disorder and Henri Frederic Amiel. It will also offer information about micro-budget and no-budget filmmaking and essay films.

## Lectures

After the festival circuit is over, the film will be offered for private screenings and discussions about trauma, dissociative disorders, and other mental health issues in academic and counseling centers. The film, accompanied by a lecture or discussion with a mental health professional, can raise awareness about depersonalization disorder, which is thought to be underreported and under-recognized in the psychiatric field.

*I am depersonalized, detached, cut adrift.  
Is this madness?*

## *Ode to Amiel*

An essay film by Phyllis Redman

[www.odetoamiel.com](http://www.odetoamiel.com)

Figure 25. Poster image to be used for promotional materials.

APPENDIX D  
CREDIT LIST

Directed by Phyllis Redman

Cast (in order of appearance):

Adrianna Arteaga as "Gracie Anna"

Whitney Spivey as "Woman"

Natalie Barber as "Woman"

Ramy Cadwell as "Amiel"

Cinematographer

Phyllis Redman

Production Sound

Phyllis Redman

Editor

Phyllis Redman

Additional Post-Production Sound/Music

Footage Firm, Inc.

APPENDIX E  
CONTRACTS AND AGREEMENTS

## VideoBlocks.com Royalty Free License Agreement

This license agreement ("**Agreement**") governs the terms by which Phyllis Redman with an address of 211 S Elm Ave . Sanford, Florida-32771 and username of phyllisredman obtain the right to use graphics, video clips, audio clips, photographs and other media content ("**Stock Files**") that they download from the website located at [www.videoblocks.com](http://www.videoblocks.com) (the "**Site**"). This Agreement is in addition to the Terms of Use applicable to the Site that all persons downloading Stock Files from the Site have previously entered into. In the event of any inconsistency between this Agreement and the Terms of Use (which is incorporated into this Agreement by reference), the terms of this Agreement shall govern.

PLEASE READ THIS AGREEMENT CAREFULLY. BY DOWNLOADING ANY STOCK FILES FROM THE SITE, YOU REPRESENT THAT (1) YOU HAVE READ, UNDERSTAND, AND AGREE TO BE BOUND BY THIS AGREEMENT, (2) YOU ARE OF LEGAL AGE TO FORM A BINDING CONTRACT WITH FOOTAGE FIRM, AND (3) YOU HAVE THE AUTHORITY TO ENTER INTO THIS AGREEMENT PERSONALLY OR ON BEHALF OF THE COMPANY YOU HAVE NAMED AS THE CUSTOMER, AND TO BIND THAT COMPANY TO THESE TERMS. THE TERM "YOU" REFERS TO THE INDIVIDUAL OR LEGAL ENTITY, AS APPLICABLE, IDENTIFIED AS THE CUSTOMER WHEN YOU REGISTERED ON THE WEBSITE. **IF YOU DO NOT AGREE TO BE BOUND BY THIS AGREEMENT, YOU MAY NOT DOWNLOAD OR USE ANY STOCK FILES.**

PLEASE NOTE THAT this Agreement is subject to change by Footage Firm in its sole discretion at any time. When changes are made, Footage Firm will make a new copy of this Agreement on the Site. Any changes to this Agreement will be effective immediately for any Stock Files that you have not downloaded and will be effective thirty (30) days after posting of notice of such changes on the Site for Stock Files already downloaded by you. Footage Firm may require you to provide consent to the updated Agreement in a specified manner before further use of the Site or the Stock Files is permitted. If you do not agree to any change(s) after receiving a notice of such change(s), you shall stop using the Site and/or the Stock Files. Otherwise, your continued use of the Site and/or Stock Files constitutes your acceptance of such change(s). PLEASE REGULARLY CHECK THE SITE TO VIEW THE THEN-CURRENT AGREEMENT.

**1. The License:** This is a license, not a sale. Footage Firm (owner of VideoBlocks.com) continues to own all Stock Files. Subject to your acceptance of the terms of this Agreement, Footage Firm hereby grants to you a limited non-exclusive, revocable, non-transferable, worldwide right to use the Stock Files as follows: You may use the Stock Files for nearly any project, including feature films, broadcast, commercial, industrial, educational video, print projects, multimedia, games, and the internet, but solely to the extent the Stock File is incorporated into any work with substantial value added by you such that transformed or derivative work is not recognizable as the Stock File nor is the Stock File capable of being downloaded, extracted or accessed by a third party as a stand-alone file (satisfaction of these conditions will constitute the work as a "Derivative Work" for the purposes of this Agreement). Thus, you could incorporate Stock Files in Derivative Works that include promotional materials, packaging, web page design, broadcast, products for sale, electronic and print publication, comps, and layouts. "Non-transferable" as used herein means that except as specifically provided in this Agreement, you may not sell, rent, load, give, sublicense, or otherwise transfer to anyone, the Stock File or the right to use the Stock File. You may however, transfer Stock Files to a third party for the sole purpose of causing such third party to produce and/or manufacture Derivative Works subject to the terms and conditions herein. You cannot otherwise use the Stock Files.

**2. Limitations:** The Stock Files may not be sold as stand alone clips/stock files, or included in any other media/stock product, library, or collection for distribution or resale. The Stock Files may not be used, in part or in whole, as a trademark or service mark, nor may you claim any proprietary rights of any sort in the Stock Files, or any part thereof. You may not make available some or all of the Stock Files on a web page or other display as a separate or downloadable reusable file, or disassemble, decompile, reverse engineer, translate, or otherwise decode the Stock Files for any reason whatsoever. If you provide Stock Files or Derivative Works to a client as part of your work product, the client may not reuse the Stock Files or Derivative Works for any purposes other than a review of your work product without purchasing a separate license.

**3. Fees and Payments:** In exchange for your usage of Footage Firm's Stock Files as provided hereunder,



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you must have a registered VideoBlocks.com account (with either free trial or paid status) at the time of downloading. This license applies to all files you downloaded during your subscription (regardless of whether it was a paid or free trial account), and remains in effect even after you cancel your account. (You may continue to use the clips you downloaded even after account cancellation, as described in this Agreement.). You agree to pay and be responsible for any and all sales taxes, use taxes, value added taxes and duties imposed by any jurisdiction as a result of the license granted to you, or of your use of the Stock Files, pursuant to this Agreement.

**4. Copyright:** Footage Firm, its licensors and contributors retain all right, title, and interest in and to the Stock Files not expressly granted by the License Grant above. Such rights are protected by the United States and International Copyright laws and international treaty provisions. You may be held legally responsible for any copyright infringement that is caused or encouraged by your failure to abide by the terms of this Agreement.

**5. No Warranty:** Footage Firm makes no representation or warranty with respect to any Stock File or the use of names, trademarks, logos, registered or copyrighted designs or works of art depicted in any Stock File, and you must satisfy yourself that all necessary rights, model releases, consents or permissions as may be required for your intended usage are secured. All Footage Firm's Stock Files are provided "as is." Footage Firm makes no representation or warranty either express or implied including but not limited to any implied warranties of merchantability, fitness for any particular use, quality of image, non-infringement, or compatibility with any computer hardware or other equipment, operating system or software program. Neither Footage Firm nor any of its directors, officers, employees, subsidiaries, affiliates, or agents shall be liable for any damages, whether direct, incidental, or consequential, or other damages arising out of the use of, or the inability to use, the Stock Files. You acknowledge that Footage Firm has no obligation to review, monitor or screen Stock Files, although Footage Firm it reserves the right in its sole discretion to do so, and Footage Firm does not approve, endorse or make any representations or warranties with respect to Stock Files. Footage Firm does not warrant the accuracy of any categorization, keyword, caption or title of the Stock File or the metadata that may be provided therewith. ANY STOCK FILES DOWNLOADED FROM OR OTHERWISE ACCESSED THROUGH THE SITE IS ACCESSED AT YOUR OWN RISK, AND YOU SHALL BE SOLELY RESPONSIBLE FOR ANY DAMAGE TO YOUR PROPERTY OR PERSON, INCLUDING, BUT NOT LIMITED TO, YOUR COMPUTER SYSTEM AND ANY DEVICE YOU USE TO ACCESS THE SITE OR THE SERVICES, OR ANY OTHER LOSS THAT RESULTS FROM ACCESSING OR DOWNLOADING SUCH CONTENT.

**6. Indemnity and Release.** You will indemnify and hold Footage Firm, and its subsidiaries, affiliates, officers, directors, agents, partners and employees (collectively, the "**Footage Firm Parties**"), harmless from any claim or demand, including reasonable attorney's fees, arising out of your use of Stock Files. You hereby release the Footage Firm Parties and their successors from claims, demands, any and all losses, damages, rights, and actions of any kind, including personal injuries, death, and property damage that is either directly or indirectly related to or arises from any Stock Files or use thereof. If you are a California resident, you waive California Civil Code 1542, which says: "A general release does not extend to claims which the creditor does not now or suspect to exist in his favor at the time of executing the release, which if known by him must have materially affected his settlement with the debtor."

**7. Limitation of Liability:** IN NO EVENT, INCLUDING, WITHOUT LIMITATION, NEGLIGENCE, SHALL ANY FOOTAGE FIRM PARTY BE LIABLE TO YOU OR ANY THIRD PARTY FOR ANY SPECIAL, PUNITIVE, INCIDENTAL, INDIRECT, OR CONSEQUENTIAL DAMAGES OF ANY KIND, OR ANY DAMAGES WHATSOEVER, INCLUDING, WITHOUT LIMITATION, THE COST OF PROCUREMENT OF SUBSTITUTE GOODS OR SERVICES RESULTING FROM THE STOCK FILES, WHETHER OR NOT FOOTAGE FIRM HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES. UNDER NO CIRCUMSTANCES WILL FOOTAGE FIRM BE LIABLE TO YOU IN THE AGGREGATE FOR MORE THAN THE AMOUNT RECEIVED BY FOOTAGE FIRM AS A RESULT OF YOUR USE OF THE SITE IN THE SUBSCRIPTION PERIOD DURING WHICH YOU FIRST ASSERT A CLAIM. IF YOU HAVE NOT PAID FOOTAGE FIRM ANY AMOUNTS IN THE SUBSCRIPTION PERIOD DURING WHICH YOU FIRST ASSERT ANY SUCH CLAIM, FOOTAGE FIRM'S SOLE AND EXCLUSIVE LIABILITY SHALL BE LIMITED TO TEN DOLLARS (\$10.00). FOR THE AVOIDANCE OF DOUBT, FOOTAGE FIRM'S LIABILITY WILL BE LIMITED TO SUCH AMOUNTS IN THE AGGREGATE FOR BOTH THIS AGREEMENT AND THE TERMS OF USE. CERTAIN JURISDICTIONS DO NOT ALLOW THE EXCLUSION OR LIMITATION OF CERTAIN DAMAGES. IF THESE LAWS APPLY TO YOU, SOME OR

ALL OF THE ABOVE EXCLUSIONS OR LIMITATIONS MAY NOT APPLY TO YOU, AND YOU MIGHT HAVE ADDITIONAL RIGHTS. THE LIMITATIONS OF DAMAGES SET FORTH ABOVE ARE FUNDAMENTAL ELEMENTS OF THE BASIS OF THE BARGAIN BETWEEN FOOTAGE FIRM AND YOU.

**8. Termination:** This Agreement will commence on the date when you first download any Stock File and will remain in effect as long as you maintain any Stock File or Derivative Work in your possession. The license contained in this Agreement will terminate automatically without notice from Footage Firm if you fail to comply with any provision of the Agreement or the Terms of Use. If you want to terminate this Agreement, you may do so at any time by notifying us and destroying all Stock Files in your possession. Your indemnity and payment obligations and Footage Firm's rights in conjunction with those obligations shall survive any termination or expiration of this Agreement, as well as Footage Firm's limitation on liability. The provisions of this paragraph are in addition to any other remedies and rights Footage Firm may have as a result of any breach of this Agreement. Neither party will be entitled to damages as a result of termination of this Agreement as provided herein. Upon termination, you must immediately (i) cease using the Stock Files for any purpose; (ii) destroy or delete all copies and archives of the Stock Files or accompanying materials; and (iii) if requested, confirm to Footage Firm in writing that you have complied with these requirements, provided, however, that such requirements in (i), (ii) and (iii) shall not affect or limit your use of any existing Derivative Works containing Stock Files.

Upon notice from Footage Firm, or upon your knowledge that any Stock File is subject to a threatened, potential or actual claim of infringement of another's right for which Footage Firm may be liable, you must immediately and at your own expense (i) stop using the Stock File; (ii) delete or remove the Stock File from your premises, computer systems and storage (electronic or physical); and (iii) ensure that your clients, printers or ISPs do likewise. Footage Firm will provide you with replacement Stock Files (which shall be determined by Footage Firm in its reasonable commercial judgment) free of charge, but subject to the other terms and conditions of this Agreement.

**9. Export Control.** You may not use, export, import, or transfer the Stock Files except as authorized by U.S. law, the laws of the jurisdiction in which you obtained the Stock Files, and any other applicable laws. In particular, but without limitation, the Stock Files may not be exported or re-exported (a) into any United States embargoed countries; or (b) to anyone on the U.S. Treasury Department's list of Specially Designated Nationals or the U.S. Department of Commerce's Denied Person's List or Entity List. By using the Stock Files, you represent and warrant that (i) you are not located in a country that is subject to a U.S. Government embargo, or that has been designated by the U.S. Government as a "terrorist supporting" country and (ii) you are not listed on any U.S. Government list of prohibited or restricted parties. You also will not use the Stock Files for any purpose prohibited by U.S. law, including the development, design, manufacture or production of missiles, nuclear, chemical or biological weapons. You acknowledge and agree that products, services or technology provided by Footage Firm are subject to the export control laws and regulations of the United States. You shall comply with these laws and regulations and shall not, without prior U.S. government authorization, export, re-export, or transfer Footage Firm products, services or technology, either directly or indirectly, to any country in violation of such laws and regulations.

**10. General Provisions:** This Agreement, with the Terms of Use, constitutes the entire agreement between you and us regarding the use of the Stock Files. Footage Firm's failure to exercise or enforce any right or provision of this Agreement shall not operate as a waiver of such right or provision. The section titles in this Agreement are for convenience only and have no legal or contractual effect. Your relationship to Footage Firm is that of an independent contractor, and neither party is an agent or partner of the other. This Agreement, and your rights and obligations herein, may not be assigned, subcontracted, delegated, or otherwise transferred by you without Footage Firm's prior written consent, and any attempted assignment, subcontract, delegation, or transfer in violation of the foregoing will be null and void. The terms of this Agreement shall be binding upon assignees. If any provision of this Agreement is found illegal or unenforceable, the legality and enforceability of the other provisions of the Agreement will not be affected. Your use of the Stock File(s) must be in compliance with all applicable law, including but not limited to, laws and regulations relating to export, currency, and the law of moral rights. This license will expressly not be governed by the United Nations Convention on Contracts for the International Sale of Goods. No failure of either party to exercise or enforce any of its rights hereunder will serve as a waiver of such rights. This Agreement shall be governed in all respects by the laws of the State of Delaware, excluding its' body of law relating to conflicts of law, and excluding the issue of copyright, including its

validity, interpretation, performance, breach, or other matter. Any and all disputes, controversies, demands, counts, claims, or causes of action arising under this Agreement, with the above exceptions, shall be settled by arbitration pursuant to the rules of the American Arbitration Association. Judgment upon any arbitration award may be entered in the highest court having jurisdiction as provided herein. Footage Firm reserves the right to pursue any claim or controversy relating to intellectual property rights, not by arbitration, but by a court located in the State of Delaware. In the event that either a court of competent jurisdiction directs us to go to court, or the matter involves copyright, you agree to fully reimburse Footage Firm for its reasonable legal fees, costs, and disbursements if Footage Firm is successful in the suit. Footage Firm reserves the right to seek an injunction to prevent breach of your obligation to Footage Firm's intellectual property rights. Footage Firm reserves the right to withdraw Stock Files from VideoBlocks.com at any time, for any reason.

**11. Arbitration.** Arbitration shall be subject to the Federal Arbitration Act and not state arbitration law. The arbitration shall be conducted before one commercial arbitrator with substantial experience in resolving similar disputes. The matter may be arbitrated either by JAMS or the American Arbitration Association ("AAA"), as mutually agreed upon by the parties or selected by the party filing the claim. As modified by this Agreement, unless agreed upon by the parties in writing, the conduct of the arbitration shall be subject to the then current rules of JAMS or AAA (whichever is arbitrating the dispute), for commercial arbitration and, if the arbitrator deems it appropriate, consumer disputes.

You are thus **GIVING UP YOUR RIGHT TO GO TO COURT** to assert or defend your rights EXCEPT for matters that may be taken to small claims court. Your rights will be determined by a NEUTRAL ARBITRATOR and NOT a judge or jury. You are entitled to a FAIR HEARING, BUT the arbitration procedures are SIMPLER AND MORE LIMITED THAN RULES APPLICABLE IN COURT. Arbitrator decisions are as enforceable as any court order and are subject to VERY LIMITED REVIEW BY A COURT.

You and Footage Firm must abide by the following rules: **(a)** at your election, any in-person arbitration hearing may take place in the federal judicial district of your residence; **(b)** if your claim is for \$10,000 or less, instead of an in-person hearing, you may choose whether the arbitration will be conducted solely on the basis of documents or through a telephonic hearing; **(c)** the arbitrator's ruling is binding and not merely advisory; **(d)** ANY CLAIMS BROUGHT BY YOU OR FOOTAGE FIRM MUST BE BROUGHT IN THE PARTIES' INDIVIDUAL CAPACITY, AND NOT AS A PLAINTIFF, PRIVATE ATTORNEY GENERAL OR CLASS MEMBER IN ANY PURPORTED CLASS OR REPRESENTATIVE PROCEEDING; **(e)** THE ARBITRATOR MAY NOT CONSOLIDATE MORE THAN ONE PERSON'S CLAIMS, AND MAY NOT OTHERWISE PRESIDE OVER ANY FORM OF A REPRESENTATIVE OR CLASS PROCEEDING, **(f)** THE ARBITRATOR SHALL NOT AWARD CLASS-WIDE RELIEF; **(g)** Footage Firm will pay the arbitration costs as required by the rules of JAMS or AAA (depending upon which is arbitrating the dispute), and in the event that you are able to demonstrate that the costs of arbitration will be prohibitive as compared to costs of litigation, Footage Firm will pay as much of your arbitration filing and hearing fees as the arbitrator deems is necessary to prevent the arbitration from being cost-prohibitive as compared to the cost of litigation, **(h)** the arbitrator may award any damages or other relief or remedies (including attorneys' fees and costs) that are permitted by applicable law; and **(i)** each side pays his, her or its own attorneys' fees and costs unless the claim(s) at-issue permit the prevailing party to be paid its fees' and litigation costs, and in such instance any fees' and costs awarded by the arbitrator shall be determined by applicable law, statute, regulation, or case law.

Notwithstanding the foregoing, either you or Footage Firm may bring an individual action in small claims court. Further, claims of infringement or misappropriation of the other party's patent, copyright, trademark, or trade secret shall not be subject to this arbitration agreement. Such claims shall be exclusively brought in the state or federal courts located in the State of Delaware.

With the exception of subparts (d) - (f) in the paragraph above (prohibiting arbitration on a class or collective basis), if any part of this arbitration provision is deemed to be invalid, unenforceable or illegal, then the balance of this arbitration provision shall remain in effect and shall be construed in accordance with its terms as if the invalid, unenforceable, or illegal provision were not contained. If, however, subparts (d) - (f) are found to be invalid, unenforceable or illegal, then the entirety of this arbitration provision shall be null and void, and neither you nor Footage Firm shall be entitled to arbitration. In the event this agreement to arbitrate is held unenforceable, or in the event both AAA and JAMS refuse to arbitrate the

Dispute, all controversies, disputes, demands, counts, claims, or causes of action between Footage Firm and you shall be exclusively brought in the state or federal courts located in the State of Delaware.

For more information on AAA, its rules and procedures, and how to file an arbitration claim, you may call AAA at 800-778-7879 or visit the AAA website at <http://www.adr.org>. For more information on JAMS, its rules and procedures, and how to file an arbitration claim, you may call JAMS at 800.352.5267 or visit the JAMS website at <http://www.jamsadr.com>.

## ACTOR AGREEMENT

THIS AGREEMENT, effective as of \_\_\_\_\_, is made by and between \_Phyllis Redman\_ ("Producer") and \_\_\_\_\_ ("Artist"), with respect to Artist's portrayal of the role " \_\_\_\_\_ " in the production of the motion picture currently entitled " \_Ontology" \_\_\_\_\_ " (the "Picture").

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

2. **COMPENSATION:** Provided Artist is not in material breach of this Agreement, in consideration of Artist's services hereunder, Producer shall pay to Artist and Artist hereby accepts as complete consideration the following compensation:

a. Payment of \$ \_\_\_\_\_.

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

a. \_\_\_\_\_ in the role of \_\_\_\_\_.

b. Artist's credit will be in the end titles of the Picture.

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

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

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

### 5. WORK-MADE-FOR-HIRE:

a. Artist hereby acknowledges that all of the results and proceeds of Artist's services produced for the Project hereunder shall constitute a "work-made-for-hire" specially commissioned by Producer and Producer or Producer's assignee shall own all such results and proceeds. Producer shall have the right to use Artist's name and approved likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the television program as Producer, in its sole discretion, shall deem appropriate.

b. If Artist's services are not recognized as a "work-made-for-hire," Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist's rights, title and interest of any kind and nature, in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

### 2. MISCELLANEOUS:

a. **Indemnification:** Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder. Producer shall indemnify and defend Artist from and against any and all claims and damages arising from the production, distribution, exhibition or exploitation of the picture, or any element thereof, to the extent such claim or damage does not arise out of a breach by Artist hereunder.

b. Accounting. Producer agrees to keep and maintain complete and accurate books and records relating to the Picture and the proceeds derived therefrom. Artist or his representatives shall have the right to examine, copy and/or cause an audit to be made of the books and records of Producer pertaining to the Picture during regular business hours at Artist's sole expense. Artist shall have the right to audit Producer's books and records on an annual basis upon reasonable notice to Producer.

c. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA"). The prevailing party will be entitled to reasonable attorney fees and costs.

d. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida.

e. Assignment. Artist may not assign its rights or obligations hereunder without prior written consent of Producer. Producer may assign its rights and obligations hereunder upon the prior written consent of Artist, such consent shall not be unreasonably withheld.

f. This agreement may be signed in counterparts.

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

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

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

ARTIST \_\_\_\_\_  
Typed name

\_\_\_\_\_  
Signature

PRODUCER  
By: Phyllis Redman

\_\_\_\_\_  
Producer's Signature

If Artist is a minor:  
ARTIST'S PARENT OR GUARDIAN AD LITEM

\_\_\_\_\_  
By:

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