

Spring 5-16-2014

Notes On Forgiveness

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Notes On Forgiveness

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Fine Arts
in
Film & Theatre Arts
Film Production

by

Elizabeth Ann Burriss

B.A. Louisiana State University, 2010

May, 2014

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Abstract

This paper will seek to provide a detailed analysis of the creative and technical elements of the filmmaking process as they pertain to the thesis project, *Notes on Forgiveness*. Attention will be given to the conceptual framework of the project, specifically the genre the film seeks to work through and beyond, the theoretical aspects of the feminist gaze, and the post-modern elements that were initially incorporated into the screenwriting process. Further, details will be provided on the preproduction and production phases of the project, including creative aspects such as the cinematography, production design, sound design, and technology. A discussion of the logistical aspects, such as budget constraints, insurance concerns, and contract negotiations, will likewise be provided, as they constituted a large aspect of the production timetable. Throughout all of these discussions, analysis will be provided on the implementation of the original plot directives described in the screenwriting process.

Keywords: Notes On Forgiveness, Elizabeth Burris, Bildungsroman, Postmodernism, Jacques Derrida, New Orleans.

Chapter One

Introduction

Notes on Forgiveness was conceived with a clear understanding of the restraints inherently present in a student film production. Low budgets, new talent, limited access to locations, and amateur crews are the reality of student films. I set out to create a movie that worked with these restraints, not against them. Elements of film production that are free and available to us all are good storytelling, deep characters, and real connections. What is a filmmaker if not a storyteller? While big budget action scenes, high-end computer generated images, and visual effects were not at my disposal, compelling dialogue, disconcerting aspects of human behavior and morality, and the all-time winning plot combination of desire and entrapment were. To that end, my film was written and produced with the intent to be a good story. I wanted all aspects of the filmmaking process to support and strengthen the art of telling a story that people would enjoy.

This paper will seek to critically address the six phases of my filmmaking process: screenwriting, preproduction, production, postproduction, screening, and distribution. Any work of artistic effort is meant to be judged. It is, elementally, a subjective assessment of worth and value interjected into a place for others to experience and evaluate on their own terms. This paper will serve as my own evaluation of the final product and of the parts comprising the whole. I hope to highlight aspects of the process that were successful, intentional, challenging, instructive, and also just uncontrollable. While I learned many technical aspects and felt more engaged in the actual trade of filmmaking than ever before with this thesis, the lesson that

perhaps became paramount to me is that movies are made by people. People have schedules and problems and ideas and creativity and experience and temper tantrums. All of those things are all throughout movie making. They are all throughout this movie. And all of those things are worth knowing and need to be learned. This project provided an opportunity to experience the process of collaboration in a deeply meaningful way, and that is something truly worthwhile.

Chapter Two

Plot Analysis

Quinn Elmore is a gifted undergraduate student of literature and philosophy at a prestigious school. She is ambitious, smart, and ready to make her way in the world. Dr. Ian Klein is her brilliant and slightly feared professor who each year selects one student to take to the top by sponsoring him or her in a coveted philosophy symposium. He has a reputation for only working with the best students and always procuring him or her graduate positions at wonderfully elite schools. Dr. Klein's verbal finesse and aptitude make him a difficult professor to cross, and the fact that his "best students" have primarily been beautiful young women who devote every moment to his "projects" has never been adequately investigated. Quinn, keen to make a mark and struggling with an acceptance of her own past, takes a post at the school paper with the ambition of bringing down and outsmarting the famous Dr. Klein.

In the beginning, Quinn is in control of herself and the situation. She feels that she is pushing the relationship forward on her own terms. She maps her success in her red notebook and boasts to Conner, the editor of the school newspaper, about her successes in seducing Klein.

Klein, however, is a seasoned seducer. His thoughtful gifts, insightful compliments, and practiced chivalry weigh on Quinn's will power to follow through with her intentions. She wavers. She neglects all other aspects of her life to pursue him and the symposium. Her inability to focus on anything else is highlighted in her behavior with her friends, Mollie and Conner. She becomes more and more agitated, more withdrawn from normal college life, more defensive of

Klein as a lover and not as a project. She was initially confident that he was a predator, but his charms make her doubt herself. Her internal struggle is her defining feature and her highs and lows constitute the plot points in the film. She initially feels that she “makes” him accept her as his symposium candidate; she “makes” him offer more meetings; she “makes” him bring her breakfast and discuss postgraduate plans. She is surprised, however, when he is waiting for her outside the library on a cold night. His gift of the notebook was not planted or plotted by her. As she sits down at a movie theatre with him, she indicates that he knew she would come. Self-control and self-direction slip away as she almost willingly becomes his prey. She shuns her friends, takes on his traits (smoking), and orders her existence around his preferences.

Conner’s voice is crucial in this plotting. He keeps pulling her attention back to her new role with Klein by continuously contrasting it against her original intended role. He serves as an ever-present marker of moral rectitude in the ambiguous situation Quinn digs herself into. Quinn’s truest thoughts and emotions are as confusing to her as they are to her friends. The audience, likewise, is meant to feel the deliberate ambiguity.

When Klein kisses Quinn in the parking lot, the fear on her face lets us all know that she is not fully committed, that she has retained some portion of her critical faculties, and that she sees Klein for who he is. Why she then gets in the car with him to go to his house becomes the elemental feature of coming of age. Why do any of us get in the car with a drunk driver? Go a step further with anything when we know we shouldn’t? Stay five minutes past that moment when we know we should leave? Her fragile state the next morning, smoking alone on the floor of his bathroom, is the same morning-after reaction that every person has experienced at some point, for some reason—the sobering realization that you are not who you thought you were. She

now knows, as we all know, that all of us hold something shameful, as well as something noble. She has grown up.

Quinn's reaction to her coming of age is what is perhaps most interesting about her character. Alone in her room, she comes to terms with her past and her present. She feels the full extent of guilt and repulsion; she recognizes her own depravity in ruining his position at the university out of her own ambition. And yet, with the knowledge of the weight of what she is doing, she does it anyway. This action lets both Quinn and the audience question the essence of morality. Of course Klein should be exposed for his lewd behavior, but Quinn's blatant self-service makes that exposure feel like betrayal. Quinn's professed desire (as stated in her voice over) of shifting the balance between male power and female victimization in the end leaves her as both the criminal and victim. Coming to terms with her own duality, forgiving Klein for what he did and represented, and ultimately forgiving herself for the role she played willingly and in his power marks her development as a more fully formed and self-actualized woman.

Throughout all of this runs the "forgiveness" topic of Quinn's symposium paper. The deliberate dialogue about compromising, reconciliation as an economic exchange, and the madness of forgiveness is a subtext for the sexual and intellectual transgressions Quinn and Klein commit against each other. Quinn's final admission that she can look her own worst self in the face and forgive herself for what she has done is more deeply understood by the audience because of the elements of philosophical forgiveness laced throughout the script.

Chapter Three

Screenwriting

I think that a compelling character is one that is deeply realized. I had a creative writing assignment that had a multipage questionnaire for developing a character—what’s the character’s favorite color? Where do they eat dinner? Did they grow up rich or poor? Where did they go to school? The point being that the more real the character is to the writer, the more fully and complexly conceived, the more convincing and interesting the character will be to the audience. I also know that the mantra of creative writing is to write about what you know. I cannot with any reasonable hope of success write about suicide bombers, famine refugees, the homeless, or some kind of historical pioneer fiction. However, I know a lot about being female, young, and ambitious. I know a lot about being an inexperienced, immature girl with a few unhoneed skills in a male-dominated environment. I have some personal experience with biting off more than you can chew. I have lived through the deep revelations you can have on a dorm room bed as the person you are going to be takes a stab at the child you are leaving behind. Basically, I know about going to college. I know we have all had a coming of age. I started with that.

Notes on Forgiveness is an intricate game of cat and mouse, in which the central plot device—her essay for his symposium—becomes a symbol for the nature and quest for truth, for the constructed “text” of reality, and for the telling, revision, and retelling of moral rectitude and its gray areas. Through the matching of Quinn and Dr. Klein’s wits, the audience should feel in the end that the inappropriate relationship between a teacher and student has an essence of

“rightness” and “goodness”, and that the exposure of the morally dubious has a sharp feel of “wrongness”, just as *Social Network*, a film that has largely informed my writing and cinematography, brings into debate the gray areas of ethics and betrayal.

My focal point has thus been the deliberate telling of the story, and the extensive cuts, beats, directions, and exposition in the script were very useful towards this goal. I sought to achieve a sense of deliberateness through careful cinematography—the positioning of the gaze, the intense focus on Quinn as the main character and the construction of her reality through her point of view. The script indicated a concentrated centeredness of Quinn and this greatly aided in the storyboarding and actual cinematography, as all crews were able to understand the importance of staying focused on Quinn from the script.

With a note towards genre, I was interested at the onset of this project in taking a timeless tale, that of a professor taking a student lover, and twisting the philosophic masculine “gaze” by drawing upon feminist film theory and theories of multiplicity. I was likewise interested in working within the subgenre, coming of age, of drama in which an older, appealing male preys upon a lovely young girl and the female character must make a decision on how her life will look—*An Education* (Scherfig 2009), *Lolita* (Kubrick 1962 and Lyne 1997), *Notes on a Scandal* (Eyre 2006). I wanted to channel the emotional manipulation and the bracketed world of academia of such works as *Dead Poet’s Society* (Weir, 1989) and *Mona Lisa Smile* (Newell 2003). I wanted my film to work both through and against these genres—incorporating the classic sex appeal and suspense, while actively retelling the story, refocusing the gaze and re-establishing the roles and predator and prey.

It is my personal belief that at the heart of many lasting and meaningful pieces of artistic work lays a good story that draws you into character connections. The narrative engine, the major dramatic question as pushed by character arc and change, drive a movie and make it worth watching. I invested a great deal of time in my script through research and revisions. I read the annotated *Lolita* and watched multiple adaptations. I have researched related philosophical ideas, namely Jacques Derrida in his relatively new essay, *On Forgiveness*, which serves as a plot device. I tested the screenplay on people both inside and outside of the industry to see their reactions and get feedback on the points that read unnaturally or need further exposition.

I found this feedback extremely helpful; it became apparent to me that some readers really “got” the script better than others, and their reaction had a great deal to do with their personal position towards the script. From the beginning, this information gave me specific things to think about—such as visually pushing character traits through cinematography and allowing the staging to indicate that dialogue is often spoken at cross purposes and with irony—in order to make the undercurrents of the characters’ psychology more apparent. I think it was important for me to keep in mind that my ideal target audience, from the planning phases through today, has been an intellectual peer group who, as the editor of *Postmodernism in the Cinema*, Dr. Cristina Delgi-Eposti, categorizes, recognize the film as “an intellectual genre controlled by the citation aesthetics [that] imply various levels of spectatorial competence,” meaning an educated group of viewers in a position to judge the work on its own merits. But equally important, I wanted my film to be at the very root entertaining and appealing to audiences who just want to watch a witty short with a sexy actress and an intriguing antagonist.

During the writing process, I was asked by Professor Erik Hansen, a screenwriter, why

I had locked in on “forgiveness” as a theme. I even went so far as to put “forgiveness” in my title. I wrestled with this greatly during the phases of revision and editing. Many people felt that forgiveness was blasé. Compared to other morality-derived motives that could have been highlighted and made central to the plot (like revenge, power, love, or lust for examples), forgiveness struck many commentators as boring. I was grateful for this feedback because it forced me to analyze my own thoughts on the subject with a degree of acute scrutiny, and I remain thankful for Professor Hansen’s guidance through that process. I believe I argued for and incorporated forgiveness with a level of success. I maintain my position that forgiveness, specifically our ability to forgive ourselves, allows us to reconcile our past behaviors to our future selves. We can make allowances for the person that we were, while at the same time we are becoming something different and more complex. Self-forgiveness is at the heart of every single coming-of-age drama—one must accept that one was a child in order to become an adult. This universal rite of passage often goes unnoticed because the more showy and sexy elements of growing up usually take center stage. I felt so strongly about highlighting forgiveness—making it central in its complexity—that I worried at times I may have been headstrong in pursuing it if I was getting negative feedback. In the end, I feel that Professor Hansen genuinely pushed me to take a topic I was originally using as a plot device (Quinn’s symposium topic) and incorporate it, layer upon layer, into the entire emotional schema of the film. By making me question myself, double check my research, meditate on the density of self-forgiveness and forgiveness of others, I know that my handling of the topic in the script became more natural, more plausible, and more deeply centered in Quinn’s arc than it was in the early drafts.

Chapter Four

Preproduction

Budgeting—I began the preproduction process with an analysis of the money I had available to me. I wish to emphasize the large influence that *Social Network* had on my planning process, and identifying the key elements in that movie—acting, locations, and photography elements such as low light, shallow depth of field, subtle camera movement, and thoughtful transitions—helped me to establish the areas I wished to prioritize in my own budget to achieve similar effects. I decided that priorities for me included talent, locations, and key professional crew members.

As the script is incredibly performance driven, I knew that capable actors were essential. Also, securing a location like Tulane University was very important in establishing a believable story world for the script. I engaged a lighting and camera crew capable of replicating, to some extent, the visual feel of *Social Network*.

I had to budget for a hotel room for my lead actress based out of Baton Rouge, Louisiana. I was willing to make this decision because Baton Rouge traffic is notoriously bad and unpredictable. Our call times had to be so precise to stay on schedule that I could not risk the lead actress being late. I scouted many hotels for the best weekly rates and asked for a student discount to stay in budget. I likewise had to budget for a driver and gas for Jay Huguley because he flew in from Los Angeles. This factored into scheduling as we had to allow time for someone to go get him. He was able to stay with family, however, which was a great asset in hiring him.

With the Nims Scholarship, a scholarship awarded based on academic and program performance to a University of New Orleans (UNO) film student each year to be used towards thesis production, I was given the opportunity to create a greatly maximize my thesis experience and learning opportunities. I wanted to run as professional a production as possible with the resources available to me, and I used the scholarship funds towards professional casting through Coulon Casting, Apex Postproduction for post sound mixing, and the renting of camera equipment—namely a Chapman Dolly.

A detailed budget, including the Nims Scholarship Proceeds, is attached in the appendix.

Casting—After researching professional casting agencies in the greater New Orleans area, I contacted Elizabeth Coulon at Coulon Casting to see if she would work within the budget constraints of a student film. She agreed to prices that I could afford, reviewed the script, and held auditions. I was able to watch the screened auditions via video posted to her website and received feedback from her directly as to who she would invite to callbacks. I attended callbacks in person.

Through Coulon Casting, Ashlynn Ross was cast as Quinn Elmore, Jay Hugueley was cast as Dr. Ian Klein, and Kurt Krause was cast as Conner. Ms. Coulon originally cast Ada Loidaines for the part of Mollie, but Ms. Loidaines dropped out the day before principal photography commenced. I was able to audition Emily Rodriguez myself for the supporting role of Mollie on very short notice as Ms. Coulon was out of the country. I was greatly aided by the professionalism of my cast and, for the most part, relied on their interpretations of their characters a great deal. Emily Rodriguez had a theatre background and her film performance was

not as strong as I had hoped, but her part was minimal and I do not feel that she overall detracted from the quality.

After casting, I hosted table reads and rehearsals with Ashlynn and Kurt in an office in Baton Rouge. I found this beneficial for me as a new director; I was able to familiarize myself with their strengths and weaknesses before production, and this noticeably decreased my own hesitations and anxieties on set. Jay was in Los Angeles where he lives, but I was able to hold two rehearsals via telephone with him.

Scouting—Securing locations was an unprecedented ordeal. I served as my own location manager and for the most part the untitled production designer. These tasks were much more demanding and strenuous than I had anticipated. Over the course of three months I scouted and secured the following locations, which I will describe briefly in the order in which they appear in the script.

I obtained special permission to use the University of New Orleans' library, which served as the newspaper room and study/library facilities in the script. We were fortunately able to secure the location for a night shoot. This allowed us to turn off all the lighting and air conditioning systems for sound quality, and it ensured that it was closed to the public. I was required by the school to hire two University librarians to take shifts and be on the premise all night with the crew.

The exterior of Tulane University was secured after months of negotiations with their representative, Michael Strecker, and my agreement to meet certain requirements. Proper insurance documentation had to be obtained and provided that involved the assistance of

Professor Hamp Overton and Steve Koltz, the UNO attorney. Tulane also required that I hire and provide two security officers who worked in shifts at \$35 per hour. We were not able to obtain or afford Tulane's interior. Another requirement of Tulane's was that we could not shoot during the Spring semester. This posed serious scheduling conflicts in finding a day that was sunny and clear and before classes resumed. The contract with Tulane had to be modified multiple times to accommodate the weather and scheduling. I found this extremely stressful as it was outside of my element.

The interior of the UNO science building served as Dr. Klein's classroom. I scouted many of the rooms and buildings on campus and this location was the most visually neutral and believable within the context of Tulane's exterior. Acoustics in this particular room were of very poor quality. The sound had to be sacrificed for the visual continuity. This location also had to be shot before the Spring semester began to ensure that class changes and hallway commotion could be controlled and in order to have access to enough college-aged extras to fill the classroom with students.

Offices of Michael B. Burris, CPA (my father) located in Bogalusa, LA were used as Klein's office. This was a last resort as the commute for the crew was extensive. A fifteen-passenger van had to be rented. The office space used for Klein had to be remodeled from the bottom up and staged accordingly. The distance from New Orleans also posed scheduling problems, and we were forced to do two night shoots that allowed us to turn off electrical systems and monopolize the entire office space during closed hours. Alternatives to this location all fell through or, in one case, were secured but subsequently sold by the owner prior to

shooting. I was able to feel fully secure with this location and its accommodations, and I was able to use it free of charge.

Heritage Grill, a Brennan's restaurant on Veterans Boulevard, was beyond generous and gave me permission to shoot for eight hours free of charge. They were happy to assist with sound quality and continuity by closing the restaurant for the evening. The manager supplied dinner plates and utilities for the scene.

The sound stage in The University's of New Orleans' Performing Arts Center served as Quinn's bedroom. This required a few compromises and scheduling concerns because I was not able to gain access to it until the week of principal photography. It had to be quickly painted and dressed with bedroom furniture, desk, shelves, and closet. I decided to wait until the second shooting week to schedule the bedroom scene because the sound stage served as a covered, secured location in case of a weather emergency.

The room used for the interior of Klein's bedroom was my living room in my apartment. I moved all of my personal furniture into storage and set up the living room with bedroom furniture and accessories. The living room gave us more space for lighting and crew and the dolly track than a standard bedroom could provide. It was also a secure location that was available as a backup on any inclement day. This proved wonderful planning because we did have to switch to this location during an unexpected downpour.

Prytania Theater was a quaint movie theater that I thought aesthetically fit the vibe of the romantic date scene with Quinn and Klein. A student discount for filming was available, but

we were not allowed to film during closed hours. We had to schedule around other screenings already taking place.

UNO Cafeteria was planned as a backup location because of the weather forecast for that day. The scene was originally planned for an outdoor shoot, but we ultimately used this location due to inclement weather. Using UNO locations proved really helpful for backup locations because it was so convenient for crew and extras. UNO staff is also very helpful with student films and many of the hoops I had to jump through with other locations did not exist at UNO.

I had scouted and secured City Park for a day of shooting, but was forced on the day of shooting to move to an alternative location. Details are provided below in my day to day shooting schedule sections.

Klein's neighborhood and house façade were selected in Lake Vista near campus. I felt that the polished, but middle class exterior for the curb-side shot of Conner picking Quinn up really fostered a believable sense of Klein's adulthood and station in life. It also contrasted sharply with Quinn's small dorm room space—giving the impression that Klein had many “rooms” unexplored and unknown to Quinn and complicating the game she had set out to play. Other elements that came into play in scouting this location were 1) the location of the house relative to the street and 2) the length of the sidewalk leading to Conner's car. I wanted Quinn to appear small and imposed upon by the bulk of the house as she waited to be picked up. This could only be attained with a house that was set back from the road, which is very difficult to find in New Orleans. I also wanted her to have a physical distance to shamefully walk towards Conner, giving both her and Conner time to assess and exist in the realization of damage.

Due to location scheduling, the street for Conner and Quinn's drive together had to be in proximity to the set used for Klein's house and the next shoot. It also needed to look like a neighborhood street to be visually connected to Klein's house. I used Marconi Avenue, near Lake Vista neighborhood on the Lakefront. The street was tree covered and shady and had a nice loop-around feature that assisted in multiple takes.

The SUV I used for Klein's vehicle was a champagne colored Land Rover LR because it looked like a car a professor like Klein would drive—not too trendy and sporty, not too prestigious, but also not dumpy or shabby. It had to be chic without meaning to be, and offer a sense of implied professionalism, calculated for his own comfort. Technical aspects of the car had to include a backseat for the sound guy, enough space for crew to get cameras in good proximity, the interior had to be lit for night scenes, the exterior could not be white or black and had to work well with reflections, and the car had to belong to someone with insurance on set since it was actually being driven. We used my vehicle.

All locations and most aspects of production are insured through the UNO policy for up to \$5 million provided they are in state and meet other requirements. All of my locations required proof of insurance exhibiting their name and address on the insurance forms. This was an added burden as this is not something commonly required for student films and it was difficult to obtain.

Crewing— I appreciate surrounding myself with older, more experienced crewmembers as I try to maximize my own learning process in each project. My thesis was no exception to this. I allocated budget funds to paying flat rates for key department heads, and am so glad that I did. My anxiety level about the functions they performed was minimal. I was able

to resolve issues and conflicts quickly and professionally. I had a large pool of experienced opinions to draw from. And the atmosphere on set was largely professional and product oriented.

I have a personal preference for working with a smaller, focused crew with each crewmember serving more than one role. I believe the quality of the filmmakers versus the quantity has a bigger impact on the success of the film. To that end, I solicited a small crew—many of them professional, most of them experienced, and a few of them new but passionate. I had a difficult time filling all of the roles I would have ideally had on set. The beginning of the Spring semester proved a difficult time for many people's schedules.

My camera and lighting crew was ultimately led by Kevin Hughes as my cinematographer. He requested Mikey Damere as the first assistant camera and Andrew Bryan as gaffer. These three crew members have worked extensively together and communicate very well. Stylistically they are all very similar in their work, which greatly aided in the continuity of the work production. Mikey is a professional and he has a lot of experience with pulling focus. Since this is a job that I often perform myself on set, I really wanted someone who would do a precise job. I knew that with Mikey we would not have to cut around takes in postproduction due to soft focus. I wanted to choose my editing takes based on performance, and a professional AC was the best way to ensure this.

The prevalence of dolly shots mandated an experienced dolly grip, and I used Chris Martin for the job. The focus on acting and close ups in the script convinced me to hire a hair and makeup artist. I felt that having someone accustomed to movie makeup and wardrobe, call times, and production hours would help my actors and would bring us closer to a professional environment. I had worked with Allison Shepard in the past and knew that she could do a good

job of realistic characters. I met with her and Ashlynn several times prior to shooting to practice Quinn's look and order all the supplies we needed.

Students of the UNO film department successfully filled many jobs. I took Laura Medina's producing class the semester prior to my production with Patrick Hall. Patrick became my student producer because he understood scheduling and was knowledgeable about paperwork and SAG requirements. He and I generated the call sheets and worked out the deal memos with the casting agency and the actors. Patrick did the majority of the on set paperwork. I have attached samples in the Appendix.

Storyboarding, Production Design, Scheduling, Crafty—I invested a monumental amount of time in storyboarding. All shots were carefully considered and designed before shooting began. This proved to be the absolute best use of time. The preplanning maximized our time on set, cut down dramatically on last minute decisions, and helped everyone feel more relaxed and in control of set time. I have attached the storyboards in the Appendix. Kevin Hughes was instrumental in assisting with the design and oversight of the storyboarding process. I felt that the time we spent on this aspect aligned our thoughts on the movie, gave us plenty of time to resolve issues, and allowed us to carefully consider and revise the mechanics of the script in a timely and comfortable fashion.

I did the majority of the production design, including wardrobe, weeks before shooting began. The detailed visual integrity of the scenes was an extension of the characters themselves and had a huge role in my mind in supporting and offering exposition to their personalities and behaviors. I wished to retain as much control and to exert my own artistry in that capacity. I

selected set elements that contributed to the low lit, collegiate Fall semester element present in the film.

For example, I tried to make Quinn's tasteful, almost prim wardrobe an extension of herself. Likewise, I felt like her dorm room set accentuated her personality as a "self-made place," a core where she could show emotion and be herself. She is typically wearing loose, gauzy clothing in her dorm room. Elsewhere she is almost always presented in a coat—indicating the armor she wears with everyone else. Another example is that Quinn is often seen with elements of red—a coat, lipstick, a notebook—indicating the passionate currents under her cool surface, the fatal intent in her resolutions. Klein, in contrast, is often depicted with blue—shirts, office walls, blazers. While he seems warm and agreeable, it is all an act. He is cold, brutal, a self-serving study in getting what he wants. Having each main character closely identified with a descriptive color is a trait derived from Nabokov in *Lolita*. While some will say that this and details like it are traits easily missed by an audience, I tried wherever possible to add elements of literature and symbolism. I believe that they add a subconscious depth of awareness and contribute greatly to the postmodern aspects I set out to establish.

There were moments in which I was truly overwhelmed with the enormity of creating personalities and atmospheres from nothing. Decisions ranged from hugely important (Tulane) to seemingly small (the books arranged on Klein's office shelves), but all of them contributed to the sense of place that I wanted to convey. They also all had associated costs and mandated a great deal of time and exertion.

For example, the type of academic office typically seen in movie productions—such as *The Social Network*—do not abundantly exist in real life office space. And when they do, they

are cramped and dark and have reservations about film crew invasion. I had to use a large office at Mike Burris, CPA and redesign it for the set. Offices are usually painted white. That doesn't work for a film, and I repainted the space blue. Also, staff offices rarely have woodwork or built-ins. I had to have bookshelves designed, built and installed on very short notice. The office then had to be dressed with books, a chess set, art on the walls, diplomas, etc. Copyright issues had to be considered and provided for on this and all the sets.

Scheduling was an ongoing process that received many, many revisions due to the number of the sets and whether the shot was at night or in the day, associated turn over times, the weather, cast and crew schedules, interior or exterior provisions, and travel logistics. Crafty also had to be scheduled in advanced based on the preceding factors. Moviemagic scheduling was the most efficient and effective way to organize all the elements that go into to planning a shooting schedule. I felt that having a global view of everything that needed to be done, along with the very detailed storyboards, made making changes to the schedule easier and provided that important things were not skipped in the shuffle. I learned that the best made schedule is not complete and that many things cannot be planned for or controlled. A degree of flexibility is central in movie making, and "plan b" came into play many times.

I ultimately decided to film for ten days but not consecutively. This was mainly due to SAG regulations and Jay Huguley's availability. He had to go to the Golden Globes with his good friend, Helen Hunt. We filmed Monday through Friday, January 7th through the 11th, took a five day break, and resumed January 17th through the 21st. There were night shoots at the end of each block of days.

Due to the night shoots, outdoor locations, alternative locations, and company moves, catering was a real issue. Many sets did not have facilities that would enable us to heat food up or to preserve food for long periods of time. Because I had many unpaid or minimally paid crew members, I felt that a decent portion of my budget should go towards providing a quality meal each day. I ultimately enlisted my mother, Kim Burris, to provide crafty services. She cooked many meals and picked up readymade catered items as well. She was able to bring items hot to set and played a huge role in cast and crew morale.

Chapter Five

Production

Overall comments--During production I sought to highlight directing and cinematography through key elements of design that I felt contributed to and supported the work as a whole.

A guiding light for the project from the screenwriting stage onward was to create a film that contorted a well-known genre and deeply analyzed a well-known emotion. The cliché of male predator and young female prey becomes something new when Quinn inserts herself as live bait in a game of entrapment. It is, simultaneously, a tale as old as time. I wanted to honor the tradition of coming of age story telling and filmmaking by keeping an intense focus on Quinn. I wanted the camera's focus to verge of Quinn's own obsessive personality—her single minded fixation on her “projects”. I needed for Quinn's fragile sanity to be both visible through the camera's gaze and gradually revealed at the same time. I wanted my audience to experience her dissent and confusion with her. Minds are never fully made up. Quinn waxes and wanes, is both charmed and disillusioned, goes strongly towards her goals and stops in her tracks with doubts. That is being human and young. That is what I wanted to direct and record.

To achieve this, I focused in directing on clear and quick line delivery, believable reactions, and the subtle expression of emotion with the cast. Again, I was greatly influenced and inspired by *The Social Network*, and sought to emulate the fast dialogue and pointed beats present in that film. I also wanted to keep a subjective camera that served as the narrator and

point of view. Low light, a sense of coldness, dreary colors, and an overall feeling of gray weather and late nights contributed to a sense of mental darkness and suspense. Quinn existed in a place that was not wholesome, in a dark undercurrent of the enlightened campus where she was supposed to participate.

I wanted the pacing of the cinematography to feel like the mental changes Quinn was living through. Smooth, almost wispy transitions and a moving camera played a big role in tracking her and her emotions. The audience is constantly presented with Quinn facing a new opponent, which is ultimately herself. Quinn versus the symposium paper, Quinn versus her friendship with Conner, Quinn versus Klein, Quinn versus herself—she is put into conflict with aspects of her world that draw her closer and closer into her own psyche where she is forced to meet her own darkness. Visually, I tried to show this with first making her world large—the long run across campus, the full classroom that she dominates, the newspaper room where she is working in a group. All of the scenes appear at the very beginning of the movie when Quinn is firmly in control of herself. As she successfully tempts Klein and becomes absorbed in her conquest, her world begins to shrink and get darker—the library late at night, her dorm room alone, fights with the people she was closest to, a willful isolation into Klein’s darker world until she is ultimately encapsulated in a tiny bathroom, held up against everything and quivering. When she calls Conner to pick her up, the world opens slightly again. Daylight returns.

Day to day shooting schedule with commentary

On the first day, January 7th, we filmed at Tulane University on St. Charles Avenue. I needed to shoot some scenes at Tulane in the daylight and some in the darkness. I could only afford to spend one day at Tulane, both for monetary constraints and to stay on the shooting

schedule with the other locations. We set call time for 11:30 am in order to have half of the daylight hours and half of the night time hours.

I had originally scheduled Tulane's shoot to be on Wednesday for an important reason. The opening credits shot of Quinn running across campus was to be filmed at this location. Visually and stylistically this was one of the most important establishing scenes and required a good bit of dolly work. I wanted for the crew and cast to have couple of days to learn each other's names, talents, weaknesses, and to establish an essential harmony for crew morale and efficiency. Due to the weather forecast, Wednesday appeared to be very risky. I tried to move the shoot back, but the Spring semester was starting at the beginning of the next week and we could not be on campus once the semester began. It was either do Tulane on the first week or not at all. Other locations for later in the first week were locked and could not be changed. I decided to move Tulane forward to the first day and risk the new crew together on a very important day of filming. The decision was not without trials. A few pieces of equipment we had rented for Wednesday were not available on Monday. The crew was obviously fresh and did not know each other. Logistics were straining. But, all in all, I think it was the right decision to make. Tulane's visual impact in establishing location and atmosphere were too important to miss.

We were not able to finish all of our shots at Tulane and keep to the twelve hour maximum work day and maintain a ten hour turnaround. This was primarily due to Jay Huguley's flight being late, which delayed his arrival to set by an hour and half. We had to switch our shooting schedule mid scene to get all of the shots that involved specific Tulane architecture. This was frustrating and upsetting because we had a very inexperienced assistant

director. The cinematographer and myself had to redo the schedule in addition to our other responsibilities.

As a point of interest, we had all of the exterior light bulbs on Tulane's campus replaced so that the light color and intensity was identical from each street light. From our location scouting with a DSLR we had noted that they were different color temperatures. We did not want for that to be visually distracting.

Day two of shooting, Tuesday January 8th, was at UNO's campus, using various exterior locations and cafeteria. The locations at UNO had to be carefully scouted and blocked to blend in with Tulane's campus. This day required a lot of extras to make the campus appear populated and busy. The scenes were shot before the Spring semester started so all of the campus activity had to be provided by extras. Extras, of the college age and appearance, were hard to come by because most were home for the holidays. We had to dress the extras in multiple costume changes to achieve a busy campus environment.

The bad weather that was expected for Wednesday started coming in on Tuesday afternoon. We had to move indoors when it started raining. The cafeteria was a difficult set for the lighting crew because of the mixed lighting—there are large windows with natural light as well as florescent overheads. The hollow acoustics in the room were also difficult to work with. The cafeteria was a backup location in case of inclement weather; we had not done as much preproduction planning for the location. The blocking and the story boards were not as thoroughly thought out for back up locations and this made actually switching to Plan B difficult to implement.

Day three of shooting, Wednesday January 9th, was interior shooting at University of New Orleans in a classroom set. We used a busload of high school students from Bowling Green School in Franklinton, Louisiana, sixty miles north of New Orleans, as extras who used the opportunity as a fine arts assignment for their curriculum. The extras played college students in the classroom. Second AD, Brooke Arata, was in charge of making sure the students had a comfortable holding area with snacks and drinks. While the lighting crew was working hard and quickly, Brooke briefed the students on basic film set concepts and etiquette.

Wednesday was the most stressful day for the lighting team as they had to transform a bare white classroom into a moody classroom with small pools of light.

Day four of shooting, Thursday, January 10th, started before sunrise at Prytania Theater. Keeping the theater dimly lit while providing enough light to shoot with was a challenge. Our time at Prytania was strictly limited by an afternoon matinee scheduled at the venue. We had to wrap at 11:30 am, not only to accommodate the theater's scheduling but we also a company move to another location. Just as we were loading the grip truck, a huge thunderstorm struck and literally soaked the crew. Our next planned set was an exterior location, so we had to use a backup secured interior set at my apartment at the last minute. The set was not dressed, we had to dry all the crew's clothing in my laundry room, and hustle to make the day before we hit twelve hours.

Day five of shooting, Friday, January 11th, was a night shoot at the UNO library. We were able to secure the location overnight so there were not students or employees around. I had to hire two of the librarians to stay with us. We were able to turn off all the lights and HVAC

units, which provided wonderful sound control. We shot three scenes that night in different set ups on the third floor of the library.

I then had five break days scheduled for SAG regulations and crew morale. During the five day break I replaced my sound personnel with a more experienced and more professional mixer due to lack of communication and irreconcilable preferences with the original crew member.

When we resumed filming on Monday, January 17th, we were stationed at the Sound Stage of the UNO Performing Arts Center (UNO PAC). I was informed on this day by Aaron Rushin that I am no longer allowed to checked out the Tascam sound field mixer, even though my PRC request had been approved for that piece of equipment. My crew was completely relaying on this piece of gear; we had been granted access to the gear for the first five days of filming, but were denied access to continue the production after the break. The new sound crew member had a backup sound mixer in his personal sound kit of inferior quality and technology that we were forced to use at tremendous sacrifice of sound quality and continuity.

Day seven of filming, Tuesday, January 18th, was at the exterior Lake Vista house used as Klein's home façade previously discussed above. After filming there, we did road shots—the car scene with Quinn and Conner (discussed more fully above)—on our way to moving to our next set at Heritage Grill. Heritage Grill required an S-shaped dolly move and slow motion shots that mandated a significant amount of set up. This scene, while utilizing minimal dialogue and action, was a very visually stimulating montage and required a full six hours to implement. Extras were also involved, and I was thankful for participation of Professor Erik Hansen and his wife, who were among the volunteers. After we finished at Heritage Grill

we had to change wardrobe and pick up the scene we were not able to get at Tulane the prior week due to time restraints. We did this in the parking lot of Heritage Grill off Veterans Boulevard where there is a lot of traffic.

Day eight of filming, Wednesday, January 19th, was originally planned for City Park in New Orleans. It was a nightmare. The Hollywood blockbuster *Now You See Me* was filming in the park at the same time. I had a student permit and had checked the park's calendar numerous times to be sure it was clear. No one mentioned that this enormous cast and crew would be there. Upon arrival at our call time, we determined that this location had to be scrapped. We were forced to relocate to our alternative location, which was a bridge by the marina, where we filmed the kiss scene. We also filmed a night scene on the street (Wisner Boulevard at Filmore Avenue) that night. We had to have a street filming permit and police officers to patrol and block traffic for the crew's safety.

Day nine and ten of filming, Thursday, January 20th and 21st, were filmed at Michael B. Burris, CPA in Bogalusa, LA. We transported the crew in a rented van. These were night shoots and the office was at our complete disposal. We were able to turn off the electrical systems and HVAC units for sound control. We shot two scenes the first night, and we shot the conclusion scene on the last night. The last night was the most dialogue intense and probably the most emotionally acted scene of the movie and we wanted to give ourselves plenty of time for retakes.

Chapter Six

Post Production, Screening, & Distribution

Once principal photography wrapped, equipment had to be accounted for and returned to the department along with specialty equipment rented from vendors around the New Orleans area. The following night I held my wrap party at Parlays, a bar near my house in Lakeview, before Jay Huguley, Dr. Klein, flew home to LA. It was fun to relax with the crew and tell stories of the past ten days. We all made new friends, new contacts, new acquaintances. For me, I felt a combination of relief and disappointment. I was so happy to have it behind me and relieved to know I didn't need pickup shots. We did it! We successfully shot a thirty page screenplay with limited resources, time, and crew. At the same time, it was over. No one at this point was committed to helping me see the project to the end. Their job was done.

In reflection, no one adequately prepared me for the amount of time and energy and expense that would need to go into postproduction. Throughout preproduction, principal photography was on the forefront on my mind and little thought was being spent on my postproduction workflow. I thought surely after production it would be a downhill climb. Instead, at times, it seemed like the most frustrating phase of the journey. Perhaps I feel this way because postproduction was the most recent and stands out fresh in my mind, and as time goes by I will think less of the struggles and more of the achievements.

Notes on Forgiveness remained, beginning to end, a compelling project for me. I never lost interest in the story I was trying to tell through Quinn, and I believe that dedication to the

initially conceived evolution of her character as a woman, a predator, and full-fledged person of agency kept my perception very strong throughout the movie making process. I enjoyed the collaboration my crew, cast, and editors brought to the story, and I believe many successful additions, revisions, and cuts were gleaned from their expertise. I also, however, learned the importance of being self-confident in the story I was telling, to keep my cast and crew focused on what we were doing and not chasing endless tangential ideas into what we could be doing. Staying focused on an established and believable character was a great aid in keeping focus throughout the process.

I felt that the casting was very successful for a student budget and believe that the casting services I was able to utilize because of the Nims Scholarship provided a big opportunity for the overall success of the film and established a real sense of professionalism on set. To that end, shooting with the RED Epic elevated the set as well. The crew was excited to use such advanced equipment and the capabilities of the camera were a huge asset. However, it was intimidating, and I cannot emphasize enough how important preproduction, training, and planning where the RED was concerned benefited the overall experience tremendously.

We were able to shoot so many takes because of our extensive planning that postproduction was able to be yet another opportunity for revision and tightening of the story. While postproduction definitely took much longer than I had anticipated, I now more fully appreciate all of the moviemaking process and various skill sets that came together at the end. I obtained rights to Grammy nominated music by The National, sought the expertise of Jon Vogl of Apex Postproductions at Second Line Stages in New Orleans, and was greatly aided and guided in the editing process by Professor Danny Retz, who was an invaluable wealth of

knowledge and expertise. I feel like the movie got tighter and tighter. While I found the postproduction phase to be brutally frustrating, I realize that most of that stemmed from my lack of knowledge and expertise with the editing and finishing software, and I was grateful for the assistance of Professor Robert Racine and former students. In the end, the story that was always there became even more crystalline and seeing the process through with professionalism enhanced the whole experience.

Notes on Forgiveness will screen at The University of New Orleans Film Festival held in May 2014. It will also be promptly entered in the New Orleans Film Festival in Louisiana, the Orlando Film Festival in Florida, the Crossroads Film Festival in Mississippi, and the Sidewalk Film Festival in Alabama. All of these festivals have an emphasis on promoting strong female protagonists. I am in the process of actively seeking out film festivals that are a good fit, thematically and artistically, for my product. It obviously would not do well at a sci-fi or horror festival, but it would be a very good fit for women and gender studies festival. The Nims Scholarship requires that \$1,000 of the award be used towards film festival entry fees. I have this money set aside for the upcoming festivals.

Chapter Seven

Conclusion

All in all, *Notes on Forgiveness* will remain in my mind as a success. I will enter it in film festivals and do my best to promote it for myself, my cast, and my crew. That will, obviously, be one measure of success. However, on a personal level of evaluation, *Notes on Forgiveness* has given me a true reference for creativity. From the hours I sat over shot lists with no ideas, no solutions, thinking it was all an epic failure, to the moments where the perfect line just came to mind instantaneously or the solution to the lighting problem suddenly seemed clear—the creative process is a brutal, unpredictable, deeply satisfying and yet often a terrifying experience.

Perhaps with experience comes control. Maybe as you exercise your faculties more, you gain consistency. I found my first experience truly in the driving seat to be an exhilarating high and a simultaneous low. My confidence was both bolstered and shaken. I have never before believed in myself so much yet also known how much I needed help at the same time. And, in the end, I believe that is what this program excels at—the opportunity to make a movie for art's sake, free from the business of filmmaking—the chance to look at what you are able to conceive. That is an education. And that is what I am so glad to have had the opportunity to learn.

References

Filmography

An Education, dir. Lone Scherfig, 100 min., Sony Pictures Classics, 2009

Dead Poet's Society, dir. Peter Weir, 128 min., Buena Vista Pictures, 1989

Lolita, dir. Stanley Kubrick, 152 min., Metro Goldwyn Mayer, 1962

Mona Lisa Smile, dir. Mike Newell, 117 min., Revolution Studios, 2003

Notes on a Scandal, dir. Richard Eyre, 92 min., Fox Searchlight, 2006,

The Social Network, dir. David Fincher, 120 min., Columbia Pictures, 2010

Wonder Boys, dir. Curtis Hanson, 107 min., British Broadcasting Corporation, 2000

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Degli-Esposti, Cristina. *Postmodernism in the Cinema*. Berghahn Books, Incorporated, 1998.

Derrida, Jacques. *On Cosmopolitanism and Forgiveness*. Routledge, 2001.

Nabokov, Vladimir. *Lolita*. Olympia Press, 1955.

Appendices

Appendix A: Shooting Script

NOTES ON FORGIVENESS

by
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BLACK

CONNER (O.S.)
Here's another one. Write this
down, Quinn. Addison Krause...

1 INT. NEWSPAPER ROOM - NIGHT 1

A heavily marked up composition notebook shows today's date
at the top. A pen scratches down "Krause 227-..."

CONNER (O.S. CONT'D)
227-555-4848. She's west coast so
call late.

Dressed casually in a school sweatshirt and warm pants with
glasses and a messy ponytail, QUINN ELMORE, 20, is confident
and focused as she listens to her coworkers.

MOLLIE (O.S.)
This isn't going to work. She looks
nothing like these girls. No
offense, Quinn.

A female hand slides a couple of yearbooks to Quinn across a
table covered with coffee cups, newspapers, and notebooks.
Montgomery's face is circled in one. Other girls' faces are
circled in another.

CONNER (O.S.)
Yeah, but she's smarter than them.
She'll do fine.

MOLLIE (O.S.)
She's going to have to kiss him,
but-

CONNER, 21, nerdy but cute, and MOLLIE, 20, stylish and
upbeat, sit across the table from Quinn.

CONNER
I don't know about that.

MOLLIE
Conner, please. She's going to have
to kiss him. But Addison can help.
She was his latest.

CONNER
Yeah, call *her* soon. It's getting
the story. That's it, Quinn.
(beat)
And you look good.

MOLLIE
I just meant she needs better
clothes. And a pushup bra.

CONNER
Mollie-

QUINN
Guys! I can do this.

Caught off guard, Conner and Mollie stop and listen.

QUINN (CONT'D)
I want to do this.

Quinn closes her composition notebook. She seems eager.

2 EXT. COLLEGE CAMPUS - DAY 2

MONTAGE

SUPERIMPOSE: Opening credits

Quinn hurries across a prestigious campus. She is very
attractive, well dressed, and late. She checks her watch.

KLEIN (O.S.)
A work of literature does not
belong to the author. It belongs to
the public, to us.

3 INT. HALL - DAY 3

Quinn reaches into her handbag as she continues to walk.

KLEIN (O.S.)
The author is the poet. The poem, a
beautiful child. She is separate,
distinct, and she is ours to
interrupt apart from her creator.

She pulls out a book and thumbs to a marked passage as she
nears an open classroom door.

KLEIN (O.S.)
So I'm going to ask you one more
time. What place does the authorial
intent have...

Quinn steps into a classroom and stands poised at the front,
ready to deliver.

4 INT. CLASSROOM - CONTINUOUS

4

Well presented in a blazer, DR. IAN KLEIN, 40s and edgy, pauses his lecture in front of a small auditorium of 20 COLLEGE STUDENTS.

KLEIN (CONT'D)

...Quinn?

Quinn seems to already have the text memorized but holds her book just below her eye-line, glancing occasionally...

QUINN

"A poem can BE only through its meaning-since its medium is words yet it IS, simply IS, in the sense that we have no excuse for inquiring what part is intended or meant." Wimsatt, Beardsley, et. al., Dr. Klein.

Eyes roll in the crowd. Klein is impressed.

KLEIN

Have a seat. Class starts at ten, rain or shine. As for the rest of you, she's right.

Klein casually notices Quinn's new look as she takes her seat next to Conner on the first row.

KLEIN

Beardsley goes on to say that the design or intention is neither available nor desirable as a standard for judging the success of a literary work.

Quinn settles into her seat. She opens her composition notebook and adds to the journalistic notes on Klein, "1/11 10:30am - New look, sexy enough?" She thinks for a second.

She slides the note into Conner's view. He reads it and is clearly uncomfortable.

Quinn, unsure of his response, looks down at her cleavage level. Satisfied, she starts taking notes in her philosophy binder.

4.

KLEIN (CONT'D)
Any details- habits, motives,
lifestyles- are irrelevant. What a
text means...

DISSOLVE TO:

5 INT. CLASSROOM- LATER

5

Dr. Klein hands back graded drafts. Students close notebooks and gather their things. Conner and Quinn anxiously wait for their papers.

KLEIN
Not your best work, folks. I was
harmed by reading these. No
thought. No soul. No effort. You
took a perfectly good evening with
high hopes of enlightenment and
ruined it.

A FEMALE STUDENT turns over her paper revealing a heavily marked up draft with the number 34 circled twice at the top. She is disappointed.

Klein hands back Quinn's paper. She looks at it carefully.

KLEIN (CONT'D)
Try again. Get them back to me by
next class. No discussion.

Finished, Klein turns his back. Students shuffle out the door.

Quinn tucks her paper with a 92 at the top into her binder and pulls out a flyer, "Annual Philosophical Symposium."

She prepares herself, then approaches Klein. The last of the students shuffle out.

Klein puts his materials away into a satchel and takes notice of Quinn's approach.

KLEIN (CONT'D)
Except for you, Quinn. Nice work

QUINN
Thank you.

6 INT. HALL - CONTINUOUS

6

Conner lingers just outside the doorway waiting for Quinn. He looks over his draft scored 89. He stays out of Klein's view as he eavesdrops.

QUINN (CONT'D)

It was a difficult assignment.

7 INT. CLASSROOM - CONTINUOUS

7

KLEIN

Thinking gets harder and harder-

Quinn finishes as if she's quoting him.

QUINN

Until it gets easier.

KLEIN

I want you to rethink your conclusion though. You struggled a bit there.

QUINN

(bravely)

I thought that was my best part.

KLEIN

I know. It's the part you believed the most.

Klein puts his satchel on his shoulder.

KLEIN (CONT'D)

Belief can be that way.

Klein looks directly at Quinn, challenging her.

QUINN

I should apologize for being late.
I was working on this-

She hands him the flyer.

KLEIN

The symposium?

She speaks quickly as if she only has a few moments to secure her request.

QUINN (CONT'D)

I need your sponsorship-

KLEIN
 Actually I was thinking of
 sponsoring Conner this year.

QUINN
 Conner? Honestly?

8 INT. HALL - CONTINUOUS 8
 Conner is a little insulted.

9 INT. CLASSROOM - CONTINUOUS 9

QUINN (CONT'D)
 I can't say that I understand.

Quinn is flustered but changes her tone and approach.

QUINN (CONT'D)
 Just give me a chance to change
 your mind. 24 hours.

KLEIN
 You often hear no?

QUINN
 I'll take that as a yes.

Klein walks out as if suddenly late.

Quinn can't hold back a smile.

10 INT. HALL - CONTINUOUS 10

Conner tucks back and tries to act natural as Klein passes
 him and exits around a corner.

Quinn proudly steps out of the classroom to meet Conner. They
 start walking.

CONNER
 (making finger quotes)
 "Conner? Honestly?"

QUINN
 Oh shut up!

CONNER
 "I can't say that I understand."

Quinn laughs and softly shoves Conner with one hand.

CONNER (CONT'D)
Are you hungry?

QUINN
Yes, starving. I have a long night
ahead of me.

Quinn and Conner round a corner.

11 INT. LIBRARY - NIGHT 11

Quinn types away on her laptop surrounded by a pile of books.
A half eaten sandwich and a coffee cup are on the desk.

Her eyes are tired but she persists. She sips her cup, empty,
she gets up for a refill.

12 INT. KLEIN'S OFFICE - DAY 12

A marble queen chess piece is placed into a new position on a
chessboard. The pieces show a game in progress.

Klein rotates the chessboard 180 degrees and contemplates his
next move against himself.

KNOCK KNOCK KNOCK

KLEIN
Come on in.

Quinn enters, carrying several books.

KLEIN (CONT'D)
Hey, have a seat.

Klein makes his chess move, then turns his attention to
Quinn.

Quinn sits across from Klein at his desk with her composition
notebook on top of a stack of others in her lap.

KLEIN (CONT'D)
You have a topic.

QUINN
Yes.
(beat)
Forgiveness-

Klein takes a note pad from his desk drawer and starts
writing.

KLEIN
Enlighten me.

QUINN
In its baser forms it's a
bargaining tool-easier to ask for
forgiveness than permission, right?

Klein continues to write.

Quinn, discouraged, rephrases.

QUINN (CONT'D)
In its pure form, Dr. Klein, it's a
miracle of human evolution.
(beat)
The fact that people can get over
things.

He finishes writing and looks hard at Quinn.

KLEIN
Wrong. There is scant forgiveness.
People walk around wounded,
harboring, plotting. Never brave,
never trusting.

Klein goes back to writing.

KLEIN
Forgiveness is a children's story,
Quinn.

He finishes writing.

QUINN
People reconcile.

KLEIN
People compromise.

Quinn, upset, takes a few seconds to collect her composure.
She turns to a page in one of her books.

QUINN
"True forgiveness" Dr. Klein, "is
madness." It is only possible to
forgive the unforgiveable, so yes,
it is rare and it is hard. And it's
psychologically complex.
(beat)
I can do this paper.

KLEIN
I admit defeat.

He tears the top sheet from his note pad and hands it to her.

KLEIN (CONT'D)
Here's your reading list.

Quinn skims the paper and smiles.

QUINN
It's perfect. How did you know
where I was going?

KLEIN
This is not the first time I've
done this.
(beat)
So, I can see you on Wednesdays
after class for the next few weeks.
I can meet with you additionally if
you feel like you need it.
Thanks.

Quinn fights a grin. She writes in under her appointment -
"1/12 9am - He wants more meetings."

KLEIN (CONT'D)
Draft by first meeting. Sure you're
in??

QUINN
I'm in.

13 INT. QUINN'S DORMROOM - NIGHT

13

Quinn works from her bed on her laptop surrounded by books.

She highlights a few lines and taps her pen on her philosophy
binder. She's stuck.

She grabs her phone and pulls the reading list from her
notes. Dr. Klein's phone number is revealed at the bottom.
She hesitates but makes the call.

QUINN
Hey, Dr. Klein, it's Quinn. Hope I
didn't wake you.

14 INT. KLEIN'S BEDROOM - INTERCUT

14

Klein sits in his bed wearing reading glasses. Pleasantly surprised he puts down his novel.

KLEIN

No, no, not at all. Did you read *On Forgiveness* yet?

QUINN

That's sorta why I'm calling. The way I see it, forgiveness should be paramount to reconciliation.

KLEIN

Sounds like you're on the right track.

QUINN

So, he is saying, if you get something out of it, something measurable I mean, then it's not the real deal.

KLEIN

Exactly! Forgiveness can't be an economic exchange.

Quinn leans back, more relaxed now.

KLEIN (CONT'D)

Why don't you come by my office in the morning. I'd like to see where you're at.

QUINN

I'd love that. Thanks for helping me so much.

KLEIN

Have a good night.

QUINN

Night Dr. Klein.

Klein takes a moment before returning to his book.

15 EXT. KLEIN'S OFFICE - DAY

15

Klein's office - a well landscaped, stone building.

16 INT. KLEIN'S OFFICE - DAY

16

Quinn and Klein sit almost shoulder to shoulder behind Klein's desk.

Quinn watches Klein go over her paper. He makes a few marks as he reads the last paragraph to himself.

KLEIN

I'll be honest, I'm really impressed with the work you're doing, Quinn. This is top notch.

QUINN

I'm being taught by the best.

Klein hands her the paper. His hand brushes hers.

Quinn notices the touch. Accident?

QUINN (CONT'D)

I should run though. I haven't eaten yet.

Quinn gathers her belongings and starts towards the door.

Klein reaches for a brown bag next to his desk.

KLEIN

I was wondering, maybe we could talk about your post graduate plans.

Quinn turns to face Klein.

He pulls a couple of large muffins, some grapes, and a banana from the bag.

KLEIN

Come on, stay. Have some breakfast.

QUINN

Did you plan this?

KLEIN

I want you to consider Brown. I can write you a recommendation.

QUINN

Brown? Seriously?

Klein nods.

QUINN
Should I pull the door?

Quinn turns and walks to the door with a nervous but contained excitement. She closes it on us.

17 INT. NEWSPAPER ROOM - NIGHT 17

Quinn is working on the paper with piles of books on a table and laptop set up.

She dates the next page in her notebook, writes "1/13 8:30am - His hand brushed mine" and reads aloud...

QUINN
Wednesday morning, his hand brushed mine. Accident?

Conner sits next to Quinn's desk and looks up from his laptop.

CONNER
I don't think so, but that's plenty. We can start moving on.

QUINN
What? I'm so close. Brushing hands is not criminal, Conner.

CONNER
You need a break.

QUINN
I need coffee.

CONNER
This is all you've been doing lately.

QUINN
Shoo. I'm busy.

CONNER
We're still on for Friday, though, right?

QUINN
(totally absorbed)
Depends.

Defeated, Conner shuts his laptop, shoves it into his backpack, and walks out.

Quinn works steadily, unphased.

18 EXT. LIBRARY - NIGHT 18

Quinn walks out of the library loaded with books and down the stone steps. She struggles to keep her coat wrapped around her. She looks up and sees-

Klein smokes a cigarette as he leans against the back of his SUV waiting for Quinn.

Quinn, puzzled but pleasantly surprised, walks towards Klein.

KLEIN
Can I drop you? That's my project
too you know.

QUINN
What great timing. Sure you don't
mind?

Klein starts towards the passenger door as Quinn follows. He opens it for her.

KLEIN
It's freezing out here.

Quinn quickly gets in.

19 INT. KLEIN'S SUV LIBRARY - CONTINUOUS 19

Quinn buckles her seat-belt and sees a movie ticket in the center console. She picks it up.

The title reads "Forever Loved."

Klein gets in and buckles up.

QUINN (CONT'D)
Forever Loved? Was this good?

He is embarrassed but recovers.

KLEIN
I see a lot of movies.

QUINN
That's strange. I would have
thought that you-

KLEIN
What? That I only read?

QUINN
Actually, I assumed you only think.

KLEIN
I'm flattered, but no. Actually,
I'm seeing one tonight. 10 o'clock,
the Prytania.

Klein starts to drive out.

QUINN
Wow. I guess you are human.

KLEIN
I'm very human, Quinn.

QUINN
Me too.

20 EXT. LIBRARY - CONTINUOUS 20

Klein's SUV pulls out of the parking lot and disappears.

21 EXT. DORMITORY- NIGHT 21

Klein and Quinn come to a stop outside her dormitory.

22 INT. KLEIN'S SUV DORMITORY - CONTINUOUS 22

Quinn doesn't move for a moment.

Klein reaches into the back seat and grabs a red leather notebook. He gives it to Quinn.

KLEIN
I was going to give you this
tomorrow.

Quinn rubs her hands over the front and opens it.

Handwritten on the inside cover - "I know you'll do great,
Thought this could help. -Yours, Ian."

KLEIN (CONT'D)
I thought you could use a new
notebook... for your research.

QUINN
This was great of you. Thanks for
everything.

Quinn leans over and gives him a quick kiss on the cheek. She hurries out of the car without looking back. Klein watches her walk away for a moment before he drives off.

23 EXT. DORMITORY - CONTINUOUS 23

Quinn's face is exuberant as she walks towards her room.

24 INT. QUINN'S DORMROOM - NIGHT 24

Quinn's red notebook has Ian Klein written fifty different ways with doodles and hearts on the pages. Quinn types at her desktop computer.

Exhausted, she shakes herself awake and softly reads the last line of her newspaper article out loud.

QUINN

"Addison Krause was a junior when
Dr. Klein approached her for
participation in the coveted
Philosophical...."

(sighs)

What's wrong with me.

Quinn presses a button on her phone, the time is 9:45.

She contemplates continuing work, or...

She pushes away from the computer and goes over to her clothes rack. She pulls out a dress.

Quinn, in black undergarments, throws the dress on over her head and stands at her door mirror. She isn't happy with it.

She pulls the dress off as she goes back to the rack and pulls out two other dresses. She brings them to the mirror and compares them in front of her, unsure.

25 EXT. THEATER - NIGHT 25

HIGH HEELS CLICK as Quinn rushes up to the entrance of the Prytania theater and goes inside.

26 INT. THEATER - NIGHT 26

Theater doors open as Quinn sneaks into the dark room. She walks down the aisle and spots Klein sitting in the center of an almost empty theater.

Klein waits in his seat and checks his watch. He notices Quinn approaching.

She moves down the aisle and sits next to Klein.

KLEIN
I wasn't sure you'd come.

QUINN
Yes, you were.

He smiles knowingly.

QUINN (CONT'D)
Do you have a wife?

KLEIN
What?

QUINN
In my experience, there is typically a wife.

KLEIN
What's your experience, my dear?

QUINN
I asked you first.

KLEIN
No wife. Your experience?

QUINN
Second hand, but I've done my research.

Klein reaches to hold her hand.

KLEIN
You're a good girl, Quinn.

The house lights dim.

Satisfied, she snuggles into his chest looking down at her hand in his. Klein smiles. The light from the movie screen illuminates as they settle in.

27 EXT. BENCH - DAY

27

Quinn strolls through campus with fresh coffee and a banana in hand. There is a pep in her step. She sits on a bench next to a TEXTING STUDENT. As she sets her coffee down she notices the texting student's copy of the school paper.

Conner's face on the front page catches her eye. Quinn suddenly looks very concerned.

QUINN
Are you done with this?

TEXTING-STUDENT
Yeah.

Quinn picks up the paper. She reads for just a moment before angrily storming off. She forgets her refreshments. The texting student notices the left behind items and casually returns to texting.

28 EXT. COMMONS AREA - DAY

28

Conner strolls through a busy campus towards his next class. Quinn storms up from behind, newspaper in hand.

QUINN
CONNER!

Conner turns around surprised as Quinn looks like she is about to kill him.

QUINN
What in the world is this?

CONNER
It...

QUINN
It wasn't in the preproduction copy yesterday.

CONNER
We had space. I'm the editor. I filled it with "A letter from the editor."

QUINN
On the casualties of inappropriate relationships?! Have you lost your mind? I'm this close!!

CONNER
You *ARE* a casualty! You're screaming.
(beat)
Besides, I don't mention Klein.
Your article is still yours.

QUINN
You have no clue- no clue what he's
like!

Conner gets angry for the first time, but holds back.

CONNER
I'd wager that neither do you.

Quinn looks hard at him. He tries to cover up his jealousy.

CONNER (CONT'D)
Have you called Addison?

QUINN
Don't need her.

CONNER
Talk to her.
(in a kinder tone)
Let me buy you lunch.

QUINN
I have a meeting.

CONNER
(peevd)
Call it what you want.

QUINN
With Mollie! You asshole!

Quinn throws the paper at Conner and storms off.

Conner looks around, embarrassed. An ONLOOKING MALE STUDENT sits on a nearby bench holding an open copy of today's school paper. The student quickly hides his face with the paper. Conner hangs his head in defeat.

MOLLIE (O.S.)
You look like crap, Quinn.

QUINN (O.S.)
I hate Conner.

29 EXT. LUNCH AREA - DAY

29

Quinn and Mollie have coffee and beignets. Quinn picks at her food.

MOLLIE
I told him you'd be mad. You got a
little...

Mollie points to her own eye.

Quinn wipes under her eyes, clearing some smudged mascara. Her exhaustion is apparent.

MOLLIE

Got it. There's a party tonight?

QUINN

I can't. I'm just so behind. This article is taking all of me... and then there's the Symposium! I just don't know how I'm... ugh.

MOLLIE

This is getting to you. Take a night off.

QUINN

(mocking)

"Letter from the editor." Really.

MOLLIE

He didn't know how else to get your attention. Have you called yet?

QUINN

I'm just so close.

MOLLIE

To what? Calling Addison?

QUINN

I don't know. You don't think I'm...

Quinn's mind seems to be evaporating.

QUINN

You don't still smoke do you, Mol?

MOLLIE

Wow. Dr. Klein sure knows how to pick'em.

They laugh as Mollie grabs a pack of cigarettes from her purse and slides them over to Quinn.

QUINN

Thanks.

Mollie smiles and nods.

QUINN (CONT'D)
I'll stay in tonight.

Quinn makes a quick exit. Molly watches Quinn hurry off. She looks concerned about her friend.

ROMANTIC PIANO MUSIC fades in. DING

30 INT. FINE RESTAURANT - NIGHT 30

An elevator door opens and reveals Quinn and Klein, formally dressed.

Quinn and Klein are escorted to their table by a HOSTESS.

Klein pulls Quinn's chair out for her. She is charmed.

A WAITER arrives with a bottle of red wine and two glasses.

Quinn studies Klein as the waiter pours a small amount of wine into his glass. Klein picks it up, smells and sips it. He approves as the waiter fills both glasses. Klein passes a glass to Quinn.

Quinn is impressed.

He raises his own glass, about to make a toast.

Quinn is slightly awkward as she raises her glass. She hangs on what Klein might say.

KLEIN
"Great things remain for the great,
abysses for the profound, nuances
and shudders for the refined, and,
in brief,..."

KLEIN (CONT'D)	QUINN
... all that is rare for the rare."	"All that is rare for the rare."

Klein is smitten. As they toast and drink, they seem to be falling for one another.

31 EXT. STREET - NIGHT 31

Klein and Quinn walk back to his SUV from dinner. He has his hand placed near the small of her back.

QUINN
Well worth missing that party.

KLEIN
You don't care about parties.

QUINN
How on earth would you know?

Klein gestures to the curb.

KLEIN
Watch your step. If you did, then I
wouldn't care about you.

~~He opens his SUV door for her. Instead of getting in,~~ They
arrive at Klein's SUV. She turns to him, face to face.

QUINN
That, sir, is of course a purely
professional hypothetical.

They look into one another's eyes, intensely attracted.

KLEIN
You prove my point.

Klein leans in for a kiss. Quinn meets him. They embrace in a
soft kiss.

After a moment Klein passionately backs Quinn up against his
SUV. To an onlooker, it might appear violent.

Quinn suddenly overwhelmed, tries to back away but is up
against the SUV. She pushes Klein back, and they break their
kiss, standing face to face.

Klein opens the door and Quinn gets into the passenger seat.

32 INT. KLEIN'S SUV STREET - CONTINUOUS 32

Klein closes the door and walks around the back of the SUV.
Quinn is alive with uncertainty. She catches her breath.

Klein gets in on his side. Quinn tries to recompose herself.

Klein smiles ~~ear to ear~~ at Quinn. She give a short smile back
then turns her attention forward.

Klein starts the car and puts it in drive.

33 ~~EXT. STREET~~ CONTINUOUS 33

~~Klein's SUV pulls off.~~

- 34 EXT. TRAFFIC LIGHT - NIGHT 34
Klein's SUV stops at a red light.
- 35 INT. KLEIN'S SUV AT TRAFFIC LIGHT - CONTINUOUS 35
QUINN
You can turn here.
KLEIN
I wasn't going back to campus,
unless you want me to.
QUINN
What's my alternative?
- ~~The light turns green.~~
- Klein smiles at her. Quinn smiles back nervously, then looks away.
- The light turns green.
- 36 EXT. TRAFFIC LIGHT - CONTINUOUS 36
Quinn looks out her passenger side window, smile faded.
The SUV drives off into the night.
FADE TO BLACK.
- 37 INT. KLEIN'S BEDROOM - DAWN 37
From above Klein and Quinn appear to sleep peacefully. Klein is shirtless. Quinn wears Klein's shirt and sexy panties.
However, her eyes are wide open. She can't stop thinking. She's a total mess.
She slips out of bed and quietly gathers her belongings. She escapes down the hall and into the bathroom.
- 38 INT. BATHROOM - CONTINUOUS 38
She eases into the shower with all of her belongings and slides down to the floor against the wall as if hiding from Klein. She takes out Mollie's pack of cigarettes and lighter from her purse, pulls one out and lights it. The first drag is long but does not relax her. She catches her breath, pulls her phone from her purse, and makes a call.

39 EXT. KLEIN'S HOUSE - DAY 39

Quinn waits on the front porch steps.

She looks around and checks the time on her phone as she waits for a ride. She stands as she sees her ride approaching and quickly walks to the street.

Conner arrives in a slightly out of date car and sees Quinn.

Quinn avoids eye contact with Conner. She walks faster and gets in. They drive off immediately.

40 INT. CONNER'S CAR - DAY 40

They ride in silence for awhile.

CONNER

You know, you didn't have to do that.

QUINN

I did it because I wanted to. Not part of the story, Conner.

They ride in silence.

41 INT. QUINN'S DORMROOM - DAY 41

Quinn wears baggy sweats. ~~She sits indian style on her bed with her head in her hands. She lies on her side, curled up tight on top of the covers.~~

DISSOLVE TO:

42 INT. QUINN'S DORMROOM - LATER 42

Quinn paces around the room.

DISSOLVE TO:

43 ~~INT. QUINN'S DORMROOM - LATER~~ 43

~~Quinn sits at her desk writing furiously in her red notebook. Her composition notebook is beneath it, and other research is piled around the desk.~~

DISSOLVE TO:

44 INT. QUINN'S DORMROOM - NIGHT

44

~~Quinn, still at her desk, finishes writing a statement in her notebook.~~

Quinn sits at her desk. She stresses over her situation.

She grabs one of her gifts from Klein, the blue pen, from atop of the journal on the desk. She looks at it for a moment. She reaches for her red notebook and opens the pages.

Pages turning, we see Krause's name and number, followed by several other pages of the notes she has taken on Klein. A blank page comes up. Quinn starts to write. "Dear Ian, I feel like I need to...."

Quinn's emotions start to race as she pours her thoughts out on paper. It becomes too much. In an instant she stops writing and clinches the letter into her fist. She struggles to keep it together.

Quinn notices the journal. She picks it up and opens the cover. She re-reads the inside message. "You'll do great things. -Yours, Ian."

Something swells inside of Quinn.

She slings the journal across the room. It slams into her bookshelves, breaking a few valuables.

She pushes away from the desk and collapses onto her bed. She sobs.

Quinn turns on her side, over and faces the ceiling. She catches her breath and sits up out of bed. She grabs her phone and red notebook from the desk.

~~She grabs her phone from her bedside table and her notebooks from her bed.~~

~~She opens the composition notebook to reveal "Montgomery 977 555 4848."~~

Quinn settles into her bed with the phone and notebook in hand. She opens the pages to reveal. "Addison Krause - 227-555-4848."

Quinn hesitates to make the call but dials the number with resolve.

RING RING RING RING

QUINN

Hi. Addison? This is Quinn Elmore, you don't know me. I'm writing an article on Dr. Ian Klein. I have reason to believe that...

Quinn makes notes in the red notebook as she listens to Addison explain. What she is hearing seems to confirm all the worst she has heard about Klein.

QUINN (CONT'D)

Oh god. It's worse than I thought. I'm so glad I called you. If you could, I'd like to know more. Would you be willing to go on record?

Quinn continues to write notes frantically as she listens.

45 INT. QUINN'S DORMROOM - NIGHT

45

Quinn types with a purpose at her desktop computer.

QUINN (V.O.)

There is a natural order to things. Politicians and interns. Doctors and nurses. CEO's and secretaries.
(beat)
He has power, and you have dreams. There is a big project, long hours, alone time.

46 EXT. CAMPUS - DAY

46

MONTAGE FLASH FORWARD

Quinn, poorly put together, walks through the campus carrying a copy of her paper for the symposium. She flips through the copy checking for mistakes. She passes through several different areas, the paper closed in her hand.

QUINN (V.O.) (CONT'D)

Any fool can figure it out from there. What's harder to negotiate are the terms of withdrawing. Winner takes all, right? And he always wins. He can leave on a dime, a plane, a prestigious appointment, or just back to his wife.

(MORE)

QUINN (V.O.) (CONT'D)
 Mother was left with me and \$500 on
 the night-stand. Pilot and flight
 attendant, no less.
 (beat)
 It's dreadful to be born a cliché.
 So call it rebellion.

47 INT. QUINN'S DORMROOM - NIGHT

47

QUINN (V.O.)(CONT'D)
 Call it justice. Call it fierce
 creative raw ambition. I really
 just want to see if I can...

Quinn stops typing. She lets her thoughts soak in.

QUINN (CONT'D)
 I can.

She wipes a single tear off her cheek.

QUINN (CONT'D)
 I think.

Quinn sits still as she studies the words on the screen.

DISSOLVE TO:

48 KLEIN'S OFFICE - MORNING

48

Klein sits still as he studies the chess pieces on the board
 at his desk. Few pieces remain as Klein contemplates a
 critical move. He slides a bishop into a new position.

Quinn suddenly walks through the doorway and closes the door
 behind her. She steps up to Klein's desk. She looks haggard,
 confused, and upset. She holds the copy of her paper.

KLEIN
 So, you leave on your own terms.

QUINN
 So long as I can, yes.

KLEIN
 I don't follow.

QUINN
 I've tried to *follow* your thinking.
 I have. I've peeled back and peeled
 back and I am a wreck.

Klein stands and walks around his desk and stops in front of Quinn.

KLEIN
No, Quinn. You're making incredible progress.

Quinn steps back.

QUINN
You can't deny that some things are good, and some things are bad.

KLEIN
I can't deny that it's up for debate.
(beat)
I'm your professor. You're twenty years younger than me. I have a code of ethics within the school. There are a lot of people, probably your parents, who wouldn't have approved.

QUINN
But we're different?

KLEIN
(quietly)
I wouldn't hurt you.

Quinn fights harder than ever not to cry.

KLEIN (CONT'D)
Not like what you're going to do to me.

QUINN
Don't give me powers. Hurting, helping. You don't believe there's any difference.

KLEIN
You have no idea what I believe.

QUINN
I know what you like. Your type.
(beat)
Addison, Claire, Zoe. Isabel-

KLEIN
Quinn, you've got the wrong idea.

Klein motions towards Quinn. She immediately pulls back.

QUINN

I've got plenty of ideas from the empiricalist to the poststructuralist, to the nihilist and the deconstructionist- all of which you put in me, all of which say nothing matters.

KLEIN

Quinn.

QUINN

Let me finish.

Klein backs off.

QUINN (CONT'D)

I wrote two papers. One is for the symposium about the over-arching essence of forgiveness. The other is for the school newspaper about your... *history* with undergraduates. Girls. How you manipulate and promote and promise a recommendation to Brown, and seduce, and...

She struggles to get it all out without breaking down.

QUINN (CONT'D)

I could get you fired.

KLEIN

You could. But are you going to?
(beat)
You're obviously here for a deal. You will end my career, unless I launch yours. Right? I don't pander Quinn. Not to children.

Klein turns his back on Quinn and walks towards his office chair.

QUINN

I'm not proud of myself in any of this.

Klein stops, facing away from Quinn.

QUINN (CONT'D)

But I can at least say that I didn't come here to extort.

(MORE)

QUINN (CONT'D)

I don't need you for a career.

(beat)

I just wanted to see you and say...

KLEIN

Oh, that's it.

Klein faces Quinn.

KLEIN (CONT'D)

You want to be special. You want to come in here holding all the cards, but with reservations that maybe, just maybe, you're wrong. Maybe Dr. Klein, dare I say it, loves me. Maybe I could get him fired and while I'm doing it he could assure me that I was worth it. You aren't who I thought, either.

Klein sits in his chair.

QUINN

Did you set out to do it to me?

KLEIN

Does anyone set out to do anything?

QUINN

I took your class to catch you.

KLEIN

Then why are you here?

Quinn approaches Klein. She stands just beside him.

QUINN

To tell you that I'm just as bad as you are. I'm not asking for an apology or restitution. I'm forgiving you.

She holds out her paper for the symposium.

QUINN (CONT'D)

It's in my paper.

Klein can't look at Quinn.

KLEIN

Then you already submitted the article, didn't you?

QUINN

Last night. It is likewise
unforgivable.

Quinn places the paper on Klein's desk and walks to the door.
She grabs the knob, is still for a moment, and looks back.

QUINN (CONT'D)

Ian. I don't expect--

KLEIN

Smart people, Quinn, hurt each
other. They're the only ones who
can. And when they do, it hurts
badly. That should make you feel
special.

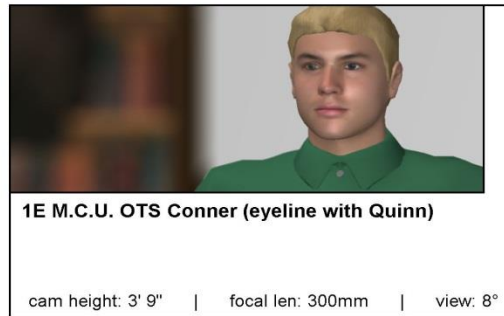
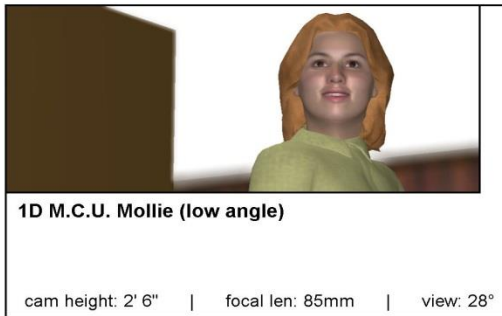
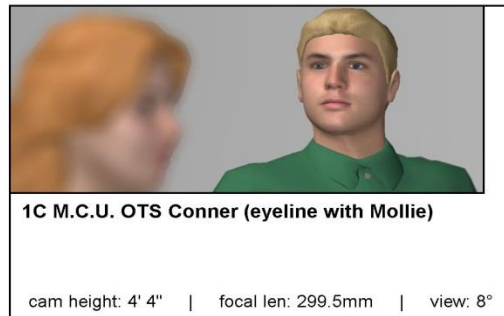
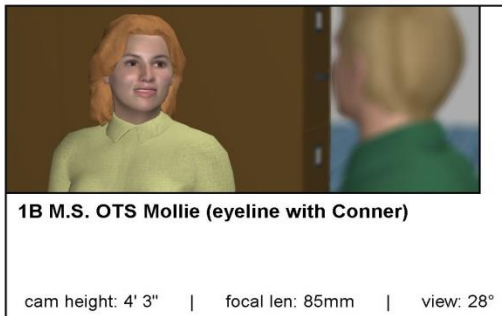
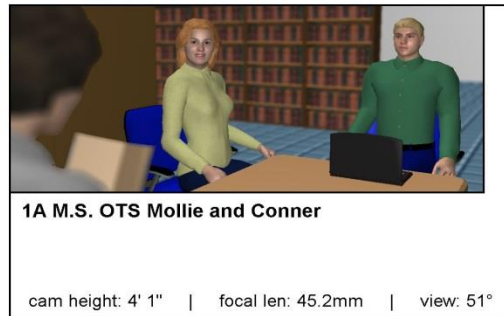
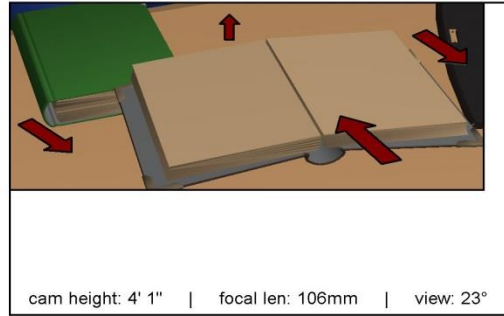
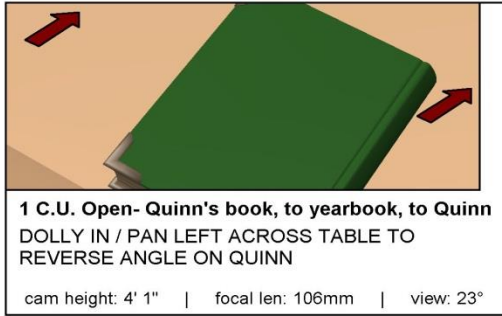
Quinn is broken. She turns and walks out, closing the door
behind her.

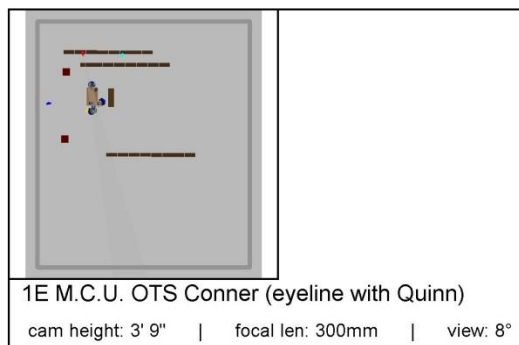
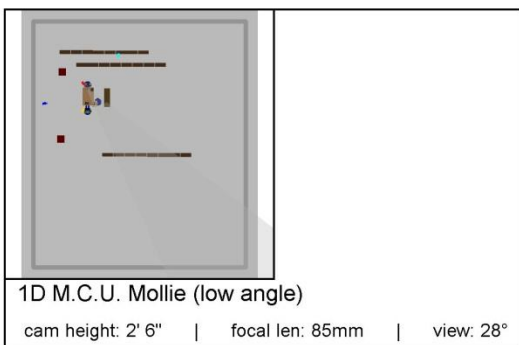
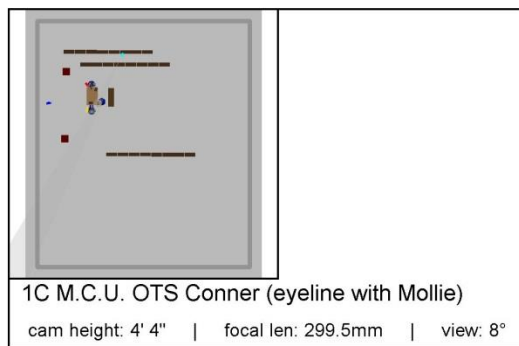
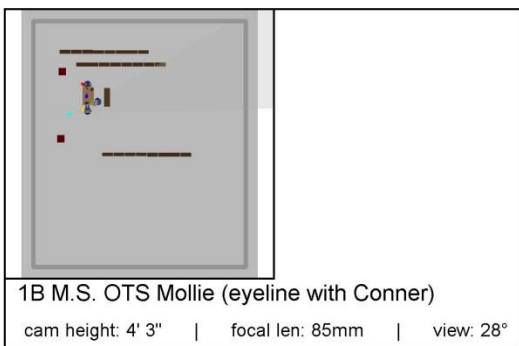
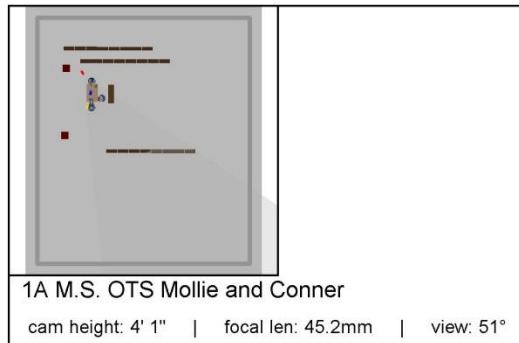
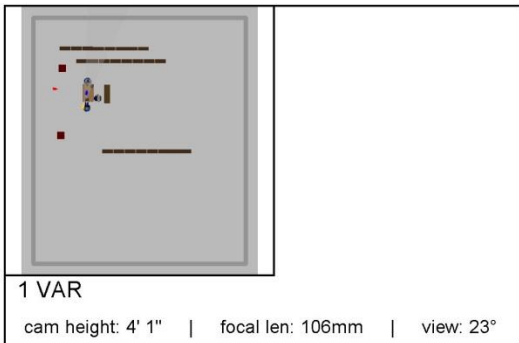
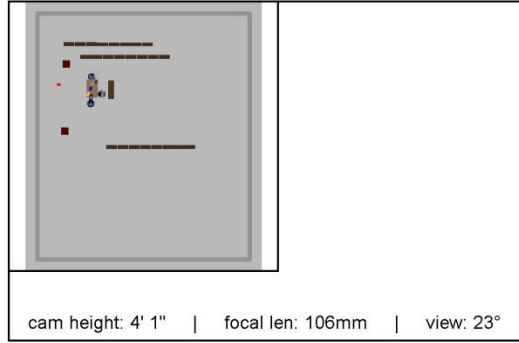
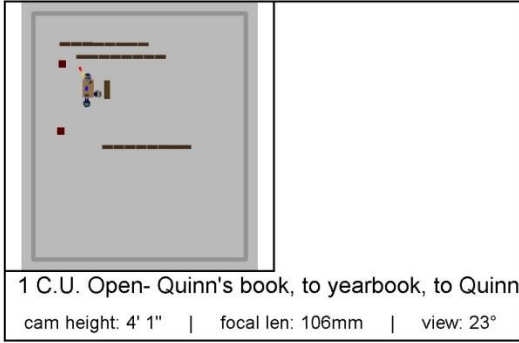
Klein is alone. He lays down the king chess piece.

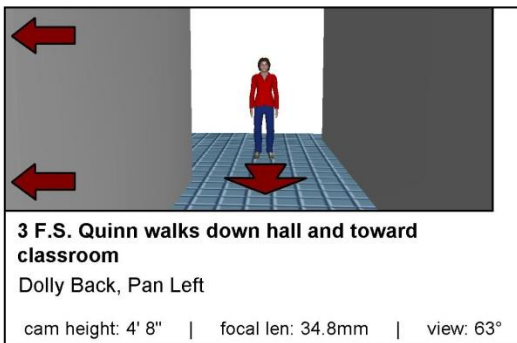
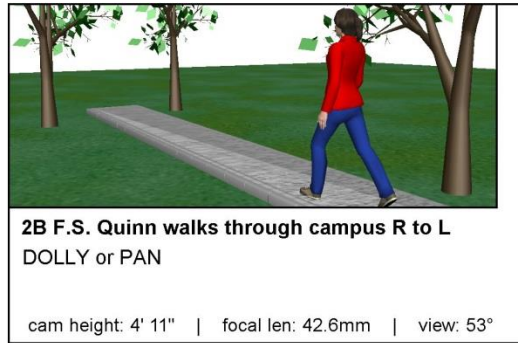
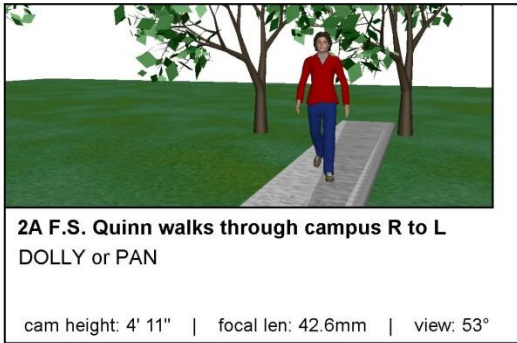
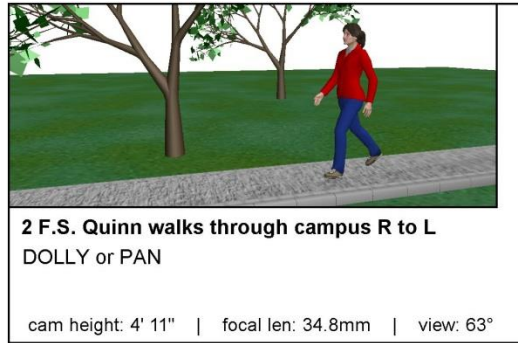
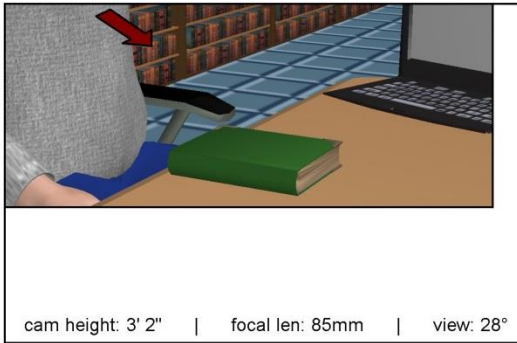
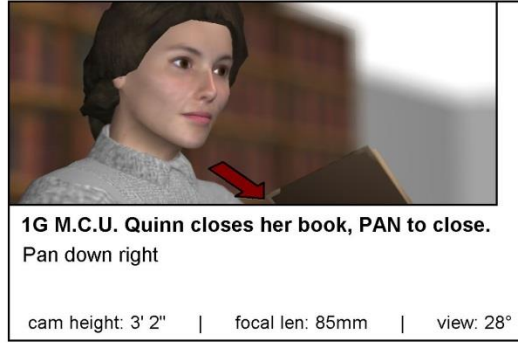
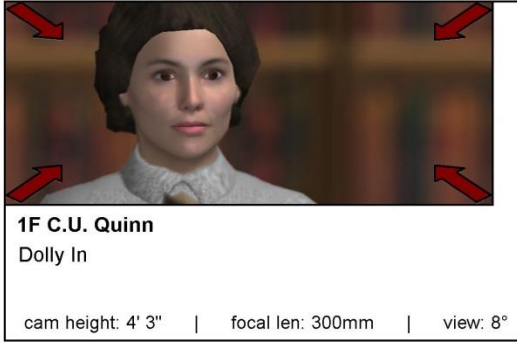
The king chess piece wobbles to a stop.

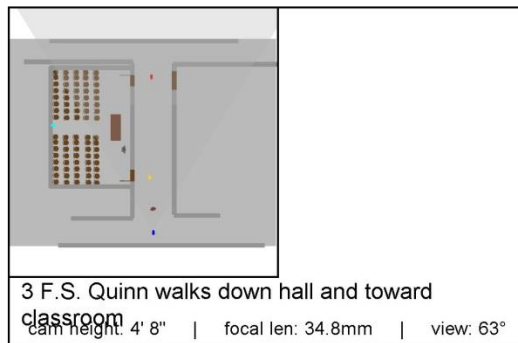
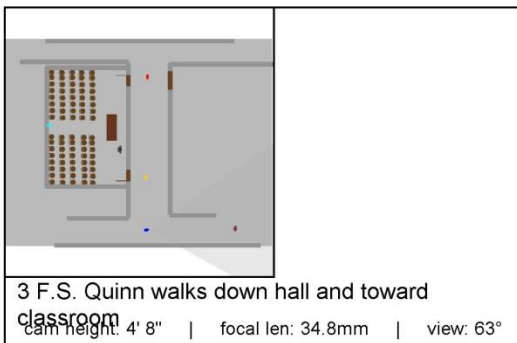
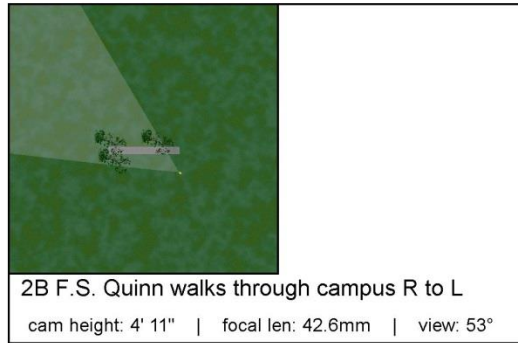
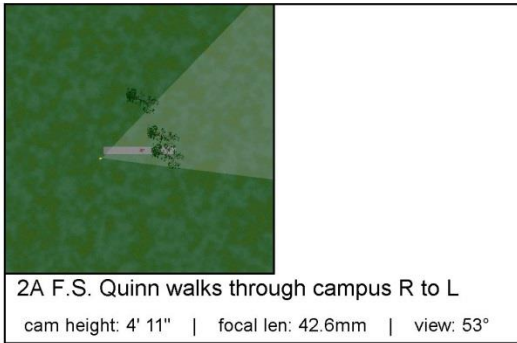
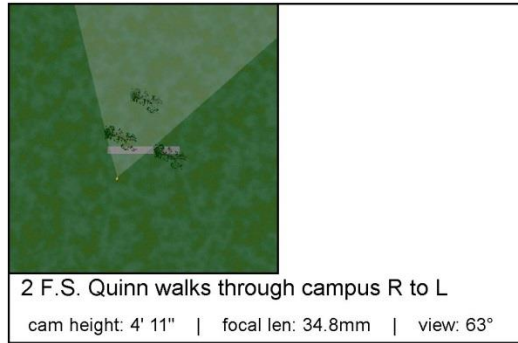
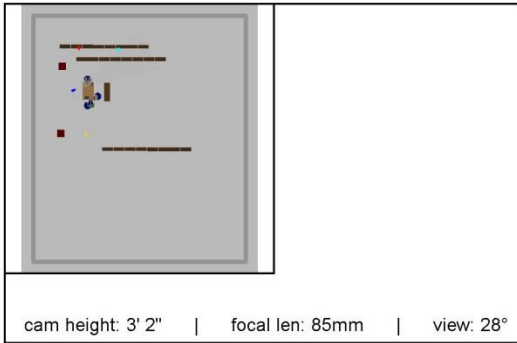
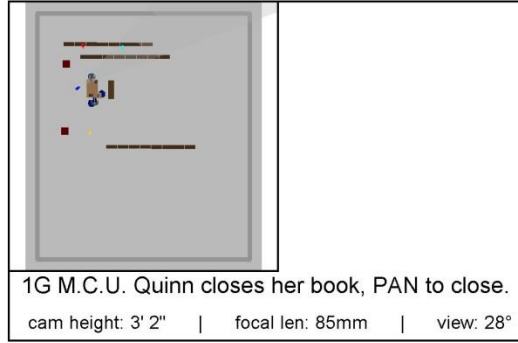
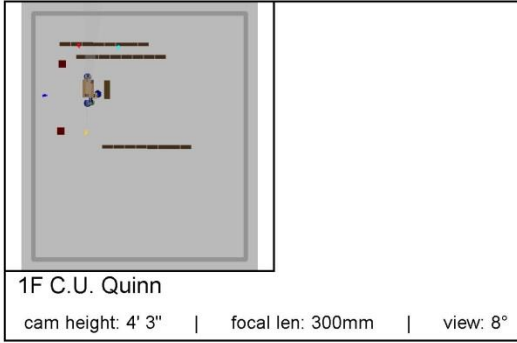
FADE OUT.

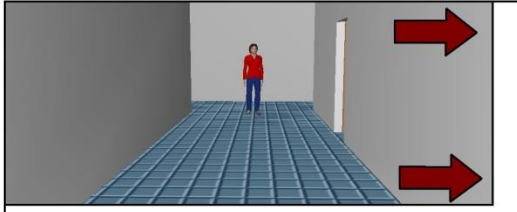
Appendix B: Storyboards and Lighting Diagrams





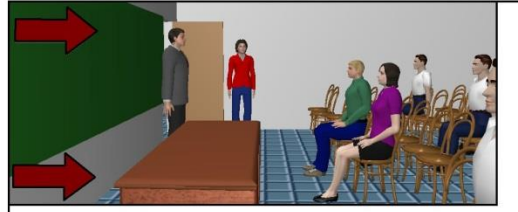






4 F.S. Quinn enters classroom - MASTER
Dolly Right through door

cam height: 4' 9" | focal len: 34.8mm | view: 63°



2A F.S. MASTER
Dolly Right through door

cam height: 4' 9" | focal len: 34.8mm | view: 63°



4A M.S. OTS Klien
Pan left at end, making Klein FR Right

cam height: 5' 1" | focal len: 57mm | view: 41°



4B M.S. Quinn delivers from the front of the class

cam height: 5' 4" | focal len: 97.6mm | view: 25°



4C M.S. OTS Conner reacting to Quinn's reading

cam height: 5' 0" | focal len: 103mm | view: 23°



4D C.U. Students roll eyes in the crowd

cam height: 4' 9" | focal len: 80.6mm | view: 30°



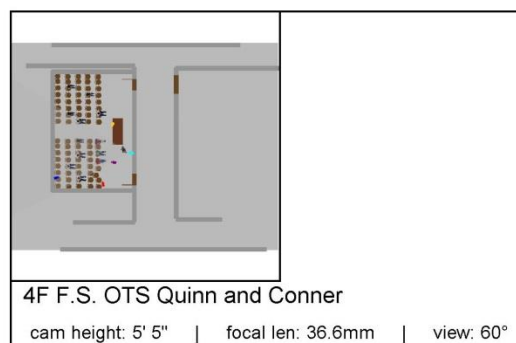
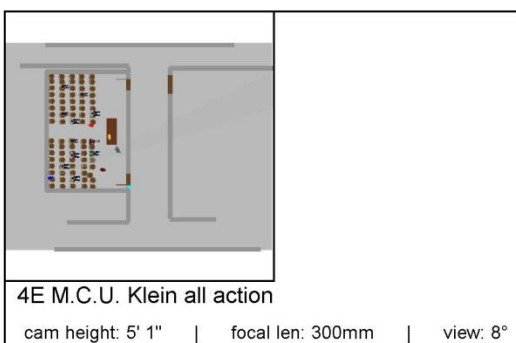
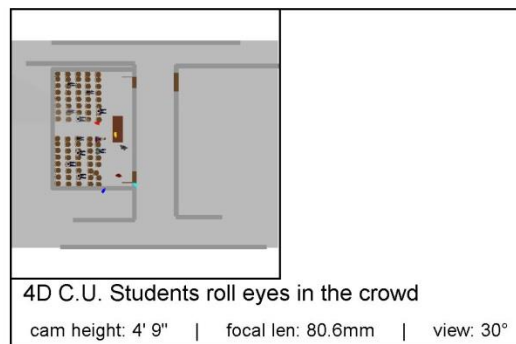
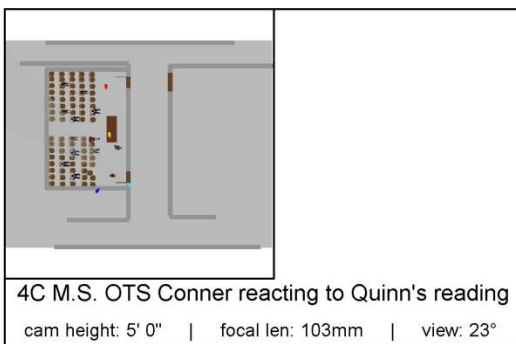
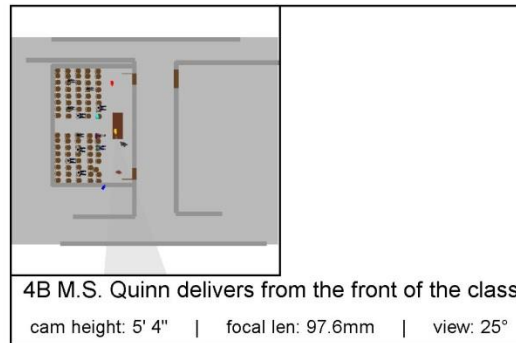
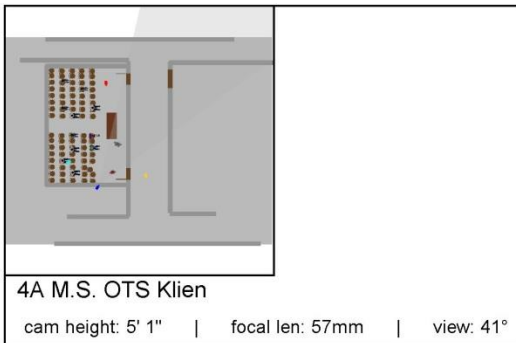
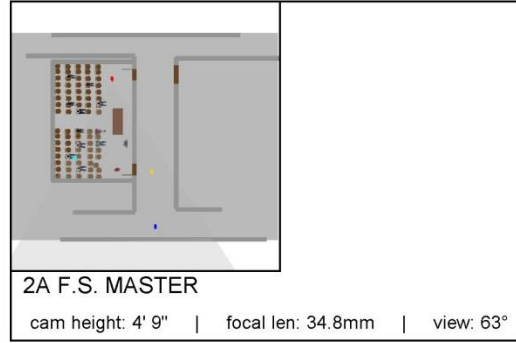
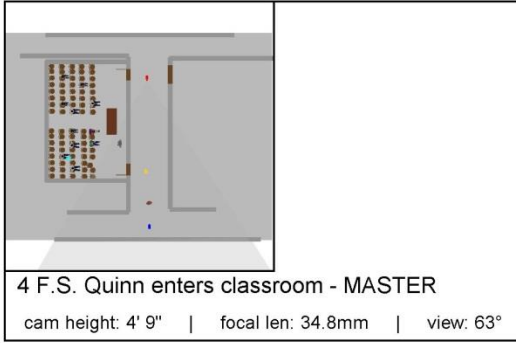
4E M.C.U. Klein all action

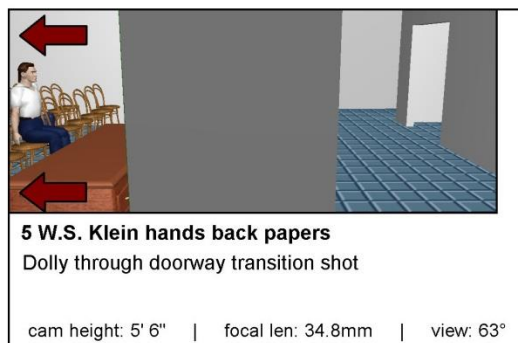
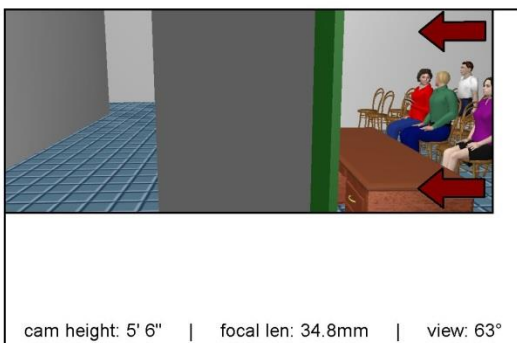
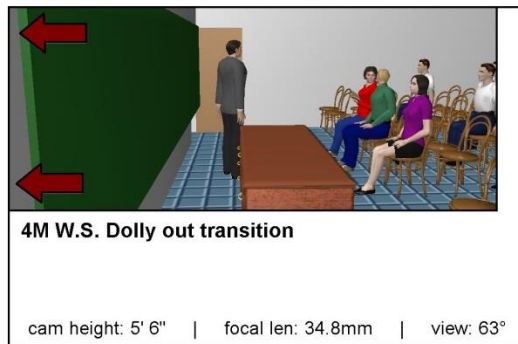
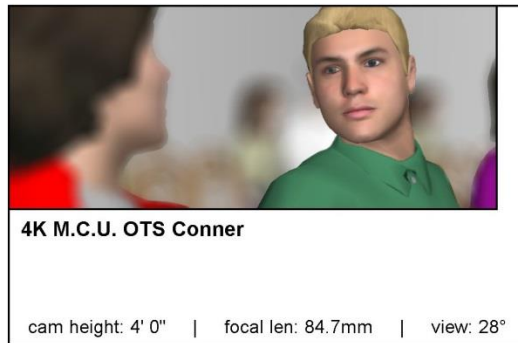
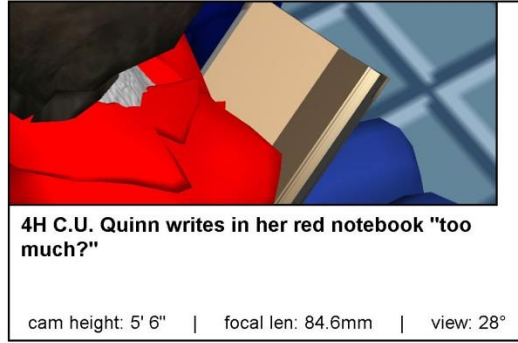
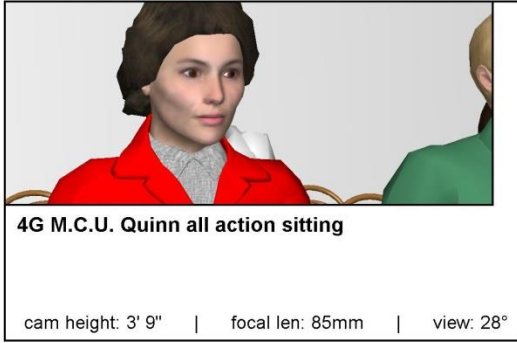
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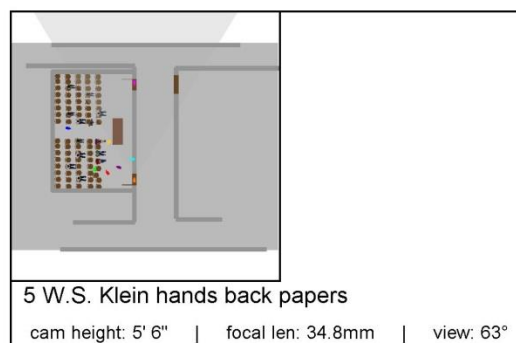
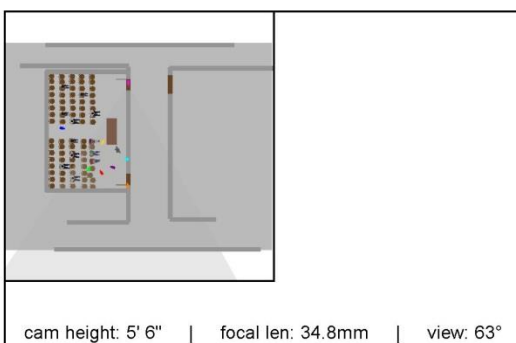
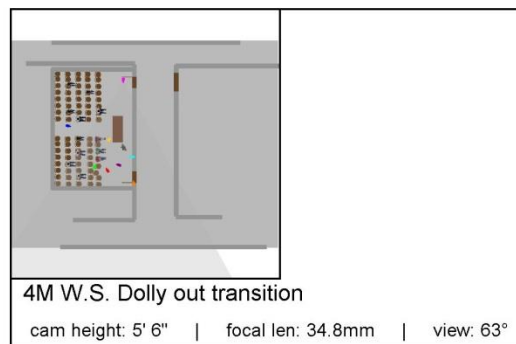
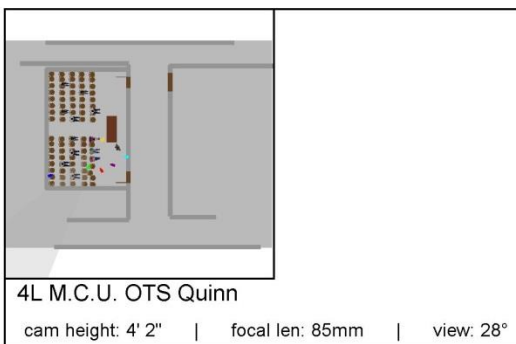
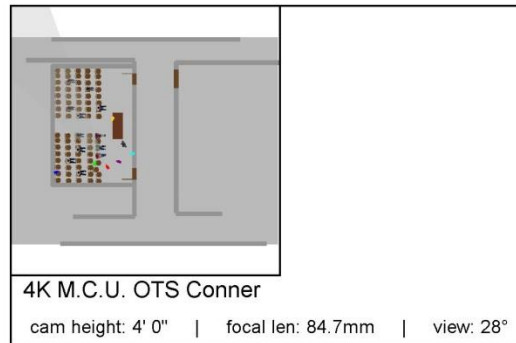
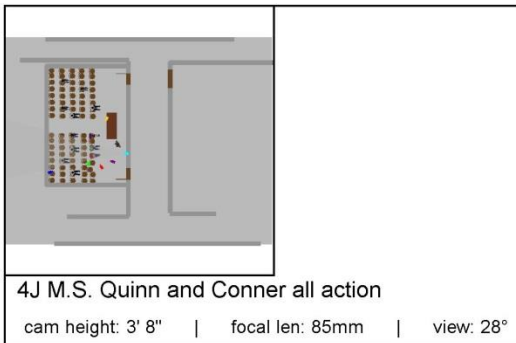
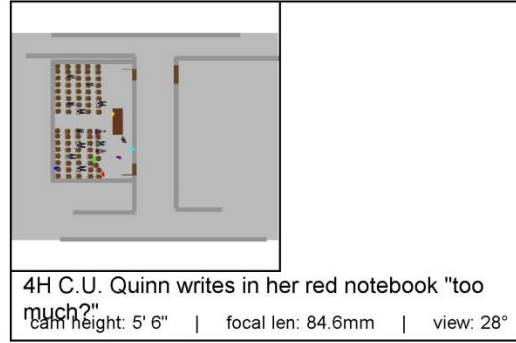
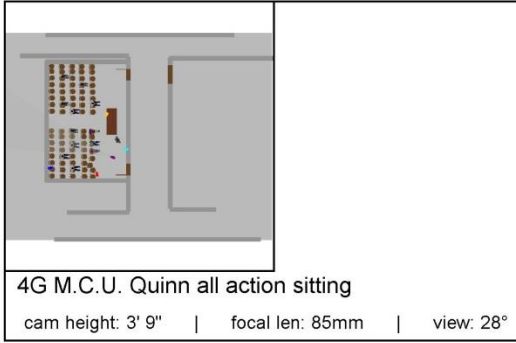


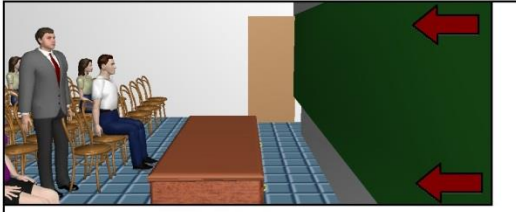
4F F.S. OTS Quinn and Conner

cam height: 5' 5" | focal len: 36.6mm | view: 60°









cam height: 5' 6" | focal len: 34.8mm | view: 63°



5A M.S. Quinn and Conner wait for their papers

cam height: 3' 8" | focal len: 50mm | view: 46°



5B M.C.U. Student gets poor grade

cam height: 3' 8" | focal len: 61.7mm | view: 38°



5C C.U. Dumb girl gets bad grade

cam height: 5' 6" | focal len: 84.6mm | view: 28°



5D M.S. Klein hands back papers. All action

cam height: 5' 1" | focal len: 85mm | view: 28°



5E M.C.U. Quinn all action sitting

cam height: 3' 9" | focal len: 85mm | view: 28°



5F C.U. Quinn's grade and symposium flyer

cam height: 5' 6" | focal len: 84.6mm | view: 28°



5G M.C.U. Klein hands back papers all action

cam height: 5' 1" | focal len: 300mm | view: 8°

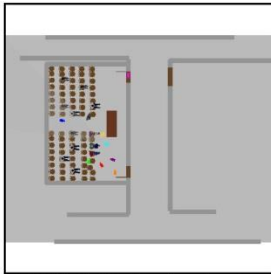


cam height: 5' 6" | focal len: 34.8mm | view: 63°



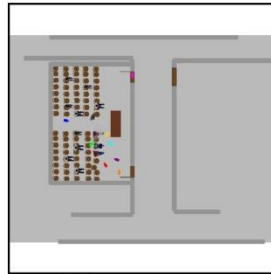
5A M.S. Quinn and Conner wait for their papers

cam height: 3' 8" | focal len: 50mm | view: 46°



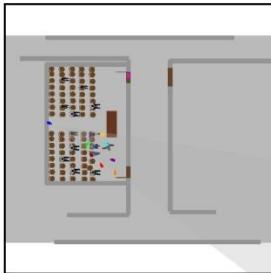
5B M.C.U. Student gets poor grade

cam height: 3' 8" | focal len: 61.7mm | view: 38°



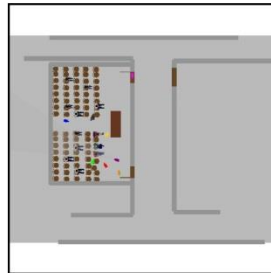
5C C.U. Dumb girl gets bad grade

cam height: 5' 6" | focal len: 84.6mm | view: 28°



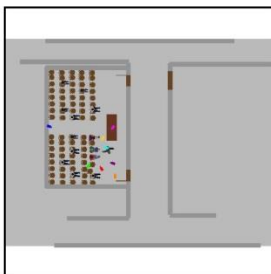
5D M.S. Klein hands back papers. All action

cam height: 5' 1" | focal len: 85mm | view: 28°



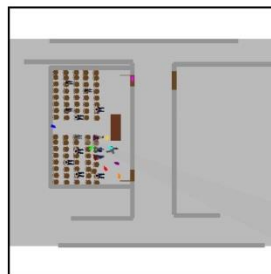
5E M.C.U. Quinn all action sitting

cam height: 3' 9" | focal len: 85mm | view: 28°



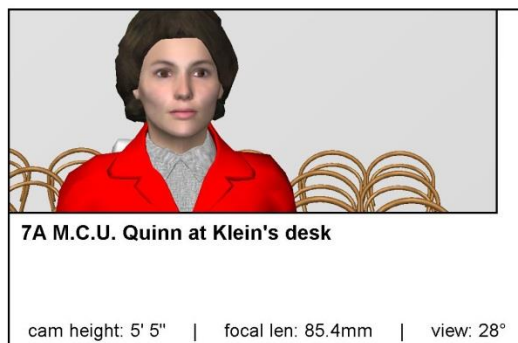
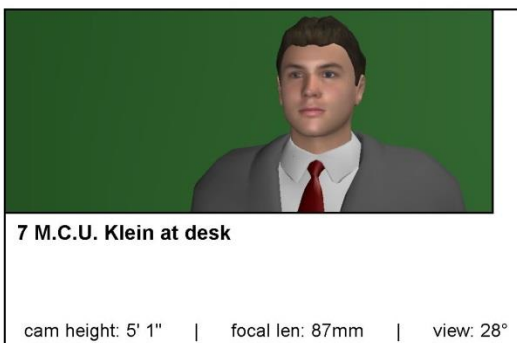
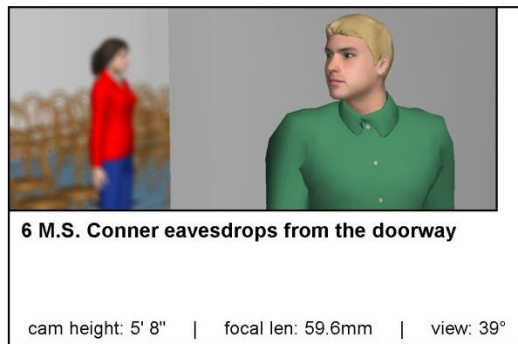
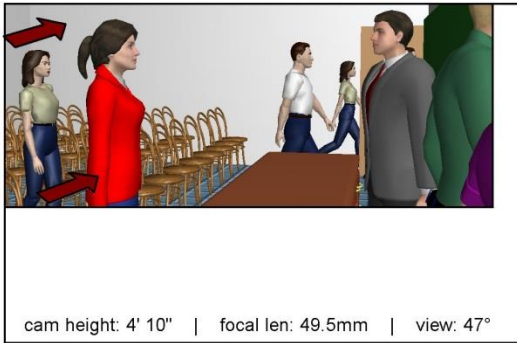
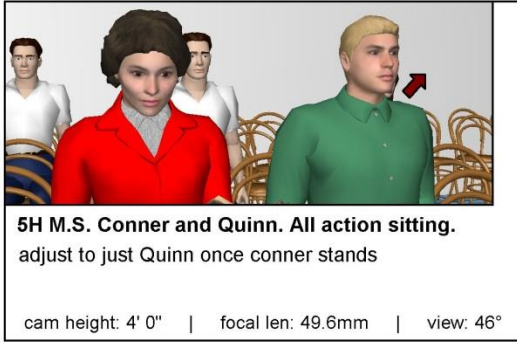
5F C.U. Quinn's grade and symposium flyer

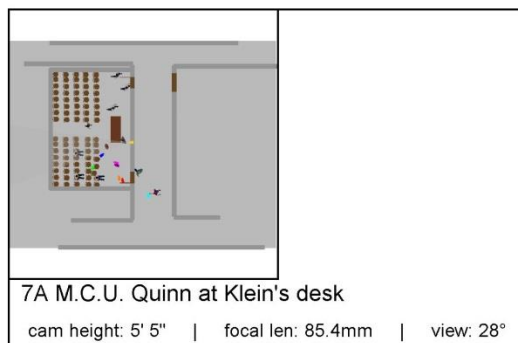
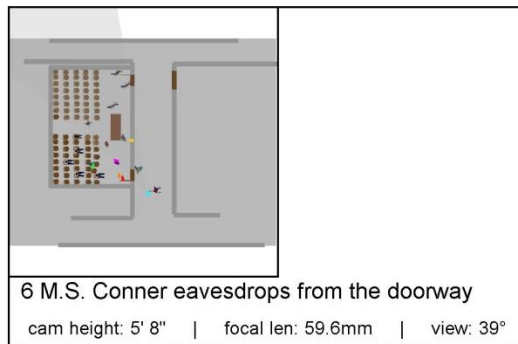
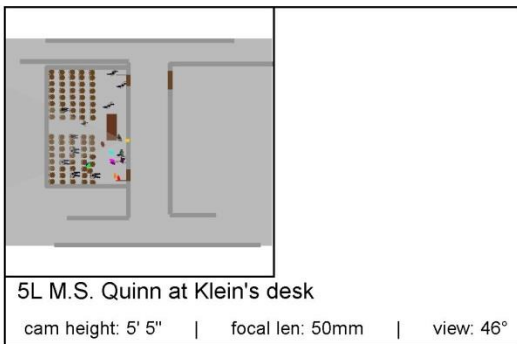
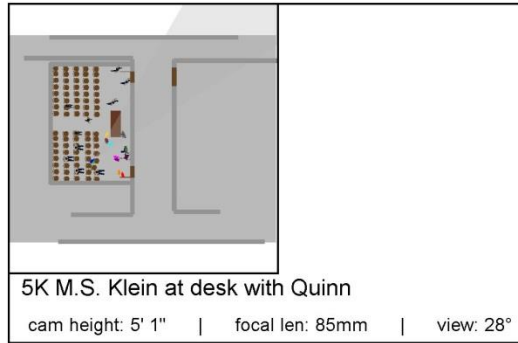
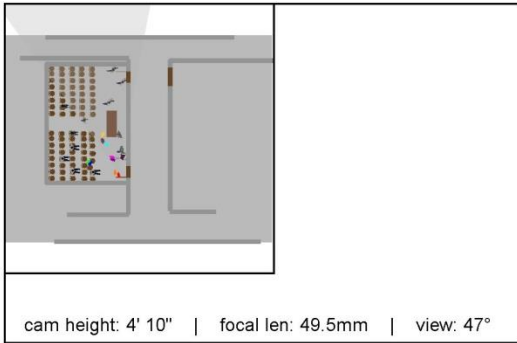
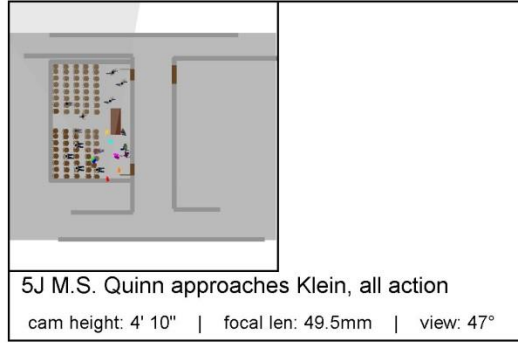
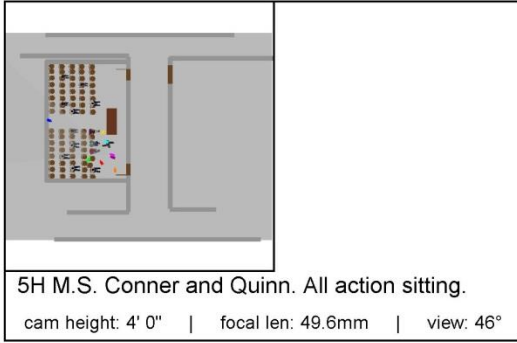
cam height: 5' 6" | focal len: 84.6mm | view: 28°



5G M.C.U. Klein hands back papers all action

cam height: 5' 1" | focal len: 300mm | view: 8°







8 M.C.U. Conner is insulted

cam height: 5' 8" | focal len: 84.6mm | view: 28°



9 C.U. Quinn at Klein's desk

cam height: 5' 5" | focal len: 85.4mm | view: 28°



10 C.B. Klein walks out, Conner hides, Quinn joins
Dolly Right with Conner and Quinn
Pan right for exit

cam height: 5' 0" | focal len: 40.1mm | view: 56°

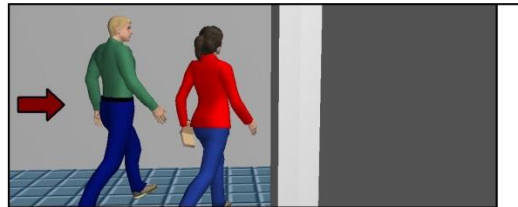


Dolly Right with Conner and Quinn
Pan right for exit

cam height: 5' 0" | focal len: 40.1mm | view: 56°



cam height: 5' 0" | focal len: 40.1mm | view: 56°

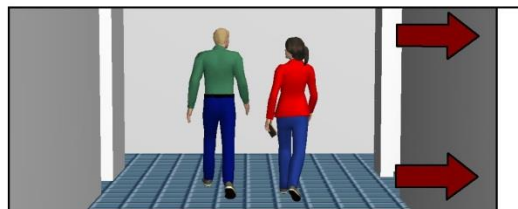


cam height: 5' 0" | focal len: 40.1mm | view: 56°

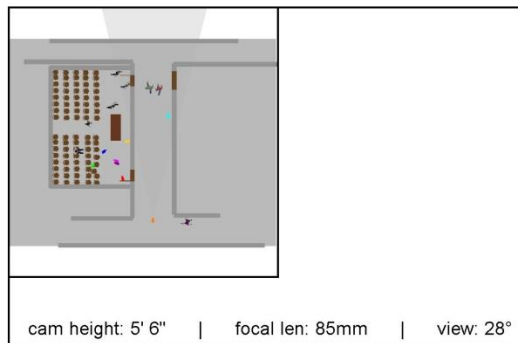
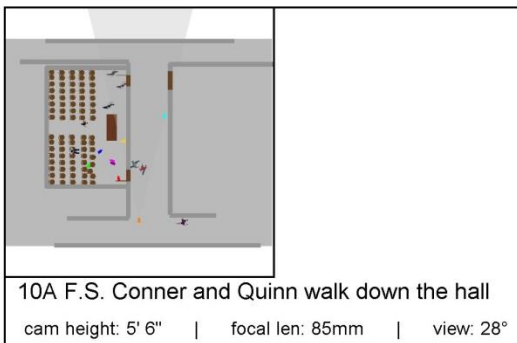
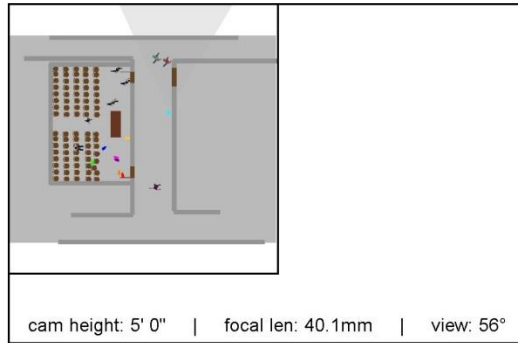
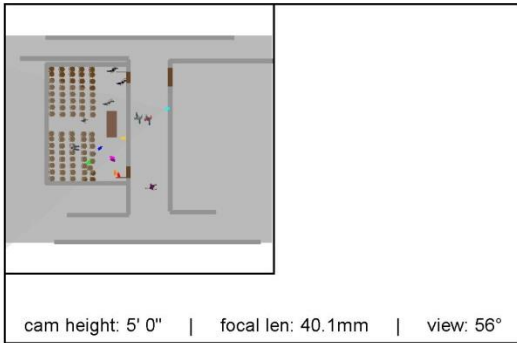
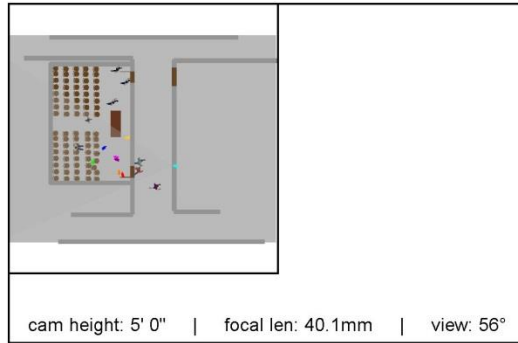
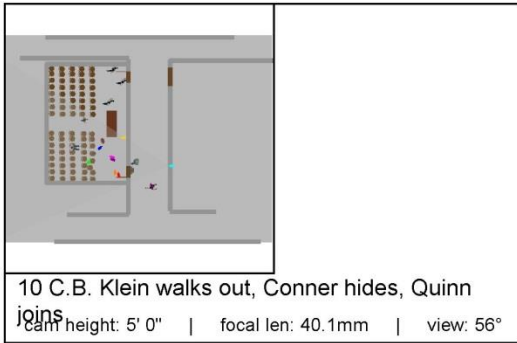
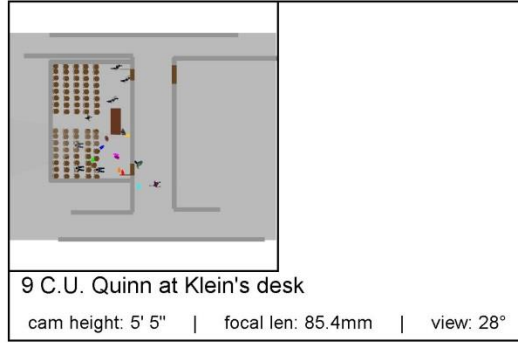
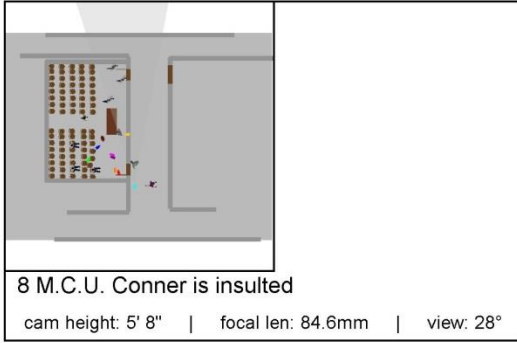


10A F.S. Conner and Quinn walk down the hall
Dolly Right, disappear behind wall for wipe

cam height: 5' 6" | focal len: 85mm | view: 28°

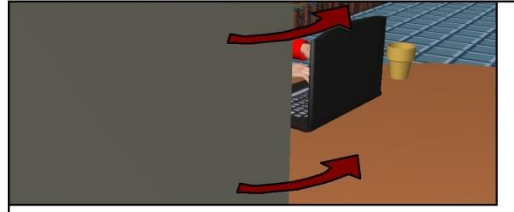


cam height: 5' 6" | focal len: 85mm | view: 28°





cam height: 5' 6" | focal len: 85mm | view: 28°



11 M.S. Quinn MASTER

Start in dark, Circle dolly Right to reveal Quinn's work table, then Quinn working. Dolly stops when Quinn

cam height: 4' 0" | focal len: 46.8mm | view: 49°



cam height: 4' 0" | focal len: 46.8mm | view: 49°



cam height: 4' 0" | focal len: 46.8mm | view: 49°



11A C.U. Quinn All action

cam height: 3' 11" | focal len: 85mm | view: 28°



12 E.C.U. Queen chess piece moves

cam height: 3' 1" | focal len: 300mm | view: 8°

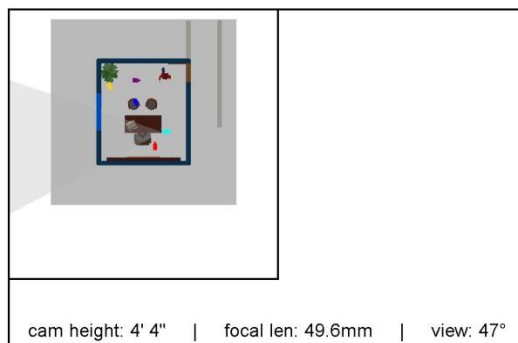
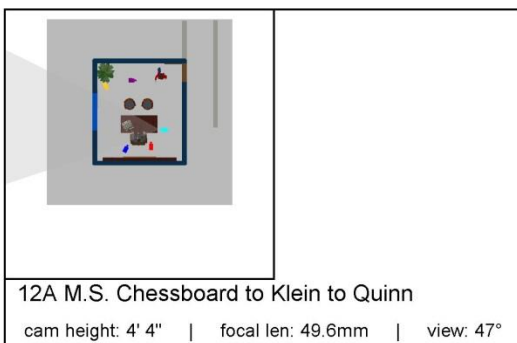
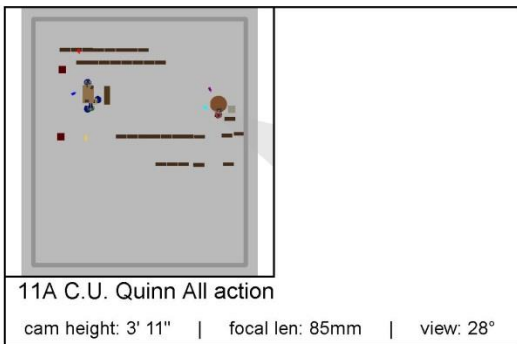
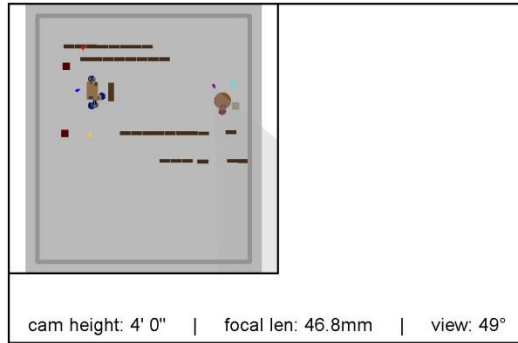
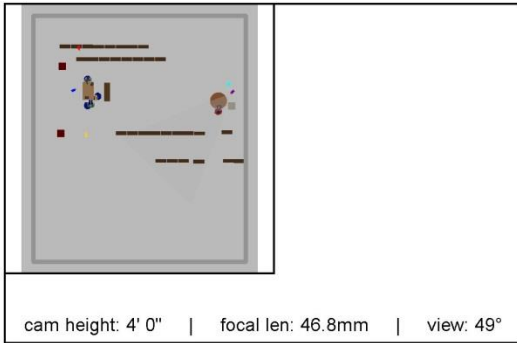
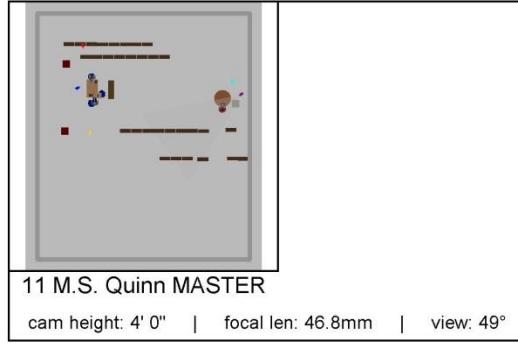
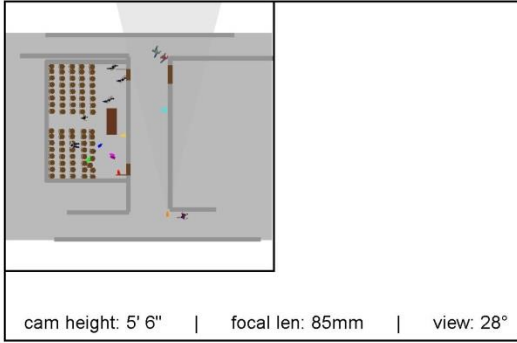


12A M.S. Chessboard to Klein to Quinn
Dolly Left, Pan Right

cam height: 4' 4" | focal len: 49.6mm | view: 47°



cam height: 4' 4" | focal len: 49.6mm | view: 47°





cam height: 4' 4" | focal len: 49.9mm | view: 46°



cam height: 4' 4" | focal len: 49.9mm | view: 46°



12B M.S. OTS Klein at desk

cam height: 3' 8" | focal len: 60.5mm | view: 39°



12C M.S. OTS Quinn at Desk

cam height: 4' 5" | focal len: 49.9mm | view: 46°



12D M.C.U. OTS Quinn

cam height: 3' 9" | focal len: 85mm | view: 28°



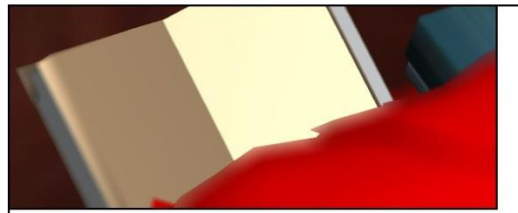
12E M.C.U. Klein at desk

cam height: 3' 8" | focal len: 85mm | view: 28°



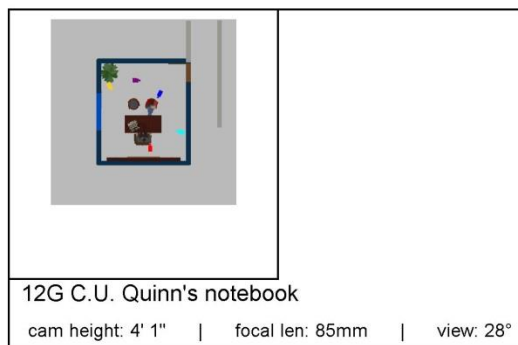
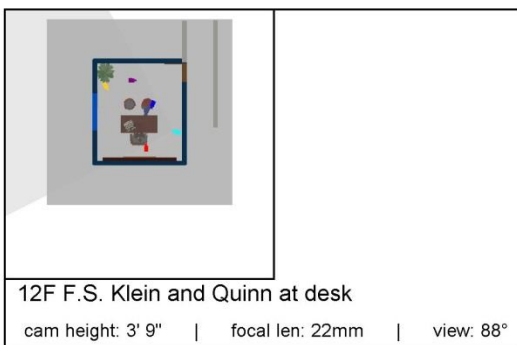
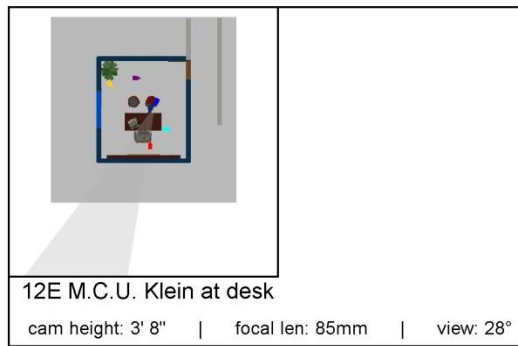
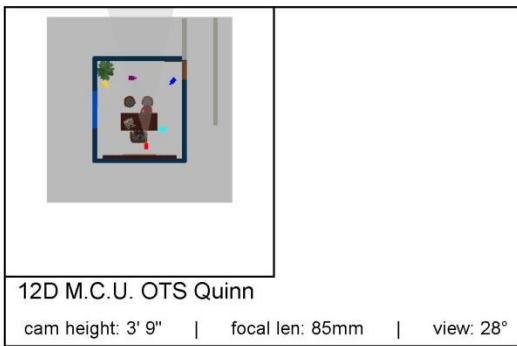
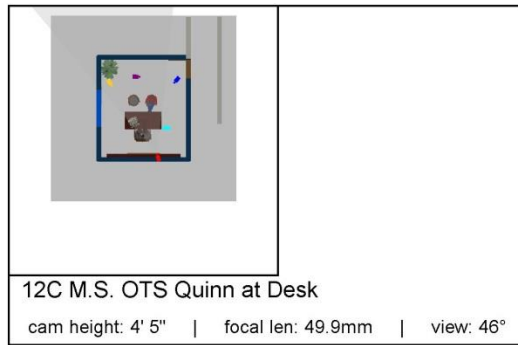
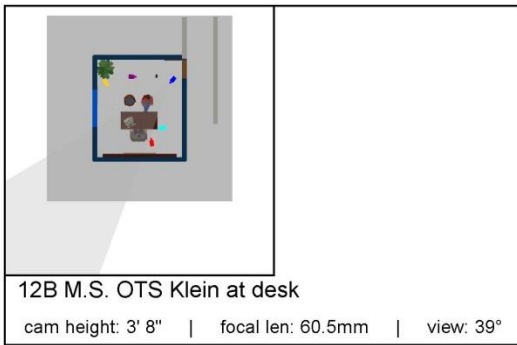
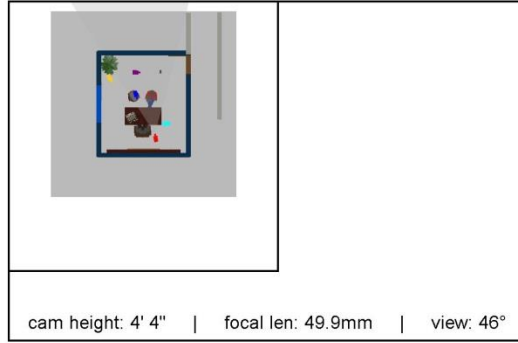
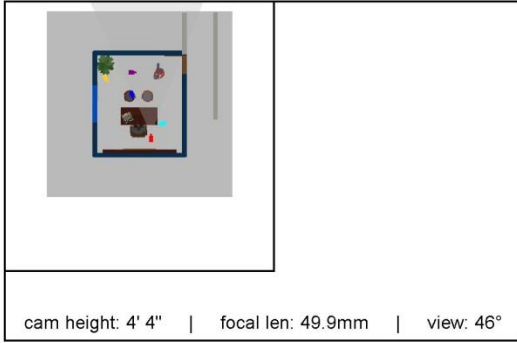
12F F.S. Klein and Quinn at desk

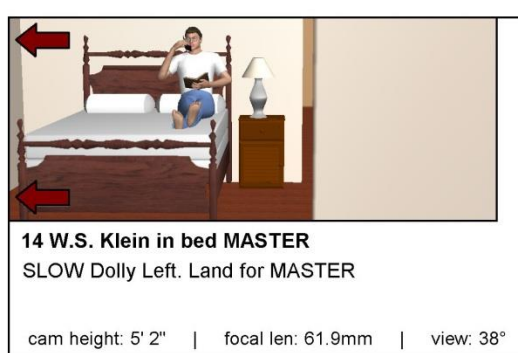
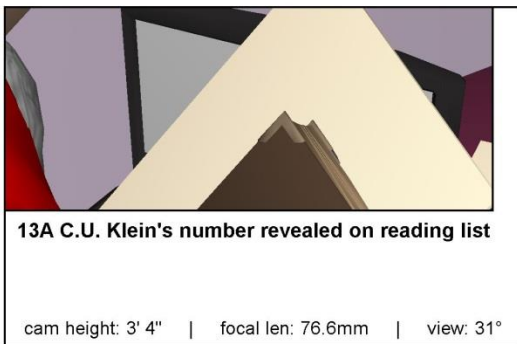
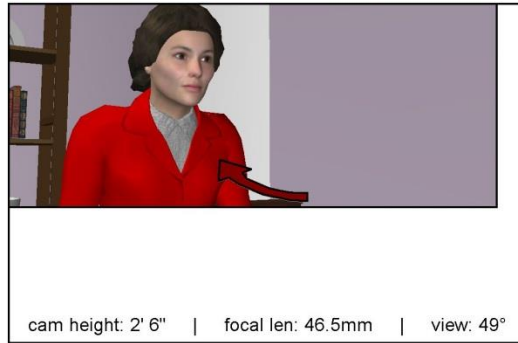
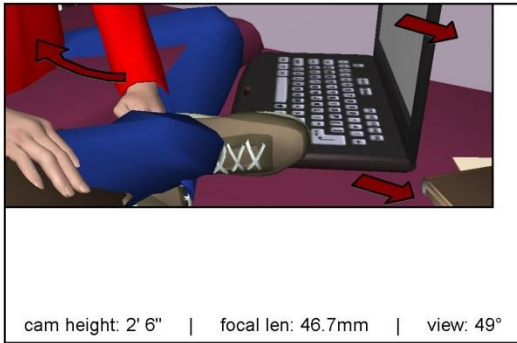
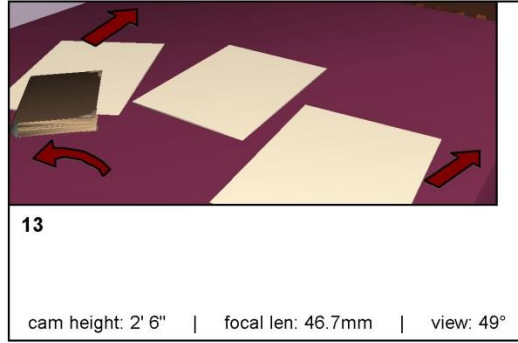
cam height: 3' 9" | focal len: 22mm | view: 88°

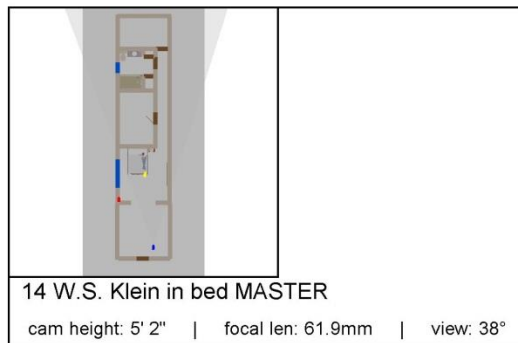
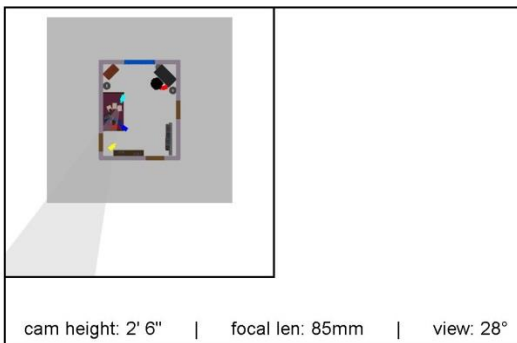
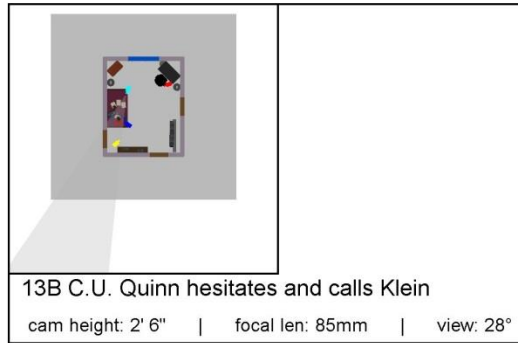
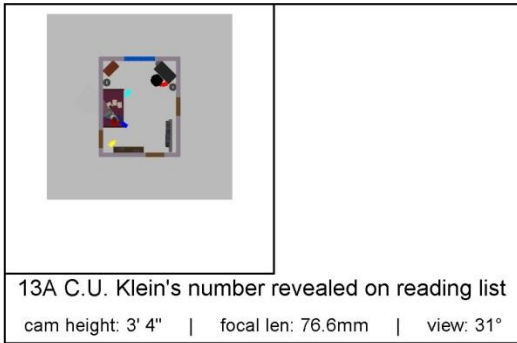
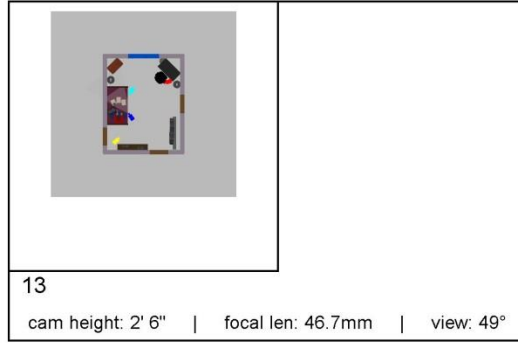
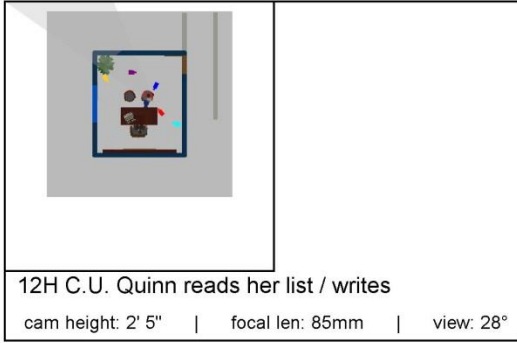


12G C.U. Quinn's notebook

cam height: 4' 1" | focal len: 85mm | view: 28°









cam height: 5' 2" | focal len: 61.9mm | view: 38°



14A M.S. Quinn talks to Klein

cam height: 1' 7" | focal len: 69.9mm | view: 34°



14B M.S. Klein talks to Quinn on phone

cam height: 5' 1" | focal len: 84.6mm | view: 28°



14C M.C.U. Quinn talks to Klein

cam height: 2' 3" | focal len: 84.9mm | view: 28°



14D

cam height: 5' 1" | focal len: 300mm | view: 8°



14E M.S. Quinn leans back, more relaxed, on phone

Crane down with Quinn

cam height: 3' 8" | focal len: 49.6mm | view: 46°

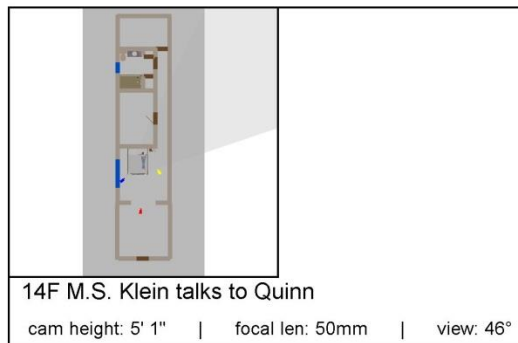
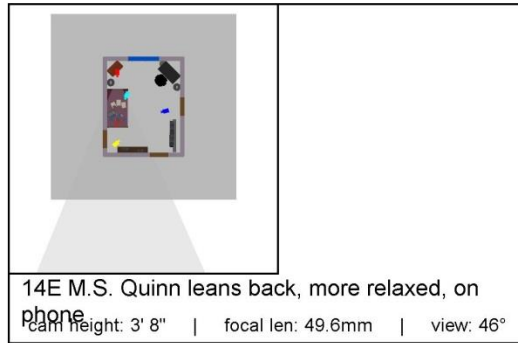
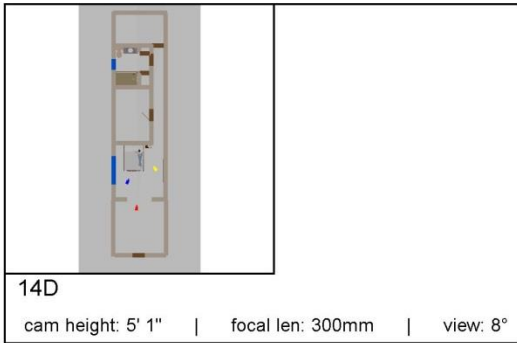
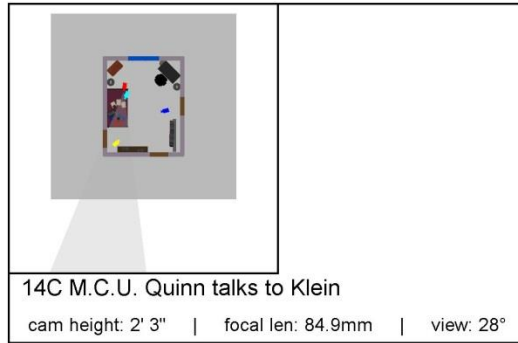
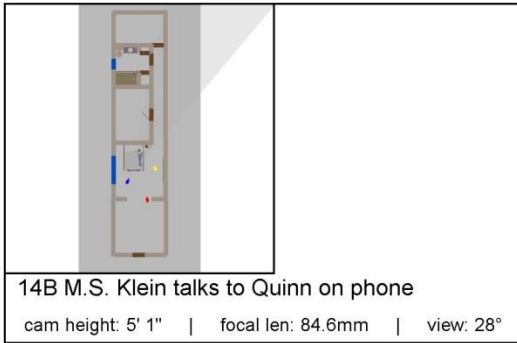
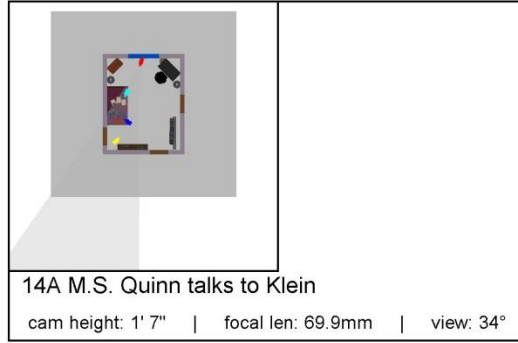
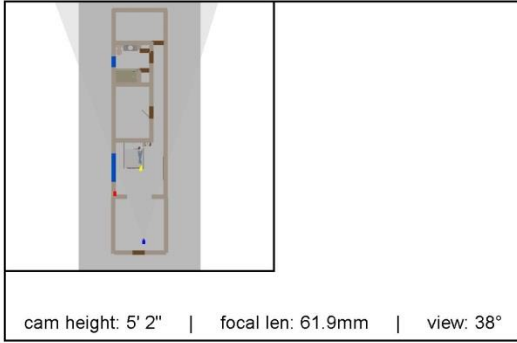


cam height: 3' 5" | focal len: 49.6mm | view: 46°



14F M.S. Klein talks to Quinn

cam height: 5' 1" | focal len: 50mm | view: 46°





14G C.U. Quinn talks to Klein

cam height: 3' 1" | focal len: 84.6mm | view: 28°



14H W.S. Quinn Master

cam height: 2' 6" | focal len: 26.5mm | view: 78°



14J M.S. Klein talks to Quinn, hangs up

cam height: 4' 2" | focal len: 49.5mm | view: 47°



15 W.S. Klein's Office - establishing

cam height: 6' 0" | focal len: 25.3mm | view: 80°



16 M.C.U. Quinn watches Klein go over her paper and Klein marks

Dolly Left, Rack to Klien when Quinn leans in.

cam height: 4' 4" | focal len: 85.4mm | view: 28°



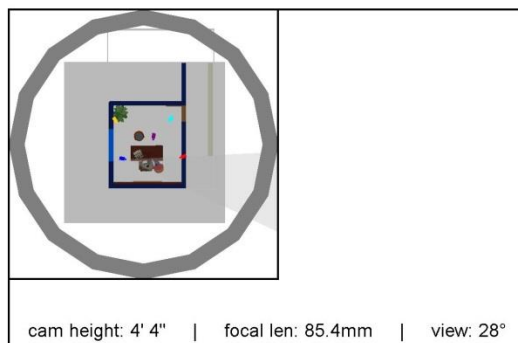
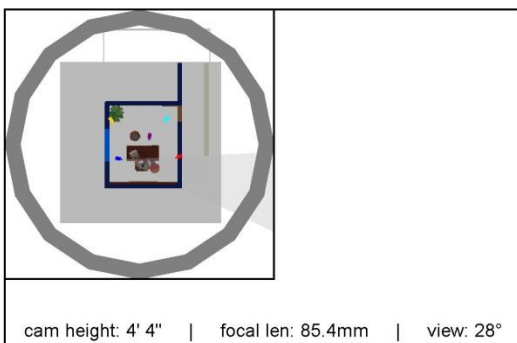
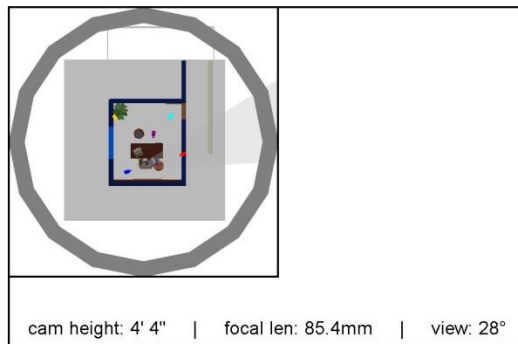
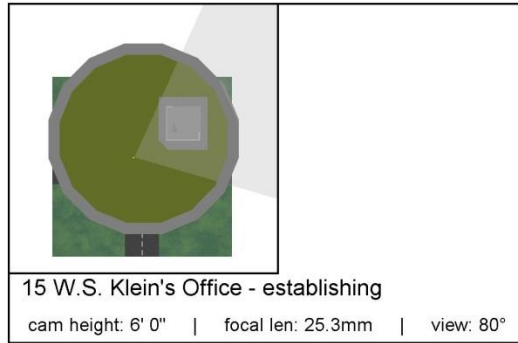
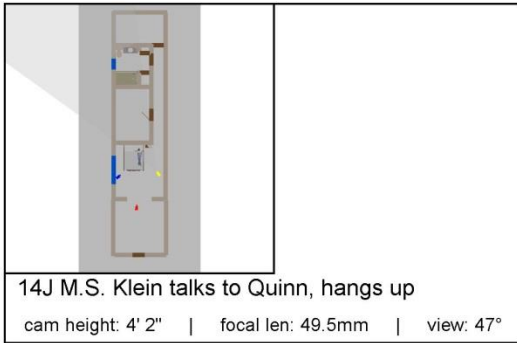
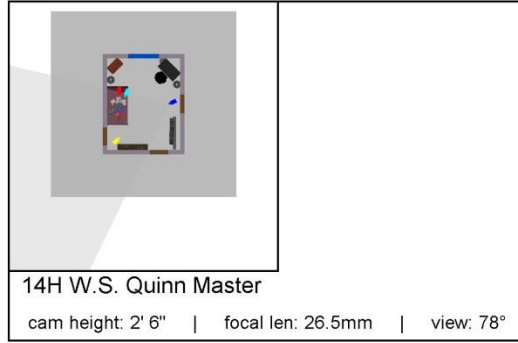
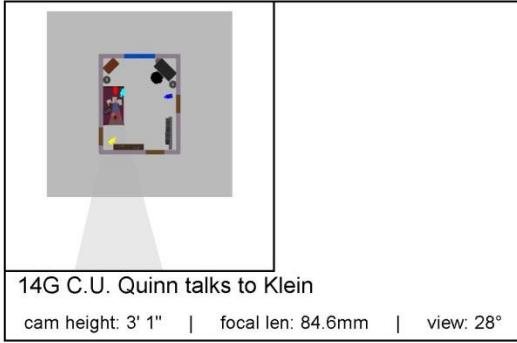
cam height: 4' 4" | focal len: 85.4mm | view: 28°

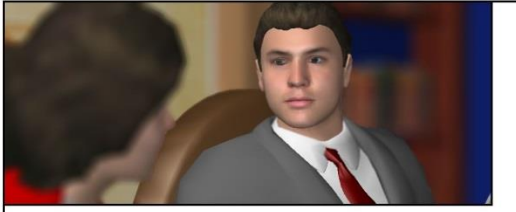


cam height: 4' 4" | focal len: 85.4mm | view: 28°



cam height: 4' 4" | focal len: 85.4mm | view: 28°





16A M.C.U. OTS Klein in chair

cam height: 4' 0" | focal len: 85mm | view: 28°



16B M.C.U. Quinn and Klein touch hands

Tilt down to show paper pass, hand touch, back to Quinn

cam height: 4' 4" | focal len: 85.4mm | view: 28°



cam height: 4' 4" | focal len: 85.4mm | view: 28°



cam height: 4' 4" | focal len: 85.4mm | view: 28°



16C C.U. Paper hand off, hands touch

One that holds on Klein
One that holds on paper pass

cam height: 4' 1" | focal len: 85mm | view: 28°



cam height: 4' 1" | focal len: 85mm | view: 28°



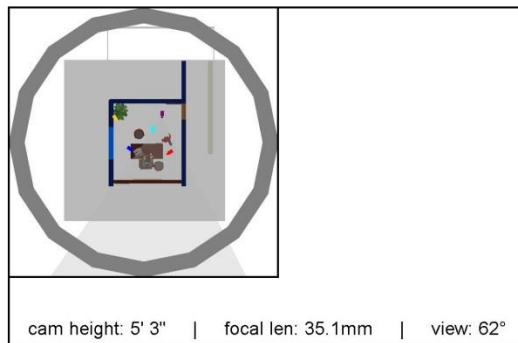
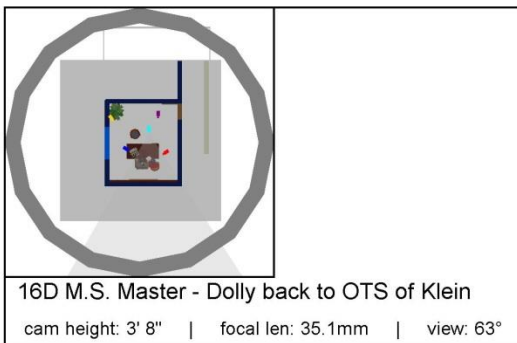
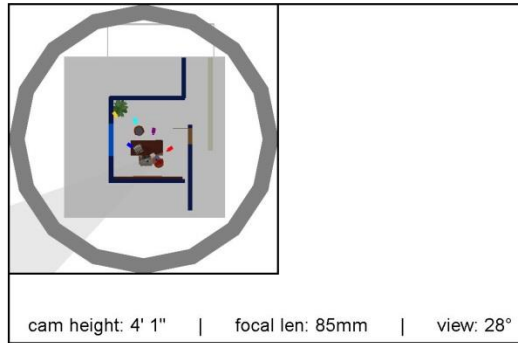
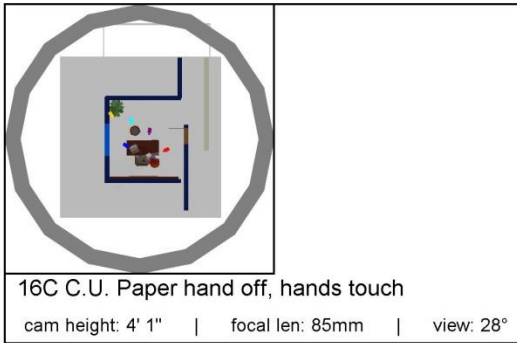
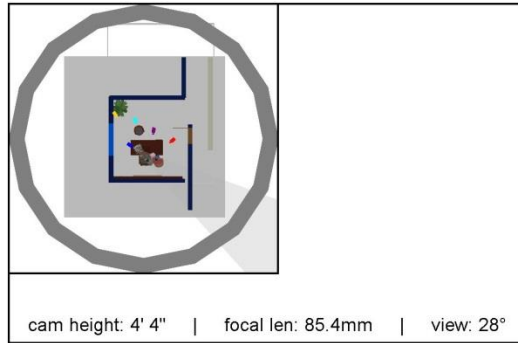
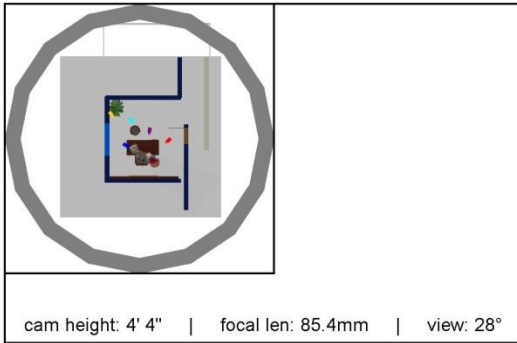
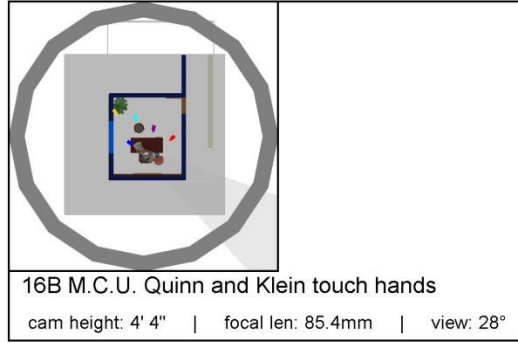
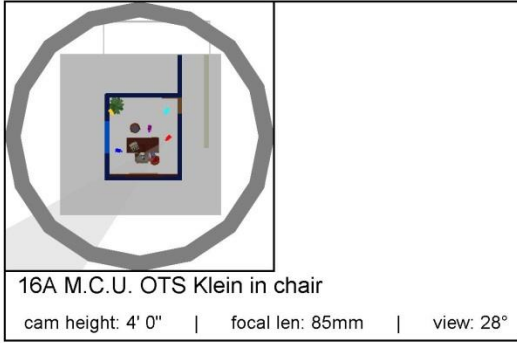
16D M.S. Master - Dolly back to OTS of Klein

Hold 2 shot from top of scene, Dolly back/CRANE UP with Quinn when she gets up, Rack focus to Klein

cam height: 3' 8" | focal len: 35.1mm | view: 63°



cam height: 5' 3" | focal len: 35.1mm | view: 62°





cam height: 5' 3" | focal len: 35.1mm | view: 62°



16E M.S. OTS Quinn standing

cam height: 3' 10" | focal len: 50mm | view: 46°



16G M.C.U. Klein profile frame right

cam height: 4' 2" | focal len: 76.3mm | view: 31°



16G M.C.U. Quinn profile frame left

cam height: 5' 6" | focal len: 76mm | view: 31°



16H C.U. Klein nods

cam height: 4' 9" | focal len: 84.6mm | view: 28°



16J C.U. Quinn stands talking to Klein

cam height: 4' 9" | focal len: 85.3mm | view: 28°

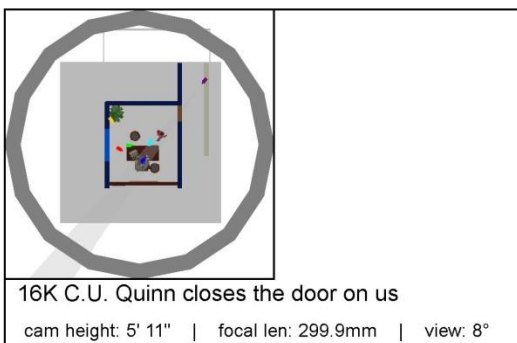
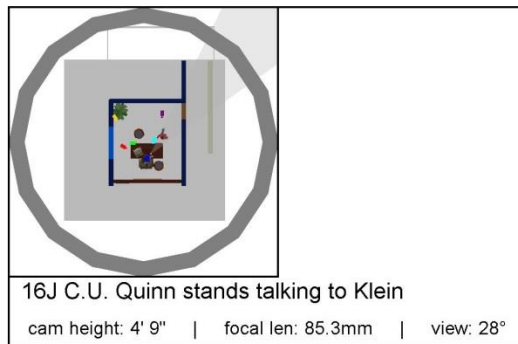
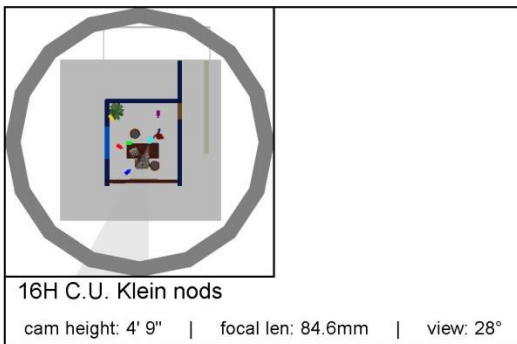
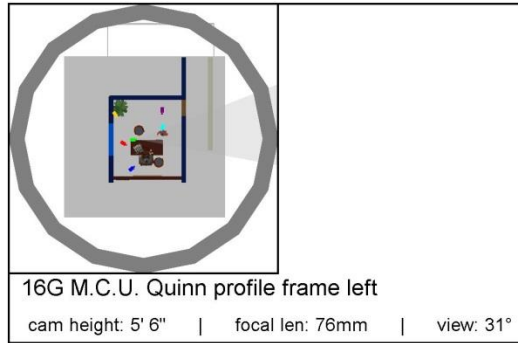
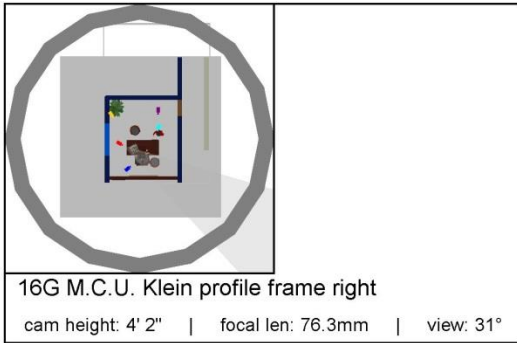
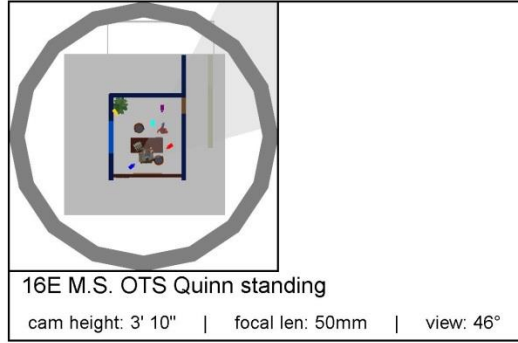


16K C.U. Quinn closes the door on us

cam height: 5' 11" | focal len: 299.9mm | view: 8°




cam height: 5' 11" | focal len: 299.9mm | view: 8°



THIS IS THE DOOR. IT IS HOPEFULLY GOING TO BE BROWN, AND OUT OF FOCUS. THE COLUMN IN THE LIBRARY SHOULD MATCH THIS BROWN - TO SERVE THE WIPE IN

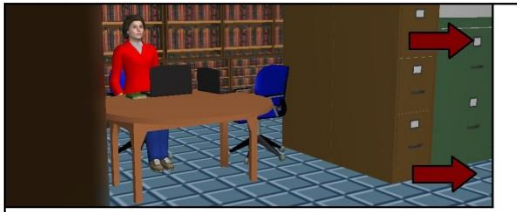
Note: door lighting should be dim to match library night scene - column

cam height: 5' 11" | focal len: 299.9mm | view: 8°




17 W.S. Quinn works in the newsroom, conner joins
Dolly Right to reveal scene.

cam height: 4' 7" | focal len: 49.9mm | view: 46°



cam height: 4' 7" | focal len: 49.9mm | view: 46°



Run as master

cam height: 4' 7" | focal len: 49.9mm | view: 46°



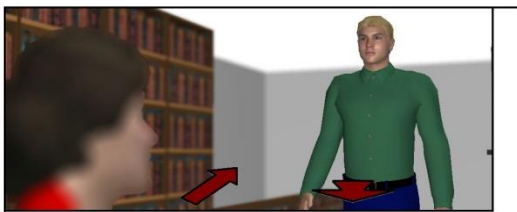
17A E.C.U. Quinn writes in her notebook
"1/13 8:30am - His hand brushed mine."

cam height: 4' 9" | focal len: 84.8mm | view: 28°



17B M.S. Quinn reads aloud, reveal Conner walking, sitting, OTS
Curve dolly IN / LEFT - Pan Right find and follow

cam height: 3' 10" | focal len: 57.6mm | view: 41°

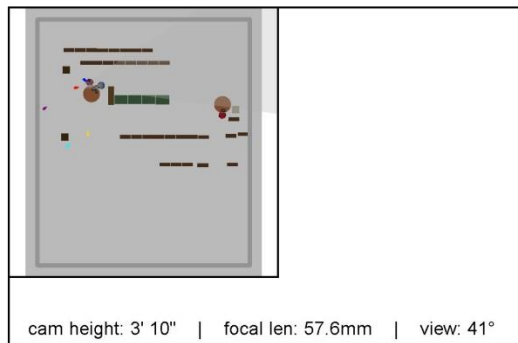
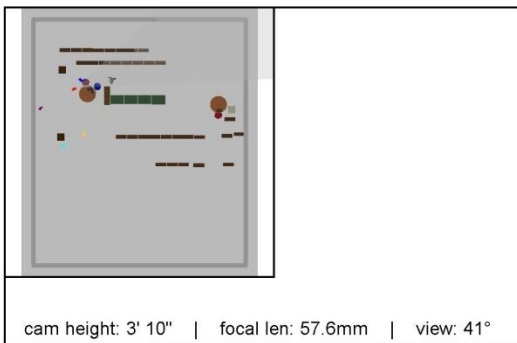
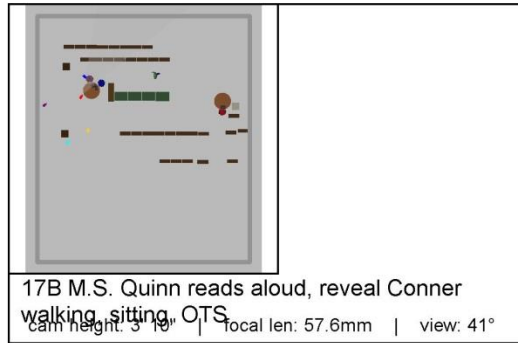
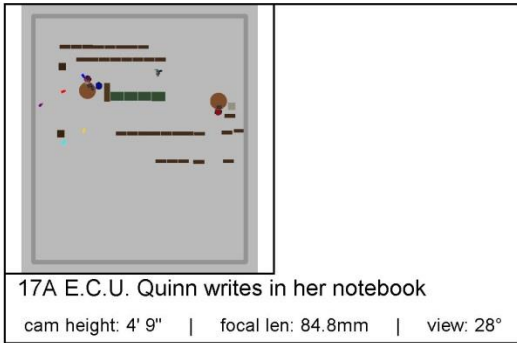
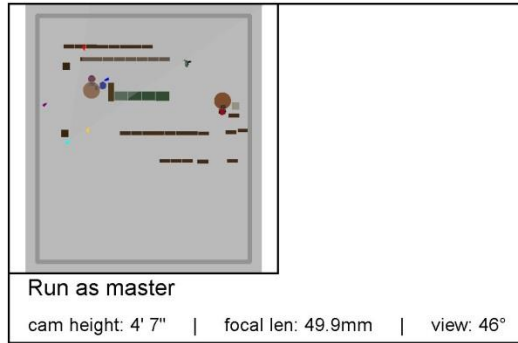
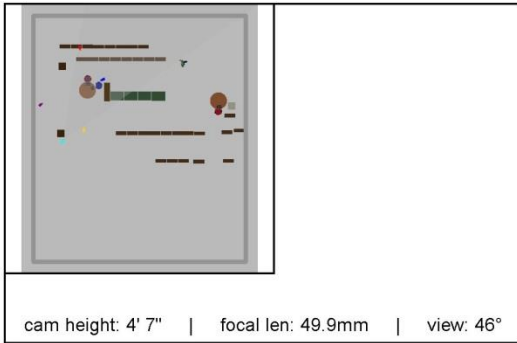
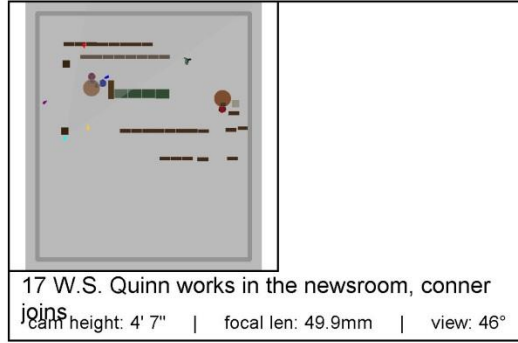
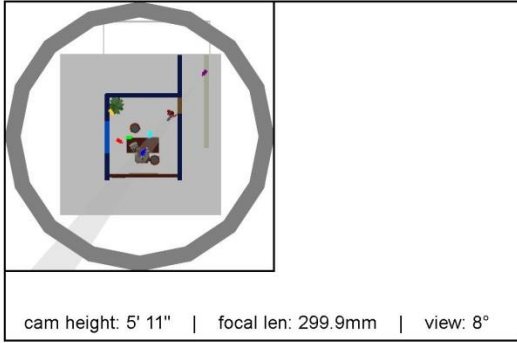


cam height: 3' 10" | focal len: 57.6mm | view: 41°



Rack back to Quinn at end when Conner exits, SLOW dolly forward favoring Quinn and Conner

cam height: 3' 10" | focal len: 57.6mm | view: 41°





cam height: 3' 10" | focal len: 57.6mm | view: 41°



cam height: 3' 10" | focal len: 57.6mm | view: 41°



17C M.S. OTS Quinn sitting, talking with Conner

cam height: 4' 0" | focal len: 54.9mm | view: 42°



17D M.S. 2 Shot master

cam height: 4' 5" | focal len: 84.8mm | view: 28°



17E M.C.U. Conner

cam height: 3' 10" | focal len: 85.5mm | view: 28°



17E M.C.U. Quinn

cam height: 3' 5" | focal len: 84.6mm | view: 28°



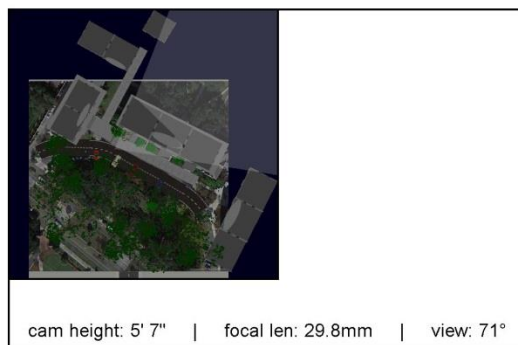
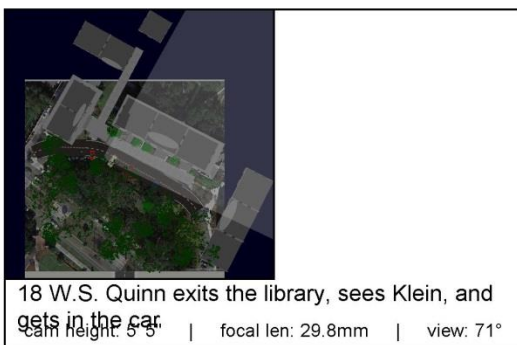
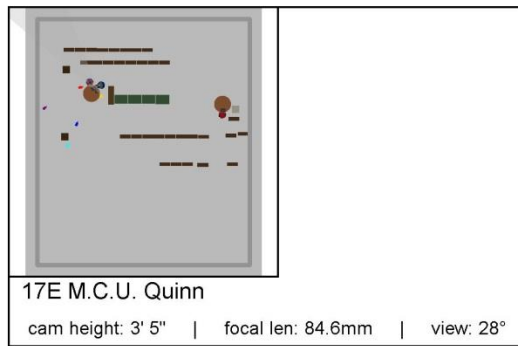
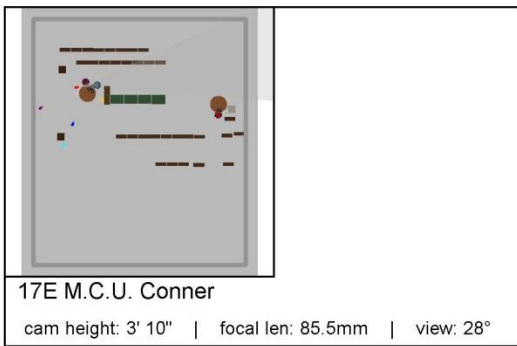
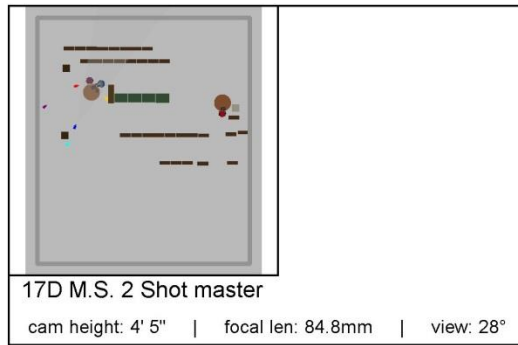
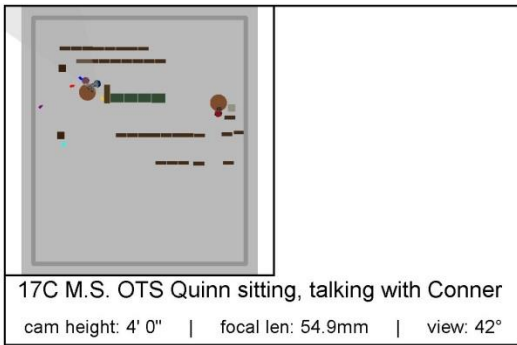
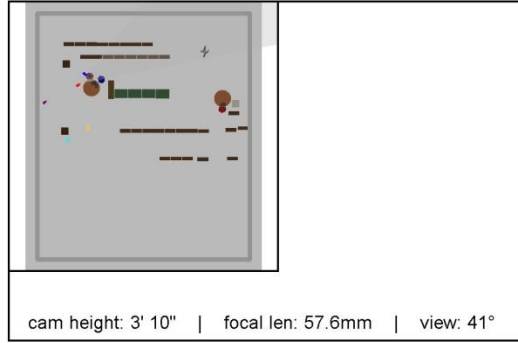
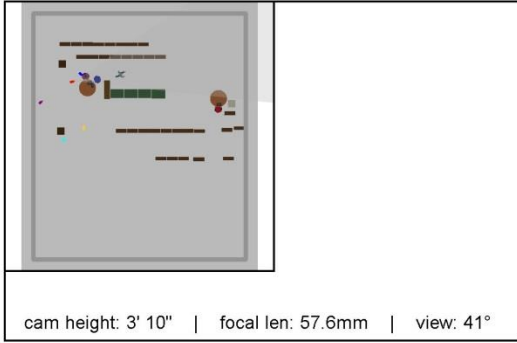
18 W.S. Quinn exits the library, sees Klein, and gets in the car

Master for all action outside of car.

cam height: 5' 5" | focal len: 29.8mm | view: 71°



cam height: 5' 7" | focal len: 29.8mm | view: 71°





cam height: 5' 11" | focal len: 29.8mm | view: 71°



cam height: 5' 11" | focal len: 29.8mm | view: 71°



cam height: 5' 7" | focal len: 29.8mm | view: 71°



cam height: 5' 7" | focal len: 29.8mm | view: 71°



18A F.S. Klein waits at the car - Quinn's pov

cam height: 5' 9" | focal len: 53.9mm | view: 43°



cam height: 5' 9" | focal len: 53.9mm | view: 43°

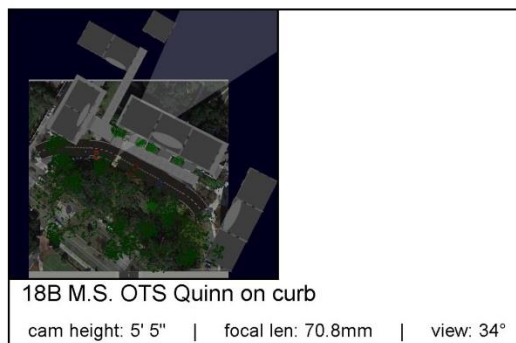
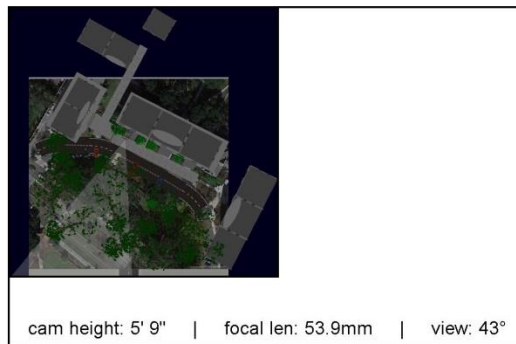
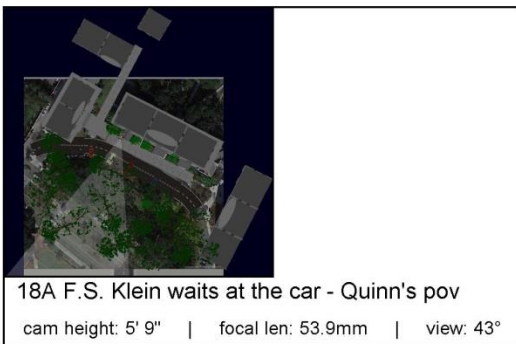
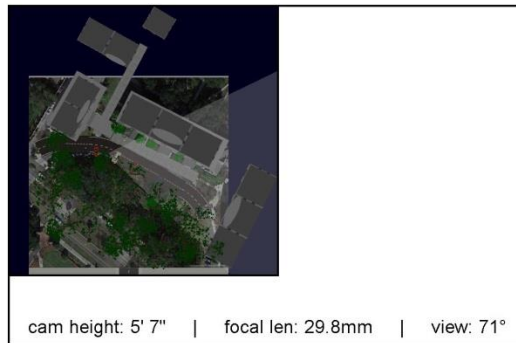
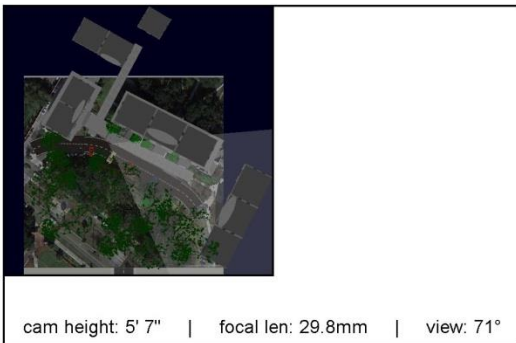
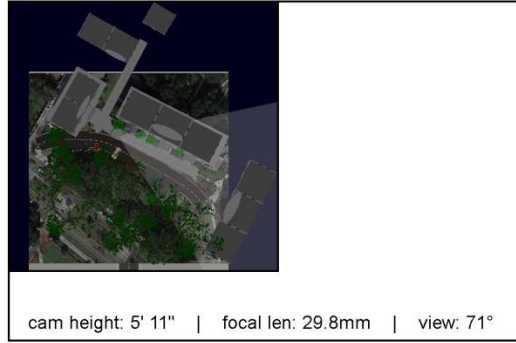
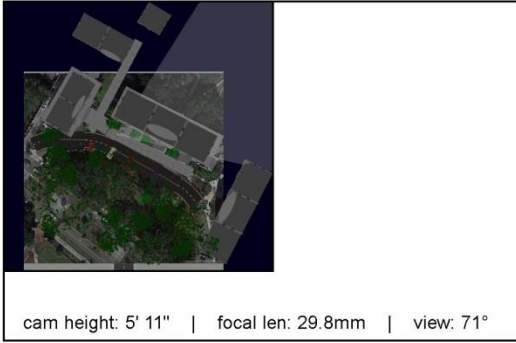


cam height: 5' 9" | focal len: 53.9mm | view: 43°



18B M.S. OTS Quinn on curb

cam height: 5' 5" | focal len: 70.8mm | view: 34°





19 M.C.U. Movie Ticket stub in seat, tilt up to Quinn getting in and sitting

cam height: 5' 2" | focal len: 85mm | view: 28°



cam height: 5' 2" | focal len: 85mm | view: 28°



19A M.C.U. Klein in car

cam height: 4' 11" | focal len: 85mm | view: 28°



19B M.C.U. Quinn in F left looking at Klein
Dirty if possible

cam height: 5' 0" | focal len: 85.3mm | view: 28°



19C M.C.U. Klein in F Right looking at Quinn
Dirty if possible

cam height: 4' 11" | focal len: 85mm | view: 28°



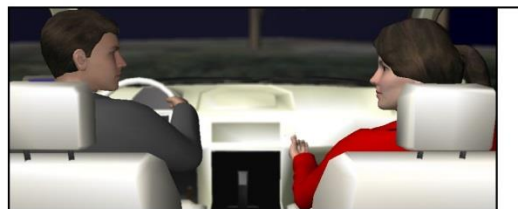
19D C.U. Quinn

cam height: 5' 0" | focal len: 300mm | view: 8°



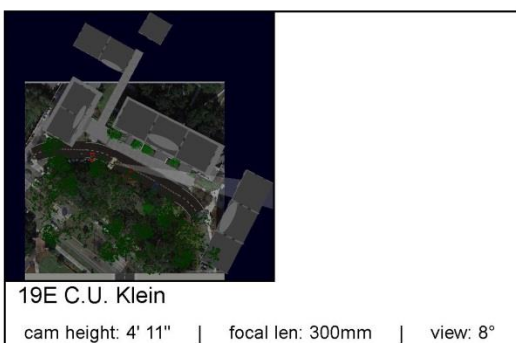
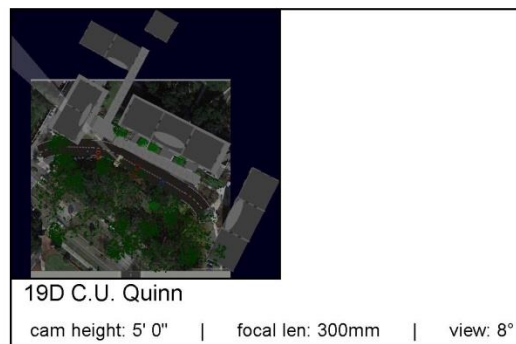
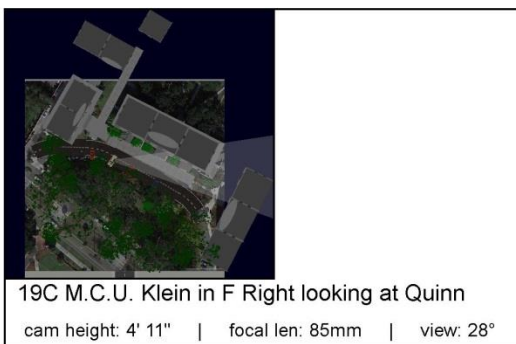
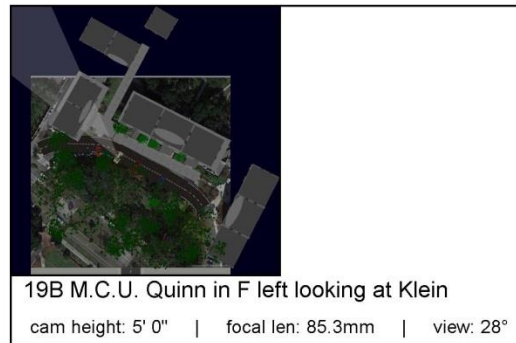
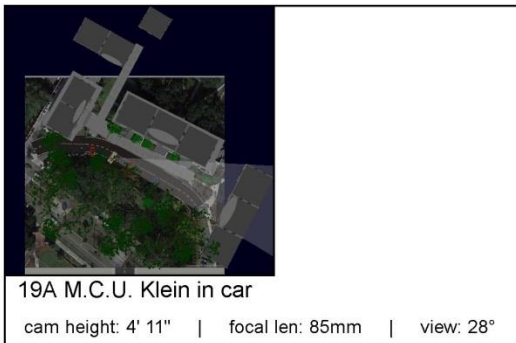
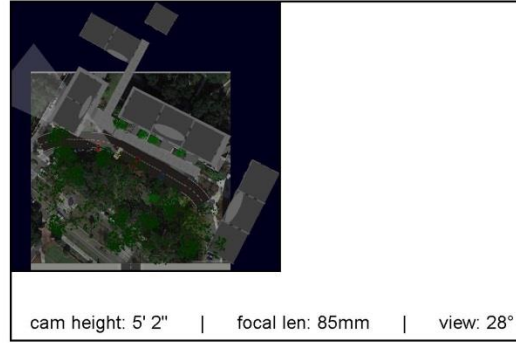
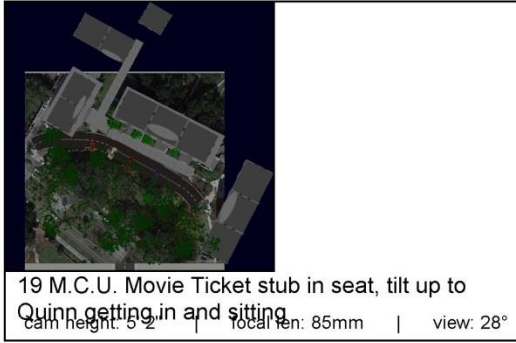
19E C.U. Klein

cam height: 4' 11" | focal len: 300mm | view: 8°



19F M.S. Two shot from behind

cam height: 5' 2" | focal len: 35.1mm | view: 62°





21 W.S. Klein's SUV arrives at Dorm. MASTER
Jib down to reveal SUV coming to a stop.

cam height: 12' 11" | focal len: 21mm | view: 91°



cam height: 3' 10" | focal len: 21mm | view: 91°

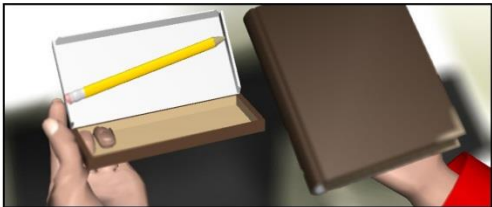


22 M.S. Quinn inside car

cam height: 5' 0" | focal len: 50.3mm | view: 46°



cam height: 5' 0" | focal len: 50.2mm | view: 46°



22A C.U. Gift from Klein

cam height: 5' 4" | focal len: 85mm | view: 28°



22B M.S. Klein reaches into the back seat for the red notebook

cam height: 4' 10" | focal len: 50mm | view: 46°

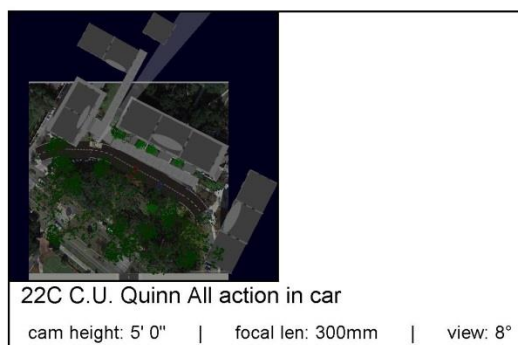
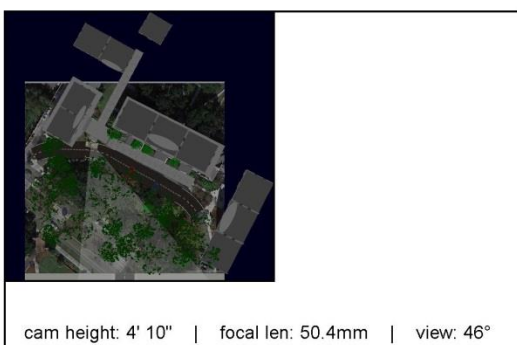
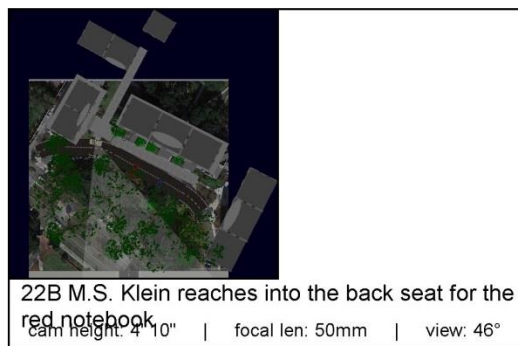
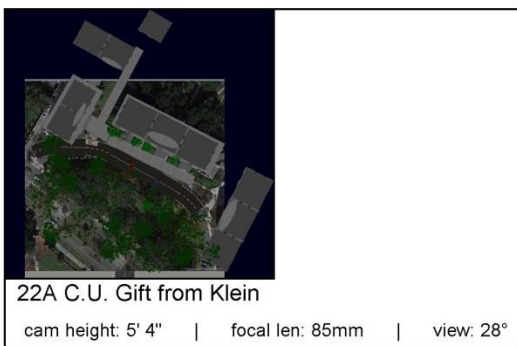
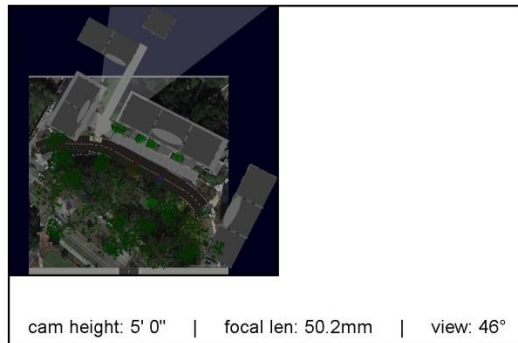
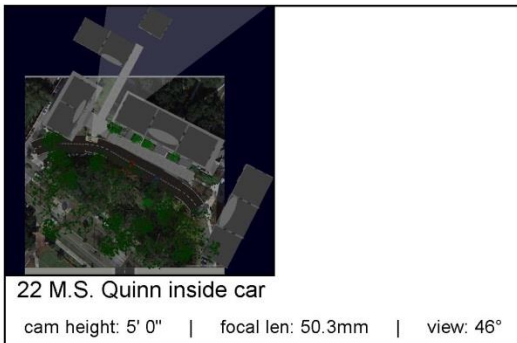
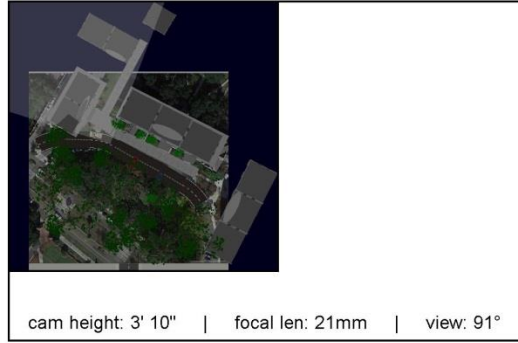
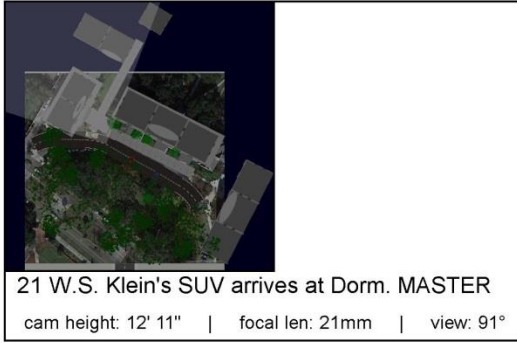


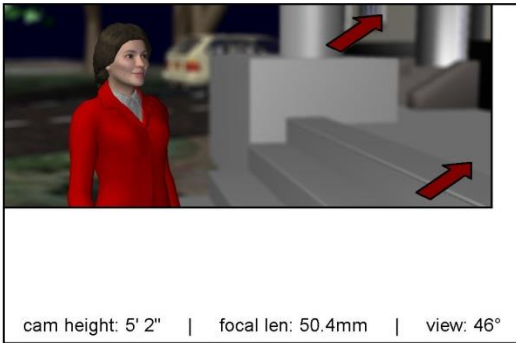
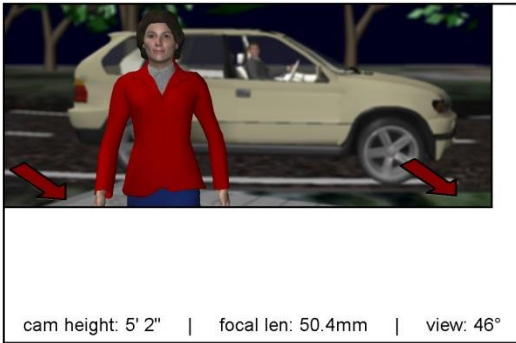
cam height: 4' 10" | focal len: 50.4mm | view: 46°

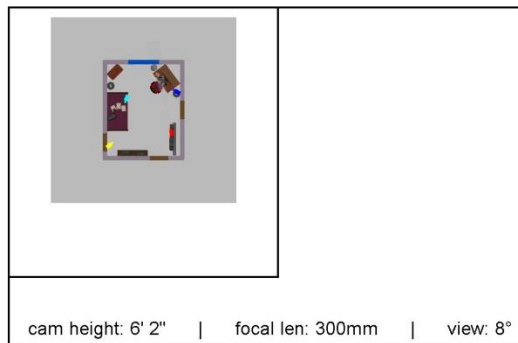
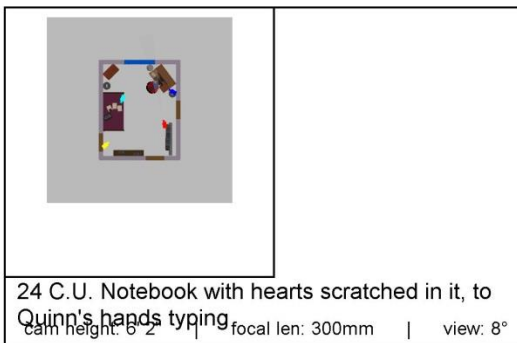
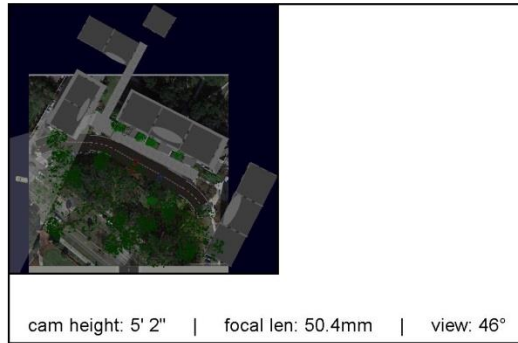
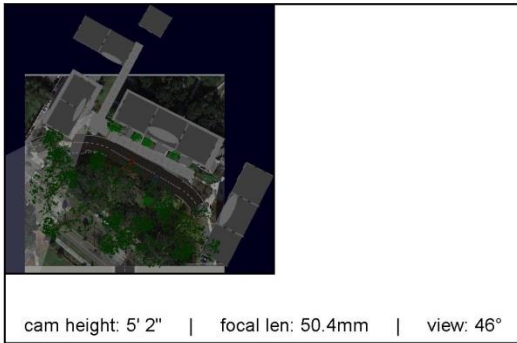
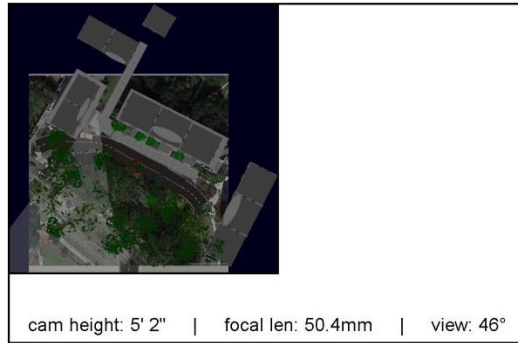
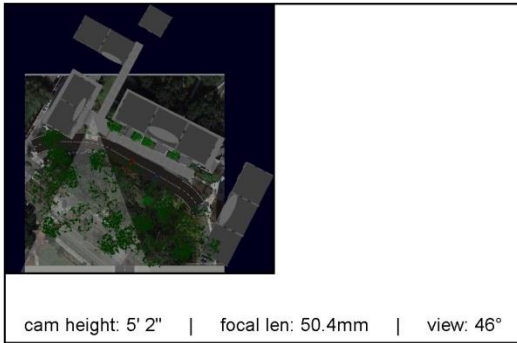
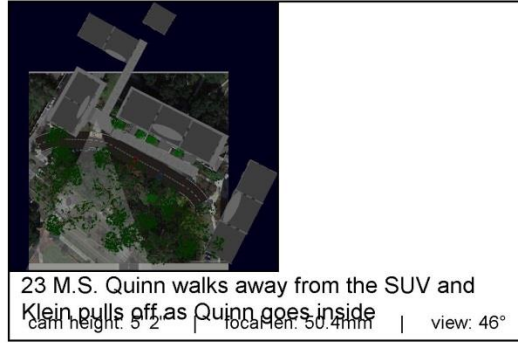
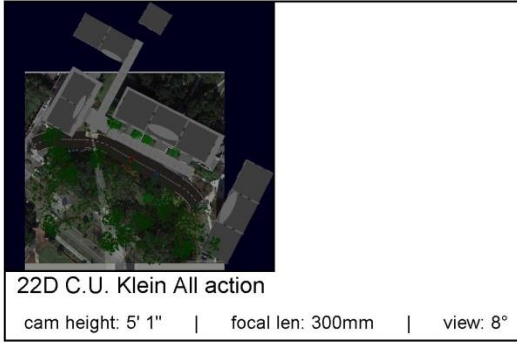


22C C.U. Quinn All action in car

cam height: 5' 0" | focal len: 300mm | view: 8°



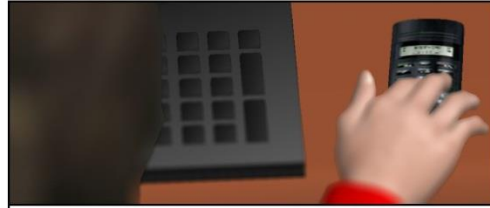






24A C.U. Quinn types and reads aloud from the computer screen
cheating involved

cam height: 3' 11" | focal len: 88.5mm | view: 27°



24B C.U. Phone shows the time

cam height: 8' 3" | focal len: 300mm | view: 8°



24C M.C.U. Quinn in chair. all action

cam height: 3' 1" | focal len: 50.5mm | view: 46°



24D M.S. Quinn at desk all action

cam height: 3' 0" | focal len: 49.9mm | view: 46°



24E M.S. Quinn stands from desk, walks to clothing rack, pulls out a garment
DOLLY RIGHT to clothing rack frame R, the garment

cam height: 4' 4" | focal len: 49.9mm | view: 46°



cam height: 4' 4" | focal len: 49.9mm | view: 46°

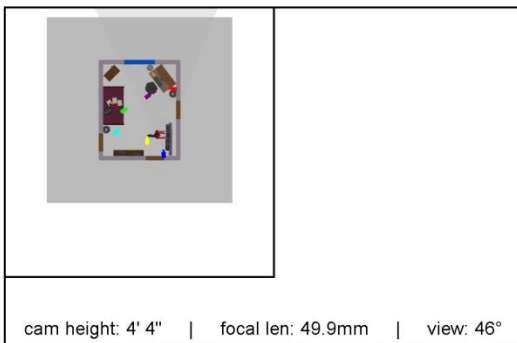
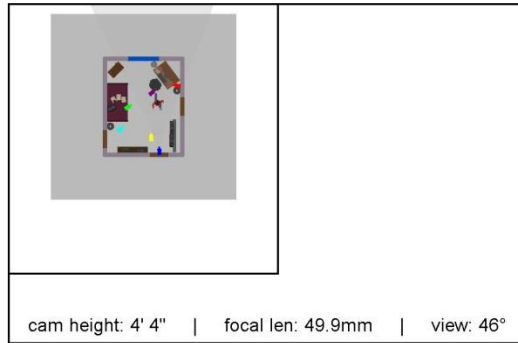
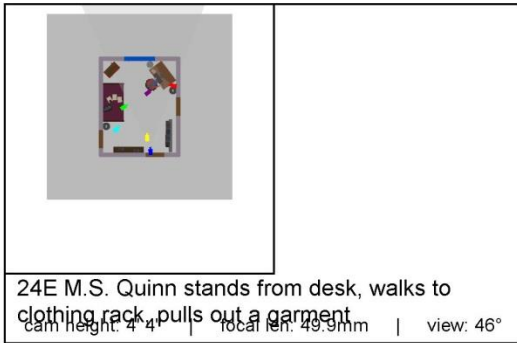
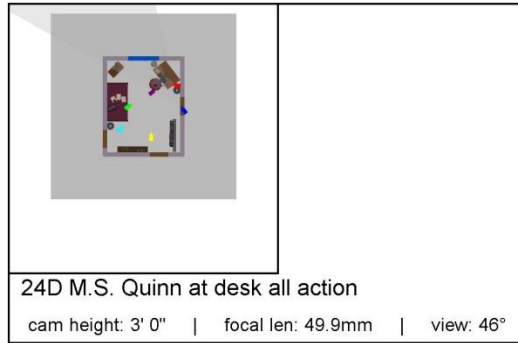
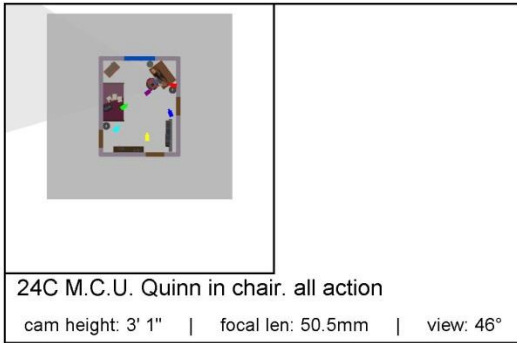
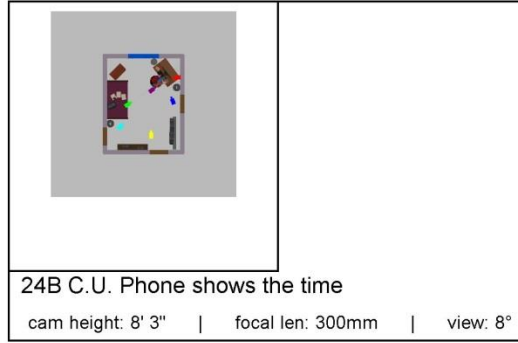
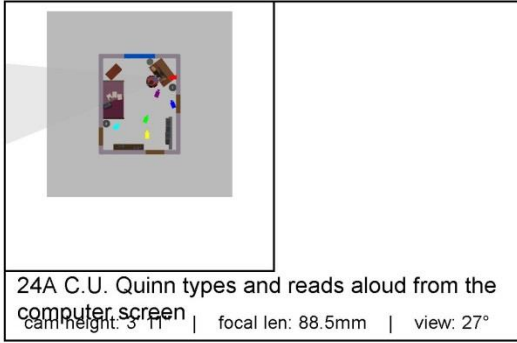


cam height: 4' 4" | focal len: 49.9mm | view: 46°



24F M.C.U. Quinn's legs as she puts on a dress

cam height: 2' 4" | focal len: 49.7mm | view: 46°





cam height: 2' 4" | focal len: 49.7mm | view: 46°



24G M.S. Quinn throws on dress over her head in the mirror

loose guide to actual frame based on crappy previs

cam height: 4' 11" | focal len: 50mm | view: 46°



2H M.C.U. Quinn picks out 2 other dresses
same setup as end of prior dolly

cam height: 4' 4" | focal len: 49.9mm | view: 46°



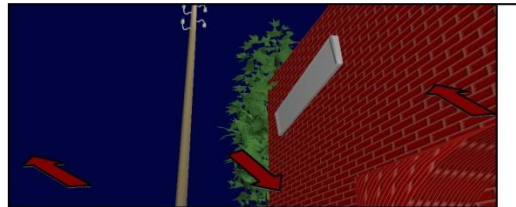
24J M.S. Quinn pulls two more outfits out and holds them up to herself at mirror

Dolly back to M.C.U. (through soundstage door)

cam height: 4' 9" | focal len: 50mm | view: 46°



cam height: 5' 1" | focal len: 50mm | view: 46°



25 W.S. Quinn enters the theater.

Dolly IN/ CRANE ANDTilt down / Pan right

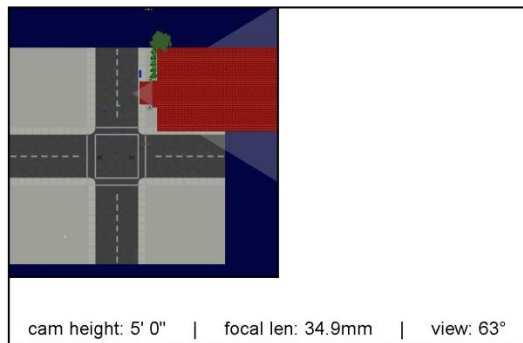
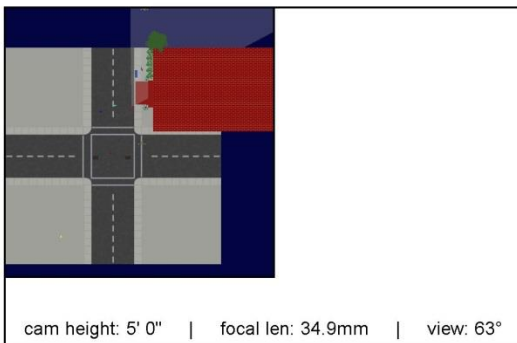
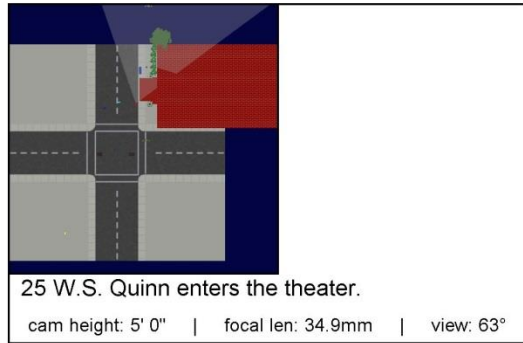
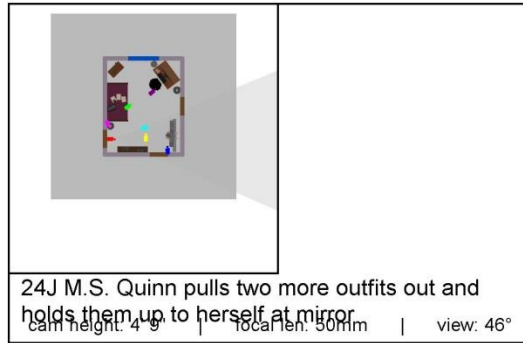
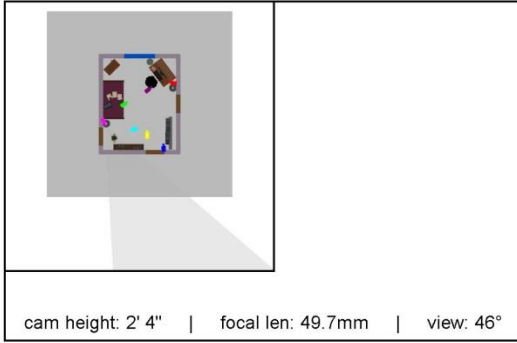
cam height: 5' 0" | focal len: 34.9mm | view: 63°

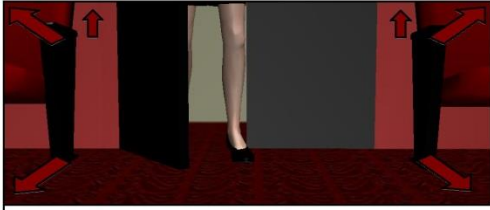


cam height: 5' 0" | focal len: 34.9mm | view: 63°



cam height: 5' 0" | focal len: 34.9mm | view: 63°





26 M.C.U. Quinn steps into the theater, walking slowly and composed.

Reveal feet, CRANE UP/DOLLY OUT with Quinn as

cam height: 1' 6" | focal len: 50mm | view: 46°

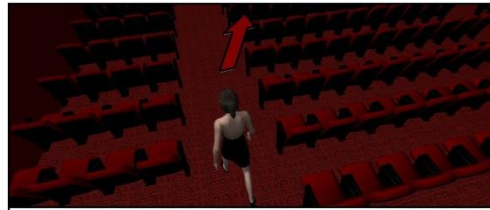


cam height: 5' 4" | focal len: 50mm | view: 46°



26A M.C.U. Klein checks his watch, then notices Quinn approaching

cam height: 3' 7" | focal len: 300mm | view: 8°



26B W.S. Quinn walks to Klein's row

cam height: 10' 11" | focal len: 21mm | view: 91°



cam height: 10' 11" | focal len: 21mm | view: 91°



26C M.C.U. OTS of Klein all action

cam height: 3' 11" | focal len: 85mm | view: 28°



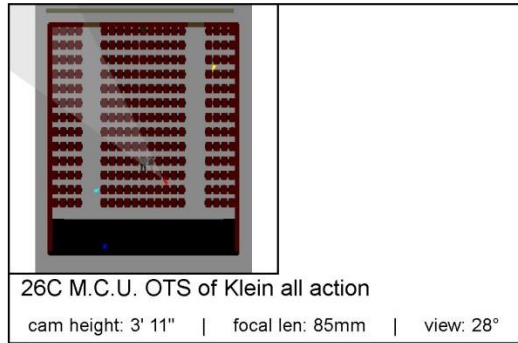
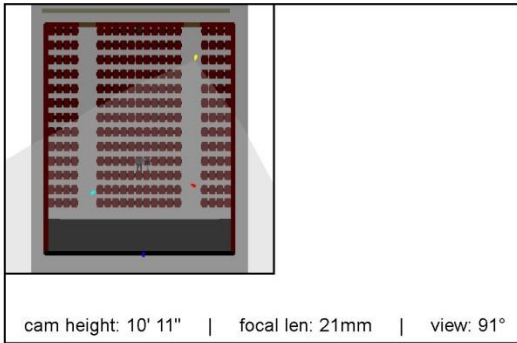
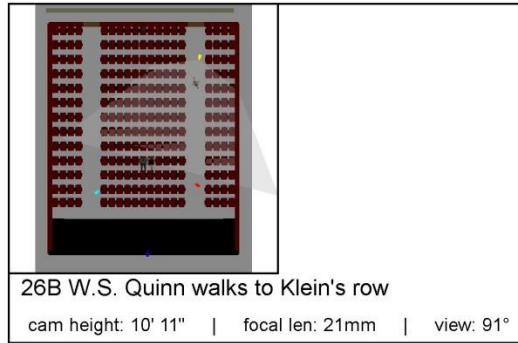
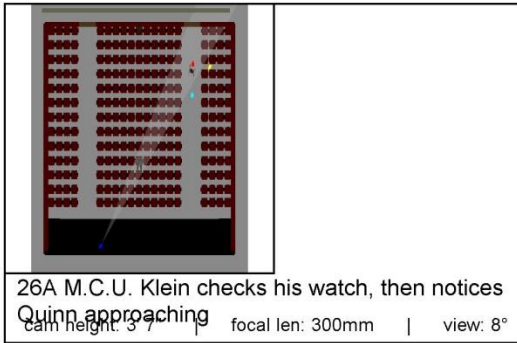
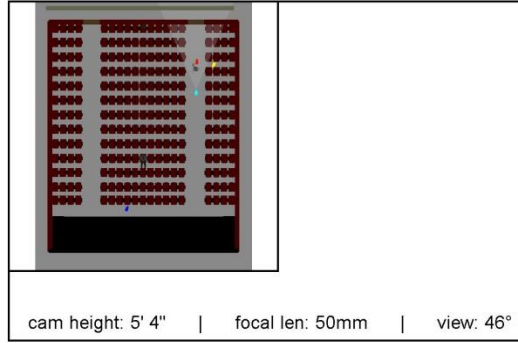
26D F.S. Quinn walks down the row and sits with Klein

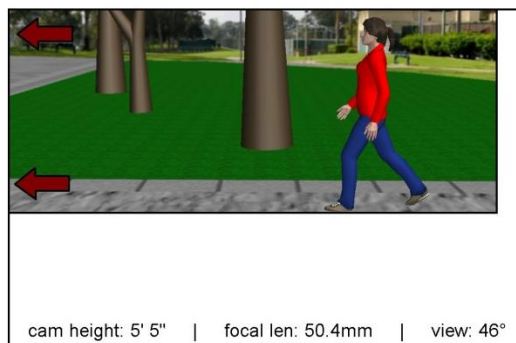
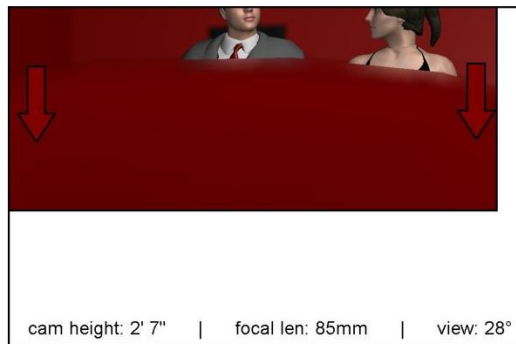
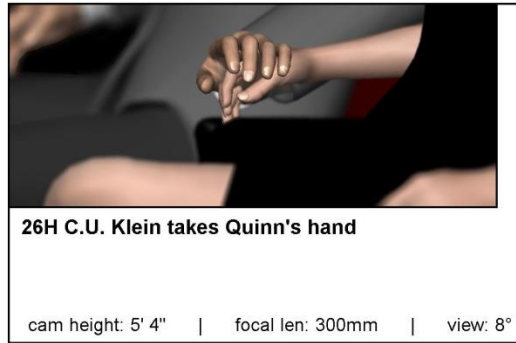
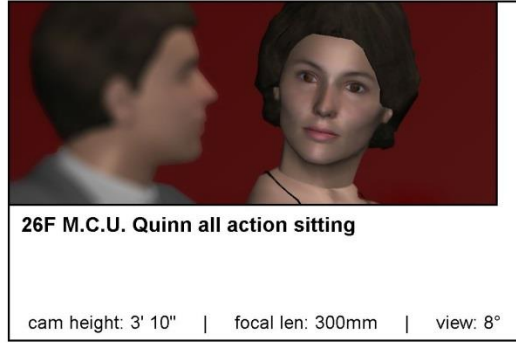
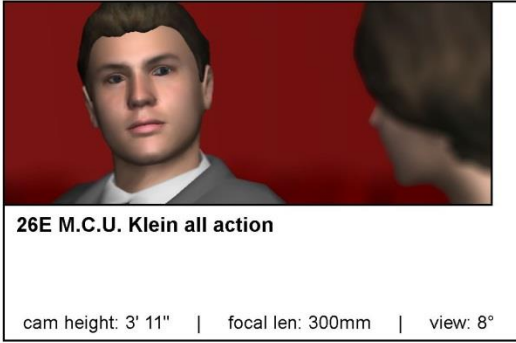
DOLLY RIGHT, Pan LEFT / tilt DOWN with Quinn

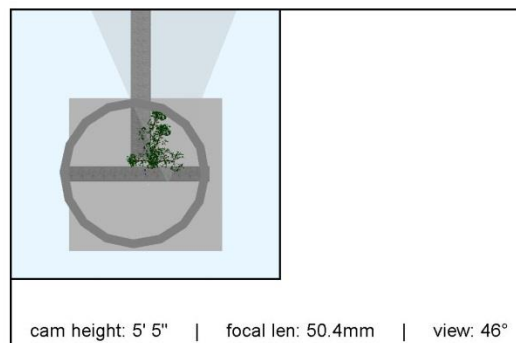
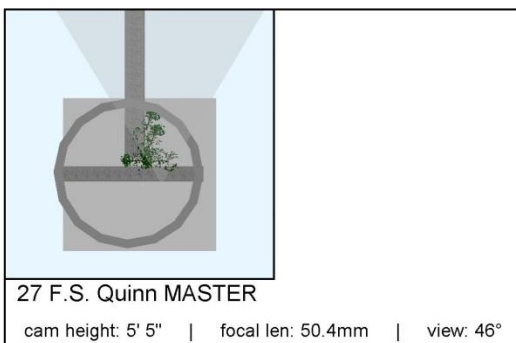
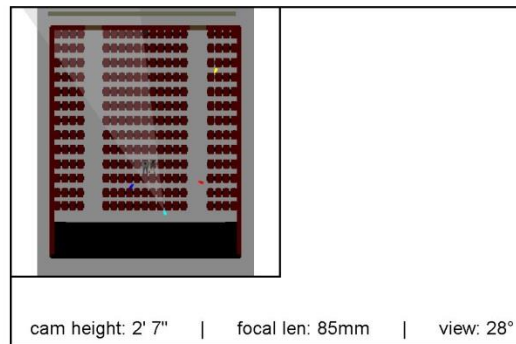
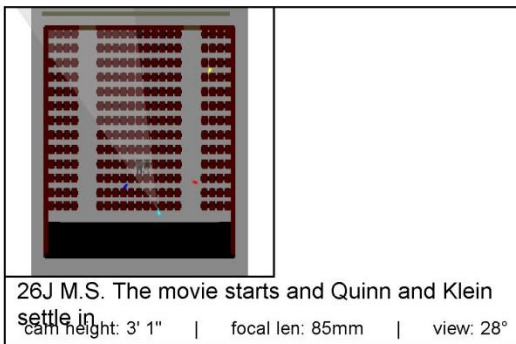
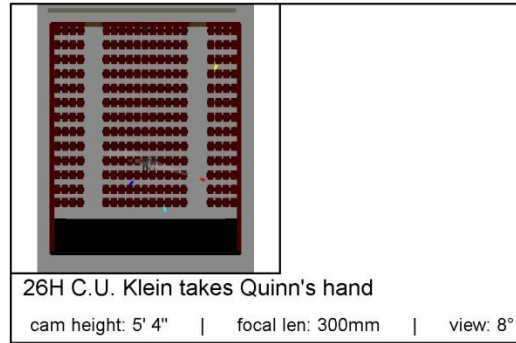
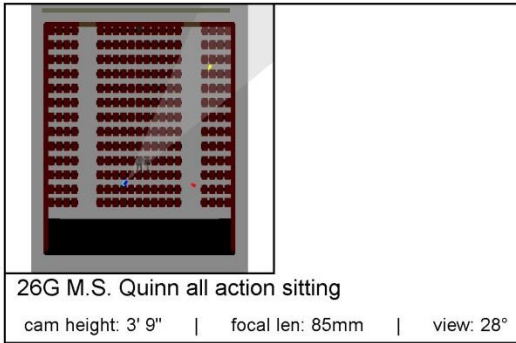
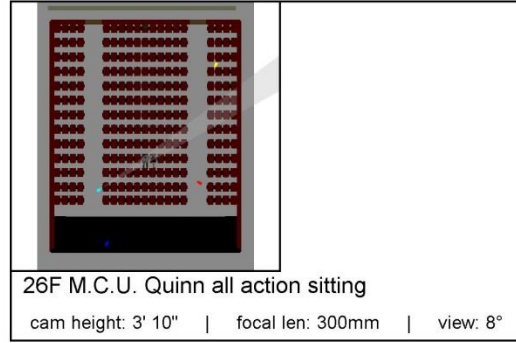
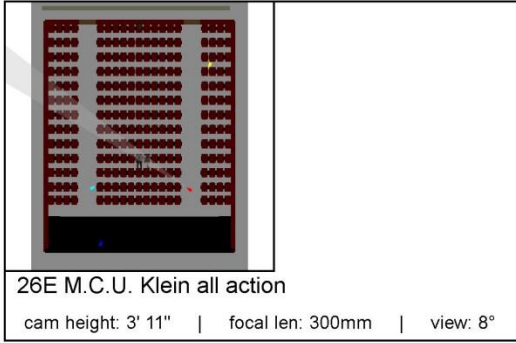
cam height: 3' 10" | focal len: 85mm | view: 28°



cam height: 3' 10" | focal len: 85mm | view: 28°









cam height: 4' 11" | focal len: 50.4mm | view: 46°



27A M.C.U. Quinn notices the paper

cam height: 1' 6" | focal len: 70.1mm | view: 34°



27B C.U. Quinn reads the paper

cam height: 4' 8" | focal len: 300mm | view: 8°



27C M.S. Texting student reacts to food / Quinn

cam height: 5' 0" | focal len: 85mm | view: 28°



28 M.S. Conner walks forward, Quinn appears, Conner faces Quinn, OTS
RACK to Quinn when Conner notices "CONNER!"

cam height: 5' 11" | focal len: 300mm | view: 8°



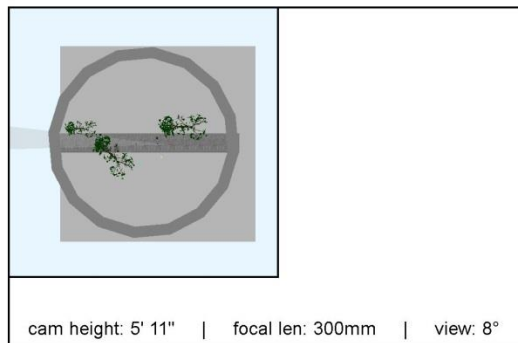
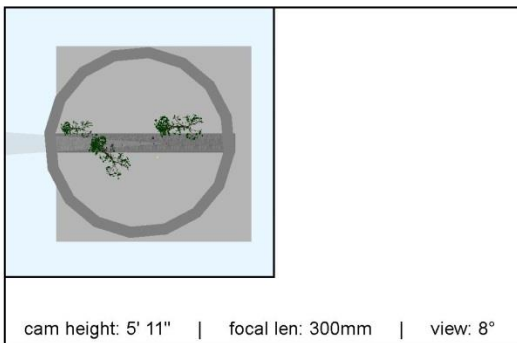
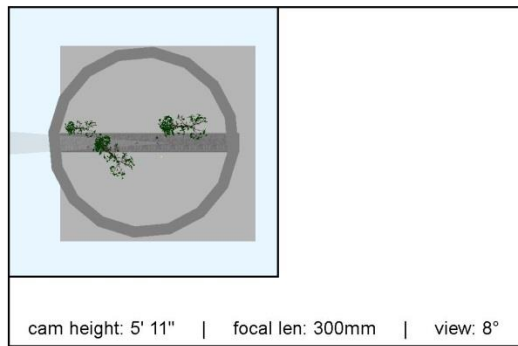
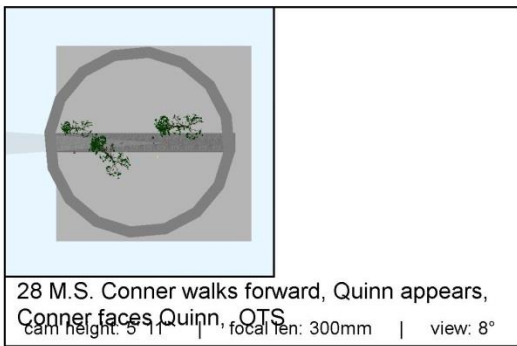
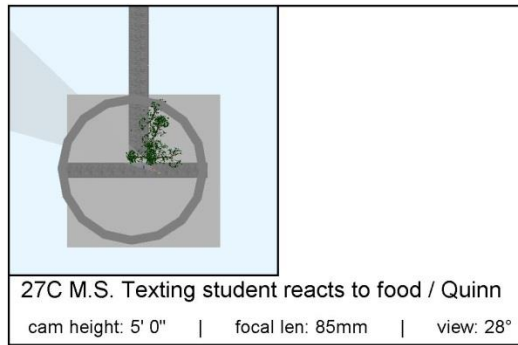
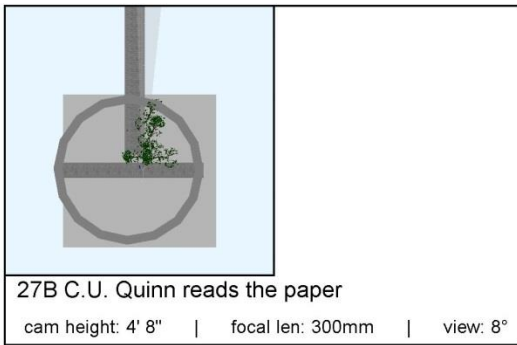
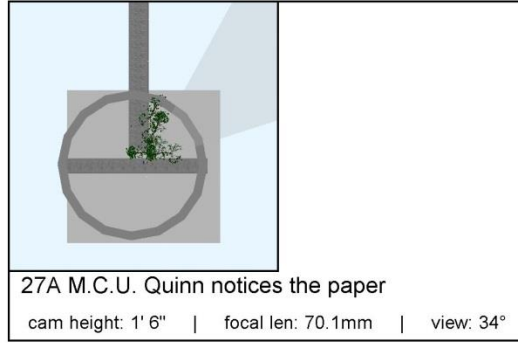
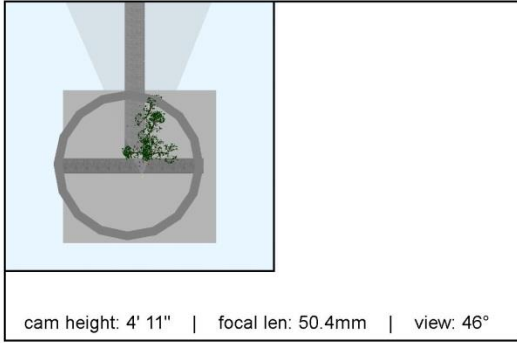
cam height: 5' 11" | focal len: 300mm | view: 8°



cam height: 5' 11" | focal len: 300mm | view: 8°



cam height: 5' 11" | focal len: 300mm | view: 8°





28A M.S. Conner faces Quinn.
RACK to MALE STUDENT at end, then back to Conner hanging his head

cam height: 5' 4" | focal len: 85mm | view: 28°



28B M.S. Quinn facing Conner

cam height: 5' 6" | focal len: 85mm | view: 28°



28C F.S. Quinn and Conner face off, MASTER

cam height: 5' 2" | focal len: 49.6mm | view: 46°



28D C.U. Conner

cam height: 5' 3" | focal len: 85mm | view: 28°



26E C.U. Quinn

cam height: 5' 5" | focal len: 85mm | view: 28°



28F M.S. 2 shot MASTER

cam height: 5' 10" | focal len: 85mm | view: 28°



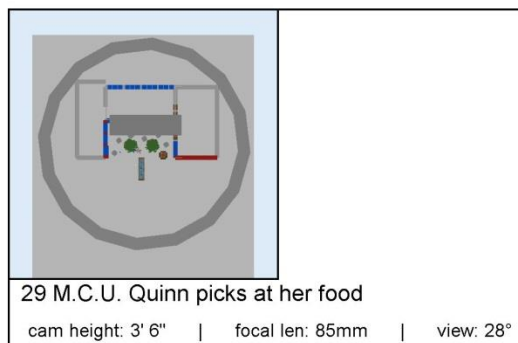
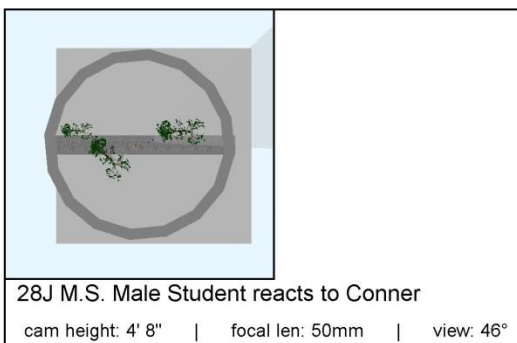
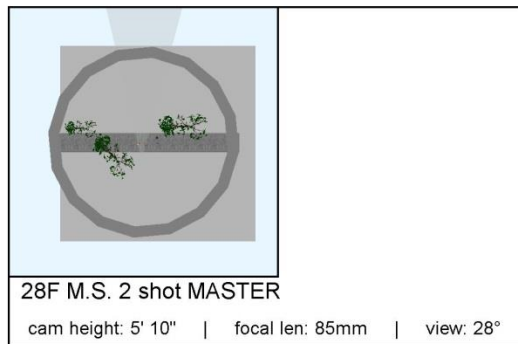
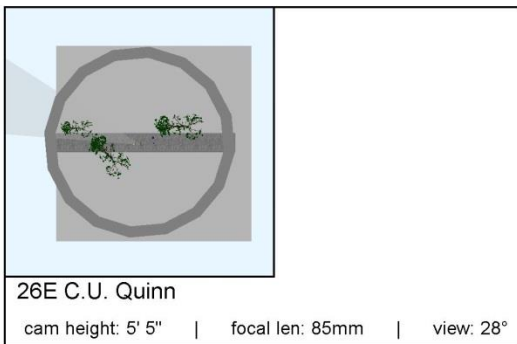
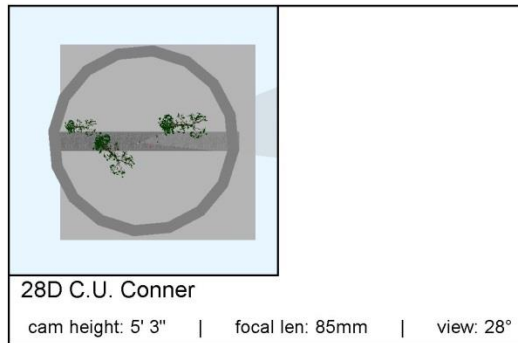
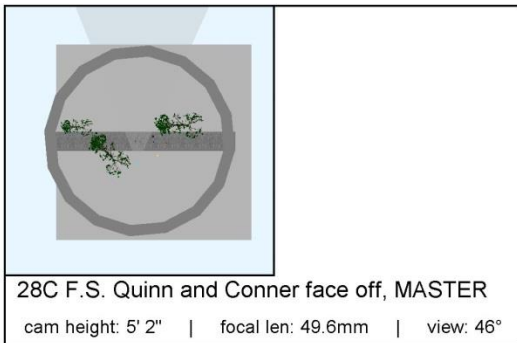
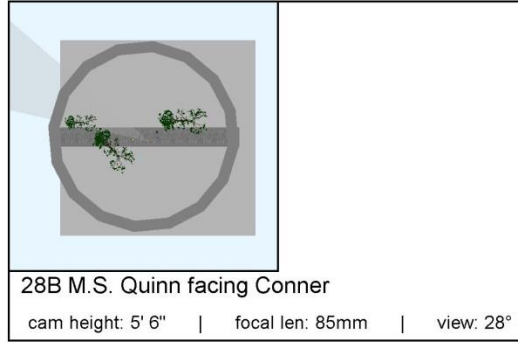
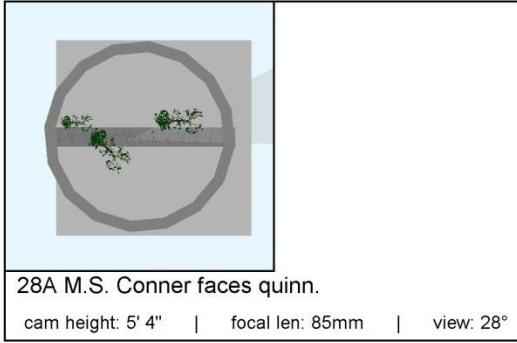
28J M.S. Male Student reacts to Conner

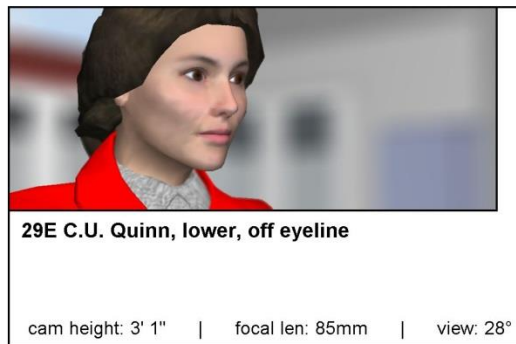
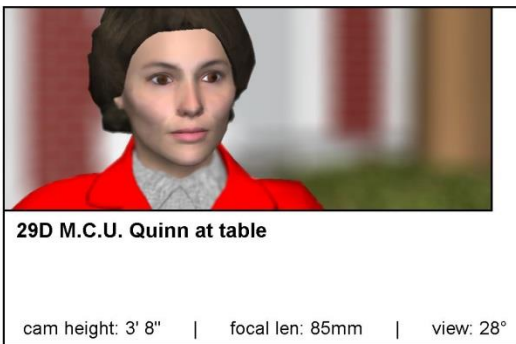
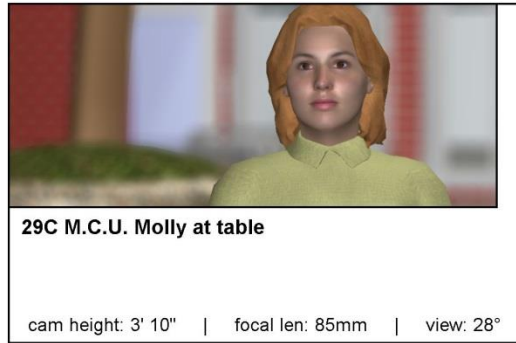
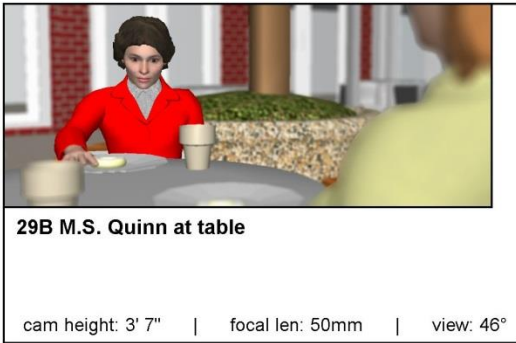
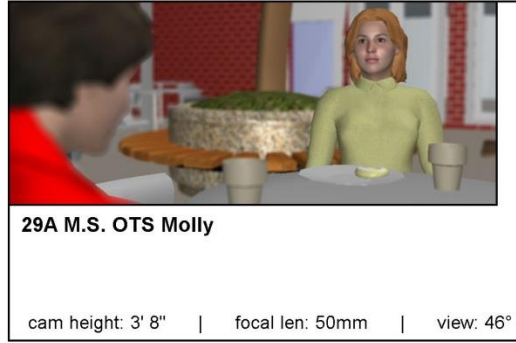
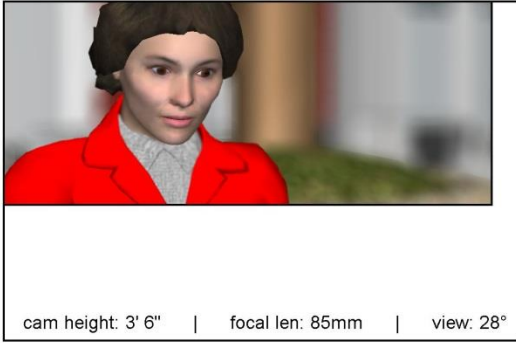
cam height: 4' 8" | focal len: 50mm | view: 46°

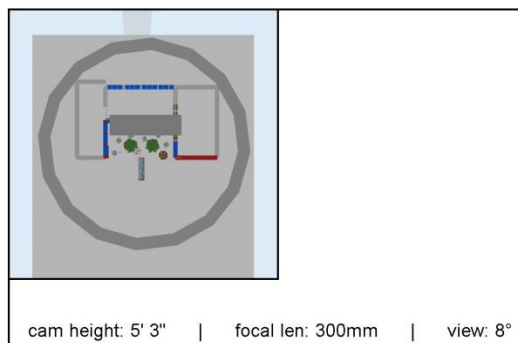
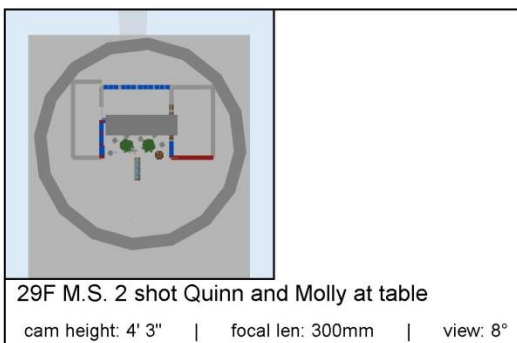
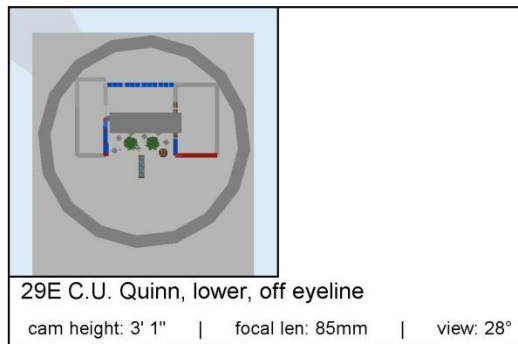
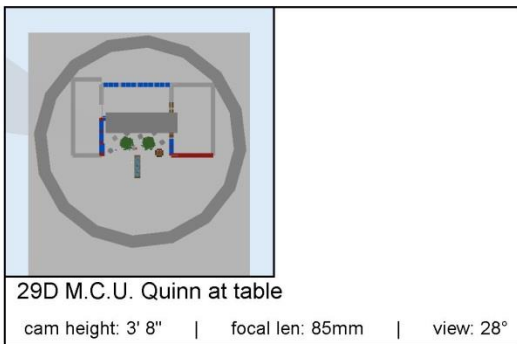
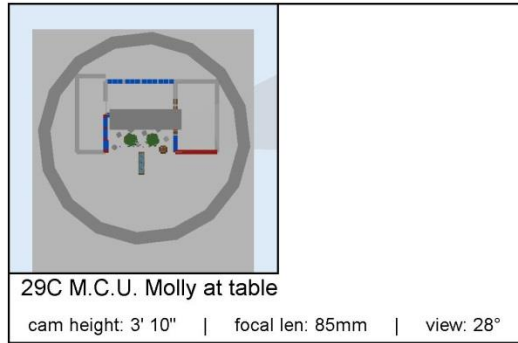
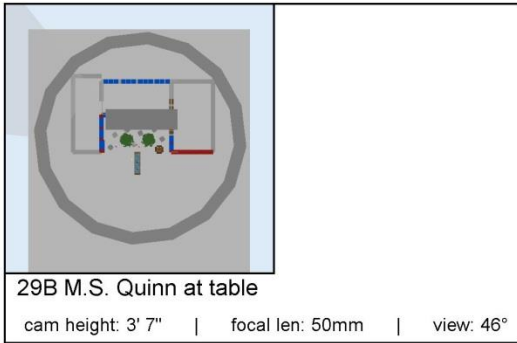
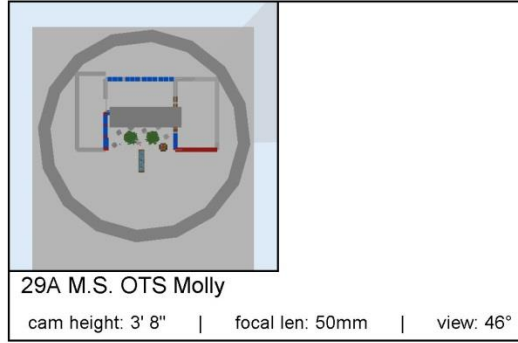
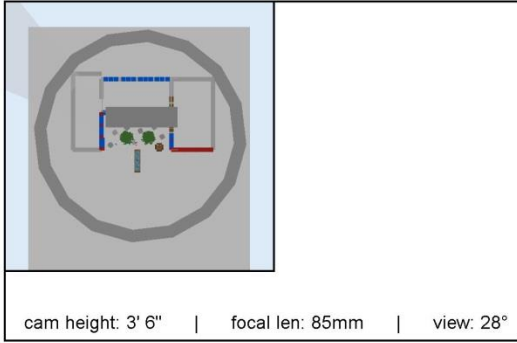


29 M.C.U. Quinn picks at her food
TILT UP REVEAL QUINN

cam height: 3' 6" | focal len: 85mm | view: 28°









cam height: 5' 3" | focal len: 300mm | view: 8°



29G M.S. Molly watches Quinn walk away.

cam height: 3' 10" | focal len: 50mm | view: 46°

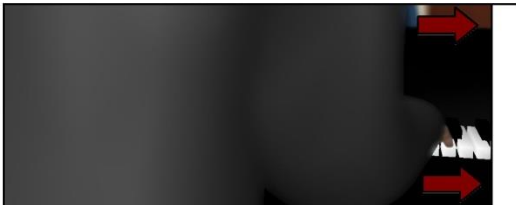


30 M.S. Elevator door open to reveal Quinn and Klein
CRANE UP

cam height: 1' 5" | focal len: 35.4mm | view: 62°



cam height: 5' 3" | focal len: 35.4mm | view: 62°



30A M.S. From behind piano, Reveal Quinn and Klein entering dining area
DOLLY RIGHT / CRANE UP

cam height: 3' 5" | focal len: 50mm | view: 46°



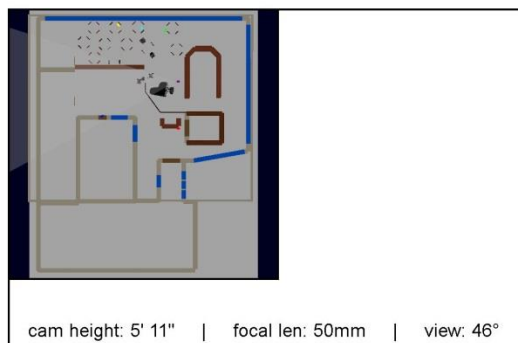
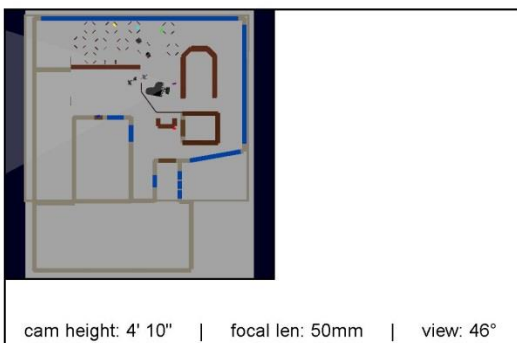
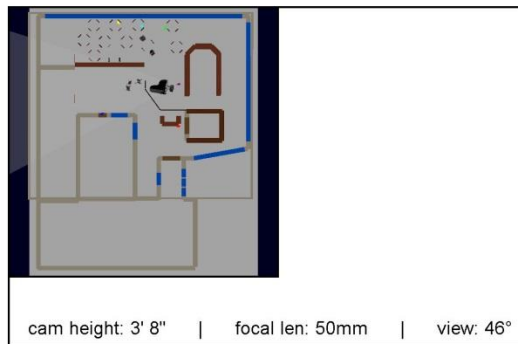
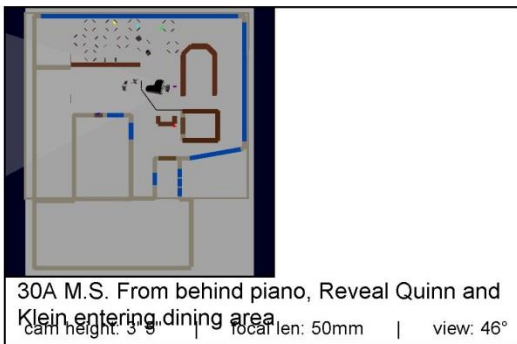
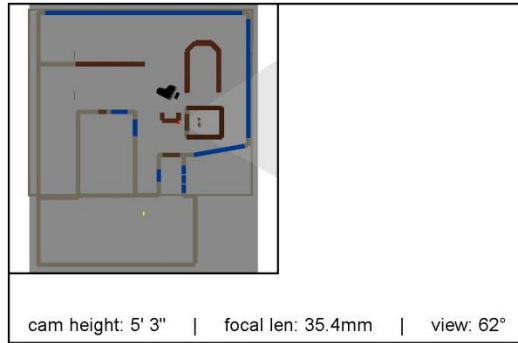
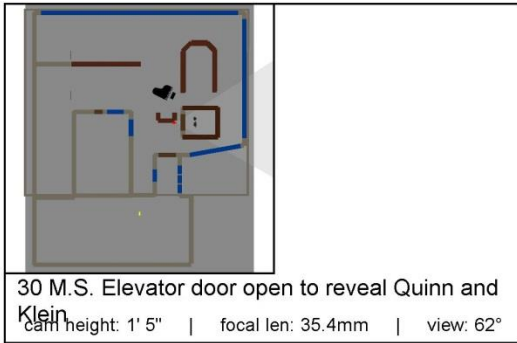
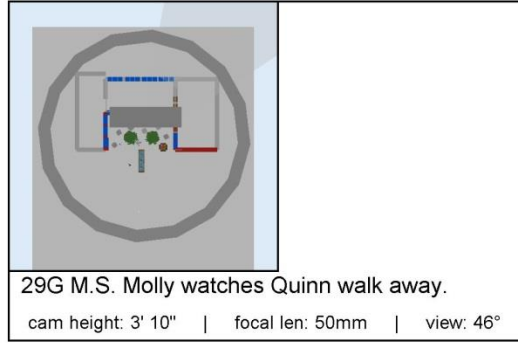
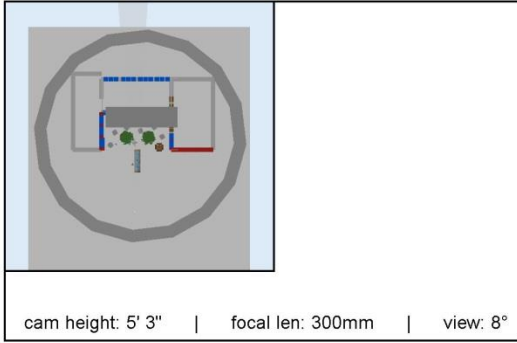
cam height: 3' 8" | focal len: 50mm | view: 46°



cam height: 4' 10" | focal len: 50mm | view: 46°



cam height: 5' 11" | focal len: 50mm | view: 46°





cam height: 6' 2" | focal len: 50mm | view: 46°



30B C.U. Klein pulls back a chair for Quinn

cam height: 3' 6" | focal len: 85mm | view: 28°



30C M.S. Quinn takes a seat
DOLLY BACK/RIGHT CRANE DOWN

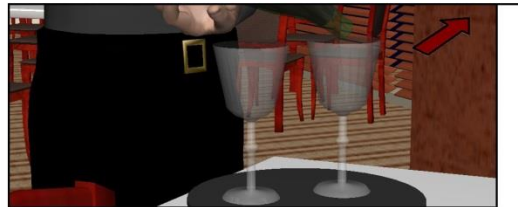
cam height: 5' 9" | focal len: 50mm | view: 46°



cam height: 4' 8" | focal len: 50mm | view: 46°



cam height: 4' 6" | focal len: 50mm | view: 46°



30D M.C.U. Wine is poured into one glass and Klein samples it

PAN RIGHT / TILT UP WITH WINE GLASS TO

cam height: 3' 11" | focal len: 85mm | view: 28°



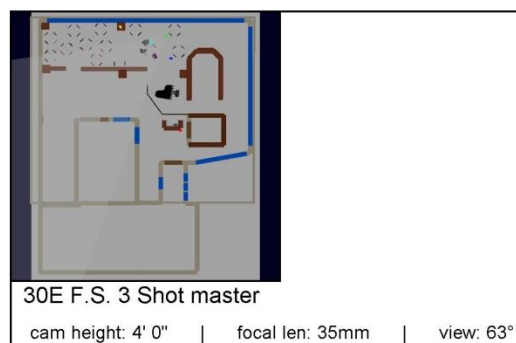
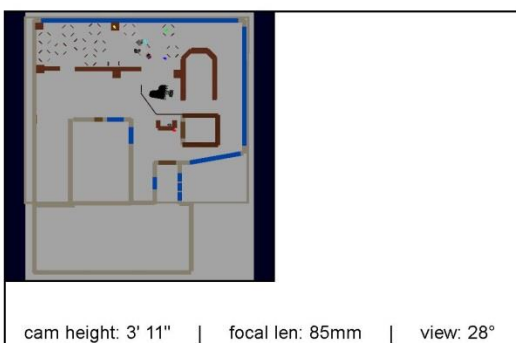
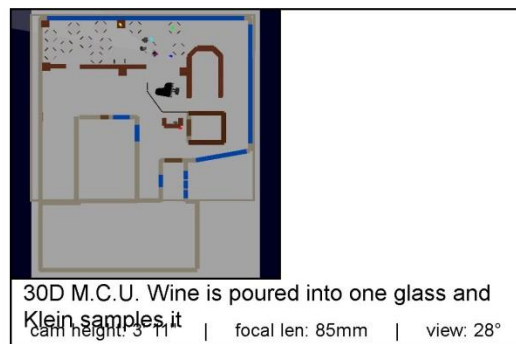
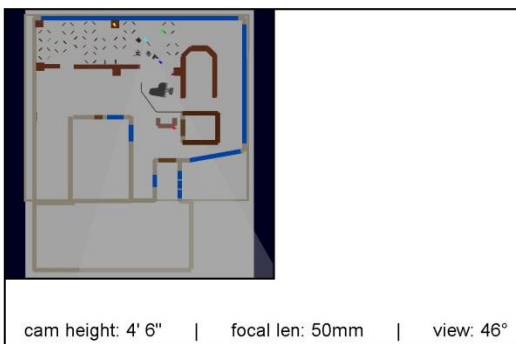
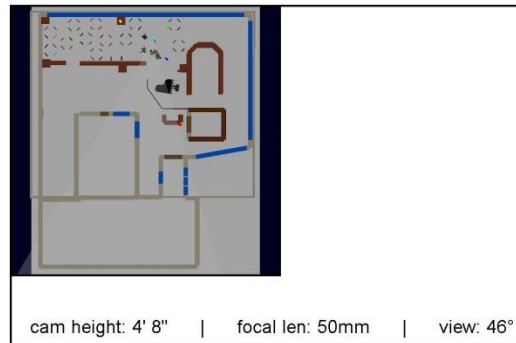
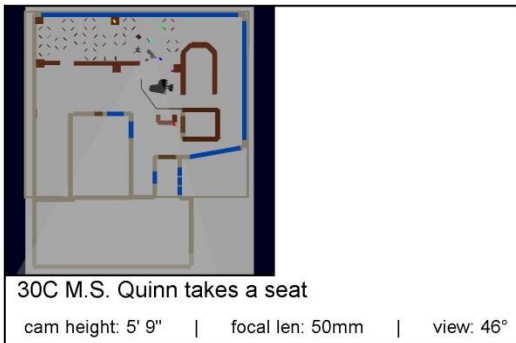
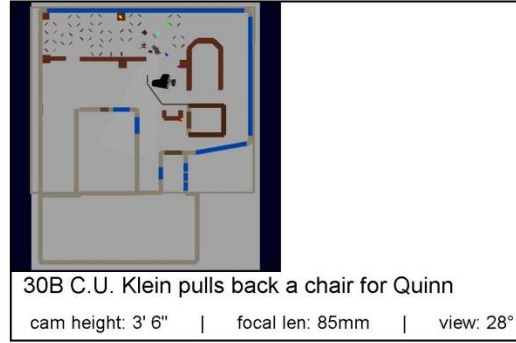
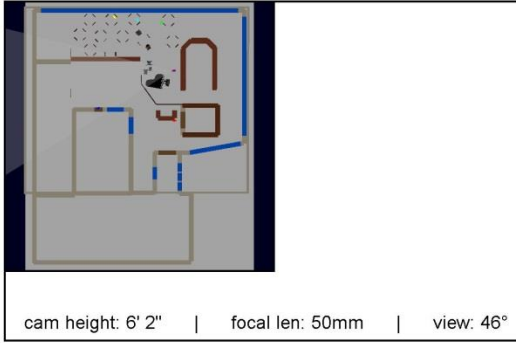
cam height: 3' 11" | focal len: 85mm | view: 28°



30E F.S. 3 Shot master

VERY VERY SLOW DOLLY LEFT / PAN RIGHT.
Waiter exits, CRANE UP/TILT DOWN/DOLLY

cam height: 4' 0" | focal len: 35mm | view: 63°





cam height: 4' 4" | focal len: 35mm | view: 63°



30F M.C.U. Quinn studies Klein
VERY VERY SLOW DOLLY IN

cam height: 4' 6" | focal len: 85mm | view: 28°



30G M.S. OTS Klein seated

cam height: 4' 3" | focal len: 50mm | view: 46°



30H M.C.U. Klein seated

cam height: 4' 4" | focal len: 50mm | view: 46°



30J M.C.U. Klein seated

cam height: 4' 5" | focal len: 85mm | view: 28°



31 F.S. Quinn and Klein walk under the palms to the car

DOLLY BACK / PAN LEFT

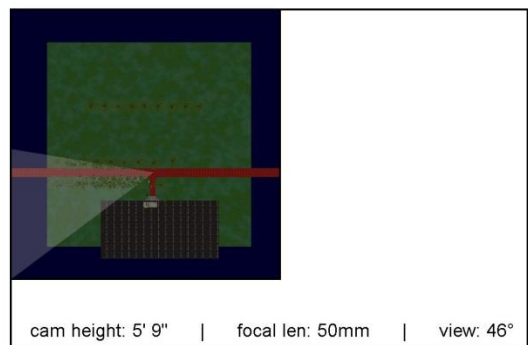
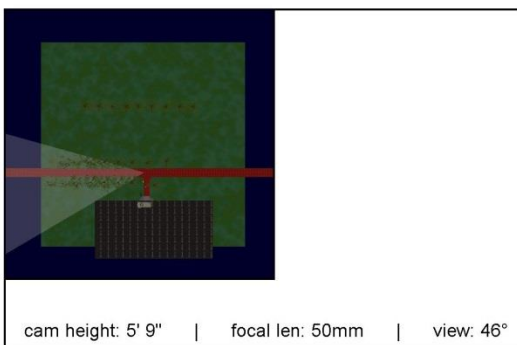
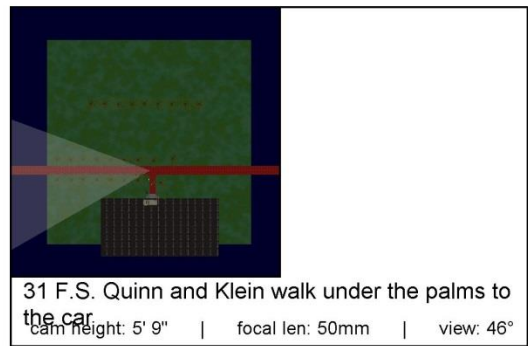
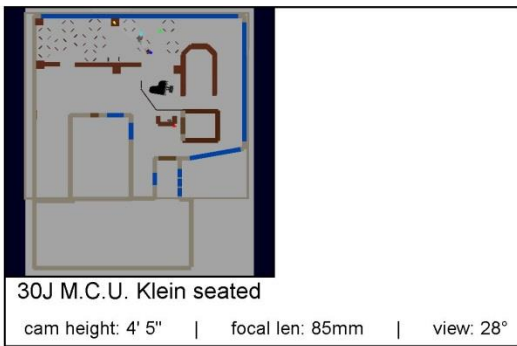
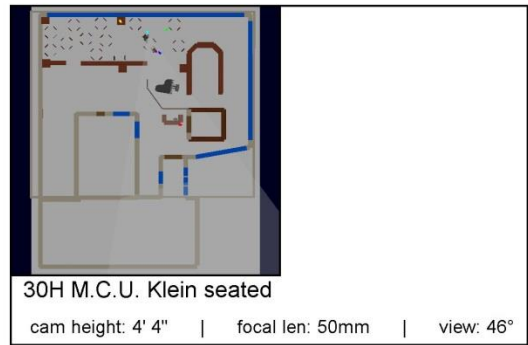
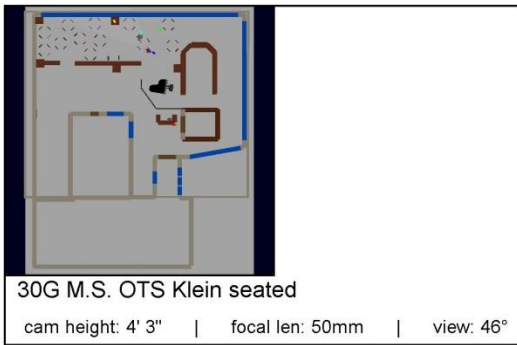
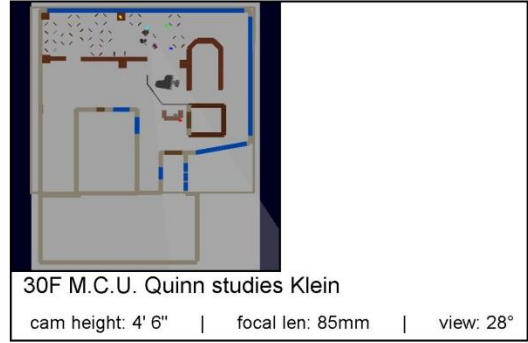
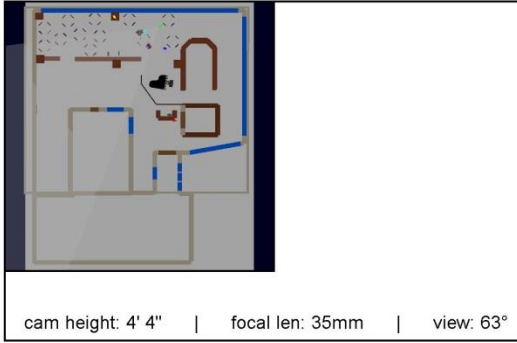
cam height: 5' 9" | focal len: 50mm | view: 46°



cam height: 5' 9" | focal len: 50mm | view: 46°



cam height: 5' 9" | focal len: 50mm | view: 46°





cam height: 5' 9" | focal len: 50mm | view: 46°



cam height: 5' 9" | focal len: 50mm | view: 46°



31A F.S. Quinn and Klein approach car and turn to each other

cam height: 6' 0" | focal len: 50mm | view: 46°



cam height: 5' 5" | focal len: 50mm | view: 46°



cam height: 5' 5" | focal len: 50mm | view: 46°



cam height: 5' 5" | focal len: 50mm | view: 46°



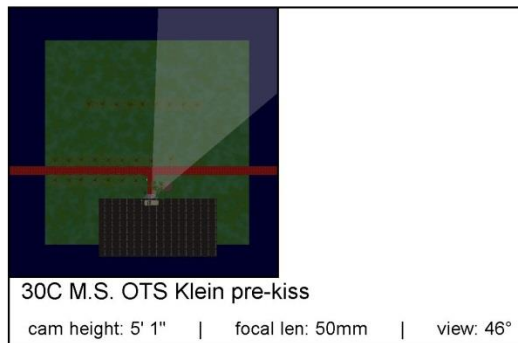
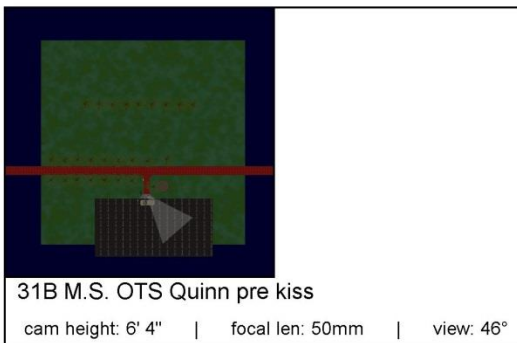
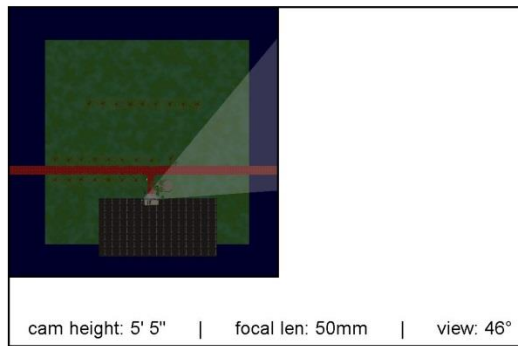
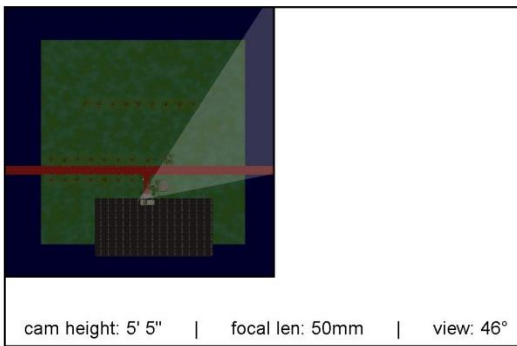
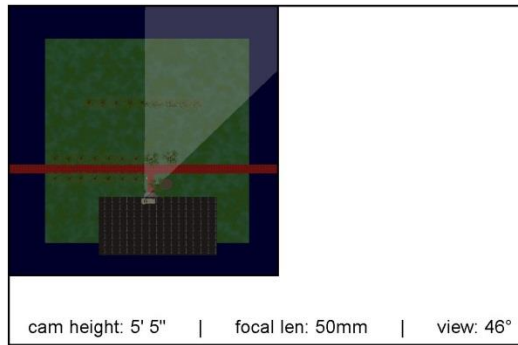
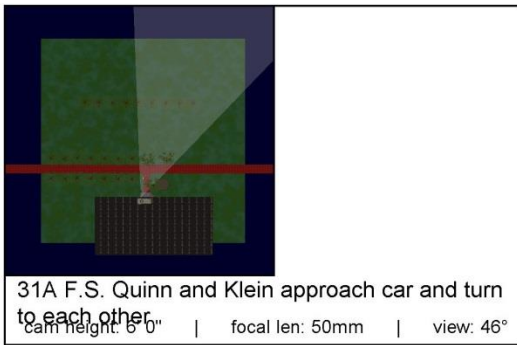
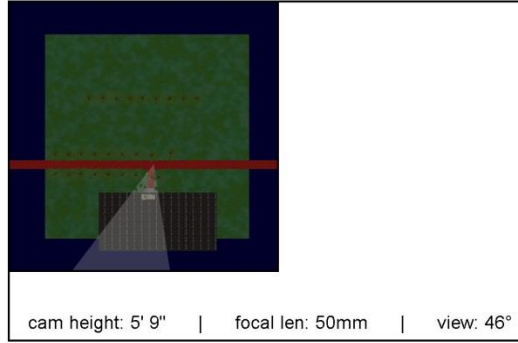
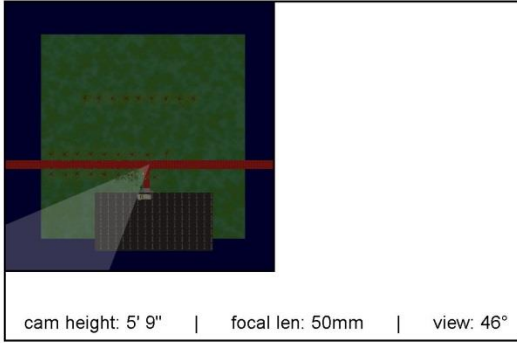
31B M.S. OTS Quinn pre kiss

cam height: 6' 4" | focal len: 50mm | view: 46°



30C M.S. OTS Klein pre-kiss

cam height: 5' 1" | focal len: 50mm | view: 46°





31D M.C.U. 2 Shot all action by SUV
DOLLY RIGHT / SLIGHT PAN AND TILT DOWN

cam height: 5' 5" | focal len: 50mm | view: 46°



cam height: 5' 5" | focal len: 50mm | view: 46°



31E F.S. Klein and Quinn at SUV

cam height: 5' 4" | focal len: 50mm | view: 46°



31F C.U. Quinn against SUV

cam height: 5' 9" | focal len: 50mm | view: 46°



31G C.U. Klein at SUV

cam height: 5' 1" | focal len: 50mm | view: 46°



31H M.S. Klein opens the door, Quinn gets in, Klein walks around

DOLLY LEFT when Klein opens door for Quinn.

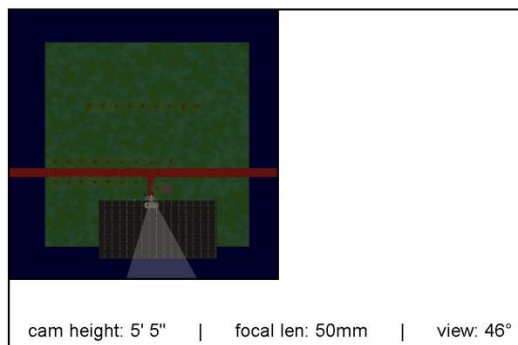
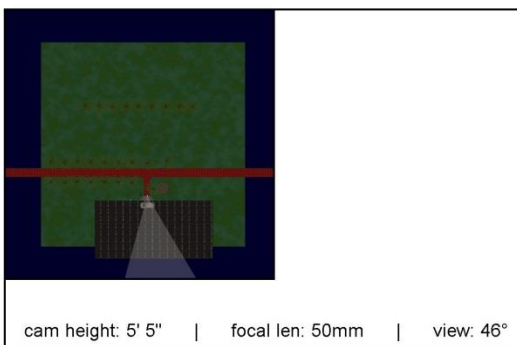
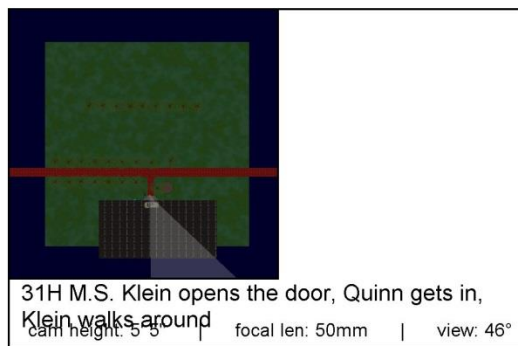
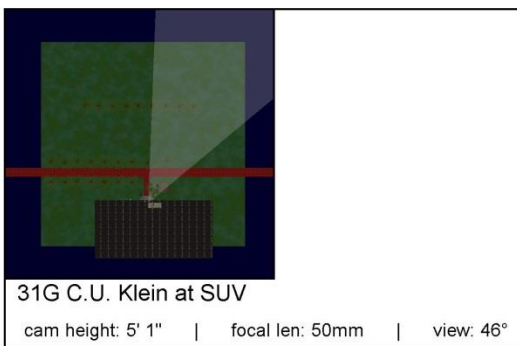
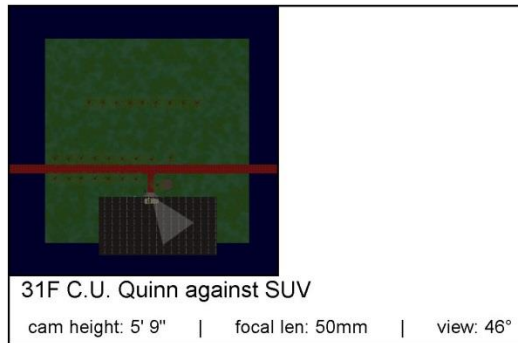
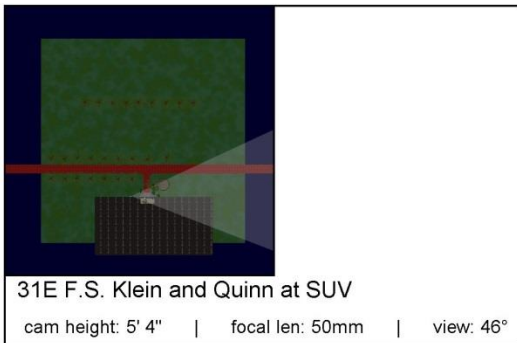
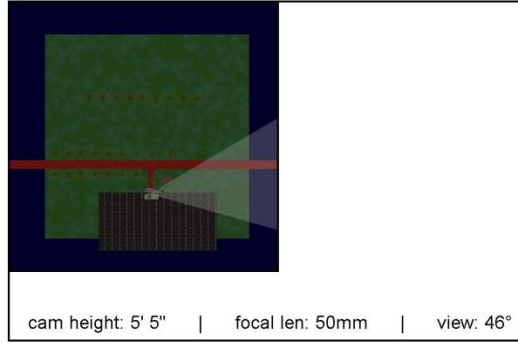
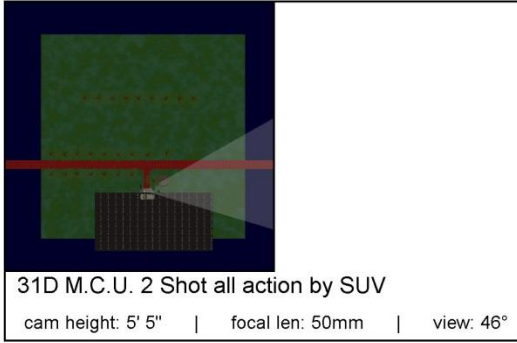
cam height: 5' 5" | focal len: 50mm | view: 46°

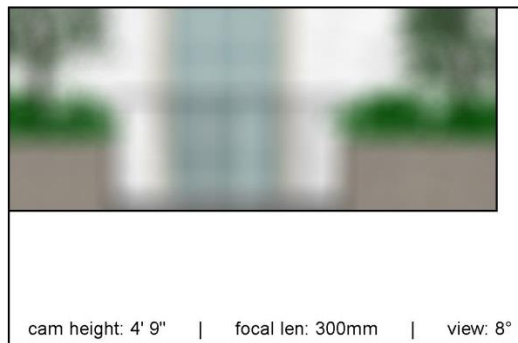
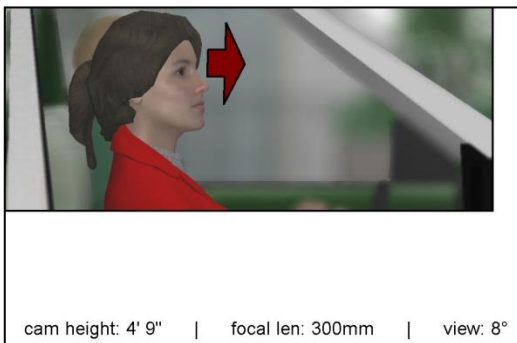
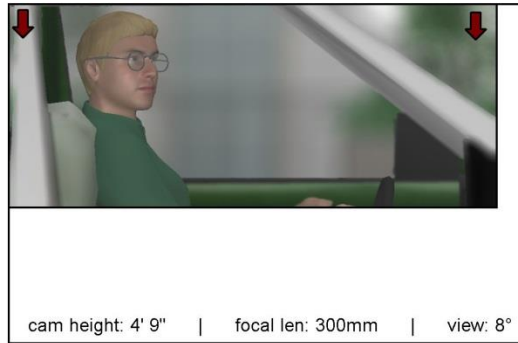
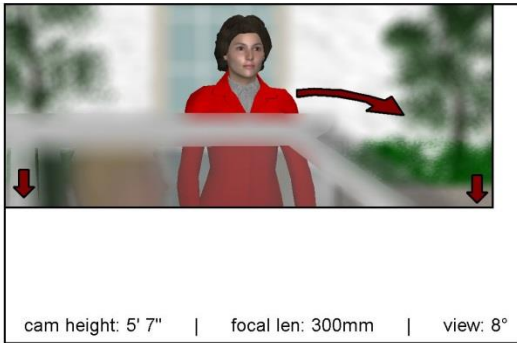
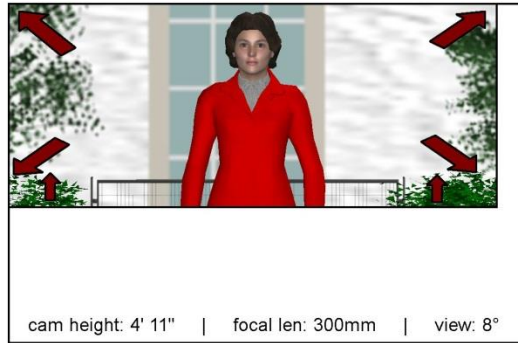
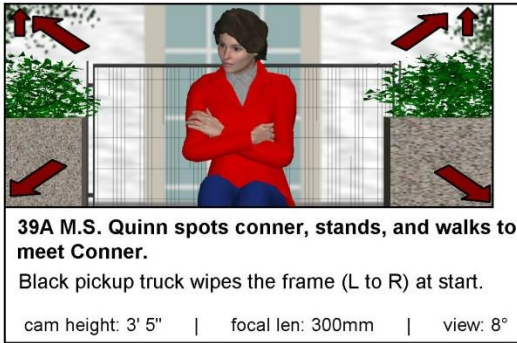


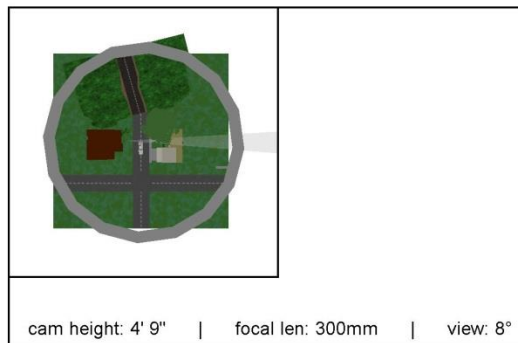
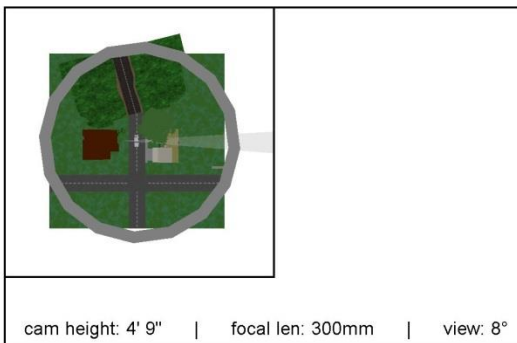
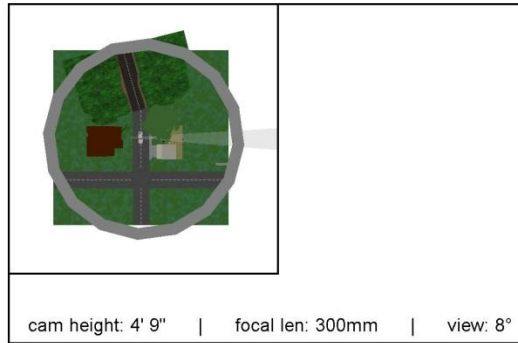
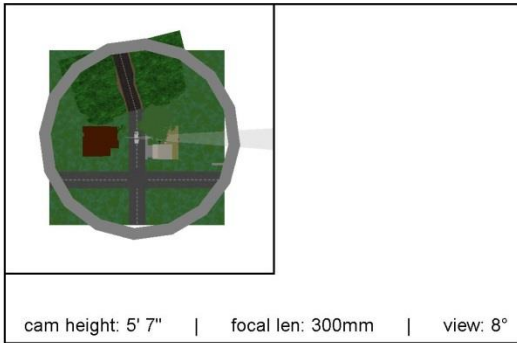
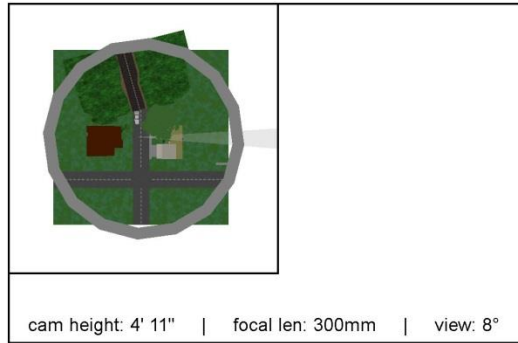
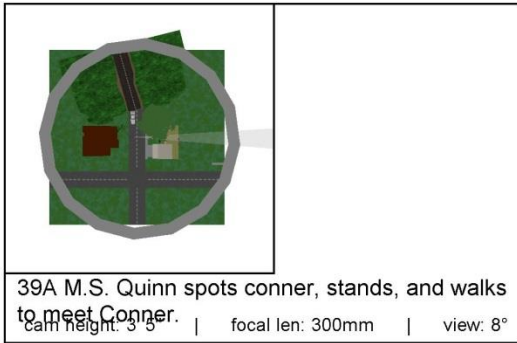
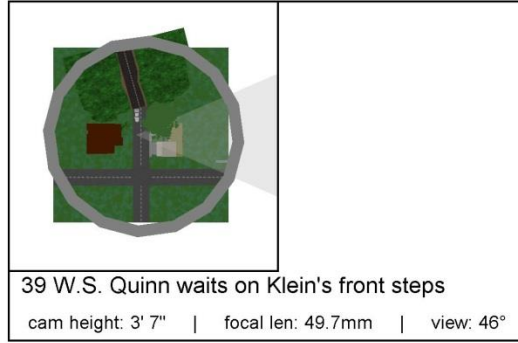
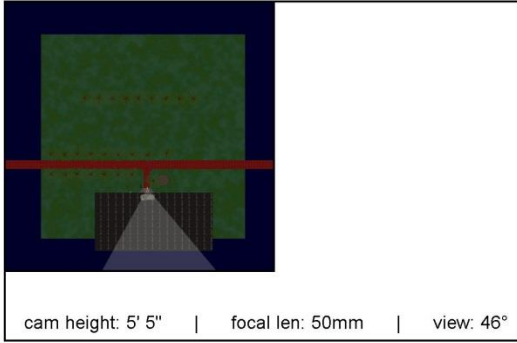
cam height: 5' 5" | focal len: 50mm | view: 46°



cam height: 5' 5" | focal len: 50mm | view: 46°









39A M.C.U. Conner drives up and stops, Quinn gets in, they drive off

cam height: 4' 8" | focal len: 85mm | view: 28°



cam height: 4' 8" | focal len: 85mm | view: 28°



cam height: 4' 8" | focal len: 85mm | view: 28°



cam height: 4' 8" | focal len: 85mm | view: 28°



40 W.S. Trees pass over, Tilt to reveal Conner's car driving

TILT down from trees, camera truck (black pickup)

cam height: 7' 0" | focal len: 35mm | view: 63°



cam height: 7' 0" | focal len: 35mm | view: 63°



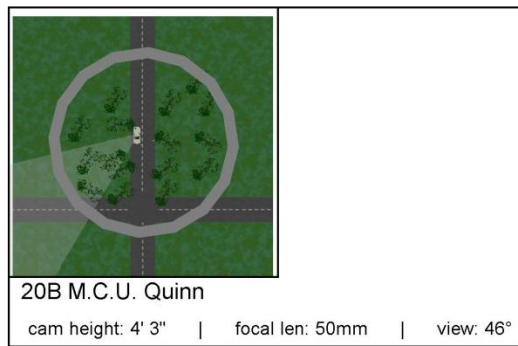
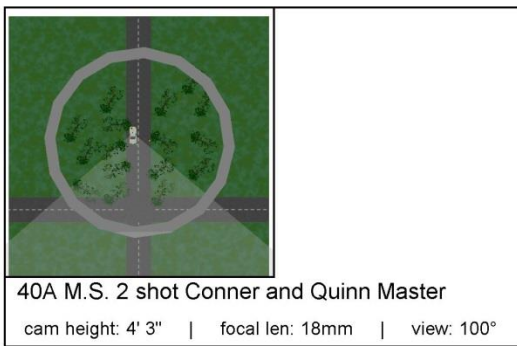
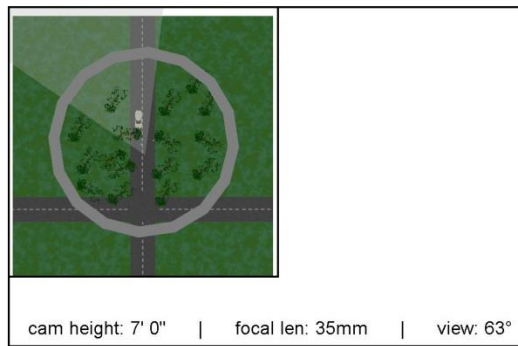
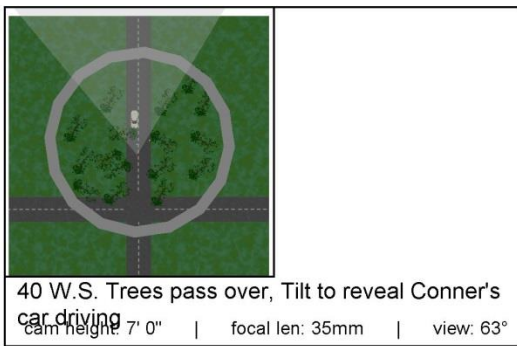
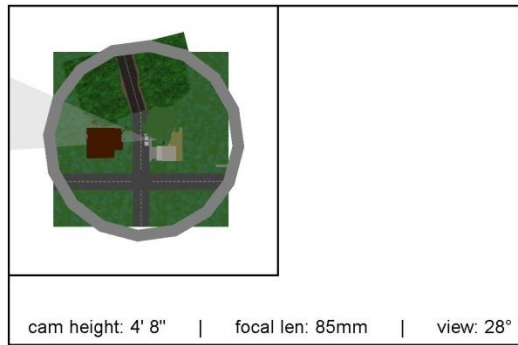
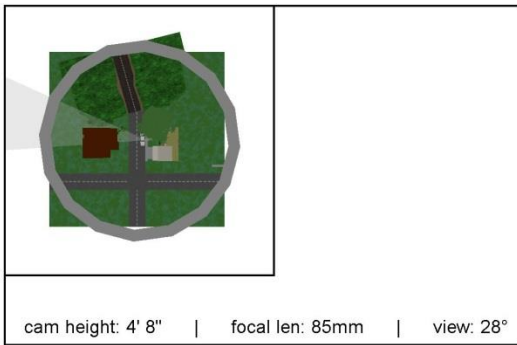
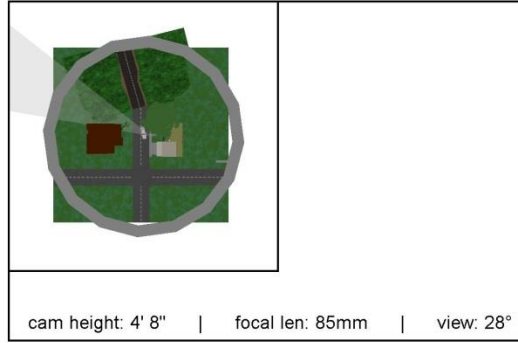
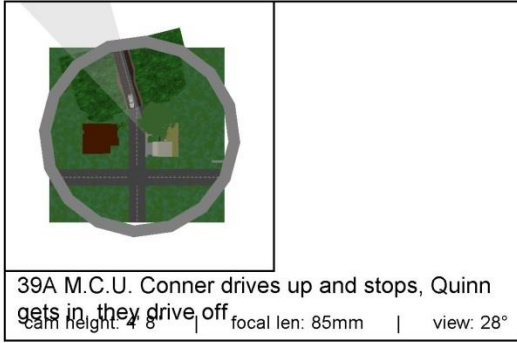
40A M.S. 2 shot Conner and Quinn Master

cam height: 4' 3" | focal len: 18mm | view: 100°



20B M.C.U. Quinn

cam height: 4' 3" | focal len: 50mm | view: 46°





40C M.C.U. Conner

cam height: 4' 4" | focal len: 50mm | view: 46°

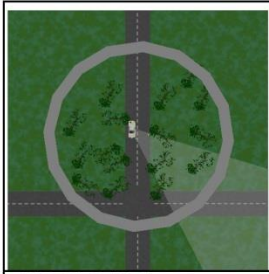


40D W.S. Conner's car drives away
Crane up into trees, stop on pretty stuff

cam height: 5' 3" | focal len: 35mm | view: 63°

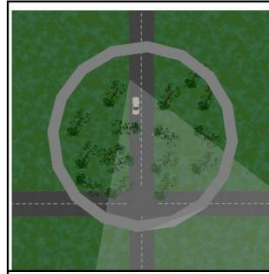


cam height: 11' 9" | focal len: 35mm | view: 63°



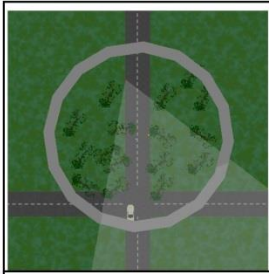
40C M.C.U. Conner

cam height: 4' 4" | focal len: 50mm | view: 46°



40D W.S. Conner's car drives away

cam height: 5' 3" | focal len: 35mm | view: 63°



cam height: 11' 9" | focal len: 35mm | view: 63°

Appendix C: Pre-production Schedule

NOTES ON FORGIVENESS - SCHEDULE 1 12/3/12					
Sheet #: 21 1 5/8 pgs	Scenes: 27	EXT Day	COMMONS AREA QUINN YELLS AT CONNER	UNO BETWEEN LIBERAL AI 1, 3	pgs 17-19 DAY 6
Sheet #: 20 2/8 pgs	Scenes: 28	EXT Day	LUNCH AREA QUINN SEES THE ARTICLE IN THE PAPER	UNO THE COVE 1	pgs 17 DAY 6
Sheet #: 22 1 pgs	Scenes: 28	INT Day	CAFETERIA QUINN AND MOLLIE TALK	UNO THE COVE 1, 4	pgs 19-20 DAY 6
End of Shooting Day 1 -- Monday, January 7, 2013 -- 2 7/8 Pages -- Time Estimate: 0:00					
Sheet #: 19 1 pgs	Scenes: 25	INT Night	THEATER QUINN MEETS KLEIN AT THE MOVIE	THE PRYTANIA 1, 2	pgs 16-17 DAY 5
COMPANY MOVE					
Sheet #: 29 3/8 pgs	Scenes: 38	EXT Day	KLEIN'S HOUSE QUINN WAITS FOR CONNER	1, 3	pgs 23 DAY 7
Sheet #: 30 2/8 pgs	Scenes: 39	INT/E Day	CONNER'S CAR QUINN TELLS CONNER SHE WANTED TO DO	1, 3	pgs 23 DAY 7
End of Shooting Day 2 -- Tuesday, January 8, 2013 -- 1 5/8 Pages -- Time Estimate: 0:00					
Sheet #: 11 1/8 pgs	Scenes: 15	EXT Day	KLEIN'S OFFICE ESTABLISHING SHOT OF KLEIN'S BUILDING	TULANE	pgs 11 DAY 4
Sheet #: 34 4/8 pgs	Scenes: 45	EXT Day	COLLEGE CAMPUS QUINN WALKS TO KLEIN'S OFFICE	TULANE 1	pgs 25 DAY 8
Sheet #: 2 2/8 pgs	Scenes: 2	EXT Day	COLLEGE CAMPUS QUINN RUSHES TO CLASS	TULANE 1	pgs 2 DAY 2
Sheet #: 14 6/8 pgs	Scenes: 18, 20	EXT Night	LIBRARY KLEIN OFFERS QUINN A RIDE HOME	TULANE 1, 2	pgs 13, 14 DAY 5
Sheet #: 18 5/8 pgs	Scenes: 21, 22	INT/E Night	KLEIN'S SUV/DORMITORY KLEIN GIVES QUINN THE RED NOTEBOOK	BETH'S SUV/TULANE 1, 2	pgs 15 DAY 5
End of Shooting Day 3 -- Wednesday, January 9, 2013 -- 2 2/8 Pages -- Time Estimate: 0:00					
Sheet #: 3 4/8 pgs	Scenes: 3	INT Day	HALL QUINN APPROACHES CLASS AND TAKES OUT	UNO SCIENCE BUILDING 1	pgs 2 DAY 2
Sheet #: 4 1 1/8 pgs	Scenes: 4	INT Day	CLASSROOM QUINN ARRIVES TO CLASS	UNO SCIENCE BUILDING 1, 2, 3	pgs 3-4 DAY 2
Sheet #: 5 2 3/8 pgs	Scenes: 5, 7, 9	INT Day	CLASSROOM KLEIN HANDS BACK PAPERS AND TALKS WITH	UNO SCIENCE BUILDING 1, 2, 3	pgs 4-5, 5-6 DAY 2
Sheet #: 6 7/8 pgs	Scenes: 6, 8, 10	INT Day	HALL CONNER WAITS FOR QUINN	UNO SCIENCE BUILDING 1, 2, 3	pgs 5, 6, 7 DAY 2
End of Shooting Day 4 -- Thursday, January 10, 2013 -- 4 7/8 Pages -- Time Estimate: 0:00					
Sheet #: 1 1 2/8 pgs	Scenes: 1	INT Night	NEWSPAPER ROOM CONNER AND MOLLIE BRIEF QUINN	UNO LIBRARY ARCHIVES 1, 3, 4	pgs 1-2 DAY 1

Sheet #: 13 7/8 pgs	Scenes: 17	INT Night	NEWSPAPER ROOM CONNER TELLS QUINN SHE NEEDS A BREAK	UNO LIBRARY ARCHIVES 1, 3	pgs 12-13 DAY 5
Sheet #: 7 2/8 pgs	Scenes: 11	INT Night	LIBRARY QUINN WORKS IN THE LIBRARY	UNO LIBRARY 1	pgs 7 DAY 2
COMPANY MOVE					
Sheet #: 18 1/8 pgs	Scenes: 24	EXT Night	MOVIE THEATER ESTABLISHING SHOT OF THEATER	THE JOY THEATER	pgs 16 DAY 5
End of Shooting Day 5 -- Friday, January 11, 2013 -- 2 4/8 Pages -- Time Estimate: 0:00					
Sheet #: 27 2/8 pgs	Scenes: 36	INT Mornir	KLEIN'S BEDROOM THE MORNING AFTER	BETH'S HOUSE 1, 2	pgs 22 DAY 7
Sheet #: 28 2/8 pgs	Scenes: 37	INT Mornir	BATHROOM QUINN CALLS CONOR TO PICK HER UP	BETH'S HOUSE 1	pgs 22 DAY 7
Sheet #: 10 7/8 pgs	Scenes: 14	INT Night	KLEIN'S BEDROOM KLEIN TALKS ON PHONE WITH QUINN	BETH'S HOUSE 2	pgs 10-11 DAY 3
COMPANY MOVE					
Sheet #: 23 6/8 pgs	Scenes: 29	INT Night	FINE RESTAURANT KLEIN AND QUINN TOAST	1, 2	pgs 20 DAY 6
End of Shooting Day 6 -- Thursday, January 17, 2013 -- 2 1/8 Pages -- Time Estimate: 0:00					
Sheet #: 24 6/8 pgs	Scenes: 30	EXT Night	STREET KLEIN GETS HANDSY	1, 2	pgs 20-21 DAY 6
Sheet #: 15 1 pgs	Scenes: 19	INT/E/ Night	KLEIN'S SUV KLEIN AND QUINN TALK ABOUT MOVIES	BETH'S SUV 1, 2	pgs 13-14 DAY 5
Sheet #: 26 4/8 pgs	Scenes: 33, 34, 35	INT/E/ Night	KLEIN'S SUV AT TRAFFIC LIGHT KLEIN SUGGESTS NOT GOING BACK TO CAM	BETH'S SUV 1, 2	pgs 22 DAY 6
Sheet #: 25 3/8 pgs	Scenes: 31, 32	INT/E/ Night	KLEIN'S SUV/STREET QUINN CATCHES HER BREATH AFTER KLEIN'	BETH'S SUV 1, 2	pgs 21 DAY 6
End of Shooting Day 7 -- Friday, January 18, 2013 -- 2 5/8 Pages -- Time Estimate: 0:00					
COMPANY MOVE EST TIME 1 HOUR					
Sheet #: 8 2 7/8 pgs	Scenes: 12	INT Day	KLEIN'S OFFICE QUINN DISCUSSES HER TOPIC WITH KLEIN	BETH'S DAD'S 1, 2	pgs 7-10 DAY 3
Sheet #: 12 1 1/8 pgs	Scenes: 16	INT Day	KLEIN'S OFFICE KLEIN READS OVER QUINN'S PAPER AND OFI	BETH'S DAD'S 1, 2	pgs 11-12 DAY 4
End of Shooting Day 8 -- Saturday, January 19, 2013 -- 4 Pages -- Time Estimate: 0:00					
Sheet #: 36 4 pgs	Scenes: 47	INT Mornir	KLEIN'S OFFICE QUINN TELLS KLEIN ABOUT THE PAPER	BETH'S DAD'S 1, 2	pgs 26-30 DAY 8
End of Shooting Day 9 -- Sunday, January 20, 2013 -- 4 Pages -- Time Estimate: 0:00					

Sheet #: 9 1 1/8 pgs	Scenes: 13	INT Night	QUINN'S BEDROOM QUINN CALLS KLEIN TO TALK ABOUT RESEAR	UNO SOUNDSTAGE 1	pgs 10 DAY 3
Sheet #: 17 5/8 pgs	Scenes: 23	INT Night	QUINN'S BEDROOM QUINN DECIDES TO GO TO THE MOVIE	UNO SOUNDSTAGE 1	pgs 15-16 DAY 5
Sheet #: 31 3/8 pgs	Scenes: 40, 41, 42	INT Day	QUINN'S BEDROOM QUINN BREAKS DOWN	UNO SOUNDSTAGE 1	pgs 23 DAY 7
Sheet #: 32 1 pgs	Scenes: 43	INT Night	QUINN'S BEDROOM QUINN CALLS ALLISON	UNO SOUNDSTAGE 1	pgs 24 DAY 7
Sheet #: 33 2/8 pgs	Scenes: 44	INT Night	QUINN'S BEDROOM QUINN TYPES WITH A PURPOSE	UNO SOUNDSTAGE 1	pgs 25 DAY 7
Sheet #: 35 3/8 pgs	Scenes: 46	INT Night	QUINN'S BEDROOM WIPES A SINGLE TEAR OFF HER FACE	UNO SOUNDSTAGE 1	pgs 25-26 DAY 7
End of Shooting Day 10 -- Monday, January 21, 2013 -- 3 6/8 Pages -- Time Estimate: 0:00					

Appendix D: Sample Meeting Notes, Call Sheet, and Shotlist

Notes on Forgiveness

Minutes – Production Meeting, 11-26-12

In attendance:

Director: Beth Burris
Producer: Patrick Hall
Producer: Jack Bigelow
AD: Mary Blessey
Cinematographer: Kevin Hughes

CREW

- We still need:
3 grips, 2 art people, 1 scripty, 3 PAs, 1 boom
(Try to ask the 1st year grad students and other people)

LOCATIONS

- We are still in the process of finalizing locations. Beth has been working mostly on this so far, but Mary will begin taking on the duties of Locations Manager.
- A table list of locations is included in a separate document. The locations are listed in the order they appear in the script (note: the classroom scene might be out of order—I was unsure about that one).
- I left several fields blank to show that either: a) we haven't decided on that yet, or b) if we decided, I'm unaware or unsure about it. Beth (or producers)—feel free to update and correct the list.
- Question: when do UNO classes officially resume from Christmas break, and when do the buildings open?
- When searching restaurant locations, we might leave them a sheet of paper about our production (Kevin's suggestion?).
- Our back-up restaurant option is Trey Yeun in Mandeville. Contact info:
 - Frank Wong (owner?) - 504-952-8988
 - Francis Wong (waiter and Kevin's ex-roommate) – 504-905-5628
- Police forms needed for UNO locations are on Sharepoint.

GENERAL PRODUCTION

- Need to rent a “hostess tray” from available lighting (for driving scene)
- PRC request needs to be sent asap by Jack. Our ideal equipment checkout date is Friday, January 4.
- Someone needs to deal with Nims receipts with David Hoover?

GOALS BY NEXT MONDAY:

- Script imported into movie magic
- PRC request in
- Crew locked down
- More work on location

NOTES ON FORGIVENESS
CALL SHEET

Producer: Patrick Hall and Jack Bigelow
 Director: Beth Burris
 1st AD: Mary Blessey
 UPM: _____

General Crew Call

11:30

SET CELL: (504) 906-1733

Shooting Call: 12:00 pm

** WE NEED MORE EXTRAS, call a friend to come**

Day of Week, Date	
Day:	1 OF 10
Sunrise:	6:57 Sunset: 5:16
Weather:	High 59 Low 49
Lunch:	5:30 PM

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
2	EXT. COLLEGE CAMPUS (Multi-Locations)	1	DAY	3/8		Location Address 6823 St Charles Ave, New Orleans, LA
46	EXT. CAMPUS (Multi-Locations)	1	DAY	5/8		
15	Ext. Klein's Office		DAY	1/8		
18	EXT. LIBRARY	1,2	NIGHT	5/8		Crew Parking
19	INT. KLEIN'S SUV LIBRARY- CONT.	1, 2	NIGHT	1		Parking on street. Obey all parking signs.
21	EXT. DORMITORY	1, 2	NIGHT	5/8		
22	INT. KLEIN'S SUV DORMITORY- CONT.	1, 2	NIGHT	5/8		
23	EXT. DORMITORY	1	NIGHT	1/8		Nearest Hospital: Ochsner Baptist Medical Center 2700 Napoleon Avenue New Orleans, LA 70115
				TOTAL	4 2/8	

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ashlynn Ross	Quinn Elmore	SW		11:30	
2	Jay Huguley	Dr. Ian Klein	SW		16:30	Traveling from Airport

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO
5 - 10	ND COLLEGE STUDENTS	SW		12:00	Gibson Hall
TOTAL:					

DEPARTMENT NOTES	
MU/H:	PROPERTY:
WRD:	SFX:
SFXMU:	SETDEC:
NOTES:	LOCATIONS: Various Locations around Tulane's Campus

ADVANCE SCHEDULE - DAY 2 OF 10 Tuesday - Approx. Call Time: 9:30 am

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
27	EXT. BENCH Quinn sees the school paper.	1	DAY	1/8		Location Address 2000 Lakeshore Dr., New Orleans
28	EXT. COMMONS AREA Quinn confronts Conner	1, 3	DAY	1 5/8		
29	INT. CAFETERIA Quinn and Mollie talk	1, 4	DAY	1 1/8		Crew Parking UNO's campus parking
				TOTAL	2 7/8	

UPM	1st A.D.	PRODUCER
Insert Name	Mary Blessey	on set Patrick Hall
(000) 000-0000	(228) 860-8968	(504) 906-1733

Monday, January 7, DAY: 1 of 10

PRODUCTION		CALL	EDITORIAL		CALL
Director	Beth Burris	11:00	Editor		
UPM			Asst Editor		
1st Assistant Director	Mary Blessey	11:00	DIT	Jared Stanton	
2nd Assistant Director	Brooke Arata				
Production Coord.			SPECIAL EFFECTS		CALL
Asst. Production Coord.			SPEX Coordinator		
Production Assistant	Anaelo Anfone	11:30	SPEX Asst		
Production Assistant	Zoe Cuneo	11:30	SPEX Asst		
Production Coord.					
Script Supervisor	Hattie Coin	11:30 AM	COSTUMES		CALL
Producers Intern			Costume Designer		
Prod. Accountant			Costume Super		
			Set Costumer		
CAMERA		CALL	MAKE-UP / HAIR		CALL
Cinematographer	Kevin Hughes	11:00	Dept. Head Makeup	Allison Sheperd	11:30
A-Cam Operator	Kevin Hughes	11:00	Dept. Head Hairstylist		
B-Cam Operator			Asst. Makeup/Hair	Erin McDonald	11:30 AM
A-Cam 1st AC	Mikev Damare	11:30			
B-Cam 1st AC			LOCATIONS		CALL
2nd AC	Andrea Kuehnel	11:30	Location Manager	Patrick Hall	11:00 AM
Loader			Key Asst. Loc. Mar.		
Still Photoarapher	Daniel Waahorne	11:30	FSO		
			Police Officers	Tulane	11:30 AM
SOUND		CALL			
Sound Mixer	Jack Bielaw	11:00	OTHER / ADD. CREW		CALL
Boom Operator	Josh Batchelor	11:30	Studio Teacher		
			Dialect Coach		
ELECTRIC		CALL	Translator		
Gaffer	Andrew Bryan	11:00	Animal Wrangler		
Electrician	Tylyn Anson	11:30			
Electrician	Sean Haer	11:30	CATERING		CALL
Electrician			Craft Service	Kim Burris	11:00
SET OPERATIONS		CALL			
Key Grip	Christopher Martin	11:00	Lunch		
Grip	Josue Martinez	11:30	TRANSPORTATION		CALL
Grip	Andres Ballesteros	11:30	Transportation Coord.		
Company Grip			Grip/Elec Cube	Jared Stanton	11:00
Dolly Grip	Christopher Martin	11:00	Camera Truck		
Crane Operator			Art		
Medic/First Aid			Tow Plant		
Craft Service			Motorhome/RV		
Craft Service Asst.			Porta-Poite		
ART DEPARTMENT		CALL	Insert Car		
Production Designer	Michael Kikorian	11:30	Water Truck		
Art	Brandon Melancon	11:30			
Set Dresser					
On-Set Dresser					
Art Dept. Asst.					
PROPERTY		CALL	SPECIAL EQUIPMENT		CALL
Property Master			Camera		
Property Assistant			Sound		
Armorer			Dolly/Track	yes	
			Crane		
PICTURE CARS		CALL	Walkie Talkies (#)		
			AC/Heating Units		

**TRANSPORTATION NOTES
PICK-UPS/TRAVEL**

Jay Huguley arrives in New Orleans at 3:30 and travels to set.

NOTES ON FORGIVENESS
CALL SHEET

Producer: Patrick Hall and Jack Bigelow
 Director: Beth Burris
 1st AD: Mary Blessey
 UPM: _____

General Crew Call

Tuesday, Jan. 8th

9:30

SET CELL: (504) 906-1733

Shooting Call: 10:30 am

**** WE NEED MORE EXTRAS, call a friend to come****

Day: 2 OF 10

Sunrise: 6:57 Sunset: 17:17

Weather: High 65 Low 61 50% chance of rain

Lunch: 3:30 PM

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
28	EXT. BENCH Quinn notices newspaper	1	DAY	1/8		Location Address
29	EXT. COMMON AREA Quinn Confronts Conner	1, 3	DAY	1 5/8		2000 Lakeshore Drive, New Orleans, LA 70148
27	INT. CAFETERIA Quinn and Mollie talk	1, 4	DAY	1 1/8		
						On Campus Parking. Lot Near The Cove.
						Nearest Hospital:
						Plaza Medical Center 4301 Elysian Fields Avenue #103 New Orleans, LA 70122
		TOTAL		2 7/8		

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ashlynn Ross	Quinn Elmore	W		10:00	Make up ready
3	Kurt Krause	Conner	SW		10:00	Make up ready
4	Emily Rodriguez	Mollie	SW		10:00	Make up ready

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO
15-20	ND COLLEGE STUDENTS	SWF		9:30	The Cove
TOTAL:	23				

DEPARTMENT NOTES	
MU/H:	PROPERTY:
WRD:	SFX:
SFXMU:	SETDEC:
NOTES:	LOCATIONS:

ADVANCE SCHEDULE - DAY 3 OF 10 Tuesday - Approx. Call Time: 5:30 am						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
3	INT. HALL Quinn approaches class and takes out notebook	1	DAY	4/8		Location Address
4	INT. CLASSROOM Quinn arrives to class	1, 2, 3, 20 BGs	DAY	1 1/8		2000 Lakeshore Drive, New Orleans, LA 70148
5, 7, 9	INT. CLASSROOM Dr. Klein returns papers and talks to Quinn	1, 2, 3, 20 BGs	DAY	2 3/8		
6, 8, 10	INT. HALL Conner Waits for Quinn	1, 2, 3, 20 BGs	DAY	7/8		Crew Parking
						UNO's campus parking
		TOTAL		4 7/8		

UPM	1st A.D.	PRODUCER
Insert Name	Mary Blessey	on set Patrick Hall
(000) 000-0000	(228) 860-8968	(504) 906-1733

NOTES ON FORGIVENESS

CALL SHEET

Producer: Patrick Hall and Jack Bigelow
 Director: Beth Burris
 1st AD: Mary Blessey
 UPM: _____

General Crew Call

Wednesday, Jan. 9th

Day: 3 OF 10

Sunrise: 6:57 **Sunset:** 17:18

Weather: High 69 Low 65 possible Thunderstorms

Lunch: 11:30 AM

5:30

SET CELL: (504) 906-1733

Shooting Call: 7:00 am

** WE NEED MORE EXTRAS, call a friend to come**

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
3	INT. HALL Quinn approaches class and takes out notebook	1	DAY	4/8		Location Address
4	INT. CLASSROOM Quinn arrives to class	1, 2, 3, 20 BGs	DAY	1 1/8		2000 Lakeshore Drive, New Orleans, LA 70148
5, 7, 9	INT. CLASSROOM Dr. Klein returns papers and talks to Quinn	1, 2, 3, 20 BGs	DAY	2 3/8		Crew Parking
6, 8, 10	INT. HALL Conner Waits for Quinn	1, 2, 3, 20 BGs	DAY	7/8		On Campus Parking. Lot Near The Science Building.
						Nearest Hospital:
						Plaza Medical Center 4301 Elysian Fields Avenue #103 New Orleans, LA 70122
				TOTAL	4 7/8	

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ashlynn Ross	Quinn Elmore	W		6:00	Make up ready
2	Jay Huguley	Dr. Ian Klein	W		6:00	Make up ready
3	Kurt Krause	Conner	W		6:00	Make up ready

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO
25	ND COLLEGE STUDENTS	SWF		9:30	Science Building
TOTAL: 28					

DEPARTMENT NOTES	
MU/H: _____	PROPERTY: _____
WRD: _____	SFX: _____
SFXMU: _____	SETDEC: _____
NOTES: _____	LOCATIONS: _____

ADVANCE SCHEDULE - DAY 4 OF 10 Thursday - Approx. Call Time: 5:00 am						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
25	EXT. THEATER Establishing shot.	0	NIGHT	1/8		Location Address
26	INT. THEATER Quinn meets Klein in the theater.	1, 2, 10 BGs	NIGHT	1 1/8		The Prytania 5339 Prytania Street New Orleans, LA 70115
Company Move						
39	EXT. KLEIN'S HOUSE Quinn waits for Conner.	1, 3	DAY	3/8		Crew Parking
40	INT. CONNER'S CAR Quinn tells Conner she wanted to do it.	1, 3	DAY	2/8		On street around Prytania
				TOTAL	1 6/8	

UPM	1st A.D.	PRODUCER
Insert Name	Mary Blessey	on set Patrick Hall
(000) 000-0000	(228) 860-8968	(504) 906-1733

Wednesday, January 9, DAY: 3 of 10

PRODUCTION		CALL	EDITORIAL		CALL
Director	Beth Burris	5:30	Editor		
UPM			Asst Editor		
1st Assistant Director	Mary Blessey	5:30	DIT	Jared Stanton	5:30 AM
2nd Assistant Director	Brooke Arata				
Production Coord.			SPECIAL EFFECTS		CALL
Asst. Production Coord.			SPEX Coordinator		
Production Assistant	Anaelo Anfone	5:30	SPEX Asst		
Production Assistant	Zoe Cuneo	5:30	SPEX Asst		
Production Coord.					
Script Supervisor	Hattie Coin	5:30 AM	COSTUMES		CALL
Producers Intern			Costume Designer		
Prod. Accountant			Costume Super		
			Set Costumer		
CAMERA		CALL	MAKE-UP / HAIR		CALL
Cinematographer	Kevin Hughes	5:30	Dept. Head Makeup	Allison Sheperd	5:30
A-Cam Operator	Kevin Hughes	5:30	Dept. Head Hairstylist		
B-Cam Operator			Asst. Makeup/Hair	Erin McDonald	5:30 AM
A-Cam 1st AC	Mikev Damare	5:30			
B-Cam 1st AC			LOCATIONS		CALL
2nd AC	Andrea Kuehnel	5:30	Location Manager	Patrick Hall	5:30 AM
Loader			Key Asst. Loc. Mar.		
Still Photoarapher	Daniel Waahorne	5:30	FSO		
			Police Officers	UNO	5:30 AM
SOUND		CALL			
Sound Mixer	Jack Bielow	5:30			
Boom Operator	Dalton Castellaw	5:30	OTHER / ADD. CREW		CALL
ELECTRIC		CALL	Studio Teacher		
			Dialect Coach		
			Translator		
Gaffer	Andrew Bryan	5:30	Animal Wrangler		
Electrician	Tylyn Anson	5:30			
Electrician	Sean Haer	5:30	CATERING		CALL
Electrician			Craft Service	Kim Burris	5:00
SET OPERATIONS		CALL			
Key Grip	Christopher Martin	5:30	Lunch		
Grip	Andres Ballesteros	5:30			
Grip			TRANSPORTATION		CALL
Company Grip			Transportation Coord.		
Dolly Grip	Christopher Martin	5:30	Grip/Elec Cube	Jared Stanton	5:30
			Camera Truck		
Crane Operator			Art		
Medic/First Aid			Tow Plant		
Craft Service			Motorhome/RV		
Craft Service Asst.			Porta-Pottie		
ART DEPARTMENT		CALL	Insert Car		
Production Designer	Michael Kikorian	5:30	Water Truck		
Art	Brandon Melancon	5:30			
Set Dresser					
On-Set Dresser					
Art Dept. Asst.					
PROPERTY		CALL	SPECIAL EQUIPMENT		CALL
Property Master			Camera		
Property Assistant			Sound		
Armorer			Dolly/Track	yes	
			Crane		
PICTURE CARS		CALL	Walkie Talkies (#)	7, 8 extra Batteries	
			AC/Heating Units		
TRANSPORTATION NOTES					
PICK-UPS / TRAVEL					
Extras traveling on bus.					
Grip truck park in front of Science Building.					

NOTES ON FORGIVENESS

CALL SHEET

Producer: Patrick Hall and Jack Bigelow
 Director: Beth Burris
 1st AD: Mary Blessey
 UPM: _____

General Crew Call

Thursday, Jan. 10th

Day: 4 OF 10

Sunrise: 6:57 **Sunset:** 17:18

Weather: High 69 Low 65 possible Thunderstorms

Lunch: 11:30 AM

5:30

SET CELL: (504) 906-1733

Shooting Call: 6:00 am

** WE NEED MORE EXTRAS, call a friend to come **

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
25	EXT. THEATER Establishing shot.	0	NIGHT	1/8		Location Address The Prytania 5339 Prytania Street New Orleans, LA 70115
26	INT. THEATER Quinn meets Klein in the theater	1, 2, 10 BGs	NIGHT	1 1/8		Crew Parking
Company move						
Lunch: 5800 Calina St. New Orleans, LA 70124						
Set: 10 Rail St. New Orleans, LA 70124						
39	EXT. KLEIN'S HOUSE Quinn waits for Conner.	1, 3	DAY	3/8		On street around Prytania
40	INT. CONNER'S CAR Quinn tells Conner she wanted to do it.	1, 3	DAY	2/8		Nearest Hospital: Ochsner Baptist Medical Center 2700 Napoleon Avenue New Orleans, LA 70115
				TOTAL	1 6/8	

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ashlynn Ross	Quinn Elmore	W		5:30	Make up ready
2	Jay Huguley	Dr. Ian Klein	W		6:30	Make up ready. Riding with Patrick
3	Kurt Krause	Conner	W		12:30	Make up ready

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO
5 - 10	ND MOVIE GOERS	SWF		5:30	Prytania Theater
TOTAL: 8 - 13					

DEPARTMENT NOTES	
MU/H: _____	PROPERTY: CONNER'S CAR
WRD: _____	SFX: _____
SFXMU: _____	SETDEC: _____
NOTES: _____	LOCATIONS: _____

ADVANCE SCHEDULE - DAY 5 OF 10 Friday - Approx. Call Time: 4:30 PM

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
1	INT. NEWSPAPER ROOM Conner and Mollie brief Quinn.	1, 3, 4	NIGHT	1 2/8		Location Address The University of New Orleans Library 2000 Lakeshore Drive New Orleans, Louisiana 70148
17	INT. NEWSPAPER ROOM Conner tells Quinn she needs a break.	1, 3	NIGHT	7/8		Crew Parking
11	INT. LIBRARY Quinn works tirelessly in the library	1	NIGHT	2/8		On Campus
				TOTAL	2 3/8	

UPM	1st A.D.	PRODUCER
Insert Name	Mary Blessey	on set Patrick Hall
(000) 000-0000	(228) 860-8968	(504) 906-1733

NOTES ON FORGIVENESS

CALL SHEET

Producer: Patrick Hall and Jack Bigelow
 Director: Beth Burris
 1st AD: Mary Blessey
 UPM: _____

General Crew Call

Friday, Jan. 11th

Day: 5 OF 10

Sunrise: 6:57 **Sunset:** 17:20

Weather: High 74 Low 66 40% chance of rain

Lunch: 10:30 PM

16:30

SET CELL: (504) 906-1733

Shooting Call: 6:30 PM

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
1	INT. NEWSPAPER ROOM Conner and Mollie brief Quinn.	1, 3, 4	NIGHT	1 2/8		Location Address
17	INT. NEWSPAPER ROOM Conner tells Quinn she needs a break.	1, 3	NIGHT	7/8		The University of New Orleans Liberry 2000 Lakeshore Drive New Orleans, Louisiana 70148
11	INT. LIBRARY Quinn works tirelessly in the library	1	NIGHT	2/8		Crew Parking
						Performing Arts Cent
						Nearest Hospital:
						Plaza Medical Center 4301 Elysian Fields Avenue #103 New Orleans, LA 70122
				TOTAL	2 3/8	

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ashlynn Ross	Quinn Elmore	W		17:30	Make up ready
3	Kurt Krause	Conner	W		17:30	Make up ready
4	Emily Rodriguez	Mollie	W		17:30	Make up ready

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO
TOTAL:					

DEPARTMENT NOTES	
MU/H:	PROPERTY: Newspaper
WRD:	SFX:
SFX/MU:	SETDEC: Covering Fire Extinguisher
NOTES: 2 Library employees for security	LOCATIONS: A/C off

ADVANCE SCHEDULE - DAY 6 OF 10 Thursday Jan. 17 - Approx. Call Time: 4:00 PM						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
31	EXT. STREET Klein gets handsy.	1, 2	NIGHT	7/8		Location Address
32	INT. KLEIN'S SUV STREET - CONT. They get into the car and drive off.	1, 2	NIGHT	2/8		City Park. More specific in future call sheet.
33	EXT. STREET - CONT. The car drives off.	1, 2	NIGHT	1/8		
34	EXT. TRAFFIC LIGHT Klein's SUV stops at a light.	1, 2	NIGHT	1/8		Crew Parking
35	INT. KLEIN'S SUV AT TRAFFIC LIGHT - CONT. They decide to not go back to the dorms.	1, 2	NIGHT	3/8		
36	EXT. TRAFFIC LIGHT - CONT. The SUV drives off into the night.	1, 2	NIGHT	1/8		
				TOTAL	2 6/8	

UPM	1st A.D.	PRODUCER
Insert Name	Mary Blessey	on set Patrick Hall
(000) 000-0000	(228) 860-8968	(404) 906-1733

NOTES ON FORGIVENESS

CALL SHEET

Producer: Patrick Hall and Jack Bigelow
 Director: Beth Burris
 1st AD: Mary Blessey
 UPM: _____

General Crew Call

9:00

SET CELL: (509) 906-1700

Shooting Call: 11:00

Thursday, Jan. 17th

Day: 6 OF 10

Sunrise: 6:56 Sunset: 17:25

Weather: High 55 Low 08 20% chance of rain

Lunch: 3:00 PM

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
91	INT. QUINN'S DORMROOM Quinn sits on her bed	1	DAY	1/8		Location Address The University of New Orleans Performing Arts Center 2000 Lakeshore Drive New Orleans, Louisiana 70198
92	INT. QUINN'S DORMROOM Quinn paces around the room	1	DAY	1/8		
99	INT. QUINN'S DORMROOM Quinn tears out pages and calls Allison	1	NIGHT	1 1/8		Crew Parking
95	INT. QUINN'S DORMROOM Quinn types with a purpose "Natural Order of Things"	1	NIGHT	2/8		On Campus Performing Arts Center Parking lot.
97	INT. QUINN'S DORMROOM Quinn works and wipes a tear away	1	NIGHT	1/8		
10	INT. QUINN'S DORMROOM Quinn calls Klein to talk about research	1	NIGHT	1 2/8		
29	INT. QUINN'S DORMROOM Quinn works on her article but then decides to go to the movies	1	NIGHT	6/8		Nearest Hospital: Plaza Medical Center 9001 Elysian Fields Avenue #100 New Orleans, LA 70122
				TOTAL	9	

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ashlynn Ross	Quinn Elmore	W		10:00	Make up ready

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO

DEPARTMENT NOTES	
MU/H:	PROPERTY:
WRD:	SFX:
SFXMU:	SETDEC:
NOTES:	LOCATIONS:

ADVANCE SCHEDULE - DAY 7 OF 10 Friday Jan. 18 - Approx. Call Time: 11:00 AM

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
9	EXT. KLEIN'S HOUSE Quinn waits for Conner.	1, 0	DAY	1/8		Location Address 10 Rail St. New Orleans, LA 70129
90	INT. CONNER'S CAR Quinn tells Conner she wanted to do it.	1, 0	DAY	2/8		
COMPANY MOVE						
HERITAGE GRILL 111 Veterans Memorial Boulevard Metairie, LA 70005						
0	INT. FINE RESTAURANT Quinn and Klein toast.	1, 2	NIGHT	7/8		Crew Parking
19	INT. KLEIN'S SUV LIBRARY. Quinn and Klein talk about movies	1, 2	NIGHT	1		On Street
				TOTAL	2 4/8	

UPM	1st A.D.	PRODUCER
Insert Name	Mary Blessey	on set Patrick Hall
(000) 000-0000	(228) 860-8968	(909) 906-1700

Thursday, January 17, DAY: 6 of 10

PRODUCTION		CALL	EDITORIAL		CALL
Director	Beth Burris	9:00	Editor		
UPM			Asst Editor		
1st Assistant Director	Mary Blessey	9:00	DIT	Jared Stanton	9:00 AM
2nd Assistant Director	Brooke Arata	19:00			
Production Coord.			SPECIAL EFFECTS		CALL
Asst. Production Coord.			SPFX Coordinator		
Production Assistant	Anna Brown	15:00	SPFX Asst		
Production Assistant	Zoe Cuneo	13:30	SPFX Asst		
Production Coord.					
Script Supervisor			COSTUMES		CALL
Producers Intern			Costume Designer		
Prod. Accountant			Costume Super		
			Set Costumer		
CAMERA		CALL	MAKE-UP / HAIR		CALL
Cinematographer	Kevin Hughes	9:00	Dept. Head Makeup	Allison Shepherd	9:00
A-Cam Operator	Kevin Hughes	9:00	Dept. Head Hairstylist	Allison Shepherd	9:00
B-Cam Operator			Asst. Makeup/Hair		
A-Cam 1st AC	Mikev Damare	9:00			
B-Cam 1st AC			LOCATIONS		CALL
2nd AC	Andrea Kuehnel	11:00	Location Manager	Patrick Hall	9:00 AM
Loader			Key Asst. Loc. Mar.		
Still Photographer			FSO		
			Police Officers		
SOUND		CALL	OTHER/ADD. CREW		CALL
Sound Mixer	Ian Wood	9:00	Studio Teacher		
Boom Operator	Ian Wood	9:00	Dialect Coach		
			Translator		
ELECTRIC		CALL	Animal Wrangler		
Gaffer	Andrew Bryan	9:00	CATERING		CALL
Electrician	Tylyn Anson	9:00	Craft Service	Kim Burris	9:00
Electrician	Sean Mckinney	9:00			
Electrician					
SET OPERATIONS		CALL	Lunch		
Key Grip	Christopher Martin	9:00	TRANSPORTATION		CALL
Grip	Andres Ballasteros	20:00	Transportation Coord.		
Grip	Chris Gavden	9:00	Grip/Elec Cube	Jared Stanton	9:00
Company Grip			Camera Truck		
Dolly Grip	Christopher Martin	9:00	Art		
Crane Operator			Tow Plant		
Medic/First Aid			Motorhome/RV		
Craft Service			Porta-Pottie		
Craft Service Asst.			Insert Car		
ART DEPARTMENT		CALL	Water Truck		
Production Designer	Michael Kikorian	9:00			
Art	Brandon Melancon	9:00			
Set Dresser					
On-Set Dresser					
Art Dept. Asst.					
PROPERTY		CALL	SPECIAL EQUIPMENT		CALL
Property Master			Camera		
Property Assistant			Sound		
Armorer			Dolly/Track	yes	
			Crane		
PICTURE CARS		CALL	Walkie Talkies (#)	7. 8 extra Batteries	
			AC/Heating Units		
TRANSPORTATION NOTES					
PICK-UPS/TRAVEL					
Jay Huguley from the Airport					

NOTES ON FORGIVENESS

CALL SHEET

Producer: Patrick Hall and Jack Bigelow
 Director: Beth Burris
 1st AD: Mary Blessey
 UPM: _____

General Crew Call

Friday, Jan. 18th

Day: 7 OF 10

Sunrise: 6:56 Sunset: 17:26

Weather: High 58 Low 42

Lunch: **5:00 PM**

11:00

SET CELL: (504) 906-1733

Shooting Call: 12:00

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
39	EXT. KLEIN'S HOUSE Quinn waits for Conner.	1, 3	DAY	3/8		Location Address
40	INT. CONNER'S CAR Quinn tells Conner she wanted to do it.	1, 3	DAY	2/8		10 Rail St. New Orleans, LA 70129
COMPANY MOVE						
HERITAGE GRILL 111 Veterans Memorial Boulevard Metairie, LA 70005						
30	INT. FINE RESTAURANT Quinn and Klein toast.	1, 2	NIGHT	7/8		Crew Parking
19	INT. KLEIN'S SUV LIBRARY Quinn and Klein talk about movies.	1, 2	NIGHT	1		ON STREET
Nearest Hospital:						
Plaza Medical Center 9001 Elysian Fields Avenue #100 New Orleans, LA 70122						
				TOTAL	24/8	

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ashlynn Ross	Quinn Elmore	W		11:00	
2	Jay Huguley	Dr. Ian Klein	W		17:00	
3	Kurt Krause	Conner	WF		11:00	

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO
10	ND Restaurant Goers	SWF		17:00	Heritage Grill
TOTAL:					

DEPARTMENT NOTES	
MU/H: Quinn upset, Fancy Wear, Normal. Klein Fancy and Normal.	PROPERTY: _____
WRD: Quinn upset, Fancy Wear, Normal. Klein Fancy and Normal.	SFX: _____
SFXMU: _____	SETDEC: _____
NOTES: _____	LOCATIONS: _____

ADVANCE SCHEDULE - DAY 8 OF 10 SATURDAY Jan. 19 - Approx. Call Time: 4:00 PM						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
31	EXT. STREET Klein gets handsy.	1, 2	NIGHT	7/8		Location Address
33	EXT. STREET - CONT. Klein's car drives off	1, 2	NIGHT	1/8		Goldring/Waldenberg Great Lawn
32	INT. KLEIN'S SUV STREET - CONT. Klein takes Quinn's hand and they drive off.	1, 2	NIGHT	2/8		
35	INT. KLEIN'S SUV AT TRAFFIC LIGHT - CONT. Klein doesn't turn.	1, 2	NIGHT	3/8		Crew Parking
34	EXT. TRAFFIC LIGHT Klein's SUV stops at a red light.	1, 2	NIGHT	1/8		
36	EXT. TRAFFIC LIGHT - CONT. Quinn looks out the window and the car drives off.	1, 2	NIGHT	1/8		ADJACENT LOT
				TOTAL	17/8	

UPM	1st A.D.	PRODUCER
Insert Name	Mary Blessey	on set Patrick Hall
(000) 000-0000	(228) 860-8968	(909) 906-1700

Friday, January 18, DAY: 7 of 10

PRODUCTION		CALL	EDITORIAL		CALL
Director	Beth Burris	11:00	Editor		
UPM			Asst Editor		
1st Assistant Director	Mary Blessey	11:00	DIT	Jared Stanton	11:00 AM
2nd Assistant Director	Brooke Arata	11:00			
Production Coord.			SPECIAL EFFECTS		CALL
Asst. Production Coord.			SPEFX Coordinator		
Production Assistant	Greyson Welch	11:00	SPEFX Asst		
Production Assistant			SPEFX Asst		
Production Coord.					
Script Supervisor			COSTUMES		CALL
Producers Intern			Costume Designer		
Prod. Accountant			Costume Super		
			Set Costumer		
CAMERA		CALL	MAKE-UP / HAIR		CALL
Cinematographer	Kevin Hughes	11:00	Dept. Head Makeup	Allison Shepherd	11:00
A-Cam Operator	Kevin Hughes	11:00	Dept. Head Hairstylist	Allison Shepherd	11:00
B-Cam Operator			Asst. Makeup/Hair		
A-Cam 1st AC	Mikev Damare	11:00			
B-Cam 1st AC			LOCATIONS		CALL
2nd AC	Andrea Kuehnel	11:00	Location Manager	Patrick Hall	11:00 AM
Loader			Key Asst. Loc. Mar.		
Still Photographer			FSO		
			Police Officers		
SOUND		CALL	OTHER/ADD. CREW		CALL
Sound Mixer	Ian Wood	11:00	Studio Teacher		
Boom Operator	Alex Aaron	11:00	Dialect Coach		
			Translator		
ELECTRIC		CALL	Animal Wrangler		
Gaffer	Andrew Bryan	11:00	CATERING		CALL
Electrician	Sean McKinney	11:00	Craft Service	Kim Burris	11:00
Electrician	Charlie Lavoy	11:00 AM			
Electrician	Jose Martinez	11:00			
SET OPERATIONS		CALL	Lunch		
Key Grip	Christopher Martin	11:00	TRANSPORTATION		CALL
Grip	Andres Ballesteros	11:00	Transportation Coord.		
Grip	Chris Gavden	11:00	Grip/Elec Cube	Jared Stanton	11:00
Company Grip			Camera Truck		
Dolly Grip	Christopher Martin	11:00	Art		
Crane Operator			Tow Plant		
Medic/First Aid			Motorhome/RV		
Craft Service			Porta-Pottie		
Craft Service Asst.			Insert Car		
ART DEPARTMENT		CALL	Water Truck		
Production Designer	Michael Kikorian	11:00			
Art	Brandon Melancon	11:00			
Set Dresser					
On-Set Dresser					
Art Dept. Asst.					
PROPERTY		CALL	SPECIAL EQUIPMENT		CALL
Property Master			Camera		
Property Assistant			Sound		
Armorer			Dolly/Track	yes	
			Crane		
PICTURE CARS		CALL	Walkie Talkies (#)	7. 8 extra Batteries	
			AC/Heating Units		
TRANSPORTATION NOTES					
PICK-UPS/TRAVEL					

NOTES ON FORGIVENESS
CALL SHEET

Producer: Patrick Hall and Jack Bigelow
 Director: Beth Burris
 1st AD: Mary Blessey
 UPM: _____

General Crew Call

Saturday, Jan. 19th

Day: 8 OF 10

Sunrise: 6:56 Sunset: 17:27

Weather: High 65 Low 47

Lunch: 10:00 PM

16:00

Shooting Call: 18:00

SET CELL: (504) 906-1733

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
31	EXT. STREET Klein gets handsy.	1, 2	NIGHT	7/8		Location Address
33	EXT. STREET - CONT. Klein's car drives off Mini Move. See Map	1, 2	NIGHT	1/8		Goldring/Woldenberg Great Lawn (see map)
32	INT. KLEIN'S SUV STREET - CONT. Klein takes Quinn's hand and they drive off.	1, 2	NIGHT	2/8		Crew Parking
35	INT. KLEIN'S SUV AT TRAFFIC LIGHT - CONT. Klein doesn't turn.	1, 2	NIGHT	3/8		Adjacent lot
34	EXT. TRAFFIC LIGHT Klein's SUV stops at a red light.	1, 2	NIGHT	1/8		
36	EXT. TRAFFIC LIGHT - CONT. Quinn looks out the window and the car drives off.	1, 2	NIGHT	1/8		Nearest Hospital: Ochsner Baptist Medical Center 2700 Napoleon Avenue, New Orleans, LA
				TOTAL	17/8	

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ashlynn Ross	Quinn Elmore	W		17:00	
2	Jay Huguley	Dr. Ian Klein	W		17:00	

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO

TOTAL:	
DEPARTMENT NOTES	
MU/H:	PROPERTY:
WRD:	SFX:
SFXMU:	SETDEC:
NOTES:	LOCATIONS:

ADVANCE SCHEDULE - DAY 9 OF 10 SUNDAY Jan. 20 - Approx. Call Time: 4:00 PM

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
16	INT. KLEIN'S OFFICE Klein reads over Quinn's paper and offers her breakfast	1, 2	DAY	1 2/8		Location Address
12	INT. KLEIN'S OFFICE Quinn discusses her topic with Klein	1, 2	DAY	2 6/8		242 Alabama Ave, Bogalusa Louisiana
						Crew Parking
						Parking Lot
				TOTAL	4	

UPM	1st A.D.	PRODUCER
Insert Name	Mary Blessey	on set Patrick Hall
(000) 000-0000	(228) 860-8968	(504) 906-1733

Saturday, January 19, DAY: 8 of 10

PRODUCTION		CALL	EDITORIAL		CALL
Director	Beth Burris	4:00	Editor		
UPM			Asst Editor		
1st Assistant Director	Mary Blessey	4:00	DIT	Jared Stanton	4:00 PM
2nd Assistant Director	Brooke Arata	4:00			
Production Coord.			SPECIAL EFFECTS		CALL
Asst. Production Coord.			SPFX Coordinator		
Production Assistant	Greyson Welch	4:00	SPFX Asst		
Production Assistant			SPFX Asst		
Production Coord.					
Script Supervisor			COSTUMES		CALL
Producers Intern			Costume Designer		
Prod. Accountant			Costume Super		
			Set Costumer		
CAMERA		CALL	MAKE-UP / HAIR		CALL
Cinematographer	Kevin Hughes	4:00	Dept. Head Makeup	Allison Shepherd	5:00
A-Cam Operator	Kevin Hughes	4:00	Dept. Head Hairstylist	Allison Shepherd	5:00
B-Cam Operator			Asst. Makeup/Hair		
A-Cam 1st AC	Mikev Damare	4:00			
B-Cam 1st AC			LOCATIONS		CALL
2nd AC	Andrea Kuehnel	4:00	Location Manager	Patrick Hall	4:00 PM
Loader			Key Asst. Loc. Mar.		
Still Photographer			FSO		
			Police Officers		
SOUND		CALL	OTHER/ADD. CREW		CALL
Sound Mixer	Ian Wood	4:00	Studio Teacher		
Boom Operator	Alex Aaron	4:00	Dialect Coach		
			Translator		
ELECTRIC		CALL	Animal Wrangler		
Gaffer	Andrew Bryan	4:00	CATERING		CALL
Electrician	Sean McKinney	4:00	Craft Service	Kim Burris	4:00
Electrician	Charlie Lavoy	4:00 PM			
Electrician	Josue Martinez	4:00			
SET OPERATIONS		CALL	Lunch		
Key Grip	Christopher Martin	4:00	TRANSPORTATION		CALL
Grip	Andres Ballesteros	4:00	Transportation Coord.		
Grip	Tylyn Anson	4:00	Grip/Elec Cube	Jared Stanton	4:00
Company Grip			Camera Truck		
Dolly Grip	Christopher Martin	4:00	Art		
Crane Operator			Tow Plant		
Medic/First Aid			Motorhome/RV		
Craft Service			Porta-Pottie		
Craft Service Asst.			Insert Car		
ART DEPARTMENT		CALL	Water Truck		
Production Designer	Michael Kikorian	4:00			
Art	Brandon Melancon	4:00			
Set Dresser					
On-Set Dresser					
Art Dept. Asst.					
PROPERTY		CALL	SPECIAL EQUIPMENT		CALL
Property Master			Camera		
Property Assistant			Sound		
Armorer			Dolly/Track	yes	
			Crane		
PICTURE CARS		CALL	Walkie Talkies (#)	7, 8 extra Batteries	
			AC/Heating Units		
TRANSPORTATION NOTES					
PICK-UPS/TRAVEL					

NOTES ON FORGIVENESS

CALL SHEET

Producer: Patrick Hall and Jack Bigelow
 Director: Beth Burris
 1st AD: Mary Blessey
 UPM: _____

General Crew Call

Sunday, Jan. 20th		
Day:	9	OF 10
Sunrise:	6:56	Sunset: 17:27
Weather:	High 65 Low 47	
Lunch:	10:00 PM	

16:00

SET CELL: (504) 906-1733

Shooting Call: 19:00

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
16	INT. KLEIN'S OFFICE Klein reads over Quinn's paper and offers her breakfast	1, 2	DAY	1 2/8		Location Address
12	INT. KLEIN'S OFFICE Quinn discusses her topic with Klein	1, 2	DAY	2 6/8		242 Alabama Ave, Bogalusa Louisiana
						Crew Parking
						Parking Lot
						Nearest Hospital:
						Lsuhscc Bogalusa Medical 400 Memphis Street Bogalusa, LA 70427
				TOTAL	4	

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ashlynn Ross	Quinn Elmore	W		17:00	
2	Jay Huguley	Dr. Ian Klein	W		17:00	

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO

TOTAL:		DEPARTMENT NOTES	
MU/H: _____	PROPERTY: _____		
WRD: _____	SFX: _____		
SFXMU: _____	SETDEC: _____		
NOTES: _____	LOCATIONS: _____		

ADVANCE SCHEDULE - DAY 10 OF 10 MONDAY Jan. 21 - Approx. Call Time: 4:00 PM						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
48	INT. KLEIN'S OFFICE Quinn tells Klein about her article	1, 2	DAY	4		Location Address
						242 Alabama Ave, Bogalusa Louisiana
						Crew Parking
						Parking Lot
				TOTAL	4	

UPM	1st A.D.	PRODUCER
Insert Name	Mary Blessey	on set Patrick Hall
(000) 000-0000	(228) 860-8968	(504) 906-1733

Sunday, January 20, DAY: 9 of 10

PRODUCTION		CALL	EDITORIAL		CALL
Director	Beth Burris	4:00	Editor		
UPM			Asst Editor		
1st Assistant Director	Mary Blessey	4:00	DIT	Jared Stanton	4:00 PM
2nd Assistant Director	Brooke Arata	4:00			
Production Coord.			SPECIAL EFFECTS		CALL
Asst. Production Coord.			SPFX Coordinator		
Production Assistant	Greyson Welch	4:00	SPFX Asst		
Production Assistant	Margaret Broach	4:00	SPFX Asst		
Production Coord.					
Script Supervisor			COSTUMES		CALL
Producers Intern			Costume Designer		
Prod. Accountant			Costume Super		
			Set Costumer		
CAMERA		CALL	MAKE-UP / HAIR		CALL
Cinematographer	Kevin Hughes	4:00	Dept. Head Makeup	Allison Shepherd	5:00
A-Cam Operator	Kevin Hughes	4:00	Dept. Head Hairstylist	Allison Shepherd	5:00
B-Cam Operator			Asst. Makeup/Hair		
A-Cam 1st AC	Mikev Damare	4:00			
B-Cam 1st AC			LOCATIONS		CALL
2nd AC	Andrea Kuehnel	4:00	Location Manager	Patrick Hall	4:00 PM
Loader			Key Asst. Loc. Mar.		
Still Photographer			FSO		
			Police Officers		
SOUND		CALL	OTHER/ADD. CREW		CALL
Sound Mixer	Ian Wood	4:00	Studio Teacher		
Boom Operator	Alex Aaron	4:00	Dialect Coach		
			Translator		
ELECTRIC		CALL	Animal Wrangler		
Gaffer	Andrew Bryan	4:00	CATERING		CALL
Electrician	Sean McKinney	4:00	Craft Service	Kim Burris	4:00
Electrician	Charlie Lavoy	4:00 PM			
Electrician	Josue Martinez	4:00			
SET OPERATIONS		CALL	Lunch		
Key Grip	Christopher Martin	4:00	TRANSPORTATION		CALL
Grip	Andres Ballesteros	4:00	Transportation Coord.		
Grip	Tylyn Anson	4:00	Grip/Elec Cube	Jared Stanton	4:00
Company Grip			Camera Truck		
Dolly Grip	Christopher Martin	4:00	Art		
Crane Operator			Tow Plant		
Medic/First Aid			Motorhome/RV		
Craft Service			Porta-Pottie		
Craft Service Asst.			Insert Car		
ART DEPARTMENT		CALL	Water Truck		
Production Designer	Michael Kikorian	4:00			
Art					
Set Dresser					
On-Set Dresser					
Art Dept. Asst.					
PROPERTY		CALL	SPECIAL EQUIPMENT		CALL
Property Master			Camera		
Property Assistant			Sound		
Armorer			Dolly/Track	yes	
			Crane		
PICTURE CARS		CALL	Walkie Talkies (#)	7. 8 extra Batteries	
			AC/Heating Units		

**TRANSPORTATION NOTES
PICK-UPS/TRAVEL**

Please find a way to carpool with a buddy. There will be a 15 passenger van let us know if you

NOTES ON FORGIVENESS
CALL SHEET

Producer: Patrick Hall and Jack Bigelow
 Director: Beth Burris
 1st AD: Mary Blessey
 UPM: _____

General Crew Call

16:00

SET CELL: (504) 906-1733

Shooting Call: 18:30

Monday, Jan. 21st			
Day:	10	OF	10
Sunrise:	6:56	Sunset:	17:27
Weather:	High 66 Low 37		
Lunch:	10:00 PM		

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
48	INT. KLEIN'S OFFICE Quinn tells Klein about her article	1, 2	DAY	4		Location Address 242 Alabama Ave, Bogalusa Louisiana
						Crew Parking
						Parking Lot
						Nearest Hospital: Lsuhs Bogalusa Medical 400 Memphis Street Bogalusa, LA 70427
			TOTAL	4		

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ashlynn Ross	Quinn Elmore	WF		16:00	
2	Jay Huguley	Dr. Ian Klein	WF		16:00	

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO

TOTAL:		DEPARTMENT NOTES	
MU/H:		PROPERTY:	
WORD:	TO YA MOTH	SEX:	
STFU:		SETDICK:	
NOTES:	ON FORGIVENESS	LOCATIONS:	TURN A/C ON DURING LUNCH

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
	WRAP PARTY!! WOOO					Location Address ? Crew Parking ?
				TOTALLY	WASTED	

UPM	1st A.D.	PRODUCER
Insert Name	Mary Blessey	Patrick Hall
(000) 000-0000	(228) 860-8968	Sorry everyone that actually reads these... (504) 906-1733

Monday, January 21, DAY: 10 of 10

PRODUCTION		CALL	EDITORIAL		CALL
Director	Beth Burris	4:00	Editor		
UPM			Asst Editor		
1st Assistant Director	Mary Blessey	4:00	DIT	Jared Stanton	4:00 PM
2nd Assistant Director					
Production Coord.			SPECIAL EFFECTS		CALL
Asst. Production Coord.			SPFX Coordinator		
Production Assistant			SPFX Asst		
Production Assistant			SPFX Asst		
Production Coord.					
Script Supervisor			COSTUMES		CALL
Producers Intern			Costume Designer		
Prod. Accountant			Costume Super		
			Set Costumer		
CAMERA		CALL	MAKE-UP / HAIR		CALL
Cinematographer	Kevin Hughes	4:00	Dept. Head Makeup	Allison Shepherd	5:00
A-Cam Operator	Kevin Hughes	4:00	Dept. Head Hairstylist	Allison Shepherd	5:00
B-Cam Operator			Asst. Makeup/Hair		
A-Cam 1st AC	Mikev Damare	4:00			
B-Cam 1st AC			LOCATIONS		CALL
2nd AC	Andrea Kuehnel	4:00	Location Manager	Patrick Hall	4:00 PM
Loader			Key Asst. Loc. Mar.		
Still Photographer			FSO	If anyone knows what this is please let me know.	
			Police Officers		
SOUND		CALL	OTHER/ADD. CREW		CALL
Sound Mixer	Ian Wood	4:00	Studio Teacher		
Boom Operator	Alex Aaron	4:00	Dialect Coach	We probably should've had one of these for the crew	
			Translator	this too.	
ELECTRIC		CALL	Animal Wrangler	why not?	
Gaffer	Andrew Bryan	4:00	CATERING		CALL
Electrician	Sean McKinney	4:00	Craft Service	Kim Burris	4:00
Electrician	Charlie Lavoy	4:00 PM			
Electrician					
SET OPERATIONS		CALL	Lunch		22:00
Key Grip			TRANSPORTATION		CALL
Grip			Transportation Coord.		
Grip	Tylyn Anson	4:00	Grip/Elec Cube	Jared Stanton	4:00
Company Grip			Camera Truck		
Dolly Grip			Art		
Crane Operator			Tow Plant		
Medic/First Aid			Motorhome/RV		
Craft Service			Porta-Pottie		
Craft Service Asst.			Insert Car		
ART DEPARTMENT		CALL	Water Truck		
Production Designer	Michael Kikorian	4:00			
Art					
Set Dresser					
On-Set Dresser					
Art Dept. Asst.			SPECIAL EQUIPMENT		CALL
PROPERTY		CALL	Camera		
Property Master			Sound		
Property Assistant			Dolly/Track	yes	
Armorer			Crane		
PICTURE CARS		CALL	Walkie Talkies (#)	7. 8 extra Batteries	
			AC/Heating Units		
TRANSPORTATION NOTES					
PICK-UPS/TRAVEL					
Van to Bogalusa leaving from PAC at 4					

Shot	Type	Description
39	W.S.	Quinn waits on Klein's front steps
		A black pickup truck wipes the frame Left to Right for the cut to...
39A	M.S.	Quinn spots conner, stands, and walks to meet Conner.
		Black pickup truck wipes the frame (L to R) at start.
		Quinn stands, CRANE UP, Quinn walks, DOLLY BACK, a car enters (L to R) and stops. Quinn exits frame R to walk around front of car. CRANE DOWN to reveal Conner. Quinn enters from frame right, gets in. They drive off.
39A	M.C.U.	Conner drives up and stops, Quinn gets in, they drive off
40A	M.S.	2 shot Conner and Quinn Master
40B	M.C.U.	Quinn
40C	M.C.U.	Conner
40D	W.S.	Conner's car drives away
		Crane up into trees, stop on pretty stuff
40	W.S.	Trees pass over, Tilt to reveal Conner's car driving
		TILT down from trees, camera truck (black pickup) moves toward center as Tilt down, find car.
30A	M.S.	From behind piano, Reveal Quinn and Klein entering dining area
		DOLLY RIGHT / CRANE UP
30E	F.S.	3 Shot master
		VERY VERY SLOW DOLLY LEFT / PAN RIGHT. Waiter exits, CRANE UP/TILT DOWN/DOLLY RIGHT TO 1
30G	M.S.	OTS Klein seated
30J	C.U.	Klein seated
		Tilt up from wine (mod. To storyboards - incorps. 30D) (5K MCU)
30H	M.S.	Quinn seated
30F	C.U.	Quinn studies Klein
		VERY VERY SLOW DOLLY IN (5K MCU)
30B	C.U.	Klein pulls back a chair for Quinn
30C	M.S.	Quinn takes a seat
		DOLLY BACK/RIGHT CRANE DOWN
30D	C.U.	Wine is poured into one glass and Klein samples it
		PAN RIGHT / TILT UP WITH WINE GLASS TO KLEIN
30	M.S.	Elevator door open to reveal Quinn and Klein
19	M.C.U.	Movie Ticket stub in seat, tilt up to Quinn getting in and sitting
19D	C.U.	Quinn
19C	M.C.U.	Klein in car
19E	C.U.	Klein
19F	M.S.	Two shot from behind
22A	C.U.	Blue pen and Journal gifts
19AA	C.U.	Ticket Stubb

Appendix E: Location Contracts and Insurance Documents

12/7/12 Location Insurance Request Form - Students - Notes on Forgiveness



UNIVERSITY of
NEW ORLEANS

CAMPUS CORRESPONDENCE

Department of Film, Theatre, and Communication Arts

DATE: 12/7/12

TO: David Richardson , Environmental Health and Safety Office
Sherri Ganucheau, Risk Management Coordinator

FROM: David Hoover, Chair, FTCA Department

I hereby request a Certificate of Insurance for this FTCA student production. The specifics of the request are detailed below. If you have any questions, feel free to contact the instructor of record
John Hampton Overton

Sincerely,

David Hoover
Chair
Department of Film, Theatre, and Communication Arts
Phone:504-280-6317
Email: dhoover@uno.edu

Production Details

Name of Project : Notes on Forgiveness

Student's Name : Elizabeth Burris

Student ID# : 2392787

Student's UNO email : eburris@uno.edu

Producer's Name (if different than above):

Faculty Instructor/Supervisor's Name :

John Hampton Overton

Faculty Instructor/Supervisor UNO email : joverton@uno.edu

Faculty Instructor/Supervisor Phone # : 504-280-7214

Course Catalog Number : 6910

Course Name: Studio Thesis I

Location Details

I am requesting that a Certificate of Insurance cover each of the below listed **locations**: (add additional locations by clicking the drop down menu below)

Location Number: 1

Location Name : College Campus

Date/Time of Shoot : January 9, 2013

Name of Location : The Administrators of the Tulane Educational Fund

Address : 6823 St. Charles Ave.

City, State, Zip : New Orleans, LA 70118

Name of Contact Person at the Location: Michael Strecker

Location Contact Person Phone # : 504-865-5210

Location Number: 2

Location Name : Prytania Theatre

Date/Time of Shoot : January 8, 2013

Name of Location : Prytania Theatre

Address : 5339 Prytania St.

City, State, Zip : New Orleans, LA 70115

Name of Contact Person at the Location: Eric Ramstead

Location Contact Person Phone # : 504-891-2787

Location Number: 3

Location Name : Dr. Klein's House

Date/Time of Shoot : January 8, 2013

Name of Location : The Moffitt's Residence

Address : 10 Rail St.

City, State, Zip : New Orleans, LA 70124

Name of Contact Person at the Location: Mike Moffitt

Location Contact Person Phone # : 504-606-6290

Location Number: 4

Location Name : EXT. Movie Theater

Date/Time of Shoot : January 11, 2013

Name of Location : The Joy Theater

Address : 1200 Canal St.

City, State, Zip : New Orleans, LA 70112

Name of Contact Person at the Location: Alexa Poper

Location Contact Person Phone # : 504-417-4111

Location Number: 5

Location Name : Restaurant

Date/Time of Shoot : January 17, 2013

Name of Location : Heritage Grill

Address : 111 Verterans Boulevard

City, State, Zip : New Orleans, LA 70005

Name of Contact Person at the Location: Christina Persand

Location Contact Person Phone # : 504-539-5516

Equipment Details

I am requesting that a Certificate of Insurance cover each of the below listed **equipment rentals or loans**: (add additional equipment rentals by clicking the drop down menu below)

Equipment Rental Number:

Name & Type of Equipment :

Company Rented Equipment From :

Company Address :

City, State, Zip :

Equipment Replacement value (US dollars): \$

I understand that I will provide all required information, including the below form, **at least 21 days prior to this project's initial shooting date** to the faculty supervisor of this project. After reviewing and signing this form, the faculty supervisor will submit the information to the FTCA chair for review. Once the FTCA chair has approved the request, it will be sent to the appropriate UNO department for processing.

If this information is NOT provided 21 days prior to the initial shoot date, I understand that I may not receive insurance approval prior to this project's start date. If insurance coverage is not received, I understand that I do NOT HAVE APPROVAL to continue with this shoot as scheduled.

Please print out this form, obtain the requesting student's signature and deliver to the Faculty Supervisor/Instructor for their signature on this form. The form should then be given by the Faculty Supervisor/Instructor to the FTCA Chair.



John Hampton Overton



The University of New Orleans
 Film, Theater, and Communication Arts
 2000 Lakeshore Drive - PAC 307
 New Orleans, Louisiana 70148
 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER: Studio Thesis II - 6912	
PROD. #: 1	PRODUCTION TITLE: Notes on Forgiveness
PRODUCER: Jack Bigelow & Patrick Hall	DIRECTOR: Elizabeth Burris
LOCATION MANAGER: Mary Blessey	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 12/4/12

Permission is hereby granted to Elizabeth Burris (hereinafter referred to as "Student Filmmaker") by _____ (hereinafter referred to as "Owner/Agent"), to use _____ the property and adjacent area, located at 2000 Lakeshore Dr., New Orleans, Louisiana

for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 Days Weeks, beginning on January 7 (Day & Date) and ending on January 7 (Day & Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, herein above mentioned, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker and the The University of New Orleans Film, Theater, and Communication Arts free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

Patrick Hall _____ 12-6-12
 STUDENT FILMMAKER DATE

LT. [Signature] _____ 12-6-2012
 OWNER/AGENT UNO POLICE DEPARTMENT DATE

ADDRESS: 234 COMPUTER CENTER

TELEPHONE: (504) 280-6371



Film New Orleans thanks you in advance for your cooperation and assistance in accordance with these guidelines. Film New Orleans looks forward to working with you to make your production experience a positive one. Adherence to these guidelines will be to the benefit of all filmmakers, will protect the quality of life of our citizens, and ensure the success of the film industry in the coming years.

Your signature below acknowledges that you have read and agree to comply with the requirements and ordinances set forth in the "Guide to Film Production in New Orleans."

*Please sign and return a copy to Film New Orleans.

(Production Company)

Elizabeth Bunnis
(Producer)

(Location Manager)

(Local Transportation Captain)

1/3/12
(Date)

CERTIFICATE OF INSURANCE

Issue Date December 11, 2012

PRODUCER
Office of Risk Management – DOA
Post Office Box 91106
Baton Rouge, Louisiana 70821-9106

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION AND MAY CONFER RIGHTS UPON THE CERTIFICATE HOLDER BY AMENDING OR EXTENDING THE COVERAGE AFFORDED BY THE POLICIES BELOW AS STATED IN THE DESCRIPTION OF OPERATIONS SECTION.

COMPANY AFFORDING COVERAGE

INSURED State of Louisiana
University of New Orleans
2000 Lakeshore Drive
New Orleans, LA 70148

Louisiana Self-Insurance Fund

CORP. NO: 5120

COVERAGES

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL TERMS, EXCLUSIONS, AND CONDITIONS OF SUCH POLICIES.

CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS	
					EACH OCCURRENCE	AGGREGATE
	GENERAL LIABILITY <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> CONTRACTUAL LIABILITY <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any one fire) <input type="checkbox"/> MEDICAL EXPENSES	CGL20122013	07-01-2012	07-01-2013	BODILY INJURY	
					PROPERTY DAMAGE	
					BI & PD COMBINED	\$ 5,000,000
	AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED AUTOMOBILE PHYSICAL DAMAGE <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED				BODILY INJURY	
					PROPERTY DAMAGE	
					BI & PD COMBINED	\$
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY				STATUTORY	
					\$ (EACH ACCIDENT)	
					\$ (DISEASE-POLICY LIMIT)	
					\$ (DISEASE-EACH EMPLOYEE)	
	<input type="checkbox"/> OTHER					

DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS

Proof of coverage for UNO's film project being filmed at Prytania Theater located at 5339 Prytania Street in New Orleans, LA on January 8, 2013.

CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICES SHALL IMPOSE NO OBLIGATIONS OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES.

CERTIFICATE HOLDER

AUTHORIZED REPRESENTATIVE

Prytania Theater
5339 Prytania Street
New Orleans, LA 70115

Melissa Harris

MELISSA HARRIS, UNDERWRITING MANAGER

CERTIFICATE OF INSURANCE

Issue Date
December 11, 2012

PRODUCER
Office of Risk Management – DOA
Post Office Box 91106
Baton Rouge, Louisiana 70821-9106

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION AND MAY CONFER RIGHTS UPON THE CERTIFICATE HOLDER BY AMENDING OR EXTENDING THE COVERAGE AFFORDED BY THE POLICIES BELOW AS STATED IN THE DESCRIPTION OF OPERATIONS SECTION.

COMPANY AFFORDING COVERAGE

INSURED State of Louisiana
University of New Orleans
2000 Lakeshore Drive
New Orleans, LA 70148

Louisiana Self-Insurance Fund

CORP. NO: 5120

COVERAGES

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CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS		
						EACH OCCURRENCE	AGGREGATE
	GENERAL LIABILITY <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> CONTRACTUAL LIABILITY <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any one fire) <input type="checkbox"/> MEDICAL EXPENSES	CGL20122013	07-01-2012	07-01-2013	BODILY INJURY		
					PROPERTY DAMAGE		
					BI & PD COMBINED	\$ 5,000,000	
	AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED AUTOMOBILE PHYSICAL DAMAGE <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED				BODILY INJURY		
					PROPERTY DAMAGE		
					BI & PD COMBINED	\$	
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY				STATUTORY		
					\$	(EACH ACCIDENT)	
					\$	(DISEASE-POLICY LIMIT)	
					\$	(DISEASE-EACH EMPLOYEE)	
	<input type="checkbox"/> OTHER						

DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS

Proof of coverage for UNO's film project being filmed at the Moffit's Residence located at 10 Rail Street in New Orleans, LA on January 8, 2013.

CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICES SHALL IMPOSE NO OBLIGATIONS OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES.

CERTIFICATE HOLDER

The Moffit's Residence
10 Rail Street
New Orleans, LA 70124

AUTHORIZED REPRESENTATIVE

Melissa Harris

MELISSA HARRIS, UNDERWRITING MANAGER

CERTIFICATE OF INSURANCE

Issue Date
December 11, 2012

PRODUCER
Office of Risk Management – DOA
Post Office Box 91106
Baton Rouge, Louisiana 70821-9106

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION AND MAY CONFER RIGHTS UPON THE CERTIFICATE HOLDER BY AMENDING OR EXTENDING THE COVERAGE AFFORDED BY THE POLICIES BELOW AS STATED IN THE DESCRIPTION OF OPERATIONS SECTION.

COMPANY AFFORDING COVERAGE

INSURED State of Louisiana
University of New Orleans
2000 Lakeshore Drive
New Orleans, LA 70148

Louisiana Self-Insurance Fund

CORP. NO: 5120

COVERAGES

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL TERMS, EXCLUSIONS, AND CONDITIONS OF SUCH POLICIES.

CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS		
						EACH OCCURRENCE	AGGREGATE
	GENERAL LIABILITY <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> CONTRACTUAL LIABILITY <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any one fire) <input type="checkbox"/> MEDICAL EXPENSES	CGL20122013	07-01-2012	07-01-2013	BODILY INJURY		
					PROPERTY DAMAGE		
					BI & PD COMBINED	\$ 5,000,000	
	AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED AUTOMOBILE PHYSICAL DAMAGE <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED				BODILY INJURY		
					PROPERTY DAMAGE		
					BI & PD COMBINED	\$	
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY <input type="checkbox"/> OTHER				STATUTORY		
					\$ (EACH ACCIDENT)		
					\$ (DISEASE-POLICY LIMIT)		
					\$ (DISEASE-EACH EMPLOYEE)		

DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS

Proof of coverage for UNO's film project being filmed at Heritage Grill located at 111 Veterans Blvd. in New Orleans, LA on January 17, 2013.

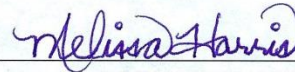
CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICES SHALL IMPOSE NO OBLIGATIONS OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES.

CERTIFICATE HOLDER

AUTHORIZED REPRESENTATIVE

Heritage Grill
111 Veterans Blvd.
New Orleans, LA 70005



MELISSA HARRIS, UNDERWRITING MANAGER

TULANE UNIVERSITY
FILM LOCATION AGREEMENT

This Film Location Agreement (this "Agreement") is effective as of **January , 2013** by and among The Administrators of the Tulane Educational Fund, a Louisiana not-for-profit corporation ("University"), and the University of New Orleans, ("Company") a four-year public university located at 2000 Lakeshore Dr., New Orleans, LA 70148

In consideration of the mutual promises and agreements set forth below, the parties agree as follows:

1. Definitions:

- a. "Filming" means the act of photographing, filming, videoing, digital imaging, or the transmission of visual or audio signals in any form or format now known or hereafter developed, whether for live or delayed broadcast.
- b. "Shoot" means any Filming activities taking place on premises owned or operated by University.
- c. "Location(s)" means specific area or areas on premises owned or operated by University to be used in the Shoot.

- 2. Locations To Be Provided by University:** Company agrees that all Filming carried out in connection with the Shoot, from beginning of set up through clean up, shall take place only in the Location(s) and on the dates and times set forth in Exhibit A, attached hereto. University grants Company access to Location for the purpose of Filming, subject to terms and conditions of this Agreement.

3. Payments:

- a. Company agrees to pay University the amount set forth in the Shoot Cost Estimate attached hereto as Exhibit B. Company agrees that any changes, modifications, additions, or adjustments to the scope of Exhibit B shall be accomplished solely by means of a written amendment or amendments to the Shoot Cost Estimate signed by Company and University. Company understands and agrees that any such changes, modifications, additions, or adjustments may result in an increase in the Shoot Cost Estimate. In no event shall University be responsible in any way for services or equipment provided to Company by any third party, including, without limitation, performer or participant fees and/or benefits, and transportation of performers or participants.
- b. Company agrees to pay University **\$1,000.00 (One thousand dollars and no cents)** upon execution of this Agreement in respect of the anticipated venue rental. Additional Filming, as well as other costs or expenses set forth in the Shoot Cost Estimate or otherwise, will be invoiced separately by University. Company may conduct Additional Filming within ninety (90) days after termination, subject to the University's approval and availability of Location(s). Additional Filming may only commence with the express, written approval of the University.

- c. All payments shall be made by cashiers, certified or corporate check payable to “The Administrators of the Tulane Educational Fund.” Personal checks will not be accepted as payment.
4. **Rights and Duties:** The parties hereto agree to act reasonably and in good faith in connection with the performance of all the terms and conditions of this Agreement and in exercising all rights and obligations with respect thereto.
5. **Marks:** Company acknowledges that University owns a variety of names, symbols, service marks, trademarks, and logos (collectively, “Marks”). Company agrees that it shall not film or otherwise use or record any Marks in connection with the Shoot or any product or service resulting from or related to the Shoot, nor shall it permit or purport to permit others to do so.
6. **Use of Campus Facilities:** Company understands and acknowledges that University maintains strict control over its facilities and their usage, including, but not limited to, alterations of its facilities. Company agrees that it shall make only the alterations to University facilities set forth on the Facilities Alterations form attached hereto as Exhibit C. Company understands and agrees that any such modifications may increase the Shoot Cost Estimate and/or the costs of restoring any facilities so modified to their original condition.
7. **Condition of Location(s):** At the beginning of the Shoot, representatives of Company and University shall inspect the Location(s), noting any problems, defects, or extraordinary wear and tear that may exist at each Location. At the conclusion of the Shoot, representatives of Company and of University shall re-inspect each Location to establish the condition thereof and to determine if there has been any damage sustained during the Shoot, normal wear and tear excepted. If a Location has been damaged, it shall be noted on a Damage Report, an example of which is attached hereto as Exhibit D, prepared by the University’s representative. In the event of any dispute over whether damage to a Location has occurred, the determination of the University shall be conclusive. University must give notice of and such damaged Location and Company agrees to reimburse University for the reasonable, actual costs of any such restoration within 15 (fifteen) business days of Company’s receipt of invoice thereof.
8. **Authorized Representatives:** In connection with the performance of this Agreement, the following individuals are designated to act for the parties:

For University: Michael Strecker

For Company:

9. **Liability and Insurance:**

- a. Company shall defend, indemnify and hold harmless University, its officers, employees, agents, and students from and against every loss, expense (including reasonable attorneys’ fees and costs) liability or payment by reason of any damages or injuries to persons (including death) or property (including loss of use or theft thereof) arising out of or in connection with Company’s performance of this Agreement or the conduct of its officers, agents, employees, guests, invitees, performers, participants, or independent contractors. The word “conduct” shall include, without limitation, any act(s) by which

Shoot performers, participants, or Company encourage, suggest, or ask Shoot onlookers to come onto a stage or into any Location.

- b. University shall defend, indemnify, and hold harmless Company, its officers, agents and employees from and against every loss, expense (including reasonable, outside attorneys' fees and costs), liability or payment by reason of any damages or injury to persons (including death) or property (including loss of use or theft thereof) arising out of or in connection with this Agreement, but only in proportion to and to the extent that such injury, death or damage is caused by the negligent or tortious acts or omissions of University, its officers, employees or agents.
 - c. Company agrees to maintain, at Company's sole cost and expense, a policy or policies of comprehensive or commercial general liability insurance, including bodily injury and property damage, providing a contractual liability endorsement of not less than \$1,000,000 (one million dollars) for each occurrence and \$2,000,000 (two million dollars) aggregate. Company shall submit a certificate of insurance evidencing such coverage and naming The Administrators of the Tulane Educational Fund and Tulane University as additional named insureds for the Shoot. Company also agrees to maintain business vehicle insurance in the amount of \$1,000,000 for Company owned, non-owned, and/or hired vehicles, fire and extended coverage insurance for Company equipment and sundry personal property used in connection with or present at the Shoot, and any and all other insurance required by Louisiana law, including, without limitation, Workers' Compensation Insurance. ~~All the above policies shall contain a waiver of subrogation in favor of the Administrators of the Tulane Educational Fund.~~ Company shall provide evidence of all insurance listed above no less than five (5) business days before the commencement of the Shoot. Company agrees that such coverage will not be canceled, changed, or reduced without thirty (30) days written notice to University. Failure to abide by the requirements of this subparagraph shall be grounds for termination of this Agreement, provided, however, that no accrued rights of University shall be impaired as a result of any such termination.
10. **Force Majeure:** Neither Company nor University shall be liable for failure of the Shoot to commence, proceed, or conclude if such failure is caused by or due to a natural disaster that affects the Shoot or causes physical disability to Shoot participants, or because of acts or regulations of public authorities other than University, civil tumult, epidemic, interruption, labor strike or delay of transportation services or any cause beyond the control of Company or University. In the event that the Location(s) are unavailable due to a natural disaster, destruction or any cause beyond the control of the parties, and if the Shoot has not begun, University and Company each shall have the independent right to terminate this Agreement. In that event, University shall refund all moneys previously paid by Company, except for costs paid and/or contracted for, commitments, which cannot be canceled.
11. **Department of Public Safety Requirements:** Company acknowledges its obligation to comply with any requirements imposed by University's Department of Public Safety.
12. **Cancellation:** Except as provided in paragraph 10 9, above, Company shall be responsible for University's out-of-pocket expenses actually incurred and/or non-cancelable University

obligations in the event of a change of date or cancellation of the Shoot. All such expenses shall be determined by University and will be presented to Company within thirty (30) business days following any such cancellation. Company shall reimburse University by cashiers check made payable to "The Administrators of the Tulane Educational Fund" within ten (10) days following receipt of University's invoice.

13. **Indemnification From Infringement of Copyright:** Company agrees to defend, indemnify and hold harmless University against all claims, demands, costs and expenses, including reasonable outside attorneys' fees and costs, which University may sustain or incur by reason of any claim of infringement or violation of any copyright or property right arising from or related to the Shoot. Company agrees to pay any and all fees or royalties required to be paid on copyrighted material, and to hold University harmless from any liability for such fees or royalties.

14. **Exhibits:** This Agreement includes the following Exhibits, attached hereto and made a part hereof:

A – Locations and Shoot Schedule

B – Shoot Cost Estimate

C – Facilities Alterations

D – Damage Report

University and Company acknowledge that the Exhibits may be subject to modification, but in no event shall any Exhibit modification be effective unless evidenced in a writing signed by both parties. In the event an Exhibit is modified, the signed modification bearing the latest date shall be deemed incorporated into this Agreement, superseding all earlier versions or parts thereof of such Exhibit dealing with the same subject matter.

15. **Rights:** The results and proceeds of the Filming hereunder shall be owned exclusively by Company. Without limiting the foregoing, Company shall have the exclusive right to register the copyright in any embodiment of said results and proceeds in Company's name as owner and author thereof. As between University and Company, the Picture, all films, tapes, recordings, prints and copies thereof, and all rights therein, shall be the sole property of Company and may be broadcast and otherwise exhibited, used and/or exploited, in whole or in part, in perpetuity, in any manner and through any media, whether presently in existence or subsequently devised, as Company may elect. University shall not be entitled to any additional compensation in connection with such broadcast, exhibition, use and/or exploitation.

16. **Oral representation:** No representation, warranty, condition or agreement of any kind or nature shall be binding upon the parties unless incorporated in this Agreement. This Agreement, including the Exhibits, contains all the terms and conditions agreed upon by the parties, and no other agreements, oral or otherwise, regarding the subject matter of this Agreement shall exist or bind any of the parties hereto.

17. **Choice of Law:** The laws of the State of Louisiana shall govern this Agreement, without regard to its conflict of law provisions.

18. Relationship of Parties: This Agreement shall not create a joint venture, partnership, principal-agent, employer-employee or similar relationship between Company and anyone acting for or on behalf of Company, and the University.

19. Severability: The determination that any provision of this Agreement is invalid or unenforceable shall not invalidate this Agreement, and this Agreement shall be construed and performed in all respects as if such invalid or unenforceable provision(s) were omitted.

20. Waiver: Failure of either party to enforce any right hereunder shall not waive any right with respect to any other or future rights.

21. Amendments: Any amendments to this Agreement or its Exhibits must be in a writing signed by both parties.

22. Compliance with Law: Company shall comply at all times with all ordinances, laws and regulations affecting the use and occupancy of University's facilities.

[rest of this page intentionally left blank]

IN WITNESS WHEREOF, this Agreement is executed as of the dates set forth below by the duly authorized representatives of the parties.

"University"
The Administrators of the
Tulane Educational Fund

"Company"
University of New Orleans

Signed: Michael Strecker

Signed: Stephen F. Kolz

Printed: Michael Strecker

Printed: Stephen F. Kolz

Title: Director of Public Relations

Title: Director of Materials Management
and Contracts Administrator

Date: 12/14/12

Date: 12/14/12

EXHIBIT A
LOCATIONS AND SHOOT SCHEDULE

Production Company: University of New Orleans

Address: 2000 Lakeshore Dr., New Orleans, LA 70148

Contact: Elizabeth Burris

SHOOT SCHEDULE:

January 9, 2013

11:30 am – 11:30 pm

- Scene 2: EXT COLLEGE CAMPUS – DAY
 Gibson Quad
- Scene 15: EXT OFFICE – DAY
 Richardson Memorial and Norman Mayer Building
- Scene 18: EXT LIBRARY – NIGHT
 Front steps of Gibson Hall and parking lot
- Scene 21: EXT DORMITORY – NIGHT
 Tilton Memorial Hall

EXHIBIT B
Tulane University

SHOOT COST ESTIMATE

<u>Department</u>	<u>Service</u>	<u>Rate</u>
Public Safety*	TUPD officers (as recommended)	\$35.00 per hour per officer
Parking for crew* (daily rate)	Decided by TUPD	TBD
UNICCO *	Custodial service if needed	\$18.00 per personnel hour with a 3-hour minimum
OEHS* Fire & Safety	1 person on set if needed	\$20.00 per hour or OT @ \$30.00/hr
Facilities Services *		
<i>Building Manager</i>	1 person on set if needed	\$30.00 per hour or OT @ \$45.00/hr
<i>Electrician</i>	1 person on set if needed	\$30.00 per hour or OT @ \$45.00/hr
<i>HVAC Tech</i>	1 person on set if needed	\$30.00 per hour or OT @ \$45.00/hr
<i>Grounds equipment operator</i>	1 person on set if needed	\$25.00 per hour
<i>Grounds worker</i>	1 person on set if needed	\$17.50 per hour
Tulane Communications	Venue Rental (Discounted)	\$1,000 per day

*To be invoiced separately by the applicable department.

Please note that all rates are subject to change.

Appendix F: Music Release Forms



SYNCHRONIZATION QUOTE REQUEST FORM

*If you are interested in using one or more BMG Chrysalis songs in a commercial, film, video, live dramatic performance, interactive media videogame or television broadcast, Internet audiovisual streaming or downloading use, you must request a quote for a synchronization license, **not** a quote for a mechanical license.*

*****PLEASE NOTE*****

For writer, publisher and master recording/artist information, please check the ASCAP, BMI, SESAC and All Music Guide website.

If you are clearing film festival rights for an independent film without commercial distribution, please note that we generally do not issue quotes for additional rights (such as media, theatrical release, television broadcast, etc), until such time as an actual distribution deal is in place.

Please complete the following form and e mail, fax or mail to the BMG Chrysalis contact who e mailed it to you:

**BMG Chrysalis, 6100 Wilshire Blvd. Ste. 1600, Los Angeles, CA 90048
Phone: (323) 969-0988 / Fax: (323) 969-0968**

Your name: Elizabeth Burris

Company name: The University of New Orleans

Phone number: 985-335-0110

Fax number:

E-mail address: eburris@uno.edu

Mailing address: 1014 Cambronne St.
New Orleans, LA 70118

PROJECT TITLE: Notes on Forgiveness

Type of project:

- Film : Short Film / Student Thesis
- TV
- Commercial
- Live Dramatic Performance
- Interactive Media Videogame
- Home Video/DVD

Other (please specify):

Production company (if any): n/a

Distribution company (if any): n/a

BMG

CHRYSALIS

SYNCHRONIZATION QUOTE REQUEST FORM

Overall budget of project and music budget: Overall \$30,000. Music \$2,000 (I hired a composer to score the film with a large portion of the music budget.)

Plot synopsis and approximate running time of project: Runtime 28 mins. I could also provide a private link to my rough cut.

Quinn is a gifted, beautiful student of literature and philosophy at a prestigious school. She is ambitious, smart, and ready to make her way in the world. Dr. Klein is her brilliant and slightly feared professor who each year selects one student to take to the top. He has a reputation for only working with the best students and always procuring them graduate positions at wonderfully elite schools. Dr. Klein's verbal finesse and aptitude make him a difficult professor to cross, and the fact that his "best students" have primarily been beautiful young women who devote every moment to his "projects" has never been adequately investigated. Quinn, keen to make a mark, takes a post at the school paper with the ambition of bringing down and outsmarting the famous Dr. Klein. In the process of proving that he's a predator, she herself becomes one. In the process of preying on his inappropriate behavior, she falls prey to his charms. It is an intricate game of cat and mouse, in which the central plot device—her essay for his symposium—becomes a symbol for the nature and quest for truth, for the constructed "text" of reality, and for the telling, revision, and retelling of moral rectitude and its gray areas.

Requested song title(s) and writer(s) name(s):
(Please include writer and/or publisher information)

The National "Graceless" and "This Is The Last Time" taken from the album "Trouble Will Find Me"
Written by Matt Berninger & Aaron Dessner
Published by BMG/Chrysalis Music Ltd

Master recording:
(Name of artist performing the song(s) you wish to use)

4AD Ltd
Matt Berninger, Scott Devendorf, Bryan Devendorf, Bryce Dessner, Aaron Dessner

Timing and type of use:
(Please provide details on how the song(s) will be used in your project, as well as the approximate timing in minutes/seconds – i.e. up to 1:30 background vocal over opening titles, 0:45 background vocal over montage, etc.)

"Graceless" up to 1:36 opening credits. Quinn the protagonist runs across a prestigious college campus.
"This Is The Last Time" up to 1:50, montage before the climax scene. At 1:00 it becomes background to Quinn's voiceover.

For Commercials, number and timing of Spots, including specifying edits, lifts and versions:
(i.e., one (1) :30 TV spot with unlimited, edits, lifts and versions; one (1) :60 Radio spot . .)

n/a

Requested rights/required media:
(Please specify exactly what rights you require - i.e. all media; all media, excluding theatrical; film festivals; theatrical; free/network TV; basic cable/satellite TV; pay/subscription TV; all forms of home



SYNCHRONIZATION QUOTE REQUEST FORM

video/DVD; radio; common carriers (airplanes, etc.), Internet (streaming and/or downloadable); Industrial (corporate use); live dramatic performance, etc.)

Educational and film festivals

Length of term:

(i.e. two weeks, five years, perpetuity, etc.)

Perpetuity

Territory:

(i.e. United States and Canada, Japan, World, etc.)

The United States

Additional songs used in the project:

(Please include quotes and terms from other publishers and/or master owners, if possible)

Estimated release date:

December 20, 2013

Summary/additional information:

Jon Vogl, a film industry veteran from 20th Century Fox Studios, is my post sound mixer. He would be placing and properly mixing the songs with the dialogue.

I would be happy to provide any additional information.



MUSICAL COMPOSITION SYNCHRONIZATION-USE LICENSE (MOTION PICTURES)

This musical composition synchronization-use license agreement ("Agreement"), dated as of November 22, 2013, is hereby acknowledged and entered into by and between BMG RIGHTS MANAGEMENT (US) LLC ("Licensor"), of 1745 Broadway, 19th Floor, New York, New York, 10019, and Elizabeth Burris ("Licensee"), of 1625 14th Avenue, Franklinton, LA 70438.

1. The musical composition(s) (collectively or individually, hereinafter referred to as the "Composition") subject to this Agreement, as well as the individual name of each credited songwriter per each Composition (individually or collectively, hereinafter referred to as the "Writer"), as well as Licensor's sole percentage of ownership and/or control of said Composition (as an undivided interest in and to the copyright of the Composition), are all as specifically set forth under the attached Schedule A.

2. The motion picture covered by this Agreement is specifically set forth under the attached Schedule A ("Motion Picture").

3. The term ("Term") of this Agreement is specifically set forth under the attached Schedule A. Upon expiration of the said Term, if any, Licensee shall have no rights hereunder to the Composition in or in connection with the Motion Picture, unless otherwise provided for hereunder.

4. The territory covered by this Agreement is set forth under the attached Schedule A ("Territory").

5. The number and type(s) of use(s) and correlating timing(s) of the Composition subject to this Agreement as performed in the soundtrack of the Motion Picture (individually or collectively, hereinafter referred to as the "Use"), are set forth under the attached Schedule A. Accordingly, Licensee warrants and represents that said Use is final and accurate.

6. Grant of Rights: Conditioned upon Licensee's full and continuing compliance with all of the terms, covenants and conditions herein, and further subject to and in consideration of the non-refundable sum set forth under the attached Schedule A, representing Licensor's sole percentage of ownership and/or control of said Composition, as provided hereunder (which is payable upon execution and delivery hereof), Licensor hereby grants to Licensee, its successors and assigns, the non-exclusive, limited right, license, privilege and authority to:

(a) reproduce the Composition, in synchronism or in timed-relation with the Motion Picture, but not otherwise, and to make copies of said reproductions thereof into any country throughout the Territory; and

(b) exhibit, reproduce, transmit, distribute, perform and exploit the Composition, and to authorize others to exhibit, reproduce, transmit, distribute, perform and exploit the Composition, solely as synchronized in and as part of the Motion Picture as a whole and substantially in its entirety (specifically, such grant of rights excludes any and all uses in or as part of webisodes, behind-the-scenes footage, best-of programs, or any other similar content), by means and/or methods as specifically set forth hereinbelow, but not otherwise, subject to and in accordance with the terms, conditions and limitations set forth herein.

i. Film Festival Exhibition: Any and all exhibition to/for public or private audiences for non-commercial purposes at so called "Film Festivals" and/or "Film Markets" (as such terms are commonly accepted in the entertainment or phonograph record industries) only and subject to the terms and conditions herein.

ii. Option(s): If specifically specified under the attached Schedule A, Licensor grants to Licensee the right to such Option(s), any one or more of which may be exercised, if at all, by Licensor's receipt of Licensee's written notice to do so, prior to the respective end of the option term, accompanied by the specified payment thereof.

7. Public Performance: The right to publicly perform and to authorize others to perform the Composition as so recorded in the Motion Picture is subject to the following:

(a) Each entity that is licensed to exhibit, broadcast or transmit a public performance of the Motion Picture ("Media Entity") must secure a valid license from the American Society of Composers, Authors and Publishers ("ASCAP"), Broadcast Music, Inc. ("BMI") or SESAC, if any.

(b) The right to publicly perform and to authorize others to perform the Composition as so recorded in the Motion Picture by means of a Media Entity not licensed by ASCAP, BMI or SESAC, whichever is applicable, is subject to clearance of the performing right either from Licensor or from any other duly authorized licensor acting for or on behalf of Licensor subject to good faith negotiations in accordance with established industry customs and practices.

(c) It is understood that clearance by performance rights societies and mechanical rights societies in any portion of the Territory outside of the United States will be in accordance with the customary practices and the payment of the customary fees in that portion of the Territory.

(d) Cue Sheet: Licensee agrees to furnish Licensor with a cue sheet of the Motion Picture within thirty (30) days after the first public exhibition of the Motion Picture at which admission is charged (except so-called "sneak" previews).

8. Screen Credit: If the Composition is contained in the Motion Picture, as first commercially released to the public, screen credit shall be given to the Writer and Licensor in the end title credits of the Motion Picture among credits for all other "outside" (i.e., pre-existing) compositions and master recordings licensed for synchronization-use and, thereby, performed in the soundtrack of the Motion Picture, in the same manner and size of type used to accord said screen credit for outside, licensed music. Any additional screen credit(s) shall also be accorded to Writer and Licensor, if said additional credit(s) is(are) accorded to aforesaid musical composition writers, recording artists or licensors of outside music, such additional credit(s) to be substantially in the same manner and size of type used to accord said additional screen credit(s). No casual or inadvertent failure to execute and deliver screen credit provisions herein shall be deemed a breach of this Agreement, so long as Licensee uses its best efforts to cure any such non-performance promptly, upon the receipt of a written notice of said non-performance from Licensor.

9. Reservation of Rights: Licensor reserves all rights not expressly granted to Licensee under this Agreement; said rights are expressly non-exclusive, unless otherwise provided for herein. In addition:

(a) This Agreement does not authorize or permit any use of the Composition not expressly set forth herein, including but not limited to the right to: (i) make any changes to the Composition other than to shorten the Composition utilizing a continuous portion thereof; (ii) utilize the Composition in any device now known or hereafter devised intended for reproduction of sound-alone or audio-only; (iii) to use the story of the Composition, or any excerpt thereof, in the Motion Picture; and/or (iv) make any changes in the original lyrics or in the fundamental character of the Composition.

(b) This Agreement does not authorize or permit any use of the name of the Writer in any way, including but not limited to, all advertisements, means of publicity, promotions or co-promotions, tie-ins, music videos or within or in connection with any other similar scenario(s), unless otherwise provided for herein.

(c) For any avoidance of doubt, this Agreement grants rights only in such licensed media (as set forth under the attached Schedule A) which embody the Motion Picture as a whole and as substantially or generally released and in a linear format only. Specifically, this Agreement does not grant any rights to use the Composition, whatsoever, in any and all: (i) interactive, non-linear, non-sequential and/or all such similar future devices, now known or hereafter devised, that provide a user with the ability to manipulate, alter or change at-will, the Motion Picture's audio or visual content in any manner whatsoever (as examples only, but not limited to, sequence of scenes, actors' dialogues, music and/or any other audio, visual or audio-visual element in and to the Motion Picture); or (ii) any device that is programmed in such a manner as to permit a user to manipulate the Motion Picture's images and/or audio material in a non-linear progression, whether now known or hereafter devised. For the purposes hereof, the inclusion of "chapter stops" or other addressable locator codes of any kind shall not be deemed to constitute non-linear manipulation. Notwithstanding the foregoing, so called editor's and/or director's cuts, special versions for the visually and/or hearing impaired or other similar alterations are hereby excluded from the provisions herein.

10. Licensors' Warranty and Indemnification: Licensor warrants only that it has the legal right to grant the rights specified hereunder. Licensor shall indemnify and hold Licensee harmless against any claims, liabilities, losses or damages actually incurred by Licensee as a result of Licensor's breach of this warranty, but in no event shall the total liability of the Licensor hereunder or otherwise exceed the consideration received by it hereunder. This Agreement is given without any other warranty or recourse by Licensor.

11. Licensee's Warranty and Indemnification: Licensee will indemnify and hold harmless Licensor from any and all claims, liabilities, losses and damages arising from any breach of Licensee's warranties, representations or agreements under this Agreement, or in any way resulting from or connected with Licensee's use of the Composition.

12. Assignment: This Agreement is binding upon and shall inure to the benefit of the respective successors, assigns and/or sub-licensees of the parties hereto. Notwithstanding anything contained herein to the contrary, Licensee may transfer its rights under this Agreement, provided Licensee remains primarily liable to Licensor for any failure on the part of Licensee's assignee to comply with this Agreement.

13. Conditions Precedent: The non-exclusive rights granted to Licensee herein shall be of no force or effect until Licensor receives the consideration specified hereunder from Licensee, credit requirements hereinabove are fulfilled and/or until this Agreement is fully executed by Licensee and Licensor. In addition:

(a) This Agreement shall terminate upon notice to Licensee in the event of any material breach of the obligations hereunder by Licensee or its permitted successors and assigns or Licensee's distributor(s), providing, however, that Licensor shall have notified Licensee of its breach or non-performance in writing and Licensee fails to cure same within thirty (30) days after the sending of said notice. Any termination which occurs pursuant to this paragraph shall render the use of the Composition in the Motion Picture unauthorized and Licensor shall thereupon be entitled to seek any and all legal remedies, provided, however, that Licensor shall not be entitled by reason of any breach or alleged breach, to enjoin, restrain and/or seek to enjoin or restrain the distribution or the commercial distribution of the Motion Picture. Notwithstanding any such termination, Licensor shall have the right to retain as its property all sums paid by Licensee to Licensor hereunder, free of any claim by Licensee.

(b) Licensee shall be solely responsible for obtaining all requisite consents and permissions from any and all co-publisher(s) of the Composition and/or any owner(s) of the master recording embodying a performance of the Composition, if applicable, and shall be solely responsible for paying any and all payments, fees, royalties and other sums required to be paid, if any, for such consents and permissions.

Schedule A

A.	Motion Picture:	Notes On Forgiveness		
B.	Composition:	<table border="1"><tr><td>1. Graceless</td></tr><tr><td>2. This Is The Last Time</td></tr></table>	1. Graceless	2. This Is The Last Time
1. Graceless				
2. This Is The Last Time				
C.	Writer(s):	<table border="1"><tr><td>1. Matthew D. Berninger/Aaron Dessner</td></tr><tr><td>2. Bryce Dessner/Matthew D. Berninger/Aaron Dessner</td></tr></table>	1. Matthew D. Berninger/Aaron Dessner	2. Bryce Dessner/Matthew D. Berninger/Aaron Dessner
1. Matthew D. Berninger/Aaron Dessner				
2. Bryce Dessner/Matthew D. Berninger/Aaron Dessner				
D.	% Owned/Controlled:	<table border="1"><tr><td>1. 100.00</td></tr><tr><td>2. 100.00</td></tr></table>	1. 100.00	2. 100.00
1. 100.00				
2. 100.00				
E.	Publisher(s):	<table border="1"><tr><td>1. ABD 13 Music (ASCAP) / Val Jester Music (ASCAP)</td></tr><tr><td>2. ABD 13 Music (ASCAP) / Val Jester Music (ASCAP) / Hawk Ridge Songs (ASCAP)</td></tr></table> <p>c/o BMG Rights Management (US) LLC</p>	1. ABD 13 Music (ASCAP) / Val Jester Music (ASCAP)	2. ABD 13 Music (ASCAP) / Val Jester Music (ASCAP) / Hawk Ridge Songs (ASCAP)
1. ABD 13 Music (ASCAP) / Val Jester Music (ASCAP)				
2. ABD 13 Music (ASCAP) / Val Jester Music (ASCAP) / Hawk Ridge Songs (ASCAP)				
<u>Initial Use</u>				
F.	Use/Duration:	<table border="1"><tr><td>1. Background Vocal, Opening Title - up to 01 mins 36 secs</td></tr><tr><td>2. Background Vocal - 01 mins 50 secs</td></tr></table>	1. Background Vocal, Opening Title - up to 01 mins 36 secs	2. Background Vocal - 01 mins 50 secs
1. Background Vocal, Opening Title - up to 01 mins 36 secs				
2. Background Vocal - 01 mins 50 secs				
G.	Licensed/Granted Rights:	1. & 2. Film Festivals and Non-Profit Educational Screenings (Limited to MFA Thesis/Dissertation Defense at the University of New Orleans		
H.	Territory:	USA		
I.	Term:	Two (2) Years; i.e., 01/01/2014 - 12/31/2015 (MM/DD/YYYY)		
J.	License Fee/Consideration:	<table border="1"><tr><td>1. \$500.00</td></tr><tr><td>2. \$500.00</td></tr></table> <p>For a total of \$1,000.00 (One Thousand Dollars) (BMG's pro-rata share of the 100% license fee)</p>	1. \$500.00	2. \$500.00
1. \$500.00				
2. \$500.00				
K.	MFN:	Yes, pursuant to paragraph 14 hereinabove, and extending to all licensors of music as performed in the soundtrack of the Motion Picture.		
L.	Option(s) and Fee(s):	No options granted		
M.	Expiration date of Option(s):	N/A		

N. Special Terms/Conditions: BMG Rights Management (US) LLC acknowledges receipt of payment of the license fee in full. Thank you.

IN WITNESS WHEREOF, the parties have caused the foregoing to be executed as of the date set forth below.

AGREED TO AND ACCEPTED:

BMG Rights Management (US) LLC
("Licensor")



Digitally signed by Leo Tee
DN: cn=Leo Tee, o=BMG Chrysalis /
BMG Rights Management (US) LLC,
ou=Director, Synch Licensing
Administration,
email=leo.tee@bmgchrysalis.com,
c=US
Date: 2013.11.22 15:59:50 -08'00'

By _____
An Authorized Signatory

Date: _____

Federal Tax ID#: 26-4055343

AGREED TO AND ACCEPTED:

Elizabeth Burris
("Licensee")

By 
An Authorized Signatory

Date: 12/3/13

We hereby grant you (Elizabeth Burris) permission to use the Master Recording rights mentioned below in your NON COMMERCIAL SHORT FILM entitled 'Notes on Forgiveness', as part of the course MFA – Film Production at The University of New Orleans PROVIDED THAT the usage is limited to educational or competition use only and FURTHER PROVIDED THAT no profit or income of any kind will be derived from such usage.

I can confirm that this usage is a gratis PROVIDED THAT the Music Publisher also agrees to gratis use.

Please credit us as follows:

The National "Graceless"
(P) 2013 4AD Ltd
Written By Matt Berninger & Aaron Dessner
Published By BMG/Chrysalis Music Ltd
ISRC No GB-AFL-13-00062
Taken from the album "Trouble Will Find Me" [CAD 3315]
Licensed Courtesy of 4AD Ltd
www.4ad.com

In the event that your project attains commercial success you should approach us for a commercial licence and we will endeavour to facilitate your request.

Please note that you also need to seek permission from the music publisher:

(NB all publishing information supplied should be verified with your local collecting society).

Many thanks,

Emma Lomas
BEGGARS GROUP LICENSING

Appendix G: SAG Paperwork and Actor Release Forms

6/10/2010

SCREEN ACTORS GUILD
PRELIMINARY INFORMATION SHEET
FOR STUDENT AND SHORT FILM FILMMAKERS
Please fill in the grey highlighted areas completely
(It is important that you do not leave any areas blank).

Name of Project: " Notes on Forgiveness "

Producer Information:

Are you signing as a(n) (check one only):

*Individual: **Company:

If signing as a Company is it a(n):

Corporation: LLC: Other:

Name of Individual or Company: Elizabeth Burris

Address & contact information of Individual Or Company:

Street: 5800 Catina Suite:

City: New Orleans State: La Zip: 70124

Attn: E-mail: eburris@uno.edu

Work Phone: Cell: 985-335-0110

Home: 985-839-5043

PLEASE NOTE!

*If you are signing as an Individual, please return this form with a copy of your Drivers License.

**If you are signing as a Company, return this form with a copy of your Corporate Articles or Fictitious Name Statement.

Producer Contact Information – (if different from above):

Contact Person: Position in production:

Contact Information:

Home: Work: Cell:

Fax: E-mail address:

About the film:

Briefly describe the film's storyline:

Talented but troubled student sets out to trap a brilliant professor with a disturbing past, and discovers that morality is a slippery slope, desire knows no boundaries, and winning often comes with a hefty price tag.

Start Date (film): Jan. 7 Completion Date (film): Jan 21

Medium (film, digital etc): digital - Red Epic

Is it live action or animated? live action Number of shooting days: 10

Do you have a **distribution Agreement**? NO Projected Edited Length: 25 min.

Where are you shooting (city/state, etc.) New Orleans, LA & Slidell, LA

Who owns the project? Elizabeth Burris

Total number of speaking roles: Professional (i.e. SAG): _____ Non-Professional: _____
(have not cast)

Financial Information:

Project Financed by: Jerry Nims MFA Thesis Scholarship &

Cash expenditures: Personal Savings

Equipment \$ _____

Film and processing (Including digital media): \$ _____

Post production: \$ _____

Total budget: \$ 15,000

Please place a check mark if you intend to include any of the following in your production:

Minors: ___ Animals: ___ Singers: ___ Stunts: ___ Nudity: ___

Additional information:

Are you a student in a Film program? Yes

Name of school: University of New Orleans

Course and Title Number: Thesis Production / Studio Thesis 11 6911

Name of Professor: Hamp Overton

Professor's Telephone Contact information: 504-280-7214

Professor's email address: joverton@uno.edu

Will you be paying your actors? Yes (You are permitted to defer **all** salaries)

FAX this document and required paperwork to: Linda M. Isrel at 305-670-1813
Toll free 1-800-844-5439 or **scan and email** to Linda.Isrel@sag.org. *****Signatory paperwork will not be sent until all required documentation has been received.**

Please be advised that films produced under the SAG Student & Short Film Agreements are mainly intended for non-paying environments such as film festivals, director's reels, visual résumés and similar venues that allow the filmmaker to display his work and talents. However, if your **primary intention** is immediate theatrical distribution, internet distribution and/or sale of your project, you are not eligible to use the SAG Student Film Agreement or Short Film Agreement.

Notice Regarding Minors Please note that if you are employing minors (those under 18 years of age) you are required by some state laws to make sure they have obtained minor work permits. If you are employing minors during school days or school hours you may be required to provide a teacher on set. Minors are only permitted on set a **limited amount of hours**. Please contact your local government for laws in your area.



PRE-PRODUCTION CAST LIST

Production Company		Phone		Production Company Contact Name				
The University of New Orleans		985-335-0110		Elizabeth Burris				
Picture Title								
NOTES ON FORGIVENESS								
Start Date		Finish Date		Total Shoot Days				
January 7 2013		January 21 2013		10				
Total Number Daily Stunt Performers			Total Number Weekly Stunt Performers					
Stunt Coordinator Name				Stunt Coordinator Contact Phone/Email				
Total Number Background Actors								
Character Name	Actor's Name and Contact Number	Actor's SAG-AFTRA ID# or Last Four Digits SSN	Agent Name and Contact Number	Days/Weeks Worked		Base Salary	Total Earnings	SAG-AFTRA Use Only
Dr. JUNKRIN	JAY HUGULEY	SAG 10135802	DAWN LANDRUM 318 426 8674	7	Days	642.85	4,500	
					Weeks			
					Days			
					Weeks			
					Days			
					Weeks			
					Days			
					Weeks			
					Days			
					Weeks			
					Days			
					Weeks			



SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

Picture Title Notes on Forgiveness

Company The University of New Orleans Production No. 00343924

Date January 7, 2013

Contact Elizabeth Durris

Phone No. 985-333-0110

Shooting Location Tulane University

Is Today a Designated Day off? Yes No Production Type: MP TV MOW Industrial Other

SELECT FROM DROP-DOWN LIST		WORK TIME	MEALS								TRAVEL TIME				WARDROBE			PERFORMERS SIGNATURE							
CAST	M I N G R ?		CHARACTER	Report Makeup Wardrobe	Report on Set	Dismiss on Set	Dismiss Makeup Wardrobe	1ST MEAL			2ND MEAL		Leave for Location	Arrive on Location	Leave Location	Arrive at Studio	Start Adj.		Minors Tutoring Time	No. of Outfits Provided	Forced Call	MPVs			
								In	Out	Start	Finish	Start											Finish		
Jay Huguley		Dr. Ian Klein	S	7:30	7:30	23:30							7:30	11:30											
			W																						
			W																						
			W																						
			W																						
			W																						
			W																						
			W																						
			W																						

*This refers to the two (2) days (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.

**SCREEN ACTORS GUILD- PRODUCERS PENSION AND HEALTH PLANS
THEATRICAL WEEKLY REPORT OF CONTRIBUTIONS**

ALL INFORMATION ON THE FORM MUST BE COMPLETED FOR PROCESSING

Studio Code # _____ Signatory _____ Employer <u>Elizabeth Burris</u> Street Address <u>5800 Catina St.</u> City & State <u>New Orleans, LA</u> Zip <u>70124</u> Telephone <u>(985) 335-0110</u>	Liquidated Damages: Reports received over 30 days after the PAYROLL PERIOD ENDING date will be assessed 10% of the contributions due. Reports received over 60 days after the PAYROLL PERIOD ENDING date will be assessed 20% of the contributions due. Effective January 1, 1989: Failure to supply project titles and social security numbers of all performers for which contributions are being remitted will result in the assessment of liquidated damages in the amount of 10% of the Pension and Health contributions due. If the Producer's failure to supply the data requested continues for 60 or more days, then liquidated damages of 20% of the contributions due will be assessed.
FOR OFFICE USE ONLY Check No. _____ Amount \$ _____ Date Received _____	Start Date of Principal Photography <u>01/07/13</u> Payroll Period End Date <u>01/21/13</u> Name of Picture <u>Notes on Forgiveness</u>

List only the Performers employed during the above indicated week WHO WORKED UNDER S.A.G. JURISDICTION and for whom contributions are due the Pension and Health Plans. Picture ID 00343924 Picture Type student/th

Report Performers and Background Actors Separately

SOCIAL SECURITY NUMBER	PERFORMER/BACKGROUND ACTOR NAME			CATEGORY		REPORTABLE GROSS COMPENSATION
				Performer Sessions-S Residual-R Deferred-D	Background Actor (E) Choreographers (CHR)	
<u>152-48-4804</u>	<u>HUGLEY</u>	<u>JAY</u>	<u>JAY</u>			

Total Gross Compensation Subject to Contributions \$ 4500
 Employer's Contribution @ 16.8% of Gross Compensation \$ 756
 Special Rate Code (please see page 2 for codes) _____
 Liquidated Damages @ 0 % (See above) \$ _____

Make check payable to: SCREEN ACTORS GUILD-PRODUCERS PENSION AND HEALTH PLANS Check No. 1068
 P.O. Box 54867, Los Angeles CA 90054-0867 Phone (818) 973-4472

Only Producers who are signatory* to an applicable collective bargaining agreement of the Screen Actors Guild are eligible to make contributions to the Screen Actors Guild-Productions Pension and Health Plans on behalf of the eligible Performers employed by such Producers. Any contributions submitted by a non-signatory* Producer will not be accepted.

I certify that the above-named Employer is signatory* to such a collective bargaining agreement with the Screen Actors Guild. By signing this agreement, Producer acknowledges that it has accepted and agreed to be bound by the Pension & Health Provisions established by the collective bargaining agreement to which Producer is signatory. I further certify that the information contained herein is correct, and that all compensation subject to contributions earned by performers in our employ during the period covered and only for work within the jurisdiction of such collective bargaining agreement has been reported herein.

Signature: [Signature] Name JAY HUGLEY Title _____ Date 1/21/13

*A Producer will be considered to be "signatory" if the producer is a party to a collective bargaining agreement with the Screen Actors Guild, or, if the collective bargaining has expired, the producer is obligated by federal law to continue to make such contributions.

Pension And Health Report Of Contributions Theatrical 6.6 Elizabeth Burris Producer 1 of 2 2/15/13



**SCREEN ACTORS GUILD-AMERICAN
FEDERATION OF TELEVISION AND RADIO
ARTISTS STUDENT FILM LETTER AGREEMENT
DAY PERFORMER EMPLOYMENT CONTRACT**

FILM: Title "NOTES on FARGO MASS"

FILMMAKER: Name: Elizabeth Burris

PERFORMER: Name: JAY HUGULEY SS#: 152484804

Address: 1831 Fanning St. L.A., Ca. Zip 90026

Performer's Phone: (323) 791-7201

EMPLOYMENT: Rate of Deferral: \$ 642.85 per day
 Role: Dr. Ivan Klein
 Start Date: 01/07/13 (Total Guaranteed Employment 7)

The Student Film Letter Agreement allows professional performers (both SAG-AFTRA members and non-SAG-AFTRA members) to render services in the film project on a deferred salary basis. No monies will be due the performer (with the following exceptions) until the film is released into a commercial market (i.e. Pay Cable, Theatrical Motion Picture Houses, Free Television, Videocassette, Educational/Industrial, etc.).

Non-deferred Payments

- The following monies shall be due during the current production period:
1. Car mileage allowance reimbursement (30 cents per mile).
 2. Meal penalties (if meal not provided within six (6) hours).
 3. Per diem (on overnight location only).
 4. Reimbursement for special hairdress, make-up or wardrobe.
 5. Overtime for work in excess of 12 hours in any day (excluding time spent for meals), more than five consecutive days in each week, or for production which exceeds 20 total shooting days.
 6. Late payment charges to performers (for payment due in #5).
 7. Rest period charges (if performer not given at least 12 hours rest).
 8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.

Performer affirms that he/she has received a copy of the full 11-page Film Letter Agreement, executed between SAG-AFTRA and the Filmmaker for the above film project.

By Elizabeth Burris
 Filmmaker Signature

By [Signature]
 Performer Signature

Date 1-31-13

Date 1/22/13

3 copies: Original: To SAG-AFTRA
 Copy 1: To Performer
 Copy 2: To Filmmaker

SAG-AFTRA
5757 Wilshire Boulevard
Los Angeles, CA 90036-3620

FINAL CAST LIST INFORMATION SHEET

Date Filed: _____

PICTURE TITLE: NOTES on FORGIVENESS
 PRODUCTION COMPANY: The University of New Orleans
 ADDRESS: 2000 Lakeshore Dr.
 PHONE: (504) 985-335-0110
 DISTRIBUTOR: _____

SHOOTING LOCATION: _____
 START DATE: 5-27-2013 COMPLETION DATE: 5-21-2013
 FEDERAL I.D. # _____ STATE I.D. # _____
 PICTURE # _____
 Check One: MP SHOW OTHER TV INDUSTRIAL OTHER

To establish Residual payments, see Section 5.2 of the 1980 Basic Agreement.

* PERFORMER NAME & SOCIAL SECURITY NUMBER	* NAME OF LOAN-OUT CORPORATION & FEDERAL I.D. #	PERFORMER ADDRESS INCLUDING ZIP	(1) Period worked		Start Date	Finish Date	(2) Contract Type	(3) Performer Type	(4)		Time Units	Salary Units	Total Units	For SAG-AFTRA Use Only
			Days	Weeks					Total Gross Salary	Base Salary				
JAY 852484804 Hugley		1831 Ewing St 90026 L.A. Ca	7		01/27/13	04/21/13	A	4500	647.85					

- (1) Include days not worked, but considered worked under continuous employment provisions. Report contractually guaranteed work period or actual time worked, whichever is longer.
 - (2) Insert for Daily or for Weekly type of contract.
 - (3) Insert: A= Actor; ST= Stunt; P= Pilot; SG= Slinger; ADR= Automated Dialogue Replacement
 - (4) Include all salary, Overtime, Premium, and Stunt Adjustments. Do not include any penalties paid (i.e. Meal Penalties, Forced calls, etc.).
 - (5) List base contractual salary (i.e. \$1,500.00/week or \$500.00/day).
- * If performer was employed and paid through his/her loan out corporation, list both the performer's name/SSN and the corporation name and Federal ID number.

Actor Release Form

I Ashlynn Ross hereby grant to the University of New Orleans and _____ (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

_____ (the picture)
I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform and necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand the University of New Orleans may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the University of New Orleans.

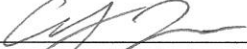
I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: Ashlynn Ross

Address: 999 North 9th St. #121

Baton Rouge, LA 70802

Telephone: (985) 859-3418

Signature:  Date: 3-24-14

Student Filmmaker (print name) _____

Actor Release Form

I KURT KRAUSE hereby grant to the University of New Orleans and _____ (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

NOTES ON FORGIVENESS (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform and necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand the University of New Orleans may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duty appointed representative(s) and NOT the University of New Orleans.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: KURT KRAUSE

Address: 1138 Toledano St.

New Orleans, LA 70115

Telephone: (985) 640-3251

Signature:  Date: 3/24/14

Student Filmmaker (print name) _____

Actor Release Form

I Emily Rodriguez hereby grant to the University of New Orleans and Elizabeth Burris (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

Notes On Forgiveness (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform and necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand the University of New Orleans may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duty appointed representative(s) and NOT the University of New Orleans.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: Emily Rodriguez

Address: _____

Telephone: 318-715-9961

Signature: Emily Rodriguez Date: 3/29/14

Student Filmmaker (print name) Elizabeth Burris

Appendix H: Budget

Acct#	Category Description	Page	Total
1300	Cast	1	\$10,966
Total Above-The-Line			\$10,966
1800	Camera	2	\$3,630
1900	Wardrobe	2	\$1,000
2000	Makeup and Hairdressing	2	\$1,800
2100	Set Dressing	2	\$3,536
2300	Art Department	3	\$800
2400	Set Construction	3	\$5,000
2600	Sound Recording	3	\$2,728
2700	Set Lighting	4	\$1,022
2800	Set Operation	4	\$7,195
2900	Facilities	5	\$50
3100	Locations	5	\$2,820
3200	Transportation	5	\$350
Total Production			\$29,931
3400	Editing	7	\$605
3500	Music	7	\$2,000
3600	Post Production Sound	7	\$3,200
Total Post Production			\$5,805
Total Above-The-Line			\$10,966
Total Below-The-Line			\$35,736
Total Above and Below-The-Line			\$46,702
Total Fringes			\$0
Grand Total			\$46,702

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
1300 Cast							
1301	Principal Players						
	Quinn	10	Days	1	200	2,000	
	Klein	9	Days	1	500	4,500	
	Conner	3	Days	1	100	300	
	Mollie	2	Days	1	100	200	
Total							\$7,000
1304	Casting Director						
	Liz Coulon	1	Flat	1	2,500	2,500	
	Agent-Landrum Arts	1	Flat	1	650	650	
	Agent- LA Talent	1	Flat	1	60	60	
Total							\$3,210
1308	SAG Costs						
	Jay Huguley's Health and Pension	756		1	1	756	
Total							\$756
Account Total for 1300							\$10,966
Total Above-The-Line							\$10,966

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
1800 Camera							
1801	Director of Photography						
	Kevin	10	Days	1	250	2,500	
Total							\$2,500
1803	1st Asst. Cameraman						
	Mikey Damare	1	Flat	1	1,000	1,000	
Total							\$1,000
1830	Miscellaneous Expenses						
	Expendables from Dawn	1		1	130	130	
Total							\$130
Account Total for 1800							\$3,630
1900 Wardrobe							
1911	Purchases						
	Quinn's Wardrobe	1		1	800	800	
	Klein's Wardrobe	1		1	200	200	
Total							\$1,000
Account Total for 1900							\$1,000
2000 Makeup and Hairdressing							
2001	Key Makeup Artist						
	Allison Shepard	10	Days	1	150	1,500	
Total							\$1,500
2011	Purchases						
	Hair supplies and extentsions	1	Flat	1	300	300	
Total							\$300
Account Total for 2000							\$1,800
2100 Set Dressing							
2111	Purchases						
	Chaise Lounge	1		1	175	175	
	Quinn's Bedspread	1		1	74	74	
	Pot	1		1	7	7	
	Vase	1		1	28	28	
	Antique receipt	1		1	137	137	

Continuation of Account 2111

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Front Gate Picture	1		1	244	244	
	Euro Shams	1		1	65.29	65	
	Dirt Cheap Receipt	1		1	125.93	126	
	Klein's Bedroom set	1		1	2,597	2,597	
	Total						\$3,453
2130	Miscellaneous Expense						
	Lowe's Paint Supplies	1		1	83.31	83	
	Total						\$83
Account Total for 2100							\$3,536
2300 Art Department							
2301	Production Designer						
	Michael Kikorian	1	Flat	1	500	500	
	Total						\$500
2311	Purchases						
	Petty cash	1	Flat	1	300	300	
	Total						\$300
Account Total for 2300							\$800
2400 Set Construction							
2402	Construction Labor						
	Bookshelves and desk	1		1	5,000	5,000	
	Total						\$5,000
Account Total for 2400							\$5,000
2600 Sound Recording							
2601	Production Mixer						
	Jack Bigelow	5	Days	1	170	850	
	Ian Wood	5		1	250	1,250	
	Total						\$2,100
2602	Boom Operator						
	Alex Aaron	1		1	250	250	
	Dalton	1		1	100	100	
	Total						\$350
2610	Sound Equip. Supplies						
	Professional Sound Services NOLA	1		1	278	278	

Continuation of Account 2610

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Total						\$278
Account Total for 2600							\$2,728
2700 Set Lighting							
2701	Gaffer						
	Andrew Bryan	1	Flat	1	1,000	1,000	
	Total						\$1,000
2730	Miscellaneous Expenses						
	Stage Light Louisiana	1		1	22	22	
	Total						\$22
Account Total for 2700							\$1,022
2800 Set Operation							
2802	Best Boy						
	Sean M.	1		1	250	250	
	Total						\$250
2803	Dolly Grip/Crane Grip						
	Chris Martin	1		1	350	350	
	Charile Lavoy	1		1	500	500	
	Chapman/Leonard Rental	1		1	1,577	1,577	
	Total						\$2,427
2805	Craft Service						
	Food, drinks, snacks	30		10	10	3,000	
	Total						\$3,000
2806	Craft Service Supplies						
	Supplies	1		1	1,000	1,000	
	Total						\$1,000
2810	Materials & Supplies						
	Office Depot	1		1	23.34	23	
	LTO Tapes	5		1	17	85	
	Hard Drives	2		1	155	310	
	Total						\$418
2830	Miscellaneous Expenses						
	Gift Cards for extras	5		1	20	100	

Continuation of Account 2830

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
Total							\$100
Account Total for 2800							\$7,195
2900 Facilities							
2906	Storage						
	John's Storage for Klein's set	1		1	50	50	
Total							\$50
Account Total for 2900							\$50
3100 Locations							
3101	Site Rentals, Fees, & Permits						
	Tulane	1	Flat	1	1,000	1,000	
	Tulane Security Guard	1	Hour	12	35	420	
	Prytania	1		1	500	500	
	Street Filming Permit	1		1	190	190	
	City Park Permit	1		1	100	100	
	City Park Security Guard	1		1	425	425	
Total							\$2,635
3108	Location Parking						
	Tulane	1		1	35	35	
Total							\$35
3130	Miscellaneous Expenses						
	Overnight Library staff	1		1	150	150	
Total							\$150
Account Total for 3100							\$2,820
3200 Transportation							
3203	Location Drivers						
	Jacob Hoyson	1		1	150	150	
	Phil Junkins	1		1	100	100	
Total							\$250
3207	Gas, Oil & Vehicle Washes						
	Patrick's gas, van gas	1		1	100	100	
Total							\$100

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
Account Total for 3200							\$350
Total Production							\$29,931

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
3400 Editing							
3402	Assistant Editor						
	Kd Amond	20	1	1	20	400	
	Andrew Bryan	7		1	15	105	
	Patrick Hall	10		1	10	100	
Total							\$605
Account Total for 3400							\$605
3500 Music							
3501	Clearances						
	The National	1		1	1,000	1,000	
Total							\$1,000
3503	Composers						
	BJ Blue	1		1	1,000	1,000	
Total							\$1,000
Account Total for 3500							\$2,000
3600 Post Production Sound							
3601	Sound Supervisor and Re-Recording Mixer						
	Apex Productions	1		1	3,200	3,200	
Total							\$3,200
Account Total for 3600							\$3,200
Total Post Production							\$5,805

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Total Above-The-Line						\$10,966
	Total Below-The-Line						\$35,736
	Total Above and Below-The-Line						\$46,702
	Total Fringes						\$0
	Grand Total						\$46,702

Vita

Elizabeth Burris obtained her Bachelor's of Science degree from Louisiana State University in accounting in 2010. She joined the University of New Orleans graduate program in Film Production to pursue a Masters in Fine Arts. She was awarded the Nims Scholarship in 2012 for her thesis project. She hopes to utilize both of these fields of study in the movie making industry. She was born in Franklinton, Louisiana and now resides in New Orleans.