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In Service

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In Service
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 and Theatre Arts
Film Production

by Spencer Kancher

B.A. Indiana University, 2006

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Abstract

This paper will examine the development and production of my thesis film, *In Service*. It will include the pre-production, filming, and post-production process; focusing on the script writing, pre-production process, directing the set, and editing. By analyzing these individual aspects of the film making process, I will evaluate the final product that I have created.

Pre-production: All work done leading up to filming.

Filming: All work done in the production of the movie.

Post-production: All editing and sound work done after filming to complete a final film product.

Script: The written dialogue and basic direction the director follows.

Writing: Looking at the writer's process at creating the script.

Directing the set: How the director handles the decisions on the film set.

Editing- The process of compiling the movie footage and sound into a final film product.

Chapter 1

Introduction

The idea for the story and title, *In Service*, came from listening to the song “Not In Service” by Climate Control. The song is about a special connection, made through a chance meeting, between a “straight edged” young man who befriends a “punk” girl in a Sonic parking lot. The boy ends up falling for the girl but accepts that they can never be together because his feelings are one sided and unspoken. Through this and the story of *Don Quixote*, I crafted the characters of Arthur and Jasmine.

W.C. Fields is famous for saying, “Never work with children or animals.” I ignored this sage advice and included both in my film.

The eight-year-old protagonist, Arthur (played by Noah Castaneda; also eight-years-old), believes himself to be a noble knight, gallantly protecting his princess. In reality, he is a small, defenseless child who ultimately must be saved throughout the course of the film.

Arthur represents innocence. He sees the world through childlike eyes. His views conflict with those of the older people around him. His constantly fighting parents and the wayward girl (Jasmine) he tries to protect. Arthur’s innocence is a blessing and a curse. It allows him to see the best in people. But his blind trust often puts him in harm’s way.

In the following chapters I will explain the process of creating my film, *In Service*. Each chapter will address a different aspect of the film making process. I end this paper with a self-analysis of my work and the finished product.

Chapter 2

Writing

In Service follows the story of an eight-year-old boy named Arthur. The story opens with Arthur's mother, Carol, reading him a bedtime story about a knight on his way to save a princess. She talks about the handkerchief that the princess gave the knight as her favor. Arthur, already having vivid images of the knight galloping through the field, stops his mother in the middle of the story to ask about the princess' favor. Carol explains the concept of a favor, before kissing him good night and urging him to go to sleep.

After leaving Arthur's bedside, Carol has a glass of wine while waiting for her husband, Fred, to come home from work. When he enters the house she promptly scolds him for making too much noise and possibly waking up Arthur. A chronic argument follows that has Carol complaining about Fred's dangerous work and late night shifts as a police officer while Fred points out Carol's excessive drinking and lack of parenting skills. Carol storms off leaving Fred alone in the kitchen.

The next day, Arthur accompanies Carol to the liquor store. She parks by a dumpster on the side of the store, leaving Arthur, clearly a minor and unable to go inside, waiting in the car. Arthur quickly spies a young girl standing behind the dumpster just as a rather large man approaches and begins to physically threaten her. Arthur jumps out of the car and sneaks around the dumpster to get a closer look at the situation. Just then, the man, whom he later learns is named Benny, pushes the young girl to the ground, grabs her backpack and accuses her of "having more jasmine." Jasmine, in this case, is the name of the drug that the girl is selling. Because this is what Arthur hears, he believes it

is her name and refers to the girl as Jasmine for the rest of the script. Jasmine pulls out her knife, ready to attack Benny and get her property back when Arthur walks out from behind the dumpster. Startled, she quickly puts her knife away, not wanting to involve a small child in her troubles. Benny is also distracted by Arthur's sudden presence. This gives Jasmine the opportunity to launch her own attack on Benny, causing him to drop the stolen bag. During Jasmine and Benny's tussle, Arthur grabs Jasmine's backpack, runs back to the safety of the car and huddles on the floor as Benny bangs on the locked door demanding the return of the drug-filled bag. Carol finally returns from the store, sees Benny terrifying her child and threatens him with her taser. Benny runs off, as Carol checks on Arthur and drives away. Jasmine watches as her drugs drive off with a young boy.

When Fred comes home that night to an unusually quiet house Carol begins to tell him about what had happened that afternoon at the liquor store. As is their pattern, another fight ensues with Fred accusing Carol of drinking too much and not properly caring for their son. In the middle of Carol telling the story, Arthur reveals that he was trying to be a hero and save a girl in danger. Fred and Carol disagree on how to deal with Arthur's desire to help, which results in Fred agreeing that it was good to try and help but that Arthur is not the person to do it while Carol believes her son should have just stayed out of it. This leads to Carol storming out of the kitchen and Fred chasing after her leaving Arthur all alone.

Arthur retreats to his bedroom where he had hidden Jasmine's backpack under his bed. He unzips it and removes a bunch of small plastic bags filled with a yellowish powder, accidentally dropping one under his bed before returning them to the backpack. Before

returning the backpack to its hiding place, Arthur takes a princess toy off his dresser and places it into the bag.

The next day Arthur rides his bike back to the liquor store hoping to see the girl again, so he can return her backpack. He finds her just where he left her and notices that she has a new black eye. Arthur calls her Jasmine as he approaches her. She believes that it is a child trying to purchase her drugs and responds with, “Sorry, I don’t sell to kids” before recognizing him from the previous day. When Arthur returns the bag to her, looks inside the bag, eyes the princess toy, and she asks if he removed anything. Arthur answers, “No Jasmine, I didn’t take anything.” She finally understands that he thinks her name is Jasmine and asks why he calls her that. Arthur explains that he heard Benny call her Jasmine. Jasmine calls Arthur her hero for returning her bag. She begins to leave but sees that Arthur is following her. After telling him to go home she takes off and after a few seconds Arthur grabs his bike and follows her home.

When the two arrive at Jasmine’s house she tells Arthur that she knows he’s been following her the whole time. She reluctantly allows him to come inside. As Jasmine empties her bag out, she hears a car pull up outside. She makes Arthur hide in the bathroom while she deals with Johnny, her drug dealer boyfriend. Before closing the door on Arthur, he asks her if he can have a favor. The favor Arthur is referring to is a gift a princess gives to a knight. Thinking he meant a social favor, she agrees. Jasmine leaves Arthur in the bathroom to confront Johnny and an argument ensues. While hidden in the bathroom, Arthur notices Jasmine’s underwear hanging from the shower curtain rod. Since she agreed to a favor earlier, he reaches for the underwear and takes them as his knight’s favor. Johnny hears the sound of the curtain rod rattling. Thinking that someone

else is in the house, he grabs a bat and rushes to the bathroom door. He kicks the door in and sees Arthur. Jasmine begins to explain why he is there and calls Arthur her hero. Johnny then “knights” Arthur, using his bat as a sword, and kicks them out.

Jasmine walks Arthur home. When they arrive, Arthur tries to convince Jasmine to stay with him where it’s safe. Jasmine apologizes for Johnny and walks away, set with her lot in life.

Arthur enters his house to find his parents waiting for him. They were worried about him. Carol hugs Arthur. Fred walks over to Arthur and leads him off into his bedroom. Fred grabs a baggie off of Arthur’s counter and asks him if he can identify it. Arthur tells him it came out of Jasmine’s bag. He then tells him about his day with Jasmine, and how he was concerned for her safety. Fred asks if Arthur remembers where she lives, and promises to try and help her.

Fred and Arthur pull up to Jasmine’s house. Arthur jumps out of the car and runs to the door. Fred chases after him. Jasmine and Johnny are inside packing drugs into baggies. Johnny hears someone banging on the door and grabs his gun. When Fred reaches Arthur, he pushes him down as Johnny opens the door. Fred and Johnny see each other. Fred moves as Johnny fires. The world goes black.

Arthur wakes up on a gurney with Fred standing over him. Johnny and Jasmine are being led out of the house in handcuffs. Arthur gets up and goes to Jasmine. He tells her how he tried to save her, and she tells him there was no point. She tells him her real name is Emily. Arthur gives her the princess toy as she is led off. Driving home, Arthur holds his knight toy with Jasmine’s favor (her underwear) tied around it.

The story idea for this script came from two places; a song, “Not In Service”, by

Climate Control, a friend's high school band, and the story of *Don Quixote*. The story started to come together after viewing Arthur Hiller's 1972 *Man of La Mancha*. Arthur's character is loosely based on Don Quixote. Arthur throws himself into the fantasy of being a knight without thinking about the reality of the situation. The story of *Don Quixote* follows Alonso Quixano, who transforms himself, within his own mind, into the noble knight, Don Quixote, after reading too many stories of knights and chivalry. He then sets out on quests for adventure that usually end with his own humiliation or putting himself into dangerous situations. This parallels with *In Service*, since the protagonist learns the ways of knighthood from his bedtime stories. The female lead, Jasmine, is supposed to represent the character of Dulcinea, Don Quixote's imaginary love interest. Dulcinea, in Arthur Hiller's *Man of La Mancha* (1972), is actually a prostitute named Aldonza (Sophia Loren), but in Don Quixote's mind she is the lovely, pure, and innocent Dulcinea. This is the same as Arthur seeing the young drug dealing Emily as his fair princess Jasmine. Both self-created knights feel the need project their own innocence upon women who have lost their own.

Arthur later attempts to save Jasmine from Johnny but once again is protected by Jasmine. Finally, Arthur tries to help Jasmine by turning to his father for help but she ends up getting arrested. Arthur wants so badly to live the way of the knight's code but doesn't understand his own limitations. The scene where Johnny knights Arthur was created as another reference to Don Quixote. It refers to when Don Quixote has an innkeeper, whom Quixote sees as a king, knight him.

Unlike Don Quixote, whose fantasy stemmed from madness, Arthur's fantasy comes from his innocence. The film begins with Carol reading Arthur a bedtime story

about a knight riding to save a princess. The scene showing the knight is reminiscent of Rob Reiner's 1987 *The Princess Bride* where The Grandfather (Peter Falk) reads the story to the Grandson (Fred Savage). This scene also sets up the idea of the princess' favor for the audience.

The first gas station scene went through many variations, mainly on how Arthur first comes in contact with Jasmine and which parent was present. Originally it was Fred stopping into the store and Arthur exiting a police car to go help Jasmine. Arthur was also supposed to accidentally knock Benny out by tripping him and having him hit his head on the wall, actually saving Jasmine. I changed this scene because while Arthur has to be an active hero, he has to stay ineffectual to stay true to his real 8-year-old character. After losing the backpack, Jasmine, originally, was supposed to track down Arthur to his home, slip into his room at night to retrieve the bag and end up befriendng Arthur by mistake. This did not work for the final story because it took away Arthur's ability to advance the story. It worked out better that Arthur was the one to actively pursue Jasmine and not the other way around.

Both kitchen scenes of the film were created to show Arthur's family dynamic. His parents argue from the moment Fred walks in the door. This struggle is a reason that Arthur throws himself into his knight's fantasy, as a way to block himself from the battles in his home life. In both scenes the basic argument from each parent is that Carol believes that Fred works too much and neglects their son. Fred believes that Carol drinks too much and neglects their son. These arguments create a rift in the house that allows Arthur to slip out to the gas station on his own.

The sequences of Arthur and Fred going to Jasmine's house and Johnny and

Jasmine packing drugs up had always been planned as a montage sequence. From the first script it was written out into small cut shots of quick action that would eventually be put together with music and very little production sound. I feel that this type of sequence acts as the climax of the film leading up to the final shot of the sequence when Johnny fires the gun and the screen goes black.

The final scene of the film was completely changed from its original concept. The words have stayed relatively the same but the action differs greatly. In the original script, Johnny shoots Arthur when Arthur opens the front door. Also Arthur arrives on his own without Fred. The final lines between Arthur and Jasmine, where Jasmine tells Arthur her real name and Arthur gives her the princess toy, were originally Arthur's final words. I had it end this way originally because of the relation with Don Quixote. Don Quixote dies at the end because his spirit and fantasy are crushed by reality. My reason for killing Arthur was to show that reality (or the adult world) crushes innocence. By changing the ending I feel that a more uplifting message is presented to the audience. While being arrested, Jasmine/Emily is apologizing to Arthur and trying to convince him (and maybe herself) that she is not a good person. When Arthur gives her the princess toy, it shows that he is still able to hold onto his fantasy and transfer some of that innocence to Jasmine. The final shot of the film has Arthur holding a knight toy with Jasmine's underwear tied to it to show that even though he may not see her again, he is still working on trying to save her.

Pre-production

I began pre-production in the summer of 2013 when I first began to gather my crew.

I brought on Adam Capone, who was the line producer and executive director from my last film, Dirty Bomb. Through Adam, and his many connections in New Orleans and the local film industry, I was able to collect a number of working professionals to work on my film. It was necessary to find help outside of UNO because I was filming at the same times as another UNO thesis film.

My casting director, Megan Huget, was responsible for getting the word out to child acting agencies and schools to recruit our Arthur. Casting the role of Arthur was the first and largest challenge of pre-production. I gave no race or ethnic background to the character of Arthur. My plan was to cast Arthur's role first and then find parents to go with the actor I chose. Also, I wanted to audition the young actor with the potential actors auditioning for the role of Jasmine to make sure there was good chemistry. I eventually cast Noah as Arthur. His parents found out about the audition from his elementary school's drama teacher. Once we found Noah I was able to decide on whom to cast in the other roles. I chose Kevin McGrath (Fred) and Kristina Kingston (Carol) because of their instant bond with Noah and with each other. This is also why I chose Erin McCluskey (Jasmine), she and Noah got along from the moment they met in her UNO audition. Eli Timm (Benny) gave such a realistic audition that students in other classrooms were concerned when they heard him banging on a chair and screaming for someone to return his drugs. The only role not cast for was the role of Johnny, which was played by Jhonny J. Blaze. Jhonny is a longtime friend and actor but we have been unable to work together on a project before this. I wrote the part of Johnny (and the character's name) specifically for him to fill the role.

Once the cast was set I began holding rehearsals at UNO, my house and donated

office space. I rehearsed with partial and full cast, depending on actors' availability. I learned from my previous films, where little to no rehearsals were held due to time or availability, that rehearsals are an integral part to my pre-shooting process.

When working with my 1st AD, Adam Capone, I focused on the main obstacle that we would face everyday, having our protagonist on set for only six hours. This made us create a set shooting schedule that focused on utilizing Noah as much as we could when we had him. The schedule also made certain that when Noah was off set we still had shots that utilized the adult actors so our shooting days weren't limited to our protagonist. The original schedule was for a six-day shoot, two days at each of the three locations. I had to add a seventh day because of complications on set that will be explained in the next section.

I decided to shoot with Canon 5Ds and to use dual camera system, this worked out better than my original plan of renting a Red Scarlett. By using two cameras I was able to get matching shots on action when I got to the editing stage. It also helped to save time between changing camera set ups, which worked out in condensing the time we needed our child actor on set.

One large piece of pre-production, and my budget, was finding a way to compensate for not having the UNO grip truck at my disposal. This forced me to rent a U-Haul truck to use it as my grip truck. It worked out well and it was able to hold all the film's equipment safely and securely. I also had to rent some equipment that the UNO equipment room did not have, such as: cardellini clamps, a zeppelin for sound, and a generator. This also taught me to always get my paper work in early to avoid any further complications with scheduling.

This would also be the first year that I had to seek out authentic costumes for my cast. For all my previous films I was able to collect or buy appropriate clothing for my cast before hand but because of the use of knights and police I had to find a professional outlet. I was able to rent the police uniforms from Jillian's Costumes, a local costume rental service, and the knight's chainmail and sword I received from a fellow student, Weizhong Huang, who had used them in his previous year's film.

I feel that *In Service* had my most organized pre-production time out of all of my previous films. I was able to utilize my time and separate it efficiently between castings, gathering crew, location scouting, rehearsals, and school without getting strained for time or manpower.

Directing

I will start out by saying that directing is not always my strongest ability but I was able to control my set during this production because of the experience with my previous films. My directing truly started during the rehearsals with my actors and department heads. For most of my rehearsals, whether they were with the whole or part of the cast, I always had my producer, Adam Capone, and cinematographer, Brooke Jagneaux, on hand to consult with movement and camera setups. Unfortunately, I was not able to get my actors to rehearse on the sets but by going on tech scouts with my crew, I was always able to recreate the area of the set during rehearsals. Throughout the rehearsals I had each actor know the motivation of their character and relationship to the others. This is where I used the education I received from Henry Griffin's class, FTCA 6580 Film Directing, to find ways to show the actors their characters through relatable concepts. This came into

play when directing Noah in his role as Arthur. My overall goal was to show Arthur's innocence and naiveté when placed in somewhat dangerous or mature situations. I directed Noah by giving him relatable examples that he could engage with. For instance, I gave the example of defending a classmate from a bully to describe how he should relate the scene where Benny was attacking Jasmine. While I used this tactic with other actors, I found it easier to draw Noah in the right direction by utilizing this tactic more with him.

In my thesis prospectus I wrote about delegating tasks to department heads and listening to their suggestions openly. This came into play on the first day of shooting due to a misunderstanding of a scene layout. For the inside of Jasmine and Johnny's house, we used the backdoor as the front door for interior shots. But we had to use the front door as the front for the exterior shots. I had originally planned on using the back of the house as the front to keep door continuity and the back yard could have been set to be a front yard. My cinematographer and best boy convinced me that it would be easier and more efficient to use the actual front of the house for the exteriors. I agreed and the final results were better than I expected. It really showed me that I was able to rely on my crew and take their experience into account.

We did have a few problems on set but were able to work around most of them. We had terrible weather on the first two days of our shoot. We were able to work around this by doing the interior shots the first day and the exterior shots the second day when the rain wasn't as bad. This is also a time when I was glad to have professionals working on my crew who knew how to work in this type of weather so it didn't slow down our production too much. Our biggest problem came on our fourth day of shooting when our cinematographer got food poisoning the night before and couldn't make it to set. This

hindered production that day because he had taken the cameras home with him so they would be prepped for the day. Instead of panicking, I was able to pull the cast and crew together and come up with a solution. Our set designer, Amanda Daly, owned a Canon T2I and was willing to let us borrow it until we could get the Canon 5Ds to set. In the time it took for her to go home and retrieve the camera, Tim Connor, our sound department, was able to get wild lines and ambient sound from the location. This way we could utilize the equipment that we had on hand. This situation did make us add on a seventh day onto our shooting schedule but the cast and crew were great in coming back to set and finishing what they had started. Other than these few problems, the production finished shooting smoothly.

We had two pickup days that were pushed back due to an unseasonal freeze and a late Mardi Gras. The pickups were for shots we did not get on the second day, when Arthur and Fred ran up to Jasmine's house from the car. We needed another pickup day at the gas station to get some shots of Benny and Jasmine's fight scene that needed to be reshot after viewing the dailies. We also got a skeleton crew together to travel to a horse farm in Robert, Louisiana to film our knight fantasy scene with Morgan Baudean, our knight and horse wrangler.

Production Design

Each of the locations that were used for the film were chosen for their esthetic appearance and how each related to the story. For Arthur's house I used my friend Ashley Landry's house because it had a good small suburban family feel, with an open floor plan and large bedrooms. Arthur's bedroom started out as a 20-something's female's room

and was transformed into an 8-year-old boy's bedroom. To create the look needed, my set-designer, Amanda Daly, changed the bed linens, added the child's toys (a castle, knight and the princess figures), wall dressing, and other medieval accessories to emphasize his love of the genre. I did not have to do much changing to Arthur's kitchen and living room. For the kitchen I added empty wine bottles to express the mother's drinking problem and a hook next to the door for Fred to hang his gun belt on. The living room area had to be cleared of the holiday decorations because we were shooting two weeks before Christmas. I discussed keeping the Christmas decorations up with my producer and set decorator but decided to take them down as to not accentuate any extra family bond. The simple layout and furniture give the look of a family home with the artwork creating texture for the walls. The small statue that spells out "HOPE" was left in the living room on purpose to emphasize Arthur's innocence and belief in the concept of hope for the future.

Jasmine's house was chosen because of its closed off individual rooms and was cluttered to show the disorder in Jasmine's life. I needed to have a certain look to the bathroom specifically. The shower rod had to be parallel to the door and low enough for the actor playing Arthur to reach a pair of underwear that would be hanging on it. Amanda also placed some decorations inside of the shower to contrast with its white tile wall. For the final sequence inside of Jasmine's house, when Johnny and Jasmine are packing up drugs, we set up a two-man assembly line. This took some time because of the way we had to make the table look both organized and messy at the same time. The positioning of the scales, baggies, lines of powder and the gun all had to be positioned in a way that they looked natural and functional to the actors' task.

We used similar dim and even lighting for both indoor locations; this was done to give both locations a familiar feeling through Arthur's point of view. By having both locations lit the same way it gives the audience a familiar sense of lost family.

The gas station where Arthur meets Jasmine was chosen mainly for its dumpster. In the earliest version of the script, Jasmine's drug selling spot was behind a dumpster. I also picked this gas station for its location because it was off of a main road. This helped to cut down on extra traffic sounds while recording audio. I did not have to add any set dressing to the gas station location, the little bit of trash and blue crate were already at the location and were just repositioned in the shot. The open space behind the dumpster was perfect for blocking most wind sounds and it had a large driveway area to park the grip truck while still being out of frame. Also the manager of the location was extremely supportive during the filming, even allowing us access for pickup days.

Cinematography

I am convinced that I made the correct decision to use two Canon 5D's. They saved us time with complicated camera moves and allowed me to get multiple angles on the same scene that benefitted us in the editing phase. Unfortunately it was impossible for me to monitor both cameras at once due to receiving a monitor that was not compatible with the Canon 5D's. Because of this I was not able to monitor both cameras during each shot but was forced to stand behind one camera during each take. Also, the shots from our B camera came out overly saturated because of an uncalibrated camera mount monitor. This problem showed me the importance of always checking the equipment myself after it is set up by the department heads.

Outside of these problems my camera team worked very well together. My cinematographer, Brooke Jagneaux, and B camera operator, Lisa Long, had worked together previously and Lisa knew how to take direction from Brooke. Brooke and I met multiple times during pre-production, going over storyboards and scripts so that he knew what kind of shots I was looking for. The first time meeting with Brooke, after he had read the script, we had similar notes on how certain scenes should be shot. Once we started going on tech scouts, we became synced with how specific shots had to be done and he helped me to fill out my equipment list so that we would have every piece of equipment that he might need.

Post-production

The post-production process is what I was most excited about starting. Upon returning to UNO in January, I wanted to get started right away. I chose to do my syncing and transcoding process directly in Avid instead of using Scratch. Having shot on the Canon 5Ds, I was able to ingest my footage and audio directly into Avid. I transcoded the video down to DNxHD60 from the raw H.264, but this was a mistake. What I should have done was bring in the H.264 footage and transcode it to the DNxHD115 to keep the video at 1080p instead of the DNxHD60, which is 720p. This affected the process of relinking back to the original 1080p footage when I got to the final cut. The footage relinked back to the original files but the metadata for timecode was lost. The clips themselves relinked correctly but they all started at the clapper mark instead of the correct time of the established clip. To fix this I took Rob Racine's (my original committee head and digital video and audio technology professor) advice and placed the

720p sequence on top of the newly relinked 1080p sequence and cut the opacity to 50 percent, so the 1080p video could be seen through the 720p video. By lining up the clips I was able to scrub through each one in the 1080p version and return it to the correct timecode.

I waited until I had a solid third cut until I showed the film to my committee for review. After receiving notes back from the committee I made a fourth and fifth cut. I had a lot of help from Danny Retz (editing professor at University of New Orleans and a member of my committee) in this department. After getting the fifth cut, Danny was able to help me tighten up the story even more and bring out a lot more emotion and meaning from the shots. He helped me so much that I gave him an assistant editor credit in the film. I completed the editing process on the eighth cut. This cut has a solid flow of story and action that I feel emphasizes the message I was attempting to portray.

I was lucky enough for this film to have James Greer, a former UNO music student and a fellow intern at Velocity Agency, to compose an original score for my film. This is the first year that I was not going to have to use stock music. The first cut of the score that was given to me was not the music I would have chosen for the film but it works better than I could have expected. I feel it helped that I was able to sit and watch the film with James before he started so that I could explain the emotional state of each scene and he could plan his sound design around it. There were three main tracks that James created for the film. The first track was dubbed *The Argument Tango* and was used during all of Fred and Carol's fight scenes. The song has a Latin feel that starts slow and builds to accentuate the building emotions in the scenes. The second track is called *Drug Jazz Explosion* and was used during the first gas station scene. This song is a free form Jazz

number. The erratic nature of the song brings forth the danger of the gas station scene. The third song, *Friendship Concerto*, is used whenever Arthur and Jasmine are alone together. The music is calming with a slight medieval feel. This song is supposed to emphasize the growing relationship between the two characters.

I personally did the sound design for *In Service*. I used Steinberg Nuendo to adjust the sound levels and adjust tracks for the best audio. I was unable to fix some of the audio but was fortunate to have Tim Connor for my sound department. Tim gathered wild lines from the actors everyday and got room tone. Collecting these each day helped in the audio editing process. I only had to call Erin McCluskey (Jasmine) in for one day of ADR, which was easy to record and replace using the UNO audio editing suite. I connected certain scenes by layering and reusing specific sounds. In the opening fantasy scene I used some birdcalls and reused the same sounds in any scene where Arthur believes that he is trying to save Jasmine. I did this to establish the link between Arthur's fantasy world and how it influences his actions in the real world. I did not edit the score in Nuendo, I edited that part directly in Avid. I found it easier to play with transitions and raising and lowering the levels of the score in Avid as opposed to Nuendo because I did not have every single individual element of the music. Once the dialogue editing was completed I exported the audio mixdown and imported it into Avid where the score was mixed under the dialogue.

Once the first round of audio editing was completed I exported the film in its 1080p raw H.264 and gave it to my color grader, Austin Cochran. He color graded on a laptop monitor using a combination of Adobe Premiere and Adobe After Effects. The final product, which he exported back to me as an mp4 file, was flat, lacking contrast and

depth. Because of this I was forced to start over from scratch using Avid's color correction software in the UNO finishing suite. I am proud of the results I was able to achieve, teaching myself the color correction system. I separated Arthur's fantasy world and his real world by over-saturating the fantasy world and desaturating his own world. I feel this gives his reality a grittier feel while preserving his fantasy world in a dream-like state.

The final step in the creation of the film was creating the elements. This included creating the movie poster, DVD case, and DVD label. This process was done in Adobe Photoshop using premade templates that defined the size parameters of each product.

Chapter 3

Additional Influences on the Story

As stated earlier there were two main influences that helped me create the story of *In Service*, the song “Not in Service” by the band Climate Control and Miguel de Cervantes’ story of *Don Quixote*, mainly taken from Arthur Miller’s *Man of La Mancha* (1972). The story of Arthur believing in his knight’s cause so much that he puts himself in danger, even if he doesn’t realize the dangerous situations that he is putting himself in, all to save the life and honor of a girl that he doesn’t even know, strongly relates to Miller’s story. Jasmine represents Dulcinea and Arthur represents Don Quixote. This is also why in the original script Arthur does not survive after having his fantasy broken at the end. The new ending allowed Arthur to survive by holding onto his innocence and the fantasy of his princess Jasmine/Emily.

In the original writing process I wanted to use a similar shooting style used by Jan Svankmajer in his film *Alice* (1988). In his film *Alice*, he lowers the camera to the young girl’s eye level to let the audience see the world through her eyes. This, unfortunately, ended up being unworkable because of the limited space available in the indoor locations.

Chapter 4

Self-Analysis

Creating this project has taught me the complexity of the film-making process. I attempted to take a more professional stance in working this film. I turned away from my standard comedic story and tried to make a dramatic film. I feel that I was able to create the film I wanted to, but not the film I had intended. What I mean by this is that I had to compromise my final vision because not everything that I wanted to do was possible with the limited resources, time and talent. As I stated in the intro, filmmakers are warned not to work with children and animals, this is advice that I would pass on to others. While my Arthur, Noah Castaneda, was the best choice from all of the child actors that auditioned, he may not have been the best actor for the job. He knew his lines, his parents were very supportive and I could always find examples to use while directing him, however, he would often break character and smile like he was smiling at his parents during a grade school play. The fact that we only had him on set for six hours a day put a strain on the crew to make sure we got his shots done before the day was out, it also caused us to forgo shots so that we could make the time for each day.

Planning the shots for each day was one of my jobs. I went over these shots each day with my director of photography, lead grip and gaffer, so we could plan the camera and lighting movements for the day (we had planned the lighting arrangements during preproduction tech scouts). However, if we had to spend too much time on a single take we would have to give up some coverage or decide to “live with a take” so we could move on. Many of the missing elements from the film fall under my role as Director. This film has shown me that I lack many of the skills needed to be a director. My favorite

director is Terry Gilliam. After recently watching *Lost in La Mancha* (2002) I see what makes him a great director. He has a vision of the film in his head and that is exactly what he plans to produce, he takes the reins on everything from location to production design. These are talents that I lack. While I had storyboards and a production idea in mind, the plan had to constantly change, as I had to account for locations that differed from my original vision, changing weather conditions, and (much like Gilliam when attempting to film *The Man Who Killed Don Quixote*) a limited budget that was stretched beyond what was planned. Mainly, I learned that a director has to truly take charge of the set and film, and I lack that sense of command. I relied and trusted too much on my crew and their individual skill. This is the reason my cameras moved too much and missed crucial action, or why I trusted that the lighting was correct for scenes without fully analyzing the shots on set. I was trying to focus on the actors and their performance and believed in my skills as an editor to be able to create the vision in post.

I am proud of my final film. I still believe that it is the best of my films so far, even with its faults. I feel that the overall message of Arthur and his innocence pulls through and there are many great scenes in the film that help to emphasize this fact. I feel that I was able to stay true to my story, even with some scenes and dialogue being cut down. If anything the cutting took away some of the repetitiveness of the story and gave it a better flow. This was definitely the hardest film that I have had the pleasure of directing but I do not believe I will be holding that role much more on set. When I do attempt to bring to life one of my scripts, it will more than likely be a comedy and not involve any children (but maybe a horse because the day we shot the knight scene was the easiest of pickup days). This experience has only made me more passionate about creating and bringing

my (and others') scripts to life.

Chapter 5

Conclusion

I have learned many things during the course of creating and making this film. One of the main lessons I learned was about organizing time and resources. This was the largest project I have had to undertake in my time at UNO, I had the most shooting days, largest cast and crew, and most number of locations for any film. The need for tight organization regarding the schedule also stemmed from the availability of my actors. Jhonny Blaze and Erin McCluskey were only available on certain days due to other acting and working commitments and Kevin McGrath had to leave early on two of his days. These restrictions coupled with the fact that I could only have Noah on set for 6 hours made the need for an organized shooting schedule a necessity.

Creating a film is truly a collaborative effort and cannot be done by one's self. While I seem to learn this on every shoot, this film made it really stand out because of how much I had to rely on and trust my crew. This is also why I understand the need for pre-production meetings with the above the line crew before production. While I had many meetings with my cinematographer and casting director, I was not able to meet as much as I would have liked with my electrician and gaffer. This slowed down some of the set up of each location every time we had a location change.

This film was a challenge because it was a new genre and film style for me to dive into. All of my previous films have been comedies so switching over to a dramatic subject and tone made me step out of my comfort zone. I am proud of the work that I have produced in this film but don't know if I will be returning to the genre anytime soon. During the time while I was editing *In Service* I was also editing Joey Laura's comedy

film *Rachel's Madcap Theater*. Having two films to edit from different genres made it so I could switch back and forth and not be overwhelmed by either film. This feeling also came from going through the full process of writing, creating, and producing the film. Personally, I find that it is easier to be a piece of the film making process as opposed to controlling all facets of the film.

Filmography

Hiller, Aurthur. *Man of La Mancha*, (1972). Produzioni Europee Associati (PEA) Fulton,

Keith, Pepe, Louis. *Lost in La Mancha*, (2002). Low Key Productions.

Reiner, Rob. *The Princess Bride*, (1987). Buttercup Films, Ltd.

Svankmajer, Jan. *Alice*, (1988). Channel Four Films.

Appendix A:
Shooting script

In Service
By
Spencer Kancher

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EXT. MEADOW - DAY

A KNIGHT in full armor rides his horse across the meadow, he carries a handkerchief in his hand.

WOMAN'S VOICE V.O.

Galloping fervently across the field to save his lady fair from the evil wizard, THE KNIGHT, comes before the giant.

The knight dismounts his horse as a large shadow engulfs him. He ties the handkerchief to his sword and runs at the shadow's source.

WOMAN'S VOICE V.O. (CONT.)

The knight dismounts from his horse. He is brave and unafraid of the obstacle in front of him. He draws his sword, ties the princess' favor to it's hilt and advances on the giant...

BOY'S VOICE V.O.

What did she ask him to do?

INT. ARTHUR'S BEDROOM - NIGHT

An 8 year-old boy, **ARTHUR**, lays in bed while his mother, **CAROL**, sits next to him on the edge of his bed holding a large book with a knight on the cover. She takes a sip from her glass of wine that sits on Arthur's the bedside table.

CAROL

...The brave knight raises his sword... What did who ask who to do?

ARTHUR

The princess. What favor did she ask the knight to do?

CAROL

She didn't ask him to do anything. The favor is the scarf she gave him in chapter 3, remember? A favor like that isn't like when I ask you to take out the trash, it's a personal item that the knight wears to show who he is in service of. Do you understand?

ARTHUR

In service of who?

CAROL

Who the knight has sworn to protect. That's why he ties the scarf to his sword before he goes into battle, to remember who he's fighting for.

Arthur yawns.

CAROL

That's enough for tonight. We'll finish this chapter tomorrow night, OK.

ARTHUR

OK Mom.

CAROL

Sleep tight my brave little knight.

ARTHUR

Good night.

Carol kisses Arthur good night and flips on a night light. She takes her wine glass off the table and walks towards the door. She turns off the room light and closes the door but it does not close all the way and opens to reveal the hallway wall.

INT. ARTHUR'S KITCHEN - NIGHT

Carol sits at the kitchen table alone with a glass of wine. A door is opened and closed off screen. Carol perks up at the sound, she looks at the clock, 9:30, and grimaces. She takes a big sip of her wine.

CAROL

Think you can make any more noise, I just got him to sleep.

FRED

Sorry Carol but couldn't you have let him stay up a little longer. I haven't seen him in three days.

CAROL

Well whose fault is that, maybe if you weren't off playing cops and robbers every night...

FRED

I'm trying to keep these streets clean for our son! And keep your voice down, do you want to wake up Arthur.

Carol pours the rest of the wine from the bottle into her glass.

FRED

Did you finish that bottle off in one night?

Carol storms off down the hall and slams a door on the other side of the hall. Fred, sullen, starts to prepare a microwave meal.

EXT. CONVENIENCE STORE/GAS STATION - DAY

Carol drives a minivan into a parking space next to the dumpster. Arthur sits in the back seat. He sees a teenage girl, **JASMINE**, standing behind the dumpster.

CAROL

I'll just be a minute sweetie, just need to run a quick errand. Stay in the car and I'll be right out.

Carol exits the car. She enters the store.

Arthur sees a Large Man, **BENNY**, walk up to the girl behind the dumpster. Arthur hears Benny and Jasmine arguing with each other. Benny knocks Jasmine down and grabs her backpack. Jasmine screams.

Arthur gets out of the car and runs to the dumpster.

BENNY

Jasmine, where is it? I know there's more.

JASMINE

You know I can't let you take that.

Jasmine pulls a knife from her belt as Arthur comes around the dumpster.

ARTHUR

What's going on?

Jasmine lowers her blade, out of Arthur's view. Benny turns towards Arthur.

BENNY

He one of your customers? Get out
of here kid.

ARTHUR

Leave her alone.

Jasmine runs and jumps on Benny's back while turned. Benny drops the backpack while trying to throw Jasmine off of his back. Arthur grabs the backpack and begins to back away. Benny throws Jasmine off his back and lurches towards Arthur.

BENNY

Just drop the bag kid. I don't want
to have to hurt you.

ARTHUR

No! It's not yours.

Arthur turns and runs back toward his car. Benny begins to chase him. Jasmine gets up and picks up her knife. Arthur reaches his car, gets in and locks the car. Benny begins to bang on the window and yell at Arthur. Arthur lays on top of Jasmine's back pack, protecting it from Benny. Jasmine is about to go after Benny when Carol exits the store and sees Benny banging on her car.

CAROL

What the hell do you think you're
doing to my car?! Get away from my
child.

Benny ignores her. Carol pulls a small taser out of her purse.

CAROL

Back away from my car and child or
I will zap your ass until you can't
stand.

Benny stops his attack and turns to Carol. He sees the taser in her hand. She takes a few steps toward Benny and flashes her weapon. Benny starts to back off and then begins to run off when a crowd begins to form. Carol runs to the car and opens the back door. Arthur hasn't moved.

CAROL

It's OK Arthur, the bad man is gone
now. We're going home now. Are you
alright sweetie?

Arthur still doesn't move, he clutches the backpack tight. Carol puts the grocery bag into the passenger seat, gets into the driver's seat and leaves the store lot. Jasmine comes out from around the dumpster.

JASMINE

Dammit. How am I going to explain this.

INT. ARTHUR'S KITCHEN - NIGHT

Arthur is sitting at the kitchen table waiting for Carol, a little shaken and slightly tipsy, to bring him his dinner. With a glass of wine in one hand she takes his plate of fish sticks and fries out of the microwave and places it in front of Arthur. The sound of the front door opening grabs their attention. Fred enters in a police uniform.

ARTHUR

Dad!

Arthur gets up and runs to Fred. Fred picks him up.

CAROL

Well at least he's not mute. That's the first thing he's said since we got back.

FRED

Did something happen?

CAROL

Did something happen? Some strung out tweaker was trying to get to Arthur when I was in the store.

FRED

(to Arthur)

Are you OK?

(to Carol)

Why did you leave him alone in the car?

CAROL

Why is this my fault? If you did your job right he wouldn't have been out on the street.

FRED

You took him to buy more booze. That's why you couldn't bring him in.

CAROL

So this is my fault now.

Fred places Arthur back in his chair.

FRED

Was he after something? Did he say anything?

CAROL

He was probably high. He ran off when I threatened him with the taser.

ARTHUR

He was trying to hurt a girl. I tried to help her.

CAROL

So you did do something.

ARTHUR

I had to.

FRED

It's good that you wanted to help but you can't do it yourself. You could have been hurt.

CAROL

Don't encourage him. He shouldn't have gotten involved.

FRED

At least he knows what Right is. You shouldn't be bringing him to those types of places anyway.

CAROL

How is this my fault? He instigated the druggie.

Carol storms out of the kitchen. A door slams off screen.

FRED

Arthur, we'll talk about this later.

Fred follows Carol out of the kitchen.

Arthur gets out of his chair and walks out of the kitchen.

INT. ARTHUR'S BEDROOM - NIGHT

Arthur walks into his room. He goes to his bed and pulls Jasmine's backpack from underneath his bed. He opens the bag and reaches inside. He pulls out a small brown bag, inside he finds small baggies filled with a jasmine colored powder. He stares at them in confusion and places them back in the backpack, but one falls out of his hand lands beneath his bed. Arthur places the backpack open on the bed and walks to his dresser. The dresser is covered in medieval toys with a knight and a princess toy. Arthur picks up the princess toy and places it into Jasmine's backpack. He closes the backpack and places it back under his bed.

EXT. CONVENIENCE STORE/GAS STATION - DAY

Jasmine stands behind the dumpster with a new backpack, waiting for her next customer. She has a fresh black eye. Arthur rides his bike into the gas station parking lot wearing Jasmine's backpack. He stops and dismounts from his bike and walks behind the dumpster.

ARTHUR

Hello? Jasmine?

JASMINE

Sorry, I don't sell to kids... Oh it's you from yesterday.

ARTHUR

I brought your backpack back. Is that from the guy yesterday? Did he hurt you?

JASMINE

What the eye? No, this was from something else.

Jasmine takes out a pair of sunglasses and puts them on.

ARTHUR

Well I brought it back.

Arthur hands the backpack to Jasmine.

JASMINE

Thanks kid. You're my hero. Totally saved my butt by bringing this back.

Jasmine opens the bag and looks inside. She sees the princess doll inside.

JASMINE

Did you take anything out this bag?

ARTHUR

No, Jasmine. I didn't take anything.

JASMINE

Are you calling me Jasmine?

ARTHUR

That's what the mean guy called you.

JASMINE

Whatever kid. So what do they call you?

ARTHUR

I'm Arthur.

Jasmine packs the old backpack inside of the new bag.

JASMINE

Well thanks Arthur, I have to go. Can't be carrying this much product on me. You should go home but thanks for saving my day.

Jasmine starts to walk off. Arthur starts to walk after her.

JASMINE

Where do you think you're going?

ARTHUR

With you.

JASMINE

Oh no. Go home Arthur, you did your good deed of the day. Your parents will worry and it wouldn't be good for me if we were caught together. Where are your parents?

ARTHUR

My dad's at work.

JASMINE

And that taser wielding mom of yours?

Arthur shrugs not knowing the answer.

JASMINE

Well you biked here you can bike home.

Jasmine continues to walk off. Arthur waits a moment then head off in the same direction as Jasmine.

EXT. JASMINE'S HOUSE - DAY

The walkway to Jasmine's door is overgrown with grass and weeds. Jasmine walks up the stone walk and turns around.

JASMINE

You're not very good at tailing people, you know that kid. For the last time go home.

ARTHUR

Is this where you live?

JASMINE

Yes, and you shouldn't be here. If Johnny sees you he'll fill out my other eye.

ARTHUR

Your boss that hit you. Is he in there.

JASMINE

Yeah that one. I don't see his car so I don't think he's home. I just need to drop this bag off and we'll head back. You can come in but don't touch anything. Last thing I need is a little kid hanging out front.

INT. JASMINE'S HOUSE - DAY

Jasmine's house is messy, there are clothes and trash on the ground. The kitchen counter is covered in piles of jasmine colored dust and small baggies. Jasmine takes the old backpack out of the new one. She begins to empty the old bag's contents when a car is heard pulling up outside. She grabs the princess toy off the bed and hides it in her pocket.

JASMINE

Dammit, Johnny's home. Come with me.

Jasmine grabs Arthur's hand and leads him into the bathroom then begins to close the door.

JASMINE
Just stay in here and be quiet for
a bit. Then I can get you home.

ARTHUR
Can I ask you for something.

JASMINE
Sure, just be quiet.

ARTHUR
Can I have a favor.

JASMINE
What? later, just be quiet now.

ARTHUR
No, I just want a favor. I don'...

Jasmine takes the princess toy out of her pocket.

JASMINE
You want your toy back, here. Just
stay quiet for a few minutes.

Jasmine closes the door before Johnny walks in through the front door.

JOHNNY, 30 year old drug pusher, comes through the door and stares down Jasmine.

JASMINE
Welcome home baby.

JOHNNY
Why the fuck are you here!

JASMINE
I got the bags back from yesterday,
I had to bring them back here. If I
got caught with that much product
on me there's no way you could have
bailed me out.

JOHNNY
You just abandoned your post...

JASMINE
I was protecting us.

JOHNNY
Us? Someone here with you?

INT. JASMINE'S BATHROOM - DAY

There is underwear hanging from the shower curtain bar. Arthur takes it down and puts it in his pocket. The bar rattles as he takes the underwear.

INT. JASMINE'S HOUSE - DAY

Johnny hears a noise in the bathroom.

JOHNNY
Who is in there. You bringing a man home when I'm not here. He why you left your spot.

Johnny reaches to open the door and grabs a bat with his free hand.

JASMINE
Johnny don't.

Johnny kicks in the bathroom door. Arthur falls back on the floor.

JOHNNY
Well, who the fuck are you little man?

JASMINE
He's the kid from yesterday that I told you about. The one that got my bag before that junkie Benny could run off with it.

JOHNNY
What's he doing here?

Arthur stands-up and walks in front of Jasmine.

JASMINE
He brought the bag back to me today. My little hero.

JOHNNY
That what you are, her hero. Her knight in shining armor. Well let me dub you then.

Johnny stands over Arthur. He takes his bat and presses it against one of Arthur's shoulders, forcing him down on one knee.

JOHNNY (CONT)
I dub thee, Sir...
(To jasmine)
What's this kid's name?

ARTHUR
My name is Arthur.

JOHNNY
Sir Arthur, protector of the
peddlers and whores.

JASMINE
Leave him alone Johnny, he's just a
kid.

JOHNNY (CONT)
I'm just fucking with him. But get
the protector out of here.

Johnny picks up Jasmine's backpack and throws it at Jasmine.

JOHNNY (CONT)
I'll see you when you're done with
those.

Jasmine grabs Arthur and they leave the house under Johnny's glare.

EXT. ARTHUR'S HOUSE - EVENING

Arthur is walking his bike next to Jasmine. They walk up to Arthur's door.

JASMINE
Well it was fun while it lasted.
Sorry if Johnny scared you. He's a
real monster sometimes.

ARTHUR
He doesn't seem very nice.

JASMINE
Well sometimes he isn't.

ARTHUR
You should stay at home with your
mom and dad.

JASMINE

I ran out on that option long ago
Arthur.

ARTHUR

You could stay here with us. My dad
can keep us safe.

JASMINE

That's a nice thought my little
knight. A nice thought indeed.

Jasmine turns and walks off, clutching the straps of her
backpack.

INT. ARTHUR'S KITCHEN - EVENING

Arthur walks into his house. Fred and Carol are sitting on
the couch looking worried. Fred is on the phone. They stare,
relieved, at Arthur.

FRED

(To the phone)

Cancel that Amber Alert Tom, he
just walked in.

CAROL

Where have you been? Do you know
how worried we were?

FRED

Arthur, come with me. We have to
talk about something.

INT. ARTHUR'S BEDROOM - NIGHT

Fred leads Arthur into his room and sits him down on his
bed. Fred walks over to a dresser covered in knight toys and
picks a small baggie of jasmine colored dust off of it.

FRED

Arthur, do you know what this is?

Arthur shrugs not knowing.

FRED

I need to know where you got this
from.

ARTHUR

It must have fallen out of
Jasmine's backpack.

FRED

Who's Jasmine?

ARTHUR

The girl I helped outside of the
store yesterday. The tweaker was
attacking her and trying to take
her backpack. I grabbed it before
he could take it.

FRED

Why did you take it?

ARTHUR

Because he was trying to steal her
backpack and stealing is bad.
Right?

FRED

Yes, stealing is bad but you
shouldn't have gotten involved with
those people.

ARTHUR

But he was hurting her.

FRED

I know Arthur but they are bad
people.

ARTHUR

Jasmine's not bad. I'm her hero.

FRED

Her hero?

ARTHUR

That's what she said when I brought
her the backpack back.

FRED

Is that where you went?

ARTHUR

It was her backpack, I had to give
it back to her or that would be
stealing.

FRED
Where did you go?

ARTHUR
I went to the store and then went
to her house.

FRED
Her house, why did you go there?

ARTHUR
Her boss was hurting her, I wanted
to make sure she was safe.

FRED
That's nice and all but it was very
dangerous. Do you remember where
her house is?

ARTHUR
Yes.

FRED
Can you bring me there?

ARTHUR
Why?

FRED
If your friend Jasmine is in
danger, it's my job to make sure
she's safe.

ARTHUR
Can you help her?

FRED
I'll do what I can. I'm going to
make a call and we can go.

EXT. ARTHUR'S HOUSE - NIGHT

Arthur and Fred exit the house and get into Fred's car. They
pull out of the driveway.

INT. JASMINE'S HOUSE - NIGHT

Johnny snorts a line of jasmine colored dust off the table.
Sitting on the table is a pistol. Jasmine sits on her bed,
Johnny walks in with a small mirror with a line of the
jasmine colored dust on it and offers it to her.

INT. FRED'S CAR

Fred drive the car back to the gas station car and Arthur starts to direct him on which way to drive.

INT. JASMINE'S HOUSE - NIGHT

Johnny and Jasmine begin an assembly line of weighing and packing the jasmine colored dust into small baggie.

EXT. JASMINE'S FRONT YARD - NIGHT

Fred pulls up in front of Jasmine's house. Arthur gets out of the car and begins to run to the door. Fred jumps out after him.

INT. JASMINE'S HOUSE - NIGHT

Johnny hears a car door slam and stops the assembly line. He grabs the pistol from the table.

EXT. JASMINE'S FRONT YARD - NIGHT

Arthur runs up to the front door and knock on the door.

ARTHUR

Jasmine! Jasmine! I'm here to save
you!

INT. JASMINE'S HOUSE - NIGHT

Johnny cocks the pistol and walks to the door. He reaches for the door knob.

EXT. JASMINE'S FRONT YARD - NIGHT

Fred runs up the steps behind Arthur as the door opens. Fred sees Johnny and Johnny sees Fred, in police uniform. Johnny raises his pistol and Fred knocks Arthur off the steps as the gun fires.

CUT TO BLACK AT GUN BLAST

EXT. JASMINE'S FRONT YARD - NIGHT

Arthur blinks back into consciousness, the world slowly comes into focus. He sees two knights leading another knight wearing a black tunic off in chains, followed by Jasmine also in chains. A knight leans down to Arthur.

FRED

Arthur? Arthur! Are you OK son?
It's going to be OK.

The knight is Fred, the world comes back into focus, the scene is Johnny and Jasmine being led off in handcuffs by police officers. Red and blue lights are flashing all around the yard. Fred's shoulder is bandaged from a gun shot wound.

ARTHUR

Dad?

FRED

Thank goodness you're alright.

ARTHUR

What's going on?

FRED

They were bad people son, they're going away.

ARTHUR

But Jasmine? JASMINE!

Arthur stands up and runs to Jasmine. The police officer leading her tries to stop him but Fred stops him.

ARTHUR

Jasmine, you aren't bad, are you?

JASMINE

Arthur, I... My names's not even Jasmine. It's Emily, Arthur. My name is Emily. Sorry for bringing you into this.

ARTHUR

But I was trying to save you again. I wanted to be your knight.

JASMINE

And I would have loved to be your damsel in distress but it never seems to works out like that.

FRED

Come on Arthur, let's let the officers do their job.

Arthur runs up and hugs Emily. He places the princess toy in her hand.

ARTHUR

You're not bad Jasmine. You were nice to me.

JASMINE

Thanks for that. And thanks for trying to save me my little knight. You just rode in a little too late to save me.

POLICE OFFICER #1

Let's go.

Fred holds Arthur as Jasmine is led off with Johnny. She is still holding onto the toy.

INT. FRED'S CAR

Fred is driving Arthur home. Arthur sits in the passenger seat holding the knight toy in his lap.

FADE OUT

Appendix B:
Not In Service Lyrics

I met you first in the beginning
Outside the Sonic parking lot
I asked you for a drink of water
I didn't tell you what I thought

I want to be with you in flowers
I want to lay with you in bed
But I can't be with you in flowers
Because you're only in my head

Looks like this bus is not in service
The one that takes me closer to your heart
In life we try and love the ones that hurt us
Next time I'd better take my car

Sometimes I see you at the movies
Sometimes I see you on the street
But I know your don't want to know me
And I know we could never meet

Looks like this bus is not in service
The one that takes me closer to your heart
In life we try and love the ones that hurt us
Next time I'd better take my car

Next time I'd better take my car

Next time I'd better take my car

Next time I'd better take my car

Next time I'd better take my car

Appendix C:

Daily Call Sheets



CALL SHEET

PRODUCTION TITLE: In Service

DAY: #1 DATE: 12-13-2013 DAY: 1 OF 6 CALL TIME: 1:00pm

	Name	Telephone	
DIRECTOR	Spencer Kancher	(812) 219-9249	
PRODUCER	Adam Capone	(504) 252-7433	
PRODUCER			
UPM	Adam Capone		
1 ST AD			
LOC. MANAGER	Michael Alessi		
SET PHONE	(504) 252-7433		
LOCATION ADDRESS:	222 North Rendon, New Orleans, LA 70119		

PRODUCTION #	
SHUTTLE CALL:	
SET CALL:	12:00pm
1 ST MEAL:	6:00pm
WRAP:	10:00pm
WEATHER:	

SET	SCENE	CAST	D/N	PAGES	LOCATION
Jasmine's House		Arthur Jasmine Johnny			

	CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Arthur			1:00pm	Day 2	
2	Jasmine			1:00pm	Day 2	
3	Johnny			1:00pm	Day 2	
4						
5						
6						
7						
8						
9						

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS
		Bring Day 2 and Day 3 outfits

ADVANCE SHOOTING NOTES						
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION	

Head of Production	Production Coordinator

1 ST AD	Producer	UPM

SPECIFIC CALL TIMES ON BACK



Film, Theater, and Communications
 2000 Lakeshore Drive - PAC 307
 New Orleans, Louisiana 70148
 Office: 504-280-6317 - Fax: 504-280-6318

CALL SHEET

PRODUCTION TITLE: In Service

DAY: #2 DATE: 12-14-2013 DAY: 2 OF 6 CALL TIME: 2:00pm

	Name	Telephone		PRODUCTION #	
DIRECTOR	Spencer Kancher	(812) 219-9249		SHUTTLE CALL:	
PRODUCER	Adam Capone	(504) 252-7433		SET CALL	2:00pm
PRODUCER				1 ST MEAL:	7:00pm
UPM	Adam Capone			WRAP:	10:00pm
1 ST AD				WEATHER:	
LOC. MANAGER	Michael Alessi				
SET PHONE					
LOCATION ADDRESS:	222 North Rendon, New Orleans, LA 70119				

SET	SCENE	CAST	D/N	PAGES	LOCATION
Jasmine's House		Arthur			
		Jasmine			
		Johnny			
		Fred			
		Cop/Knight 1			
		Cop/Knight 2			

	CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Arthur			3:00pm		
2	Jasmine			3:00pm		
3	Johnny			3:00pm		
4	Fred			4:00pm		
5	Cop/Knight 1			4:00pm		
6	Cop/Knight 2			5:00pm		
7						
8						
9						

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS

ADVANCE SHOOTING NOTES					
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION

Head of Production	Production Coordinator
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 1 ST AD	 Producer	 UPM
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SPECIFIC CALL TIMES ON BACK



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

CALL SHEET

PRODUCTION TITLE:	In Service
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DAY: #3	DATE: 12-15-2013	DAY: 3 OF 6	CALL TIME: 11:00am
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Name	Telephone	PRODUCTION #
DIRECTOR Spencer Kancher	(812) 219-9249	SHUTTLE CALL:
PRODUCER Adam Capone	(504) 252-7433	SET CALL
PRODUCER		11:00am
UPM 1 ST AD Adam Capone		1 ST MEAL:
LOC. MANAGER Michael Alessi		5:00pm
SET PHONE		WRAP:
		7:00pm
		WEATHER:
LOCATION ADDRESS: 3949 Esplanade Ave. New Orleans, LA 70119		

SET	SCENE	CAST	D/N	PAGES	LOCATION
Gas Station		Arthur			
		Jasmine			
		Carol			

	CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Arthur			11:00am		
2	Jasmine			11:00am		
3	Carol			11:00am		
4						
5						
6						
7						
8						
9						

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS

ADVANCE SHOOTING NOTES					
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION

Head of Production	Production Coordinator	
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1 ST AD	Producer	UPM
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SPECIFIC CALL TIMES ON BACK



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

CALL SHEET

PRODUCTION TITLE: In Service

DAY: #4 DATE: 12-16-2013 DAY: 4 OF 6 CALL TIME: 8:30am

	Name	Telephone		PRODUCTION #
DIRECTOR	Spencer Kancher	(812) 219-9249		SHUTTLE CALL:
PRODUCER	Adam Capone	(504) 252-7433		SET CALL
PRODUCER				1 ST MEAL:
UPM	Adam Capone			WRAP:
1 ST AD				WEATHER:
LOC. MANAGER	Michael Alessi			
SET PHONE				
LOCATION ADDRESS:	3949 Esplanade Ave. New Orleans, LA 70119			

SET	SCENE	CAST	D/N	PAGES	LOCATION
Gas Station		Arthur			
		Jasmine			
		Carol			
		Benny			

	CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Arthur			8:30am		
2	Jasmine			8:30am		
3	Carol			8:30am		
4	Benny			8:30am		
5						
6						
7						
8						
9						

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS

ADVANCE SHOOTING NOTES						
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION	

Head of Production	Production Coordinator

1 st AD	Producer	UPM

SPECIFIC CALL TIMES ON BACK



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 2000 Lakeshore Drive - PAC 307
 New Orleans, Louisiana 70148
 Office: 504-280-6317 - Fax: 504-280-6318

CALL SHEET

PRODUCTION TITLE: In Service

DAY: #5 DATE: 12-17-2013 DAY: 5 OF 7 CALL TIME: 3:00pm

Name		Telephone
DIRECTOR	Spencer Kancher	(812) 219-9249
PRODUCER	Spencer Kancher (Exec)	
PRODUCER	Adam Capone	(504) 252-7433
UPM	Adam Capone	
1 ST AD	o/c	
LOC. MANAGER	Ruston Henry	
SET PHONE	(504) 252-7433	
LOCATION ADDRESS:	5643 Catina St. New Orleans, LA 70119	

PRODUCTION #	
SHUTTLE CALL:	
SET CALL	3:00pm
1 ST MEAL:	9:00pm
WRAP:	11:00pm
WEATHER:	INT

SET	SCENE	CAST	D/N	PAGES	LOCATION
INT-Arthur's house	1,5,9,11	Arthur	N		5643 Catina St. NOLA 70119
INT-Arthur's house	9	Jasmine	N		5643 Catina St. NOLA 70119
INT-Arthur's house	11	Fred	N		5643 Catina St. NOLA 70119
EXT-Arthur's house	1	Carol	N		5643 Catina St. NOLA 70119

	CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Arthur			4:00pm		
2	Jasmine			4:00pm		
3	Fred			4:00pm		
4	Carol			4:00pm		
5						
6						
7						
8						
9						

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS
		Set Dresser for Bedroom

ADVANCE SHOOTING NOTES						
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION	

Head of Production	Production Coordinator
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1 ST AD	Producer	UPM
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SPECIFIC CALL TIMES ON BACK



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

CALL SHEET

PRODUCTION TITLE: In Service

DAY: #5 DATE: 12-18-2013 DAY: 6 OF 7 CALL TIME: 3:00pm

	Name	Telephone	
DIRECTOR	Spencer Kancher	(812) 219-9249	PRODUCTION #
PRODUCER	Adam Capone	(504) 252-7433	SHUTTLE CALL:
PRODUCER			SET CALL
UPM	Adam Capone		1 ST MEAL:
1 ST AD			WRAP:
LOC. MANAGER	Ruston Henry		WEATHER:
SET PHONE			
LOCATION ADDRESS:	5643 Catina St. New Orleans, LA 70119		

SET	SCENE	CAST	D/N	PAGES	LOCATION
INT - Arthur's house - Carol and Fred argue after Arthur had	4.10	Arthur	N	1	5643 Catina St. NOLA 70119
INT - Arthur's house - Carol serves Arthur	2.4.10	Fred	N	1 6/8	5643 Catina St. NOLA 70119
INT - Arthur's house - Arthur arrives back at home	2.4.10	Carol	N	2/8	5643 Catina St. NOLA 70119

	CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Arthur		4:00pm	4:30pm	4.10	
2	Fred		4:00pm	4:30pm	2.4.10	
3	Carol		4:00pm	4:30pm	2.4.10	
4						
5						
6						
7						
8						
9						

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS

ADVANCE SHOOTING NOTES						
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION	

Head of Production	Production Coordinator

1 st AD	Producer	UPM

SPECIFIC CALL TIMES ON BACK



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

CALL SHEET

PRODUCTION TITLE: In Service

DAY: #5 DATE: 12-18-2013 DAY: 7 OF 7 CALL TIME: 9:00am

Name		Telephone
DIRECTOR	Spencer Kancher	(812) 219-9249
PRODUCER	Adam Capone	(504) 252-7433
UPM	Adam Capone	
1 ST AD		
LOC. MANAGER	Ruston Henry	
SET PHONE		
LOCATION ADDRESS:	5643 Catina St. New Orleans, LA 70119	

PRODUCTION #	
SHUTTLE CALL:	
SET CALL	9:00am
1 ST MEAL:	12:00pm
WRAP:	3:00pm
WEATHER:	

SET	SCENE	CAST	D/N	PAGES	LOCATION
EXT - Arthur's House - Drop off by Jasmine	3, 9	Noah	D	1	5643 Catina St.
EXT - Gas Station - Fight by dumpster	3, 9	Erin	D	1	3949 Esplanade Ave.
	3	Eli	D		

	CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Noah	Arthur	9:00am	9:00am	House/Gas Station	Drop off, fight scene
2	Erin	Jasmine	9:00am	9:00am	House/Gas Station	Drop off, fight scene
3	Eli	Benny	12:00pm	12:00pm	Gas Station	Fight scene
4						
5						
6						
7						
8						
9						

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS

ADVANCE SHOOTING NOTES					
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION

Head of Production	Production Coordinator

1 ST AD	Producer	UPM
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SPECIFIC CALL TIMES ON BACK



FILM, THEATER, AND COMMUNICATIONS
 2000 Lakeshore Drive - PAC 307
 New Orleans, Louisiana 70148
 Office: 504-280-6317 - Fax: 504-280-6318

CALL SHEET

PRODUCTION TITLE: In Service

DAY: #8 DATE: 3-1-14 DAY: 8 OF 9 CALL TIME: 10:00am

Name		Telephone
DIRECTOR	Spencer Kancher	(812) 219-9249
PRODUCER	Adam Capone	(504) 252-7433
PRODUCER		
UPM	Adam Capone	
1 ST AD		
LOC. MANAGER	Spencer Kancher	
SET PHONE	(504) 252-7433	
LOCATION ADDRESS:	222 North Rendon, New Orleans, LA 70119	

PRODUCTION #	
SHUTTLE CALL:	
SET CALL	10:00am
1 ST MEAL:	
WRAP:	2:00pm
WEATHER:	

SET	SCENE	CAST	D/N	PAGES	LOCATION
Reshoot of Gas Station		Arthur			
		Jasmine			
		Benny			

	CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Arthur			10:00am	Day 2	
2	Jasmine			10:00am	Day 2	
3	Benny			10:00am	Day 2	
4						
5						
6						
7						
8						
9						

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS
		Bring Knight's Armour and Sword

ADVANCE SHOOTING NOTES					
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION

Head of Production	Production Coordinator

1 st AD	Producer	UPM

SPECIFIC CALL TIMES ON BACK



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

CALL SHEET

PRODUCTION TITLE: In Service

DAY: #8 DATE: 3-8-14 DAY: 9 OF 9 CALL TIME: 10:00am

	Name	Telephone	
DIRECTOR	Spencer Kancher	(812) 219-9249	PRODUCTION #
PRODUCER	Adam Capone	(504) 252-7433	SHUTTLE CALL:
PRODUCER			SET CALL
UPM	Adam Capone		1 st MEAL:
1 st AD			WRAP:
LOC. MANAGER	Spencer Kancher		WEATHER:
SET PHONE	(504) 252-7433		
LOCATION ADDRESS:	222 North Rendon, New Orleans, LA 70119		

SET	SCENE	CAST	D/N	PAGES	LOCATION
Knight Fantasy Scene		Arthur			
Outside Jasmine's House		Fred			
		Knight			

	CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Arthur			5:00pm	Day 3	
2	Fred			5:00pm	Day 3	
3	Knight			11:00am	Day 1	At Beaudean Ranch
4						
5						
6						
7						
8						
9						

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS
		Bring Knight's Armour and Sword

ADVANCE SHOOTING NOTES					
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION

Head of Production	Production Coordinator
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<input type="text"/>	<input type="text"/>	<input type="text"/>
1 st AD	Producer	UPM

SPECIFIC CALL TIMES ON BACK

Appendix D:

Strip Boards

Day 1 - December 13				
Sheet #: 10 1/8 pgs	Scenes: 10	INT	Jasmine's House Jasmine and Johnny package drugs into baggies	Night
Day 2 - December 14				
Sheet #: 6 3 3/8 pgs	Scenes: 6	INT/I	Jasmine's House Arthur follows Jasmine home and meets Johnny	Day
Sheet #: 11 2/8 pgs	Scenes: 11	EXT	Jasmine's House Arthur runs to Jasmine's front door while Fred gets out of his	Night
Sheet #: 12 1 4/8 pgs	Scenes: 12	INT	Fred's Car Jasmine and johnny in the back seat of a cop car and Fred a	Night
Day 3 - December 15				
Sheet #: 5 2 1/8 pgs	Scenes: 5	EXT	Liquor Store Arthur Brings the backpack to Jasmine	Day
Day 4 - December 16				
Sheet #: 3 1 7/8 pgs	Scenes: 3	EXT	Liquor Store Arthur saves Jasmine from Benny	Day
Day 5 - December 17				
Sheet #: 1 1 5/8 pgs	Scenes: 1	INT	Arthur's Bedroom Carol reads Arthur a bed time story	Night
Sheet #: 8 2 pgs	Scenes: 8	INT	Arthur's Bedroom Fred asks Arthur about the drugs he found under Arthur's bed	Night
Day 6 - December 18				
Sheet #: 4 1 7/8 pgs	Scenes: 4	INT	Arthur's Kitchen Carol and Arthur return from the store and wait for Fred to rel	Evening
Sheet #: 7 1 pgs	Scenes: 7	INT	Arthur's Front Room Arthur walks through the front door to see his parents waiting	Evening
Day 7 - December 19				
Sheet #: 2 5/8 pgs	Scenes: 2	INT	Arthur's Kitchen Carol and Fred argue	Night
Day 8 - Pickups				
Sheet #: 14 pgs	Scenes: Pick up of gas	EXT	Gas Station Pick ups for Jasmine, Arthur and Benny	Day

Day 9 - Pick ups

Sheet #: 13 pgs	Scenes: Knight Fantasy	EXT	Medow Knight fantasy of the story that Carol is reading to Arthur	Day	
Sheet #: 9 1/8 pgs	Scenes: 9	INT	Fred's Car Fred drives Arthur to Jasmine's house	Night	

Appendix E:

Production Budget

UNO FTCA 4500/G
Dirty Bomb

Student:: Spencer Kancher
 Producer: Spencer Kancher
 Director: Spencer Kancher
 Script Date: 11/29/2012

Budget Prepared by: Spencer Kancher
 Budget Date: 11/29/2012
 Shoot Dates: 2/15/2013 - 2/17/2013
 Delivery Date

Acct#	Category Description	Page	Total
11-00	STORY / RIGHTS & WRITING	1	0
13-00	PRODUCER AND STAFF	1	0
14-00	DIRECTOR AND STAFF	1	0
16-00	CAST	1	968
	Total Fringes		271
TOTAL ABOVE-THE-LINE			1,239
20-00	EXTRAS & STAND-INS	3	150
21-00	PRODUCTION STAFF	3	85
22-00	PRODUCTION DESIGN	4	0
23-00	SET CONSTRUCTION	4	0
24-00	SET DECORATION	4	327
25-00	PROPS	5	246
26-00	SET OPERATIONS	5	816
27-00	LIGHTING	6	1,261
28-00	CAMERA & VIDEO	7	1,024
30-00	PRODUCTION SOUND	7	582
31-00	WARDROBE	8	76
32-00	MAKEUP & HAIR	8	681
33-00	SPECIAL EFFECTS	9	0
34-00	VISUAL EFFECTS	9	0
36-00	TRANSPORTATION	9	705
37-00	LOCATIONS & FACILITIES	10	1,155
	Total Fringes		449
TOTAL PRODUCTION			7,557
45-00	EDITORIAL	12	0
46-00	MUSIC & POST PRODUCTION SOUND	12	0
53-00	STOCK FOOTAGE	12	0
	Total Fringes		0
TOTAL POST PRODUCTION			0
67-00	PRODUCTION INSURANCE	13	0
70-00	GENERAL EXPENSES	13	90
	Total Fringes		0
TOTAL OTHER			90
	Total Above-The-Line		1,239

Acct#	Category Description	Page	Total
	Total Below-The-Line		7,647
	Total Above and Below-The-Line		8,887
	Grand Total		8,887

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
11-00 STORY / RIGHTS & WRITING							
11-04	SCRIPT REGISTRATION FEE						
	SCRIPT REGISTRATION						
	Total						0
11-09	COPYING & SUPPLIES						0
Account Total for 11-00							0
13-00 PRODUCER AND STAFF							
13-01	PRODUCER						
	Adam Capone Shoot Days	6	Days	1	0	0	
	Total						0
13-02	PRODUCER ASSISTANTS						0
13-85	MISC PRODUCER EXPENSES						0
Account Total for 13-00							0
14-00 DIRECTOR AND STAFF							
14-01	DIRECTOR						
	Spencer Kancher Shoot Days	6	Days	1	0	0	
	Total						0
14-02	DIRECTOR ASSTS.						0
14-85	MISC DIRECTOR EXPENSES						0
Account Total for 14-00							0
16-00 CAST							
16-01	CAST						
	1. Arthur Shoot Days	7.5	Days	1	50	375	
	2. Jasmine Shoot Days	5	Days	1	40	200	
	3. Carol Shoot Days	3	Days	1	40	120	
	4. Fred Shoot Days	3.5	Days	1	40	140	
	5. Johnny Shoot Days	2	Days	1	40	80	

Continuation of Account 16-01

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	6. Benny Shoot Days	2	Days	1	26.5	53	
	Total						968
16-06	CAST ADR						
	1. Fred ADR	1	Day	4	0	0	
	2. Rico ADR	1	Day	4	0	0	
	3. Rico ADR	1	Day	4	0	0	
	Total						0
16-10	CASTING FEES AND EXPENSES						
	Casting Director	2	Days	6	0	0	
	Camera Operator	2	Days	6	0	0	
	Reader	2	Days	6	0	0	
	Sides						
	Craft Services/Food						
	Room Rental	2	Days	1	0	0	
	Total						0
16-11	STUNT COORDINATOR						0
16-12	STUNT PERFORMERS						0
16-13	STUNT ADJUSTMENTS						0
16-14	STUNT RIGGING & EQUIPMENT						0
16-15	TEACHER / WELFARE WORKER						0
16-16	REHEARSAL EXPENSES						
	Room Rental	3	Days	1	0	0	
	Craft Services/Food	3	Days	1	0	0	
	Scripts						
	Total						0
16-85	MISC EXPENSES						0
Account Total for 16-00							968
	Total Fringes						
	Payroll	18%			835	150	
	SAG	14.5%			835	121	
							271
TOTAL ABOVE-THE-LINE							1,239

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
20-00 EXTRAS & STAND-INS							
20-01	EXTRAS						
	Knight/Cop 1 Shoot Day						
	Knight/Cop 2 Shoot Day						
	Knight for Fantasy Scene Pick up shoot day	1	Day	1	150	150	
	Total						150
20-02	STANDINS						0
20-05	EXTRAS' CRAFT SERVICES						
	Confrence room scene Craft						
	Total						0
20-06	EXTRAS' CATERING						
	Craft Services for Extras Day 1						
	Craft Services for Extras Day 2						
	No Extras on Day 3						
	Total						0
20-07	EXTRAS' WARDROBE						0
20-10	EXTRAS' PROPS						0
20-11	EXTRAS' VEHICLES						0
Account Total for 20-00							150
21-00 PRODUCTION STAFF							
21-01	UNIT PRODUCTION MANAGER						
	Adam Capone Shoot Days	6	Days	1	0	0	
	Total						0
21-02	1ST ASSISTANT DIRECTOR						0
21-03	2ND ASSISTANT DIRECTOR						0
21-05	SCRIPT SUPERVISOR						
	Script Supervisor Shoot						
	Total						0
21-06	PRODUCTION COORDINATOR						
	Ruston Henry	1	Flat	1	85	85	
	Total						85
21-09	OFFICE & SET PA'S						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
21-85	MISC EXPENSES						0
Account Total for 21-00							85
22-00 PRODUCTION DESIGN							
22-01	PRODUCTION DESIGNER						0
22-09	ART DEPARTMENT STAFF						0
22-10	DESIGN MATERIALS						0
22-11	ART DEPT RENTALS						0
22-35	EXPENDABLES						0
22-85	MISC EXPENSES						0
Account Total for 22-00							0
23-00 SET CONSTRUCTION							
23-01	CONSTRUCTION LABOR						0
23-10	CONSTRUCTION PURCHASES						0
23-11	CONSTRUCTION RENTALS						0
23-49	SIGNAGE						
	Watch Company posters						
	Total						0
23-85	MISC EXPENSES						0
Account Total for 23-00							0
24-00 SET DECORATION							
24-01	SET DECORATOR						
	Amanda Daly	1	Flat	1	200	200	
	Total						200
24-10	SET DRESSING PURCHASES						
	Kmart - 12/02/2013	1	Flat	1	100	100	
	Michaels - castle	1	Flat	1	27.18	27	
	Total						127
24-11	SET DRESSING RENTALS						0
24-15	MANUFACTURING						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
24-17	SET DRESSING EXPENDABLES						0
24-84	MISC EXPENSES						0
Account Total for 24-00							327
25-00 PROPS							
25-01	PROP MASTER						0
25-02	ASST PROP MASTER						0
25-10	PROP PURCHASES						
	3 K/Csne Fish Nuggets	1	Flat	1	6.8	7	
	HF Warrior Food	1	Flat	1	30	30	
	Tous R Us - Knight Toys	1	Flat	1	28.25	28	
	Taser	1	Flat	1	54.32	54	
	Rugs	1	Flat	1	65.92	66	
	Wine	1	Flat	1	9.8	10	
	Pain free wrap	1	Flat	1	5.44	5	
	J&J cloth tape	1	Flat	1	4.89	5	
	Barnes & Noble Books	1	Flat	1	40.18	40	
	Total						246
25-11	PROP RENTALS						
	Total						0
25-12	PROP MANUFACTURE						
	Total						0
25-17	PROPS EXPENDABLES						
	Total						0
25-85	MISC EXPENSES						0
Account Total for 25-00							246
26-00 SET OPERATIONS							
26-01	KEY GRIP						
	Kevin Martt	1	Flat	1	700	700	
	Total						700
26-02	BEST BOY						0
26-05	COMPANY GRIPS						
	Grip	3	Days	10	0	0	
	Total						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
26-10	GRIP PURCHASES						
	Replacement knife blades	1	Flat	1	2.7	3	
	Lowes - 12-16-2013	1	Flat	1	20.73	21	
	Total						23
26-11	GRIP PACKAGE RENTAL						
	Available Lighting	1	Flat	1	26.1	26	
	Total						26
26-12	DOLLY AND ACCESSORIES						0
26-14	CRANE						0
26-17	GRIP EXPENDABLES						0
26-20	FIRST AID / NURSE						0
26-22	CRAFT SERVICES LABOR & SUPPLIES						0
26-85	MISC EXPENSES						
	1 inch gaffers tape	3	Flat	1	17.5	53	
	Batteries office depot 12/15/2013	1	Flat	1	14.7	15	
	Total						67
Account Total for 26-00							816
27-00 LIGHTING							
27-01	GAFFER						
	Kevin Bridge	1	Flat	1	739.2	739	
	Total						739
27-02	BEST BOY						
	Megan Huget	1	Flat	1	522.02	522	
	Total						522
27-03	SET ELECTRICIANS						
	Set Electrician	3	Days	12	0	0	
	Total						0
27-08	GENERATOR RENTAL						0
27-09	GENERATOR GAS						0
27-10	LIGHTING PURCHASES						0
27-11	LIGHTING EQUIPMENT RENTALS						
	Ari Kit	3	Days	1	0	0	
	Screens	3	Days	1	0	0	
	Gel Filters	3	Days	1	0	0	
	Total						0
27-17	LIGHTING GLOBES & EXPENDABLES						0
27-85	MISC EXPENSES						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
Account Total for 27-00							1,261
28-00 CAMERA & VIDEO							
28-01	DIRECTOR OF PHOTOGRAPHY						
	Brooke Jagneaux	6.5	Days	1	100	650	
		52.4		1	0.35	18	
	Total						668
28-03	1ST ASST. CAMERAMAN						
	1st. Camera Asst.						
	Prep	4	Days	8	0	0	
	Shoot	3	Days	10	0	0	
	Total						0
28-05	ADD'L CAMERA CREW						0
28-07	STILL PHOTOGRAPHER						0
28-10	CAMERA PURCHASES						0
28-11	CAMERA RENTALS						0
28-17	CAMERA EXPENDABLES						0
29-21	VIDEO PLAYBACK OPERATOR						0
28-22	VIDEO PURCHASES & RENTALS						0
28-25	VIDEO PLAYBACK MATERIAL EXP						0
28-85	MISC EXPENSES						
	LaCie 3TB Pourche External Hard Drive	1	Flat	2	146.99	294	
	Walmart Batteries 12/15/2013	1	Flat	1	49.4	49	
	Kmart - Batteries	1	Flat	1	13.04	13	
	Total						356
Account Total for 28-00							1,024
30-00 PRODUCTION SOUND							
29-01	SOUND MIXER						
	Tim Connor	1	Flat	1	457.8	458	
	Total						458
29-02	BOOM OPERATOR						
	Boom Operator	3	Days	12	0	0	
	Total						0
29-10	SOUND EQUIPMENT PURCHASES						0
29-11	SOUND EQUIPMENT RENTALS						
	Pro Sound Rentals	1	Flat	1	110.36	110	
	Total						110
29-12	WALKIES						0
29-17	SOUND EXPENDABLES						0
29-85	MISC EXPENSES						

Continuation of Account 29-85

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Batteries 2 AA 8pk	1	Flat	1	14.17	14	
	Total						14
Account Total for 30-00							582
31-00 WARDROBE							
30-01	COSTUME DESIGNER						0
30-02	COSTUMERS						0
30-10	WARDROBE PURCHASES						
	Party City Costumes	1	Flat	1	76.09	76	
	Total						76
30-11	WARDROBE RENTALS						0
30-12	WARDROBE MANUFACTURE						0
30-16	DRYCLEANING / REPAIRS						0
30-17	COSTUME EXPENDABLES						0
30-85	MISC EXPENSES						0
Account Total for 31-00							76
32-00 MAKEUP & HAIR							
31-01	KEY MAKEUP & HAIR						
	Memphis Leigh	6	Days	1	100	600	
	Total						600
31-02	ASST MAKEUP & HAIR						0
31-03	SPFX MAKEUP						0
31-10	MAKEUP & HAIR PURCHASES						
	Coastal Scents Package	1	Flat	1	81.15	81	
	Total						81
31-11	MAKEUP& HAIR RENTALS						0
31-85	MISC EXPENSES						0
Account Total for 32-00							681

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
33-00 SPECIAL EFFECTS							
32-01	SPFX COORDINATOR						0
32-07	SPFX TECHNICIANS						0
32-10	SPFX EQUIPMENT PURCHASES						
	3oz. Bottle Synthetic Urine						
	Total						0
32-11	SPFX EQUIPMENT RENTALS						0
32-20	SPFX MANUFACTURING						0
32-85	MISC EXPENSES						0
Account Total for 33-00							0
34-00 VISUAL EFFECTS							
33-01	VFX SUPERVISOR						0
33-02	VFX LABOR						0
33-10	VFX PURCHASES						0
33-11	VFX EQUIPMENT RENTAL						0
33-20	VFX MANUFACTURE						0
33-25	VFX PLATE UNIT						0
33-85	MISC EXPENSES						0
Account Total for 34-00							0
36-00 TRANSPORTATION							
35-01	TRANSPORTATION COORDINATOR						0
35-03	DRIVERS						0
35-05	TRUCK RENTAL						
	U Haul	1	Flat	1	397.32	397	
		1		1	183.33	183	
	Total						581
35-07	HONEYWAGON						0
35-08	DRESSING ROOM RENTALS						0
35-09	TRAILER / MOTORHOME RENTAL						0
35-10	PARKING						0
35-11	PORTABLE BATHROOMS						0
35-12	GAS & OIL						
	Exon Express	1	Flat	1	20	20	
	Dollys Deli	1	Flat	1	43.97	44	
	Lakeview Discount	1	Flat	1	19.77	20	
	Gauchet's Rockery	1	Flat	1	25	25	
	Chevron	1	Flat	1	15.03	15	
	Total						124
35-15	REPAIRS & MAINTENANCE						0
35-85	MISC EXPENSES						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
Account Total for 36-00							705
37-00 LOCATIONS & FACILITIES							
36-01	LOCATION MANAGER						
	Prep	10	Days	8	0	0	
	Shoot	3	Days	12	0	0	
	Wrap	3	Days	8	0	0	
	Total						0
36-03	LOCATION SCOUTING EXPENSES						
		7	Days	8	0	0	
	Total						0
36-04	SITE RENTAL						
	Total						0
36-06	POLICE & FIRE & SECURITY						
	Total						0
36-08	CATERING & MEALS						
	Ice	0	Flat	1	4.91	0	
	Walmart 12/15/2013	1	Flat	1	32.85	33	
	Pizzacare Day 4	1	Flat	1	100	100	
	Walmart 12-14-2013	1	Flat	1	134.9	135	
	Ice	1	Flat	1	6.51	7	
	Ice	1	Flat	1	6.51	7	
	Coke - Kmart 12/17/2013	1	Flat	1	23.03	23	
	Ice - 12/14/2013	1	Flat	1	6.51	7	
	Walgreens - 12/13/2013	1	Flat	1	17.24	17	
	kmart	1	Flat	1	115.32	115	
	Nonna Mia Day 3	1	Flat	1	90.89	91	
	Papa Johns Day 7	1	Flat	1	80.35	80	
	Total						614
36-09	PARKING						
	Total						0
36-10	LOCATION PURCHASES						
	Generator	1	Flat	1	1	1	
	Total						1

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
36-11	LOCATION RENTALS						
	Generator - Home Depot	1	Flat	1	241.22	241	
	K-mart	1	Flat	1	38.02	38	
	Total						279
36-15	PERMITS & ROAD FEES						0
36-16	RESTORATION						0
36-20	PRODUCTION OFFICE EXPENSES						
	USB Cable	1		1	16.34	16	
	Printer paper	1		1	3.81	4	
	Total						20
36-21	WRAP PARTY						
	Adventure Quest Laser Tag	1	Flat	1	43.75	44	
		1		1	16.5	17	
		1		1	11.95	12	
		1		1	71.7	72	
	Total						144
36-25	STAGE & WAREHOUSE						0
36-30	OFFICE & STAGE CRAFT SERVICE						0
36-85	MISC EXPENSES						
	Ice	1		1	4.91	5	
	location tent	1		1	92.42	92	
	Total						97
Account Total for 37-00							1,155
	Total Fringes						
	Payroll	18%			2,497	449	
							449
TOTAL PRODUCTION							7,557

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
45-00 EDITORIAL							
45-01	EDITOR						
	Spencer Kancher	4	Days	8	0	0	
	Total						0
45-10	EDITORIAL RENTALS						
	Total						0
45-11	EDITORIAL PURCHASES						0
45-85	MISC EXPENSES						0
Account Total for 45-00							0
46-00 MUSIC & POST PRODUCTION SOUND							
46-01	COMPOSER						
	Composer	3	Days	8	0	0	
	Total						0
46-03	MUSIC DOWNLOADS						0
46-10	MUSIC PURCHASES						0
46-11	MUSIC RENTALS						0
46-15	MUSIC LICENSES						0
46-20	SOUND EFFECTS PRODUCTION						0
46-22	LIBRARY SOUND EFFECTS PURCHASE						0
46-23	POST SOUND PURCHASES & RENTALS						0
46-25	POST SUOND MIXING						0
46-85	MISC EXPENSES						0
Account Total for 46-00							0
53-00 STOCK FOOTAGE							
53-01	STOCK FOOTAGE MATERIALS PURCHASE						0
53-11	STOCK FOOTAGE RIGHTS						0
53-02	STOCK FOOTAGE LAB & DUPLICATION						0
Account Total for 53-00							0
	Total Fringes						0
TOTAL POST PRODUCTION							0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
67-00 PRODUCTION INSURANCE							
67-01	INSURANCE- VEHICLES						0
67-02	INSURANCE - ADDITIONAL						0
67-03	UNO INSURANCE						
	UNO Insurance Deductable						
	Total						0
Account Total for 67-00							0
70-00 GENERAL EXPENSES							
70-01	PREP & POST MEALS						0
70-02	CELL PHONE REIMBURSEMENTS						0
70-03	BANK FEES						0
70-04	FILM FESTIVAL EXPENSES						
	Future Festival Fees	1	Allow	1	90	90	
	Total						90
70-15	MISC. GENERAL EXPENSES						0
Account Total for 70-00							90
	Total Fringes						
							0
TOTAL OTHER							90

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Total Above-The-Line						1,239
	Total Below-The-Line						7,647
	Total Above and Below-The-Line						8,887
	Grand Total						8,887



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

PROD. #:	PRODUCTION TITLE: <u>In Service</u>
PRODUCER: <u>Adam Capone</u>	DIRECTOR: <u>Spencer Kancher</u>

ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled In Service the "Picture").

I hereby grant to the UNO Film, Theatre, and Communication Arts, 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 use 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 any 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 Film, Theatre, and Communication Arts, 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.

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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: Noah Castaneda / B.J. Castaneda (parent)

Address: 1114 Fourth Street
Morgan City, LA 70380

Telephone: 985-384-2878 / 985-518-9685

Signature Noah castaneda / B.J. Castaneda (parent) Date 11-16-13

Character Name: Arthur

Adam Capone
Producer Signature

11-16-13
Date

504 252 7433
Producer Telephone



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

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Name: Erin McCluskey
 Address: 2705 Palmer Avenue
New Orleans, LA 70118
 Telephone: (203) 947-9721
 Signature Erin McCluskey Date 11/16/13
 Character Name: Jasmine

Adam Capone 11-16-13 504 252 7433
 Producer Signature Date Producer Telephone



Film, Theater, and Communication Arts
 2000 Lakeshore Drive - PAC 307
 New Orleans, Louisiana 70148
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PROD. #:	PRODUCTION TITLE: In Service
PRODUCER: Adam Capone	DIRECTOR: Spencer Kancher

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Name: KEVIN J. McGRATH
 Address: 753 CANTERBURY DR.
BILOXI MS 39532
 Telephone: 228 235 2199
 Signature [Handwritten Signature] Date 11/16/13
 Character Name: FRED

[Handwritten Signature] 11/16/13 504 252 9433
 Producer Signature Date Producer Telephone



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

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Name: KEISTINA KINGSTON

Address: 1901 HWY 190, APT 121
MANDEVILLE, LA 70448

Telephone: 504-214-0461

Signature: [Handwritten Signature] Date: 11/16-13

Character Name: CAROL

Adam Capone 11/11/13 504 252 7433
 Producer Signature Date Producer Telephone



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

PROD. #:	PRODUCTION TITLE: In Service
PRODUCER: Adam Capone	DIRECTOR: Spencer Kancher

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Name: Eli Timm
Address: 1031 Toussaint Street, New Orleans LA 70116
Telephone: (504) 722-8415
Signature: [Signature] Date: 11/16/13
Character Name: Benny
Producer Signature: [Signature] Date: 11/6/13 Producer Telephone: 504 252-7433

Appendix G:

Location Release Forms:

 The University of New Orleans Film Program		Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
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COURSE NAME AND NUMBER:		
PROD. #:	PRODUCTION TITLE:	In Service
PRODUCER:	Adam Capone	DIRECTOR: Spencer Kancher

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Gas Station / Convenience Store
PROPERTY OWNER _____
ADDRESS 3494 Esplanade Ave
New Orleans, LA 70119

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated Shell Station ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

<u>AC</u> Producer	<u>12/3/13</u> Date
<u>MJA</u> Location Manager	<u>12/3/13</u> Date
<u>AMC</u> Owner/Agent	<u>12-5-13</u> Date

ADDRESS _____

TELEPHONE (504) 3397383



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:		
PROD. #:	PRODUCTION TITLE:	In Service
PRODUCER:	Adam Capone	DIRECTOR: Spencer Kancher

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Arthur's house
 PROPERTY OWNER Ryck Soto
 ADDRESS 926 E. William Davis Pkwy
Metairie, LA 70005

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated December 17+18 2013 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

<u>[Signature]</u> Producer	<u>12/3/13</u> Date
<u>[Signature]</u> Location Manager	<u>12/3/13</u> Date
<u>[Signature]</u> Owner/Agent	<u>12/3/13</u> Date

ADDRESS 885 ROSA AVE

TELEPHONE 616-3671



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:		
PROD. #:	PRODUCTION TITLE:	In Service
PRODUCER:	Adam Capone	DIRECTOR: Spencer Kancher

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Jasmine's house
 PROPERTY OWNER _____
 ADDRESS _____

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated _____ ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

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- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

<u>[Signature]</u> Producer	<u>12/3/13</u> Date
<u>[Signature]</u> Location Manager	<u>12/3/13</u> Date
<u>[Signature]</u> Owner/Agent	<u>12/5/13</u> Date

ADDRESS 222 North Rendon

TELEPHONE (985)-774-3033

Appendix H:

Music Release Forms:



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:		
PROD. #:	PRODUCTION TITLE:	In Service
PRODUCER:	Adam Capone	DIRECTOR: Spencer Kancher

ORIGINAL MUSIC LICENSING AGREEMENT

AGREEMENT made and entered into as of May 26, 2014 by and between
 The University of New Orleans Film, Theater, and Communication Arts (herein after the "FTCA")
 and Jonathan Biquenet (herein after the "Artist"), and
In Service (herein after the "Picture").

IN CONSIDERATION of mutual covenants and conditions herein contained the parties hereby agree as follows:

1. The Artist grants the Producer, the Director, the FTCA, their successors, assigns, and licensees the non-exclusive right to record, produce and reproduce, the lyrics and musical compositions, or any portion thereof, for use in the production of the Picture. These rights include the use of the lyrics and musical composition for advertisements trailers, marketing, and promotion of the Picture created by the FTCA.
2. The Artist grants the Producer, the Director, the FTCA, their successors, assigns, and licensees the non-exclusive right to reproduce, perform, and edit any existing recordings, or any portion thereof, for use in the production of the picture. These rights include the use of any existing recordings the Artist may have for advertisements, trailers, marketing, and promotion of the Picture created by the FTCA.
3. The Artist grants the FTCA the right to exhibit, distribute, exploit, market, and perform the music for the Picture, created by the FTCA, throughout the universe in any and all media now known or hereafter devised. These distribution rights include the right to advertise, promote or market the music for the Picture, created by the FTCA throughout the universe in any and all media now known or hereafter devised.
4. The Artist will retain all rights to the musical compositions, lyrics and sound recording for the Picture.
5. The FTCA will retain all rights to the Picture, created by the FTCA.
6. The FTCA hereby grants the right for the Artist to use the Picture, created by the FTCA, for promotional use only. This does not include public screenings, television rights, or theatrical distribution. Any public performance of the Picture must be approved by the FTCA.



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:		
PROD. #:	PRODUCTION TITLE:	In Service
PRODUCER:	Adam Capone	DIRECTOR: Spencer Kancher

ORIGINAL MUSIC LICENSING AGREEMENT

AGREEMENT made and entered into as of June 14, 2014 by and between
The University of New Orleans Film, Theater, and Communication Arts (herein after the "FTCA")
and James Greer (herein after the "Artist"), and
In Service (herein after the "Picture").

IN CONSIDERATION of mutual covenants and conditions herein contained the parties hereby agree as follows:

1. The Artist grants the Producer, the Director, the FTCA, their successors, assigns, and licensees the non-exclusive right to record, produce and reproduce, the lyrics and musical compositions, or any portion thereof, for use in the production of the Picture. These rights include the use of the lyrics and musical composition for advertisements trailers, marketing, and promotion of the Picture created by the FTCA.
2. The Artist grants the Producer, the Director, the FTCA, their successors, assigns, and licensees the non-exclusive right to reproduce, perform, and edit any existing recordings, or any portion thereof, for use in the production of the picture. These rights include the use of any existing recordings the Artist may have for advertisements, trailers, marketing, and promotion of the Picture created by the FTCA.
3. The Artist grants the FTCA the right to exhibit, distribute, exploit, market, and perform the music for the Picture, created by the FTCA, throughout the universe in any and all media now known or hereafter devised. These distribution rights include the right to advertise, promote or market the music for the Picture, created by the FTCA throughout the universe in any and all media now known or hereafter devised.
4. The Artist will retain all rights to the musical compositions, lyrics and sound recording for the Picture.
5. The FTCA will retain all rights to the Picture, created by the FTCA.
6. The FTCA hereby grants the right for the Artist to use the Picture, created by the FTCA, for promotional use only. This does not include public screenings, television rights, or theatrical distribution. Any public performance of the Picture must be approved by the FTCA.

ORIGINAL MUSIC LICENSING AGREEMENT – page 2

7. The Artist is not legally bound from re-creating a picture using the lyrics and music compositions for the Picture, if and when the opportunity presents itself with another company, individual, entity, or educational institution. The FTCA does not have exclusive rights to the lyrics, musical composition or sound recording.
8. The Artist warrants that no promise of payment or compensation was made or will be made by the FTCA for the Artist's participation in this project.
9. The Artist agrees to indemnify and hold the Director, Producer, the FTCA, and their successors, assigns, and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Artist contained in this agreement.
10. The FTCA agrees to indemnify and hold the Artist, and their successors, assigns and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the FTCA contained in this agreement.
11. The Artist warrants and represents that he is free to enter into this license and that this agreement does not conflict with any existing contracts or agreements to which the Artist is a party. The Artist warrants that he maintains all rights to the lyrics and musical score for the Picture. The Artist also warrants that he owns all rights to master recordings of the Picture.
12. This agreement shall be governed by the laws of the State of Louisiana applicable to agreements executed and to be wholly performed herein. This agreement is not valid until signed by a representative from the FTCA and the Artist. The Artist agrees that this document constitutes the entire agreement between the parties superseding any previous agreements written or oral. The Artist further agrees that any modification be in writing and signed by all parties hereto.

Artist	<u>James Greer</u>	Date	<u>6/27/14</u>
Producer(s)	<u>[Signature]</u>	Date	<u>6/26/2014</u>
Producer(s)	<u>Adam Capone</u>	Date	<u>6-26-2014</u>
FTCA Representative	_____	Date	_____

Vita

Spencer Ryan Kancher was born in New Orleans, Louisiana on December 25, 1983. He graduated from Metairie Park Country Day in May of 2002 in Metairie, Louisiana. The following August he enrolled into Indiana University at Bloomington where he would receive his Bachelor of Arts in Telecommunications as well as a minor in Marketing. He graduated in May of 2006. He then was employed as production producer with WGNO- ABC26/WNOL-CW38 from May of 2005 to July of 2008, then as a media traffic assistant at WVUE-Fox8 from August of 2008 to July of 2009. He then entered the University of New Orleans' Graduate program in August of 2011. Spencer graduated and completed his Master of Film Production in December of 2014.