

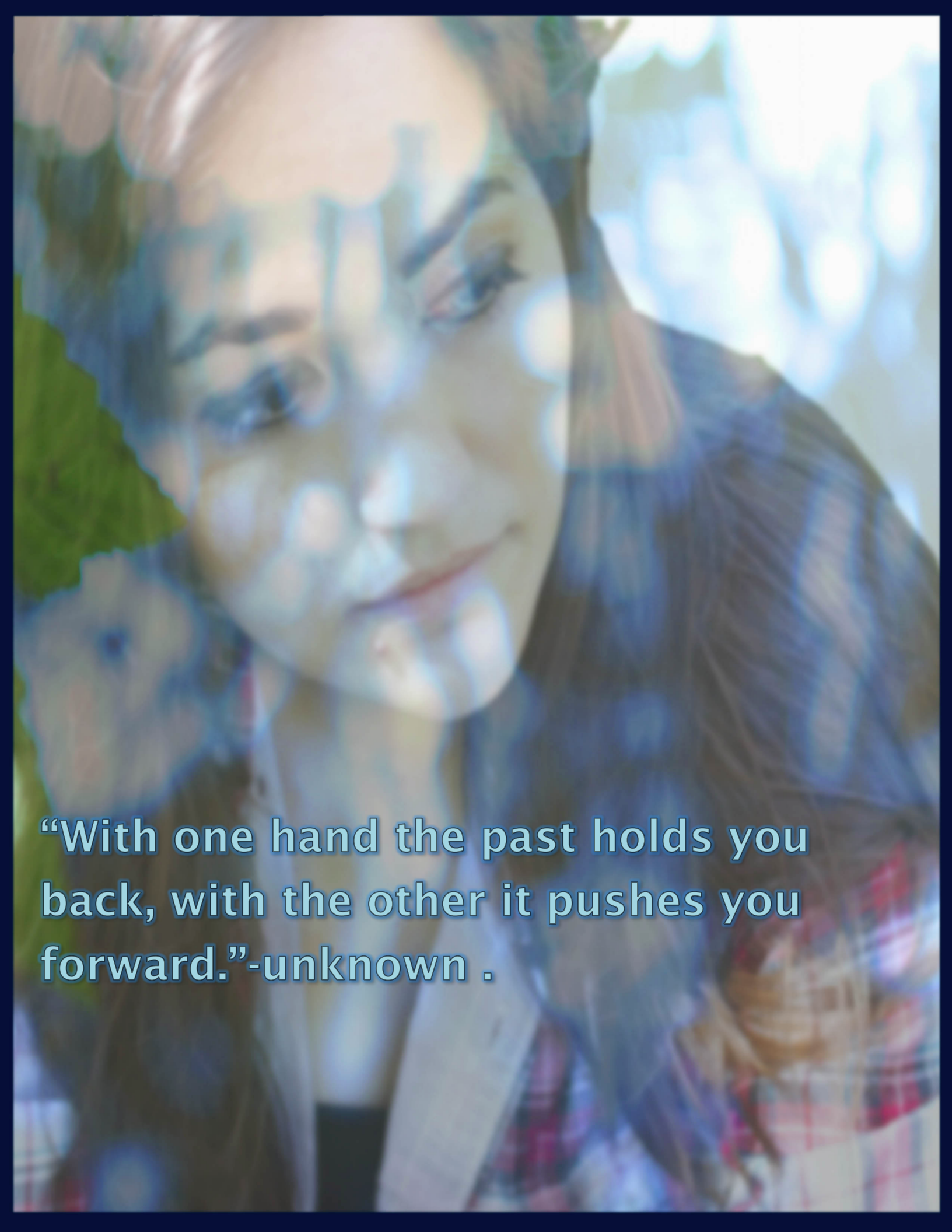


rue's eden

“grief is a struggle but guilt is a useless emotion.”

synopsis:

College was supposed to be the time of her life, but Rue isn't able to enjoy it. The summer before weighs heavy and threatens to drag her into its depths. With part of her stuck in her past, Rue lives her life in a kind of floating world. Any free time she has is spent with her roommate, June, and the numerous guys June attracts. Including a mutual friend, Elliot Sands. Yet know one really knows Rue here, there isn't anyone she really trusts to let in. No one that is, until Elliot finds his way in.



“With one hand the past holds you back, with the other it pushes you forward.”-unknown .



characters:

rue

“ To Rue, means to regret.”

Rue is spending her first year of college living in a haze. She is pretty different from everyone else she hangs out with. She is a quiet, reserved young woman with a sarcastic sense of humor. Rue is the type of person who holds her cards very close to her chest.

Rue is an artist who spends most of her free time working on her art. She has had some trouble making friends during this first year but she doesn't seem bothered by it. It is letting someone get close that scares her the most.

You see, Rue has a secret; something that happened in her past haunts her. She is terrified to move forward. Unfortunately, for her there is only one alternative.





elliott:

Elliot is drawn to people he needs to fix. From an early age he was always trying to fix his mothers relationship with his father. So it isn't surprising that he should take an interest in Rue. He will soon learn that some things are beyond fixing.

june:

June chooses to deal with life as it comes and is always ready for the next party. Rue's inability to have fun annoys June. She is the type of girl who goes after what she wants rather than just drifting along as Rue does.



the guys

caden:

Caden is a little more self-conscious than his friends. But he hides it well. Often joking around some might consider him the class clown. He plays the electric fiddle in the band and is also infatuated with June.



wyatt:

The more confident of June's guy friends; Wyatt vies for her affection and would have it if it weren't for Elliot. He plays the drums in their band but likes to write music in his spare time.

College life is about the party, for these three.



the world:



real world:

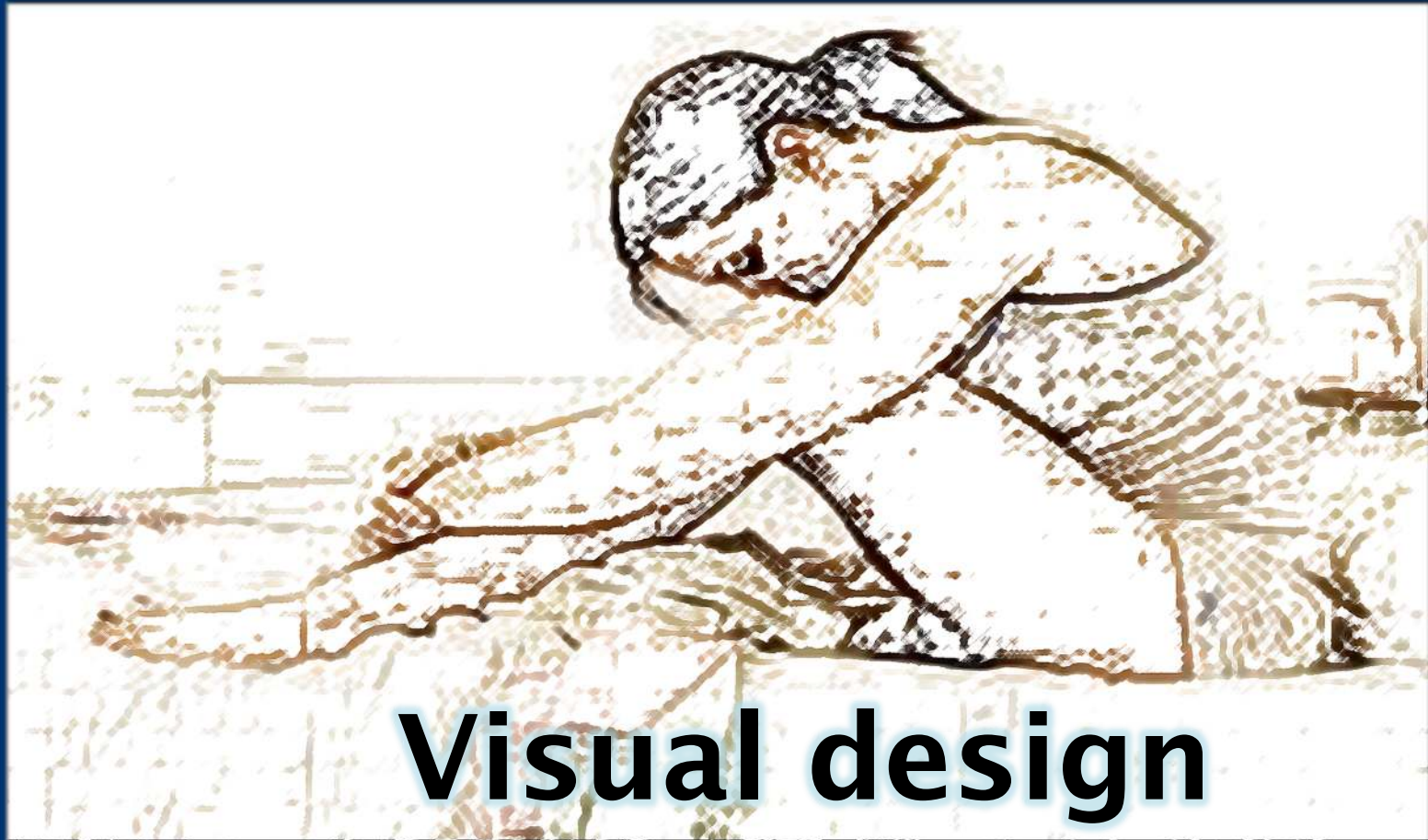




dream world:

eden:





Visual design



Movement:

Because Rue is in the mental state where she feels that time has stopped I would like to keep the real world shots of her locked off as much as possible until her interaction with Elliot in Eden. June and the rest of the other characters I would like to shoot hand held adding a slight chaotic movement to life as it whirls around her.

In the dream sequences I would like for there to be a lot of smooth and slow deliberate movement- much like in the film Taxi driver.

I would like to have a lot of close up shots punctuating specific moments with a wide, particularly moments where Rue feels alone.

Tone:

I would like to have a juxtaposition of tone through out the film. When Rue is in her dream state I would like for it to be bright in the lighter grey and white tones. When Rue is in reality I would like to keep it in the darker mid to black tones. That is until the end. At the end of the film I want the tone to shift in reality so that it is somewhere between the two extremes.

Hue:

Again I would like to separate the hue's. In "reality" I would like for there to be an absence of the colors Blue and Green. That way when we get to the natural dream world imagery it will pop against the backgrounds we have already begun.

I would like the color red to symbolize Luke for Rue.-The water in the tank. -The Blood. -His shirt. I would like the real world to be represented by a lot of browns, blacks, greys. Oranges

Shape:

I would like to have the square and the rectangle is a reoccurring theme in this film. It won't change much until Rue opens up to Elliot then we will begin to see some circles

Line

As the film progresses I would like to make the lines have more tonal contrast so that they appear to become more intense. In the dream sequence during the sex scene the woods I would like the line orientation to go from horizontal to vertical creating the most contrast possible.



director's statement:

This story stems from a very personal moment in my life. When a close friend of mine committed suicide during my junior year of high school, I was left with a plethora of questions that were forever left unanswered.

In high school I had moments where life was so incredibly overwhelming that I felt I couldn't move on. Rue has a moment in the bath, where she attempts, "to hold herself under." This is something that for me expresses how incredibly overwhelming this time in our lives can be.

Now that I have gotten some time and perspective behind me, I have come to realize that the most beautiful part about life is that it is a continually moving force. "This too shall pass", has become my mantra.

When I think about my friend I am incredibly saddened that she was not able to see this. If this film manages to touch even one person, to let them know they aren't alone and that life will soon push them forward. I will consider it a success.

Already, it has inspired some amazing individuals to be a part of the process. Here are there stories. It is my hope that you will join us in making this film the best it can possibly be. ~Many Thanks,

Micaela R. Colman

rue's eden crew:



STEPHANIE RANCIER: PRODUCER

I was attracted to Rue's story because she's clearly going through something very difficult and she doesn't know how to deal. I don't know anyone who hasn't been through something they couldn't make sense of, myself included. Grieving is an incredibly complex emotion, no matter what the loss is. Developing a story that requires such honesty and vulnerability challenges me as a producer and I am very excited to help this film get made.



ADRIENNE ALLEN, PRODUCER:

The rawness of Rue's loss and guilt and her ultimate quiet resilience grabbed me from the first draft. Coming from a writing background, I enjoy assisting in the further development of Rue and her college world. Additionally, I drafted the budget for Single-Camera Television last fall and produced a maritime action drama for Directing Techniques this spring and feel prepared to embrace Eden's production challenges - from water work to emotionally intense sequences. As co-producer of Eden, I'm privileged to join a team of talented and fun artists and to uncover and manage resources that enable us to bring this daring story to life.

HARRY LOCKE IV -DIRECTOR OF PHOTOGRAPHY



For the past eight years I have been heavily engaged in multimedia production, with a key focus on independent filmmaking. Through this period of artistic and intellectual growth, I have learned that I receive a great deal of personal satisfaction in being able to bridge the divide between traditional communication and visual technology through collaboration. The film medium gives me the ability to give voice to the voiceless, explore unique human behavior and marginalized populations, as well as the opportunity to entertain a mass audience with my imagination. As the Director of Photography on a film, I find great enjoyment in channeling these assets that construct my directorial abilities, **and funnel** them through a visual style that communicates both the film and the director's vision.

The world fashioned by the writer and director of "Eden", Micaela Colman, is one that I have harbored a personal affinity for since early conversations gave me a brief look at what the film sought to explore. Like the protagonist of the film, I too have lost friends that caved under the pressures of a contemporary society that is more unforgiving and uncertain than its predecessors, and wondered how I should carry on in their wake. The opportunity to give a visual palette to such an emotional and riveting tale is a chance for me that falls hand in hand with giving voice to the voiceless, helping those who view the movie understand that life and relationships continue to flourish even in the aftermath of death. I look forward to collaborating with Micaela and the other creative professionals she has assembled, in creating a film that resonates with all those who watch it.



ARMAN COLE-DIRECTOR OF PHOTOGRAPHY

I am interested in a DP position on Micaela Colman's thesis film "Eden" because I believe it could be a compelling and lyrical visual experience. I have a fondness for shooting outdoors as well as natural light, and "Eden" offers the opportunity to play with soft, realistic light in both indoor and outdoor contexts. "Eden" also contains flashback sequences that would allow for expressive and dreamlike imagery. Overall, I believe that "Eden" is a project that not only aligns with my own personal visual aesthetics, but would allow me to progress and grow as a cinematographer.



XU ZHANG: EDITOR:

I'm interested in the story because it's about the confusion of the young generation. This is something I'm always interested in and wanted to work on. It's also an abstract character driven piece with strong emotion and has a lot of creative room for picture editor.

TULICA SINGH: EDITOR



Before attending film School at USC's school of Cinematic Arts, Tulica Singh completed a Psychology Degree at Michigan State University. She then went on to work for various human rights organizations including Amnesty International Australia. After this she went on to her most rigorous Psychological study, waiting tables and tending bar in New York City. Tulica documented this period with a series of short essays, which led to short films. With the help of a small group of creatively stifled friends she compiled 30 short films in less than 2 years, ranging from a satirical documentary of Naiads to a dramatic piece on the life of a crime-fighting croissant.

CHIUNG-WEN CHANG: SOUND



After reading the script of "Eden," I was truly moved by the atmosphere that the writer/director created in the story. It reminded me of my early twenties when I was in college, the confusion/regret/disorientation about life/friendship/love...etc. I believe everyone has that sort of time in their lives, and I'm happy to be in part of a movie whose topic is about it. Also it's going to be great to overcome the challenging scenes for production sound, for example the under water scene and the party scene. I believe it's going to be a great experience for me as a production mixer.