LAKESIDE: AN INDEPENDENT STUDENT FILM

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by

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# TABLE OF CONTENTS

**CHAPTER**

1. **STUDENT MOVIE MAKING** ................................................................. 1

**WORK CITED** .......................................................................................... 26

**APPENDIX**

1. **CAST AND CREW SIGN UPS** ............................................................ 27
2. **ACTOR RELEASE** .................................................................................. 28
3a. **EXT. SHOOTING SCHEDULE** ............................................................ 29
3b. **INT. SHOOTING SCHEDULE** ............................................................. 31
4. **SHOOTING SCRIPT** ............................................................................. 32
5. **PROPS LIST** ......................................................................................... 47
6. **LINK TO LAKESIDE** ........................................................................... 51
CHAPTER 1

STUDENT MOVIE MAKING

Making films is not an easy process. It requires dedication, hard work, thoughtful planning, hours of research, multiple re-writes, constant questioning, and attention to tedious detail. When setting out on my Senior Honors Thesis Project, I told myself all of those things. However, I didn’t fully grasp what that meant until I had to face the harsh reality of the project.

I was about to be entering my senior year of college. I was already enrolled in the Kent State University Honors College but wanted to take full advantage of the opportunity at the school. At the same time, I had declared an Electronic Media Production major in the School of Journalism and Mass Communication (JMC). Although Kent State offers classes that are focused around the art and production of producing films, the major is a relatively new one, with more of the focus in JMC on majors such as broadcasting, journalism, advertising, and public relations. I wanted to challenge myself during my senior year and take on a project where I could truly learn from a “hands-on” experience. A Senior Honors Thesis Project seemed like exactly the type of thing I was looking for.

It has been said by many that the best way to learn how to make movies is to go out and actually film something. An instructor can lecture and preach on and on about what types of lights to use and the different type of lens on a camera, but it
doesn’t mean much until you actually put the camera in your hands. Since entering high school, I have found reasons to film something, whether a class project or a funny video to post on YouTube. This was no exception. I decided right away that I wanted to base my thesis project around producing a short, narrative film.

I immediately approached my professor, Dave Smeltzer, about the idea. We discussed the details that would be involved in taking on such a big project. I knew that I wanted to start from scratch with an original idea. The thought that someone can come up with a story, put it down on paper, and watch that story come to life on screen has always fascinated me. Although I had produced short videos in the past, I had never embarked on a journey quite like this one. After getting approval from my honors advisor, the Dean of the Honors College, and my faculty advisor, I was off and running. Over a 12-month span, through research and planning, along with trial and error and a good measure of serendipity, I was able to produce a 30-minute independent short film using an all-student cast and crew.

The first thing I had to do was come up with a story. What story did I want to tell? Did I want to tell a romantic comedy about two young adults falling in love? Did I want to tell an underdog story about an undersized athlete? Did I want to tell a simple drama about the relationship between a father and son? The possibilities were endless. It wasn’t until a conversation I had with a high school friend that I came up with my movie idea.

My friend was telling me about a book he had just finished reading titled *In The Wake Of The Butcher* by James Jessen Badal. The book is a non-fiction account of the Cleveland Torso Murders. The murders took place in the 1930s in Kingsbury Run, on the
outskirts of Downtown Cleveland. The killer left at least twelve mutilated corpses scattered all over the city for the police to find. The more my friend told me about this story, the more I wanted to learn about it. The city of Cleveland hired Eliot Ness, who was then famous for bringing down mobster Al Capone, as the Safety Director. As Safety Director, Ness oversaw both the Cleveland Police Department and Fire Department (84). However, the famous Eliot Ness was never able to catch the killer, known as the Butcher, and for the most part, the case ended his career.

I finally had a story worth telling about. I saw so many opportunities out of this story that I immediately began brainstorming character ideas and plot points. The fact that it was a true, although horrifying, story made it very intriguing to me. The fact that it took place in the city that I have lived for most of my entire life drew me in even more. There were also wonderful possibilities to explore. Most of the Butcher’s victims were considered John and Jane Does. This gave me an opportunity to pick one or two of these victims and come up with a fictional story about his or her life, while at the same time base it around real-life events.

There were some parts in the story of the Torso Murders that I really wanted to include in my story. In Badal’s books, he brings up the question, “when both victims no. 11 and no. 12 had lain undiscovered so long, was it even conceivable that the Butcher had returned to the dumpsite to repackage some of his handiwork to make their presence more obvious?” (141). The thought of the Butcher returning to his own crime scene to ensure that his work was shown off intrigued me. He must have been an incredibly disturbed individual to do something like that. I made sure to include that in my script.
There were other aspects from the 1930s murders that I wanted to include as well. I knew I had to discuss the character of Eliot Ness and his eventual downfall. “August 1938 would mark a major turning point in the career of Eliot Ness. From then on, his star faded in Cleveland” (Badal 150). I made sure to include the stress and agony that Ness must have gone through in my story as well as his eventual unpopularity among the citizens of Cleveland, Ohio.

Although the story is based on actual events, some parts of the script were made up. I originally wanted to do a period piece that would take place in Cleveland in 1938. I sat down and did my first draft in the form of a treatment. A treatment is a general outline of the story. It consists of a plot, story line, a rising action, a climax and a resolution. In my first treatment, my story and my characters were set in 1938. However, that was the first change that had to be made. After much thought and discussion with my faculty advisor, I realized that to make a period piece with no real budget would be next to impossible.

I started to get creative with my thinking. I knew that this type of film was going to be a thriller type genre. I started thinking about the possibilities of shooting the film in black and white and give it a film noir type feeling to it. Film noirs, or melodramas, were extremely popular from the 1930s to the 1970s. Not wanting to steer away from that genre, I decided to create a modern-day film noir. The concept was unique in the fact that it would be without color and characters would dress like characters of the early 1900s, but the time frame would take place in 2010. The characters would be based loosely off the real people involved in the Torso Murders, such as the killer himself and Eliot Ness.
The killer became a “copycat” of the original Torso Murder, killing people in the same exact manner. Instead of the victims being from Kingsbury Run, the location would be set in Queens Dive, a fictitious shantytown on the shore of Lake Erie.

Once I had my treatment settled and approved, I was ready to move on to writing my script. A general rule of thumb is one page of script will equal about one minute of screen time. My goal was a 25-minute film, so I figured on writing a 25-page script. I decided to base my story around a female protagonist named Sky Jacobs. Sky would end up being the Butcher’s twelfth and last recorded victim. Film director Sidney Lumet wrote a book titled *Making Movies*. Lumet quotes “A character should be clear from his present actions. And his behavior as the picture goes on should reveal the psychological motivations. If the writer has to state the reasons, something’s wrong in the way the character has been written” (37). This was good advice to get started on. I knew that developing Sky, along with the Eliot Ness type character, would be essential to creating a strong story in which audiences could invest.

“The essence of character is action; your character must *act*, not merely *react*” (Field 106). It was important to set Sky in the middle of what was going on in the story. The obvious story was the murders that were happening and the police force’s inability to catch the killer. The question became how to involve Sky in the investigation. After much reworking and discussion with different teachers on the subject, Sky’s character started to take form. She became a brave, curious, and strong-willed woman who was determined not to sit around and wait for someone to tell her what to do, but to take action into her own hands. Her counterpart became Catalyst Jones. Jones is the new Safety Director of
Cleveland and is based on Eliot Ness. The first time we see Jones he is unpacking his
trophies in his office. Throughout the movie, we see Jones act tough, hardheaded, and
arrogant. At the end of the first draft, after Sky is killed, Jones is sitting alone at his desk
with a bottle of liquor by his side, drowning his sorrows in defeat.

I sent the first draft to my faculty advisor, Dave, as well as Professor Ben Whaley.
Professor Whaley has taught courses in the past such as Screenwriting and Writing For
Electronic Media. I met with both teachers and listened to what they had to say about the
script. Writing the second draft involved me tightening up the dialogue and adding a few
scenes. “If you change a scene or a line of dialogue on page 10, it impacts and influences
a scene or a line of dialogue on page 80. Change a few elements in the ending, and you
have to add or delete a few elements in the beginning. A screenplay is a whole, and exists
in direct relationships to its parts” (Field 106). By making changes, I was able to rework
some of the scenes that did not work so well or may have gone too long. For example, the
first scene with Sky and Jones has a lot of dialogue interaction in it. This is the start of the
film and a crucial set up for both characters. By shortening the dialogue for each
character, it made the delivery faster, kept the scene moving, and allowed both characters
to act and react to each other.

Perhaps the biggest change that was made in the second draft was the ending. I
wanted to develop more of a character arc for Catalyst Jones. From the moment we are
introduced to him to the moment the last credit rolls, we never see Jones truly succeed. I
wanted to shed some light into a pretty dark film, so I thought that there needed to be
some sort of hope that the audience could hang onto at the end of the film. Instead of
Jones sitting behind his desk with a bottle of liquor, I decided to end the movie with Jones admitting that he was wrong and re-committing himself fully to catching The Butcher.

The last part of the script writing processes involved me formatting the script into an actual screenplay. This process involved me going through the script and capitalizing any character name, location or prop. I also had to insert commands in the script such as voice over (V.O), interior (INT), exterior (EXT), cut to, and dissolve to. I decided to title the film Lakeside. Once everything was formatted in the correct way, I was able to lock the script and move into pre-production work.

Pre-production is where the real work began. Although it was time consuming and took a lot of thought to produce a script, it was still a one or two-man job at the most. Pre-production required doing multiple jobs, most that I had to do on my own.

The first part of pre-production was determining where I was going to shoot the film. Part of the script writing process required me to be realistic as to where I could shoot the film, which was another draw to basing the story in Cleveland. Location scouting began in a trip down to Cleveland. I took my boat out onto the lake just to take a look at the city from the water. From the lake, I could see many possible locations that would work as a place to film. I wanted to make it appear as if my characters lived within a few hundred feet of the water, and I knew that I was going to want to shoot some scenes right by the lake. I found that place at Wendy Park. The park was located on the water with a walking pier, a lighthouse, and a grassland area. I spoke with two individuals who worked for the city and for the park, Jay Ross and Tim Poole, and they gave me
permission to bring in my camera and shoot a few scenes there. Shooting at the park would allow me to get a lot of scenes covered, but there were still many different scenes in the film that required different locations.

I needed a place for Sky and her boyfriend, Pip, to live. I wanted them to have shelter, but it also needed to look like they were homeless. I kept my eyes open constantly for a place that looked like it could work. Driving on Route 43 to Kent I noticed a shop that seemed to fit my needs. I drove up to the location and met a man named R.L Smith. R.L owned the place called Mars Motors Auto Shop. The outside of the shop fit in with the look I was going for with Sky and Pip’s home. I asked R.L for permission to film on his premises and he agreed.

The script called for a few scenes to take place in Downtown Cleveland at night. It was going to be almost impossible to try to set up a shoot in Cleveland with an entire cast and crew. Instead, I contacted Bill Lillich, the Safety Director of Kent. Bill allowed me, along with my cast and my crew, to film in the alleys of Downtown Kent. Making the City of Kent look like Cleveland was going to be difficult, but that was going to be a problem solved in production and post-production.

Inside (or Interior) locations also needed to be sorted out before shooting began. In the script, there are four main areas that needed locations; the inside of Sky and Pip’s home, Jones’s office, the police department homicide floor, and The Butcher’s den.

I decided to turn Kent State’s newsroom in Franklin Hall into the police department and the reading room in Franklin Hall into Jones’ office. Ellen Losh, an administrator at Franklin Hall, was able to give me permission to film. Rearranging my
basement in Kent allowed me to have a place that could look like Sky and Pip lived there and after visiting my grandparents’ basement, I realized it would work well as The Butcher’s den. After a few months of scouting and networking, I had a location picked out for every scene in the script. Finding a cast was next.

The tricky part about casting this film was convincing people to do it for free. Since I did not have much of a budget, I was not able to pay actors to come and work on the film. Instead I had to rely on people’s motivation to get experience in front of a camera and build an acting reel. The first task was to get word out to people interested in acting.

I went out to recruit actors using a few different methods. The first was to create a casting call sheet. This was an information sheet calling on any actors who wanted to be part of the production to come to auditions (see Appendix 1). I hung these information sheets all around different buildings at Kent State University. I also went into different classrooms to promote the auditions. Rohn Thomas teaches an Acting For The Camera class and allowed me to present to two of his classes about the production. Lastly, I sent out mass emails to people on different emails lists such as students working for Kent State teleproductions groups, students working in Kent State’s own television station, TV2, and student who were on various teachers email lists. It was not long before word started getting back to me from people interested in auditioning.

Auditions were held on three different days and were run by my director of photography Rob DeGrand, my art director Mike Szabo and myself. We had each person come in and read the same scene. We recorded the audition so we had something to look
back on when making our final decision. If it was a girl auditioning, we had her read for
the role of Sky. If it was a male auditioning, we had him read for the role of Jones. On a
few different occasions we would have someone read a line or two from another
character just to see how it was delivered. After three different days of tryouts and
watching twelve different people read for parts, we were able to sit down and cast the
film.

We made our casting decision based on different attributes that each person had.
The cast consisted of Kelly Rogers as Sky, Joe Jaworski as Jones, David Ziemak as The
Butcher, Adam Heiman as Pip and Brian Tiedman as Basil. We took into account looks,
delivery, availability, personality, and believability. Because it was a student film without
pay, it was hard to get actors who were not students to audition for a role. Once we had
the roles cast, we brought the entire cast in for a table read. It was there that everyone got
to meet each other and read the entire script from beginning to end. The actors were also
able to sign a consent form at that time (see Appendix 2).

The table read was a positive experience for me. It allowed me to hear my words
read aloud for the first time since I wrote them. I was able to take notes about certain
phrases or lines that sounded too forced or awkward and then go back and make those
changes. By the time the table read was over, the cast was ready to go out and start
filming. However, many other things had to be accomplished as well before filming
could begin.

I needed to find more crew members to take positions during production. Many of
the same techniques that I used to get students to audition were used to get students
interested in working on the crew. I promoted the fact that it was an experience builder and learning opportunity. Through emails and flyers around different buildings, I was able to generate some interest. I was able to bring on Chelsea Descenna as costume designer, Dave Misorski as first camera, Maren Dickey as assistant director and Raven Brinson as my sound mixer. I had roughly eleven other people involved with the project and had to make sure to plan the shooting around their schedules.

A shooting schedule had to be created (see Appendix 3). By creating this schedule, I was able to keep track of what I was going to get done on each day. Fall was already under way, and it was only a matter of time before winter came howling in. When making the schedule, I decided it would be easier to get all the outdoor, or exterior, scenes first, and then shoot the interior scenes in winter. Along with a shooting schedule came a shooting script.

The shooting script (see Appendix 4) is the script that describes each shot in each scene. Shooting scripts break down what type of shot it is going to be (long shot, medium close-up, etc.) as well as who is in it and what scene it is in. The point of having a shooting script on location is to keep track of the shots taken and to ensure that everything put on the shooting script gets coverage.

Costumes may have been the easiest part of the film. The reason it was so easy was because I was able to do what most directors are able to do; put my trust in someone else. Chelsea Descenna was excited and enthusiastic about helping out with the project and wanted to go and pick the outfits. I meet with Chelsea a few times and we discussed what we thought each character would wear. I expressed to her my idea of a modern film
noir look and she immediately understood what I meant. She was able to return to me a few days later with a three different tops and skirts picked out for Sky, two different tops and scarves for Pip, and a hat for The Butcher. As for the detectives, I had them show up on set with a shirt and tie on and that became their outfits. Costumes were easy because I had help from someone else. Props were another story.

It was very hard to convince someone that being a prop master is cool and fun. Basically his job is to gather any and all props that would be used in the film and make sure they are there on the day of shooting. Because I could not get anyone to actually gather any of the props, I had to go out and find the props myself. My biggest challenge was the human body parts. I wanted them to look authentic and believable. Through searching online, I was able to find a store called BJ Winslow, which rents out fake body parts. The store is located in California and only let me rent the props for one week. Since I already had a shooting schedule ready to go, I was able to pick a date relatively quickly and have the parts shipped to me. Other props included police badges, money, a bracelet, trophies, pads of paper and pens, cups, containers, books, and knives. I made a prop list for each scene (see Appendix 5) and was able to keep everything organized by sticking to that props list during pre-production and production.

To make a movie with hardly any expenses is a challenge. To make a quality movie with hardy any expenses is even harder. I was fortunate enough to receive a scholarship for $1,000.00 from the Honors College that was put into my budget. However, that would not be enough to produce the kind of film I wanted. My two other major expenses came from ordering the mutilated body parts from Los Angeles and
renting out professional equipment that is not offered at Kent State. I had to come up with a budget sheet in order to make sure I didn’t spend my entire life savings on this project. This budget allowed me to keep track of my expenses and keep me in line with the total amount of money I wanted to spend. Had I not kept a detailed record of the money I spent, I would have easily spent more money then necessary. Having a budget also gave me the chance to think creatively when addressing a problem.

A major aspect to pre-production is storyboarding and a shot layout. Storyboarding consists of sketches of the shot that will eventually be filmed and put into the movie. The sketches are drawn from the description in the shooting script. Having a storyboard helps keep the film in the right direction. Whenever a shot would seem unnatural or not right on set, all someone had to do was bring out the storyboards and match it up.

Having a shot layout is essential as well. A shot layout is a map of a floor plan of the location you are going to shoot at. On this floor plan, you map out where your characters are going to stand. You then position the camera where you feel it will give you the angle that matches up with the storyboard. Having already seen and taken pictures of the location, as well as finished a shooting script and storyboards, I was able to map out where I wanted to place the camera. Having this already pre-determined before shooting began made the days on set go much smoother and less stressfully.

The last part of pre-production was making sure I had all of the equipment ready to go. JMC has some very nice equipment that is rented out to students. I was able to shoot the movie on a Sony XD camera. Once I knew what camera I was going to be
working with, I made the decision to shoot in widescreen, 1280 by 720, and at 30 frames per second. I was also able to rent out a microphone, a boom pole to hold the microphone, a tripod, a film slate and multiple light kits with three Omi lights each. Dave Smeltzer let me borrow his Mole Richardson “Baby” 8 Fresnel lights for exterior night scenes. Although I had access to wonderful equipment, it was not enough. After doing some research, I found a place called Haze Visuals. Haze Visuals is a shop owned by Hob Zabarsky that rents out film equipment to local filmmakers in Cleveland. I visited Hob before I decided to do business with him to take a look at what he had.

There were two things that I was looking for in particular. One was a track in order to perform tracking or dolly shots and the other was a jib arm. A jib arm is attached to a tripod and allows the camera to move from two to ten feet in the air, as well as pan from side to side. Having this type of equipment on set would allow me to capture shots that would be impossible to get with just a tripod and would do wonders for the look of the film. After visiting Hob and going through a mini-tutorial with him over the equipment, I committed to a few days of renting equipment with him. Toward the end of October I was finally ready to begin shooting my movie.

A book titled Digital Moviemaking by Scott Billups quotes, “More than any other aspect of no-budget production, teamwork and a congenial environment will lead to a successful shoot” (182). This was the attitude I had to have as I entered into the production side of my project. I only had about eleven people working with me on the project, but I had to make sure that the eleven of us were on board and excited to being shooting.
Before principal photography began, I wanted to make sure I had a lot of coverage of Cleveland. I took my boat out onto Lake Erie and filmed multiple shots of the city and the water. I also got the opportunity to fly up in a private helicopter and take footage from the air of Cleveland and its surrounding suburbs. Both shooting days turned out to be very useful.

The first day of shooting with a cast and crew was November 2\textsuperscript{nd}, 2011. On set, I had multiple roles I had to fulfill. However, the most important role was that of the director. Sidney Lumet wrote a book called \textit{Making Movies}. He states that as a director “I’m dependent on weather, budget, what the leading lady had for breakfast, who the leading man is in love with. I’m dependent on the talents and idiosyncrasies, the moods and egos, the politics and personalities, of more than a hundred different people. And that’s just making the movie. At this point I won’t even begin to discuss the studio, financing, distribution, marketing, and so on” (17).

On set, it is the director who calls all the shots and is the one that everyone is looking toward for guidance and advice. I did my best to give out both as well as keep my goals clearly in front of me.

The first scene I decided to shoot involved very little dialogue. I figured to crawl first before I started walking. Without dialogue meant that I didn’t need to worry about sound mixing. I was able to focus on the camera moves, the actors blocking, and their reactions. We performed a few tracking shots as Sky and Pip took turns walking in and
out of their house at Mars Motors. I began to feel more confident with the production as
the first day came to a wrap.

The next few shooting days proved to be difficult yet effective. There are two film
techniques that are straight from the film noir genre. The first is casting large, deep
shadows. Thanks to the thought put into pre-production, I was able to have a good idea as
to where I wanted to concentrate on using shadows. The opening scene of the film takes
place in the dark alleys of Cleveland and a perfect chance to use shadows. By
strategically placing the lights at different angles, we were able to cast large shadows
against building walls. As The Butcher steps out to abduct his victim, the camera pans to
the right and captures the abduction through the shadows on the wall.

“Just because you can see it with the human eye, don’t believe it. Just because
you can still make it out on the video monitor, don’t believe it. If you’ve got
something going on in the shadows that you want the audience to share, make
sure that information makes it to the screen by giving it far more illumination that
you’d normally think” (Billups 105).

The second technique used in film noir is the use of the long take. Some film noir
films feature takes that are over three minutes long, such as the famous opening shot in
Orson Wells film Touch of Evil (1958). During another exterior scene, we took advantage
of that technique. We started the shot on Jones. The camera slowly moved in on Jones as
he ducked down to look underneath a trashcan. Off camera, Sky approached Jones and
taps him on the shoulder. The camera pulls out to reveal Sky. The two begin a
conversation as the camera slowly tracks with them. Overall, the shot is over forty
seconds long. The trick to this shot was the blocking with the actors and the delivery of the lines. I worked with the actors to figure out where they were going to walk, when they were going to turn, and how far they were going to separate from each other. The problem with trying to capture everything in one take means that the slightest error causes everything to stop and start over from the top. We ended up doing the scene fifteen different times before we had a take that eventually worked.

“I’ve started with the widest shot against wall A. Now I start moving in for tighter and tighter shots against the same wall. When I’ve finished everything that could be shot against wall A, I’ll move to wall B. I try to lay out the shooting order so that we can move the basic camera position as little as possible. The smaller the move, the quicker we’ll be ready, because relighting takes less time (Lumet 123).

Lumet’s approach to shooting on set is the exact same approach I used when shooting my film. This style proved to be efficient and effective.

Each day on set was different yet somewhat similar. We spent an entire Saturday filming in Downtown Cleveland and got a lot accomplished on that day. The body parts came in but needed to be sent back a week later. I scheduled all the scenes with the body parts for that week and was able to get all the shots I wanted to get. We shot all of the exterior scenes before November ended and were able to take a short break over the holidays before resuming filming in January.

The interior shoots were set up for three different days. One day was spent with Pip and Sky in their home, the second day was spent in Franklin Hall in Jones office and
the police department, and the third was spent with the Butcher and Sky. In Franklin Hall, I was able to recruit friends to act as extras in the film as members of the police force. Although problems constantly arose during production, everything was on schedule, which can be rare in productions. The last day of filming ended very well.

The Butcher, played by David Ziemak; Sky, played by Kelly Rogers; and Pip, played by Adam Heiman, came onto set ready to put together what I believed was the heart of the film. This was the scene where the protagonist, Sky, was held captive by the antagonist, The Butcher, while her boyfriend’s decapitated head, Pip, lay on the table next to her. The Butcher is given his chance to explain all the reasons for his madness while Sky can do nothing but lay there and listen to his rant. The reason this scene was so crucial to the film was because it was my chance to put the audience on the edge of their seats. It was also my chance to play with the audience’s emotions. I wanted people to feel weird, scared, anxious and mesmerized by the situation all at the same time. We got to set and set up the blocking beautifully. David was well prepared with his lines and was able to go over them again and again. We were also to add a special effect in with the scene as well.

We had to make it look as if The Butcher had decapitated Pip moments before the scene began. In order to pull this off, we applied makeup to Adam’s neckline and cut a hole in the table that his head was going to rest on. Adam then ducked under the table, stuck his head through the hole, and stayed perfectly still. By adding some ice around his neck we were able to hide the hole to make the effect look real.
Being on set as the director was one part of my job. But because of the lack of people on the crew, it became necessary for me to perform multiple duties at the same time. On different days, I had to fill different crew positions. Being a grip was the most challenging because it dealt with one of the most essential yet difficult aspect of filmmaking: lighting. Basic lighting is lit with three-point lighting. There is a key light, which is the main light in your shot. On the other side of the camera is a fill light, which illuminates shadow areas. The third light is called a backlight, which adds depth to a shot (Jackman, 96). When lighting a shot, you can use soft light or hard light. Soft light creates a more natural, realistic look. Shinning your light through diffusion fabric will produce soft light. The other kind of light is hard light. “Lots of Hollywood films of the 1940s and 1950s were lit entirely with hard lights and thus often lacked a feeling of natural lighting” (106). Since I was attempting to create a look from the 1940s and 1950s, I decided to use hard, direct lighting in many of my shots. That being said, I did use soft light in multiple shots in the film.

Audio was another aspect on set that needed to be dealt with. The most important part of working audio was making sure that the boom microphone was in position so what the actors were saying could be clearly heard. It was also important to always be checking the settings both on the camera and on the viewer. If the bars on the viewer ever peaked into the red, it would mean that the levels were up too high or the microphone was too close to the actors. If the bars were too low, then the levels needed to be turned up or the microphone had to be adjusted. On a few occasions I had to hold the
microphone and direct actors at the same time, simply because there was no one else to
do it.

The last job I had to perform on different days on set was that of the assistant
director. In order to ensure that we got all the shots I wanted, I had to follow the shooting
script and log all of the shots and different takes. Keeping that in order was difficult at
times when I was trying to direct the film and get the best out of my actors. It was also
very important to me that I took care of my cast and crew while shooting was going on. I
had to make sure that food came on time, actors stayed warm at night when the cameras
were not rolling, and everyone kept focused on the task at hand. This didn’t prove too
difficult, but at times it could get slightly overwhelming. However, on January 15th, we
wrapped up principal photography and I was ready to move into post-production.

The first part of post-production involved logging all of the footage into the
editing software called Final Cut Pro and arranging it in a specific order. I found it easiest
to arrange each scene into a different folder and then create sub folders to divide up every
different camera angle per scene. This would prove to be very effective once I started to
edit sequences together. I then needed to strategically plan out how I was going to attack
the post-production responsibilities. It was only the beginning of February, but there was
still a lot of work to be done to reach my May 5th deadline. In order to ensure I made the
most out of my time, I came up with a post-production schedule and made sure to stick to
it.

Not wanting to waste any time, I dove right into the editing process. For the first
cut I decided to keep exactly to the script. Piece by piece I started to bring the film
together. At this point I was not concerned with the audio aspect of the film, I just wanted to visuals to flow together nicely. It was not long before I had my first cut finished and ready for review.

Dave and I sat down together to watch how the movie played from beginning to end without any sound except for the dialogue captured on set. Dave was able to give me very useful notes for my next cut. Editing is a tedious process that sometime can involve breaking down a shot frame by frame in order to match it up with the shot before and after it. Most of Dave’s notes involved cutting on action, matching up shots so the action seems flawless, and tightening up shots that seemed to be too far away.

I wanted to try to make the movie more intense by cutting in some action and decided to do that near the end. In a book called *The Technique of Film Editing* by Karel Reisz and Gavin Millar, the author states, “The use of cross-cutting gives the director a unique instrument with which to suggest physical conflict on the screen. By alternately cutting from the man chasing to the man being chased, the conflict is constantly kept in front of the audience, and the illusion of a continuous scene is preserved” (49). In this case, I cut between Jones running to try to save Sky and the Butcher slowly pacing around Sky as she lay helplessly on the table. By cutting back and forth, I was able to build action and suspense.

It was not long before I had my second cut finished. However, I was not pleased with what I had. The film seemed too long and did not feel like it would hold audiences’ attention. It was at this moment that I decided to rearrange the script in the editing room. Instead of waiting until the end to reveal that The Butcher does indeed capture Sky, I
decided to basically open up the film with her capture. I felt that this was a necessary attention grabber and once I had the audiences’ attention, I would be able to work my way back and forth through flashbacks to catch them up on the event that led up to Sky laying on The Butcher’s table. Once I put this cut together, I felt confident to move on in the post-production stage.

The next thing to do was to color correct and match up all the shots so they all had the same look. The first effect to add was to desaturate all the clips and put the film in black and white. But just talking out the colors was not enough to produce the look I was going for. I wanted the film to look dark and grimy. To do that, I had to adjust each clips’ black levels, white levels and mid levels until it produced a look I was satisfied with. Staying on pace with my post-production schedule, I locked picture on March 29th and was ready to move into sound.

Sound can make or break a movie. “It is often possible to improve a cut which is mechanically not smooth by letting sound flow over it” (Reisz 189). My first challenge with sound was ADR. ADR stands for automated dialogue replacement. It is taking out the audio that was captured on set and replacing it with lines spoken into a microphone in an audio booth. Some of the scenes in the movie had to be replaced with ADR. The main reason I had to use ADR was because of the background noise that was picked up on set. The scene with the hobos huddled around a trashcan had to be completely replaced because of the loud noise the power generator was making. Other noises such as waves and traffic forced me to use ADR. After it was all said and done, about one-third of the film’s dialogue was replaced with ADR.
In order to make the dialogue from the ADR seem authentic, ambient sound needed to be add to the mix next. Ambient sound is any noise that may be heard on screen but cannot be seen. Examples of ambient sound would be rain, wind, traffic, a telephone ring, waves crashing against the shore, and many others. I was able to download all of my ambient sounds from the Internet and fit them into the film. Once ambient sounds were added to the mix, the film really started to come alive.

Another type of sound is called Foley sound. Foley is a sound effect that can be heard and seen on screen. An example of a Foley sound would be footsteps, zipping up a jacket, shuffling through a box, cocking back a gun, opening a door, and many others. Every action in the film that could possibly make noise had to be added to the Foley score. I again found most of my Foley sounds online and was able to download them for free. Two sites seemed to work best when it came to finding sound effects, www.soundbible.com and www.partnersinrhyme.com.

Once the sound effects were completed, it was time to score the film. From the beginning I told myself I wanted to rely mostly on tones and sound effects to fill in the audio of the film. But I wanted there to be a theme that could remind the audience of happier times. I felt that it was important to give Sky a theme that could keep coming up throughout the film. I wrote this theme on my keyboard and then produced it through a program called Garage Band. Through Garage Band, I was able to lay multiple tracks down in order to it to sound like an entire orchestra scored the movie. After Sky’s theme, the rest of the score consisted of tones and a few different notes. By holding down a note
on the keyboard and adjusting the modulation, I was able to produce unnatural and eerie sounds that worked perfectly for the feel that I was going for.

The last part of the sound process was adjusting levels in order to get a good balance. There were some scenes where I wanted the sound effects to be the even louder then the dialogue and other scenes where I wanted the music to take over. For the most part, I had to make sure the dialogue levels matched each other and could be heard clearly. The levels were soon adjusted and I was ready to finish up the film.

Opening and closing graphics was the last aspect of the filmmaking process. I wanted to keep the opening graphics simple yet attention grabbing. By working with a program called After Effects, I was able to mix pictures, text, lighting and motion together to come up with my opening credits sequence. The end credits were even easier to put together. I used some actual photos of the people that my characters were based on and filled in a description of the actual event next to the pictures. I felt that ending the film with the real facts of the Torso Murders was a great way to remind the audience that the story was not completely made up. I also thought it was a great way to bring my project full circle.

The best and worst part about the entire project was the multiple jobs I had to perform. By committing to this project, I was able to take on the role of writer, producer, location scout, casting director, props master, director, assistant director, director of photography, production designer, key grip, sound designer, sound mixer, editor, special effects, and composer. Each job was different and exciting to experience. Although it
could be very stressful and overwhelming at times, completing this project has allowed me feel far more confident about entering the film industry after school.

Some films had a huge influence on the production of Lakeside. The Cabinet of Dr. Caligari is a German film shot in 1920 by Robert Wiene. Although this is technically not a film noir, it is the film that helped start the film noir movement. Wiene’s use of shadows and dutch camera angles were used as inspiration in my film. Other films that inspired me were classic film noir movies such as John Huston’s The Maltese Falcon (1941), Alfred Hitchcock’s Notorious (1946) and Orson Wells Touch of Evil (1958). Since I wanted to create a more modern feeling to the film then the classic film noirs, I also used some tricks from more modern directors. The editing techniques in the Martin Scorsese 2006 film The Departed were similar to the techniques I used, weaving flashbacks and voice-overs in and out of the film to tell the story in a non-chronological order.

I believe that I have reached the goals that I set out to reach at the beginning of my project. There are some great parts to the film that I am thrilled about. Some great moments were captured on camera that I am proud to show off. There are also some moments in the film that I wish I could have done again. Some of the acting could have been better and, with more time, I could have made sure I got all the coverage I needed instead of trying to tighten up shots in post-production. I have been able to take everything I have learned from the classroom in the past four years and apply it to a real life experience, which has proven to be extremely rewarding.
WORK CITED


APPENDIX 1

CAST AND CREW SIGN UPS

Calling all actors and filmmakers!

Studying to be an actor? What better way to show your skills and add to your resume than being in a student production film?

Come audition Thursday, October 14th between 12:30 and 3:30 in Franklin Hall, Room 10.

Casting:
- Male leads
- Female leads
- Male leads
- Male leads
- Other male roles
- Other male roles
- Extras will be needed as well

* Additional auditions will be held at a later date if you cannot make this time.

Want to make movies? Want to enhance your resume? Currently looking for all crew for this shoot. Got first hand experience with working film equipment and being on set.

Positions needed:
- First Assistant Director
- Director of Photography (Cinematographer)
- Production Sound Mixer
- Key Grip
- Hair and Makeup Artist
- Costume Designer
- Props Master

For more information, please take a tab below and email Chris Heiman at cheiman@kent.edu.
APPENDIX 2

ACTOR RELEASE

I (the undersigned) do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video:

Title _____________________________________________________________

Production Number __________________________________________________

and I hereby grant to you, your successors, assigns and licensees the perpetual right to use, as you may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording.

I also understand that it takes a significant amount of time to complete a film – and in some cases student films are abandoned and not completed at all. If the student filmmaker has promised a tape of the film I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months).

☐ I am over eighteen years of age
☐ I am a member of the Screen Actor’s Guild

Signature _____________________________________________________________

Name (print) ___________________________________________________________

Address _____________________________________________________________

Phone Number _________________________________________________________

Character Name ______________________________________________________

PM/AD/ Student Filmmaker _____________________________ Phone _____________

SFTV Class _________________________________________ Date ______________
## APPENDIX 3a

### EXT. SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Scene #</th>
<th>Crew and Cast Call</th>
<th>INT/EXT</th>
<th>Location Name - One Line Description</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>26-Oct 1, 8, 27</td>
<td>6:00pm D</td>
<td>EXT</td>
<td>City Streets of Cleveland</td>
<td>Outside of Police Headquarters&lt;br&gt;Sun setting over city</td>
<td>People walking streets</td>
</tr>
<tr>
<td>28-Oct 8, 27</td>
<td>5:00am D</td>
<td>EXT</td>
<td>City Streets of Cleveland</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>2-Nov 21, 23, 25</td>
<td>4:00pm D</td>
<td>EXT</td>
<td>Mars Motors&lt;br&gt;Outside Pip and Sky Home</td>
<td>Sky&lt;br&gt;Pip</td>
<td></td>
</tr>
<tr>
<td>3-Nov 2, 3, 4, 5, 6, 7</td>
<td>9:00pm N</td>
<td>EXT</td>
<td>Downtown Kent - Ally&lt;br&gt;Butcher</td>
<td>Flo&lt;br&gt;Sky&lt;br&gt;Butcher</td>
<td></td>
</tr>
<tr>
<td>6-Nov 34</td>
<td>2:00pm D</td>
<td>EXT</td>
<td>Behind Acme</td>
<td>Basil Officer</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>3:00pm D</td>
<td>EXT</td>
<td>Behind CVS, wooded area in Kent</td>
<td>Basil Officer</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>3:00pm D</td>
<td>EXT</td>
<td>Behind Woodys</td>
<td>Basil</td>
<td></td>
</tr>
<tr>
<td>7-Nov 33, 37, 38, 41</td>
<td>4:00pm N</td>
<td>EXT</td>
<td>Mars Motors</td>
<td>Sky&lt;br&gt;Pip&lt;br&gt;Hobo 1&lt;br&gt;Hobo 2&lt;br&gt;Hobo 3</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Time</td>
<td>Type</td>
<td>Location</td>
<td>Performer</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>--------</td>
<td>------</td>
<td>-----------------------------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td>9-Nov 53</td>
<td>8:00pm</td>
<td>INT</td>
<td>318 Basement (only one shot)</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>9:00am</td>
<td>EXT</td>
<td>Behind Woodys</td>
<td>Sky Jones</td>
<td></td>
</tr>
<tr>
<td>11-Nov 26</td>
<td>7:00am</td>
<td>EXT</td>
<td>Wendy Park</td>
<td>Sky Pip Butcher</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>11:00pm</td>
<td>EXT</td>
<td>Wendy Park</td>
<td>Sky Pip</td>
<td></td>
</tr>
<tr>
<td>31, 32</td>
<td>1:00pm</td>
<td>EXT</td>
<td>Wendy Park</td>
<td>Sky Pip Butcher</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>3:00pm</td>
<td>EXT</td>
<td>Wendy Park</td>
<td>Jones Basil</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>4:00pm</td>
<td>EXT</td>
<td>Downtown Cleveland Streets</td>
<td>Sky Jones</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>7:00pm</td>
<td>EXT</td>
<td>Kent Train Tracks</td>
<td>Pip Butcher</td>
<td></td>
</tr>
<tr>
<td>16-Nov 11, 12</td>
<td>5:00am</td>
<td>EXT</td>
<td>Cleveland neighborhood by the lake Kent Train Tracks</td>
<td>Sky</td>
<td></td>
</tr>
<tr>
<td>18-Nov 46, 48</td>
<td>6:00pm</td>
<td>EXT</td>
<td>City Streets</td>
<td>Jones</td>
<td></td>
</tr>
</tbody>
</table>
## APPENDIX 3b

### INT. SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Scene #</th>
<th>Crew and Cast Call</th>
<th>Time</th>
<th>INT/E XT</th>
<th>Location Name - One Line Description</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/15/11 or the following Saturday</td>
<td>44, 47, 49, 51, 53</td>
<td>12:00pm D</td>
<td>INT</td>
<td>House in Solon, Ohio</td>
<td>Sky</td>
<td></td>
</tr>
<tr>
<td>1/15/11 or the following Saturday</td>
<td>9, 28, 43</td>
<td>10:00pm D</td>
<td>INT</td>
<td>Newsroom in Franklin Hall</td>
<td>Jones Basil Jane Extras</td>
<td></td>
</tr>
<tr>
<td>10, 15, 17, 35, 42</td>
<td>10, 20, 22, 24, 40</td>
<td>3:00pm D</td>
<td>INT</td>
<td>226 North Lincoln Sky</td>
<td>Pip</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>6:00pm N</td>
<td>INT</td>
<td>Library staircase</td>
<td>Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>7:30pm N</td>
<td>INT</td>
<td>Tommy Basement</td>
<td>Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>5:00pm N</td>
<td>INT</td>
<td>Franklin Bathroom</td>
<td>Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10, 15, 17, 35, 42</td>
<td>10, 20, 22, 24, 40</td>
<td>2:00pm D</td>
<td>INT</td>
<td>Jones Office - Room in Franklin Hall</td>
<td>Sky</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>6:00pm N</td>
<td>INT</td>
<td>Library staircase</td>
<td>Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>7:30pm N</td>
<td>INT</td>
<td>Tommy Basement</td>
<td>Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>5:00pm N</td>
<td>INT</td>
<td>Franklin Bathroom</td>
<td>Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/15/11 or the following Saturday</td>
<td>44, 47, 49, 51, 53</td>
<td>12:00pm D</td>
<td>INT</td>
<td>House in Solon, Ohio</td>
<td>Sky</td>
<td></td>
</tr>
<tr>
<td>1/15/11 or the following Saturday</td>
<td>9, 28, 43</td>
<td>10:00pm D</td>
<td>INT</td>
<td>Newsroom in Franklin Hall</td>
<td>Jones Basil Jane Extras</td>
<td></td>
</tr>
<tr>
<td>10, 15, 17, 35, 42</td>
<td>10, 20, 22, 24, 40</td>
<td>3:00pm D</td>
<td>INT</td>
<td>226 North Lincoln Sky</td>
<td>Pip</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>7:30pm N</td>
<td>INT</td>
<td>Tommy Basement</td>
<td>Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>5:00pm N</td>
<td>INT</td>
<td>Franklin Bathroom</td>
<td>Jones</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### APPENDIX 4

### SHOOTING SCRIPT

<table>
<thead>
<tr>
<th>Scene</th>
<th>Int/Ext</th>
<th>Cast</th>
<th>Shot</th>
<th>Shot Description</th>
<th>Audio (except dialogue)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EXT</td>
<td>Sky</td>
<td>LS</td>
<td>Sun coming up over the lake</td>
<td>Sky (Voice Over) &quot;I am a drifter. Beat, but not beaten, Broke, but not broken. I once stumbled upon a quote which read,</td>
</tr>
<tr>
<td>2</td>
<td>LS</td>
<td>A lighthouse on the lake</td>
<td></td>
<td>'I believe imagination is stronger than knowledge - myth is more potent than history - dreams are more powerful than facts</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MS</td>
<td>Gliding over the water</td>
<td></td>
<td>- hope always triumphs over experience - laughter is the cure for grief - love is stronger than death.' No word ever felt more true.&quot;</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>EXT</td>
<td>Flo</td>
<td>LS</td>
<td>Back of a building</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>CU</td>
<td>Flo stepping outside and looking right and left</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LS</td>
<td>Empty street</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>OTS</td>
<td>Empty ally</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>CU</td>
<td>Flo looking at her watch</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ECU</td>
<td>Flo's watch</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>MS</td>
<td>Flo deciding to walk down the ally</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>MS Tracking</td>
<td>Flo walks down the ally</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>EXT</td>
<td>Flo</td>
<td>MLS Low</td>
<td>Flo walking down ally</td>
<td>(dogs barking in the background)</td>
</tr>
<tr>
<td>2</td>
<td>MS Tracking</td>
<td>Flo walking down ally</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>(POV) LS</td>
<td>Flo walking down ally</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
6 LS Flo pulling her coat tight to her body as she walks

4 EXT Sky 1 LS Sky approaches building Flo just left
2 CU Sky looks around for Flo but does not see her
3 MS Pan Down Sky looks down the ally Flo just walked down. She starts to walk down same ally

5 EXT Flo 1 LS Low Flo walking down ally. A shadow moves behind her
Butcher 2 CU Flo turns around but doesn't see anyone
3 LS Empty ally
4 (POV) LS Flo turns back around. A figure steps out from the shadows.
5 MS Tracking Flo pulls her coat even tighter to her body. Her pace quickens. She hears another sound
(dogs still barking in background) (BANG sound)

6 CU Flo turns around again.
7 LS Empty ally
8 CU Flo turns back around and runs into the figure (Butcher). She tries to scream.
9 (POV) CU Low Butcher throws blanket over Flo head

6 EXT Sky 1 LS Sky running down the ally

7 EXT Sky 1 MS Low Sky gets to the spot where Flo was just taken. She looks around for Flo
2 CU Sky looks for Flo. She then looks down
3 MS High Gold bracelet on the ground
4 MS Low Sky looks down and the bracelet and bends over to pick it up
5  **MS** Sky picks up bracelet and examines it.

6  **LS** Sky takes another look around

8  **EXT** People walking the streets

1  **ELS** Aerial view of Downtown Cleveland buildings

2  **ELS** More aerial view of Downtown Cleveland buildings

DJ (voice)

3  **ELS** Low Tall city building

Caller no 3 - (Voice Over) "My cousin swears he knows who this is, what I guess they're calling him The Butcher? Yeah my cousin is for sure positive he knows who he be."

4  **ELS** People walking the streets

Caller no. 4 - (Voice Over) "Serious. Again? You people really have nothing better to talk about on this show?" (continue with DJ voice over conversation)

5  **CU** Sign that reads "Cleveland"

6  **LS** More people walking the streets

7  **MS** More people walking the streets

8  **LS** Outside of the police department buildings
INT Basil Police Extras
Jane Jones

LS Tracking Moves through the entire police department. People are walking through around the office, busy with their own individual tasks.

MLS Jones enters the building.

MS Tracking Jones passes people sitting at their computer. People give quick glances in Jones direction then quickly look away. Jones walks into his office.

DJ - (Voice Over) "You don't think the hiring of Catalyst Jones is doing something?"

Caller no. 1 - (Voice Over) "What? The guy solves a couple murders in California and now what? He come to Cleveland and makes everything all better? I'll believe it when I see it."

INT Jones Jane Sky

MLS Jones behind his desk unpacking boxes

DJ - (Voice Over) "Ok there you have it. These are just some point of views. Do feel free to call in. I'm Chazzy Chad and I'll be taking your calls all day at WKDD, The Word."

CU Door opening

MS Jane enters Jones office (knock on the door)

CU Jones

CU Jane

MLS Tracking Jones walks out from behind his desk and heads over to a corner where some boxes are. He begins to pull out awards and trophies.

2S-MLS Jones in the foreground. Sky enters the office in the background

MCU Sky at the door

MCU Tracking Jones walking back in front of his desk. Leans up against it

MCU Tracking Sky following Jones towards his desk

CU Sky

2S-MS Sky standing in front of Jones

OTS-MCU Jones facing Sky

OTS-MCU Sky facing Jones
11 EXT Sky 1 **ELS Pan Down** Sky walking down the train tracks
2 **LS Tracking** Sky walking down the train tracks

12 EXT Sky 1 **LS** Sky walking past old buildings under a bridge
2 **LS Tracking** Sky walking down the street of Queens Dive
3 **MS-ELS Dolly Out** Sky walking past neighborhood

13 EXT Sky 1 **LS** Sky and Pips house
2 **LS** Sky walking away from neighborhood and to her house
3 **MLS** Sky steps up to her house
4 **ELS** Aerial city shot

14 INT Sky Pip 1 **MS Tracking** Sky enters one room house
2 **MS** Pip is waiting in room for Sky. Sees Sky. Gets up out of his chair to offer it to her
3 **CU** Sky sits down
4 **CU** Pip
5 **2S-MS** Sky and Pip. Sky is sitting while Pip stands over her

15 INT Jones Basil 1 **MLS** Basil enters Jones office
2 **CU** Basil
3 **MLS** Basil standing in front of Jones
4 **MS** Jones
5 **CU** Jones

16 EXT Basil 1 **CU Low** Basil looking down at something
2 **ECU** Basil’s hand opening up a cooler and pulling out a chopped off hand

17 INT Jones Basil 1 **CU** Basil
2 MLS Basil standing in front of Jones
3 MS Jones
4 CU Jones
5 MLS Tracking Jones stands up, walks to the door, grabs his coat, and walks out

18 EXT Jones Sky
1 LS Jones approaching murder site
2 MCU Tracking Jones looking around site, walking through the taped area
3 CU Jones looking down on the ground
4 MS Jones bending down over the murder site
5 MS Hand reaching out and tapping Jones on the back. Jones jumps up and turns around
6 OTS - MCU Sky facing Jones
7 OTS - MCU Jones facing Sky
8 MS Tracking Sky looking around murder site
9 (POV) LS Sky and Jones conversation
10 CU Sky
11 CU Jones
12 2S-MLS Sky and Jones conversation

19 EXT
1 MLS Gliding over the water
2 LS Sun setting
3 LS Clouds moving

20 INT Sky Pip
1 2S-MS Sky and Pip laying in bed
2 CU Sky in bed
3 CU Pip in bed

21 EXT
1 (POV) Outside of house at the window

22 INT Sky Pip
1 2S-MS Sky and Pip in bed
2 MCU Sky getting up
3 MCU Pip behind left behind

4 2S-MLS Sky leaving room

23 EXT Sky 1 MLS Tracking Sky walking out of the house and heading towards the lake

24 INT Pip 1 MLS Pip lays down for a second then gets up and walks out the room

25 EXT Pip 1 MLS Pip walks out of the house and heads down to find Sky

26 EXT Sky Pip 1 (POV) MLS Sky facing the lake

2 2S-MLS Pip approaches Sky at the lake, both looking out at the water (camera behind them)

3 2S-MLS Pip looking at Sky, Sky looking out at the lake (camera in front of them)

4 CU Sky

5 CU Pip

6 LS Figure standing over on the dock off the lake

7 MS Sky

8 MS Pip

27 EXT Caller no. 1, 2, 3, 4 (voice) 1 ELS Aerial view of Downtown Cleveland buildings

DJ (voice) 2 ELS More aerial view of Downtown Cleveland buildings

DJ - (voice over) "Good morning Cleveland. 365 days have now come and gone and we are no closer to solving these murders. 10 murders in the last year. I'm taking calls all day to get your take on it. WKDD you're on the air"

Caller no. 1 - (voice over) "I have had enough with this. My house has already been sold. We're so outta here."
ELS Low Tall city building

LS Empty streets

LS Tracking Moves through the entire police department. People are walking through around the office, busy with their own individual tasks, heads buried in their folders.

MS - Basil looking over at Jones door.

Sky waiting for Jones

Jones walking out of building

Tracking Jones walking past Sky, Sky begins to walk next to him. Jones stops.

Sky looking at Jones

Sky writing

Pip walking down dock from the lake, stops and notices Sky

Sky looking out from to the lake

Pip looking at Sky from a distance

Sky writing

Pip looking at her from a distance
LS Sky turning to Pip as he approaches her
LS Pip approaching Sky
2S-MS Pip standing over Sky
MCU Sky accepting Pip's hand and standing up

31 EXT Sky
Pip
Butcher
2S-MLS Tracking Pip and Sky are walking down a tree line path.
OTS-MS Sky stops Pip to kiss him
OTS-MS Pip kisses Sky back and the two turn 180 degrees
2S-MS Sky sees the Butcher and runs after him, leaving Pip behind.
LS - Butcher standing on path in front of Sky and Pip
LS Same spot Butcher was just standing, but now he is gone

32 EXT Sky
Pip
2S-MLS Sky approaches spot where the Butcher was just standing
(POV) LS 360 Pan Sky looking around but not seeing anyone
MLS Pip approaches Sky
MCU Sky notices bracelet on ground
(POV) MS Low Sky bends over and picks up bracelet
2S-MLS Sky shows Pip the bracelet
CU Pip
CU Sky
2S-LS Pip and Sky leave the area

33 EXT Sky
Pip
Hobo 1
Hobo 2
Hobo 3
LS Tracking Sky and Pip are walking past a lit trash can. Three hobos are huddled around it
LS Tracking Three hobos notice Sky and Pip walking past them
3  **2S-MLS** Pip approached trashcan. Sky follows him.
4  **CU** Sky
5  **CU** Pip
6  **CU** Hobo 1
7  **CU** Hobo 2
8  **CU** Hobo 3
9  **LS** All five huddled around the trash can.

34  **EXT Basil Officer**

1  **2S-MCU** Basil and Officer bending over something

   Hobo 1 - (voice over)
   "The police work is pathetic. Following leads that lead to nothing. Just another body to identify. And they say wez got the some of the best detectives in the nation working on this case. With every passing day they get no closer to solving this case. Body parts scattered all over town and no one aint got a clue how they got there?"

2  **OTS-MLS** Body parts spread over the ground

3  **2S-MS** Officer picks up one of the body parts as Basil stands up straight

4  **MCU** Basil shakes his head and writes down in his pad of paper

35  **INT Jones Jane**

1  **2S-MS** Jane handing Jones a stack of paper

   Hobo 1 - (voice over)
   "Meanswhile Catalyst Jones sits in his office with his thumb up is ass."

2  **MCU** Tracking Jones walking behind his desk while reading through the paper. Tosses papers everywhere out of anger

36  **INT Jones**

1  **MS Tilt Up** Jones washing his face in the mirror. He is looking at his reflection is showing in the mirror

   Hobo 2 - (voice over)
   "Words that mans fallen to pieces. Mays be on something at this point."
<table>
<thead>
<tr>
<th>Scene</th>
<th>Location</th>
<th>Character</th>
<th>Shot Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>37 EXT</td>
<td>Sky, Pip, Hobo 1, Hobo 2, Hobo 3</td>
<td>Sky</td>
<td>CU</td>
<td>Sky</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pip</td>
<td>CU</td>
<td>Pip</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hobo 1</td>
<td>CU</td>
<td>Hobo 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hobo 2</td>
<td>CU</td>
<td>Hobo 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hobo 3</td>
<td>CU</td>
<td>Hobo 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>All five</td>
<td>LS</td>
<td>All five huddled around the trash can</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pip and Sky</td>
<td>2S-MS</td>
<td>Pip and Sky</td>
</tr>
<tr>
<td>38 EXT</td>
<td>Sky, Pip</td>
<td>OTS-CU</td>
<td>Sky</td>
<td>Sky</td>
</tr>
<tr>
<td></td>
<td></td>
<td>OTS-CU</td>
<td>Pip</td>
<td>Pip</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2S-MS</td>
<td>Pip and Sky</td>
<td>Pip and Sky</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ECU</td>
<td>Pip putting bracelet on Sky's wrist</td>
<td>ECU</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(POV) LS</td>
<td>Sky and Pip talking outside their house. Pip leaves as Sky walks inside.</td>
<td>(POV) LS</td>
</tr>
<tr>
<td>39 EXT</td>
<td>Pip, Butcher</td>
<td>MLS</td>
<td>Tracking Pip walking up to the train tracks and looking around. Bends over to pick a flower.</td>
<td>MLS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LS</td>
<td>Empty railroad tracks</td>
<td>LS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CU</td>
<td>Pip looking down at the flower</td>
<td>CU</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LS</td>
<td>Butcher standing 30 feet away from Pip</td>
<td>LS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MLS</td>
<td>Tracking Pip sees Butcher and begins to run the other way</td>
<td>MLS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2S-LS</td>
<td>Butcher runs after Pip. Closes in on him fast.</td>
<td>2S-LS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MS</td>
<td>Pip looking behind him at the Butcher</td>
<td>MS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2S-MLS</td>
<td>Butcher catches Pip and smacks him across the head with a club.</td>
<td>2S-MLS</td>
</tr>
<tr>
<td>40 INT</td>
<td>Sky</td>
<td>MCU</td>
<td>Sky wakes up in a panic. She looks to her right. Pip is not there. She looks around worried. She gets out of bed.</td>
<td>MCU</td>
</tr>
</tbody>
</table>
41  EXT  Sky  1  **MLS Tracking** Sky walks out of her house and looks around.
2  **LS** No one is around where Sky is looking.
3  **CU** Sky looking around worried. Bag comes over her head.

42  INT  Jones  Basil  1  **MLS Tracking** Jones is pacing back and forth in his office.
2  **MLS** Basil enters the office. He hands Jones a folder.
3  **MCU** Jones
4  **MCU** Basil
5  **2S-MLS Tracking** Jones walks past Basil and to the door.

43  INT  Jones  Basil  Jane  Hobo 1  Extras  1  **LS Tracking** Jones enters the homicide floor and makes his way up to the front
2  **MS** Police officers look up from what they are doing to look as Jones walks past
3  **MCU** Jones stands in front of officers and makes his announcement
4  **MCU** Basil standing next to Jones
5  **MS** Jane watching Jones
6  **LS** Officers listening to what Jones is saying
7  **MLS Tracking** Jones turns to walk away from crowd and out the door. He notices Hobo 1 sitting by the door on his way out.
8  **(POV) MS Tracking** Hobo 1 looks back at Jones.
   Basil - (heard in background) "Listen up. The two missing persons are Sky Jacobs..."
   (Basil cont.).. Brown hair, blue eyes roughly 5'5 and Pip Jackson".

44  INT  Sky  Butcher  Pip  (Head)  1  **ECU** Sky's eye opening up. Bright light shining on top of her
CU Sky waking up and looking down at her body.

(POV) MCU Sky's body is strapped to a table. She tries to move her arms but she is held down very tight

LS Tracking Sky laying on table

CU Sky turns to the right and sees Pip's head.

(POV) MCU Pip's head

(POV) LS Butcher walks into room but stays in the shadows

MCU Sky laying on table

(POV) MLS Tracking Butcher moves around the table

MS Butcher steps into the light and approaches Sky

CU Butcher runs his hands through Sky's hair

CU Low Butcher looking down on at Sky

CU Tilt Down Butcher's hand moves from Sky's hair to down her hand until he gets to her wrist

EXT Jones 1 LS Jones car is racing down the street of Cleveland

INT Jones 1 MCU Jones gets a call from Basil while he is driving down the street.

INT Sky Butcher 1 MLS Tracking Butcher steps away from the table and back into the shadows

MS Sky laying on the table in agony

MS Tracking Butcher steps closer to Sky as he speaks

CU Sky on table

CU Butcher

ECU Butcher slicing into Sky

MLS Butcher steps away from Sky after he cuts her to admire his work.
48 EXT Jones 1 LS Jones pulls up to an old factory
2 MS Tracking Jones gets out of his car and walks up to the door.

49 INT Sky Butcher 1 LS Butcher hears the sirens
2 MCU Dolly Out Butcher listening to sirens for a minute, then carries on with his speech. Walks toward the table again.

50 INT Jones 1 MLS Handheld Jones runs down a flight of stairs. He gets to a door.
2 MS Jones pulls out his gun.

51 INT Butcher 1 MCU Dolly Out Butcher listening to sirens for a minute, then carries on with his speech. Continues walks towards table.

52 INT Jones 1 LS Door kicks open and Jones walks through, gun pointed out
2 (POV) LS The room is empty

53 INT Sky Butcher 1 MS Low Butcher looking down at Sky
2 OTS-MS High Sky looking up at the Butcher
3 LS Butcher's arm comes down on the table with Hatchet in hand.
4 CU Sky's leg falls to the ground.
5 CU Sky is extreme pain.
6 CU Low Butcher

54 EXT Pip 1 MS Gliding over the water Pip - (voice over) "As long as we are together, we are free. Now, tomorrow, forever."
55 INT Sky Butcher
1 **CU** Sky closes her eyes
2 **LS** Butcher walks over to her head with an axe in his hand. Lifts his hands in the air and comes down on her head (Cut to black)

56 EXT Basil Officer
1 **LS** Basil is standing behind officer with a pad in his hand. Officer is bent over
2 **MCU** Basil writing in his pad
3 **OTS-MS** Dolly In Over Officer Shoulder: Sky's arm with the bracelet on her wrist.

57 EXT Jones Basil
1 **MLS** Basil walks to the lake to see Jones
2 **LS** Jones looking out on the water in the same spot Sky looked out
3 **2S-MS** Basil walks up next to Jones
4 **MCU** Tilt Up Basil reaches in his pocket and pulls out a note
5 **ECU** Note exchanges from Basil to Jones
6 **CU Low** Jones begins to read the note
7 **LS** Jones reading the note

58 EXT Sky
1 Gliding over the water
2 Sun setting over the city

Sky - (voice over) "I believe imagination is stronger than knowledge - dreams are more powerful than facts...

... laughter is the cure for grief...

... love is stronger than death."
APPENDIX 5
PROPS LIST

Scene 1: n/a

Scene 2 - 7:
Flo's gold
Butcher's bag

Pack of cigarettes
Fifty dollars in cash

Scene 8: n/a

Scene 9:
stakes of papers
in a folder (x10)
Cell phones
(x2)

Notepads

Hip gun holsters
(x2)

Police pistol (x2)

Computer (x10)

Scene 10:
Laptop computer

Desktop computer

Box (x8)

Trophy (x4)

wife and two

Coat hanger

Pack of cigarettes
Flo's gold
bracelet
Pad of paper
Pen
Scene 14:  
- Bed  
- Chair (x2)  
- Dishes (x4)  
- Flower pot  
- Rag

Scene 15:  
- Newspaper  
- Cigarettes  
- Laptop computer  
- Desktop computer  
- Box (x8)  
- Trophy (x4)  
- Photo of Jones wife and two boys  
- Coat hanger  
- Pen  
- Pad of Paper  
- Photos from Flo's murder cite of Flo's chopped up body parts (x3)  
- Folder

Scene 16:  
- Cooler  
- Human arm  
- Blood  
- Latex gloves

Scene 17:  
- Newspaper  
- Cigarettes  
- Laptop computer  
- Desktop computer  
- Box (x8)  
- Trophy (x4)  
- Photo of Jones wife and two boys  
- Coat hanger  
- Pen  
- Pad of Paper  
- Photos from Flo's murder cite of Flo's chopped up body parts (x3)  
- Folder
<table>
<thead>
<tr>
<th>Scene 18:</th>
<th>Police tape</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Gun holster</td>
</tr>
<tr>
<td></td>
<td>Gun</td>
</tr>
<tr>
<td></td>
<td>Queen of Diamonds</td>
</tr>
<tr>
<td></td>
<td>playing card</td>
</tr>
<tr>
<td>Scene 19:</td>
<td>n/a</td>
</tr>
<tr>
<td>Scene 20:</td>
<td>Bed sheets</td>
</tr>
<tr>
<td></td>
<td>Pillows</td>
</tr>
<tr>
<td>Scene 21 - 26:</td>
<td>n/a</td>
</tr>
<tr>
<td>Scene 27:</td>
<td>n/a</td>
</tr>
<tr>
<td>Scene 28:</td>
<td>Folder with stacks</td>
</tr>
<tr>
<td></td>
<td>of paper (x12)</td>
</tr>
<tr>
<td></td>
<td>Picture of limbs</td>
</tr>
<tr>
<td></td>
<td>and body parts</td>
</tr>
<tr>
<td></td>
<td>(x5)</td>
</tr>
<tr>
<td>Scene 29:</td>
<td>Jones Briefcase</td>
</tr>
<tr>
<td>Scene 30:</td>
<td>Pen</td>
</tr>
<tr>
<td></td>
<td>Pad of paper</td>
</tr>
<tr>
<td></td>
<td>SKY'S note</td>
</tr>
<tr>
<td>Scene 31-32:</td>
<td>FLO'S gold bracelet</td>
</tr>
<tr>
<td>Scene 33:</td>
<td>Trash bin</td>
</tr>
<tr>
<td></td>
<td>Fire wood</td>
</tr>
<tr>
<td>Scene 34:</td>
<td>Human arm</td>
</tr>
<tr>
<td></td>
<td>Human leg</td>
</tr>
<tr>
<td></td>
<td>Blood</td>
</tr>
<tr>
<td>Scene 35:</td>
<td>Folder with stack</td>
</tr>
<tr>
<td></td>
<td>of papers</td>
</tr>
<tr>
<td></td>
<td>(Jones Office Supply)</td>
</tr>
<tr>
<td>Scene 37:</td>
<td>Trash bin</td>
</tr>
<tr>
<td></td>
<td>Fire wood</td>
</tr>
</tbody>
</table>
Scene 38: FLO'S gold bracelet

Scene 39: Flower
       Butcher's club

Scene 40: Bed sheets
       Pillow

Scene 41: n/a

Scene 42: (Jones office supplies)

Scene 43: (Homicide department supplies)
       Picture of Sky

Scene 44: Hanging light
       PIP head
       Blood
       Fake leg
       Knives of different size and shapes (x12)
       Chainsaw
       Ax
       Scalpel
       Elastic bands
       FLO'S gold bracelet

Scene 56: Fake arm with FLO'S gold bracelet on it
       Piles of garbage
       Body bags
       Stretcher
       Notepad

Scene 57: SKY'S note
APPENDIX 6

LINK TO LAKESIDE

The following websites are currently streaming the final copy of *Lakeside* (2011):
