

Fall 12-17-2011

## Whistling Dixie

Zac Sutherland  
*University of New Orleans*, [jzsuther@uno.edu](mailto:jzsuther@uno.edu)

Follow this and additional works at: <https://scholarworks.uno.edu/td>



Part of the [Film and Media Studies Commons](#)

---

### Recommended Citation

Sutherland, Zac, "Whistling Dixie" (2011). *University of New Orleans Theses and Dissertations*. 1370.  
<https://scholarworks.uno.edu/td/1370>

This Thesis is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Thesis in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Thesis has been accepted for inclusion in University of New Orleans Theses and Dissertations by an authorized administrator of ScholarWorks@UNO. For more information, please contact [scholarworks@uno.edu](mailto:scholarworks@uno.edu).

Whistling Dixie

A Thesis

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

Master of Fine Arts  
in  
Film, Theatre, and Communication Arts  
Film Production

By

James Zachary Sutherland

B.A. University of North Carolina – Wilmington, 2003

December, 2011

Copyright 2010, James Zachary Sutherland

## **Acknowledgements**

The completion of this work would not be possible without the hard work, diligence, and collaboration of many people. My sincere thanks and gratitude goes out to my thesis committee, consisting of J. Hamp Overton, Florent “Danny” Retz III, and Erik Hansen, for all their guidance and feedback regarding the film and this paper.

I would also like to thank my crew and actors for their tireless work and dedication. They exhibited professionalism throughout the entire shoot and met each challenge with a positive attitude. I am very grateful and honored to have worked with them and I hope to continue working with them in the future.

Also, a great deal of thanks goes to the curator and employees of Port Hudson State Park in Jackson, LA. This film would truly not have been the same without them allowing us to film the reenactment that took place in March of 2011 on their grounds.

I would also like to thank all the reenactors who allowed us to film them in their element. They created a truly amazing spectacle. I particularly owe a great deal of thanks to Keith Bauers, one of the organizers of the event, for his patience and understanding in working with us.

I want to thank my family for all their love and support. They have always encouraged me in my endeavors regarding film. Without their love and support I would not be where I am today.



## Table of Contents

Abstract .....	v
Chapter 1 .....	1
Introduction.....	1
Chapter 2 .....	2
Development .....	2
Budget .....	5
Crew .....	6
Locations .....	7
Casting .....	9
Schedule .....	10
Equipment and Supplies .....	13
Rehearsals .....	14
Costumes, Props, and Vehicles .....	17
Chapter 3 .....	21
Music.....	21
Chapter 4 .....	22
Production .....	22
First Day of Shooting.....	22
Second Day of Shooting .....	22
Third Day of Shooting .....	24
Fourth Day of Shooting .....	25
Fifth Day of Shooting .....	28
Sixth Day of Shooting.....	31
Chapter 5 .....	34
Post-production .....	34
Update .....	36
Pick-ups.....	37
Score .....	38
Chapter 6 .....	39
Conclusion .....	39
References .....	41
Bibliography .....	42
Appendices.....	43
A: Shooting Script.....	43
B: Shot List .....	63
C: Production Stills .....	66
D: Insurance Forms .....	70
E: Actor Release Forms .....	72
F: Sound and Camera Logs.....	93
G: The Film.....	101
Vita.....	102

## **Abstract**

In this paper I will analyze the thesis film, *Whistling Dixie*, as it relates to filmmaking principles such as: development, pre-production, production, and post-production. After evaluating all these aspects of the film, I will then make conclusions based on goals I had and how successful or unsuccessful I was in reaching these goals. I will include notes from unbiased audience members in evaluating this film.

Keywords: Thesis, American Civil War, reenactment, high school, James Zachary Sutherland

## Chapter 1

### *Introduction*

My first aspirations to make films stemmed from my high school English class. The teacher, Mr. Lumm, inspired me like no other teacher before. His penetrating insights into the works of authors such as Stephen Crane, Ambrose Bierce, and Edgar Allan Poe made me look at literature in an entirely new light. I was struck by the fact that this academic literature wasn't written only for academics or intellectuals to read and understand. It was written for anyone. Their works opened up an entirely new world of insights into the psyche of the human mind and soul. I recall how stories such as "The Interlopers" by Saki, and "The Most Dangerous Game" by Richard Connell seemed to have been written with the idea of exposing and revealing weaknesses of the human condition. They were meant to make the reader think about life and the problems inherent in it. We watched a film based on the short story by Ambrose Bierce, "An Occurrence at Owl Creek Bridge." It was the first time in my life when I enjoyed being in school.

Mr. Lumm gave us an assignment one day of writing a short screenplay. I ended up churning out a forty-page script complete with shot sizes and angles. I suppose this was my first foray into filmmaking. To this day I am still interested in creating works that contain insights into the psyche of the human mind and reveal the weaknesses of the human condition. At the very least, I try to create work that is entertaining, and contains some humor as well. With this as my background, I suppose it makes sense that my thesis film contains themes of education in it.

## Chapter 2

### *Development*

The idea for the film came from a few different ideas combined together. The first scene I had imagined was that of two middle-aged men, one from the north, and one from the south, discussing the song by The Band, “The Night They Drove Ole Dixie Down.” From this initial idea came further ideas, which developed the characters and their relationships to one another. This script changed a great deal from the initial ideas to its final draft, which was number twenty-six.

I first had the idea for “Whistling Dixie” in the spring semester of 2009. I developed the script in Erik Hansen’s Advanced Screenwriting class that semester. The story was about a southern Civil War enthusiast who is forced to give a ride to a new recruit who has recently re-located to the south to retire. My initial idea centered around the conversation the two men would have in Del’s pick-up truck, where the audience would be introduced to the two characters but also to the major theme running throughout the film. This was an interesting theme that I dare say hadn’t been explored in great detail in any film before, as it pertains specifically to the modern day effects of the Civil War on the south from the perspective of the so-called “loser of the war,” the southern white male. So, using the song “The Night They Drove Ole Dixie Down,” was a perfect talking point for these two characters. The fact that the song was written by a Canadian (Robbie Robertson) about the Civil War from the perspective of a southerner would be perfect fodder for the Yankee to use as a bragging point. He could disguise it as an innocent question. He believes that if he frames his questions innocently he won’t offend the southerner. However, Del is offended. This tactless behavior combined with Del’s sensitivity results in Del feeling resentment, which later manifests itself at the climax.

The problem with this version of the script and the reason I had to change it so many times was that I had set up something that would be very difficult to pay off – the fact that these two men were going to a Civil War reenactment. I had never even been to a Civil War reenactment. I had no idea how they worked. Added to this was the problem of creating a plausible scenario where Del and Paul’s conflict would climax during the reenactment. The script needed some kind of competition at the end where the two characters are motivated to work together to achieve a common goal. So I concocted a plan where there would be a quiz bowl type of event at the reenactment. The quiz bowl idea came to me at the end of the spring semester in 2009. I wouldn’t actually re-visit the script again until the fall of 2010.

After further research into what actually happens at a reenactment, I realized that the plan of including a quiz bowl type of event would not work because it wasn’t realistic. I had looked into the events of many reenactments and none of them included a quiz bowl event. In fact, the whole nature of these reenactments weren’t competitive at all. So, if I wanted the reenactment to be realistic I couldn’t include any type of event that would name one side the “winner” and one side the “loser,” despite the fact that I needed something like that for my story. In the development stages in the spring of 2009 I had had an idea where a high school kid would report what he saw on the reenactment for a high school project. Because I initially had the southern character and the Yankee character fighting during the reenactment this additional character could report on it and it would make for a humorous moment in the story. I really liked this idea but I didn’t include it in the final draft for Erik Hansen’s class. I felt that having this character in the story wouldn’t really take away from the story’s themes. In fact, it would only add richness to the theme. The theme was the subjective nature of truth like in *Rashomon* (1950) by Kurosawa. I wanted to add this element because it would add the theme that it is often the

responsibility of older generations to teach history to each new and younger generation. Even though I liked this new character, it posed a new problem for me, that of: who is the main character at this point? If the main character is the kid then this changes my theme. I decided that the story had gotten too complex for its own good and one character would have to go. I decided that for economy's sake there was no reason why I couldn't merge the two characters into one. So, I merged the two characters of Paul (middle-aged Yankee retiree) and David (high school student) into one character in order to economize the script. It seemed to me a logical step. This decision would bring about new challenges. Nevertheless, I forged on with it. At this point, David was the main character and the theme I was aiming for was how technology cannot bring two people closer together but a shared experience can. This was the theme in its simplest form. The theme of the subjective nature of truth was still there but it was more like a minor theme. David's attachment to his cell phone and Del's smashing of it would be a fitting and cinematic climax in this version. It went along with David's arc of going from having very little respect for Del to having a deeper respect and appreciation for Del's viewpoints regarding the war. So, with all these things in mind, I had solved the problem of economizing the script while keeping the same themes I had initially conceived. At this point it was late January and I was supposed to shoot in late February. I pushed back the shooting dates to the last two weekends in March to allow for more time.

Another problem with the script was getting the rights to use the song, "The Night They Drove Ole Dixie Down," by The Band. The simplest solution was to not go through the trouble of getting the rights but to have the characters talk about the song without actually hearing it. It is a pretty well known song so it makes sense that these two characters, especially Del, would know of the song and be able to talk about it intelligently. Script-wise, this translated into

having Del's tape player being broken. Or, at least, that's what he claims. At the end we find out that it is not broken, he just said so to deny the boy any escape from talking to him. We find out in the end that it isn't broken when Del plays "Lonesome Road Blues" by Sam Collins; a song that is in the public domain. This song was chosen because it fits with both of the characters pretty well; both are essentially trying to find their way back home, especially David. Despite having many problems related to which characters to include, the music, and the reenactment itself, I solved all the problems of this complex script and production process.

### *Budget*

I was able to pay for this film using my own funds. Luckily, Port Hudson State Park did not charge us the five hundred dollar fee for filming at the park. And, they didn't charge us an entrance fee. Normally the cost of entrance is 4 dollars per person. I spent most of the budget on the three uniforms (one Union and two Confederate) as well as paying the actors one hundred dollars per day. I had never paid actors before. I felt with this project that I would get better results overall if I paid them.

The uniforms cost two hundred dollars a piece. The sutler that I had bought them from, Fall Creek Suttler, is based in Indiana and has supplied uniforms for films such as: *Glory* (1989), *Dances with Wolves* (1990), *Gods and Generals* (2003)<sup>1</sup> and a host of others. I should add that this was the most moderately priced uniform. I had also looked for a rifle to buy for Jeff Pope to use in the reenactment. The rifles I found were very expensive. Most of them were around five hundred dollars. This is where Keith Bauers, one of the organizers of the event, came in and helped me out tremendously by allowing Jeff to borrow some of his equipment. Keith let Jeff borrow a rifle, ammunition, and all the necessary accoutrements. If I had chosen to stage my own reenactment I would have been allowed more freedom to shoot what I wanted.

---

<sup>1</sup> Nov. 2011 < <http://www.fcsutler.com/fccredits.asp> >

But, there is no exception for the expertise I had found in working with Keith. I can not thank him enough.

### *Crew*

My film was scheduled to be shooting initially on the weekends of February 25<sup>th</sup> – 27<sup>th</sup> and March 18<sup>th</sup>-20<sup>th</sup>. Originally, I planned to shoot over three weekends, but after re-thinking it I discovered I didn't need a third weekend. So, the final shoot dates were scheduled for March 18<sup>th</sup>-20<sup>th</sup> and the 25<sup>th</sup>-27<sup>th</sup>. These dates were very suitable for my film, as well as my crew, because they didn't coincide with the other two thesis films that were shooting around that time. And I would be allowed to shoot a Civil War reenactment that took place on the second weekend in Port Hudson, LA. I talked to the curator of the park as well as Keith Bauers. After talking with them they assured me that it would be fine for my actor, Jeff Pope, to participate in the reenactment as an infantry soldier. Just as everything was falling into place, I discovered that half of my crew, which consisted of 1<sup>st</sup> year grad students in the film program, would be unavailable for the second weekend because of a group project in their cinematography class. This was disappointing. But it wasn't a major problem, as the second weekend wouldn't require a big crew.

I chose third year graduate student Andrew Bryan as my cinematographer. Andrew was always a big believer in the script, so I wanted to work with him for this reason as well as his skill and experience behind the camera. Gina Tyler and Chris Patureau were joint producers. I had worked with Gina several times before, so I knew she was a reliable and knowledgeable producer. Chris Patureau expressed interest in producing the project early on so I chose him as well. I chose Christan Broussard as my production designer as she had a lot of experience in the field. The rest of crew was chosen based on availability, experience, and reliability. I knew I



could count on all the people I asked to work on the film and they all proved to be invaluable. I also chose a lot of 1<sup>st</sup> year grad students because I remembered that the second semester of the first year was relatively less labor-intensive than other semesters. However, the program at UNO had changed since 2009 and their second semester of their first year was apparently a lot more labor-intensive than mine. This was why people who had originally committed to the project in January found themselves too busy in March and ended up dropping out. This is why a lot of my crewmembers had to wear several hats that second weekend. In particular, Gina Tyler had to produce, and assistant direct, as well as do craft services. She performed the three jobs extremely well and kept a positive attitude at all times. Every one else performed their jobs with the utmost professionalism, for which I'm indebted to each and every one of them.

### *Locations*

There were six primary locations that I had to find for shooting. They were: David's house (exterior), a high school classroom (interior), an extended cab truck as Del's vehicle, an authentic Civil War tent, a Civil War battlefield, and a camping ground for the tent. I found the last two after I'd scouted Port Hudson in Jackson, LA (twenty minutes north of Baton Rouge) in September 2010. For David's house I would need an upper-middle-class cookie-cutter sort of house, which would emphasize that David's parents are noticeably well off, so that Del McKenna would notice it and comment on it. Gina Tyler found a perfect house, which was her friend's located in Destrehan, LA. Since we designated a full day to shoot a relatively short scene there, the house's location approximately thirty minutes from New Orleans wasn't a problem. The house's look also pleased Andrew Bryan, as its neat and symmetrical look fit well with Andrew's ideas about how the shots would look.

For the high school classroom I remembered how difficult one of the undergraduates found it to find a classroom for his film, so I chose to shoot in one of UNO's classrooms and use set dressings to make it resemble a high school classroom rather than a college one. I met with Andrew at UNO one Friday and went over to the the Liberal Arts building to scout there. We found one that suited us perfectly in terms of natural lighting and space to operate in. This was room 129. The room was situated ideally where the sun's light never came directly into the windows because of a courtyard on the western side of the room. This allowed only soft light, which remained fairly consistent throughout the day, despite the sun's movement. We also cheated the room by only using a quarter of the 100 desks as well as just half of the room in order to make it seem like a smaller classroom like one in a high school. For Del's truck, in which a significant amount of the story would take place, I would need an extended cab truck in the back of which I would be riding in order to watch the monitor as well as record sound. I have plenty experience recording sound so I was comfortable doing it. The cramped quarters obviously weren't ideal but we were forced into it. Originally, I had asked to use Drew Errington's 1982 red truck. However, this vehicle became unavailable during shooting due to repairs. Andrew's truck proved suitable enough.

For Del's tent I ordered an authentic Civil War era replica A-frame tent from Fall Creek Suttler (maker of Civil War replica gear). It was important for this film to be realistic in terms of set design and I made sure this happened by using a tent that real soldiers would use. I also made sure it would be as authentic as possible by filming an actual Civil War reenactment and including my actors in it. Because we would be shooting there for the entire weekend, it made perfect sense logistically to camp at Port Hudson. It worked out remarkably well considering all the obstacles we had to overcome, as well as the near unprecedented nature of what we were

doing – sticking our actor in a real event and shooting documentary style, a la Haskell Wexler in *Medium Cool* (1969). I had spoken with the organizers of the reenactment well in advance in order to secure the picnic area as our base camp. This area was ideally situated not far from the battlefield but also away from where the other soldiers were camping so as not to give us sound problems.

### *Casting*

I chose Lindsey Terrebonne as my casting director. I had worked with her on a few other productions, the first one being the 2009 UNO Filmmakers production “The Fisherman and the Thief,” on which we both helped out with casting. We advertised through “Craigslist” rather than having to pay a fee through using a casting agency. The results were satisfying for me. We found that we received a lot of female actors for the role of the high school history teacher, which was listed as calling for either a male or female actor. Initially, I had looked for someone who just could be intimidating. The original character of Mr. Penskey was an imposing middle-aged white man. However, since there were so many females auditioning I had to be open to the idea of the character being a female. And this would change the dynamic slightly between Penskey and David. I chose Havilah Malone because I liked her audition; she seemed to strike a good balance between intimidating and sympathetic (to David). It also created an interesting dynamic between her and Del McKenna since he was her gardener and she was a black female. She had a presence when reading the Gettysburg address in the opening scene of being similar to a female version of Samuel L. Jackson. We eventually changed her character’s name to Ms. Jackson.

For the role of Del McKenna, a pivotal character and easily the most interesting and eccentric, I was lucky enough to find two actors who both came in with very strong auditions:

Sean Reynolds and Jeff Pope. Upon first seeing Sean I thought I had found Del McKenna. The only possible problem with casting him was that he might be too good-looking to play Del. Usually, I try to not be terribly critical regarding casting based on an actor's looks; I try to look for range first and then consider looks. Fortunately, Jeff Pope had range, the right look, and he showed a genuine interest in the role from the first reading.

Jeff Pope and Sean Reynolds came back for callbacks. I had already chosen Sergio Figueroa as my lead to play David. I chose Sergio based on his looks and the authenticity he brought to the part. As the part called for a young man who could pass for being in high school we didn't have as many talented youngsters audition as for the other two principle roles. Sergio came in for callbacks to read with Sean and Jeff. This process proved to be the deciding factor as the chemistry (if you can call it that) was more fitting with Jeff and Sergio. I remember noting that when Sergio read with Sean you got the sense that Sergio could easily dominate Sean, whereas when Jeff read with him, Jeff would not be dominated and in fact he calmly remained in control of the scene. I let the actors improvise and Jeff was able to not deviate from the core beats of the scene despite Sergio's aggressive attacks. Because of his ability to remain cool under pressure as well as maintain the integrity of the scene and the character, I chose Jeff Pope to play the crucial character of "Del McKenna." Another role that I already had someone in mind for was Del's friend, "Jacobi." This part was pretty small. I felt that Chris Patureau would be perfect for it. He looks the part with his long hair and thick moustache. He looks like someone from a bygone era.

### *The Schedule*

The script ended up being nineteen pages long. Initially, I had planned three weekends in order to allow myself to get plenty of coverage as well as performances from the actors. After

consulting with Andrew Bryan I decided that two weekends would be plenty of time. I had planned my entire shoot around the Civil War reenactment happening at Port Hudson on the weekend of March 25<sup>th</sup>. Shooting at this reenactment with my actor participating would allow for an air of authenticity to the film, which would otherwise be impossible, save for a significant investment in costumes, extras, and weaponry. So, when I was granted permission to shoot the reenactment I knew that I would have to take full advantage.

For the first weekend I scheduled scenes one, two, three, five, six, seventeen, and eighteen to be shot. Basically everything besides the scenes at Port Hudson was to be shot. The first day I knew that a lot of my crew might still have Friday classes, so I chose the relatively short scenes three and five to be shot where Del picks up David from his house. I reasoned that this made sense logically as well as psychologically because it is usually a good idea to shoot easier scenes on the first day. At the same time you also have to consider that everyone is more energetic the first half of the shoot rather than the latter half. Therefore, I made the first weekend heavier in terms of the number of scenes we had to shoot. The second day I scheduled the scenes to be shot in the truck (scenes six and seventeen). Scene six was very long (six pages), plus I was anticipating it taking a long time to set up the hood mount on Andrew's truck. The third shooting day, Sunday, March 20<sup>th</sup>, 2011 we dedicated to all of the high school classroom scenes. When I requested to use the Liberal Arts building room 129, I found out that due to other events taking place there I would only be able to use it on Sunday of that weekend. Therefore, I scheduled the weekend around being able to shoot there on Sunday. This ended up working out well because a heavy part of the production design would take place at the high school scene. Since Saturday's set would be cramped (truck scene), we wouldn't need as many crew members on set. So, I got some crew from the art department, namely Christan Broussard (production

designer), and Jared Stanton (art director) to go over to the Liberal Arts building and pre-dress the set so as to make Sunday's relatively heavy shooting day (thirty shots) not as difficult.

The second weekend was the weekend that a good portion of my crew would not make it because of Hamp Overton's cinematography project. It was good that this weekend wasn't that heavy in terms of the shot list. We would remain in one location. I scheduled the entire weekend around the reenactments, which would take place at 2 p.m. on Saturday and 1p.m. on Sunday.

The first day (Friday, fourth shooting day) we would leave New Orleans headed for Jackson, LA around noon. On the way there we would get a few M.O.S. shots inside Del's truck that we hadn't gotten the previous weekend. We would also get transition b-roll outside the truck, the truck pulling into Port Hudson, and into the parking lot. Friday we would shoot some shots from scenes six, seventeen, eight, nine, ten, eleven, twelve, and fourteen. Even though this is a lot of scenes, most of the stuff we had to get was pretty short so it was nothing we weren't capable of. The other thing I had to consider in making the shooting schedule was that I had spoken with Keith Bauers, the man responsible for organizing the reenactment units, and he had told me that Jeff Pope would be required to receive training before he would be able to participate in the reenactment. The only time available for Keith and Jeff was on Friday evening. Keith said the training would take anywhere from thirty minutes to an hour. So, basically, Jeff would be unavailable for a whole hour of shooting time on Friday evening, not to mention the amount of time it would take for him to get to and from the training camp and back to our home base.

On Saturday March 26<sup>th</sup>, the first day of the reenactment, I had scheduled scene fifteen and the rather long scene thirteen to be shot. There were pretty obvious and logical reasons for

this scheduling. My logic was that we would have to save the longer scenes at the camp ground to be Saturday night when we would have more time to set-up, since we didn't have anything to do in the time between when the reenactment ended (about 3:00 pm) and night fall (around 7:00 pm). Additionally, I anticipated that our time on Friday could be delayed by several factors and it would be better to save the more extensive scenes for Saturday night, when we'd already be established.

For Sunday March 27<sup>th</sup>, we would get a second take at the reenactment and we would also shoot a few transition shots (Del's truck leaving the site). Sunday was easily our lightest day in terms of shooting. I thought it would be appropriate to schedule it this way for two reasons: (1) it was our last day, and (2) I figured everyone would be tired by this time. Given the fact that I had a limited window of time and resources, I definitely had the most efficient and logical schedule possible.

### *Equipment and Supplies*

My story is a drama with some comedic elements. Therefore, it wouldn't require any exceptional camera tricks. Andrew Bryan and I agreed that we could use the compositions within the frame to help tell the story in more subtle ways rather than having any overt or dramatic camera moves. I think that with dramatic films there shouldn't be too many camera tricks to distract the audience from what's going on between the characters. Therefore, we mostly used static camera set-ups. The equipment for these set-ups consisted of mostly gear from U.N.O.'s equipment room including: Canon 5D, Chameleon Dolly and track, jib arm, steadicam, 12 ft. ladder, tripod, high hat, and etc. There was one camera set-up that I had never done before on my shoots that involved using a front-sided hood-mount. For this we were lucky enough to use James Roe's triple baby pin aluminum top cheese mount. Sean McKinney

designed the hood mount using three C-stand arms, the cheese mount, ratchet straps, as well as two sets of suction cups provided by the equipment room at UNO. We tested this rig extensively in similar driving conditions on the Wednesday before, to be assured it would work. To record sound for this rather long scene I used two Lavalier microphones mounted on the interior ceiling just above the two actors' heads in the front seat. I would monitor levels from Andrew's back seat. We also used some neutral density gels to darken the side windows in the over-the-shoulder shots.

For the scene involving the Civil War reenactment I knew that we would only get two chances at getting good footage so we used as many cameras as possible – three (two Canons (5D and 7D)), and one Panasonic HVX-200 on the battlefield operated by Andrew Bryan. For Andrew to be allowed to shoot some footage on the field during the battle, Keith Bauers told us that he would need to dress Andrew in full company uniform so he wouldn't be a distraction for the spectators. He would also be required to have the camera hidden inside a haversack bag sold by an authentic sutler. The way that it worked out was good because I needed an extra uniform anyway so that Dr. Jacobi (Del's buddy) could be in uniform in the card-playing scene. So Andrew, who was about the same size as Chris, could just wear that one. All the other equipment that we used was fairly standard during the shoots: grip truck, lights, stands, stingers, and so on.

### *Rehearsals*

After finding my three primary actors I announced to them that I liked to do a lot of rehearsing and asked them if that was a problem for any of them. Fortunately, they all liked the idea and preferred more rather than less rehearsals. All the rehearsals took place at the neutral



site of the PAC's third floor rooms. We would normally rehearse at least once a week for six weeks up until shooting time.

My main concern in rehearsals was getting the actors to hit all the right beats so when we actually started shooting we could jump right into it without having to do too many takes. I figured that if I could find a way to get what I wanted in only a few takes from them then it would be much better than using seven or eight takes.

Throughout pre-production, I was reading *I'll Be in My Trailer*, an excellent book on directing actors recommended by Phil Karnell. I culled a lot of information from this book and used it in rehearsals and shooting. One idea I got from the book was to try and save the really emotionally charged performances<sup>2</sup> for shooting time. This way the actor doesn't peak prematurely and saves their best stuff for when it counts. I reasoned that I would like to see authentic emotions on camera and I thought that it made sense that the emotions displayed on camera may seem contrived and inauthentic if I forced the actors to reach the same levels during rehearsals. I also tried to break each scene down into beats and to explain those beats to the actors where they could understand it well. I made a point to always ask the actors their opinions about the scene<sup>3</sup>, to be sure that they understood it. I also tried to incorporate their ideas into the script<sup>4</sup>. Jeff Pope was, as he mentioned, "method to a certain degree," and I understood through talking to J.A. Patton who had worked with Jeff on "Moon Pie" that Jeff would really get into the character and commit himself to it one hundred percent, even by bringing his own props and costume items that he thought fit the character. Jeff also had really good instincts and intuition about the character. For example, during one rehearsal he put forward the idea that his performance of Del McKenna would be modeled on Chris Cooper's performance as John

---

<sup>2</sup> Badham and Moderno, *I'll Be in My Trailer* (114).

<sup>3</sup> Ibid (21).

<sup>4</sup> Ibid (100).

Laroche in *Adaptation* (2002). I thought it was a spot-on observation. So, I knew that Jeff understood the character and the performance I wanted to see. This allowed me to work more with Sergio Figueroa who was noticeably less experienced and would need more practice to get the performance I needed.

With Sergio I had to rehearse twice as much as with the other two. I tried to explain the scene to him in terms of the beats. As in, “at this line you feel that Ms. Jackson is trying to trap you, but you won’t be suckered.” I always made a point to use action verbs explaining the character’s goals<sup>5</sup>. I also would identify the beats in the scenes where the goals changed and I made sure that Sergio understood and was able to hit them as well. I rehearsed with Sergio until he hit all the right beats in terms of his performance in rehearsals and I thought that he’d be able to recall the beats during production. One problem I specifically had to work on with Sergio was trying to get him to expand his range of reactions. He seemed to give a complaining sort of winy, sulking expression a lot but he could rarely expand this to give a defiant or more confident yet rebellious reaction. I needed to see him grow from a sulky, spoiled, young adolescent, to a mature, confident, yet humble, and respectful young man. Part of this transformation would have to be on display in his scenes at the end with Ms. Jackson. He seemed to get it in the rehearsals.

With Havilah, whose scenes were at the beginning and end of the story, I needed her not to be so much a changing dynamic character but a static and challenging character as a foil to David. In some of the early rehearsals with David I told her to talk to him as if she were an old family friend and to scold him in a sensitive, motherly way. But I realized it was better for her to be colder to David and less friendly, to emphasize the fact that she meant business and yet still cared about David’s education. Havilah understood the importance of the beats with relative

---

<sup>5</sup> Badham and Moderno, *I’ll Be in My Trailer* (19)

ease and therefore I didn't need to rehearse with her as much. I cast her for her powerful and intimidating presence but also recognized that she could be more sensitive as well. I felt that her recitation of the Gettysburg Address was a key scene and she brought a commanding presence to that speech from the beginning. So, mostly I needed to work with her on the scenes with David. I gave her goals within the scene such as: "give David an ultimatum," or "appeal to his reason," or to "figure David out." These action verbs helped Havilah to hit the right emotional beats.

Some of the special experimenting I did in terms of rehearsals were to actually use my car and have Jeff Pope drive Sergio around in the parking lot to emulate the experience of what it would be like on set. I think this was helpful for the actors because it allowed them to get comfortable with performing all the dialogue as well as any business I gave them so as to avoid continuity problems. I also rehearsed the physical confrontation scene with Jeff and Sergio many times to get them really familiar with the blocking. Jeff even came up with a few ideas for this in terms of the different holds he would put Sergio in. This was also very helpful when it came to shooting because the actors were able to recall the blocking with ease, which allowed us to shoot with very little on-set blocking rehearsals.

### *Costumes, Props, and Vehicles*

Lindsey Terrebonne, my casting director, said during the auditions that she would be glad to help with costumes, so I decided to use her as my costumes person as well. For the costumes I didn't spend any money except for the Civil War uniforms I bought from Fall Creek Suttler. These uniforms I knew would have to be authentic, not only because authenticity is obviously something I wanted but also out of necessity, because Keith Bauers was a stickler for it and would accept nothing less. So, I bought two full Confederate States uniforms (trousers, jacket, kepi, suspenders, belt buckle, and undershirt) and one Union army uniform consisting of the

same items. I had asked Jeff Pope and Sergio their jacket and trouser size immediately after they were cast so I could allow Fall Creek enough time to send the uniforms to New Orleans. Once the uniforms arrived, everything fit the actors perfectly, except for Jeff. Perhaps the sizes ran slightly small or else Jeff was a little off in the size he gave me. Whatever the problem was, I had to find a uniform that would fit Jeff for the battle. Keith offered us some trousers and a pair of shoes, which ended up working much better. I was very lucky to have Keith Bauers' assistance. If it weren't for Keith, I would have had an actor who couldn't fit into the uniform I had ordered and of course there was no way to order another uniform and have it delivered in time.

For the reenactment we also used the extra Confederate States uniform for my camera operator, Andrew Bryan. Keith would not allow Andrew to step on the battlefield without proper shoes. We were lucky that Andrew had some dark boots that resembled the real thing closely enough (even though they weren't made by a sutler) for Keith. As for the other costumes for Jeff, he supplied most of his own. I figured it would save us money. Sergio provided his own costumes as well. They both brought their own clothes based on the notes I had given them. For Jeff, jeans and a flannel shirt plus a baseball cap. For Sergio, I basically told him to look at the T.V. show *The Jersey Shore* (2009). I told him to bring polo shirts, flashy jeans, bright, colorful; "clubbing" type designer shirts. We found suitable costumes from what they brought. I told Havilah to bring very business-like and young professional clothes. With Lindsey's help we ended up choosing mostly business slacks, a white collared shirt, and charcoal blazers for her. All her colors would be somewhat drab with no pastels, very corporate to reflect Ms. Jackson's no-nonsense disposition. We also chose opposite colors of red and green for Sergio and Jeff in the scene towards the beginning, then different shades of blue for both of them in the latter part

to reflect the resolution between the two. For the extras in the classroom scene we asked them all to wear what students would naturally wear in high schools in Louisiana – white collared shirts, khaki slacks or skirts, with blue blazers or navy blue pullovers/sweaters.

The major props used in the film were for Sergio: ipod, iphone, and book bag. The cell phone was the most important because it was part of the pivotal scene in which Del smashes it. For this we had to find a broken iphone or we had to simply break one. Christan Broussard our production designer actually graciously offered us the use of her iphone for the scene where Del breaks the phone.

Del's major props were: dip can and spit cup, Civil War-era rifle, and music tapes (The Band and a mix tape). We were lucky enough to be provided a rifle by Keith Bauers' unit for the reenactment. He also provided us with a clothespin to attach the bill of the kepi to the top so it fit properly. We had to buy the haversack bag and he provided us with ammo and other accoutrements. The dip can we bought along with real snuff dip, a Styrofoam cup, and paper towel as real "dippers" often use. Jared Stanton, our art director, made The Band's music tapes. He used a jpeg image and printed it out the proper size so it could fit into a cassette case. The real tape case was actually rather difficult to find for him.

For vehicles, we originally were going to use Drew Errington's red 1982 pick-up truck. However, it was in the shop for repairs during the shoot. So we had to use Andrew Bryan's black Ford Ranger. The Ranger suited Del well enough as far as his character went. It was rather small in the interior but it had enough room, as it had an extended cabin. We still only had room for the actor, the cameraman, camera and tripod, and myself in the back seat running the DAR for the scene. Then, for the two-shot where the camera was mounted to the hood, we only had room for myself, and the two actors. We tested these two set-ups extensively and discovered

that they both worked. The truck could have been bigger, but it was the best decision and choice at the time and it worked fine. The other props we used were: water posing as “moonshine,” glass jars for drinking the moonshine, a cigarillo, playing cards, and two of David’s history papers.

### Chapter 3

#### *Music*

Music was inextricably linked to the story from the very beginning. Obviously, I would have loved to use “The Night They Drove Ole Dixie Down” in the film, but this would’ve proven too difficult to secure the rights. I did find a song in the Public Domain that fit the story very well in Sam Collins’ “Lonesome Road Blues.” I also asked Elaine Maltezos to score some music for the build-up to the reenactment scene.

The fact that I couldn’t use “The Night They Drove Ole Dixie Down” was solved in the story by Del remarking that his tape player doesn’t work. I think this worked well because Del is an old-fashioned guy who wouldn’t have a compact disc of this music. Also because we reveal later that the tape player does work and that Del intentionally denied David the use of it so that David would be forced to talk to him, it being his duty to educate David. So, I believe that I was able to solve the problem from a legal standpoint as well as use the solution to better tell the story. Also, “Lonesome Road Blues” works as a piece because it has an “old-timey” sound similar to Americana music such as “Big Rock Candy Mountain” used in *O Brother Where Art Thou* (2000, Joel Coen). It is a song that Del McKenna would like musically but also lyrically. It tells the story of a man whose family has been killed or lost and he’s trying to find his way home or a place that he can call his home. So, it works for David because he’s new in town and is trying to find a new home.

## Chapter 4

### *Production*

#### First Day of Shooting

The first day of shooting was Friday March 18, 2011. We were scheduled that day to shoot an exterior scene at Gina's friend's house in Destrehan. We had checked out the equipment the day before so it was ready in the grip truck. I drove the grip truck to the location in Destrehan. The weather was mostly sunny with a few clouds. The scene we had to shoot was pretty short. It was the scene where Del and David first meet. It breaks down like this: Del pulls up to David's house where David is waiting outside sitting on the curb. David is listening to his ipod and doesn't notice that Del has pulled up. So, Del spits tobacco near David's feet. David notices it and looks up at Del. Del introduces himself and tells David to get in. David stands up, walks over, opens the door, and gets in.

The shot list consisted of seven shots and we were supposed to wrap at seven. The only hiccup on this day was that sometimes the sun would go behind the clouds and we had to wait for it to come out again. We also had to set-up the dip spit trick for a while because we had to have it look realistic. Luckily, Jared Stanton, the art director, had experience chewing tobacco; and so he was able to step up to the plate and hit his mark on the first try. Other than these two things the first day was rather easy. We wrapped on time at seven, packed everything up, and left having gotten everything we needed.

#### Second Day of Shooting

The second day we started out at the previous day's location as our base camp. This was the day that we'd planned on shooting all the scenes in the truck, which were scenes six and seventeen. We arrived at the base camp at about nine a.m. For the first couple of hours we had



to put the car mount on the truck, because we'd planned on getting the two-shots first since they were the most challenging. As Andrew and Sean set up the camera on the hood-mount they realized that the windshield's reflection of the clouds made the picture unclear. Therefore, we had to wait until the sun lowered in the sky to get off the two two-shots.

We set up for the over-the-shoulder shots. We had to tape some neutral density .6 gels on the side windows so the outside of the car wouldn't over-expose. After getting that set up we rolled onto airline Hwy 61 to shoot. I had already set up the two Lavalier microphones on the car's ceiling above each actor's head. This was how I had recorded sound in a car scene on Jongunnar Gylfason's thesis film, *Fingers* (2011). It had worked well. The other benefit is that we wouldn't have to make any adjustments once set (as in if we broke for lunch and the actor wanted to remove the lavalier for a while). This was how we were going to record the sound for all the scenes. The DAR was running off of battery power and I had bought a lot of extra batteries because the FR2 is notorious for running out of battery power very quickly.

We got some of Jeff Pope's shots taken care of then we had to break for lunch at about 2 pm. After lunch we got the rest of the coverage for Del and then Sergio. This day was tough because at one point we made a wrong turn and went over a bridge and it took us awhile for all three cars to get back on Highway 61. We had one car going in front and one car behind us to ensure that we had sort of a buffer zone from all the traffic.

We were able to get several takes of the medium shots and the close-ups of both actors. Then, with about an hour left of sunlight, we moved onto the stuff with the camera attached to the hood mount. This was a nerve-racking part of the day. However, I was confident in Sean McKinney's rigging of the mount and camera. Once we got the camera set-up we pushed record

on the camera and DAR and rolled out. We were able to get the two shots with just enough sunlight to expose the image properly.

Overall, the day went pretty well considering the fact that I'd never done shots with a car mount on two scenes, which were both pretty long. We also had another day where we wrapped under twelve hours. Andrew also got some transition shots of the moon that we could use later.

### Third Day of Shooting

Day three was Saturday, March 20<sup>th</sup>, 2011. We were to shoot all the high school classroom stuff on this day. It wasn't going to be difficult in terms of the amount of pages we had to shoot. However, we needed about twenty extras that looked to be in high school in costume for half the day, this made it a little stressful. On this day we probably had the largest amount of people on set (total of about fifty people). I arrived on set at about seven a.m. with the grip truck. I had parked it initially in the parking lot in between the post office and the Business building by using the service vehicle parking spot. I had hoped that my art department had dressed the set the previous day, but when I got there they apparently hadn't done anything except scope out the place and bring over the teacher's desk. We still had to remove about fifty desks from the room and set them along the wall on the outside of the room. After having instructed them on where I wanted everything placed, they got to work and we were ready to shoot two hours later. We had to cheat this room to make it look smaller. So, every time we were facing in Ms. Jackson's direction we used the front half of the room and every time we were looking the opposite direction we took all twenty desks and backed them up to the back of the room – this made the room look smaller; like a high school rather than a college classroom.

In the shooting schedule we'd planned for the dolly shoot to take only an hour since it was a "wish list" shot. Therefore, we promised to only film two takes. Luckily, it only took two

takes to get it right. I was lucky to have Kevin Hughes help Andrew as he filled in for a missing first Assistant Camera. Jonathan Frey was our second A.D., and he did well in handling all the extras. Our goal was to finish all the shots that included extras before lunch. This way we didn't have them all day and we could let them go after only six hours. We were able to accomplish this goal. After lunch we shot the rest of the scene with Sergio and Havilah only. It was good to have less people on set. We were able to get all the coverage that I really wanted. We didn't really have any problems this day, although I really wanted Sergio to deliver some of his lines in a certain way in scene 18 (the last scene in the movie). He had gotten the right kind of delivery that I wanted in rehearsals yet for some reason he didn't have it at the time we were shooting. So, I kept rehearsing with him on set. He would get it a little better but still it wasn't quite what I wanted. I tried all kinds of methods: giving him different goals, motivations, or line readings where I demonstrated what I wanted and yet none of it seemed to work. For his last line where he says, "in war...in these battles...if you've learned something, then you've won. It's all in there," I wanted a more assured and almost devil-may-care attitude from Sergio. Unfortunately, in the film Sergio comes off as being similar to the way he is in the beginning. This, I guess, is ultimately my fault as I didn't want to take extra time and I was worried about other things. So, I didn't get another take. Ultimately, getting the right performance of this line wouldn't matter because I didn't end up using the line in the finer cuts of the film. The shoot went very well on Sunday, with the only problem being that I hadn't gotten the best performance from Sergio. But this only happened for that one line.

#### Fourth Day of Shooting

The second weekend was our camping out weekend where we would pack all of our gear (including camping gear) into the grip truck and head to Port Hudson, where we would sleep in

tents all weekend and cook our own food, fight bugs, and try to get some sleep. We were supposed to meet at the PAC parking lot at noon and leave from there in a caravan. For this weekend we had a smaller crew with a total of seven people all weekend. Therefore, for this trying weekend we had several people pulling double duty. For example, Gina Tyler was 1<sup>st</sup> A.D., craft services, and producer. Chris Patureau helped out as a grip, and acted in one scene, and Sean McKinney and Alex Lanaux were both in the grip and electric department as well as 1<sup>st</sup> and 2<sup>nd</sup> A.C.'s. And, Lindsey Terrebonne and Christian Broussard both helped out whenever they could, always bringing a positive attitude.

We were supposed to leave the PAC at noon, after having met there at eleven a.m. Everyone was there by eleven but we still had to pack all our gear in the truck. We also had to make sure that everyone got there because some of the crewmembers hadn't been to Port Hudson before. Gina Tyler showed up a little later as she had to print out some disclaimers saying that we were shooting there to give to the front gate so they could be disseminated to the spectators as they came in. We actually forgot to pass them out at the front gate, but it wasn't a problem because no one at the reenactment was concerned about being filmed. Once we had packed all the food Gina had bought as well as the camping gear, and we'd figured out the riding arrangements and given everyone two-way radios, we left the PAC at about 2:00 p.m.

Because of a miscommunication between Andrew and me where he thought I would meet them at Lindsey's house just outside of Baton Rouge, this delayed their arrival for about half an hour. It turned out to be nothing, as we had plenty of time to set up the tents. An unforeseen problem appeared when I talked to Keith Bauers. He had originally told me that he could offer Jeff the requisite training around six p.m. We'd planned our shooting schedule where we could get Jeff trained and outfitted in his uniform all at the same time before dark, so that this training

wouldn't interrupt our shooting schedule. However, Keith told me that he had to wait until all the soldiers who needed training were present before he did the training. Keith also told us that Jeff Pope would need to "report for duty" at six a.m. the next morning. This would put a severe hamper on our shooting schedule for that night. I needed to do something about the schedule. I needed to cut a scene. I ended up cutting the first confrontation that Del and David have. By doing this, we would shoot only two shorter scenes that night and then have the longer fight scene shot on Saturday night. This was much more feasible.

We got all our lighting set up and started shooting. But, after we had only shot a couple of shots Keith called. So we had to delay shooting for about an hour and a half. During the break in shooting we had dinner and then started shooting again when Jeff came back. The two scenes we shot that night were the grinding the coffee beans scene and the scene where they go to sleep. It wasn't very difficult once we got the lights set up. I was planning on getting some wild lines of Del and Jacobi talking before David comes out. It was supposed to be some odd funny conversation that would distract David enough to make him look out of the tent. But we were only able to record a little bit of dialogue because I'd asked the two to improvise, but I decided that I'd get it in post and actually use something that I'd scripted.

We started out the day with the Steadicam shot where the two first arrive on the scene. This shot took a while to actually get right because we had a fairly new Steadicam operator and the shot was inherently difficult. Because we did about seven takes of it where Andrew had to say "re-set" or "back to one" so many times I could tell that this was upsetting my actor, Jeff. I tried to do whatever I could to ameliorate Jeff's mood. I could understand why he was frustrated because all the problems with the scene were always because of camera and therefore there was nothing he could have done better to expedite the process. Eventually, after he'd complained

about the duffle bag he was carrying being too heavy, I went over and took some clothes out of it to make it lighter for him. There was nothing else I felt I could do though because I trusted that Andrew would let me know when we got a circle take of it. Andrew, Sean, Chris, Will, and I were there. The rest were helping set up tents. So, we were being pretty efficient by spreading the work out evenly. Unfortunately, we wouldn't wrap until midnight, so it was definitely a twelve-hour day for everyone. And, actually, Jeff wouldn't get a twelve-hour turn-around because he'd have to wake up at six a.m.

### Fifth Day of Shooting

Our fifth shooting day proved to be one of the more challenging of the entire shoot. It was Saturday, March 26<sup>th</sup>, 2011. Lindsey Terrebonne woke up and accompanied Jeff to the company meeting at six a.m. I didn't go because we would have to do some shots with Sergio and I also had to set up for the reenactment shoot that afternoon at the battlefield. So, after getting up and having some breakfast, I went over with Andrew to see if we could get some footage of Jeff in his company. All of this stuff was shot documentary-style and we had no idea if we'd be able to use it or not. But we weren't really doing anything anyway so we shot some footage of Jeff's training. When Jeff had a moment to step out we went and bought him a haversack bag at one of the sutler tents. Everything was an illuminating experience being at this place because all the re-enactors and sutlers were so serious about their hobby that for a moment you felt like you really were in the Civil War of America in the early 1860's. As Jeff and I stood in line in a sutler tent ready to buy our bag I noticed the soldier in front of us (probably in his early 30's) had an old wallet and some currency which I'd never seen before; it looked very old-fashioned so I had to assume that it was money fashioned by some enthusiast to resemble real

money used during the Civil War. Andrew and I also decided to get some footage of Sergio walking around the sutler tents and then we could match them together.

As the time approached for the reenactment (2:00 p.m.) I had all kinds of thoughts race through my head: “will Jeff be okay out there considering he didn’t get much sleep? Will he have enough water? What if he dehydrates? What if his gun misfires and causes an injury?” All of these worries were due to the fact that I was shooting part of my fictional thesis film in an environment that I didn’t have any direct control over and where I couldn’t even communicate with my actor or cinematographer (both of whom were on the battlefield). We shot the reenactment with three cameras. Andrew Bryan, dressed in a full CS uniform, was carrying an HVX-200 hidden in a haversack bag. Sean McKinney was operating the 5D on top of a twelve-foot ladder behind the rope for spectators. And Chris Patureau had another HVX behind the spectator rope as well. Will Addison was using the Fostex FR-2 and AT mic from a pretty safe distance, well behind the spectator line. I knew that sound was probably very difficult to capture considering the wide dynamic range of some of the things he had to get. The cannons were easily the loudest things out there. They were loud enough to rattle your eardrums. Basically, Will had to record at such a low level because the sporadic cannon fire would easily clip or over-modulate if he turned up the levels to hear the much quieter gun fire. But, getting sound of the battle wasn’t as important because I had envisioned that the scene would be a montage and we would have some music over the scene anyway.

The re-enactment lasted about half an hour but it seemed like much longer than that. I was worried about Jeff. Somehow the sounds of gunfire tend to augment any worries and confusion one is experiencing in a situation like this. After I re-convened with Jeff I asked him how it went and he said that it was difficult to get all the company marching movements down, it

being his first time. I also spoke to Andrew afterwards. From my perspective, I thought Andrew must have gotten some excellent footage since he seemed to be running around to position himself in the right place every time. It was also partly the excitement of seeing such a large-scale battle first hand, but I thought that the footage we got must have been awesome. So, when Andrew said that he thought we needed to do it again the next day I was a little surprised. He insisted, however, and I trusted him. Andrew also mentioned that he needed Jeff to give him a signal when he went down as well so he could get the all-important shot of Del “dying.” This would cut together with the stuff we got with Sergio observing the re-enactment. Jeff seemed reluctant to cooperate when I asked this of him. At base camp I mentioned to Andrew that Jeff was pretty upset because of what was being asked of him. Andrew then replied that if anyone should be upset, it was he. It was probably the stress of shooting taking its toll on both of them. This is where I had to step in as mediator between two people who worked differently. Andrew is more methodical, wanting to make every lighting set-up perfect and taking his time to fix any problems. Jeff preferred to be in the moment and do things quickly and intuitively. I respected both of them immensely, so I sort of had to mitigate any problems that arose between them. Fortunately, these problems didn’t lead to any direct confrontations between the two of them. But, I would usually hear a heavy sigh from Jeff after Andrew would ask to get another take, or if he was taking any extra time to get the scene lit how he wanted it. I tried to ease Jeff’s mind by talking to him in between takes about the character or other things. On the whole, it seemed to work.

That afternoon at dusk we shot the morning scene with Sergio, which we’d originally planned to shoot on Sunday morning. This would make our Sunday pretty easy, as we’d only have to shoot a few transition scenes and the reenactment. After this we had dinner and then



began some lighting for the fight scene. The lighting of the fight scene took longer than expected because of the high camera angle, as well as just getting some of the minor tweaks right. This was frustrating for Jeff, I could tell. There were bugs everywhere and no matter how much bug spray we put on they still seemed to come at you. I knew that whatever needed to be done was for a good reason. In spite of the difficulties on this set we were able to get everything we needed. I also felt like I got some really excellent performances out of Sergio, particularly with the scene where he finally stands up to Del calling him a “farb.” This was where somehow I got something very emotional and defiant out of Sergio, which was basically what I wanted out of him. We ended up wrapping the scene at about three in the morning. Despite the myriad bug bites on all of us, and the general weariness we were experiencing, the next day would be rather easy. At that time I didn’t know what I could have done better. In retrospect, I could have planned out the shots better with storyboards and gotten pictures; this would have sped up the process.

### Sixth Day of Shooting

Sunday March 27<sup>th</sup>, 2011 was our last day of shooting and like our first day it was one of the easier days...at least on paper it was. We all woke up late from the previous day’s shoot. I woke up at nine a.m. I don’t know how I was surviving with so little sleep because the entire weekend I probably had only gotten four or five hours total. We seemed to be dragging our feet this day, but with the previous day being so brutal it was for good reason. At first we had to shoot the truck entering the parking lot with Jeff Pope and Sergio dressed in their same costumes as they’d worn for the previous Saturday’s scene. Once Jeff and Sergio were dressed, we set up the camera on a hill and signaled them to come through. The traffic was heavy as we were shooting around noon and the re-enactment was at 1 p.m. that day. It took a little while to get

into where the parking lot was. Once we got there, Will ran out of batteries on the Fostex, with no back-ups. But it wasn't a problem as the shot had no dialogue and was more-or-less a transitional shot. After we got two takes of the drive-in we had to hurry and get Jeff and Andrew in uniform so that they'd be ready for the re-enactment at 1 p.m. It was already 12:30. So, I had legitimate cause for worry. Somehow Jeff got into uniform and found his company amongst the five hundred or so other reenactors. Andrew reconvened with the Louisiana 7<sup>th</sup>.

The reenactment itself started at least thirty minutes late. I thought it was going to rain that day as well, a prospect which would've been disastrous for us but somehow, once again, we got lucky. This reenactment lasted longer. I looked around at our crew and we all seemed to be working much more efficiently than the previous day. The reenactment itself lasted longer and it was complete with a surrender (to the booing of the southern-partisan crowd, mind you) of the rebel troops. There was also a helicopter flying above us throughout which distracted many of the spectators who complained about it. It was hard to tell if Andrew and Jeff were more comfortable this time around. I could only wait until it was finished to talk to them. This was our last chance at capturing what we needed. Fortunately, Andrew said that we got everything we needed including the most important shot of Del "dying." Jeff said it was better for him as well. He felt more comfortable with the movements of his company. Jeff seemed relieved. I was too. Then, I realized we still needed to get some transition shots of the truck entering the state park. This would mean Jeff and Sergio would have to change again. I consulted with Andrew and he said that we weren't finished yet. I informed Jeff. He was quiet for a few moments. I could tell he was upset. He agreed to do it, then reluctantly said, "I thought we were done." I didn't know that he had injured himself a little when he'd fallen to "die." So, it was no surprise he wasn't happy to hear that we had more shooting to do. He said he needed to cool off

and that he just wanted to be taken back to the campsite. We got in the truck with Jeff and me riding in the back of the truck's bed. Andrew stopped and opened the window and told Jeff that he needed to close the gate in order to be safe. Jeff heard this and jumped off, saying that he was going to walk instead. I chose to follow Jeff. The walk back would take longer but I had to talk to Jeff and make sure that he was okay. He was reluctant to talk as I trailed behind him.

Eventually, once we got to the campsite and he was able to cool off he opened up a bit more and told me about his injury – he had driven the butt of his gun into his kidney as he fell to “die.” He also complained about the shoes, which I knew couldn't have been comfortable, as they spared no expense to make every detail as identical to the original shoes worn in the 1860's as possible, including the hard-as-wood insoles. Once Jeff was able to relax and cool off a bit he was ready to go again.

The final two shots were at the entrance of Port Hudson State Park. We got a shot of the truck entering the site, as well as a transition shot of the truck, which panned with the truck as it sped down the highway; we could use this anywhere. This was our “martini shot,” as they say. We called a wrap and went back to the campsite, and loaded up all of our gear, and headed back home. We were finished with principal photography and I was happy with what we got.

## Chapter 5

### *Post-production*

The rough cut was shown to Erik Hansen's screenwriting class on Friday, June 10<sup>th</sup>, 2011. This was technically the fifth cut of the film but I still consider it a rough cut. Some concerns I had coming into the screening were whether or not they would consider the film to be too subtle in terms of its theme. I was also concerned because even though I considered the film to be a drama/comedy, student films that are "comedies" are often over-the-top and somewhat sophomoric in their humor. Also, the comedies often establish that they are comedies from the beginning, and this film has just as many serious moments as comedic. Basically, I was concerned that they wouldn't get the point I was trying to make, as well as they wouldn't even know what to think of the film.

One piece of feedback I got from the class was: they wanted to see more of a reason why David would change at the end. I had heard this one before, so it only reinforced the idea that we should get pick-up shots of Sergio. Other things were: they couldn't understand which side was which during the reenactment. They also said that the spit Del made to David's feet was pretty far. They thought the scene with the teacher dragged on a little too long. Some of the feedback actually wasn't that helpful because it wasn't really feedback on the editing but rather on the story. This wasn't surprising, considering that this was a screenwriting class. But, overall it was pretty helpful in terms of the pacing, too. There was also one student who got the theme of the movie and that relieved some of my initial apprehensions.

I also showed the film to Andrew Bryan. He gave me a lot of helpful feedback. His main concern was that we needed to follow David more and get good reactions from him in key scenes. I had taken out a scene that was one of the key scenes in the early drafts of the film – the

scene involving the conversation in the car about the song, “The Night They Drove Ole Dixie Down.” I really wanted to keep this exchange in the movie. The problem with it is that it went on for probably no less than a minute. One minute in a fifteen-minute film is longer than you would think. Plus, this exchange was part of a scene that was the longest in the movie.

Originally, the scene was probably six or seven minutes. It was in a car, too. Therefore, having a scene in a car last six minutes in a fifteen minute movie is difficult for the audience because it seems to drag on for too long. I just had to bite the bullet and get to the most important stuff that furthered the story.

Andrew said that the best scene in the movie was the last car ride scene. It wasn’t as long and it had moments of real beauty in it. Another thing that fellow grad student K.D. Amond pointed out was that I needed to add in a quick line at the beginning of the scene where Del first picks up David from his house. She thought that it was a little odd that David’s mother would allow her son to go on a trip with a complete stranger. She said the solution was to add in a line where Del asks David at the very beginning if his mother had signed a release form. This was a simple solution to a minor problem. So I decided to get a wild line of that part. Another thing that Chris Martin, the editor, pointed out was that Del’s line in the fight scene was “I got 15 text messages from your mom last night.” The problem with this is that in the story’s timeline Del, David, and Jacobi only spend one night sleeping in the tent. Therefore, if Del has taken David’s phone on the same day as the confrontation, why would he say “last night?” I asked if he could just cut it short, but it sounded awkward in every take because of his fast delivery. I would need to get a wild line of that as well.

### Update – 10/25/11

I have now re-edited the reenactment scene. I used a method recommended by Andrew Bryan to re-organize the footage from the reenactment. We shot an enormous amount of footage for this scene because we had shot two days for about an hour each, using three cameras, which were continuously shooting. Andrew suggested that I search through all the footage and make sub-clips using the “in” and “out” marks to find the useable clips within the very long shots. Some shots lasted more than twenty minutes, so it was necessary to look through the entire clip and bring out all the good footage through using sub-clips. Then, I would have to create new bins, re-name the sub-clips, and put them into one of four bins. The bins I used were: “build-up,” “fight,” “surrender,” and “Sergio.” The bin entitled “Sergio” was all the stuff I shot of my lead actor, Sergio reacting to what he saw on the battlefield. Once I put the sub-clips in the appropriate bin I would use the “color” tab to rate each clip. Cyan meant excellent, green meant good, yellow meant okay, and orange meant bad. Using this specific method of categorizing and organizing the clips expedited the process because I knew exactly where to find any specific shots I needed. First, I would conceptualize what I wanted to see (I sort of did this when I was re-naming and organizing the clips), then I would simply try and find it in all the cyan clips first; and if I couldn’t find it there I would move on to the green, then yellow clips. Fortunately, I rarely used the yellow clips. Mostly I was using the green and cyan ones. By separating the sub-clips themselves into three different bins, namely, build-up, fight, and surrender, I was already assuring that the scene would have a beginning, middle, and end.

After getting the organization right, the editing was quite enjoyable and smooth. My first cut of the scene I aimed to do two things: create the sense that Del’s side (the rebels) were winning at first and then they get overtaken and lose to the Yankees, and to simply make David

slowly become emotionally affected by what he sees on the battlefield. In order to accomplish this, I would need to find the footage of Del McKenna “going down.” Initially, I hadn’t been able to find it. Andrew Bryan assured me that he had gotten it. So, I scoured the footage and eventually found a nice shot of Del dying. This I would inter-cut with David reacting emotionally to what he sees. The first cut of the scene was about seven minutes long. I showed it to Andrew Bryan, and 2<sup>nd</sup> year grad student, Virgile Beddock. They both said it needed to be cut down. Andrew also suggested going in tight for all the intense battle scenes rather than cutting to the long shots. I felt this helped a lot. Eventually I got the scene down to about four minutes and added some temp music as well as a bugle playing taps around the time when Del goes down. This cut I showed to Erik Hansen, Hamp Overton, and Danny Retz. They all said it was a big improvement over the initial cut of that scene. Erik told me I still needed to cut it down about half a minute or so.

### *Pick-up Shots*

Although both Erik and Danny agreed that this was a much-improved scene, Erik still believed for the sake of the overall quality of the film that I would need to shoot an additional scene to show David’s arc. Both Danny and Erik, after seeing the rough cut of the film agreed that I didn’t have that moment in the film and that I would need to come up with another scene that would show it. Danny suggested I shoot a scene in a graveyard. I tried writing this scene and I showed it to Erik. He thought that the scene was very Del-centric and it didn’t actually allow David to change because it was mostly him reacting to what Del was saying about all the graves. I discarded this idea and came up with a new scene where David goes and hides in the bathroom to call his mother. Then Del would come in and catch him and just when David thinks he’s in trouble Del’s cell phone rings and David finds out that maybe Del isn’t such a crazy guy

after all. I really liked this idea and so I wrote this scene and showed it to Erik. Erik liked it as well and told me that it had all the elements I would need to show David's change. He also said it accomplished a lot, by not only showing David's change but also showing that Del is not so different from David by the fact that he actually uses a cell phone as well. At this point, I have had several people who've seen the latest cut say that I don't need to get an additional scene in order to show David's arc. I actually like the additional scene and I plan on filming it later, on my own time.

### *Score*

The music for the film would include some public domain music as well as some scoring by Elaine Maltezos. It was a difficult process to find music that I could use but would also fit the scene at the end. I chose, "Lonesome Road Blues," because it was in the public domain as well as because I'd read somewhere that the song was about a guy whose family was murdered and he was the only one who'd escaped, walking along some railroad tracks "trying to find his way home." I felt the lyrics really matched some of the emotions that both the characters felt, especially David with "you did cause me to weep, cause me to moan, you did cause me to leave my home." This was very apt in the case of David because even though he's been through a lot, it seems that is all in the past now and things have turned for the better. I was delighted to find a song that was not only free, but actually fit the characters dispositions so well. Plus, it seemed to be something that Del would like to listen to - an old-time bluesy song. It fit very well with the entire aesthetic of the film.



## Chapter 14

### *Conclusion*

Filmmaking is an enormously difficult art form to master, especially making a successful film with a miniscule budget. The specific challenge of independent filmmaking is making films that compare favorably to what is considered to be the “best films in the business,” namely, “Hollywood” films. More often than not, what a lot of filmmakers strive for is: high-production value, shooting with the “best cameras,” including huge crane shots, complex stunts, mind-blowing special effects, and so on. The truth is that the filmmaker can get away with using “sub-standard” equipment and effects as long as he/she is consistent in using them. And, most importantly, as long as all the aspects of the production don’t distract the audience from the intriguing story taking place on-screen. Part of the challenge of making *Whistling Dixie* was making a film that had high production value. This wasn’t to impress the audience but simply to be realistic. I feel I have accomplished this goal of creating a film with high production value, especially in areas such as production design, costumes, and props.

The decision to include my actor in an actual reenactment proved to be a good one, despite the fact that it came with both blessings and curses. In most films the idea is to control everything: sounds, lighting, locations, and so on. Since I wasn’t in control of a lot of things regarding the reenactment I knew that some unexpected things might occur. One of them happened when Keith Bauers told me that he wasn’t ready to give Jeff his mandatory training because he wanted to wait for other soldiers to arrive. Now we wouldn’t have enough time to shoot the scene I had scheduled that night because Jeff would be in training. I had to cut the scene. It was unfortunate, but I was forced to make the decision. I think it proved to be a good one.

One of the main things that I've learned in making this film is that one can never do too much preparation. If I had done more thorough technical scouts where I took pictures to plan out the logistics of the shots this would have been extremely helpful in setting them up. A larger crew would not have helped because without the knowledge gained from the technical scouts they would have still been clueless. We did do a tech scout. But it should have involved storyboarding the shots using a still camera.

Since the story of *Whistling Dixie* was partly inspired by the song by The Band, "The Night They Drove Ole Dixie Down," I think I should have tried to get rights to use the song. At the time, I thought that it would be very difficult because I had heard that you had to know or hire a lawyer just to get your foot in the door. However, I still should have tried because that can never hurt. I was able to find a solution story-wise to this problem, but it may have been more of a compromise than a solution.

*Whistling Dixie* was a very challenging film to make and ultimately it was very rewarding. I had never shot or edited a film in this particular way – placing fictional characters inside a real event and attempting to get footage that supports the fictional story. The editing process was ultimately very rewarding because I had initially found it very difficult. Eventually, I found the solutions and created a sequence that worked. I'm really glad that I made this film. It is unique. There aren't many films like it, at least, not to my knowledge. One of the things I aim for is to create films that are interesting and compelling and also show the audience characters and stories they don't see very often. I think that *Whistling Dixie* accomplishes this goal.

## References

### Filmography

*Rashomon*, prod. Minuro Jingo, dir. Akira Kurosawa, 88 min., Daiei Motion Picture Company, 1950, DVD

*Medium Cool*, prod. Tully Friedman, dir. Haskell Wexler, 111 min., H & J, 1969, DVD

*Adaptation*, prod. Jonathan Demme, dir. Spike Jonze, 114 min., Beverly Detroit, 2002, DVD

*The Jersey Shore*, 495 Productions, 40 min., 47 episodes 2009 – 2011

*O Brother Where Art Thou,?* prod. Ethan Coen, dir. Joel Coen, 106 min., Touchstone Pictures, 2000, DVD

## **Bibliography**

### *Secondary Sources*

Badham, John and Craig Moderno. *I'll Be in My Trailer: The Creative Wars Between Directors and Actors* (New York: Michael Wiese Productions, 2006)

Fall Creek Suttler 2011. 5 November 2011 <<http://www.fcsutler.com/fccredits.asp>>.

Whistling Dixie

By

Zac Sutherland

215 South Hennessey  
New Orleans, LA 70119

1 INT. CLASSROOM - DAY

A series of pictures of great American historical figures adorn the walls of this classroom. Lincoln, Douglas, and Robert E. Lee are shown.

The students are bored. Some of them doodle on their notebooks, some have their heads down sleeping, some are joking around.

JACKSON

It is for us, the living, rather to be dedicated here to the unfinished work which they have, thus far, so nobly carried on. It is rather for us to be here dedicated to the great task remaining before us - that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion - that we here highly resolve that these dead shall not have died in vain; that this nation shall have a new birth of freedom; and that this government of the people, by the people, for the people, shall not perish from the earth.

MS. JACKSON, born to intimidate high school students, surveys the classroom.

JACKSON

I've graded your essays...I was happy with them...for the most part.

DAVID FLEISHNER, sticking out like a sore thumb with his gelled-up hair, is playing some game on his phone.

Ms. Jackson drops his paper in front of him.

He turns the paper over and sees a "see me after class note."

He looks up in Ms. Jackson's direction.

JACKSON

I've got some pamphlets here for a Civil War reenactment this weekend. Pick one up on your way out, please.

CUT TO:

2 INT. CLASSROOM - LATER

Ms. Jackson sits at her desk.

DAVID  
Can't I just re-write the paper?

JACKSON  
That's not gonna solve the problem.

DAVID  
What's the problem?

JACKSON  
You don't care about history.

DAVID  
No one else in class cares either.

JACKSON  
You know what the worst thing in  
life to me is?

David just glares at her.

JACKSON  
Wasted potential. You used to be a  
straight A student before you got  
here. Now the only class your  
doing well in is drama.

David looks down.

JACKSON  
What do you like about acting?

DAVID  
(shrugs his shoulders)  
Being able to escape for awhile.

Ms. Jackson glances at the PAMPHLET ON HER DESK.

JACKSON  
What if I told you you could  
escape...to make-up for this paper?

She picks up a pamphlet.

JACKSON  
I got these from my gardner.

(CONTINUED)

CONTINUED:

3.

JACKSON

His name's Del McKenna. Three hundred and sixty-four days out of the year he's in the garden. But tomorrow he'll be a soldier in the confederate army. I want you to go with him.

DAVID

I don't even know him!...He could be some kind of pedagogue.

JACKSON

You mean pedophile?

JACKSON

Look. There are two types of people in this world...the ones who learn from reading, and the ones who learn by doing. I think you're the latter kind.

David is distraught.

JACKSON

It's either the re-enactment or you re-take the class in the summer.

Ms. Jackson lifts her purse off the back of her chair. She turns and walks toward the door. David starts sulking.

JACKSON

Think of it like a field trip.

DAVID

Will you be there?

She turns to face him.

JACKSON

Honey, I got my own battles to fight on the weekends.

Ms. Jackson exits the room with a slam of the door.

David stares forward in disbelief.



3 EXT. STREET CURB - MORNING

An EXTENDED CAB TRUCK pulls up to the driveway of a house located within an exclusive, wealthy neighborhood.

4 INT. DEL'S TRUCK - CONTINUOUS

DEL MCKENNA drives it - he is as southern as they come; he chews some snuff tobacco in his mouth.

5 EXT. STREET CURB - CONTINUOUS

David has his phone in one hand and his IPOD in the other.

David approaches the truck cautiously as if approaching a wild grizzly bear.

Del spits a profuse amount of dip spit on the ground not far from David's feet.

DEL  
You David?

DAVID  
Yeah.

DEL  
I'm Del. Hop in.

David steps over the spit, opens the door, and gets in. The truck pulls away.

6 INT. DEL'S TRUCK - CONTINUOUS

Neither Del nor David seem like they want to say a word to each other.

DAVID  
What kind of mileage you got on this thing?

DEL  
Her name's Rosie...don't call her a "thing." Got it?

DAVID  
I got a girl of my own...A "vette" '09. Getting a new paint job right now.

(CONTINUED)

CONTINUED:

5.

DEL  
What was wrong with the factory  
paint job?

DAVID  
Some asshole from school dinged it  
up real good.

Del is silent for a while. His eyes peer around as if  
looking for something interesting in their view to point out  
to the kid.

DEL  
You're new in town?

DAVID  
Yep.

DEL  
You from New York?

DAVID  
Nah...Jersey.

DEL  
How do you like it down here? You  
made a lot of friends already?

DAVID  
You got any tunes buddy? Kanye?  
Jay-Z?

David looks at him. Del doesn't know of these names.

David sees a tape on the floorboard and picks it up. It is  
THE BAND'S BROWN ALBUM on cassette. He reaches down to put  
it in. Del puts his hand out to block him.

DEL  
That don't work.

DAVID  
Oh.

David turns the case over and scans the track listing.

DAVID  
Hmm. "The Night They Drove Ole  
Dixie Down." I know that one.

He looks at Del. Del's eyes are focused on the road.

(CONTINUED)

CONTINUED:

6.

DAVID  
Isn't that one about the Civil War?

Del stares forward at the road.

DAVID  
Let's wiki it.

He whips out his ANDROID CELL PHONE. He deftly sorts through a few pages on the touch screen until he's on the page of the song.

DAVID  
Says here that Robbie Robertson wrote it. Pitchfork named it "the 42nd best song of the 60's."

DAVID  
The whole band was from Canada. Damn.

David puts the tape back where he found it and leans back in his seat.

Del's eyes wander over in David's direction. His head remains forward.

DEL  
Arkansas.

DAVID  
What's that?

DEL  
The drummer was from Arkansas. He sang it.

DAVID  
He wrote it?

DEL  
No. Robertson was the writer in that band.

David's eyes search ponderously around the car.

DAVID  
Hmm...One of the greatest songs about the civil war and a Canadian wrote it. Pretty ironic.

Del is silent.

(CONTINUED)

CONTINUED:

7.

DAVID  
You know? Ironical?

David snickers.

DEL (CONT'D)  
That song really happened. Stoneman  
- the bastard scorched the rich  
farm land of the Shenandoah valley.  
There was nothing left. But they  
still defended. Defended it for a  
full year before they had to  
surrender else they were dead for  
sure. People will tell you it's a  
song about defeat. To me, it's  
about never giving up.

DAVID  
These text books they got down here  
are horrible. They make it sound  
like the south won the  
war...imagine that!

Del breathes hard through his nose. Del and David stare out  
their respective windows. A BEEPING SOUND indicating David  
has received a text. David pulls out his phone to reply.

DEL  
Who you texting?

DAVID  
My mom.

Del looks around.

DEL  
So, Ms. Jackson tells me you're a  
smart kid. If you're so smart how  
come you're coming along to this  
here re-enactment?

DAVID  
You got me, man.

David continues to type.

DEL  
What do you want to know about this  
battle for your book report?

DAVID  
They do the same battle every year?

(CONTINUED)

CONTINUED:

8.

DEL  
Yep. I been doing this one for ten  
years already.

DAVID  
Don't you get tired of it?

DEL  
Of what?

DAVID  
Always losing.

Del fumes. He takes a breath; composing himself.

DEL  
Yeah. Specially when the south  
didn't even lose this one.

David puts his phone back in his pocket.

DAVID  
Uh-oh. Here comes a really good  
conspiracy!

DEL  
They were outnumbered!

DAVID  
Hey. A loss is a loss.

DEL  
They held them Yankees back for so  
long it was inspirational for  
future battles.

DAVID  
You sound like you wanted the south  
to win the war. Where the hell  
would we be if that happened?

DEL (CONT'D)  
It's like if you watch a football  
game. And say you missed the game  
so you read the score and see that  
your team lost by a lot. But,  
really the scoreboard doesn't  
always reflect what happened in the  
game. You see?

DAVID  
All I know is that the right side  
won the war, ok?

(CONTINUED)

CONTINUED:

9.

DEL  
Yeah. And history was written by  
the winners of wars.

David looks offended by this last statement.

DEL  
These things are about honoring the  
people who died there. And, you  
remember that whether they were a  
rebel or a union soldier - they  
were all American and we have to  
honor their sacrifice. That's  
really what re-enacting is about -  
paying respects.

David takes out his phone again and starts texting on it as  
if what Del has just said has had very little impact on him.  
Del realizes the kid doesn't care about his history lesson.

DEL  
What kind of phone is that?

DAVID  
Droid.

DEL  
Can I see it?

David, proud of his phone, hands it over. Del takes it and  
puts it in his pocket.

DAVID  
Hey. What're you doing? Give it  
back!

DEL  
You're not supposed to have cell  
phones on the battlefield. I'm not  
farbing around.

DAVID  
You mean farting?

DEL  
You're not gonna text message on  
this trip!

DAVID  
I won't. Just give it back!

(CONTINUED)

CONTINUED:

10.

DEL

Ms. Jackson told me you're always playing on your phone in class and that if you play on it too much during this trip that I have the right to confiscate it. You see this form here!

Del pulls out a white sheet of paper with some typed writing on it and a signature.

DEL

This is a form typed up by Ms. Jackson, herself. It gives me the right to pass or fail you. I suggest you do what I tell you.

DAVID

What a jip!

DEL

I'm doing you a favor.

DAVID

Whatever, man.

David looks out the window at the blurred landscape.

7 EXT. PORT HUDSON ENTRANCE - DAY

Del's truck pulls in to the entrance to Port Hudson State Historic Site.

8 EXT. PORT HUDSON ROAD - DAY

Del's truck pulls around a corner of a winding road and into a parking lot.

The two of them get out of the truck and get their bags.

9 EXT. CAMPGROUND - DAY

Del and David walk with their bags into a clearing of the forest which leads to a path where there are some tents of UNION REENACTORS being set up.

DAVID

This looks more like a tailgate party. Where are all the reenactors?

(CONTINUED)

CONTINUED:

11.

DEL  
It's the first night. It takes'em  
awhile to set up.

The two look around and observe the scene for a spell.

DEL  
Speaking of setting up...I'm gonna  
have some chores for you to do  
later.

10 EXT. PORT HUDSON CAMPGROUND - NIGHT

Del and his buddy are seated playing a hand of poker. David is walking back to his tent nearby. He's listening to his IPOD. He looks over at Del and his buddy jealously. Del sees him.

DEL  
Hey. Did you finish shining them  
shoes for me?

David takes out his earbuds.

DAVID  
What's that?

DEL  
I said: have you lost any hearing  
because of that thing?

Del's friend snickers. David glares at Del.

DEL  
My shoes...you done, yet?

DAVID  
Yeah.

He bends down to enter the tent.

11 INT. TENT - CONTINUOUS

DEL (O.S.)  
Let me know when you got them  
coffee beans ground, ya hear?

David sees a coffee can with beans inside placed on the edge of his sleeping bag. He picks up the can and exits the tent.



12 EXT. PORT HUDSON CAMPGROUND - CONTINUOUS

He approaches Del and stands over him.

DAVID  
I'm not doing it.

Del stands up. He stands close to him with a stare meant to scare him.

DAVID  
Ms. Jackson told me you learn best  
when you're given something to do.  
Now's the time for your ass to  
learn how to grind coffee beans.

David looks hesitantly at the can of beans.

DEL  
Ain't hard. Take the butt of your  
gun there and mash it in real  
good.

David looks down at the beans.

DEL  
Hurry up now. You might be able to  
get in on a few hands before  
bedtime, rookie.

David walks back to the tent and enters. Del returns to his card game.

13 EXT. CAMPGROUND - NIGHT

Del and Jacobi are sitting at a table. They have a bottle of moonshine in a glass jar sitting at the table. David is inside the tent nearby. He opens the tent and peeks out at the two men. Del and Jacobi are chatting away. Del sees David in the tent.

DEL  
Hey, come on out here.

David gets out of the tent and walks over.

DEL  
Have a seat. Meet, Dr. Jacobi.

Dr. Jacobi, wearing a SLOUCH HAT, nods.

David does likewise.

(CONTINUED)

CONTINUED:

13.

Jacobi takes a long pull from his cigarillo.

DAVID  
You're a doctor?

JACOBI  
Yep.

Dr. Jacobi takes a big sip of the moonshine.

A moment of awkward silence passes. The only sounds are  
CRICKETS in the distance.

Dr. Jacobi looks behind him at the woods.

JACOBI  
I gotta piss.

Jacobi stands, looks suspiciously at David, turns and walks  
off into the darkness.

David looks at Del.

DEL  
Not much for conversation.

DAVID  
Hey, can I have a sip of that?

DEL  
Nah. You're underage. And besides  
this ain't for farbs.

DAVID  
What's a farb?

DEL  
Nevermind that. Listen. I got  
this extra uniform that I think you  
should wear tomorrow.

Del pulls out a CS UNIFORM and hands it to David. David  
looks at the uniform.

DAVID  
I don't want to wear this.

DEL  
You know the expression "you ain't  
just whistling dixie"?

(CONTINUED)

CONTINUED:

14.

DAVID

No.

DEL

It just means you're taking it  
serisouly. You're not farbing  
around.

DAVID

You keep saying this word. What is  
it?

DEL

A farb's an amateur reenactor. I  
don't want you to be a  
farb. That's why I'm making you do  
all these chores.

DAVID

You're the one who's a farb! I  
mean...you make me do all of your  
bullshit work! Then, you won't even  
give me my phone back. It's not  
right!

DEL

You just hold your tongue now! I  
took that damn phone away because  
it does you no good out here!

DAVID

You're a slob! You stink!

DEL

And you're a momma's boy! I got 15  
text messages from your mom in the  
last four hours.

David's phone rings in Del's pocket.

DAVID

Give it to me.

DEL

Must be your mommy again.

Del takes it out of his pocket.

The phone rings and vibrates in his hand.

He drops it behind him. He steps on it.

David looks infuriated.

(CONTINUED)

CONTINUED:

15.

DEL  
Now hold on! Weren't my fault! I  
was trying to...

DAVID  
You dumb redneck!

David charges at him.

Del catches him, but the force of his charge is enough to  
knock both to the ground.

Del overpowers him after they wrestle around the ground for  
a bit.

Del puts David in a full-nelson grip and gets him on his  
feet.

Jacobi returns.

JACOBI  
Del, man. What the hell are you  
doing?

Del lets go of David. David turns around and gives Del a  
hard look.

Del just looks down, panting.

14 INT. DEL'S TENT - NIGHT

The light is still on in the tent. David is lying down,  
awake, writing some words in his journal. Dr. Jacobi is on  
the other side of him asleep.

David hears someone approaching the tent from the  
outside. He turns over and feigns sleep.

Del opens the tent door and peaks his head in.

Del sees Dr. Jacobi and David asleep.

He enters the tent quietly. He looks down at David. He  
carefully makes his way to his sleeping bag and sits  
down. He looks over at David. He looks up and turns off  
the light.

He lies down supine and closes his eyes.

15 INT. TENT - MORNING

David awakes from his sleep to find that he is by himself. He sits up and looks over at the spot beside him. On Del's pillow is David's phone.

David looks up. He picks up his phone and looks at it. He looks up again.

16 EXT. PORT HUDSON BATTLEFIELD - DAY

David stands in a grassy observation area with a pen and paper. He looks on the scene of reenactors.

David sees Del among the other reenactors.

A drummer boy plays a CALL TO BATTLE DRUM CALL.

David watches the action unfold with interest. David hears Ms. Jackson's voice again reciting the Gettysburg address:

VOICEOVER

...It is rather for us to be here  
dedicated to the great task  
remaining before us - that from  
these honored dead we take  
increased devotion to that cause  
for which they here gave the last  
full measure of devotion - that we  
here highly resolve that these dead  
shall not have died in vain; that  
this nation shall have a new birth  
of freedom; and that this  
government of the people, by the  
people, for the people, shall not  
perish from the earth.

17 INT. DEL'S TRUCK - LATER THAT DAY

Del stares at the road ahead. David looks out his window still listening to his IPOD.

DEL

What you listening to?

DAVID

Bruce Springsteen.

Del looks as though he wants to say something.

David notices his awkward behavior.

(CONTINUED)

CONTINUED:

17.

DAVID  
You want to listen?

Del sheepishly nods.

David takes the earbud out of his left ear and hands it to him. Del puts it in his right ear.

The two listen to the song for a little while.

Del takes the earbud out.

DEL  
That's good.

Del opens his glove compartment and pulls out a blank cassette tape. He takes the cassette out of the case and slides it into his tape player.

David looks at Del with a "WTF" look.

DEL  
This one's better though.

The song, "Lonesome Road" begins to play.

DAVID  
What's he singing about?

DEL  
Guy lost his family. Now he's  
trying to go home. I don't  
know. The song means whatever you  
want it to mean.

DAVID  
What about this one here...dixie?

David points to a the cassette case where the word "dixie" appears, written legibly.

DAVID  
As in "you ain't just whistling  
dixie."

DEL  
You damn right.

Del smiles. David smiles too.

18 INT. CLASSROOM - DAY

Ms. Jackson erases something from the board.

JACKSON  
That's all for today. I'll see you  
tomorrow. Don't forget about the  
readings - there will be a quiz  
this Friday on them.

The students exit the class quickly. Ms Jackson picks up her  
brief case. She pats her coat down for her keys. She looks  
up.

David sits at his desk as if waiting on Ms. Jackson. His  
paper is in front of him.

David gets up, picks up the paper, and walks towards her  
desk. He hands the paper to her.

INSERT:

It looks neat; bound in a plastic binder with a transparent  
cover. The title reads: "Whistling Dixie."

JACKSON  
Looks good. We'll find out later if  
the writing is as neat as the  
packaging.

David, disappointed, turns to walk out.

JACKSON  
So, how did it go?...The  
re-enactment.

David's eyes search around the room.

JACKSON  
Who won?

DAVID  
I don't think there's really any  
winners or losers in it.

JACKSON  
What do you mean?

DAVID  
In war. In these battles. I guess  
if you learn something from it,  
then you've won.

(CONTINUED)

CONTINUED:

19.

DAVID  
It's all in there.

David turns to walk out. He exits the room.

Ms. Jackson opens the plastic booklet and starts to read.

INSERT CU ON PAPER:

DAVID (VOICEOVER)  
The first time I heard the word  
"farb" I thought it meant something  
else. Just like the first time I  
met Del McKenna I thought he would  
be something else. He probably  
thought the same of me. I don't  
know why I thought this. Maybe it  
has something to do with the way  
information works nowadays. It's  
so accessible. But, what does it  
do - these tools for  
communication? This instant access  
to information. Do they bring us  
together? What does bring us  
together? It has to be something  
more. I realized after this trip  
that there's a reason for every  
word and there's a reason for every  
thing that happens. I learned this  
weekend that in order to truly  
understand something like the Civil  
War you have to go deep. The world  
has plenty of people with a cursory  
knowledge of things and that  
anything worth doing is worth doing  
right, if one has the time.

As her eyes rapidly survey the sentences her interest grows.

FADE OUT.



*Appendix B: Shot List – first weekend*

**Day 1 – Friday, March 18, 2011 – (4 hrs) Sunset at 7 pm**

**Call time at 2 pm.**

**Destrehan, LA**

**EXT truck pick-up scene (7 shots) Scenes 3 and 5 (2 hrs 30 min)**

- WS establishing David & neighborhood (david texts and looks on phone) (1 hr)
- MS David looks up (10 min)
- **MS high angle David seems small (15 min)**
- **MS low angle Del in truck (15 min)**
- Low angle on street Del's truck approaching (20 min)
- insert of dip spit and feet (must have someone to clean up if we miss the spot) (15 min)
- Insert of phone (10 min)

**Day 2 – Saturday, March 19, 2011 (11 hrs)**

**Call – 9 am**

**Truck Scene** (for both scenes 5 shots) Scene 15 and 6

6 2S hood – 2 hrs 30 min

15 2S hood – 30 min

6 MS Del – 1 hr 30 min

6 CU Del – 15 min

Lunch – 45 min

15 MS Del – 30 min

15 CU Del – 10 min

6 MS David – 1 hr 30 min

6 CU David – 15 min

6 insert phone – 10 min

6 insert tape – 10 min

15 MS David – 30 min

15 CU David – 15 min

15 insert IPOD – 15 min

Wrap 7:00 pm

**Day 3 – Sunday, March 20, 2011 (11 hrs)**

**Call – 7 am.**

**Scene 2 (9 shots) (5 ½ hrs)**

- 2S wide Master - 1 hr 30 min

- MS of David - 45 min

- CU David - 15 min

- WS David deep space - 30 min

- MS Jackson – 1 hr

- CU Jackson – 15 min

- WS Jackson – 30 min

- INSERT of phone – 15 min

- INSERT of pamphlet – 20 min

Lunch – 45 min

**Shot List Scene 1 (13 shots) (3 hrs 40 min)**

- 1 5 shots of students – 1 hr

- 1 dolly shot/ pan shot of Jackson – 30 min (2 takes)

- 1 MS of David high angle – 20 min

- 1 MCU shot of Jackson – 20 min

*Change of wardrobe everyone. – 30 min*

- 15 MS Jackson (students passing by her) – 20 min

- **15 flat space MS David – 15 min**

- 1 insert of paper – 10 min

- 1 (*4 shots of posters*) – 20 min

**\*in bold = shots featuring extras**

**Scene 15 (6 shots) (2 hrs)**

- 15 OTS CU Jackson @ desk – 30 min

- 15 OTS CU Jackson (David leaving) – 15 min

- 15 OTS CU David @ desk – 30 min

- 15 OTS CU David (leaving) – 15 min

- 15 insert nice paper on Jackson's desk – 10 min

- 15 MS Jackson sits down to read paper – 10 min

**Wrap – 7 pm**

-

*Appendix C: Production Stills*
















*Appendix D: Insurance Forms*



BOBBY JINDAL  
GOVERNOR

PAUL W. RAINWATER  
COMMISSIONER OF ADMINISTRATION

**State of Louisiana**  
Division of Administration  
Office of Risk Management

February 1, 2011

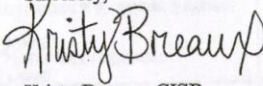
Ms. Sherri R. Ganucheau  
University of New Orleans  
2000 Lakeshore Dr., Education Room 214  
New Orleans, LA 70148

Dear Ms. Ganucheau:

RE: Certificate of Insurance for  
Commercial General Liability  
4460 University of New Orleans

Attached is an original certificate of insurance showing proof of coverage for the UNO film project "Whistling Dixie" to be filmed at the Port Hudson Historic Site in Jackson, LA. Please forward the original certificate of insurance to the certificate holder and make a copy for your files and records.

If you have any questions, please call me at (225) 342-8470 or send a fax to (225) 342-3845.

Sincerely,  
  
Kristy Breaux, CISR  
State Risk Underwriter

Attachment

Post Office Box 91106 • Baton Rouge, Louisiana 70821-9106 • (225) 342-8500 • 1-800-354-9548 • Fax (225) 342-4470  
An Equal Opportunity Employer



# **CERTIFICATE OF INSURANCE**

Issue Date **February 1, 2011**

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

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

**COMPANY AFFORDING COVERAGE**

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

Louisiana Self-Insurance Fund

CORP. NO: 4460

**COVERAGES**

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

CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS		
						EACH OCCURRENCE	AGGREGATE
	<b>GENERAL LIABILITY</b> <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> CONTRACTUAL LIABILITY <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any one fire) <input type="checkbox"/> MEDICAL EXPENSES	CGL20102011	07-01-2010	07-01-2011	BODILY INJURY		
					PROPERTY DAMAGE		
					BI & PD COMBINED	\$ 5,000,000	
	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED				BODILY INJURY		
					PROPERTY DAMAGE		
					BI & PD COMBINED	\$	
	<b>AUTOMOBILE PHYSICAL DAMAGE</b> <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED						
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY				STATUTORY		
					\$ (EACH ACCIDENT)		
					\$ (DISEASE-POLICY LIMIT)		
					\$ (DISEASE-EACH EMPLOYEE)		
	<input type="checkbox"/> OTHER						

**DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS**

Proof of coverage for the UNO Film Project "Whistling Dixie" to be filmed at the Port Hudson Historic Site.

**CANCELLATION**

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

**CERTIFICATE HOLDER**

Port Hudson Historic Site  
Civil War Reenactment Battlefield  
236 Highway 61  
Jackson, LA 70748

**AUTHORIZED REPRESENTATIVE**

*Melissa Harris*

MELISSA HARRIS, UNDERWRITING MANAGER



Appendix E: Actor Release Forms

<b>UNOFILM</b> The University of New Orleans Film Program	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

PROD. #:	PRODUCTION TITLE: Whistling Dixie
PRODUCER: Chris Patureau	DIRECTOR: Zac Sutherland

**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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: SERGIO FIGUEROA  
Address: [REDACTED]  
Telephone: [REDACTED]  
Signature: [Signature] Date: 9/29/11  
Character Name: David  
[Signature] 3-29-11  
Producer Signature Date Producer Telephone





The University of New Orleans Film Program

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

PROD. #:	PRODUCTION TITLE:	
PRODUCER:	DIRECTOR:	

### 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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Kay Statalan  
Address: [REDACTED]  
Telephone: [REDACTED]  
Signature Kay Statalan Date 3/20/10  
Character Name: \_\_\_\_\_  
Sam Anthoine 3/20/10  
Producer Signature Date Producer Telephone



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

PROD. #:	PRODUCTION TITLE:	
PRODUCER:	DIRECTOR:	

### **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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Leah Anderson  
Address: [REDACTED]  
Telephone: [REDACTED]  
Signature: Leah Anderson Date: 3/20/11

Character Name: \_\_\_\_\_

Producer Signature: [Signature] Date: 3-20-11 Producer Telephone: \_\_\_\_\_



 <p>The University of New Orleans Film Program</p>	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

PROD. #:	PRODUCTION TITLE:	
PRODUCER:	DIRECTOR:	

### 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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Tiffany Kelly

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Signature Tiffany Kelly Linda M. Kelly Date 3/20/11

Character Name: \_\_\_\_\_

Sam Antikard 3-20-11

Producer Signature

Date

Producer Telephone



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

PROD. #:	PRODUCTION TITLE:	
PRODUCER:	DIRECTOR:	

### 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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Madison Roubique  
Address: [REDACTED]  
Telephone: [REDACTED]

Signature: [Signature] Date: 3-20-11

Character Name: \_\_\_\_\_

Producer Signature: [Signature] Date: 3-20-11 Producer Telephone: \_\_\_\_\_





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

PROD. #:	PRODUCTION TITLE:	
PRODUCER:	DIRECTOR:	

### 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, silhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled "Whistling Dixie" 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Alex Forbe  
Address: [REDACTED]  
Telephone: [REDACTED]  
Signature: Alex Forbe / Alex Forbe Date: 3/20/2011  
Character Name: N/A  
Producer Signature: Sam Southern Date: 3-20-11 Producer Telephone: \_\_\_\_\_





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

PROD. #:	PRODUCTION TITLE:	
PRODUCER:	DIRECTOR:	

### **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 "Whistling Dixie" 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Ryan Senzo

Address: [REDACTED]

Telephone: [REDACTED]

Signature: [Signature]

Date: 3/20/2011

Character Name: \_\_\_\_\_

Producer Signature: [Signature]

Date: 3-20-11

Producer Telephone: \_\_\_\_\_





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

PROD. #:	PRODUCTION TITLE:
PRODUCER:	DIRECTOR:

### **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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Justin Mayer  
Address: [REDACTED]

Telephone: [REDACTED]

Signature Justin Mayer Date 3/20/2011

Character Name: \_\_\_\_\_

Sam Anttila 3-20-11  
Producer Signature Date Producer Telephone





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

PROD. #:	PRODUCTION TITLE:	
PRODUCER:	DIRECTOR:	

### **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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Sicily Wager  
Address: [REDACTED]  
Telephone: [REDACTED]  
Signature Sicily Wager Date 3-20-11  
Character Name: \_\_\_\_\_  
Bm Lathurmond 3-20-11  
Producer Signature Date Producer Telephone





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

PROD. #:	PRODUCTION TITLE:		
PRODUCER:			DIRECTOR:

### **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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: Emily Major  
Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Signature Emily Major / [Signature] Date 3-20-11

Character Name: \_\_\_\_\_

Producer Signature [Signature] Date 3-20-11 Producer Telephone \_\_\_\_\_





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

PROD. #:	PRODUCTION TITLE:
PRODUCER:	DIRECTOR:

### **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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Hannah Parker  
Address: [REDACTED]

Telephone: [REDACTED]

Signature Hannah E Parker Date 3/20/11

Character Name: \_\_\_\_\_

[Signature] 3-20-11  
Producer Signature Date Producer Telephone





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

PROD. #:	PRODUCTION TITLE:
PRODUCER:	DIRECTOR:

### **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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Jaclyn Krottner  
Address: [REDACTED]

Telephone: [REDACTED]

Signature Jaclyn Krottner Date 3/20/11

Character Name: \_\_\_\_\_

[Signature] 3-20-11  
Producer Signature Date Producer Telephone



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

PROD. #:	PRODUCTION TITLE:
PRODUCER:	DIRECTOR:

### **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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Chip Blalock

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Signature Chip Blalock Date 3/20/11

Character Name: \_\_\_\_\_

Sam Antthorland 3-20-11  
Producer Signature Date Producer Telephone





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

PROD. #:	PRODUCTION TITLE:	
PRODUCER:	DIRECTOR:	

### **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 Whistling Duil 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Nick Broussard

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Signature Stacy Cantel Date 3/20/2011

Character Name: \_\_\_\_\_

Sam Southern 3-20-2011  
Producer Signature Date Producer Telephone



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

PROD. #:	PRODUCTION TITLE:	
PRODUCER:	DIRECTOR:	

### **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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Isaac Cantrell  
Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Signature Isaac Cantrell Date 3/20/2011

Character Name: \_\_\_\_\_

Producer Signature Sam Lutherford Date 3-20-11 Producer Telephone \_\_\_\_\_





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

PROD. #:		PRODUCTION TITLE:	
PRODUCER:		DIRECTOR:	

### **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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Karoline Ortega

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Signature:  Date: March 20, 2011

Character Name: \_\_\_\_\_

Jim Sutterlin 3-20-11  
Producer Signature Date

Producer Telephone \_\_\_\_\_



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

PROD. #:		PRODUCTION TITLE:	
PRODUCER:		DIRECTOR:	

### 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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Danielle Daigle  
Address: [REDACTED]

Telephone: [REDACTED]

Signature Danielle Daigle Date 3-20-11

Character Name: \_\_\_\_\_

[Signature] 3-20-11  
Producer Signature Date Producer Telephone



 <p>The University of New Orleans Film Program</p>	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

PROD. #:	PRODUCTION TITLE:
PRODUCER:	DIRECTOR:

### 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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Havilah Malone

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Signature: [Signature] Date: 3.20.11

Character Name: Ms. Jackson

[Signature] 3-20-11  
 Producer Signature Date Producer Telephone





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

PROD. #:	PRODUCTION TITLE:
PRODUCER:	DIRECTOR:

### 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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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:

Address:

Telephone:

Signature

Date

Character Name:

Producer Signature

Date

Producer Telephone





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

PROD. #:		PRODUCTION TITLE:	
PRODUCER:		DIRECTOR:	

### 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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Christopher Chapital  
Address: \_\_\_\_\_  
Telephone: \_\_\_\_\_  
Signature: Ch Chapital Date: 3/20/2011  
Character Name: \_\_\_\_\_  
Producer Signature: Jim Sutherland Date: 3-20-11 Producer Telephone: \_\_\_\_\_





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

PROD. #:	PRODUCTION TITLE: Whistling Dixie
PRODUCER: Chris Patureau	DIRECTOR: Zac Sutherland

### **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 Whistling Dixie 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.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Film, Theatre, and Communication Arts may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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: Jeff Pope  
Address: [REDACTED]  
Telephone: [REDACTED]  
Signature: [Signature] Date: 3/20/11  
Character Name: Del McKenna  
Producer Signature: [Signature] Date: 3-20-11 Producer Telephone: \_\_\_\_\_

Appendix F: Sound and Camera Logs



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

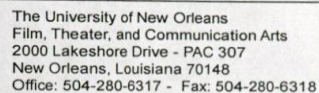
COURSE NAME AND NUMBER: <u>Thesis</u>	
PROD. #:	PRODUCTION TITLE: <u>Whistling Dixie</u>
PRODUCER: <u>Gina Tyler</u>	DIRECTOR: <u>Zac Sutherland</u>

**SOUND REPORT**

DATE: <u>3/26/11</u>	SHEET NO:
SOUND MIXER: <u>William Addison</u>	ROLL NO:
BOOM OPERATOR: <u>"", Gina Tyler</u>	
LOCATION: <u>Port Hudson</u>	SAMPLING FREQUENCY:
TIME CODE: <u>FR/S</u>	HEAD TONE: <u>dBm</u>

SCENE #	TAKE	ID#	NOTES	SMPTE Start
10	5			:01:06:17
10a	1			:02:01:16
10a	2		2 electrical pop	:01:02:1
Wild 1	1		Room Tone of fine	:00:45:00
13	1			:01:15:04
13	2			:00:53:19
13	3		Distant Highway traffic	:00:54:08
13	4		Series of 3	:02:04:09
13a	1		Background voices (tail slate)	:01:26:04
Wild 2	1		Wild sound of writing	:00:30:04
13B	1		Series (3 or 4)	:01:55:09
13C	1			:03:36:00
13D	1		Mic far away - use CU sound	:04:00:08
13D	2		"	:04:35:23
13F	1		Series	:03:23:22
13G	1			:02:39:23
13G	2		Levels change midway	:02:59:23
13G	3			:02:40:17
13H	1			:00:58:09
13H	2		Peaked	:00:48:12
13H	3			:00:45:01
13J	1			:01:28:14
13K	1			:01:09:04
13K	2			:00:29:04
13K	3			:00:46:09





COURSE NAME AND NUMBER: <u>Thesis</u>	
PROD. #:	PRODUCTION TITLE: <u>Whistling Dixie</u>
PRODUCER: <u>Gina Tyler</u>	DIRECTOR: <u>Zac Rutherford</u>

## SOUND REPORT

DATE: 3/27/11	SHEET NO:
SOUND MIXER: William Addison	ROLL NO:
BOOM OPERATOR: Gina Tyler, William Addison	
LOCATION: Port Hudson	SAMPLING FREQUENCY:
TIME CODE: FR/S	HEAD TONE: dBM

SCENE #	TAKE	ID#	NOTES	SMPT E Start
13L	1			02:49:15
13L	2			02:37:13
13L	3			02:58:13
13m	1		No Camera Roll	00:35:06
13m	2		<del>Per</del>	01:43:04
13m	3		Peaked on Scream	00:48:16
13n	1			00:35:06
13n	2			00:39:07
13n	3			00:53:04
13n	4			00:33:14
8	1		Batter, Dred	00:00:00
8	2		Only Static	00:00:00
16D	1		Helicopter Background	07:52:03
16D	2		" "	24:22:19
16D	3		" "	03:46:09
16D	4			00:00:00
16D	5		Wild Sound (Bugle) No State	00:00:00
7	1		Heavy traffic	00:40:00
7A	1		Transition (Honking Horn)	00:00:00
WILD7	1		Wild Sound - Car pulling in	00:00:00
				00:00:00
				00:00:00
				00:00:00
				00:00:00
				00:00:00





The University of New Orleans Film Program

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: <u>Thesis</u>	
PROD. #:	PRODUCTION TITLE: <u>Whistling Dixie</u>
PRODUCER: <u>Gina Tyler</u>	DIRECTOR: <u>Zac Sutherland</u>

### SOUND REPORT

DATE: <u>3/25/11</u>	SHEET NO:
SOUND MIXER: <u>William Addison</u>	ROLL NO:
BOOM OPERATOR: <u>"</u>	
LOCATION: <u>Port Hudson</u>	SAMPLING FREQUENCY:
TIME CODE: <u>FR/S</u>	HEAD TONE: <u>dBm</u>

SCENE #	TAKE	ID#	NOTES	SMPTE Start
11a	1		Labeled as take 002	:01:05:00
11a	2		" " 003	:00:45:00
11a	3		" " 004	:00:46:00
14d	1		No Camera Rolling	<del>:00:54:00</del>
14d	2			:00:54:00
14d	3			:00:42:00
14d	4			:00:49:00
<del>14e</del>	<del>1</del>			
Rxtone	-		Int. Tent Rm Tone	:01:11:00
				: : :
			3/26/11	: : :
16	1			: : :
16	2		Good Cannon sound @ 4:15	:05:25:00
16b	1		Good	: 3:23:
16c	1		<del>Good</del>	:11:49:00
16c	004	16b 002	Good Room Tone at End (NO STATE)	:
16b	004		End of trumpet (No state)	:02:21:00
15	1			:01:20:00
15	2			:01:24:00
15 (PV)	3			:01:11:00
15a	1		Series (slight crackle)	:02:27:00
10	1			: : :
10	2		Nile	: : :
10	3		late state / Bagpipes in Background	: : :
10	4		Bagpipes	:01:19:07



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: <u>Thesis</u>	
PROD. #:	PRODUCTION TITLE: <u>Whistling Dixie</u>
PRODUCER: <u>Gina Tyler</u>	DIRECTOR: <u>Zac Sutherland</u>

### SOUND REPORT

DATE: <u>3/25/11</u>	SHEET NO:
SOUND MIXER: <u>William Addison</u>	ROLL NO:
BOOM OPERATOR:	
LOCATION: <u>Fort Hudson</u>	SAMPLING FREQUENCY:
TIME CODE: <u>FR/S</u>	HEAD TONE: <u>dBm</u>

SCENE #	TAKE	ID#	NOTES	SMPTE Start
Inserts Car	1			: : :
Inserts Car	2			: : :
Inserts Car	3			: : :
Inserts Car	4			: : :
Inserts Car	5			: : :
Inserts Car	6			: : :
Inserts Car	7		~ 3 shots were MOS	: : :
9a	1		labeled as scene 9	: : :
9a	2			: : :
9a	3			: : :
9	4			: : :
9	5			: : :
9	6			: : :
9	7			: : :
9a	1			: : :
9a	2			: : :
9b	1			: : :
9b	2			: : :
14	1			: : :
14	2			: : :
14	3			: : 59:
<del>14a</del>	1			: 2:00:
14b	1			: 2:00:00
14b	2		high levels	: : 48:00
14b	3			: : 55:00





The University of New Orleans Film Program

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:

Whistling Dixie

PRODUCER:

Chris Patureau + Gha Tyler

DIRECTOR:

Eric Sutherland

Roll A-4

### CAMERA DEPARTMENT SHOOTING LOG

DATE: 3-20-11

DIRECTOR OF PHOTOGRAPHY:

Andrew Bryan

CAMERA OPERATOR:

Andrew Bryan

FIRST ASSISTANT:

Sara Bonar Kevin Hughes

SECOND ASSISTANT:

Sara Bonar

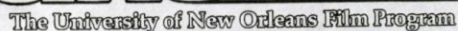
CAMERA:

Canon 5D

SERIAL NUMBER:

SCENE	TAKE	LENS	STOP	SPEED	FILTER	REMARKS
1	1	85mm	4.5	640	Ø	
1	2	85mm	4.5	640		bad sound at end
1	3P	85mm	4.5	640		p/v off blocking
1	4	" "	" "	" "		good
1A	1	135mm	5.6	" "		check out David MOS
1A	2	" "	" "	" "		sigh MOS
1B	1	135mm	7.1	" "		the bored boy MOS
1C	1	135mm	4.0	160		girl twirling her hair MOS
1C	2	135mm	4.0	160		and chewing gum w/sound
1D	1	135mm	5.6	640		boys whispering - series
1E	1	135mm	7.1	640		light lowered
1E	2	" "	4.0	640		
1E	3	" "	4.0	640		w/tit
1E	4	" "	4.0	640		good
2	1	20mm	5.6	640		TK balance
2	2	20mm	4.0	640		no purse TK balance
2	3	20mm	5.6	640		TK balance
2	4	20mm	5.6	640		3600 balance - good
2A	1	85mm	2.8	160		slab wrong - 18
18	2	85mm	2.8	160		good
18	3	85mm	2.8	160		good

(18)



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

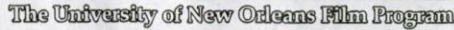
COURSE NAME AND NUMBER:		
PROD. #:	PRODUCTION TITLE:	
PRODUCER:	DIRECTOR:	

## SOUND REPORT

DATE: 3/18/11 - Friday		SHEET NO:	
SOUND MIXER: Eric Green		ROLL NO:	
BOOM OPERATOR: Vin Addison			
LOCATION:		SAMPLING FREQUENCY: 24/48	
TIME CODE: FR/S		HEAD TONE: <del>100</del> dB 20 dB	

SCENE #	TAKE	ID#	NOTES	SMPT E Start
5	1		Shot of spit	00:00:00
5A	1		5A-002	00:43:00:09
	2		5A-003	: :00:57
	3		5A-004	: :00:
	4		5A-005	: : :
	5		5A-006	: :00:45
5B	1		a little soft (5B-001)	: :1:10
	2		(5B-002)	: : :
	3		(5B-003)	: : :
	4		accident (5B-004)	: : :
	5		(5B-005)	: : :
	6		(5B-006)	: : :
5C	1		(5C-001)	: :1:09
	2		5C-002	: :1:02
	3		Boosted levels here	: :1:23
5D	1		5D-001	: : :
	2		5D-002	: :00:58
WILD 1	-	-	trunk Pulling up & leaving	: : :
WILD 2	-	-	transmission sound	: : :
5D	3		series - dog in back	: :1:51
	4		boosted levels	: :1:13
	5			: : :
5A	6		5A-007	: : :
5A	7		5A-008 (series)	: :2:17
				: : :





COURSE NAME AND NUMBER:

PROD. #:

PRODUCTION TITLE:

DIRECTOR:

## CAMERA DEPARTMENT SHOOTING LOG

DATE: 3-20-11

DIRECTOR OF PHOTOGRAPHY:

CAMERA OPERATOR:

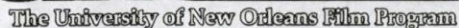
FIRST ASSISTANT:

SECOND ASSISTANT:

CAMERA:

SERIAL NUMBER:

Roll A-5



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: Whitting Dixie

PRODUCER: Chris Patureau & Gina Tyler	DIRECTOR: Zac Sutherland
---------------------------------------	--------------------------

## CAMERA DEPARTMENT SHOOTING LOG

DATE: 5-20-11

DIRECTOR OF PHOTOGRAPHY: Andrew Brown

CAMERA OPERATOR: Kevin Hughes

FIRST ASSISTANT: Sara Bonar

SECOND ASSISTANT:

CAMERA: Canon 5D SERIAL NUMBER: \_\_\_\_\_

[illegible]

*Appendix G: The Film (attached in another link)*

## **Vita**

James Zachary Sutherland was born in Lexington, Kentucky on January 25<sup>th</sup>, 1979. He graduated from Mt. Paran Christian School in Marietta, Georgia in 1997. He went on to study English at the University of North Carolina-Wilmington where he received a Bachelor of Arts degree in May of 2003. In August of 2008, he enrolled in The University of New Orleans in order to pursue a Master's of Fine Arts degree in Film Production. He graduates in December, 2011.