Kino: CAMS Production Honors Thesis

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KINO

CAMS Production Honors Thesis

Lilly Starr Tyson

Submitted for Fulfillment of the Prerequisite for Honors in Cinema and Media Studies

April 23, 2015

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“It’s what you don’t see that frightens you, what your mind fills in, the implicit usually being more terrifying than the explicit. The unexpected is so important. I’ve never liked heavy-handed creaking-door suspense and other clichés. I like to do a ‘cozy.’ Something menacing happens in a serene setting. The cozy setting is a wonderful opportunity for danger and suspense.”

-Alfred Hitchcock,
*It’s Only A Movie: Alfred Hitchcock,
A Personal Biography* by Charlotte Chandler
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1. REFLECTION
INTRODUCTION

The first time I watched Alfred Hitchcock’s *The Birds* I was twelve years old. My parents were beginning to introduce me to more sophisticated films, attempting to counter my tendency to passively watch a movie while eating popcorn. They wanted to show me some classic narrative films. After *To Catch A Thief* my father decided I was ready for *The Birds*. As the movie progressed, I remember turning to him and saying, “Why is there no music?” My father, clearly pleased, replied, “Hitchcock could choose. He chose not to use music.” “Oh,” I replied. I kept quiet for the rest of the movie, completely enraptured by the consistent silence that filled the room. The famous low-angle shot came on screen, and my dad let out a little sigh. As he paused the film, I turned to him and he said to me, “That shot right there. Isn’t it cool?” I nodded. “Do you know why?” I shook my head. “Lils, promise me when you go to college you will take a class on Hitchcock. It was the best course I took throughout my college career.”

The summer before my first semester at Wellesley, I looked at the course catalogue and found a writing seminar on Hitchcock taught by Winifred Wood. I immediately knew I had to take that class. I did, and before the end of my first semester I had decided to become a CAMS major. I told my nineteen-year-old self that I would do a thesis project on Hitchcock; I knew there was something to his style that promoted creativity and ingenuity. I wanted to learn from the risks he took, and test out his techniques to develop my own filmmaking style. In the spring of 2014 I told Wini Wood, now my major advisor, that I wished to develop
a thesis project on Hitchcock. She supported me, and looking back at the past year, I am astounded by how much I have learned from studying the work of the Master of Suspense.

PRE-PRODUCTION

HITCHCOCK AND HIS FOLLOWERS

I began this project with the idea that Alfred Hitchcock was a Cinematic Prophet. In many ways, this is true. His development of unique techniques to create his sensation of cinema – sound and image – was nothing short of genius. From the use of silence in *The Birds* to the repetition of the word “knife” in *Blackmail*, Hitchcock found brilliant ways again and again to build tension using audio and visual techniques that were otherwise unheard of during his time. Even in some of his earliest films, such as *The Lodger*, Hitchcock’s style and inventiveness are obvious. In that silent film he used a visual image to represent the sound of footsteps by creating a plate glass floor and having his actor pace on it as the camera observed the action from below. Hitchcock viewed the camera techniques he developed early on in his life as crucial to his later success as a director; they created a foundation for his films upon which he could then cultivate ideas and let the story be told as he wanted it to be.

In designing my approach to this thesis, I decided that if I was planning on making a film inspired by Hitchcock, then I should also study other directors who have been inspired by Hitchcock. I have to clarify here that pretty much everyone has mimicked Hitchcock at some point; most of the techniques he invented have
become second nature in making a good film. However, there are a select few directors that openly admit to being inspired by Hitchcock. Michael Haneke and Brian De Palma are the two I studied the most. In particular I adopted many of the techniques that Haneke uses, from surveillance-type voyeurism to low-saturation color correction. I admire Haneke’s ability to borrow from Hitchcock without necessarily copying him. I don’t watch a film like *Benny’s Video* and immediately say, “Oh, this is modeled after Hitchcock.” But after examining Haneke’s films more closely, I notice the degree to which his stories focus on the psychological state of his characters, and how he draws his audience into a corresponding psychological state. I am also interested in the way he thematizes voyeurism in *Caché*, as well as *Benny’s Video*.

I was especially inspired by Benny (more than any of the characters in *Caché*), who served as the basis for a character in my film. Benny was one of the main inspirations for the character of Peter (but without the psychopathic tendencies), as was Ricky Fitts from yet another Hitchcock-inspired film, Sam Mendes’s *American Beauty*. There is a complex innocence in those characters – an innocence tinged with potential guilt – that I tried to capture in Peter. Both Benny and Ricky have an interest in filming small moments around them, mostly because of the importance the camera gives mundane, uninteresting objects, such as a plastic bag floating in the breeze. However, an important distinction between these characters is that Ricky sustains a minor air of innocence throughout all of *American Beauty*, while Benny quickly develops into a murderous, sadistic psychopath. Peter begins to film the world around him for the same reasons
Ricky does, but it is the creepier side of voyeurism present in Benny that keeps Peter recording as a fight breaks out by the lake.

Brian De Palma is notoriously interested in borrowing from Hitchcock; thus I decided to watch \textit{Blow Out}. There was not much in De Palma’s film that interested me other than the core idea of a person being in the wrong place at the wrong time, and seeing something that was not supposed to be seen. Wini then informed me that \textit{Blow Out} is based on the film \textit{Blow-Up} by Michelangelo Antonioni. Before writing my script, all I had seen from the Antonioni film was the scene in which Thomas is in his studio, attempting to enhance the photo of the dead body. Other than that, I did not see the film until post-production.

Surprisingly, then, my film holds many similarities to \textit{Blow-Up}: 1) the idea of an innocent bystander capturing a photo of a body and then getting caught up in the mess of the crime without intending to, 2) the fight sequence where the woman bites Thomas’s hand, 3) Thomas’s choice to use trees as his form of camouflage, and 4) the character of Kathy, who oddly resembles the Vanessa Redgrave character. I cannot figure out how these details inspired similar moments in my film. The hand bite seemed natural if Brian was reaching for the camera strap and it was near Meg’s face, and the trees were easy shelter for Peter. It was interesting to watch \textit{Blow-Up} after I finished the rough cut of my film, because it got me thinking about what would happen if Kathy were to run after Peter for the camera. Kathy is the one who gives the orders, not the one who does the dirty work. However, after just being defeated by Meg, she could have been pushed over the edge. The way that \textit{Blow-Up} handled the mystery, where nothing is ever revealed about the people involved in the crime, or about what happens to
the body, were both elements that found heavy echoes in the final cut of my film. After deciding on my ending, I was nervous that people would begin asking me questions that I did not have answers for, such as “What happens next?” I do not know what happens next, and I do not think we are supposed to know. That is why I chose to cut the film the way I did. The ambiguity of my last shot is perhaps the most Hitchcockian element of my film, because it supports Hitchcock’s idea that it is what we do not see that frightens us the most.

DEVELOPING THE STORY

Once I began to think about themes and character traits that interested me, I had to decide how Hitchcockian I wanted this project to be. Hitchcock never, to my knowledge, wrote his own story. He adapted freely from the theater, short stories, and novels, but never wrote an original screenplay. At first I tried to hunt down a good short story that I could adapt into the film I had begun to envision, but soon I realized I wanted to try my hand at writing an original screenplay.

That led to my first big hurdle. I found myself stuck on a storyline that simply was not working. My first attempt at a story followed a young boy who believed his father killed his mother, and had the video to prove it. The boy’s older cousin visited the day after the murder, and she and the boy had to figure out what happened to his mother together.

There were many interesting elements in this original story, but the way I was developing it made it seem more like an Agatha Christie novel than an Alfred
Hitchcock screenplay. I focused too much on the mystery that had to be solved; it was easy to get more absorbed in the mystery than in the characters. I could not find, at that early moment in the process, an interesting psychological revelation to develop.

After watching Hitchcock’s *Lifeboat* and noting the large cast of main characters, I came up with the idea for *Kino*. It was brilliant to put a group of people in a boat and see what they do when every person has a secret. I asked myself: “What would happen if a number of strangers were picnicking, or walking around the lake in a park, and a body washed up on shore?” And then the follow-up question: “What if the murderers are some of the picnickers?” From there I adjusted the story around a realistic number of characters for a student film. I had to accept that if I would be filming my thesis in early March, I could not stage a picnic outdoors, so I had to adjust the characters’ reasons for being out in the middle of the woods alone. At that point the writing came naturally, and my characters have changed very little from my original script. The biggest change I had to make occurred when the original location I scouted, Morse’s Pond in Wellesley, was completely snowed in. It had been the perfect location, and I had developed Peter’s character around the playground by the lake, but the entire area was closed due to the snow storms, and I had to relocate to Wellesley’s campus. This shift in location completely changed Peter’s motivation for being out by a lake in the dead of winter, but I think his new motivation for walking around the lake is still relatively convincing. I originally wanted him to be sitting on a slide at a playground, thereby establishing his childish innocence. I had him hide in the slide for the final shot, which would have added a level of
claustrophobia and entrapment to the end of the film. That had to change, and the resulting shot of Peter roaming the wood with his camera, hiding behind trees as he films the deadly couple, more closely resembles *Blow-Up* than it originally would have.

The title of the film, “Kino,” came to me after I realized how much the boy with the camera would not get out of my head. I recalled Dziga Vertov’s camera being referred to as the Kino Eye. He believed that the camera lens is an instrument with infinite potential. It has the ability to collect the world in its entirety and organize its visual chaos into one informative, objective image. This is the attitude I felt both Peter and Meg adopted while taking their photographs. The images they collect are scattered and incomplete, but they are still collecting information. With this in mind, I felt “Kino” was an appropriate title.

As I was writing, I read a chapter in *After Hitchcock: Influence, Imitation, and Intertextuality*, Thomas Leitch’s “How To Steal From Hitchcock,” which I found very enlightening. If there is one thing I learned from Leitch, it is that in my project I did not want to be a mimic. I did not want to remake scenes that Hitchcock had already successfully composed, because frankly I view that tendency as a cop out. I prefer to look at a scene that I admire, and analyze why that scene is so effective. Then I take those elements and apply them to my own idea to see if a similar effect has been, or can be, accomplished. If the elements are all there, and I am exercising my own creativity to make the best of those elements, I think the final product will honor the Master of Suspense more than if I were to incorporate a shower scene into my movie. I do have to say, however, that I enjoy creating little winks at Hitchcockian moments; the restaurant is
named “Uncle Charlie’s,” a reference to Shadow of A Doubt; rope is the murderers’ weapon of choice, as in Rope; I used the ambient sound of birds, a reference to the soundtrack in The Birds (much as Haneke does in Caché, and Antonioni does in Blow-Up). I think referencing other films adds a layer of audience participation to movies. It is powerful to point at a moment and say, “Hey Audience! If you like Hitchcock, you’ll get this.” References create a bond between director and audience that I think is one of the strongest as well as easiest to accomplish. As a matter of fact, the most satisfying moment I experienced while shooting this film was when I instructed Nora to eat a mint as she spoke to Jordan (See Figure 1). She nodded and I began to elaborate, “Because I want it to be referencing—” and she interrupted, “Oh yeah, Norman from Psycho. Got it.” I have never felt more secure in casting someone than at this moment. She was the perfect Kathy.

Figure 1. Kathy and Norman

Kathy eats a mint as she looks out at the lake where she dumped the body.  

Norman eats a piece of candy corn as he watches Marion’s car sink into the swamp.
I knew at the end of my senior fall semester that I would have to finish my screenplay by the time winter break was over in order to be on track to shoot and edit this film. Giving myself this deadline was one of the best decisions I made throughout the process of making *Kino*. I worked on my script tirelessly over winter break, but I also used the time to begin thinking about scheduling my shoot, and how many people I wanted on my crew. Even on a professional set, with fifty pairs of eyes looking at a scene before it is shot, much can go wrong. On this shoot there would only be me and perhaps two other people if I was lucky. It is difficult to find reliable college students to work on film sets, especially at Wellesley, because people are consistently busy. However, with advance notice, I had my cast and crew booked and ready for shooting within the first two weeks back from winter break. From their responses to a survey I sent out about their availability during three weeks of March, I was able to assemble a schedule where I could spread out the shoot over four days to alleviate everyone’s stress, including my own.

The most important rule of scheduling is to have time as tightly organized for a shoot as possible, and then be ready to throw the whole plan out the window at any moment. Something can go wrong in a second during a shoot, and it is important to be flexible and remember that you are working with people who get sick, or sleep in, or have a last minute scheduling conflict. I made sure to have several types of schedules prepared for our four days of shooting: individual call time and end time schedules for every actor (See Section II: Daily Schedules),
master stripboards, and daily stripboards (See Section II: Stripboards). Every person on set will want to see a stripboard at some point in order to know what shot comes up next, so it is important that the daily stripboard is constantly monitored and updated with completed shots, or shots that need to be redone.

Although overheads are not technically schedules, they definitely help budget time effectively. By mapping out camera angles ahead of time, the director and cinematographer can be much more efficient and avoid moving the camera every five minutes. Overheads also help the director visualize the space ahead of time and think about the actions desired from the actors. Overheads are a fantastic tool for every member of the film crew.

CAST AND CREW

I began casting and assembling a trustworthy crew in January to ensure I could work around everyone’s schedules. I had known for a while that I wanted Nora Saravalle as Kathy and Jordan Tynes as Brian. I had never worked with Angela Bilkić before, but I had wanted to; I knew she would turn Meg into the character I wanted her to be. I chose actors who, besides being professional and invested in the project, were of similar height and who I knew would look aesthetically pleasing next to one another on screen.

Peter had been cast since November 2014, which is when I told my cousin and aspiring actor, Roald Osborne, about the project and he said he wanted to be a part of it. I knew he would do a wonderful job as Peter, especially seeing as Roald was trained in theater. Peter would have no lines, which meant his
expression would be only through physical acting, and Roald was up to the job. The most glaring problem that arose from casting Roald was that he grew significantly taller since I had seen him last. Getting him to climb up a children’s slide and hide in it from Kathy would have looked completely unbelievable on screen. Frankly, Morse’s Pond being snowed in made the decision to change Peter’s motivation a little easier.

Seeing as I was making a Hitchcock film, I had to find a way to incorporate a cameo. For a while, my cameo was going to be as Georgia the dog walker, but Georgia had to say a line, and that was not in the true Hitchcockian fashion, so I cast Wini Wood’s son, William Billa, as George the dog walker. Wini was also kind enough to let Ripple, her beautiful dog, take part in the film. Will and Ripple did a fantastic job in their roles, which, although minor, were essential in telling the story I wished to tell. One of my favorite shots in the film is when the dog runs across the screen with its leash dragging behind it to imply that the dog walker has been detained. This image had been in my head for months as I wrote the script. Without Ripple I would not have been able to bring that image to life.

With casting finished three weeks before filming, I had time to do a recorded rehearsal with my cast. I strongly recommend this to all student directors. Recorded run-throughs give the actors an opportunity to play with the dialogue before they are placed under the pressure of a close-up camera and crewmembers staring at them. It also gave me the opportunity to study what the actors were doing well and what needed work, which meant I could have director’s notes for them before we got to set. The rehearsal also allowed for everyone to meet before the first morning of shooting. If there is one aspect of set
life that is essential to a good film shoot, it is comfort. The most flattering compliment I got from my cast and crew was that this shoot was simultaneously efficient and fun. Those are two adjectives that do not go together often on student film sets. I was fortunate to have a crew that enjoyed working together, and a cast that was entirely professional and played off one another well. Everyone worked well together from the first shot of the first day.

I took on the roles of writer, producer, director, cinematographer, and editor for this project. My crew consisted of Abra White as 2nd camera, Carlyn Lindstrom as Assistant Director/Assistant Camera, Gladys Raygoza as Gaffer/Key Grip, Audrey Stevens as Set Photographer, and Kate Johnson as Boom Operator. I had worked well with every one of these people the semester before, and I knew they would be the perfect crew for bringing Kino to life. They took on their assignments with professionalism, and I cannot thank them enough. They showed up on set at 6:15am on a weekend without complaint, finished ahead of schedule both days, and as a result, the shoot was completed in two days instead of the four we originally scheduled. This kind of efficiency is unheard of in student productions. I was afraid on the first day of filming that I would not complete the project before spring break, because I knew that something had to go wrong. Many aspects of the shoot almost did go wrong, but because my cast and crew were in a flexible mindset, nothing ended up postponing production. I was very fortunate the shoot went as smoothly as it did.
COSTUMING AND PROPS

For two weeks before shooting, I had unscheduled time to work on the production, which meant I could assemble and build the props and costumes I needed for this project. Most of the costumes belonged to the actors, and all I did was instruct them all to wear dark or muted tones. The two important items I provided were Meg’s beanie, and Kathy’s earrings. I chose the light teal earrings because I knew they would stand out against Nora’s hair. There ended up being several red articles of clothing in the film that I had not anticipated, but I think they added something to the mise-en-scène. These articles appeared on George, Peter, and the dog, in the form of a hat, shoes, and a leash. The red connects George and his dog, and makes them an easy pairing on screen. The red of Peter’s shoes only shows once, and only for a moment, but I think the connection of color creates a bond between the characters that I cannot yet define. Perhaps they are the characters who are put in the most danger after Meg gets away. I would be interested to hear how other people interpret this pop of color, or if it is even noticeable to them.

Building the props was the strangest part of this project, especially constructing the dead body. I purchased a foam wig model, a plastic manicurist’s hand, acrylic paint, black plastic bags, fake blood, and a blonde wig in order to build her. My crew lovingly referred to the body as “Becky,” which frankly made the act of leaving her on the top shelf of my closet significantly more unsettling. I also had to compose something that looked enough like dog feces that no one would question it on camera. I ended up twisting brown paper towels into two
inch pieces, and then covered them in cookie butter (for texture) and melted chocolate (for color). I then froze the “feces” in my freezer, and let them sit in there until shooting day. If anyone had searched my room over this past semester, I would have had a lot of explaining to do.

PRODUCTION

DIRECTING CREW

To prepare for each day of filming, I kept an equipment list (See Section II: Production Essentials) to ensure that nothing went missing, I updated the master stripboard that broke down all of the shots that needed coverage, and then constructed stripboards for each day that split up the shots according to which actors were on set at what times. I had made a conscious choice not to storyboard on this project, a choice that might have disturbed Hitchcock, whose careful storyboarding is well known and much studied. When I tried storyboarding, and began to sketch out the first scene of dialogue between Nora and Jordan, I felt much too constricted. I hated putting images on paper that I wasn’t sure I would be able to accomplish; I knew that inevitably something would happen to my first choice of location, and it did. Ultimately I developed my own way of diagramming the scenes I wanted to shoot: I made overheads, maps of the camera set-ups and actor positions for every location (See Section II: Overheads). These diagrams permitted me flexibility in what the shots would look like, but still gave me (and my crew) a good picture of where I wanted each
shot to be, and how frequently I would have to move the camera. The overheads also helped me to organize the shooting schedule; I could see how frequently I would have to move the camera or actors, and could budget time accordingly.

The final essential piece of organization was a shooting schedule that I sent out to my cast four weeks before shooting. I kept in contact with cast and crew each week about the progress of the project, costuming, and times we would be meeting; I thus kept communication in play so that the project was in the front of everyone’s mind. In the end, I think anyone who is producing, directing, and shooting needs to be transparent with cast and crew. I gave everyone the information that they needed, and I wasn’t afraid of telling my crew exactly what I wanted or needed. This kept everyone feeling included and heard, which established camaraderie on set, kept the production running efficiently, and made it completely enjoyable.

*Note: If you want to keep actors and crew happy on set in 20 degree weather at 6:15am on a Saturday, the secret is hand warmers, coffee, and bagels.*

I made one decision that created extra work during production, but was a huge help during post-production: I had two cameras rolling on nearly every shot. I was thus able to cover much more on this shoot than on any other I have done, and we were able to finish shooting sections of the script quickly because of the additional coverage. However, using the two cameras put extra pressure on the lighting department: with two cameras, the gaffer has to filter the light more precisely to make the shots match. This wasn’t a problem on our second day of
shooting when it was overcast, but on our first day of shooting, the sun decided to join us on set, making matching frames very difficult. Gladys, my gaffer, had her work cut out for her, but given the equipment and short time she had, I feel she did a fantastic job making the lighting match. For those few shots that did not match, I worked to remedy them during editing.

DIRECTING CAST

A major challenge I set for myself was directing multiple actors. I had never worked with actors who were not my close friends before; in this production I had to approach directing from a more professional position. I found it empowering to give advice and try to describe emotion or motivation, and then watch to see how the actors understood and interpreted my decisions. I was fortunate with my cast. Nora really took on the character of Kathy, performing an extremely difficult role with composure and creativity. Jordan brought a quality to Brian’s character that I hadn’t really imagined: a flirtatious edge. His interpretation ended up working really well to create a believable chemistry with Kathy (after all, what would make a man agree to commit a murder for his girlfriend?). He did not make the flirtation overly obvious – just enough to make their relationship believable and more interesting to watch. Kathy’s character is so cold and self-absorbed that it wouldn’t have been right for her to be particularly flirtatious back, and so the one-sided romance worked really well.
The actor I was most impressed with was Angela. She became Meg in this production. I was blown away by how quickly she picked up the character, and with what ease she was able to develop the technical adeptness – for example, operating a DSLR camera – to make her skills believable as a roaming photographer. Her reactions were phenomenal; I never had to give her motivation, because she felt it.

My cousin required more direction than anyone else, mostly because his acting had to be purely physical. It wouldn’t have made sense for Peter’s character to speak, because he was always on his own, but the absence of dialogue made the physical acting more difficult. Roald never had anyone to react to, as I was shooting all of his footage separately from that of the other actors. But after a few takes he was able to give me the performance I was looking for, though it did require some extra work to make his character become what it needed to be.

**FINAL WORDS ON DIRECTING**

Over all I would say the most important element of a successful production is meticulous planning. Multiple things will go wrong on set, and you have to be prepared. As a director you have to be patient, as a writer you have to be willing to rework dialogue, and as a producer you have to be flexible. You could be midway through the shoot and your lead actress could feel faint and have to leave for the day, or the Tascam recorder will all of a sudden shut down, or a group of twenty dog-walkers will walk straight through your shoot for fifteen minutes. All
you can do is keep your composure, problem-solve, and remember what Hitchcock said: “It’s only a movie.”

POST-PRODUCTION

EDITING

I find editing to be the most rewarding part of a film project, because that’s when everything comes together. The scenes, all shot in little chunks, are placed side-by-side and construct one cohesive image.

I never realized just how important color correction is to a film. Lighting is made more even with color correction, and the tone of the film can be established. I knew the look I wanted for Kino before I began editing, but once I started making the footage less saturated and more blue, I saw the project emerge even more fully than I had hoped. With color correction, Kino is colder, harsher, and creepier (See Figure 2).

The most important part of editing was finding a wide range of people to watch the film as it began to take shape. Studio directors used to show dailies to an entire team. I used whomever I had at my disposal, from Wini, to my crew, to my friend who loves films, to Jordan, whose knowledge of editing goes far beyond my own. All watched Kino as it took its shape, and the entirety of this group helped me decide where to make cuts. Sound was my largest issue across the board, and nearly every person who watched Kino commented on the poor sound
quality of the same scene. Three weeks of editing later, I think the problematic scene is nearly fixed.

For any students editing a thesis project, I cannot stress enough how important it is to allow several weeks to edit a project. It is necessary to take a twenty-four-hour break between each stretch of editing to be able to view the work with fresh eyes. It took me three weeks to get the film to a place that I was proud of, and another two editing sessions to get it to a point that I thought would be good enough to present to a group of people. If there is one thing I learned during this project, it is that editing is where the movie magic happens.

Figure 2. Color Correction

Before: Warmer, more saturated, flat.
After: Colder, less saturated, shadows heightened.
I commissioned a score for this film; adding original music to the edited and color-corrected cut was extremely satisfying. My very talented musical friend, Betty Wallingford, had spoken to me years back about a collaboration; we thought this was the perfect project to make it happen. My uncle, Randel Osborne, Peter/Roald Osborne’s actual father, is a talented and experienced musician; he offered to perform and record the score that Betty composed. The two had the score completed in two weeks, and it was better than I ever could have imagined. The nature of the score – with its wood-block taps and syncopated strings – brought new qualities of suspense, tension, and drive to the film. Shots that had not stood out before the score was added all of a sudden had momentum and intrigue. I do not usually prefer music in films; true to my father’s early teachings, I think silence is a powerful tool, but Betty’s score added so much to Kīno, my perspective has shifted.

Figure 3: Musical Score

The first 3 pages of Betty’s score for the fight scene.
CONCLUSION

I went into this project attempting to identify and apply those elements of Hitchcock’s filmmaking style that I loved to my own student film. In that regard I believe my project was a success. Interestingly, after editing, even more Hitchcockian elements in *Kino* came to light. For example, I spotted doubling of characters (Meg and Peter) that, although purposeful in the script, became more intriguing, given their costume choices and my camera angles.

I learned something very important from Hitchcock: he was an auteur for a reason. Alfred Hitchcock knew exactly what he wanted when he made a film. He had a story, he had an image, and he had creativity. However, things often did not go well for him on set, and he would have to make adjustments just as I did. This is what filmmaking is. It is messy, uncertain, scary, and when luck strikes, just about the most fulfilling thing you could imagine. That is how I felt after this project. It takes many people making decisions to create a film, and it is no wonder projects sometimes come out differently than imagined by the director.

Still, with *Kino*, everyone working on the project understood my vision, so I did not have to worry as much as I might have about my image not being accomplished. It takes dedication not only from the director to make a story come to life; it takes the dedication of the cast and crew as well. With the support of Wini and my incredible production team, I was fortunate enough to create a film I am proud of and that reflects some of my favorite aspects of the works of the Master of Suspense.
BIBLIOGRAPHY


**Filography**


II. PRODUCTION
Title: Kino

Writer/Director: Lilly Starr Tyson

Logline: A killer and her boyfriend find themselves in a compromising position after returning to the scene of their crime, where several bystanders have discovered the body of their victim.

Synopsis: Kathy and Brian have returned to the lake where they dumped the body of their first murder victim. We are unaware of how long ago the murder was committed. All we know is that Kathy is nervous that she may have forgotten something at the scene of the crime. The two soon realize that the spot where they left the body is far too crowded, and Kathy tells Brian that they will leave soon.

We are introduced to Meg the photographer, Peter the teenager, and George the dog walker in quick succession. None of them seem to pay any mind to Brian and Kathy, who stare out at the lake a distance away from any of them. Meg is the first to spot the dead body after it rises from under the melting ice of the lake. She takes a photo of it and zooms in. She quickly yells for help to the people she spots a distance away, which includes Kathy and Brian. Peter is too far away from the rest of them to hear or see any of the action.

Meg joins Kathy and Brian to show them the photo of the body. George walks up and hears Meg ask if anyone has a cell phone. Kathy lies and says she
does not have hers. George tells them he has his in his car, and begins to walk away. Kathy sends Meg to get more photos of the body, and she pulls Brian aside. Kathy instructs Brian to “take care of” George in order to avoid the police coming to the crime scene. Kathy is left to deal with Meg and the camera. Peter is now closer to being within viewing distance of Kathy and Meg.

Kathy begins to converse with Meg, but soon becomes frustrated and anxious as more photos of the body are being stored in the camera. Kathy tries to subtly take the camera from Meg, but grows impatient and attempts to grab it, putting Meg on edge. Peter has spotted the women and begins filming them, intrigued by their argument from a distance.

Kathy’s phone rings, and the two women stare at each other. Kathy insists she did not know her phone was in her pocket, and Meg, now fed up with the argument, tells Kathy to call the police. Kathy takes out her phone, and texts Brian to come help her. When Brian arrives at the scene, Meg realizes she might be in danger, and attempts to leave. Kathy grabs Meg’s arm, and Meg slaps Kathy. A brawl ensues, and as Kathy sits on top of Meg, Meg accidentally grabs Kathy’s earring and rips it from her ear. Brian tries to get the camera off Meg’s neck, and she bites him and forces Kathy off of her. Meg runs away, and Kathy sends Brian after her. Kathy stands up from the snowy ground and turns, locking eyes with Peter, who she can now see is crouched behind a tree, recording the entire scene.
CAST OVERVIEW

Kathy
Eleonora Saravalle

Description: Kathy is a narcissistic Psychopath. She has just committed her first murder with her boyfriend and partner in crime, Brian. Kathy cares for Brian, but will always put herself first.

Costume: Black peacoat, jeans, boots, earrings. Hair down, minimal makeup.

Props: Container of mints, cell phone.

Brian
Jordan Tynes

Description: Brian is not as smart as Kathy, but he does not mind getting his hands dirty (or bloody in this case). He lusts after Kathy, and does anything he can to make her happy.

Costume: Dark coat, dark pants, boots, hat, scarf, gloves. Minimal facial hair.

Props: None.
Meg
Angela Bilkić

*Description:* Meg is one of the unfortunate people in this film who is in the wrong place at the wrong time. She has gone to the lake to take some photos for her portfolio and accidentally snaps a shot of the body that floated to the lake’s surface. Meg has more bite than one would think, especially when she is fighting for her life.

*Costume:* Black coat, scarf, jeans, boots, beanie. Hair curled, minimal make-up.

*Props:* DSLR Camera.

Peter
Roald Osborne

*Description:* Peter is a teenager with too much time on his hands. He has an interest in photography and cinematography, and today is the perfect time for him to try out his new lens. Unfortunately for Peter, he records a conflict that he never should have stumbled upon.

*Costume:* Gray/black hoodie, jeans, sneakers. Hair should be unkempt.

*Props:* iPhone, lens.
Description: George is in his late twenties, finally found a secure job, and absolutely loves his dog. George woke up late today, so he could not take his dog for a walk before work. He decided to go for a walk in the afternoon instead. It’s unfortunate how little choices like that can completely change the course of one’s life.

Costume: Dark coat, winter hat, gloves, sneakers, dark pants.

Props: Dog leash.
### PRODUCTION ESSENTIALS

#### Equipment List for Four Shoots

<table>
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<tr>
<th>Equipment</th>
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<td>P-1-SD</td>
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<td>9-Mar</td>
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USERNAME: etyson
TALENT RELEASE - KINO

I understand there is video footage being taken of me,

__________________________ (Talent Printed Name), and I hereby assign and authorize the producer, Lilly Tyson, the right (All Rights) to said video footage. I also authorize said producer, without limitation, the right to reproduce, copy, exhibit-publish or distribute any of said video footage.

In consideration of appearing in the film entitled Kino, I hereby grant to the producer the right to use my likeness, photograph, and voice in all manner and media in connection with the film.

I hereby release Lilly Tyson from all liability and obligation to me arising out of or in connection with the exercise of the rights granted above. I hereby indemnify the producer against all liability respecting this Release.

__________________________ Date ____________________________
Talent Signature Producer, Lilly Starr Tyson

IF THE ABOVE SIGNATORY IS UNDER THE AGE OF 18 YEARS, THE PARENT OR LEGAL GUARDIAN OF SUCH PERSON SHOULD SIGN BELOW.

I hereby warrant that I am the parent and/or legal guardian of the person who signed the foregoing agreement, that I have caused said person to execute said agreement, that I will indemnify the producer against all liability respecting said agreement, and that I agree to cause the signatory to adhere to all of the provisions of said agreement.

__________________________ Date ____________________________
Date Parent/Legal Guardian Signature

Talent Release Form – Important for Submitting Film to Festivals
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**CALL TIME**

- Crew: 6:30am Alumnae Hall
- Kathy: 6:30am Alumnae Hall
- Meg: 6:30am Alumnae Hall
- Peter: 11:00am Walnut Hill
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<tr>
<td>7:00</td>
<td>30 min</td>
<td>8D</td>
<td>EXT</td>
<td>1</td>
<td>XLS</td>
<td>Woods</td>
<td>7-8</td>
<td>2,3,4</td>
<td>-</td>
<td>We see Brian, Kathy, and Meg running towards each other on the beach. PCV Georgia, Meg yells “help.”</td>
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<tr>
<td>7:30</td>
<td>30 min</td>
<td>11B</td>
<td>EXT</td>
<td>1</td>
<td>MCU</td>
<td>Beach</td>
<td>10-11</td>
<td>2,3</td>
<td>-</td>
<td>Kathy and Brian talk. We see Meg in the background taking photos. Brian exits frame, yells line.</td>
</tr>
<tr>
<td>8:00</td>
<td>15 min</td>
<td>14</td>
<td>EXT</td>
<td>1</td>
<td>MLS</td>
<td>Beach</td>
<td>16</td>
<td>2,3,4</td>
<td>-</td>
<td>MLS of everyone standing still and then Kathy tackles Meg. Brian stares in shock and looks around.</td>
</tr>
<tr>
<td>8:15</td>
<td>30 min</td>
<td>15A</td>
<td>EXT</td>
<td>1,2</td>
<td>CUJ</td>
<td>Beach</td>
<td>16</td>
<td>2,3,4</td>
<td>-</td>
<td>CU POV Meg on the ground. Kathy on top of her. Brian in the background. Full action up to grabbed ear.</td>
</tr>
<tr>
<td>9:45</td>
<td>15 min</td>
<td>12L</td>
<td>EXT</td>
<td>1</td>
<td>MLMJ</td>
<td>Beach</td>
<td>16</td>
<td>2,3,4</td>
<td>-</td>
<td>MCU of everyone staring at each other again. Kathy grabbing at her injured ear. Kathy springs on Meg again and then cuts.</td>
</tr>
<tr>
<td>9:30</td>
<td>30 min</td>
<td>16A</td>
<td>EXT</td>
<td>1</td>
<td>LS</td>
<td>Snowy Path</td>
<td>16-17</td>
<td>2,3,4</td>
<td>-</td>
<td>LS of the conflict on page 16, then cut to conflict on page 17 after ear tearing.</td>
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<tr>
<td>10:00</td>
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<td>18B</td>
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<td>1</td>
<td>XLS</td>
<td>Snowy Path</td>
<td>17</td>
<td>2,3,4</td>
<td>-</td>
<td>Long take. All of page 17. Shot from Peter’s camera.</td>
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<tr>
<td>10:45</td>
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<td>8F</td>
<td>EXT</td>
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<td>MLS</td>
<td>Beach</td>
<td>8-9</td>
<td>2,3,4,5</td>
<td>-</td>
<td>Brian, Kathy, and Meg meet up in frame, the woods and George in the background. The dialogue plays out. George leaves.</td>
</tr>
<tr>
<td>11:45</td>
<td>60 min</td>
<td>9</td>
<td>EXT</td>
<td>1,2</td>
<td>MLS</td>
<td>Beach</td>
<td>9-9</td>
<td>2,3,4,5</td>
<td>-</td>
<td>Brian, Kathy, Meg, and George are all in frame. Camera 1 OTS Kathy, Camera 2 OTS Meg. The dialogue plays out. George leaves, then Meg exits towards lake.</td>
</tr>
<tr>
<td>12:45 pm</td>
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<td>11C</td>
<td>EXT</td>
<td>1</td>
<td>MCU</td>
<td>Woods</td>
<td>11</td>
<td>5, dog</td>
<td>-</td>
<td>Brian runs up and meets George, they keep walking until they are out of sight. Brian looks back once before continuing into the woods.</td>
</tr>
<tr>
<td>1:00</td>
<td>15 min</td>
<td>4A</td>
<td>EXT</td>
<td>2</td>
<td>MLS</td>
<td>Woods</td>
<td>1</td>
<td>5, dog</td>
<td>-</td>
<td>George stands, fatigued. Looks at dog as it sniffs around. Runner runs by.</td>
</tr>
<tr>
<td>1:25</td>
<td>10 min</td>
<td>13</td>
<td>EXT</td>
<td>2</td>
<td>MLS</td>
<td>Woods</td>
<td>7</td>
<td>5</td>
<td>-</td>
<td>George picks up DOG POOP</td>
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<tr>
<td>1:25</td>
<td>5 min</td>
<td>6B</td>
<td>EXT</td>
<td>2</td>
<td>CUJ</td>
<td>Woods</td>
<td>7</td>
<td>5</td>
<td>-</td>
<td>CU on George’s hand picking up poop.</td>
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<tr>
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<td>8F</td>
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<td>2</td>
<td>MCU</td>
<td>Woods</td>
<td>13</td>
<td>5</td>
<td>-</td>
<td>George reaction shot to hearing Meg yell, and then she exits shot.</td>
</tr>
<tr>
<td>1:40</td>
<td>15 min</td>
<td>13 IN</td>
<td>EXT</td>
<td>1</td>
<td>LS</td>
<td>Woods</td>
<td>12</td>
<td>Dog</td>
<td>-</td>
<td>Long shot of the pathway that leads to the parking lot. All we see is a dog run across the parking lot, leash attached, barking.</td>
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</table>

<table>
<thead>
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<th>CALL TIME</th>
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<td>Alumnae Hall</td>
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<td>START TIME</td>
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<tbody>
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<td>Crew</td>
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<tr>
<td>Meg</td>
<td>7:30am</td>
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<td>Alumnae Hall</td>
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<td>DAY 4</td>
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**CALL TIME PICK UP**

- Crew: 8:15am Alumni Hall
- Kathy: 8:30am Alumni Hall
- Brian: 8:30am Alumni Hall
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<td>EXT</td>
<td>1</td>
<td>MG-CU</td>
<td>Underwater</td>
<td>2</td>
<td>2nd UNIT</td>
<td>GoPro</td>
<td>Get 2 minutes of camera just sitting under water, and then its slow ascent to the surface for later.</td>
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<tr>
<td>10:30am</td>
<td>2A</td>
<td>EXT</td>
<td>1</td>
<td>GU</td>
<td>Snowy Path</td>
<td>2</td>
<td>2nd UNIT</td>
<td>iPhone</td>
<td>Shot through Peter's new lens - distorted, looking up at sky.</td>
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<tr>
<td>11:00am</td>
<td>4D</td>
<td>EXT</td>
<td>1</td>
<td>LS</td>
<td>Dock</td>
<td>2</td>
<td>2nd UNIT</td>
<td></td>
<td>Shot through Vig's camera, what she sees of lake. Freeze frames in post-production, give her camera a graney quality.</td>
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<td>13:30am</td>
<td>7A</td>
<td>EXT</td>
<td>1</td>
<td>LS</td>
<td>Dock</td>
<td>2</td>
<td>2nd UNIT</td>
<td></td>
<td>Shot through Vig's camera, we see the body. Freeze frame in post-production.</td>
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**CALL**

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## KINO - SHOOTING SCHEDULE

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<td>3:00pm</td>
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<tr>
<td>Angela Bilkić</td>
<td>6:30am</td>
<td>Alumnae Hall Room 102</td>
<td>1:00pm</td>
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<tr>
<td>Nora Saravalle</td>
<td>6:30am</td>
<td>Alumnae Hall Room 102</td>
<td>1:00pm</td>
</tr>
<tr>
<td>Roald Osborne</td>
<td>11:00am</td>
<td>Walnut Hill School</td>
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<tr>
<td>Angela Bilkić</td>
<td>6:30am</td>
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<td>1:15pm</td>
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<tr>
<td>Nora Saravalle</td>
<td>6:30am</td>
<td>Alumnae Hall Room 102</td>
<td>1:15pm</td>
</tr>
<tr>
<td>Jordan Tynes</td>
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<tr>
<td>William Billa</td>
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<td>Ripple Wood</td>
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<td>Jordan Tynes</td>
<td>8:30am</td>
<td>Alumnae Hall Room 102</td>
<td>11:15am</td>
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OVERHEADS

Key:

- Camera
- iPhone Camera
- Actor movement
- Camera movement

Kathy
Brian
Meg
Peter
Georgia
Dog
Runner
DAY 2: Woods set up

LAKE

SNOW BANK

SNOWY PATH

PAVED PATH

WOODS

Shots: 8D

11C

3

6A

6B

8E
Day 2: Parking Lot Set up

Path to Parking Lot

Shots: 13 Ins

Snow
III. CREATIVE CONTENT
Kino
An Original Thesis Film by
Lilly Starr Tyson
Director & DP – Lilly Starr Tyson
2nd DP – Abra White
All Team PA – Carlyn Lindstrom
Lighting – Gladys Raygoza
Sound – Kate Johnson
Set Photographer – Audrey Stevens
First Team – Wini Wood
Craft Services – Emily Rothkin

CAST:
Kathy – Nora Saravalle
Brian – Jordan Tynes
Meg – Angela Bilkić
Peter – Roald Osborne
George – William Billa
Dog – Ripple Wood
Runner – Lilly Tyson (cameo)

MUSIC:
Written by: Betty Wallingford.
Performed by: Randel Osborne
EXT. UNDERWATER – DAY
Open with an underwater camera shot looking up at the surface. The world is distorted. Music plays in the background. We stay under water through the opening titles.

FADE TO –

EXT. SNOWY PATH – DAY
We look through the camera of PETER’s iPhone. He is experimenting with a cool kaleidoscope lens. He walks along a snowing path by a lake, obviously trying to be alone and mind his own business. He is taking lots of random photos of the surrounding area using his new lens.

EXT. EDGE OF WOODS – DAY
We are introduced to GEORGE and his DOG. They are walking down the paved path for walkers. GEORGE stands and looks up at the sky as his dog sniffs around the shrubbery. GEORGE is obviously tired. A RUNNER runs past GEORGE and continues on up the path.

EXT. DOCK BY LAKE – DAY
A photographer named MEG is perched on the dock by the icy water with her camera. She is taking pictures of the water and ice, and we see what she sees through the camera’s eye piece.

KATHY (V.O.)
I worry it was too easy, you know? Maybe we forgot something?

BRIAN (V.O.)
No, I –

CUT TO –

EXT. BEACH BY LAKE – DAY
We see KATHY and her boyfriend BRIAN standing by the water, looking out at the frozen lake in front of them. BRIAN stares stone-faced into the distance, while KATHY seems slightly more animated.
KATHY
We thought it out and everything, but it went so well.

BRIAN
I wouldn’t have done anything differently.

KATHY
No, me neither. That’s not what I’m saying at all. I’m just not ready to –

BRIAN
I mean...I double checked everything.

KATHY
No, you did really well. I’m not doubting you. I just never trust that things go the way I want them to.

BRIAN
Well I’m not worried.

KATHY
I’ll feel less nervous tonight.

BRIAN
How much longer do you need to stay?

KATHY
Sunset should be good. Not much longer. Are you hungry?

BRIAN
I’m ok.
KATHY
I’m starving. We should stop somewhere after this.

BRIAN
Uncle Charlie’s?

KATHY
Hmm I’m feeling Italian. Maybe —

BRIAN
Benny’s?

KATHY
I could go for that. They love us there.

BRIAN
No, they love you. That one waiter. “Miss, may I remove your coat for you?”

KATHY
I think that’s just a thing people do.

BRIAN
Still, though.

KATHY
Oh wait! The extra rope. That’s what it was! I left it!

BRIAN
No, I told you, it’s in the car.
KATHY
Are you sure? I don’t remember putting it –

BRIAN
No, I did. You were cleaning up, you saw it by the tree, you handed it to me, and I put it in the back.

KATHY
Oh right.

BRIAN
You ok?

KATHY
Yeah, I’m just trying to think.

KATHY pushes her hair behind one of her ears. BRIAN looks and notices her earring.

BRIAN
Hey, your earrings.

KATHY
Yeah?

BRIAN
Are they the ones I –

KATHY
Yeah.

BRIAN
They look nice.
KATHY
Thanks, I forgot about them. I saw them this morning and thought, you know, why not?

BRIAN
Well, I like them.

They both look back out at the water, pausing for a moment. BRIAN suddenly looks nervous.

BRIAN
Is it a thing that you’re not supposed to...you know, return to the scene of the crime? Or the location or something?

KATHY
Yeah, but this is like a...a “check up.” If we did everything right, there never was a crime scene.

KATHY looks up at BRIAN, and he continues to stare at the water, pensive. KATHY’s face softens.

KATHY
You know I really appreciate this, right?

BRIAN
What?

KATHY
I know you just want it to be done, but it’s...it’s really nice of you to come out here with me.
BRIAN
No, I get it. I’m just tired and there are people here, and I’m... I don’t know, I don’t like it.

KATHY
Me neither. But we’ll leave soon.

BRIAN looks at her and then turns back out to the water.

EXT. DOCK BY LAKE — DAY
MEG is still photographing the scenery in front of her, which is mostly the frozen lake. Again we see what she sees through the eye piece of the camera.

EXT. EDGE OF WOODS
GEORGE picks up dog poop on the pavement with a plastic bag.

EXT. SNOWY PATH — DAY
A long shot of the snowy pathway, where PETER is not visible, but we are aware that he is still present. We see a little glimmer of his cell phone from behind a tree as he holds it up to get a photo of something in the sky.

EXT. UNDERWATER — DAY
The underwater camera sits still for a moment, but then it starts to rise towards the surface. We leave the shot just as it is about to break the surface.

EXT. DOCK BY LAKE — DAY
MEG snaps another photo of the water. We see what she sees through her camera. There is a BODY in the water a distance away, wrapped in plastic. She looks with her bare eye, but can’t make it out. She looks at it again through her camera and zooms in to get a photo. She looks at the photo and
zooms in to see that it is in fact a BODY. She is certain it is a human.

MEG
Hey! Someone! Help, there’s somebody in the water!

EXT. BEACH BY LAKE – DAY
KATHY and BRIAN look at each other as they see MEG come around the corner of the snow pile that divides the dock from their current location. As MEG yells, GEORGE joins the group by the lake, bringing his DOG with him.

MEG
(Yelling)
Help!

KATHY
(Yelling at Meg)
What? What did you say?

KATHY looks at BRIAN quickly, stone-faced, and BRIAN stares at her blankly.

MEG
(Running with camera in hand)
Look, you can see her floating in the water.

KATHY
Where? I don’t see.

MEG
(Pointing at the lake)
Right there! Here, I took pictures, you can see it better.
KATHY looks at BRIAN again, obviously making plans in her head. MEG pulls up the photo and they all look at it. We can definitely see it is a woman floating face up in the water.

MEG

What do we do? Do any of you have your phones?

KATHY

(glancing at Brian and he looks back at her)
No, he and I only text each other. We didn’t need ours here.

MEG

Ugh, I just came out for some pictures.

CUT TO –

EXT. SNOWY PATH – DAY
We see everything happening behind PETER as he is facing away from the group, playing with his phone. He is unaware of everything going on behind him. GEORGE finally catches up to the group in the background.

CUT TO –

EXT. BEACH BY LAKE – DAY

GEORGE
I have my phone, it’s in my car. Three minutes away tops. I can go get it.

MEG
Yeah.

GEORGE walks away. MEG looks at KATHY and BRIAN, obviously panicking.

MEG
What do we do now?
KATHY
Well you should definitely get some more photos. Try and get in close so we can give something to the police to identify the person.

MEG
Oh, smart. Ok.

MEG walks down to the edge of the water. BRIAN gets close to KATHY as they speak.

BRIAN
You got a plan, Commander?

KATHY
I didn’t really plan for this. I thought maybe we left something behind, I just didn’t think this would be the thing.

BRIAN
Just tell me what to do and I’ll do it.

KATHY
Ok, well that guy (gesturing towards George) can’t have a phone. The last thing we need is the police here. So you should take care of him.

BRIAN
Ok.

KATHY
I mean, you know, get rid of him for now. No need for anything excessive.
BRIAN
Got it.

KATHY
I’ll handle the camera.

BRIAN
Ok. I’ll be back soon. Text me if there’s an issue.

KATHY
(Smiling coyly)
What do you mean? I don’t have my phone.

BRIAN smiles back, then turns in the direction of GEORGE.

BRIAN
(Yelling at George)
Hey! I’ll come with you. Maybe I can find a park ranger or someone.

GEORGE waits for him to catch up, and then they continue walking towards a parking lot down the road. KATHY looks after them, then she starts towards MEG at the water’s edge, who is wildly snapping photos.

MEG
I feel so bad. I don’t know what to do. Should we try to get her out?

KATHY
Let’s just wait and see if they get help. I don’t see much we can do. So wha—
MEG
(Interrupting Kathy)
It just – oh, sorry.

KATHY
No, go ahead.

MEG
It just seems...I don’t know, inhumane to let her sit out there. What if she’s not dead?

KATHY
It looks like she’s dead.

MEG snaps a bunch of photos. We hear the sound of the shutter, and the clicks of the camera are interlaced with shots of KATHY looking at MEG. We begin to feel KATHY’s anxiety.

KATHY
How far can you see with that thing?

MEG
(Looking at camera screen)
Pretty far. If only she weren’t covered by that plastic we could see her face or something.

KATHY
Yeah, you could see everything.

MEG
I’ve never seen anything like this. You can see the spot on her head where she was hit. This is crazy. I can’t look at this.

KATHY
Well, look away then.
MEG
(Looking up at Kathy)
Sorry.
(beat)
Where are those guys?

CUT TO —

EXT. LONG PATH IN WOODS – DAY
A long shot of the driveway leading out of the park. All we see is the DOG run across the lot, still on its leash, but without an owner. It is barking, and the echoes tell us no one is around.

EXT. BEACH BY LAKE – DAY
KATHY is looking towards the woods. MEG is focused on looking at the body through the camera still.

KATHY
I don’t know. Hey, can I see your camera for a second?

MEG
Sure, what for?

KATHY
I just want to zoom in on the body.

MEG
Here, I’ll see if I can get it for you.

KATHY
(Grabbing for camera)
I can do it.

MEG
Whoa, it’s my camera. Here, I’ll get it.
KATHY grows impatient.

    KATHY
    Will you just give me the camera?

    MEG
    What’s your deal?

    KATHY
    Nothing, I just need those photos.

KATHY grabs for the camera more aggressively as MEG looks down at the screen. MEG looks up and backs away, KATHY misses.

    MEG
    (Yelling)
    Back off!

EXT. SNOWY PATH – DAY
PETER has been taking video of the lake, but he settles on the women with his camera, and grows interested as their conversation heats up. It’s almost as if he forgets the camera is going.

EXT. BEACH BY LAKE – DAY
As KATHY is about to go for MEG’s camera again, we hear a TEXT TONE. Both women freeze, and MEG stares at KATHY, confused.

    MEG
    You...was that your phone?

    KATHY
    No, what?

    MEG
    Your phone, I just heard it.
KATHY
No...No.

MEG
I heard it. Check your pocket.

KATHY stares at MEG as she pats her pocket and pulls out her phone.

KATHY
I honestly didn’t know it was in there.

MEG
Just call the police.

KATHY stares at MEG for a second, phone in hand. She has a decision to make. She sends a text, then begins to put the phone back in her pocket.

MEG
What are you doing?

KATHY
I just had to send a text.

MEG
Call the police!

KATHY
I really can’t do that.

MEG
What the hell? Then give me the phone.
KATHY
Give me the camera.

MEG
Excuse me?

KATHY
See, we’re all faced with
disappointments.

MEG just stares at KATHY, frozen and uncertain of what to
do next.

KATHY
Listen, I’m trying to reason with
you. Just give me the camera, go to
your car, and we’re good.

MEG stands still. Her hands are clenched around the camera.

EXT. SNOWY PATH – DAY
We see PETER as he gets closer to the paved path near him,
so he can get a better view of the conflict. His iPhone
peeks out from behind a tree.

EXT. BEACH BY LAKE – DAY
LONG SHOT from the POV of PETER’s camera phone:
We see the women from a distance. BRIAN walks into frame
from the woods. All of them exchange a few words, KATHY
points at the camera and BRIAN gestures that MEG should
give it to them. MEG shakes her head. BRIAN starts to walk
towards her, but KATHY holds him back and walks towards MEG
instead. She grabs for the camera again, and MEG slaps her
across the face.

CUT TO –
EXT. BEACH BY LAKE — DAY
CLOSE UP ON CAST:

They all stand still for a moment, shocked. KATHY gets angry now and as MEG turns to run away KATHY lunges at her. KATHY straddles MEG, they are trying to grab at each other, and MEG grabs blindly as KATHY continuously covers MEG’s face with her hands. MEG finally grabs onto KATHY’s ear and accidentally pulls out KATHY’s earring. KATHY screams and releases MEG. We see a close up of KATHY’s hand after she touches her ear, and there is blood. They all look at each other in stunned silence.

CUT TO –

EXT. BEACH BY LAKE — DAY
LONG SHOT from the POV of PETER’s camera phone:

All we hear is PETER’s breathing. We see KATHY straddling MEG and trying to get the camera off of her neck. MEG is grabbing at KATHY, trying to fight back. BRIAN lunges to help KATHY. She yells something at him, and he goes for the camera. We see MEG bend her head towards his hand and he screams, being bitten. MEG manages to roll KATHY off of her. KATHY hits the ground hard and lies still for a moment. MEG gets up with the camera and runs towards the playground.

We hear PETER’s breathing pick up. KATHY and BRIAN look directly at the camera as they stand up from the ground. PETER ducks behind a tree, afraid they have seen him. We stare at the bark of the tree as we hear MEG approach, out of breath and getting a little sobby. PETER GASPS. We get the sense that PETER has flattened himself against the tree. Now the phone camera peeks out from behind the tree, but it is not centered on anything. We see KATHY standing still, holding her head. BRIAN approaches PETER’s camera slowly.

MEG runs, and we hear her footsteps fade away. She has disappeared into distance. BRIAN starts running faster
towards the camera, but he disappears off screen. We hear his footsteps fade as well, meaning he has gone after MEG.

KATHY continues to stand and stare at the camera. We hear PETER breathing heavily, although he doesn’t see what he is recording, because he is still flattened against the tree. KATHY’s eyes are unwavering from the lens, and we stay staring at her as she stares at us. We are uncertain of whether or not she sees PETER.

FADE TO BLACK
BILKIĆ
SARAVALLE
TYNES

If everything went right, there never was a crime scene.

LILLY STARR TYSON’S
KINO

Poster Design by Abra White
To view *Kino*, please use the following link:

http://youtu.be/YxiO4xNgsCc