

Simon Penno

Concept 1:

A boy wakes up in the morning and he develops a sudden craving for chocolate after he sees a commercial. He soon discovers that all of the chocolate in the world is gone and has in fact become illegal. He turns to the underworld and finds a "chocolate dealer" who can help him out. a nauseating TV show host pops out and tells him that he has been tricked for the sake of a new reality TV show

Concept 2:

A boy sees strange lights and figures outside his bedroom window. He assumes they are aliens and tells his family who doesn't believe him. he comes up with an elaborate plan to catch the aliens in the act but discovers that the extra terrestrial visitor is simply the meter man who is a bit odd.

Concept 3:

A boy skips school and makes the most of it by going nuts with all the food in the house, inventing new food combinations, and after watching iron man, decides to build a weapon of his own. He successfully creates a device capable of firing shockwaves and wakes up to realise that he has only been dreaming. The body of the film will be shot in a surrealist style with bright colours and when he wakes up the colours will be washed out.

Concept 4:

Two guys are in the dark in black clothing outside a building, scouting it out. They decide they are going to break in to get "it". They write up a plan that could possibly be filmed in an action sequence style and they then commence the break in. They face several comical obstacles along the way and they finally get inside to get their precious loot. it turns out that "it" is a toy that was confiscated by one of the guy's parents.

Concept 5:

the protagonist has an obsession with aliens reading his thoughts. He wears foil on his head in order to prevent them from getting into his head and his family thinks he is generally crazy. An alien turns up at the protagonist's front door and is invited in for coffee. It turns out that the alien IS capable of reading minds and makes some rude comments, including making a passing comment telling the protagonist's mother that she should get a new husband because of some risqué thoughts going on in his head

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Scene 01:

Set at main character's house in the morning, TV is playing in the background.

A commercial comes on for chocolate, which causes main character to look for chocolate

discovers he has run out

news bulletin comes on TV saying that for health reasons chocolate is now illegal

scene 02:

in store, looking for chocolate. finds none.

scene 03:

it is now night time, back at home.

man makes a call, asking if "you still have those connections"

scene 04:

set in alley way

hooded "chocolate dealer" is waiting

man buys chocolate off the dealer

scene 05:

man returns home in the morning

a cheesy TV show host arrives to tell him that it was a set up and he has been a part of a new TV show

mysterious box next to her. She wonders what is inside.

INT. KITCHEN/BEDROOM

When she finishes, she goes to her room, ready to get dressed. As she grabs the clothes she likes, she pauses. She looks at her bedroom door, and leaves back into the kitchen. She for some reason, grabs onto the box and brings it back to her bedroom with her. She felt lost without the box with her.

EXT. GOING FOR A WALK - MID DAY

Later, she goes for a walk, only taking a small bag with her. Just as she is about to leave, she grabs the box and takes it with her, placing it in her bag. While on her work, she constantly peers down at the bag, but refused to take it out and open it.

INT.

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INT. HOME, LOUNGE ROOM - LATE AFTERNOON

After that, at home, she relaxs by going on the computer and going on the t.v, each time with the box next to her and in her sight. After awhile she goes to bed and brings the box with her. As she lays in bed, she looks into it, content and in thought, wondering why it will ruin her. Just what could be inside? She falls asleep uneasy.

EXT. FRONT YARD

She quickly tries to bury the box in a hole, hoping it will leave her alone forever. She runs off, but soon returns and buries it up again and hugging onto it.

EXT. BACK OF HOUSE

She takes it to the back of her house and throws it over the fence, but when she turns around, the box is sitting there in front of her. Her expression turns to confusion and anger, as she snatches the box and runs outside the house.

EXT. STREET

Finally, she leaves the box on top of a parked car, hoping that the driver will drive off with it. It works, but the moment she arrives home, its stitting on the floor, waiting for her.

INT. HOME

She panics and freaks out, not sure what to do. She runs to a dark corner of the house and sits down, crying heavily. Hugging her legs and sobbing into her legs, she

INT. LATE SUNDAY MORNING, BEDROOM

Dora awakes late sunday morning, she slowly gets up and stretches. She then slides around so that her legs are hanging off the edge of the bed. She yawns, rubs her eyes and slips her feet into the slippers already in place.

INT. KITCHEN

Dora slowly makes her way to the kitchen, half asleep and shuffling her way to her destination. Suddenly a loud couple of knocks on the door startles her.

DORA

(Nervously) Huh?....Wh-who on earth...

She takes small, slow steps forward. She is confused and frightened, not entirely sure why someone would be visiting her or leaving a package on a sunday. She opens her front door, but is faced with nothing but the whistling wind. Dora is even more confused as she looks left and right but with no one in sight. She looks down as she steps back, about to close the door, but her attention is taken by an odd wrapped package on the floor.

She picks it up and looks at the tiny little side note stuck to the wrapping.

DORA

(Reading out loud) To Dora, open with care.

She brings it inside with her.

INT. DINING AREA\KITCHEN

Dora sets the package down on the kitchen bench and goes and grabs a pair of scissors sitting on the dining table. Using the scissors, Dora cuts open the wrapping of the package. A wooden box is revealed with another note.

The note warns her.

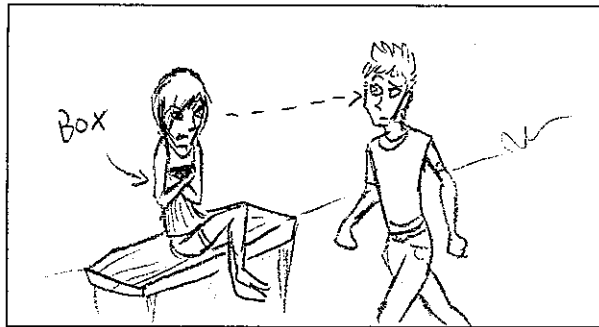
DORA

(Reading out loud) Do not open this box on any circumstance, it will ruin you!

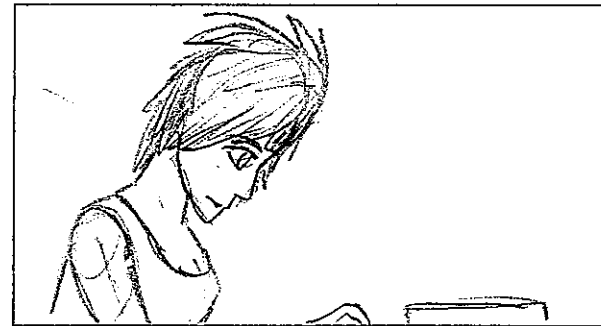
Her eyes widen in shock, hardly believing what the note just said. Dora steps away, scared and unsure what to do. She assumes it is just a joke and after some time, calms down. Leaving it as it is, she walks off into the kitchen and searches through each drawer looking for a box of cereal. She finds it and prepares it for breakfast. After she pours milk in and sits down, she notices the box again. She tries to focus on eating, but is drawn to the

cries but doesn't really know why. Suddenly, she flings her head up with an insane smile, then fulls her body up swiftly and runs back to where the box was left. SHe grabs onto the box, drigging her nails into it, sobbing while laughing with her insane smile. She slowly opens the box only to be faced with disappointment and confusion. Inside the box is another note. She picks it up and out of the box with her shaking hands. "I.O.U a shocking discovery". FIN

Scene #	Shot #	Shot Size	Duration	Location	Description
1	1	LS	00:00:03	outside house	establishing shot of house
1	2	FS	00:00:03	dining room	establishing shot
1	3	FS	00:00:03	Living room	establishing shot
1	4	MS	00:00:05	in bedroom	dolly along the bed to dora
1	5	MS	00:00:03	outside bedroom	walking sleepily towards the kitchen
1	6	FS	00:00:04	hallway	walking sleepily towards the kitchen
1	7	CU	00:00:02	kitchen	close up of Dora's face as you hear KNOCKS ON DOOR
1	8	CU	00:00:04	front door	close up as she sees the package. she looks around for a delivery man but sees nothing
1	9	MS	00:00:02	kitchen	Dora places package on the table
1	10	CU	00:00:03	kitchen	She begins to unwrap the package *tense music plays* she looks confused as she lifts up a piece of paper resting on the box. she reads "do not open"
1	11	CU	00:00:03	kitchen	camera is now focused on note, she finishes reading "under any circumstances"
1	12	CU	00:00:02	kitchen	camera is focused on Dora, she frowns, flings the note down, pauses, and walks away
1	13	MS	00:00:05	kitchen	dora takes out cereal and a bowl and prepares her breakfast. she glances over at the box
1	14	MS	00:00:06	kitchen	dora takes out cereal and a bowl and prepares her breakfast. she glances over at the box
1	15	MS	00:00:02	kitchen	she sits down at the table with her breakfast
1	16	CU	00:00:04	kitchen	she eats her breakfast and slowly glances sideways over at the box
1	17	CU	00:00:02	kitchen	shot of the box on the table
1	18	CU	00:00:04	kitchen	Dora gets a bit frustrated and frowns as she turns back to her cereal Dora is messing around with clothes, obviously preparing to get dressed. she pauses and looks back towards the door.
2	1	MS	00:00:06	bedroom	
2	2	MS	00:00:04	kitchen	she picks the box up off the table and walks towards the door walking towards the door, pauses and realises she has taken the box. keeps walking out the door
2	3	MS	00:00:04	kitchen	
3	1	MS	00:00:03	park	walking down the path, box in hand. (HANDHELD?)
3	2	MS	00:00:04	park	sitting on the park bench with the box next to her while reading a book
3	3	CU	00:00:03	park	reading a book, but glances over at the box showing her looking at the box on the bench, someone starts walking towards her and the box, she grabs it and holds it to her chest, glaring at the person
3	4	FS	00:00:04	park	simon gives her a weird look as if to say, whats your problem
3	5	CU	00:00:02	park	Dora's eyes remain on the stranger until he is a few metres away, she then puts the box back down and resumes reading
		CU	00:00:06	park	Dora sits at home watching television, with the box in sight, always glancing over at it. she picks up the remote and turns the TV off
4	1	FS	00:00:08	living room	she moves over to the box, about to open it
4	2	MS	00:00:04	living room	her eyes widen as she reaches down to the box
4	3	CU	00:00:02	living room	her hand reaches the lid, and she slowly creaks it only partially open, before slamming it shut
4	4	CU	00:00:04	living room	she becomes frustrated, frowning, she picks up the box and runs away with it
4	5	CU	00:00:03	living room	she runs out of the house with the box
4	6	MS	00:00:03	back yard	shot from behind, she throws the box over the fence
4	7	MS	00:00:03	back yard	shot of the box, she has just thrown it over the fence and is now turning around to go back inside. she sees it and freezes
4	8	CU	00:00:05	back yard	shot of Dora running towards the front yard (HANDHELD?)
4	9	MS	00:00:03	living room	Dora running towards the shovel
4	10	MS	00:00:02	outside	Dora's hand reaching out for the shovel
4	11	CU	00:00:02	outside	Shot of the shovel entering the ground
4	12	CU	00:00:02	outside	Dora digs furiously at the earth *close up on her face*
4	13	CU	00:00:03	outside	Dora digs furiously at the earth *close up on her face*
4	14	CU	00:00:03	outside	Digging up the final part of earth
4	15	CU	00:00:03	outside	camera low to the ground as she bends down and places the box in the hole.
4	16	CU	00:00:03	outside	she scoops the dirt back over the hole with the shovel
4	17	CU	00:00:04	outside	shot of her face as she calms down, music slows and she looks more relieved
4	18	MS	00:00:02	kitchen	Dora looks relieved as she comes back into the house. she begins turning her head
4	19	CU	00:00:03	kitchen	she finished turning her head and her eyes show desperation. music resumes
4	20	CU	00:00:03	kitchen	shot of the box on the table. the music gets more intense
4	21	FS	00:00:05	kitchen	camera is behind the box, Dora is out of focus. she comes up and grabs the box quickly. dora runs out of the house, she stops running, looks around and her head locks onto something. she begins running again *(HANDHELD?)
4	22	MS	00:00:04	outside	shot of the car, the driver appears to be texting and dora puts the box on the roof. she stands there.
4	23	MS	00:00:04	outside	ACTUALLY AN OTS (Over the Shoulder) from behind. Dora watches the car drive away. she turns around and begins walking. she stops and looks down
4	24	CU	00:00:06	outside	the box is sitting on the pavement
4	25	CU	00:00:03	outside	she comes through the door, slams it and leans against it looking scared. she moves towards the other room
4	26	MS	00:00:04	inside room	
4	27	MS	00:00:05	room	Dora sits down and begins crying in the corner
4	28	CU	00:00:03	room	her crying has slowed and she lifts her head up with a maniacal smile on her face. she turns her head down to the box that is sitting next to her
4	29	FS	00:00:02	room	her head finishes turning mid cut, so we can see the box
4	30	MS	00:00:05	room	camera is behind the box, Dora reaches down to it and digs her nails into the side as she opens it, her smile growing
4	31	CU	00:00:04	room	her smile fades to a neutral look
4	32	CU	00:00:03	room	she draws a note out of the box, it says "I.O.U an awesome secret"
4	33	FS	00:00:06	room	shot of her sitting next to the box with the note in hand, she slumps back, a mixture of disappointment and relief



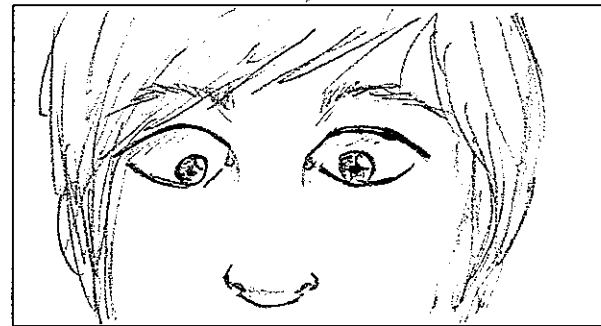
Scene #: 3	Shot #: 4
Shot Type: FS	
Notes:	



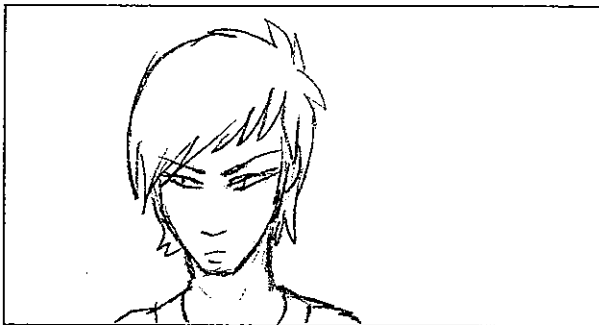
Scene #: 4	Shot #: 2
Shot Type: MS	
Notes:	



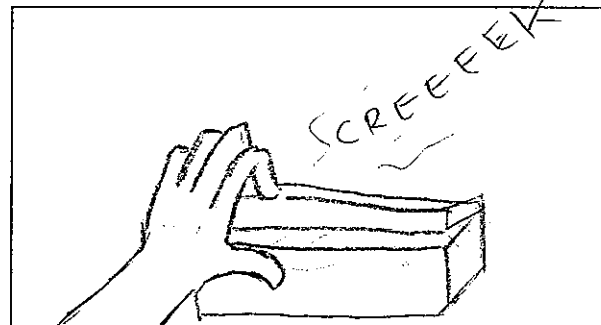
Scene #: 3	Shot #: 5
Shot Type: CU	
Notes:	



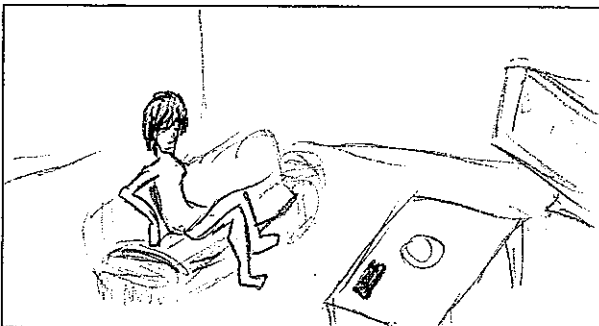
Scene #: 4	Shot #: 3
Shot Type: CU	
Notes:	



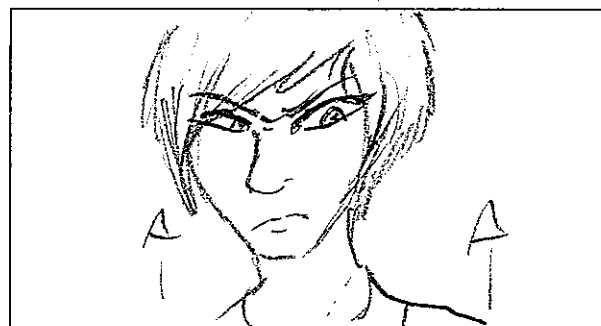
Scene #: 3	Shot #: 6
Shot Type: CU	
Notes:	



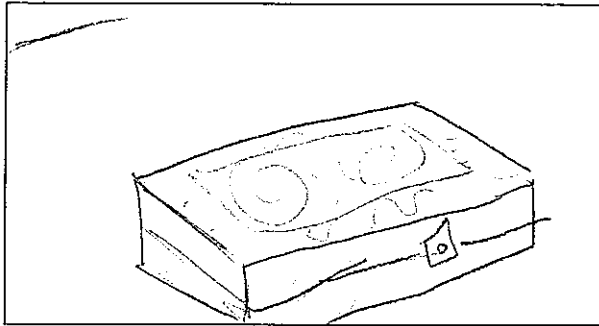
Scene #: 4	Shot #: 4
Shot Type: CU	
Notes: SLAMS it shut	



Scene #: 4	Shot #: 1
Shot Type: FS	
Notes:	



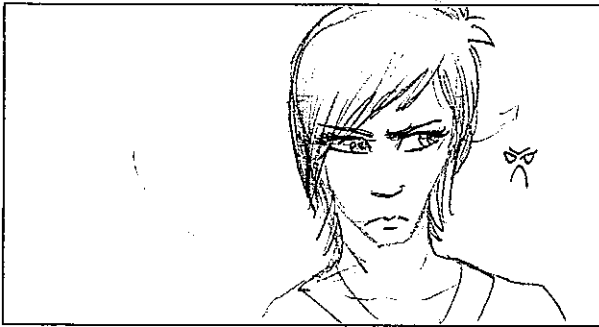
Scene #: 4	Shot #: 5
Shot Type: CU	
Notes: Stands & storms off, taking box.	



Scene #: 1	Shot #: 17
Shot Type: CU	
Notes:	



Scene #: 2	Shot #: 3
Shot Type: MS	
Notes: Shrugs it off & takes it with her + BAG	



Scene #: 1	Shot #: 18
Shot Type:	
Notes:	



Scene #: 3	Shot #: 1
Shot Type: MS	
Notes:	



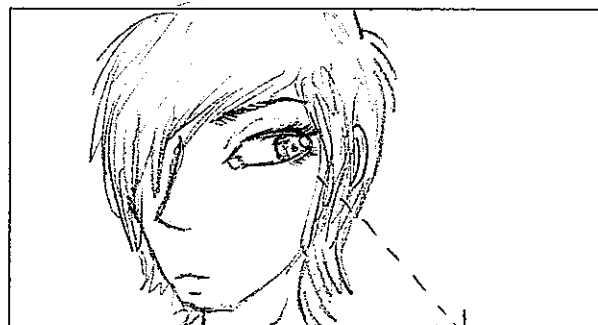
Scene #: 2	Shot #: 1
Shot Type: MS	
Notes: Gets dressed	



Scene #: 3	Shot #: 2
Shot Type: MS	
Notes:	



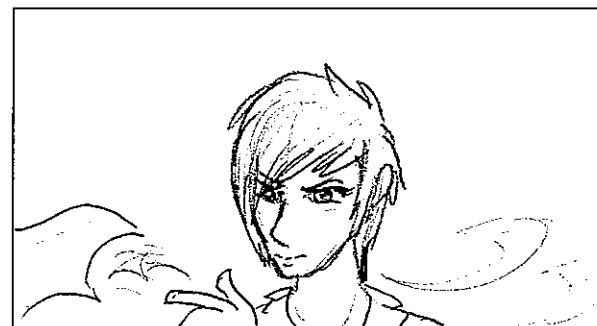
Scene #: 2	Shot #: 2
Shot Type: MS	
Notes:	



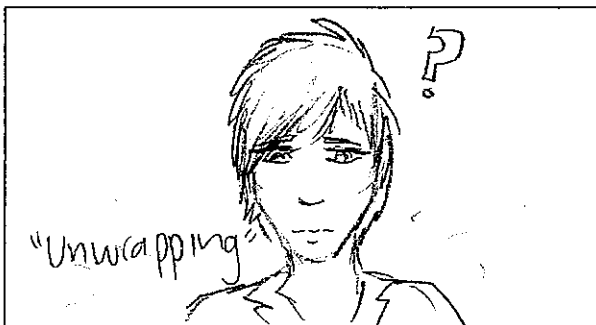
Scene #: 3	Shot #: 3
Shot Type: CU	
Notes: Glancing at Box.	



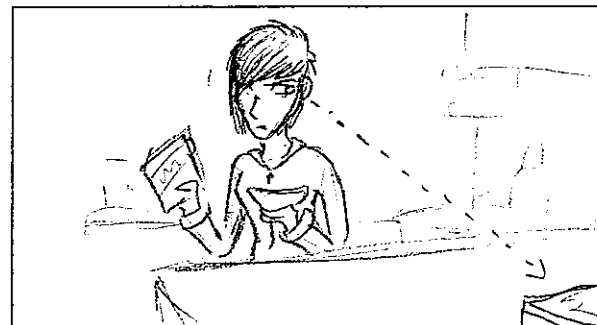
Scene #: 1	Shot #: 9
Shot Type: MS	
Notes:	



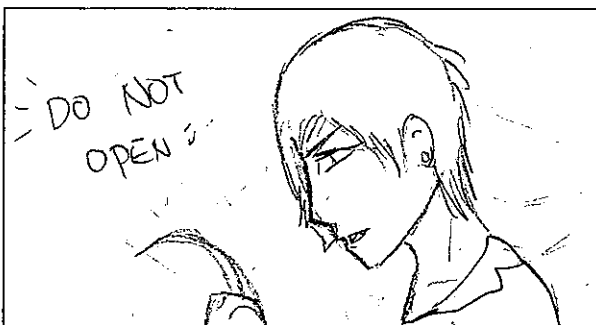
Scene #: 1	Shot #: 13
Shot Type: CU	
Notes:	



Scene #: 1	Shot #: 10
Shot Type: CU	
Notes:	



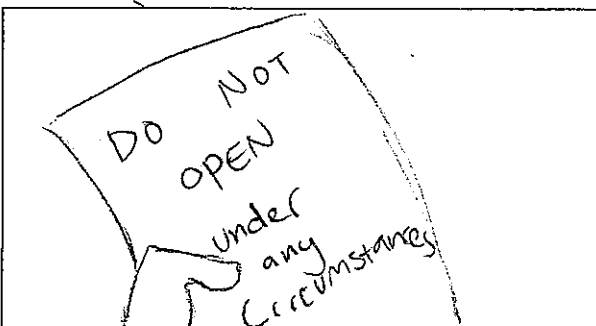
Scene #: 1	Shot #: 14
Shot Type: MS	
Notes:	



Scene #: 1	Shot #: 11
Shot Type: CU	
Notes: Reads it out	



Scene #: 1	Shot #: 15
Shot Type: MS	
Notes:	

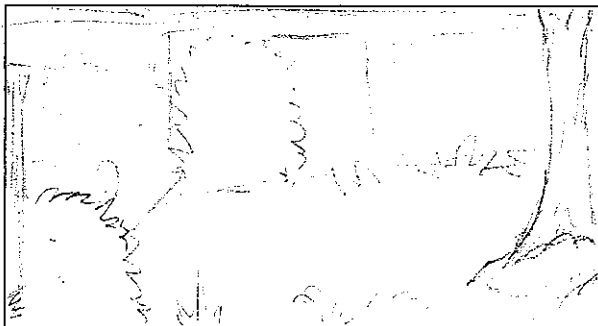


Scene #: 1	Shot #: 12
Shot Type: CU	
Notes: Reads out the first.	

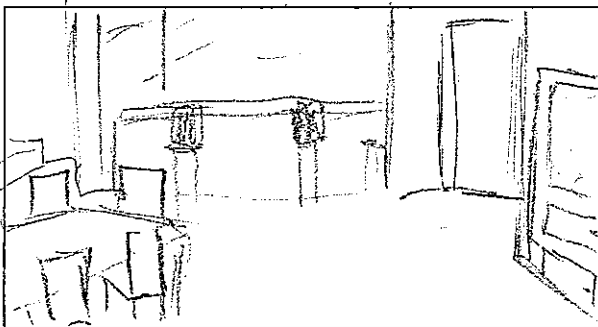


Scene #: 1	Shot #: 16
Shot Type: CU	
Notes: ← Too close up. fml	

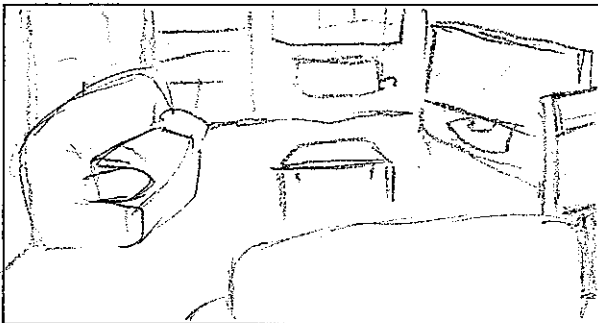
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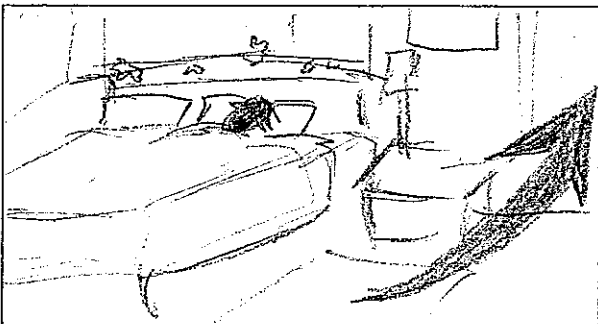
Scene #: 1	Shot #: 1
Shot Type: LS	
Notes: Establishing shot	



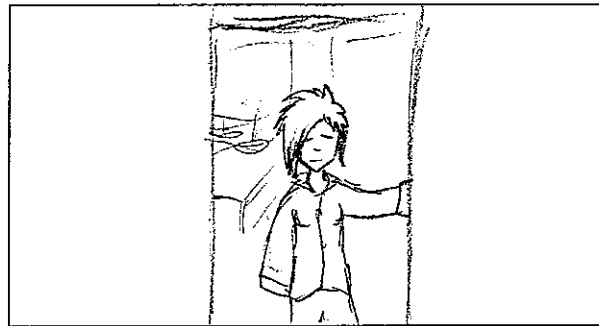
Scene #: 1	Shot #: 2
Shot Type: FS	
Notes: Establishing shot	



Scene #: 1	Shot #: 3
Shot Type: FS	
Notes: Establishing shot	



Scene #: 1	Shot #: 4
Shot Type: MS	
Notes:	



Scene #: 1	Shot #: 5
Shot Type: MS	
Notes:	



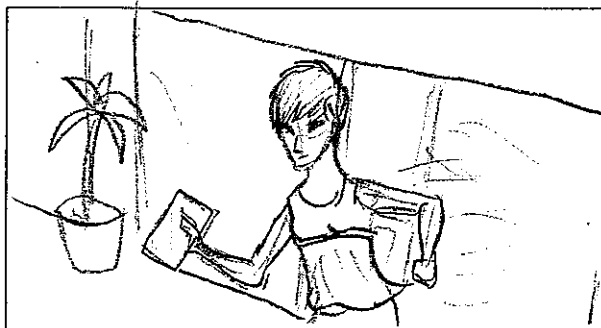
Scene #: 1	Shot #: 6
Shot Type: FS	
Notes:	



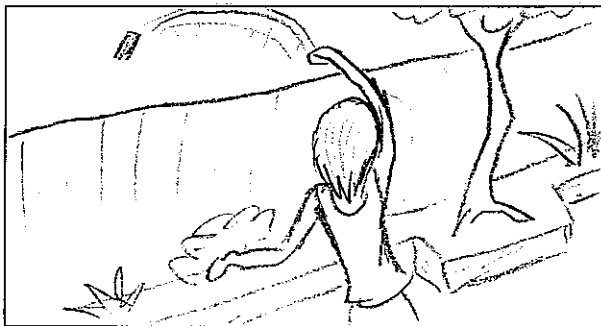
Scene #: 1	Shot #: 7
Shot Type: CU	
Notes:	



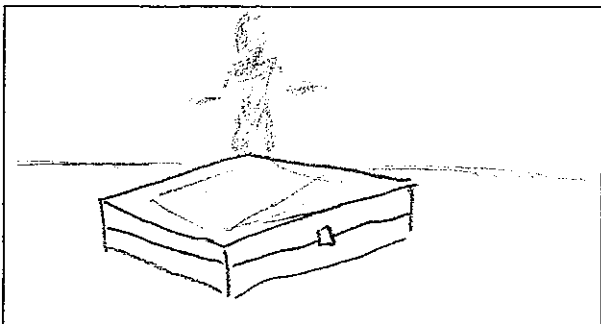
Scene #: 1	Shot #: 8
Shot Type: CU	
Notes:	



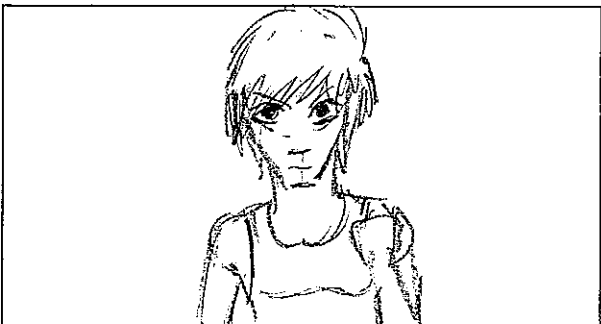
Scene #: 4	Shot #: 6
Shot Type: MS	
Notes:	



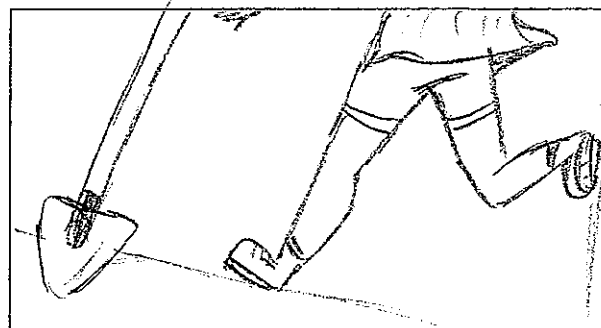
Scene #: 4	Shot #: 7
Shot Type: MS	
Notes:	



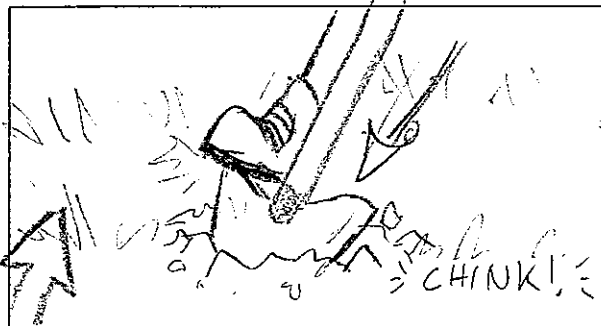
Scene #: 4	Shot #: 8
Shot Type: CU	
Notes: She turns & freezes.	



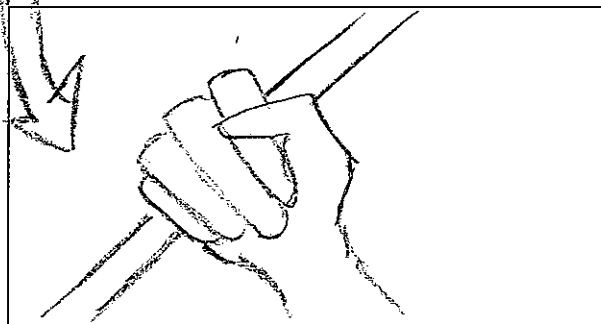
Scene #: 4	Shot #: 9
Shot Type: MS	
Notes: Running (HANDHELD?)	



Scene #: 4	Shot #: 10
Shot Type: MS	
Notes:	



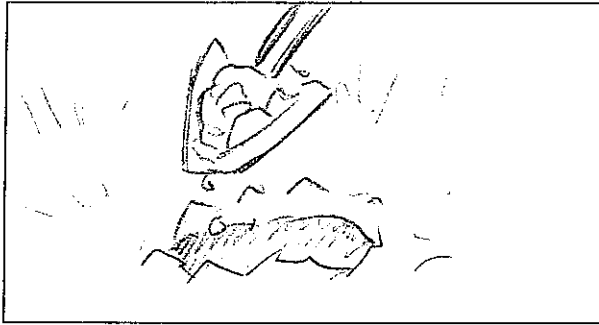
Scene #: 4	Shot #: 11
Shot Type: CU	
Notes: SWAP	



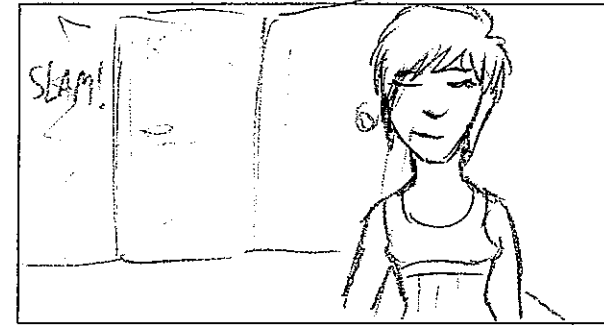
Scene #: 4	Shot #: 12
Shot Type:	
Notes: SWAP	



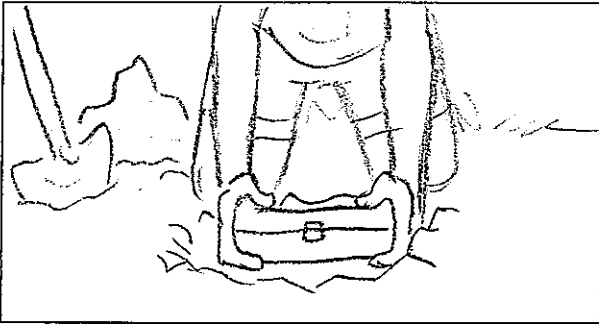
Scene #: 4	Shot #: 13
Shot Type: CU	
Notes:	



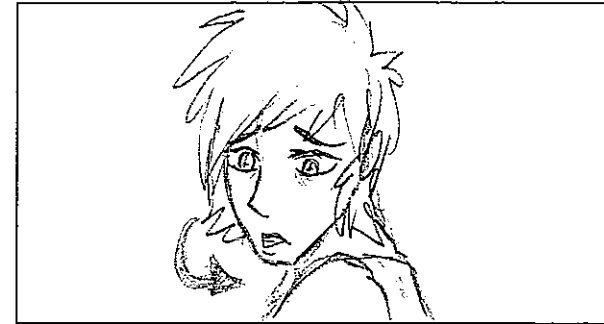
Scene #: 4	Shot #: 14
Shot Type: CU	
Notes:	



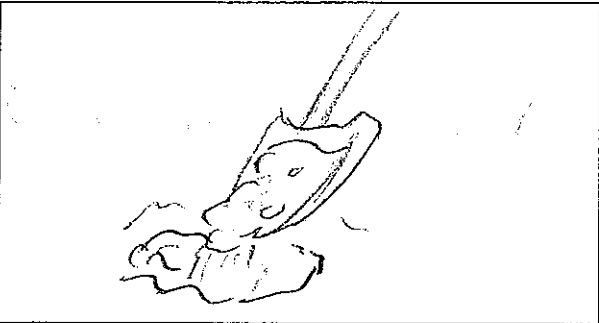
Scene #: 4	Shot #: 18
Shot Type: MS	
Notes:	



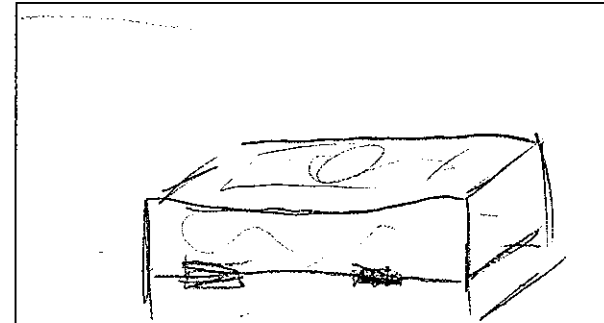
Scene #: 4	Shot #: 15
Shot Type: CU	
Notes:	



Scene #: 4	Shot #: 19
Shot Type: CU	
Notes:	



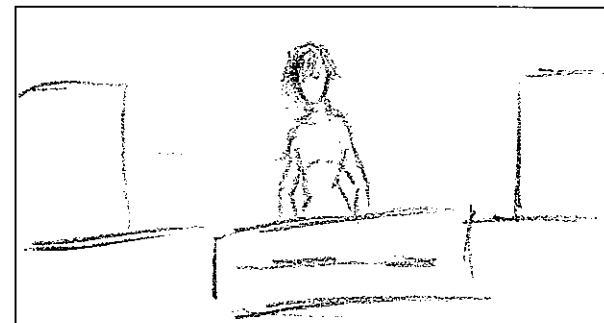
Scene #: 4	Shot #: 16
Shot Type: CU	
Notes:	



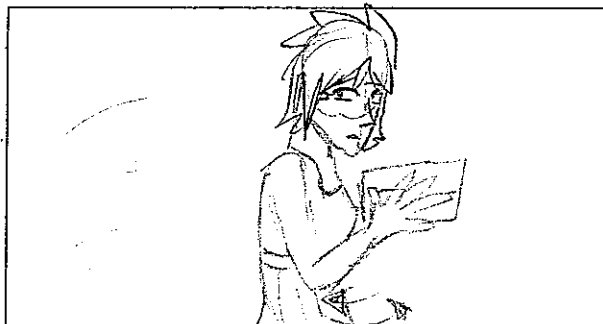
Scene #: 4	Shot #: 20
Shot Type: CU	
Notes:	



Scene #: 4	Shot #: 17
Shot Type: CU	
Notes:	



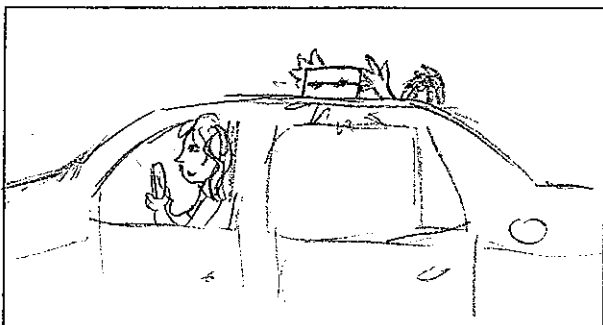
Scene #: 4	Shot #: 21
Shot Type: FS	
Notes:	



Scene #: 4	Shot #: 22
Shot Type: MS	
Notes: HANDHELD?	



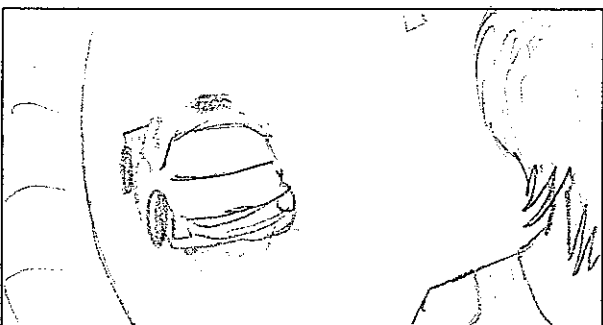
Scene #: 4	Shot #: 27
Shot Type: MS	
Notes:	



Scene #: 4	Shot #: 23
Shot Type: MS	
Notes:	



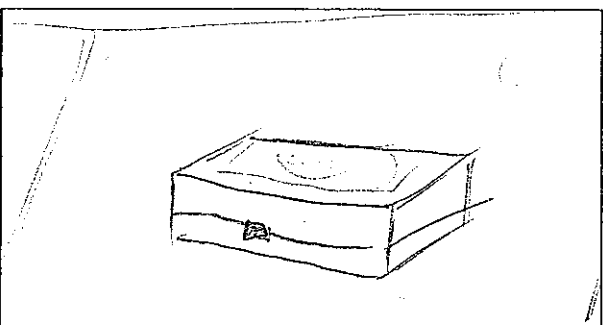
Scene #: 4	Shot #: 28
Shot Type: MS	
Notes: Crying	



Scene #: 4	Shot #: 24
Shot Type: CU/Shoulder	
Notes:	



Scene #: 4	Shot #: 29
Shot Type: CU	
Notes:	



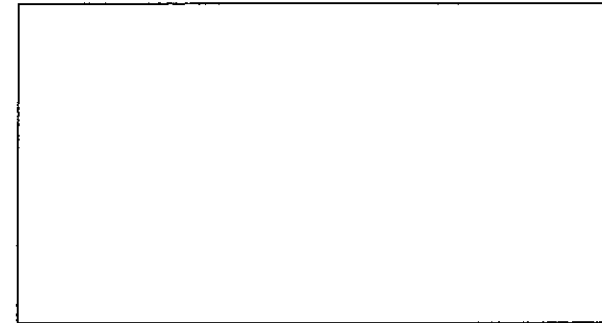
Scene #: 4	Shot #: 26
Shot Type: CU	
Notes:	



Scene #: 4	Shot #: 30
Shot Type: FS	
Notes:	



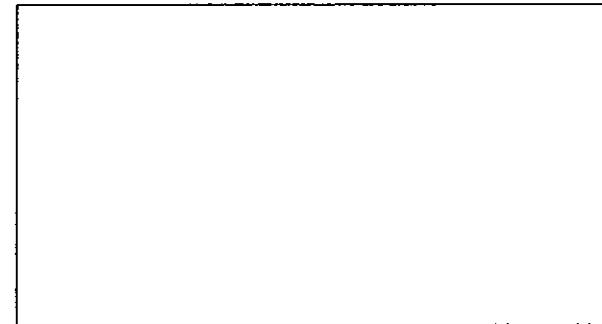
Scene #:	4	Shot #:	31
Shot Type:			
MS			
Notes:			



Scene #:		Shot #:	
Shot Type:			
Notes:			



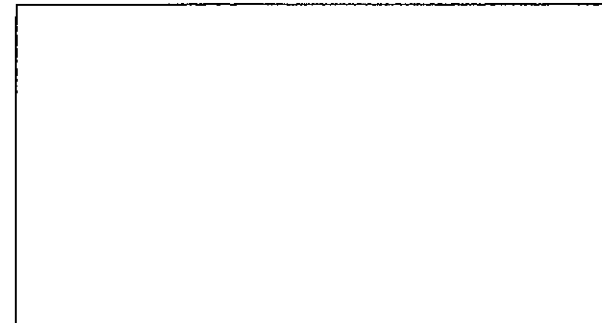
Scene #:	4	Shot #:	32
Shot Type:			
CU			
Notes:			



Scene #:		Shot #:	
Shot Type:			
Notes:			



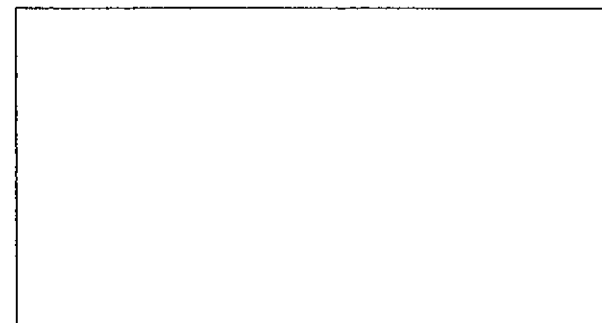
Scene #:	4	Shot #:	33
Shot Type:			
CU			
Notes:			



Scene #:		Shot #:	
Shot Type:			
Notes:			



Scene #:	4	Shot #:	34?
Shot Type:			
FS			
Notes:			
END.			



Scene #:		Shot #:	
Shot Type:			
Notes:			

Call Sheet - Project Title

Project	Pandora's Box
Director:	Simon Penno esq.
Date:	4th August 2012
Location:	

Timeline – January 1, 2015

Time	Information	Scene	Pages
12.00	Setting up equipment and organizing how we shoot the various scenes	-	-
1.30	Shooting Establishing shots	1	1
1.50	Shooting Dora's room and kitchen shots	1	1
2.30	Shooting of shots about the box, including the outside shots	1,2,4	1
3.45	Shooting of lounge room and last of the inside scenes	2,3	1
4.20	Shooting of car and pavement scenes	3,4	1
4.35	Shooting of final scenes and re-shooting some less-quality shots	1,2,3,4	1
5.00	Assessing of all shots and quick run through to see any that need immediate attention and ones we might have missed	1,2,3,4	1

Contact Details

Name	Phone Number	Email

Ava Hampson		
Simon Penno		
Nick Vander Haar		

EQUIPMENT AND PROPS CHECKLIST

Description	Yes
DV Camera	
Tripod	
Spare Battery	
Clapper Set	
The Box	
Parents	

Dear Meaghan Wing Young

You have volunteered to be involved in the production of my short film.

We have a busy shooting schedule, so it's important that you arrive at the set on time. We are shooting on 4th August at [REDACTED]

The attached call sheet lists the time and location for each day of shooting. This shows when you are expected to arrive and which scenes we will be shooting. I have also attached a copy of the screenplay with your lines marked for rehearsal.

If you have any questions at all, don't hesitate to call.

Kind Regards,

Nick Vander Haar
Simon Penno
Ava Hampson

Lesson 1-2: This week I produced a treatment and a screenplay for my film. I found the process of coming up with ideas for my film quite difficult because we had to sit down and come up with an idea on the spot, whereas when I come up with ideas for my photography I normally wait for the ideas to come to me, I refine them and then I go and shoot. Being forced to come up with an idea in a relatively short amount of time has helped develop my methods for finding inspiration and will not only prove useful in Media, but is transferrable to other aspects of my life. Once I had an idea that I thought might work, I went on to write a treatment for my film. This was quite rough and vague so once I thought I had enough of a structure to add more detail I wrote my screenplay. While writing the screenplay I realised that there were several aspects of my film that needed to be changed, either because they were going to be too difficult to shoot or because they were a bit stupid. Now that I have tweaked the storyline and refined some of the scenes I think I have managed to produce quite a nice screenplay.

Lesson 3: Today we did the analysis of Jaws. This involved us watching a documentary on how the film was made and answering a series of questions about the documentary. It was really interesting to see what goes on behind the scenes and it made me realise that things don't always go smoothly for filmmakers. We tend to think that with big budget films, the directors always know exactly what they are doing and how to do it. However, this was not the case with Jaws. Spielberg often found himself in precarious positions and on the brink of failure especially in scenes that involved the temperamental mechanical shark, which would often refuse to operate at all.

Lesson 4-5: Over these lessons, we have been preparing our shotlist. The feature in 'Google Docs' that allowed us to all work together on the shot list was really cool and useful. I started off by going through the screenplay that we prepared and filling in the description of what will happen during the shot. After that I visualised how it would be shot and filled in the shot size box. We worked out roughly how long we thought each shot would run for and we then filled out the shot length section accordingly.

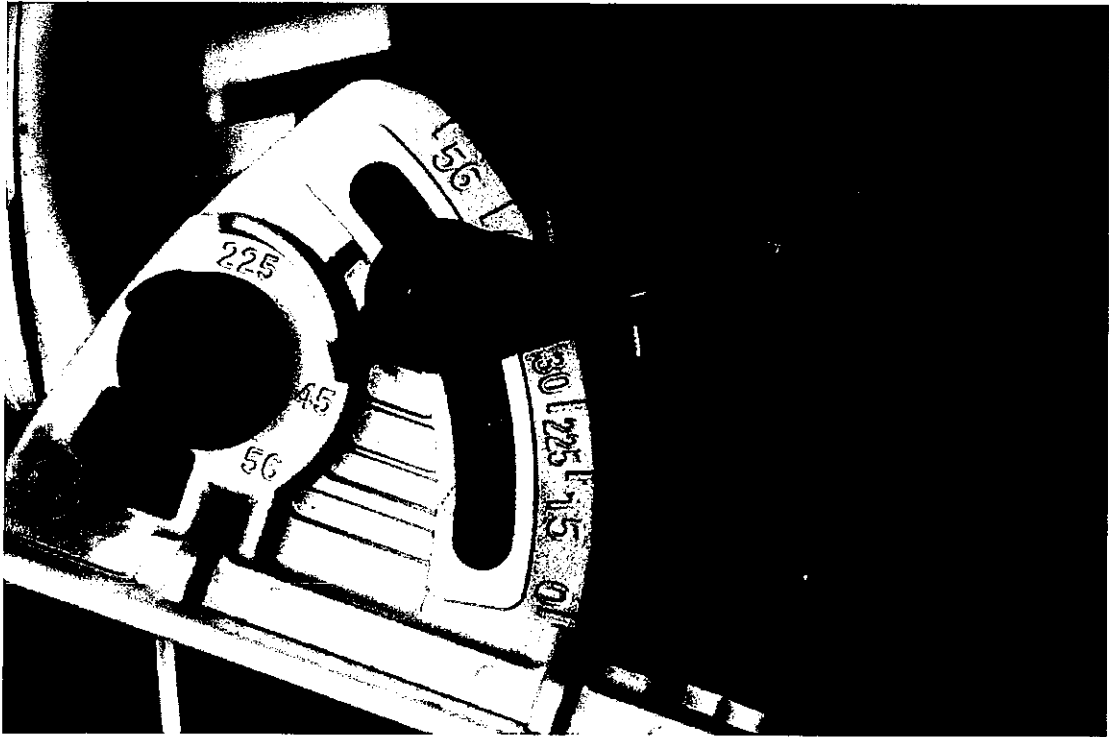
2nd August: With the shot list complete, we were ready to film. After hearing about people who have built DIY dollies, I thought I would give it a go. I made up a few sketches on some scrap paper with possible

designs. I wanted something that would allow me to have the tripod feet fully extended, and have them contracted all the way as well. I didn't want to use a single square shaped board to put the tripod on as I thought there would be too much unnecessary dead weight on the wheels, and I didn't like any of the designs I came across on the internet, so I came up with a triangular design made up of three pieces of wood. This is where it gets a bit mathematical. A triangle always equals 180 degrees and if there are 3 pieces of wood, that means 6 cuts. $180 \text{ divided by } 6 \text{ equals } 30$, so each of my cuts would have to be exactly on a 30 degree angle. To cut down cost, I didn't want to use bearings on the wheels, so I came up with a way to use nuts, bolts and washers without having a negative impact on the way the wheels move. I went to bunnings and picked up the PVC, wood, nuts, bolts, washers and the metal strips with a 90 degree bend in them to attach the wheels to.

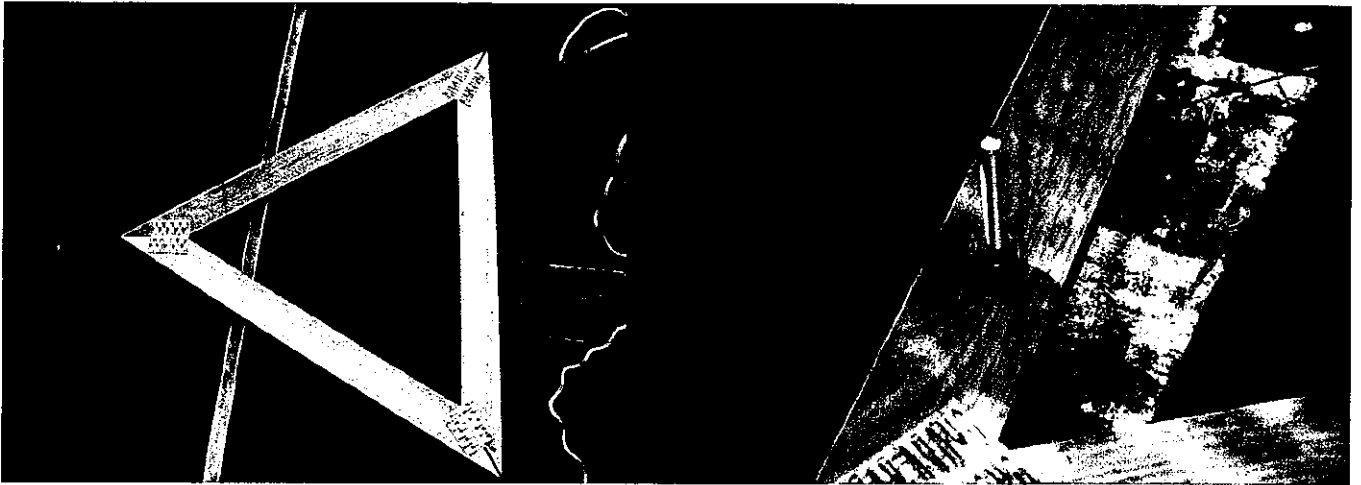
3rd August: Now that I had the materials for my dolly, I used my day off school to put it together. I started off with cutting the wood. After ensuring that it was adequately clamped down,



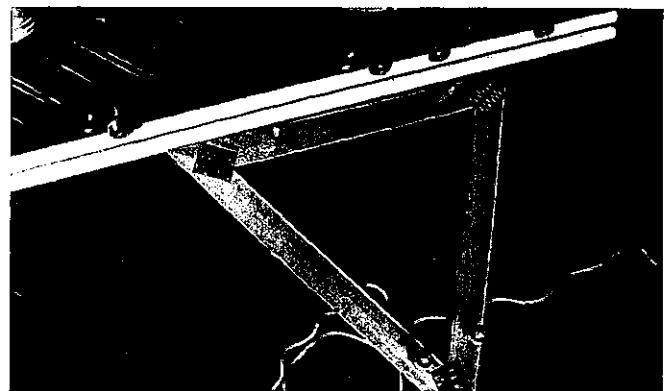
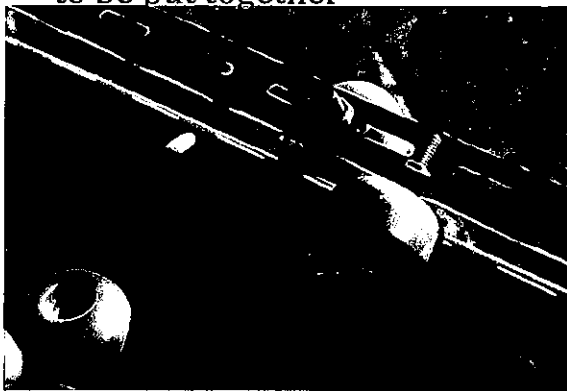
I set my saw to 30 degrees and started cutting.



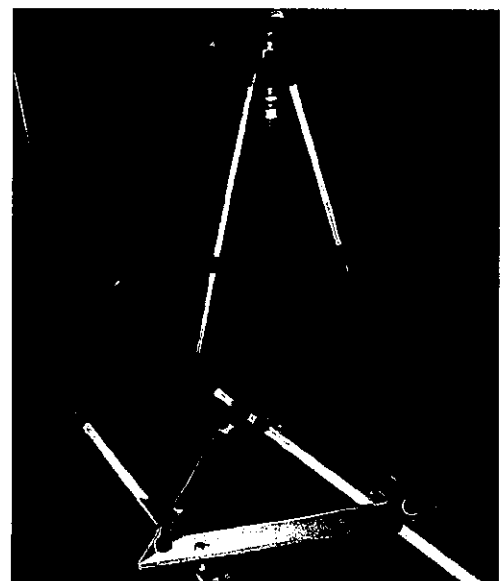
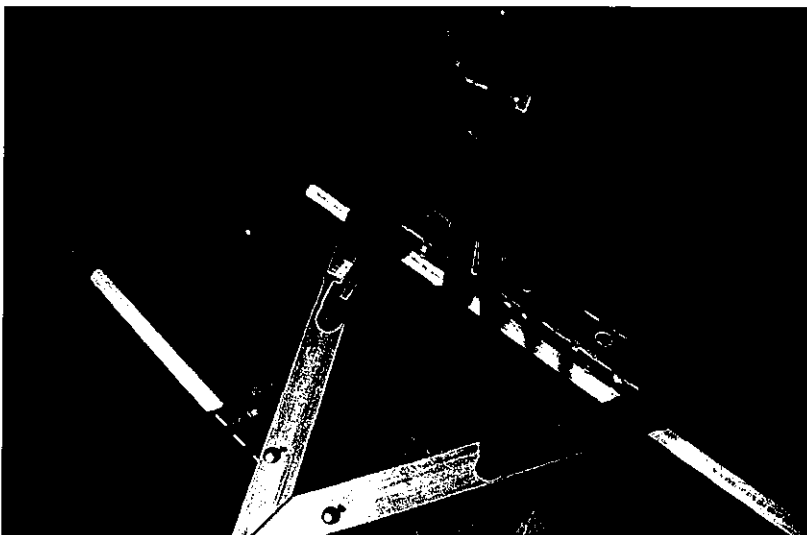
After the cuts were complete and the pieces of wood were securely connected, I put the bolts to connect the wheels to the base through.



After drilling through the metal strips, I put the bolts through and attached the wheels. The tree main parts of the dolly are now ready to be put together



As you can see in the right hand image, all of the wheels are attached to a single piece of metal. I needed a cut to be put in the metal so I would have one piece for each side. This requires grinding equipment that I don't own so I called my uncle and got him to do it. This is what the finished product looks like.



4th August: Today we started the principal photography stage. I went to Ava's house and met Meaghan, our actor there. We started shooting straight away and since we started with the park scene which is out of sequence, we used the clap board to help us make sense of the shots in post. For the most part I was operating the camera, except for the shot that I was in, where Ava did it. Ava was keeping an eye on the shot list to let us know what had to be shot next and was also making sure the clap board had the correct information filled in. On the day, I felt like there was a lot of pressure being put on because people were starting to get annoyed at how long it was taking to shoot. I had originally planned to shoot over two days, but instead, we had less than one. This meant that most of the shots weren't completed to the standard I usually strive for in my films and frankly, some of them looked downright horrible. Some of the shots I wanted to use my dolly for, were instead shot handheld because the dolly is time consuming to set up so I am hoping that I will be able to adequately stabilise them in After Effects, as I have had a lot of experience using this program. In the end we got all of the shots we needed and the footage is ready to be reviewed.

8th August: Today we started the post-production stage, and began reviewing the footage we got. We deleted all the takes that footage that we didn't have any use for and brought all the footage in final cut, ready for proper editing and to be put into sequence.

August 28th - 12th September: Following a large break due to ski camp, myself, Nick and Ava got back into editing our film. We made a bit of progress and came up with a few good ideas concerning the way we would cut some of the shots together. Nick and Ava have been working very cooperatively on getting music to use while I have been cutting the film together. A lot of our shots were sequential already which made things a lot easier and for the ones that weren't, we had the clap board to make sense of them. Ava had the shot list up on her screen so while she was working with Nick to collect music, she was also helping me to identify the shots and make sure everything was sequential. Having to render each shot before being able to play it back made the editing process quite a bit more tedious and slow, but overall I like working with 'final cut' because things such as the snap feature on the splice tool make it easy to cut the footage quickly and precisely. Adding things like video transitions and cross fades is also relatively easy. The editing of the film is now complete and we are ready to begin rendering tomorrow which will hopefully go smoothly.