

Spring 5-16-2014

The Veil

Gwendolyn S. Granger
University of New Orleans, gsgrange@uno.edu

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



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

Recommended Citation

Granger, Gwendolyn S., "The Veil" (2014). *University of New Orleans Theses and Dissertations*. 1802.
<https://scholarworks.uno.edu/td/1802>

This Thesis-Restricted 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-Restricted 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-Restricted 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.

The Veil

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
In partial fulfillment of the
Requirements for the degree of

Master of Fine Arts
in
Film and Theatre Arts
Film Production

By

Gwendolyn Granger

B.A. James Madison University, 2010

May, 2014

Copyright 2014, Gwendolyn Granger

Table of Contents

Abstract	iv
Introduction	1
Methodology	2
<i>Screenwriting</i>	2
<i>Producing</i>	5
Budget	6
Locations	7
<i>Directing</i>	10
Casting	10
Rehearsals	12
On Set	14
<i>Cinematography</i>	14
<i>Sound</i>	15
<i>Production Design</i>	16
Themes	18
<i>Costumes</i>	20
<i>Hair and Makeup</i>	21
<i>Grip Truck</i>	22
<i>Workflow</i>	22
<i>Editing</i>	23
<i>Color Correction</i>	24
<i>Music</i>	24
<i>Post-Sound</i>	25
Analysis	27
<i>Collaboration</i>	27
<i>Results</i>	27
<i>Test Screenings</i>	31
Conclusion	33
<i>Distribution</i>	33
<i>Dénouement</i>	33
References	35
Appendices	36
<i>Appendix A: Script</i>	37
<i>Appendix B: Crew List</i>	38
<i>Appendix C: Cast List</i>	58
<i>Appendix D: Extras List</i>	59
<i>Appendix E: Locations List</i>	61
<i>Appendix F: Vendor List</i>	62
<i>Appendix G: Budget & Expense Report</i>	64
<i>Appendix H: Callsheets</i>	67
<i>Appendix I: Contracts & Releases</i>	73
Vita	113

Abstract

This paper details the process of creating the UNO Graduate thesis film *The Veil*. Each major step in the filmmaking process is covered: screenwriting, producing, directing, cinematography, sound, production design, costumes, hair and makeup, workflow, editing, color correction, music and post-sound. An evaluation of the filmmaking decisions and the success of the project follows the discussions of the process.

Keywords: Cults, Drama, Manipulation, Wedding, Internal Struggle, The Veil, Gwendolyn Granger, Blind Faith, Instincts, Choice, Cautionary Tale

Introduction

When making *The Veil*, I set out to create a story that would encourage viewers to question the prudence of blind faith. In certain religious sects like the one that inspires my thesis, leaders use the guise of divine instruction to manipulate young and old minds alike. My movie explores what goes on in one young woman's mind as she wrestles with the dissonance between her instincts and the edict issued by the religious leader that her family follows with unwavering obedience. I believe that people should think for themselves. It is important to question and have a healthy level of skepticism of ideas presented with insufficient evidence. This should be true even if the instructions come from God himself, or someone claiming to be in direct contact with God.

The "escape from corrupt religion" movie has been done many times before, so I wanted to make this struggle feel new and unique. The angle I chose was to focus on self-awareness of one's own feelings and the main character's instincts contrasting with what the people around her, her world, are telling her. I wanted to convey the difficulty of challenging traditions we have always taken for granted. My main character's principal struggle is to choose between obediently doing what feels utterly wrong for herself, and giving up her family, her loved ones, and her entire community and way of life to pursue her true feelings.

Though I think *The Veil* will certainly appeal to non-theists, my target audience includes people on both sides of the religious debate. I didn't want to make a film that would feel like atheist propaganda, but one that would highlight the importance of free thought. Ideally, my movie will spark a debate in people's minds about trusting others unquestioningly.

To illustrate this, I chose a story that was inspired by real events. I adapted a story I read in a Washington Post article about a local pastor who used his position to enrich himself, to marry a young woman less than half his age, and to force families to excommunicate members who objected to his practices. I thought about the people who continue to be a part of that church, wondering if they still trust him or if they are just too afraid to speak up. This story stuck with me for a long time, so I chose to use it as the basis for my thesis since it clearly struck a chord with me personally. Of course, I adapted the events to fit the artistic and storytelling needs of my thesis project.

In my thesis, a young woman merely 18 years old, Elise Galveston, struggles with one of the biggest decisions of life, to get married. Because she's been told that God himself wills it, she is torn about her impending marriage to the much older Pastor Richard Addison. She doesn't love her betrothed, and she contemplates running away. *The Veil* is a cautionary tale of the peril of blind faith.

Through the story, I endeavored to make the audience feel this young woman's struggle. After finalizing the script, I brought all the pieces of my film together to make it come to life. Actors, costumes, locations, props, and talented crew, were all chosen with the message of the story in mind. After production, the editing, music, color, and sound all coalesced to realize the theme and offer the audience a visceral experience. I made a movie of which I'm immensely proud. I learned that I am capable of bringing people together to make a movie, because they believe in me and my vision.

Methodology

The many parts of filmmaking are discussed in detail in the following chapters. Each chapter focuses on one of the major aspects of filmmaking.

Screenwriting

I didn't start out with the wedding idea. There was much iniquity in this church that I wanted to tackle. In early drafts, I tried to tackle far too many ideas: excommunication, arranged marriages, using the guise of God's instruction to command people, and other manipulations. My first draft involved my protagonist having a brother who had previously been excommunicated. He came to convince her to run away to the outside world with him instead of marrying the pastor. Looking back, it's laughable to try to address so many issues in one short film. Thanks to Erik Hansen's guidance, I was able to take all the juicy options from the real story and distill them into one big idea that I could thoroughly explore in my short film thesis. By focusing on the main character and carefully tracking her emotions, I explored manipulation and the struggle of one's conscience, versus what one's entire community says.

By about the third draft I had the idea for my movie. Professor Hansen also helped me refocus my story to include the wedding. I was avoiding putting an actual wedding in my script for fear of having to create a wedding for the production. Professor Hansen put it this way; why not use the most visually viable part of the story? A wedding translates well to film, so I took his advice. That was when I learned to dream big, at least in the early stages of screenwriting. I could scale it back if needed, once I started facing production feasibility and cost. Therefore, the story went from taking place a few weeks and days before the wedding, to being contained within the timeframe of one day: the wedding day. This time lock had the biggest potential for dramatic tension, which I learned must be carefully nurtured in a story about an internal struggle. Once the foundation of the story was in place, I had to make the rest of the building blocks: the characters and the "signs" that would drive the story forward.

When I created my protagonist, Elise Galveston, I tried to imagine what it would be like living in a cult. I watched how other filmmakers had approached the subject, including *Martha Marcy May Marlene* (Durkin, 2011) and *Sound of My Voice* (Batmanglij and Marling, 2011). In *Martha Marcy May Marlene*, I saw how the filmmaker focused on manipulation in the story, how a normal person could slowly fall under the spell of a charismatic though depraved leader, and how she can be led to do things she knows are wrong. The movie also shows how she can be pushed to the limits of manipulation and be compelled to escape the life she had become so comfortable with. The story also revolved around the main character's very internal struggle and was presented in an indie style that drew me in with its quiet demeanor. I found this movie very inspiring. I also found it helpful to be familiar with a movie that my little short might one day be compared to.

The Sound of My Voice centered more around the fact that even intelligent people setting out to expel a cult leader can gradually be turned into believers through careful manipulation. I thought it was a great way to think about my main character's struggle, and how she could slowly be made to believe by the antagonist and his followers that her arranged marriage was right for her.

I needed a character suited to the dilemma at hand. First, she had to be obedient enough to have allowed herself to be in the situation. Second, though scarcely having experienced the outside world, she had to feel enough dread about her marriage to question what she was being told, leading her to doubt God's existence.

Therefore, she needed to be young enough to make it naturally unappealing to marry a much older man. I made her eighteen years old, giving her hopes and dreams of college and a tennis scholarship (drawing from the athleticism of the real-life bride). This would give her something to desire outside of the church. I also gave her a love-interest, a fellow tennis player she fell in love with (as far as she knows) instantly.

The drama and tension of my movie rely on my main character's internal struggle. So to make her dilemma real, I built a world of people who love her, love the pastor, and are jealous of her situation. The bridesmaids are a team of girls Elise's age and raised just like her. They are meant to reflect the teachings of that church, to believe word for word everything the pastor says, and to put peer pressure on Elise. They are there to make her feel wrong for questioning what she's been told to do and to show her how happy being blindly ignorant has kept them. The only difference between them and her is that she's the one who actually has to marry the older man.

Jamie is a little bit different. She is kind of a "born again" cult member, one of the few to be accepted into the group from the outside world. She has seen the outside, has lived in it and been hurt by it. She would be the perfect person to talk to if you needed to be convinced to stay in the "safe" confines of the church community. Her bias against the outside world makes her jealous of Elise's marriage, and she expresses this jealousy to Elise. This helped me make an argument for the kind of mind games played on Elise throughout her life.

The pastor was such a critical component of the story; he had to be done just right. His choice to marry a young girl would make him instantly creepy and evil in the eyes of most viewers. She was supposed to have to make a difficult decision, so I had to make the pastor as appealing as possible when the situation itself made him already appalling. I chose to make him wise, kind, revered, stern, and smart. It was fun creating this character and inventing little things about him that tell the audience more about who he is. For example, this character likes to garden. He has bonsai trees. The choice to have him pruning and shaping stunted trees rather than to have him planting seedlings or watering things was a significant symbol. Pruning and shaping shows his manipulative nature, whereas planting would be symbolic of a nurturing side. I like this symbol in particular because it has the façade of being a gentle and peaceful soul, but if noticed, can be a nice, dark twist.

Once I had all the building blocks of the story down, I had to devise a way to fit them all together that would have the biggest/best impact on my audience. I always envision screenwriting as putting a puzzle together, but with custom pieces that can produce many different finished shapes. Perhaps it is more akin to the tangram, the Chinese puzzle consisting of seven pieces fit together to form a specific shape. The pieces of my screenplay needed to fit together to make the desired shape—the story arc. I had to put the characters, setting, story beats, etc. together to construct the story I wanted to tell. Once I had all the events, I needed a story structure that would make my theme successfully surface.

A few people were very helpful in this process. Andrew Bryan was one of them. We'd worked together as director and cinematographer before, but Andrew's dedication to each project that he chooses to work on makes him a trusted resource of mine. I shared an early draft of the script with him. He said, "Wendy, what do you want to do with this film? If you just want a movie that will work for your thesis and then be put on a shelf, I think you've got it already, but I

don't want to be a part of it. If you want to try to make something that will stand out in festivals and get noticed, then I have some suggestions.” Andrew was pushing me to think outside the box, like when Erik Hansen helped me dream bigger. We worked to create visceral moments in the story that we knew the meaning of, but would seem mysterious to the audience, adding intrigue. I was no longer *only* thinking of a story that would satisfy my needs as a storyteller; now I strived for the curiosity of my audience.

After talking to Andrew, I added snippets, small visual pieces of back-story that would create a feeling, more than they would reveal any answers to the audience. For example, a black veil falling over Elise's face in place of the white one that the bridesmaids place on her in the present. Flashbacks of Elise and the bridesmaids at some time in the past happily playing in fields of flowers, and snippets of the funeral that led to Elise's fate are other examples. These little slices were ultra-visual while also adding to the mystery of her story. They hint at the world that had taken place before the events actually shown on screen. They gave Elise's world real weight. Flashbacks were my device. In retrospect, it may seem slightly “film school cliché”, but imagining these ultra-romantic and stylized visual snippets helped banish that worry when I was writing the script.

The dilemma then became where to put them in order to maximize their potential impact. I'm the type of person whose daily routine consists of checking items off of my never-ending To-Do list. I like to structure things visually, so when I struggled to figure out where to put the flashback in my screenplay, I naturally resorted to charts, drawings, and other physical devices to help me solve my tangram puzzle. I used a hand-drawn timeline to chart my story beats and make sure my story's intensity arced in a way that made the climax the most intense moment, with the preceding beats helping to build up that tension.

There was a time when I had specific flashbacks to put into the story, but had so many options of where to put them that I felt lost. Sometimes as a screenwriter or director I have to navigate my way by feel. I guess that's one way I connect with my protagonist Elise. I listen to what my instincts are telling me. In order to determine what felt like correct placement for each flashback, I cut out each scene of the script and laid them out top to bottom along the floor. This way I was able to rearrange them easily while also seeing all of my options at once. I would try placing the funeral flashback at the beginning of one scene or in the middle of another. I tried many options, reading through the script each time, seeing if it felt right. This helped me sort out where in the story each of the scenes that weren't part of the strict chronological order of the wedding day should go.

One of my producers, Thomas Baumgardner, helped me with moral support throughout the writing process. He was there through the toughest times trying to figure out the major story symbols and running through different options and scenarios with me. He sought the best solutions to the problems of the story that would remain true to the theme, while being believable and interesting all at once. This effort by my producer comforted me greatly.

We acted as foils for each other. I would throw out an idea, and he might develop that idea a little further. This is how Elise's bloody shoelaces ultimately became “the sign” in the climax that sends her back to the pastor. I learned that it's important to keep brainstorming sessions lighthearted and to always suggest ideas without self-censoring. Any idea could be a good one. When trying to find the sign, we went through various options: rain—directly from God, but impractical for a student shoot; a tennis racket—specific to her character, but clumsy and awkward as her sign. Then we finally landed on the shoes.

As a joke, I asked, “what if she steps on something and thinks it’s a stigmata?” I was expecting to Thomas to laugh it off and move on, but he thought about it for a moment. I remember him saying, “Well actually that’s not so bad. I like the idea of the shoes.” We ran with it. She could feasibly be trying to climb over a fence, and step on a nail in one of the boards, an injury that would immediately stop her in her tracks. Then her shoe could get bloody. The more we developed it, the more we were able to tie it back into the story. The blue lace was given to her by the boy at the tennis courts, and it could be a cherished possession for her, representing the outside world and her own prospects outside of the church: tennis, scholarship, and love. I saw the tennis shoes bearing those laces as vitally important for Elise to cling to. But what is it about the shoes that sends her back to Pastor Addison? After receiving no sign from God, she runs away and steps on a nail just as she’s about to escape. The injury bloodies the laces and tells her that she is meant to return and marry the pastor.

Thomas helped me decide to make Elise succumb to Pastor Addison’s wishes in the end. In early drafts, Elise escaped successfully. The thought of her deciding not to flee had crossed my mind, but I rejected it. Yet, something about her escape didn’t sit well with me; it echoed of movies and stories we’ve all seen a million times. When Thomas later came up with the idea separately, it gave me enough confidence to try it out. In retrospect it seems so obviously a perfect fit, making my movie a cautionary tale and having audiences experience Elise’s mistake.

I found it was essential to have Thomas and others help me develop my ideas into a fully fleshed-out script. By discussing it with them, I was able to see more clearly the reason to use or not to use a specific idea. I had sixteen drafts. Having others’ input on my screenplay was both immensely helpful and at other times, disruptive to my process (similar to my experience with getting feedback on the edits). Having too much input sometimes froze my momentum. I had to carefully pick and choose which advice to take, but at times it was very difficult to select from the various sources I trusted and respected. My producers, Thomas and Jonathan Kieran, always helpfully reminded me that I was the writer/director and that ultimately, I was the one who had to decide. It’s the danger of feedback: having enough is critical, but having too much can be paralyzing. Finally, I had a script that I was ready to turn into a movie.

Producing

Before I even had a script done, I knew I wanted to find producers who were reliable, who would support me throughout the process, and would care about the project. I had seen other students ask students in the class above them to produce. This is tricky because graduates tend to become too busy to focus on a student production once they’ve found work. The people from my own graduating class that I trusted were too busy working on their own thesis films, so I knew I wanted to turn to the class behind mine. Thomas Baumgardner and Jonathan Kieran were the perfect candidates. Having Thomas and Jon produce my thesis film was the best decision I ever made for my movie. They were smart, reliable, cared about the project, and on top of that were interested in learning from the experience of producing my movie to help them with their own theses in the future. It helps when crewmembers are eager and interested in the project for reasons of their own. It gives them motivation beyond just doing a favor for a friend. The motivation of doing a favor can falter after a while, and with such a crucial crew position as Producer, it would be detrimental to my directing experience to have a producer with other priorities.

I was still very involved in producing my film, since I had the most experience, and unlike in real productions where the director doesn’t have control of the money, I had to approve most of the decisions. I split up the pre-production tasks and distributed them among us. Thomas

was in charge of locations, a large task in and of itself. Jon was in charge of the casting calls and auditions, our Indiegogo campaign and budget. I was still working on the script, booking the camera and other school equipment, setting dates for the shoot, and finding crew. I helped manage the Indiegogo campaign and budget as well.

Budget

I based the original budget in my thesis prospectus rather arbitrarily around what the Nims Scholarship offered (thinking that \$10,000 must be a reasonable amount to spend on a short film) and based on what previous and similarly complicated graduate thesis films had been budgeted. When I initially broke it down, my script was shorter and did not contain a full-fledged wedding ceremony. At the time, \$8,000 seemed sufficient and reasonable relative to my previous films' scope. I was naive about movie making expenses back then. As the script expanded with later drafts, the number in my head grew to \$10,000. Please see appendices for detailed breakdowns of budget and expenses.

Using the school's resources helped me save money on gear for production and suite rentals during post-production. With this in mind, I was prepared to spend the bulk of my budget on talent, my sound mixer, costumes fit for a wedding, and craft services and catering.

Locations ate up a large portion of my \$10,000 budget. This was mainly due to the fact that Evergreen could not accept UNO's state-run insurance, which would have been free for me (see Locations, next). The production insurance that we purchased cost \$2,285. This could partly account for my thesis film going over budget.

I registered *The Veil* on Indiegogo, a popular online crowdfunding platform, to fund a portion of my thesis, and succeeded in raising \$2,200. I used a Facebook page for *The Veil* to promote the campaign online, while also emailing the link to friends and family. Though I tried appealing to groups who I thought would have an interest in my movie, such as public atheist and "freethought" groups, the JMU Alumni page, and an alumni group for my high school, only the latter two actually posted my link on their page, and only the high school group seemed to garner any funders. The bulk of atheist and freethought groups turned me down, due to a high volume of similar requests seeking funding support. This possibility had not occurred to me previously. I genuinely thought I had a very novel idea in asking them to help promote my project.

Indiegogo turned out not to be a magic bullet in which any project can be posted and can quickly become radically successful. It takes a great deal of work and hard campaigning to raise a lot of money, even online. My campaign may have been more successful if I had put more thought into the updates, into having the updates and videos shot in advance, into blogging and sharing the story of the filmmaking process more to get my supporters to feel more involved, and doing more grassroots type of campaigning. Money won't magically start pouring in once the project is posted. I learned from a campaign that I later participated in that face-to-face campaigning can greatly help garner support and funders online. All of my funders were family, friends, and friends of friends or at least someone in one of my networks.

Since the campaign is long over, and my movie was still in post-production a year after shooting, the biggest lesson I've learned is to limit myself to making campaign promises that are easy to keep, even as the craziness of production takes over. I still have perks I have to fulfill, and I made the mistake of making some of my perks require other people's time, including actors. With everything else going on while making my thesis, it seemed too easy to push my Indiegogo responsibilities off until later. I'm still working on fulfilling these perks to those who supported my campaign. In the future, I will probably rely less on Indiegogo for my funding and

treat it like a production all on its own, with hard set deadlines and lots of pre-made posts, videos, and perks to keep the campaign momentum alive.

The rest of my funding came from my personal savings, federal student loans, and support from my parents and aunt.

I don't favor having to micromanage a budget and approve and make all the purchases myself. I gave my production designer a check for the full Art Department budget. She gave me options and let me decide on the larger purchases, then made all the smaller purchases and rentals on her own (which freed both of us up to tend to other duties). She kept receipts, and in the end, when she came under budget, she turned in all the receipts and the left over money. This all allowed me to focus on the other important tasks that a director must accomplish during pre-production, rather than become distracted by the minutiae of budgeting and purchasing for one aspect of pre-production. Since the Art Department would be spending the most money, I felt it was important to do it this way, and I was very confident that I could trust Ellen with the full budget. For smaller department budgets, such as Costumes, I allotted a smaller amount, but made the larger purchases myself. For example, the wedding dress was donated by Pearl's Place, and I purchased the bridesmaids' dresses from what Lindsey had selected online. Craft Service was another department where I let my producer, Jon Kieran, do what he needed to do, then handed my card over to him when he actually needed to make the purchases. I trusted his ability to judge what we would need.

Locations

Locations were so important to the success of this movie. There's only so much that the production designer and cinematographer can do on a tight budget like this, so finding locations that were strong and beautiful would be essential to making my movie come to life.

Thomas did a fabulous job finding locations for me to see. We had discussions to agree on what type of locations we needed. To portray Pastor Addison's wealth, we settled on a large luxurious-looking house. Locally, many fancy plantation houses fit this description. He made a list of all the plantations that possibly seemed like they could work and contacted them in advance. If he got a positive response, Thomas would mention our small budget, or ask them directly if they had a price they would charge to let us shoot at their plantation. We received many flat-out rejections. The ones that seemed like possibilities, I went with him to scout. Some were too far away, some wanted too much money to seem worth it, and others just didn't fit what I needed for my scenes. Just as we were running out of options, Jane Boddie of Evergreen Plantation finally got back to us. We had previously given up on this location because Thomas never heard back after leaving a message.

Evergreen Plantation had previously been used by some large productions such as *Django Unchained* (Tarantino, 2012) and *12 Years a Slave* (Ridley and Northup, 2013), so Jane Boddie, now very familiar with how movies operate, was happy to help out my graduate student production for a very nominal fee on two conditions: we respect the property and only shoot outside, and we agree to host students from the local high school to inspire them with the possibilities of a career in filmmaking. It seemed like a good deal, so we met with Jane to tour the grounds. I fell in love with the grounds almost immediately. It wasn't too extravagant, but it was just enough to show off Pastor Addison's wealth and selfishness. The front of the main house was just beautiful for the backdrop of the wedding. The grounds also had a picturesque hedge maze behind the house, and a fence that the production for *Django Unchained* had constructed in the back. Evergreen eliminated the need to find another location or build a fence for the climax scene.

We accepted Jane's offer very gladly and proceeded to draw up a contract. Now, it was a great comfort to me that Jane was well aware of how large-scale films operate. For location owners who've never seen a film production, it's usually a shocking experience filled with grief over the footprint that a crew and all of its equipment really leave. No matter how a producer or director may try to explain in advance all the activities that will take place, a location owner is never fully prepared for the experience. It was a relief to me that we did not have to go through this with Jane. She had more experience than I did, and with larger films that were far more destructive. She knew exactly where she wanted the limits drawn and what to expect.

Her experience also gave her advanced location contract skills. The Evergreen Plantation organization had a certain requirement for use of their estate, specifically when it came to insurance. Evergreen required that we waive subrogation in the contract. I was fine with doing this, however, the state insurance that the school provides to our student productions does not allow for waiver of subrogation. It meant I either could not use the school's \$5,000,000 insurance policy or I could not use Evergreen Plantation as my exterior location. I weighed these options heavily. We shopped around for insurance—Jon found a couple of agents to talk to about film production insurance (a very specific kind of insurance) and found the cheapest quote possible that would satisfy the Evergreen contract. It was \$2,285 dollars. This was quite a large chunk of my \$10,000 budget. Thomas argued that for a movie like this there wasn't necessarily any reason that the Locations Department shouldn't be one of the largest consumers of the budget. He had a point.

My only other option was to shoot the entire film at Glendale Plantation. My Assistant Director, UNO Film undergraduate Alex Lanaux, who jointly owns the plantation along with other family members, offered Glendale to us as a shooting location for both interior and exterior scenes. I was reluctant to ask his permission to shoot there for fear of him feeling obligated. I was aware that he and his family treasured the plantation, so asking him to use the location might have been inappropriate. He happened to offer it while we were shooting the video for the Indiegogo campaign. My producers and I had been discussing our limited luck in finding a location that would allow us to shoot there, when Alex asked "Hey guys, why wouldn't Glendale work?" His generous, freely offered suggestion solved our location dilemma.

Glendale had some problems, though. It is a private functioning plantation—they grow and sell sugar cane for profit. The "big house" is really a leftover, rather than a mainstay of the plantation for display, so the house was a bit rundown compared to the plantations that give tours. We would have to dress it up a lot to tell my story properly. We would have to rent chairs and decorate the exterior for the wedding. Evergreen, having hosted weddings before, kept chairs and certain decorations on hand for such an event, and we were free to use them. At Glendale, we would have to find a spot in the woods and build a fence from scratch for the climax scene.

I weighed the cost of having to dress up Glendale and build the fence. I finally chose to spend the money on the insurance for Evergreen Plantation and shoot our exteriors there, and shoot the interiors at Glendale. The interiors would be much easier to dress than the exterior. Fortunately, the colors of the exterior of both houses were similar enough for us to be able to cheat Evergreen as the exterior to Glendale. My calculation was that it would be about equal cost, so my choice was for the added production value.

We informed Jane Boddie of the decision, purchased the insurance and delivered the proof of insurance to her, and agreed to sign the contract. Finally, we had our major locations locked. All that was left was to find the tennis courts that would play in the flashbacks. I scouted the courts at City Park while I waited for a response from the UNO tennis coach who was in

charge of bookings for the court. In the end, the UNO coach was very happy to oblige us, as long as we wore the right shoes. In fact his whole office seemed very excited at the idea of anyone shooting a movie on the UNO courts. It was free, and the courts were just as nice as City Park, so we locked that location in too.

Shooting at Evergreen was an amazing experience. Jane Boddie was such a treasure to work with. Jane loved the script, and found every resource she could spare in order to help our production be successful. She had originally intimidated us when we were discussing shooting there and working out the details of the contract. She had very particular rules of what we could and could not do, use, or touch. We were strictly forbidden from being inside, so I had Thomas order some port-a-johns for the weekend we planned to shoot there. This didn't present any problems. Jane ended up not charging us anything at all. In fact she was so happy to have us there, she felt a bit like part of the family. I even placed her in my movie as one of the wedding guests. On the days of the shoot, she was far more helpful than restricting. We used the plantation's event chairs, decorations, and even plants. The local high school students came by and were wowed with our production. I had them watch a scene I was directing. Jane was thrilled that we came through and helped out the students. She offered the help of her other employees. Indeed, Jane was happy to help us show off her adored Evergreen. She put us in touch with the local police department, with which she had a good relationship, and we were able to book an officer for a few hours for Intermittent Traffic Control while we were shooting the wedding. All we had to do was compensate the officer at his hourly rate of \$50/hr, so the total was \$200.00 for the officer.

The fence in the back of the property was perfect for our needs. We could take it apart as needed, so we pulled a couple of planks off to play as the hole that Elise would intend to escape through. We used one of those planks to set up the nail that the character steps on. It was in a lightly wooded area. I liked this aspect of the fence area because it would signify that Elise was a believable distance from the house so that no one would see her trying to escape. It was a tall enough fence to give the impression that Pastor Addison intended to keep everyone in, for good, and add drama to the scene of Elise's attempted escape.

Shooting at Glendale was a bittersweet experience. It worked out very well for my movie, but was less of a positive experience for Glendale itself and even worse for Alex. Since it is a vacation property shared by members of his large extended family, Glendale had to be booked well in advance. This didn't present a problem to us because January isn't typically a popular time to vacation there. Alex informed the caretaker, Uncle Pete, that he was shooting a small project there. The interior of the house was very stark and bare, so we had brought in furniture and other décor to make it look lived in by a wealthy individual. Particularly in Pastor Addison's Office, we brought in two large bookcases, rugs, curtains, a large desk, and a sofa table among other items.

I had thought that Alex being the assistant director of my shoot would be a good way for him to be able to still watch our crew and make sure we didn't damage the property. Unfortunately, this was simply a greater amount of stress placed on his shoulders in an already stressful crew position. Unfortunately, the wood floors at Glendale proved to be very delicate, and we ended up scratching them a good bit. I had provided cut tennis balls for the feet of the light stands to protect the floors from scratches. I had mentioned it very early on to one of my crewmembers, but being busy as director/producer I never followed up to make sure that it actually happened, and sure enough it never did. Even though protecting the location was a priority in my mind, and even though we had announced it in the crew meetings, it did not

translate to a busy student crew rushing around. Something as simple as an apple box being dragged across the floor was enough to strongly mark the delicate hardwood floors. We couldn't emphasize lifting instead of dragging or pushing enough. Even my plastic folding chair to watch the monitor from left a noticeable indentation on the floor. For locations with delicate flooring, it is important to invest in layout board or find some other form of cardboard covering and ensure that it adequately protects the floors before allowing the crew in. Another solution might be to assign crewmembers specifically to ensure that no damage is done. My producers could have potentially doubled in this capacity (since they didn't have specific jobs on set after pre-production was complete), but it didn't occur to us. Ultimately, no one was specifically responsible for it; we just spread the responsibility out to the crew, which meant that it didn't happen.

Despite all this, it was mainly only the floors that suffered any noticeable damage. My Art Department, headed by Ellen Bull, was very good about replacing things belonging to Glendale to their original state, and moving furniture carefully. Some rooms we left better than they started, or cleaner at least. Our production was remarkably disciplined in limiting the number of people on set to only necessary crew members at any given moment, which helped both the Art Department and those concerned for the well-being of the location. While it's a lot of fun and interesting and a good learning experience for students to be able to observe what's going on during the shoot, it often leads to overcrowding on the set that can cause problems. By limiting the number of people on set, there was less chance of people knocking into the delicate items around the house, no one was breaking our "no drinks on set" rule, and Ellen's team had less people to follow around to make sure that they were lifting rather than dragging objects that needed to be moved. While we did limit the number of people on set, especially when we were indoors, I do think it's important to have those people rotate so that everyone gets a chance to see what's going on during the shoot and feel like they're really a part of the production. Again, this is a principle that I think is specifically important to productions using lots of volunteer labor, especially students.

Shooting at the UNO tennis courts worked out perfectly and without any incident. It was a simple process and was an easy half-day shoot.

Directing

Directing is one of the most enjoyable and complex jobs on making a film. It involves guiding a great many facets of filmmaking to come together to formalize a singular vision. In this chapter I discuss the aspects of directing that are solely the responsibility of the director. My focus is mainly on two parts: Casting and Rehearsing, where I feel that much of directing truly occurs.

Casting

Casting is always an enjoyable, yet tiring affair for me. While it is a long process, I enjoy getting a chance to practice directing. I truly feel that this practice has made me a better director. The practice of observing different readings of the script can highlight problems in the writing and also expand my view of ways to deliver the lines. I try to keep an open mind during casting. Even though I have a specific idea of what I want for the character in writing, I never know when someone is going to walk through the door and surprise me with their interpretation of my script. I believe an actor can bring new life to a character, so it's exciting when actors show me something I wasn't expecting but that still works with the script.

One of the lessons that stuck with me was Phil Karnell's lesson about an actor's bands—essentially the range of emotions and characters the actor can play. Ever since Phil taught my

class that each actor has certain strengths in some emotions and weaknesses in others, I've looked for actors whose strengths naturally play to a character's traits (while also not being afraid to push the boundaries of those strengths). Thanks to this lesson, I consider casting to be the most important component of directing

Our casting call was a lengthy but overall pleasant endeavor. We strove to find fresh new faces we hadn't seen before by searching for new places to reach out to actors. We first posted our casting call to KD Amond's (a fellow UNO graduate) network of actors, a resource I've used before. We also posted to The Holding Tent—a group that sends casting calls to people who regularly play extras in films, and to Craigslist—risky, but new. Thomas contacted local acting teachers to send our casting call out to their students, and I emailed as many local high schools as I could find with theater programs—knowing that my lead had to be 18 or 19 years old.

Shortly after sending out the casting call, we learned we had made a big mistake. I had chosen to use only Caucasians for my story's congregation. The idea was that the uniformity of the people would add to the feeling of control and puppetry. Our casting call did not specify this. Jon Kieran had to go about the unpleasant business of sending away the variety of people who did not fit my characters. We quickly amended the casting call to be more specific and this curbed the problem. Looking back on it, I don't regret the decision, because we learned from it. However, it would not be worth it to me to make that choice again. I would rather not limit who can play my roles, especially my extras, solely for the aesthetic uniformity.

Casting Elise was a struggle. We saw many talented ladies who were disqualified only by their age. I was adamant that the actress who played Elise had to look and feel like an 18-year-old for my movie to work. She needed that raw emotional energy that comes with adolescence. This would make her innocent and vulnerable compared to the pastor. If the audience didn't believe she was 18, then the whole controversy would be undermined. There were a few women who could look like they were 18, but the issue was whether they could *feel* like it. I didn't think they could. Susan Gordon came out to our auditions hoping to get *any* role. She had been a student of mine previously, so she already felt like an acquaintance. I knew her as a fun, goofy person, whose experience included a lot of improv. I did not know that her experience also included some theater work, so I was surprised when she performed. Her audition immediately caught my and my producers' attentions. It was raw emotion. It had that young energy I was looking for, and, despite exaggerated expressions that would need to be toned down, at its core, it felt real. Susan was in. We still had another young woman come in for callbacks; she was a little older and had a lot more control over her emotions. During call backs I had the two of them perform the most complicated moment in the movie, the climactic scene by the fence where she has her epiphany. Susan had to work herself up into the moment, with physical actions to pump herself up and help herself cry when needed. She continued to do this throughout the whole process. It made it more real for her; that's how she dives into the character. My only concern was that Susan's facial expressions would be too exaggerated for film, but ultimately I thought we could bring that down in rehearsal.

Pastor Addison was the easiest to cast. I was looking for a Dapper Dan type, like Jon Hamm as Don Draper in AMC's television series *Mad Men*, but older. I knew John Neisler would be my pastor when everyone was introducing themselves in Henry Griffin's Concept, Conflict, and Character class. John was a Theater MFA grad, and had the look, voice, and bearing I was searching for. As he finished his introduction, I slowly swung my head around to my producer Thomas, who also happened to be in the class. I gestured toward John and whispered "Pastor Addison". Thomas slowly turned to scope out the prospect, and turned back to

me nodding in agreement. I just had a feeling about John. Of course, we had to see if he could actually play the part, so we invited him to auditions. My producers cautioned me against setting my expectations too high, and thus setting myself up for disappointment, but my gut told me I wouldn't be disappointed. Sure enough, when John delivered the lines in a dark, soft quiet voice, and we found ourselves instinctively leaning in to listen. He had drawn us in as if we were members of Pastor Addison's congregation. I cast him without doing callbacks, but I did ask him to participate in the callbacks for Elise in order to get a read on chemistry between them.

I should mention some events that took place when seeing other renditions of Pastor Addison. A shallow reading of this character will produce a creepy, sleazy performance from an actor. We had many uncomfortable performances in which actors were trying to make the character seem bad. The inherent flaw here is that the character himself doesn't think he is a bad guy, so he shouldn't be played as if he were a bad guy. There was one specific instance in which an actor insisted on demonstrating how he could "seduce" me, the director. He refused to play the part along with Thomas who had consistently been reading the part of Elise against the auditions for the pastor. Jon Kieran had to step in and advise him that it would be of no use to us to see this demonstration. I was glad to have had other people in the room. It's important to be able to put one's foot down, and limit auditions to only what we need to see. When we already know that we won't cast a person, it is a waste of everyone's time to let him or her run it again, despite any insistence. I learned that lesson from Jon Kieran that day. I learned to say, "No" to avoid wasting everyone's time for the sake of being polite. Needless to say, it was easy to separate these performances from the few good ones we saw.

Casting the Jamie character was interesting. Early on in the auditions process we realized that most of the young women were coming in to audition for the role of Jamie. This clued us in that there was something innately attractive about that character to aspiring actors. "She's so interesting," is what they would say when we asked them about it. It seems they were intrigued by her dark history and transformation into a cult member. I quickly found what I was looking for in Vicky Illk. She looked young enough to feasibly fit in with Elise and the other bridesmaids. Vicky could command anger quickly as needed, and her control of her craft was a nice contrast to Susan.

Kaitlyn Heckel was an easy pick for Claire. She could change just one aspect of her performance on a dime when asked. She really stood out in callbacks.

The role of Julianne came down to two perfectly capable women. Ultimately, having worked with Lisa Mackel Smith in the past and her being local to New Orleans gave her the edge over the other woman who could also have played the role well. Lisa looked like she could be Susan's mother, and she could draw from her experience having a daughter that age.

Rehearsals

Rehearsals are often the most fun part of directing for me. This is the time when the actors and I get to play. We can explore the scenes and take them and the characters to extremes, before we feel the need to reel them in and find the sweet spot. I like to let my actors try out anything they feel is right for their character in the moment. If I really feel that it fits the script and adds to the moment, I'll keep it and possibly even add on to it. Improvisation helps iron out the wrinkles of my writing before we get to set. I like to keep rehearsal open and friendly, allowing creativity to flow. I strive to respond to actors' questions with the context of the story in mind, drawing from examples in real life, and the characters' behaviors and motivations.

I started by only delineating basic blocking while I let the actors run the scene with each other to get used to the lines. As they became more comfortable with the scene, I started to make

adjustments. I would break longer scenes into separate parts to help me remember my notes when giving direction in-between takes. I did my best to give the actors a sense of the situation, what the room was like, what would be in there with them, and what props they would have. We would run the scene for about an hour to an hour and a half. When we felt we had a performance we liked and a good stopping point, I had them perform it one more time while I recorded it on my phone. This gave us a reference point for starting the next time we met.

The videos also helped to bring Susan's facial expressions down to an acceptable level for camera. She immediately saw the extra emotion she was putting on her face and was able to tone it down from there. She worked very hard on rehearsing for this role and would ask her friends to practice with her between the times we would meet. I also started a system in which Susan and I kept a journal writing as Elise. I would give Susan a prompt and she would finish it and show me later. Sometimes she would write on her own. This developed who the character was based on life events that we were creating in the journal.

When preparing Susan's solo scenes, we would improvise a conversation between Elise and me. This helped Susan warm up and allowed her to mentally place herself in the role before performing a lot of action without dialogue. Susan even changed her voice to play Elise. Elise's voice is softer and lower pitched than Susan's.

At the start I held rehearsals at UNO, a place we were all familiar and comfortable with. I tried to rearrange the room to appear as it would on location, with respect to where the door, furniture, props, and other characters would be. After a couple of times rehearsing at school, I managed to schedule one rehearsal on location for a few key scenes. This helped make it real for the actors. It helped put their minds in the context in advance so that they weren't still orienting themselves on set. Rehearsals on set were therefore more for the camera and other departments to see what we were doing, rather than for the actors to learn how the scene would go.

Lisa had a lot of fun diving in to her character's love, devotion, and even obsession for the Pastor Addison character. Using her own daughter as inspiration, she indeed felt very motherly when talking to Elise. Then we curbed that motherliness and twisted it with the pressure she was putting on Elise to obsess over the pastor, as she herself was.

John asked a lot of questions when rehearsing for the pastor. He is naturally a very empathetic and sympathetic person and sometimes struggled to embody the pastor's selfish nature. Anytime I could, I referred him to the pastor that inspired this story in the first place. "Look at him," I said, "this guy is confident that he has all the answers. He works out because he cares about his body and is well groomed because he cares about his looks. He is able to wave off her emotions because he feels he knows all the answers to her 'silly' problems. He treats her like an inexperienced girl." This helped John when he was struggling to ignore the obviously upset Elise as she enters his office.

I always had John play two different versions of Pastor Addison. One version showed the pastor as more empathetic, caring and gentle. The other illustrated his darker, more manipulative nature. I felt that in the edit, this would allow me to keep him a complex character by selectively using the darker performances in a few critical moments. Again, it was of paramount importance that the audience not immediately write-off this character as a bad guy and therefore invalidate the entire dilemma of the movie.

I only had one rehearsal of the wedding with all of the bridesmaids in the guest room. In retrospect, I should have researched more what happens during wedding prep and during a wedding ceremony. I would have learned specifically what duties to give the girls before the wedding, and the specific order of events during the ceremony. I mainly used that one rehearsal

of all the girls in the guest room to work on the timing of Elise thinking to herself and Jamie leaving the others to come interact with Elise. The timing was going to be very important during long takes of the scene.

Rehearsing a few times before actually getting on set helped to take the pressure off. For me, it's an essential part of the process. The scenes we didn't rehearse or rehearsed fewer times didn't run as smoothly on set and took more time, which added stress to the shoot. The last thing I wanted to do was stress out the actors when they had to deliver a performance.

Sometimes I used the recordings to remember what I wanted to change about the performance in the next take. Through this process I discovered that I don't have a very long memory for all the little tweaks I want to make during a scene. Upon realizing this, I made sure I had a dedicated script supervisor for the shoot who noted on the script moments in the performance that I wanted to change.

On Set

Having a dedicated script supervisor saved me. As previously discovered in rehearsals, my memory wasn't good enough for me to remember all the notes I had for a take. This was particularly evident when the pressure was on and there were even more things to pay attention to (e.g. camera movement and focus, frame line, audio, etc.) in addition to performance. Francesca Caruso (Fran) played a crucial role in aiding my directing on set. Before I gave my notes to the actors, she gave me a rundown of all the notes I had made during the scene. Sometimes I said the note out loud while watching the monitor specifically so she could write it for me. This was incredibly helpful to me. It relieved the stress of worrying whether I'd forgotten something and prevented wasting takes because I'd missed an important note. Many student films overlook this crew position, but I found it essential to have Fran on my set. She noticed many things that we needed to address, such as camera focus and continuity errors. There are too many things to watch simultaneously during a take for the director to be able to notice everything unaided.

In the middle of directing a scene, I wasn't thinking about whether or not I was going to affect change in any viewer's mind. I was thinking about what delivery of the line felt right for that specific moment in that specific scene.

Cinematography

Andrew Bryan had been my director of photography on my previous movie, and we had had a great working relationship ever since I co-produced his thesis film. He and I also worked as DP and assistant director, respectively, on other student shoots. He was the clear choice to be the DP for my thesis. I knew he could dive into the story and tell it on camera in ways that I would never have thought to, and so he did.

We came up with a concept of using wide-angle close-ups to add an edgy, uneasiness to the cinematography. Inspiration for this came from Terrence Malick's *The Tree of Life* (2011). This movie also employs a great deal of camera movement that follows the actors around during highly emotional moments.

Woody Allen's *Match Point* (2005) inspired the use of ultra-slow motion, which we could now actually do, thanks to the school's brand new RED Epic camera.

Andrew suggested the idea of bright, white soft light throughout the film—as much as possible. I agreed, thinking it would enhance the 'too-good-to-be-true' nature of the house. I also thought it would create beautiful images. The new camera gave us latitude range far better than the DSLR's we were used to shooting with previously. The wedding scene, fence scene, and

flashbacks all benefitted from this, since some parts of the background were in the shade when the foreground was in direct sunlight, and vice versa.

We wanted a very romantic look for the flashbacks to reflect how happy Elise had been during those times. We decided that the colors would pop, and the slow motion would let the moment flow. We decided to shoot in 5K while planning to re-frame to 4K. This means we chose to capture images that were larger than the final images would be, so that we could select the portion of the larger frame to fit into the smaller frame. This allowed us to avoid stressing over something small that dipped into the frame. In fact, in post, I kept a beautiful shot that the AD was caught standing in. Indeed, the ability to enlarge the image without fear of losing quality came in very handy during post. After going through this process, I am more aware that time saved during production with this method actually leads to more time required to decide how to reframe each image. In the future, I will budget more time for post-production if I opt to reframe.

We chose to keep a natural light source as our key light for all the interiors in addition to the exterior scenes. We softened the light coming in through the windows with sheer white curtains (see Production Design chapter) to create a beautiful, soft light.

With the “soft prison” idea, it helped that we chose many shots that would show the whole room (which the production designer of course took advantage of and added things to all sides of the room to emphasize the prison). We dubbed one shot in particular “the god shot,” looking down on Elise from a ladder with a wide perspective to evoke a feeling of isolation. This framed her between the posts of the bed, emphasized the emptiness of the room and simultaneously highlighted her lonely emotional state.

Sound

Knowing that bad sound immediately sets apart an amateur movie from a movie that’s well done, I budgeted enough money to hire Jack Bigelow as my sound mixer. Jack had gained quite a lot of experience and skills outside of school through working on union shoots with his father, a union sound mixer. I trusted my thesis to him, and even though I wasn’t paying any other crewmembers (except for kit fees and gas reimbursements), I thought he was worth the hire. Fortunately, he was kind enough to give me a large discount that would work with my small student budget. It helped that he felt excited to work on my movie.

On set, I found that Jack was able to easily handle recording the boom and multiple lavalier mics all at the same time. When a device failed, Jack was quick in making it work again. He let me know when there were noisemakers during the take that required my attention. We did find that he needed to be reminded to get started putting lavs on the actors before they were needed for the scene, but the sound always came out as well as could be expected given the limitations of a student set. Later in post, Jack’s detailed notes helped my post-sound mixer greatly reduce the time it took to locate tracks he needed and eliminate unnecessary tracks.

Challenges to getting good sound included being in old houses, close to roads with no Intermittent Traffic Control (except for the 4 hours we used the local police at Evergreen Plantation), with motorcycles and trucks rumbling by on the road. The first day at Evergreen we had to ask the farming staff to pause for a couple of hours for the sake of our sound while we were shooting the climactic scene by the fence. Jane Boddie was kind enough to encourage them to help us out. We had many plane interruptions at Glendale, disrupting the important dialogue. It was tricky deciding whether to cut or to let the action play out, because the scenes were often emotionally draining on my lead actress. I deferred to Jack most of the time as to whether we should cut or not.

Unfortunately, our biggest challenge in getting high quality dialogue recordings was the rustling of the wedding and bridesmaid dresses. I'll discuss it further in the costumes chapter, but the dresses we chose were not conducive to good sound. They rustled a great deal with any movement the actor would make. Jack tried adjusting and replacing the lavs on different spots to try to minimize the crunchy sound, but there were times when there was nothing he could do, and we had to rely solely on getting good audio on the boom track. We still recorded the lavs all the time, though, just in case.

Jack chose some equipment that he wanted to rent from Pro-Sound. Thankfully he had developed a good relationship with them during his internship there and they gave us a small discount on the shotgun microphone that he rented from them.

As a team, I wish we had been more diligent in getting the extra sound bites that we would need in post. For example, between my assistant director, Jack, and me we all managed to forget to record Mrs. Galveston and Jamie calling to Elise from behind the locked door asking her to let them in, to be laid in during her escape scene. There were a few similar things that should have been recorded, but were resolved with Foley or ADR sessions in post-production. Having a master list for each day, based off of the script, would have helped.

Jack did get a lot of useful wild tracks and room tone, which helped my re-recording mixer greatly in post. Jamie's angry line, "Because I've been there," was saved, thanks to Jack's prudently recording this in wild tracks. That line peaked at the microphone during every take, but during wild lines, we gave Jack control of the recording situation to suit his needs and get some takes that didn't peak. This would have been nearly impossible to ADR later, because Vicky Illk has moved to Austin and would not have been able to come to New Orleans for an ADR recording session. I'm thankful that we didn't have to coordinate a long distance recording session just to capture the one line. I find wild tracks preferable to ADR, because the ambience built into the track will match the room better than can be reconstructed in post, and because the actors are still more in the moment. In the chapter on post-sound, I discuss how this affected my lead actress's ADR.

Production Design

Knowing that the success of my script's transformation into a movie would rely heavily on production design, I planned for this early on. I asked around if anyone knew of a capable production designer, and a couple of friends recommended Ellen Bull. She had minimal experience working on student films, but she was known to be very talented at, as she puts it, "making things look like things". I met her very early on; the script was still in early drafts, around September of 2012. After discussing generally what I had in mind for the main scenes, locations, and rooms that she would have to dress (including of course, the outdoor wedding), she got right to work searching for and collecting things that would be used months later during production. This kept costs down, as she had the time to properly scour and scavenge for props and furniture. For example, she found the chairs for the pastor's office on the side of the road. If she had had less time to scavenge for them, we would have had to purchase expensive chairs. This was also critical for other large pieces such as the pastor's desk, bookcases, and large number of books.

Even though the script went through many drafts after Ellen and I initially met, the changes were mainly to the dialog or the ordering of the scenes. There were no major additions of scenes or location changes to drastically affect what Ellen was planning for the Production Design. Another benefit to having her team start so far in advance (which is more akin to how it would be on a real production than is typical for student productions) was that we were able to

spot, plan for, and resolve problems far in advance that might have been significantly more costly had they popped up at the last minute. For example we were able to weigh our options for having the wedding set at Glendale versus Evergreen, and decided to go with Evergreen since they could provide the chairs for the wedding guests. The Art Department would also have a lot less sprucing up to do than if they had to dress Glendale, which was a little more unkempt on the outside.

Another significant step I took was to allocate ample funds to production design, as compared to the whole budget, and compared to the amount that other students tend to allot for production design. I knew we would have to spend a lot of money on production design; after all, we were putting on a wedding. I gave Ellen a budget of \$2,000 to \$3,000 max out of the \$10,000 overall budget. Ellen found this budget to be critical and a lifesaver. Along with the necessary wedding décor, this budget enabled her to rent large/major pieces, rent a U-Haul to serve as the Art Department truck (twice), rent furniture to populate the office, rent bonsai trees from Guy Guidry of Nola Bonsai, and buy flowers from Sam's club to make the beautiful bouquets.

Ellen commented that many students write specific props, such as the bonsai tree in pastor's office, but they don't provide the Art Department an adequate budget to acquire them. I knew this to be the case, and this is why I made sure that they had more money to work with. I think this worked out to the greater success of the film. I also made sure that her budget included allowances for gas for the long trips back and forth to the plantation to dress the set in advance, and for lunches for the hungry volunteers. It made for a more pleasurable experience for them, and a better finished product for me.

I believe in compensating people for the value they contribute whenever I can, and I believe that they in turn, make a solid, successful, and cheerful effort because of it. Sometimes this means returning a favor when it's someone else's turn to make their movie, writing letters of recommendation, or simply making sure people know they are valued and appreciated. Fortunately for me, I picked a production designer who could not only dream up amazing designs and fill my movie's world with all the detail to make it feel real, but could also manage the Art Department. She made sure tasks were done far enough in advance, props were there when we needed them, and all borrowed items were returned after the shoot.

Something I wish I had done to better facilitate my Art Department's success was to ensure they had enough people to complete the job easily. When some people were no longer available to help on the project, we were unable to find replacements. My producers ended up filling in when Ellen most needed help. She also received assistance from Barbara, our costume assistant, who was pleased to gain experience in other aspects of filming in addition to the Costume Department. Barbara helped Ellen in pre-production, painting the bookcases, dusting off books and removing stickers, and cleaning fake plants etc.

The Art Department was able to achieve a lot in advance, because I gave Ellen plenty of time to prepare. For the interior locations, being private property, we were able to work out dressing the rooms before the weekend to shoot. This was critical since our shoot days were already on a tight schedule. Having to wait for the Art Department to dress the set could have been devastating to our schedule. There were only a few minor tasks (such as switching curtains between rooms to save expense) that they performed during setups.

Although small, Ellen's crew was able to assist with smaller tasks during pre-production. This included designing and printing the scholarship letter, and purchasing bedspreads and other pre-selected items. Setting up the wedding was a large task. Fortunately, some of the movie's extras were kind enough to help Ellen and the Art Department set up the wedding scene while

dressed in their formal wear. This was actually fortunate because they were perfect for an extremely long shot from across the road of people setting up the wedding. Unfortunately, however, that shot didn't make it into the final cut of the movie.

Rugs are a production lifesaver. Ellen found some amazing rugs that fit our design themes and brought the rooms together as a finishing touch. They were all borrowed from friends, which saved a significant amount of money. However, these borrowed rugs took some work to get them ready for the shoot. During prep, the Art Department beat the rugs to make them look clean and fresh, and they used heavy books to flatten out the lumps from being stored in attics. These rugs served multiple purposes: they brought the rooms together visually, mitigated the constant sound of footsteps, and protected the floor all at once. Indeed our "god shot" would have looked too stark and empty without the rug in the guest room. And it also adds to the pastor's fancy possessions.

Strike It Green was one of the most helpful discoveries to our production design. It's a properties warehouse run by Lonnie, a very friendly and helpful woman. Ellen negotiated a very reasonable price within her budget (\$350) to rent assorted items from the Strike It Green warehouse for two to three weeks. We were allowed to alter the items as needed for our movie (painting the bookshelves from white to dark brown), and all we had to do was bring them back. Ellen had initially negotiated the price, but as new things were added to what we were renting, the price never increased. This saved us a bundle, however Lonnie probably also kept in mind that this agreement included my personally putting in a few hours to help her around the warehouse. Strike It Green was also trying to break into the UNO market, so this may have been a factor in our agreement. Indeed, Ellen now has a great relationship with Lonnie and uses Strike It Green on a regular basis for other student films that she does. It was amazing help to use this rental service. With Lonnie's help we were able to fill an entire room with furniture. It was also fun and inspiring to pick through all the items in the warehouse, which is full of interesting and assorted things, big and small, that would embellish my movie's world.

It is all-important to make sure the Art Department is keeping track of what the production moves and where everything must go in order to reset the location to its original state. Ellen was meticulous about taking detailed pictures of each room before changing anything in it, so that she could guide and direct her helpers into resetting the room quickly at the end of the day. Extra volunteers for this process are very important, especially at the end of a long day of shooting when everyone just wants to get home. On a side note, I think it's important for the director of a student film to pitch in with the manual labor of packing things up at the end of the day. It helps boost the crew morale when they feel that the director is one of them and can appreciate the hard work that they are doing for free. Everyone should be pitching in at the end of the day to pack up and get everyone home as early as possible, including producers, director, and other department heads. (I don't ask actors to pitch in, but at this level, some really like to help). My crew was very good about this each night, and I think that helped keep crew morale up, even on the days that we went over 12 hours.

Themes

Ellen and I decided on some themes for the production design before she set out to scavenge New Orleans for items to populate *The Veil*'s world.

Generally, for the pastor's house (where nearly the entire film takes place), we wanted it to be a large, old-style home that showed his wealth. It had to be a well-kept place, and it had to look masculine, to show that he was in charge.

We decided that his office should look curated to show that he was a learned man, world traveler, and collector of fine things. We displayed these things on his bookshelves full of old law books and knickknacks from around the world. His worldliness would be in stark contrast to his followers, who ideally would be content right there under his thumb. Everyone else was to look nice and clean, but muted, lacking the grandeur that Pastor Addison displayed. We wanted the pastor to have a façade of humility; his grandeur would be shown simply. For this, plantation houses worked very well. For example, Glendale had crown molding in each room, but it was simple, rather than ornate. I also wanted the story to have a contemporary setting, but the old plantation houses gave a feel of the story being set in the past. To offset this effect we included some modern electronics both in the guest bedroom (curling iron, lamps, etc.) and in the pastor's office (cordless phone, printer, etc.).

We wanted Pastor Addison's color palette (also in his costume) to reflect this subtle sense of class and masculinity, so we selected dark maroon and rich browns for him as well as touches of dark primary colors and jewel tones. The touch of green comes from the green velvet furniture that was true to the room. This was also the starting point for the rest of the congregation—pastels of his rich colors, mainly neutrals. Elise's color palette was also based off of Pastor Addison's: pink as a pastel of his deep maroon when she was under his control, then as he loses control over her, her colors switch over to blue. Blue comes from the blue laces that her tennis love-interest was wearing and also represents the outside world unknown to her.

We were lucky that Ellen found a couple of chairs with green velvet matching that of the furniture that came with the room. They were fancy enough to fit the décor, but simple enough to allow his chair to stand out from them. I like to imagine that this adds to the "greatness" of his gesture to sit with her in these chairs on the front side of his desk. His chair was also found on the side of the road and didn't actually function as a chair, but since the blocking of the scene never required him to actually sit in it, it was okay that it was broken. In the end, my script supervisor happily took it home and repaired it.

We borrowed the desk from Ellen's friend. This was a key item and central to Pastor Addison's office. It needed to look strong and separate him from guests, to make him more imposing. That desk was an old and very solidly built desk, which took four people to carry up the stairs. It was covered in glitter when we got it. When we returned it, it was stately and polished. We tried to return it to the owner, but she decided she didn't want it back. My producer and AD, at their wit's end, found a large dumpster to throw the desk into. This ultimately destroyed the desk. It was a very cathartic moment, which I believe helped the two of them release some stress built up over the course of the production (especially since they were both students *and* working at the time). Sometimes a little destruction can be healthy.

The curtains over the great, tall windows flanking the desk were a great example of Ellen's ingenuity, attention to detail, and frugality. As a sign of wealth, we wanted curtains of a heavy fabric such as velvet. We wanted them to puddle on the floor in their excess. Ellen was actually able to pull off this look with maroon felt (a very cheap fabric) and black fabric sewn over the patch where the window would actually be to ensure that the curtain looked opaque. Felt is stiff enough to mimic how velvet would hang. For the curtains on the interior windows (which we needed less of) that would show up closer in shots, she paid for burgundy velour, which she calls "poor man's velvet." For the doorway to Pastor Addison's office, we had intended on having the same velour curtains. Once we were shooting, we realized that we did not have enough of them to cover the other side of the door that would be revealed when opened. We had been using one set of curtains, just enough to cover one side, and then we would swap them

when we moved to the other room. I decided to improvise by putting white sheers on the door instead, since we had plenty of those. We used those simple sheer white curtains to fill in the windows. This step gave us two main benefits: With the windows being our main light source (as decided by the DP and me), it created a soft, filtered light that was flattering to our actors and the scene and helped create the “soft prison” look we were going for. It also masked the outside so we didn’t have to worry about matching the exterior of this window to what was actually supposed to be at Evergreen.

The look for the guest bedroom was intended to be a “soft prison”, but there were four doors in the room. We had to get creative. We needed one door for the characters to come in and out of. We picked the door that leads directly to the bed from the interior of the house to serve as the main door. We added suspense during Elise’s escape by keeping the door to the balcony locked. Another white, unobtrusive door in the opposite corner we simply kept closed and had the other characters ignore it. The final door we blocked by placing a large bureau in front of it. This gave the bridesmaids a place to do hair and makeup that worked well with the rest of the scene by showing them in the mirrors to contrast Elise with their happy demeanor.

Once the door issue was resolved, we added and emphasized objects already in the room to help create the “soft prison” look. The room came with heavy, dark furniture, which we used and opened to take up as much of the space as possible. We added long slender vertical lines whenever possible: a hat rack, a crane sculpture, a tall and slender flower arrangement, an elongated lamp next to the bed, a tall vertical mirror, long curtains, and of course the four-poster bed was the best for visually trapping the bride in the space. We kept the room otherwise uncluttered. It was useful having a fairly bare room to start, so that Ellen could simply add things as needed. To add to Elise’s discomfort, it was important that this room not feel lived in, that it seem like a guest room. To keep the room impersonal, we added a suitcase to help clue the audience in.

Costumes

I had worked with Lindsey Terrebonne as my costume designer for my previous movie. She did a great job finding things that spoke to the individualities of each character and fit my color palette. She was professional and had everything clean and ready when we needed it. She was a pleasure to work with and her expertise certainly filled in where I lacked knowledge in the realm of costuming.

For the wedding dress, we were fortunate in discovering family-run Pearl’s Place in Metairie, La, which allowed us to shoot our Indiegogo video at their bridal shop. One of the owners used to do post-sound mixing, so he was happy to help out a student production. After establishing that relationship with the owner, Pearl’s Place allowed us to borrow a wedding dress for the length of the shoot.

Lindsey, Susan, and I set out to find a dress. The Pearl’s Place owner found us a dress that was slim fitting and flattering on Susan. The best aspect of the dress was that it did not require alteration for Susan to be able to wear it in the movie. Wanting not to trouble Pearl’s Place any more than necessary, we took the first one that fit properly. The dress served us well, and I liked the fact that it had a more modern look and showed her off as eye-candy for the pastor rather than the obvious more conservative look I might have initially pictured. The first pictures of Susan in the wedding dress generated a lot of interest on our Facebook page and Indiegogo page. When we returned the dress at the end of the shoot it was dirty and lived in after 6 days of wear, far more than most wedding dresses ever see. Pearl’s Place was gracious enough

not to charge us for cleaning it and simply accepted it back into their store. I am ever thankful for their generosity.

John Neisler's costume came from John's Tuxedo. Lindsey had worked with John's Tuxedo before on professional shows and had developed a relationship with them. This relationship helped her negotiate a discounted rental price for our student production. This was especially important since we needed to keep the tux over the span of two weeks. The staff at John's Tuxedo was very friendly and helpful; when John and I went in to meet Lindsey there, they had a few options for us to choose from and made some helpful suggestions. We went with a maroon vest and sharp lapels on Pastor Addison's black tux to make him stand out from the groomsmen and show his dominance over them. The groomsmen were selected based on who we could find to fit the age range and who already owned a black suit.

The bridesmaids' dresses came from Target.com. We looked for something that we could buy four of that were in our color palette and budget. Lindsey sent me links to a few selections. I had originally picked out a more billowy set of dresses that had sleeves, making the girls look more conservative and stand apart from Elise. Unfortunately, they didn't have all four sizes we needed in stock, so we had to go with a second option and rush deliver it, making it more expensive than it should have been. This option seemed fine: shiny, pink, sleeveless dresses. Neither Lindsey nor I paid much mind to what type of fabric it was. I learned that shopping for clothes online might not be suitable for a movie if there's not enough time to make adjustments. The fabric used in these dresses wrinkled very easily, and this looks silly in the scene. That fabric in particular was also crunchy sounding, which was very bad for production sound. The sleeveless cut made all the girls look as if they weren't wearing any clothes in their close ups. (Fortunately, the sleeveless cut of the wedding dress was high enough to avoid this issue.) We were slow in finally casting the bridesmaids, so I didn't end up giving Lindsey enough time to prepare. Had we been able to get the girls' measurements sooner, perhaps they still would have had the other option in stock, or we would have had time to return them and explore other options. Despite this, I don't feel bad that this happened on my thesis, because now I'll never forget or neglect to pay attention to these matters when making movies in the future.

We asked the extras to come in clothes they would wear to a wedding focusing on pastel neutral colors like tan, brown, grey, and light blue. Most of them did a lovely job of this. Lindsey was professional enough to bring a spare set of items so she could mix and match to help people fit the look of the wedding. As I had hoped they were a uniform looking congregation.

Hair and Makeup

Hair and makeup were essential for my thesis movie, but they were not something I had had experience dealing with on my previous movies. It was important on this movie not only because the actors needed to look good and feel comfortable in front of the camera, but because the story took place the day of a wedding. All the characters had to look as if they were preparing to attend a wedding. I needed wedding hairstyles and makeup.

Crystal Wells was quite an asset on set. She worked quickly and made all the actors feel very comfortable, which was important so early in the morning. She pulled off complicated hairstyles in the allotted time given to her for each actor and was always ready on set to make any adjustments to hair as needed. She paid a lot of attention to details in personalizing hairstyles befitting the characters. For example, she created a gorgeous bridal look that easily fell apart and was quickly reset as needed for the next take during the runaway scene. If it weren't for her, this detail in the script would have fallen by the wayside in a tide of seemingly more important

priorities on my mind at the time. That scene has much more emotion and struggle visible in Elise's disheveled look as she runs away because of her hairstyle.

My good friend David LeBlanc was my makeup artist for both the beauty and special effects makeup in my movie. At first he was simultaneously playing the role of the DIT, but he quickly passed this along to Jacob Hoyson, my co-producer who was acting as Best Boy at the time. In the first few days we realized that it was not feasible for David to be on standby for makeup touchups while also ensuring that the dumping of footage was running smoothly.

I had David make everyone look pretty, but asked him to keep the makeup light and relatively natural looking to keep with the theme of it being a church congregation. I felt a heavily smoky eye or hot red lipstick would stand out as inauthentic for these characters. I also wanted them to maintain their innocent and oblivious feel. We matched the colors to the palette that we had discussed with Ellen and Lindsey for each character. He did his job well, and it adds a wonderful finishing touch to the characters attending a wedding. I also created a cross design that we mass-produced on ink-jet printable tattoo paper and applied similarly to the hand of every one of Pastor Addison's followers, further promoting the impression of a religious cult.

Grip Truck

The grip truck almost wasn't ready in time for my shoot. Even though I had booked the dates well in advance, there had apparently been a tire blowout on the previous shoot and it hadn't been repaired yet. I found out about two weeks in advance, and it was frightening how long it took and how many people I had to ask to make sure it was repaired in time. After Aaron Rushin seemed to give me no hope that the tire would be replaced in time, I asked my committee chair, Hamp Overton, for help. He assisted by following up on the repair order. I even asked David Hoover, the head of the Film and Theater Department, if there was anything he could do to help move the process along. Because the University manages repairs, the grip truck had to get in line behind all the other University vehicles that needed work. My appearance at the campus repair shop only hindered my efforts to expedite the process. My urgency did not matter to the University's mechanics. When it got too close to be able to depend on the school's grip truck, I spent money on renting a U-Haul. In the end, the grip truck was fixed in time for my shoot, but too late to cancel the U-Haul, so the U-Haul went to the Art Department who used it to bring back all the furniture that had been rented or borrowed. From this experience I learned not to take for granted things that are offered to me, and to always have a Plan B ready if worse comes to worst.

Workflow

Developing the movie's workflow should always be one of the first things done once the script is locked and the project is given the green light for shooting. From my professor, Robert Racine, I learned that it can have serious consequences during production and post, when not smoothed out in advance.

For my thesis, we first had to decide what camera to use. This was an obvious choice for me; I wanted the expanded latitude that the department's new RED Epic could offer, as well as the option to shoot in 5K and 4K resolutions and in ultra-slow motion. As discussed previously, my DP had ideas for those unique capabilities the camera offered. The choice to shoot in 5K resolution necessarily increased the amount of storage space we would need on set. I needed to know this in advance in order to shop around for reliable, affordable drives that could handle the speed needed for this project. Since we decided these things in advance, I was able to shop online and have the drives shipped to me rather than pay the heavy markup for the same product at local stores that often had limited stock available. I also took Robert Racine's suggestion of

backing up my footage to LTO5 tapes, which were significantly more affordable than buying a second set of hard drives to back up the raw footage.

To figure out how much storage space we would need on set, we first took into account how long my script was. Then we calculated the bit rate for the 5K resolution, estimating a shooting ratio of 8-to-1: eight minutes of footage shot for every one minute of footage used in the movie. We decided that 4TB would be a safe amount of storage. Unfortunately, on set we ended up shooting more footage in HDRx (which doubles the space that footage takes up on the hard drive) than we had anticipated. Before the second weekend of shooting, I purchased an extra 1TB drive to make sure we had enough space to store everything. We used that new drive, and then I bought two more drives, one for the edit, another for the backup of the edit drive.

When we processed dailies, we gave them an imprint of metadata of things like the scene, take number and timecode. For a while this seemed superfluous during the editing process, but when processing that footage later, I was thankful we had done it. Thanks to the metadata imprinted on the shot itself, we were able to match up some missing shots when the Scratch software couldn't match them up automatically because of a known timecode error in processing slow motion files.

The dailies were downsized to a resolution and codec that a normal computer can manipulate and work with easily, so that our editing process didn't last an eternity due to the size of the files. We worked offline at DNx115, which is still in HD. I was more comfortable with this because sometimes in standard definition it can be hard to tell if a shot is perfectly in focus or not. After we picture locked, we created titles in Avid's Marquee Tool that could export tiff files in 4K resolution, our end goal.

Editing

I chose to have an editor other than myself. I felt that I wanted someone whose technical skills in Avid were superior to mine, so that my lack of mastery of the program would not get in the way of my ideas for the film. Thomas was a wonderful editor. As he was while helping me develop the script, he's been equally dedicated to helping me tell the story in the editing process. We have done seven cuts overall, starting with a cut that was 22 minutes without any credits, now down to a cut that's just under 18 minutes including the credits.

It was an interesting process working with an editor rather than editing the footage myself. I found myself at a great distance from my own footage, in many instances feeling that Thomas knew it better than I did. I learned that, for me, the editor's first cut shapes what the movie will be like in the final cut. Unlike some movies that are shot with a specific edit in the minds of their directors, I didn't have a specific way it would be cut in my head, so we shot footage that had a lot of flexibility. This meant that the movie could be cut thousands of different ways. I felt he started us off in a very strong direction, so we kept pursuing this path. There were some points along the way when I wondered about what the movie would have been like if I had edited it myself. Would I have made different choices that would have led us down a different path? After thinking these thoughts I would always remind myself that I genuinely liked the direction we were going in and felt it was strong.

We used the first cut simply to put the story together by laying out everything we had shot. With the second cut, we use broad strokes to cut out chunks of the story we felt were unnecessary. In the third cut we continued to cut mainly bits and pieces of scenes that were left on the cutting room floor. We started to finesse in the fourth cut. We made sure the story beats had maximum emotion and that we didn't lose any necessary information with all the new trims we made to each scene.

This was the point at which we decided to get feedback from people who didn't already know the story. So far we had been soliciting feedback from my professors who had known the story from its script's beginnings, and from other students who had also at least seen previous cuts or read the script. Since we knew we had cut out a great deal of information from some scenes, we wanted to make sure the story was still making sense to a fresh audience. By sending it out to my father's friends and Thomas' friends, we found that people were getting the overall story and were at least in the correct ballpark of the theme I was hoping to convey.

We did a couple of other cuts to correct the confusion that I was actually concerned with. When we had a cut we thought was close to picture-lock, we screened it to two of Erik Hansen's classes and one of Hamp Overton's classes. (Please see Analysis chapter for further discussion of the screen tests.) At some point I realized that all of the questions were addressed in the script, the shoot, and the first cut. Those answers had been cut out for various justifiable reasons, e.g. performance, technical problems, and mainly to save runtime. Afterward, I decided that with a few tweaks, we would finally have a picture-locked cut.

Color Correction

Color correcting took place in Scratch, in which we extended the already high latitude of the camera and made it even more beautiful. We pushed the black and white areas of the image to the edge of legal color space. The end result is a picture as stunning as we imagined in our heads in the first place. It put to shame what the footage had originally looked like. Our first step was to color correct—quickly trying to match the tone of each shot within one scene for all of the scenes. Once this was completed, we had fun color grading—changing the color. I decided to make the overall mood cooler by pushing the mid-tones of the image into the blue range and slightly desaturating the color in general. For the romantic flashbacks with the tennis love-interest, I decided to do the opposite. I pushed the mid-tones into the yellow-orange trying to create a golden, magic hour look, and leaving the colors saturated as they were originally, which already stood out from the rest of the scenes that were desaturated slightly.

Music

I hired BJ Blue of Magnolia Music House to do the score for my movie. I got his name from a fellow graduate student. Previously, I had discovered The Sirens while watching a friend's submission to the 48 Hour Film Project in New Orleans. The Sirens had done an incredibly haunting rendition of House of the Rising Sun. That track haunted me for days, and that's when I knew that I wanted their sound and haunting quality for *The Veil's* soundtrack.

BJ said he would be delighted to work along with The Sirens to do my score; it ended up being a very harmonious team. BJ composed some cues for early in the movie, and recorded The Sirens voices to supplement it. The Sirens did an arrangement of the hymn *He Leadeth Me* (Gilmore and Bradbury), which I found in the public domain (written by Joseph H. Gilmore and composed by William B. Bradbury in 1862, and 1864 respectively). BJ helped them record the tracks and put them together. It was BJ's idea to do an a capella rendition of Bach's *Canon in D* for the wedding scene. He recorded The Sirens' voices one track at a time and composed them all together.

I learned not to be afraid to ask for multiple rounds of changes. I found that my composer usually preferred what he came up with after incorporating my feedback. Whatever it took, making it better suited to the movie will end up looking better on his resume. I found this to be true for post-sound too; Earl Scioneaux really appreciated my detailed notes. Guiding them is still the director's job, even in post. I was really lucky to find someone who didn't have an ego about working on the project and was happy to work with what I was looking for.

Post-Sound

I had a lot of trouble finding a post-sound designer. I initially arranged to give the position to someone recommended by a friend, but I could never reach that person despite various methods of communication. I was unable to determine what deliverables she needed from my editor and me in order to start her work. I was running too close to the deadline to trust my thesis to someone who could potentially give up, claiming they were too busy to complete the project. I left a voicemail explaining my concerns and letting her know that I was engaging someone else to do the project. That's when another friend recommended Earl Scioneaux, who was available and willing to take my project.

He immediately instilled far more confidence by communicating very quickly with me and my editor about what he needed, what the work would entail, and setting up deadlines for when we would need music and when he would be able to deliver the final mix to me.

His first pass over my audio was immensely better. He took out the crackling and crunching of all the sound that I had been concerned with and had disturbed all of our viewers during the feedback screenings we'd had, despite Thomas' best efforts to improve the audio. Through multiple passes, Earl added atmosphere to different scenes: Foley sounds such as doors opening and closing, footsteps, and ADR work to add in and clean up some dialogue. He even cleaned up the separate tracks for some of the music from BJ. The difference was incredible. I took detailed notes and sent them to him for feedback; he made changes within the next couple of days and sent back the new product. All in all the process took about a month and a half.

One lesson I learned during this process was to be mindful of an actor's voice during ADR. Susan changed her normal speaking voice drastically when she played the part of Elise to make it a little deeper and more serious sounding. When she came back to do ADR for various scenes, she had lost sense of the voice she had used to play Elise. I was unable to attend that particular recording session, so I didn't catch the error until after it was sent to me in an audio mix. During the recording session with Susan, Earl had gotten her to correctly match up the timing of the words to match up to the image convincingly, but he didn't know how much her voice had been altered for the role. The result was that the dialogue went along normally, and then Elise would suddenly speak with a younger and squeakier sounding voice for just a few words. It stood out to me so much that we ended up cleaning up the original audio as much as possible and putting it back in. I think it's difficult to make ADR convincing. The recording studio or set up will never perfectly match the microphones' situations on set, thus the atmosphere in the track sounds different as well, even if the voice matches. That being said, with Earl's great skills, he was able to make Lisa Mackel Smith's ADR recording match very well and sound convincing. He added an echo to the track to give it a similar atmosphere to what we had on set. After adjusting the level of that echo and other atmosphere, we found a happy medium that made it sound just right.

Ultimately, Earl mixed together all the dialogue, sounds, and adjusted volume levels for the music. It all sounds wonderful. His flexibility and ability to tweak the sound has made working with him an incredibly worthwhile experience. When I felt intimidated by the post-sound process, having never done it before, Earl was very encouraging. I feel very lucky to have worked with someone who helped my movie sound the best that it could and to have learned so much about the process. We were able to get creative by making the bridesmaids' chatter in the background seem more cheerful than they had actually acted on set. We used the power of silence, having the sound drop out at a couple of key moments only to be replaced with non-

diegetic sound such as the metallic bell ringing—a twist that turns it into a sound akin to ringing ears, and of course the musical tracks. All this effort has produced a lasting and powerful effect.

Analysis

This chapter discusses collaboration of the film production and results of the final product—the movie itself. Both are evaluated in their successes and failures.

Collaboration

Since film production is inherently such a joint effort, I placed a lot of emphasis on encouraging smooth collaboration throughout the creative process of making *The Veil*. The emphasis on collaboration seemed very successful. The department heads collaborated very well, and ideas were freely offered by various crewmembers with confidence that they would be thoughtfully considered. However, I remained aware that too many contributions had the potential to obscure my own ideas, themes and styles. For ideas proffered by fellow crewmembers that didn't immediately strike me as harmonious, I would take a night to think it through, to be sure an idea was compatible with and advanced the effect I intended to convey. There is one instance in which I regret incorporating the suggestion of another crewmember rather than adhering to my original choice in the edit. (Please see Results section for a detailed discussion of cutting to the jib shot.)

We tested things together and each considered how one's department's work would affect the others. For instance, we divided responsibilities for the nail-in-foot device as such: Lindsey, the costume designer, purchased new tennis shoes for Elise to wear, which she aged and distressed to turn them into well-worn and well-loved sneakers. Ellen's department was responsible for treating the shoe that receives the puncture as a prop and bringing it on the correct day to be ready for the scene, as well as putting the nail into the board once we were ready to shoot the effect. We tested this shot with another shoe in advance. My DP recorded it to choose a frame size that would effectively mask that it was actually my makeup artist's hand in the shoe rather than my actress' foot, and I was right there to make sure it looked convincing. David, my makeup artist, dressed the shoe, nail, and laces, with fake blood for that shot.

Ellen and Andrew conferred over the curtains to put up over the windows, which of course would greatly affect the lighting of many scenes because the windows were our primary light source. Andrew and I tested different veil material scraps provided by my costume designer to be sure they would work on camera; that is to say that the camera would pick up the detail of the material. The Art Department had seven mirrors in the room; when Ellen checked with Andrew to see if he was okay with this, he said, "Bring it on." Mirrors now play a large part of the movie's cinematography style.

This collaborative spirit filtered down to the rest of the crew. We had a large crew (for a student film), and I think the leadership of the department heads helped the entire crew work together. There was a friendly, happy vibe on set. A couple of times minor tensions emerged when we were running behind, but I do not think that filtered down to the rest of the crew.

Results

I think I have succeeded in making a film that stands apart from other movies about religious cults that I've seen. Through the story I created, and Susan Gordon's excellent emotional performance as Elise, the movie shares a visceral internal struggle.

Though I did not manage to limit the length to ten minutes or less, as I had originally intended, I think it turned out to be advantageous that the movie exceeds this time limit. It's too detailed a story for ten minutes, and could not express the depth that of its characters in less time. Additionally, the time lock of the wedding day effectively infuses enough added tension into the movie to sustain it through the full runtime. The story is strong and full.

Elise's motivation to sense the impropriety in her situation is believable. Moreover, the innocence of her love interest outside of the cult is plausible enough to spark doubt in Elise's mind about the teachings she has received. However, it's the competing rationale that presents the challenge: convincing the audience that Elise could allow pressure and ritual to overwhelm her apprehension and lead her to stay. I think since all the other characters in her world favor her marriage to the pastor, her dilemma becomes more balanced. This worked. Everything about the world beckons her to stay. Only her feelings tell her to flee. She would have to leave her mother, her friends, everyone she's ever known, forfeiting the comforts of home and the lavish lifestyle she could have as the pastor's wife.

I certainly feel I made the right choice in casting 19-year-old Susan. Her natural instinct to immerse herself in the role leads to a fresher, more realistic performance. She brought to the film the vulnerability I was looking for. Susan's face is so expressive that we feel Elise's anguish over the wrenching decision she faces on the day of her own wedding. When I watch the movie, I don't see cute, goofy Susan; I see emotionally torn and fragile Elise. I believe her search for answers is in true earnest. Her performance feels young, emotional, and raw, just as I had envisioned when I was searching for Elise in auditions. Some audience members may feel the performance errs on the side of overacting, as some did in the test screenings. I don't think the majority of people will take that view. I feel it would have been unconvincing to give a tame performance that did not allow the audience to track Elise's struggle and what she was thinking.

John Neisler's performance beautifully walks the line between wholesome and manipulative. He seems to be a nice guy whom people would easily and genuinely come to love and admire, but the bits of his performance that I used from the takes establish his dominance and hint at his manipulative nature. In fact, obsequious performances of the other disciples add to his dark side more than his own performance. His gentleness mitigates the doubt that the congregation could believe that Elise's union with him would be a wonderful marriage to a wonderful man. I think his performance is the correct balance of light and dark. I only used his darker performance in a couple of specific points. When he's talking to Elise, saying, "Not so fast now..." John succeeds in portraying the foreboding character to the audience without substantially increasing Elise's misgivings.

The bridesmaids seem a bit like caricatures, since they don't have much substance to them. They're just happy to play along with what anyone tells them to do. At least they serve the function that they were meant to for the story.

Claire was meant to be the pastor's daughter, to highlight how weird and uncomfortable it must be for Elise to have to marry the father of a childhood friend her own age, but this fact was cut out. Claire's scene was cut down to the bare minimum in order to save on runtime, and because my written dialogue seemed forced. However, Claire still serves the purpose of contrasting Elise's betrothal with the happiness of young sweethearts.

I think most other performances, particularly those by Vicky Illk, as Jamie and Lisa Mackel Smith as Elise's mother, are strong and convincing as well.

The Evergreen and Glendale plantation locations both added mounds of production value to my movie. Screeners have already recognized the Evergreen exterior and asked me if it was the same as in *Django Unchained* and *12 Years a Slave*. I think it is already working for me as a fun fact about my movie. I just hope it doesn't detract from the depth of *The Veil* if people notice it while they watch. I believe my story is compelling enough to overcome this marginal distraction. Evergreen was an excellent choice; I have no regrets about the extra expense for insurance. I can't picture a better substitute for the scene of Elise fleeing through Evergreen's

hedge maze and past the grand oak tree. The sloping stairs allowed us to frame the wedding party more dynamically.

The mise en scene is fantastic for this movie, especially considering it's a student film. In addition to the increased production value of the locations, the set dressing and prop placement in the rooms to dress them and make them feel lived in was convincing. I *believe* it is the pastor's office. I *believe* that Elise is occupying the guest room. The details of Pastor's office in color and luxury add to his persona, making him a more formidable character.

The choice to use the windows as the primary light source gives the movie an authentic, natural look. I wanted Elise's experience in the moment to feel real; formalistic lighting would have seemed overtly artificial. The strong, soft light coming through the sheer curtains is particularly flattering on the young faces of the girls and suits the movie well.

Using a plethora of mirrors suits the cinematography style. Mirrors help illustrate the inner struggle within Elise's mind. By framing the giggling bridesmaids in a bedroom mirror while Elise agonizes, not only are they and their actions revealed to the audience, they are juxtaposed against Elise's torment. This frame within a frame placement separates them visually from Elise; the camera shows the emotional distance between Elise and her blissful bridesmaids.

The "god shot" from above Elise, I think is a very successful shot. It succeeds in its purpose of making Elise feel isolated and self-conscious. We as the viewers are more aware that we are watching her; she is more aware of how alone she is. She sits by herself in a large, relatively empty space, and is small in the frame. Others control her future. It's evocative of a security camera's intrusive, impersonal scrutiny of private suffering.

One take I do not consider successful was the overhead jib close-up of Elise's prayer that I included in the final cut on the suggestion of a crewmember. The focus is imperfect; it lies on her bangs rather than on her eyes. The intent was commendable, but the execution was poor. I was partially consoled after Rob Racine helped me fix a technical issue near the end the shot in which the camera was bumped. Ultimately, I think cutting away from the long take of her poignant prayer detracts from the weight and power of the moment. The pace of this long take stands far apart from the rest of the movie in which the pace of editing is normal to very fast. Holding on this one shot for the duration of her prayer is very powerful. We do cut away once briefly, to a shot of the pastor watching her, but this does not detract from the overall effect because the long take carries on well after that. It also adds the awareness that Elise is being studied by her antagonist and resolves any question of what he is up to. However, the cut to the jib shot at the very end of the prayer and back again just as she lowers her head in disappointment perceptibly detracts from the revelation that her prayer received no response. The long take would have had more weight had there been no cuts at that moment. Still, I think the moment delivers the emotions effectively; it simply doesn't generate the full impact it could have.

The use of a wide-angle lens for Elise's close-ups helps to reveal her anxiety and self-conscious feelings. The lens exaggerates movement and makes everything look slightly askew. I think this visually intensifies viewers' perception of her distress.

We effectively used the erratic editing and jump cuts of the scene in which Elise opens the scholarship letter to reflect her feelings and her internal struggle. One screener mentioned that Susan's performance made Elise seem a little "touched", another agreed. This is not what I intended. Her instability should emanate from her anguish over her situation, not from an existing psychological condition. Any person would struggle with this dilemma. Presumably this possibility occurred to them due to the combination of Susan's performance and the editing style.

Despite a small percentage that might consider that view, using this editing style was advantageous in varying the overall rhythm of the movie.

I think the climax scene of Elise's epiphany also works particularly well with this style of editing. The pieces of flashback that reveal her meet cute with the tennis love interest all fall into place for the viewer as Elise falls apart emotionally. The close-up of the blue shoelace spotted with blood coincides with the start of the music. This device vividly alerts the audience that Elise realizes she has finally received her reply from God. We see bits and pieces of the movie spliced in as she mentally reviews her experience and discovers her "sign" in this epiphany, all while having a nervous breakdown. This creates a great climactic scene to precede her marriage to Pastor Addison. Whether or not viewers realize that the bloodied shoelace in particular sends Elise back, they all understand that it is this event that triggers her return. That's a close enough interpretation to satisfy my intentions.

Overall, the music works well. I think all of it fits the mood and tone beautifully except for two cues: the runaway cue, and the hymn. The hymn fits the moment perfectly as the realization of her epiphany begins. However, as the scene increases in emotional energy, the song remains at the same emotive level at which it began, and it stays this way throughout. It would be better if more layers were added to the song as the scene hits its maximum level of emotional energy. The voices could switch to a higher pitch/octave or more harmonies could be added. As it stands now, it's adequate enough to illustrate the point. The lyrics are still a perfect fit for Elise's experience of finally receiving the answer from God that she's been searching for throughout *The Veil*. I sought the dramatic irony of the audience to foreseeing Elise's mistake. Then, when the final realization of her error strikes her during the wedding scene, the audience will knowingly lament her misfortune. This effect proved successful in test screenings.

The runaway song is still not quite hitting the mark. I suspect that this is because it lacks the anxiety Elise feels in that scene. This cue originally sounded very adventurous, and though it has been diluted, this quality still lingers. As it stands, the song ends beautifully, with choir voices echoing her hope as she approaches the fence. They stop abruptly as she steps on the nail, dashing apart her dreams of escape. The voices are replaced with a familiar bell ringing, this time twisted into a tone that sounds more like ringing in the ears. The bell tone has been the signal for an oncoming flashback throughout the movie, so this twist is an effectual device as Elise's epiphany starts and the hymn begins to play. This cue is strongest at the end, making up for its weakness in the beginning. I think the audience will feel it has redeemed itself by this point.

The choice to play the Canon throughout the wedding scene is a successful choice. The end result is very haunting when the cheerful music contrasts with Elise's distraught face. There is an ominous tone that grows under the Canon and cuts out when the picture cuts to black. This tone is the sole aspect that echoes Elise's emotion at the time. When it cuts out for the credits, viewers are left with only the voices to haunt their thoughts as they leave the theater. The more that people *remember* my movie, the more I consider it a success.

The non-diegetic bell ringing tone is a great sound effect. It adds to the haunting nature of the sound design. It makes happier the flashbacks seem bittersweet, better matching them to the tone of the movie.

The cleaned up sound adds to the movie rather than detracting from it, and avoids marking *The Veil* as an amateur film with poor sound. Reinserting the original audio instead of using Elise's lines recorded during ADR was a better choice. The circumstance of her performance did not play in ADR. I think it would have detracted from her original performance.

Adding in the conversations of the bridesmaids in the background of the early scenes in the guest bedroom aided the film by making them sound far more cheerful than their performances on set. Their cheerfulness contrasts with Elise's distress better. I'm confident it is believable and adds to the quality of the scenes in the guest room.

The color correction fits the mood well. It makes the images look rich with deep blacks and bright whites, but the slightly blue and slightly desaturated color helps reflect the somber tone of Elise's mood. A warmer color tint would not have suited the movie as well. The golden look I was going for in the flashbacks could have been less subdued. I wanted it to feel as though the shots had been recorded during magic hour, and while it does look far more golden than the rest of the movie, I did not achieve the magic hour effect. I don't think this detracts from the success of the movie in viewers' minds, however. For the wedding scene, I kept the color saturation at the original level to reflect Elise's cheerful state before she kisses Pastor Addison. It remains at that saturation level with the emotion of the crowd, despite Elise's emotional transition after the kiss, adding to the irony of the finale.

Test Screenings

The test screenings we arranged for a couple of classes in school and online were helpful in ironing out the wrinkles in the story. The students generally understood the story, and the theme of *The Veil*, and certainly the emotions throughout. There were some points that confused people: no one knew that Claire was Pastor's daughter, some people thought Elise was jealous of Claire because they thought Peter and the tennis love interest were the same person. Others were confused as to whom Elise was marrying. This issue resolves itself at different points for different people. Some realize it when she talks to her mother, some when she talks to Jamie, and some only understand when she finally goes to see the pastor and he calls her his "first lady". This did not concern me much.

We did find a couple of things that we couldn't fix in the edit and simply had to move on without. A religious friend of mine pointed out that real pastors aren't simply referred to as "Pastor." They are called by their first names. While I lament this deviation from reality, there was nothing I could do about it at this point in the process. I feel it may detract from the realism of the movie for some Christians in the audience, but I don't think it will take away from the point of the movie. Perhaps this discrepancy may be masked as a difference between the customs of a cult and a regular denomination of Christianity. This issue reinforces the need to do adequate research into any culture portrayed in a movie.

Their only misconceptions that troubled me were that about half of them couldn't distinguish the flash-forward to the honeymoon scene from all the flashbacks, so they assumed that Elise's wedding kiss was not her first. This essentially diminishes the impact the kiss would have on her, so her shock at the wedding kiss made no sense to them. Over half of the screening audience perceived the flash-forward this way, so I decided to cut the shot altogether.

I think little mysteries like whom the funeral was for and what exactly happened to Jamie are more compelling than frustrating. I did not answer questions, in order to simulate the experience of watching a movie in a theater. Many people were curious enough to *want* to ask me questions afterward. They were going to keep thinking about my movie long after the screening. I love that aspect. That, for me, makes movies successful, when they keep me thinking for a while. The characters are real enough, and the plot is real enough that the audience wonders more about it. I'm happy with this success.

Overall, the screeners generally interpreted the theme of the movie correctly. They were excited to discuss it afterward. As far as the sign that sent Elise back, about a quarter understood

that it was specifically the blue, bloodstained shoelace. Nearly everyone understood that the overall incident of the injury sent her back. Two people interpreted it as an allusion to a stigmata. This is undesirable because this would represent Elise sacrificing her happiness rather than being happy. What it is really meant to show is that Elise is suddenly convinced that this was what she was *supposed* to do all along, and so she happily changes her mind. She feels elated to return and marry Pastor Addison. This minority interpretation does not detract significantly from the success of the film. It shows that my intentions are not illustrated perfectly for every individual in the audience, but for the vast majority, it worked just fine. I'm very pleased with it as a movie, and am looking forward to see how it does in the festival circuit.

Conclusion

The final chapter discusses my future plans for myself and for *The Veil*, as well as my final thoughts on making my thesis film.

Distribution

Now, upon having completed *The Veil*, and then after screens for its first true audience at the UNO Film Festival, I plan to submit it to various festivals, including the New Orleans Film Festival. I'll submit to the DC Shorts Film Festival and the Central Florida Film Festival because they provide detailed feedback for rejected films. Since I am a Hispanic woman filmmaker, there are a variety of niche festivals and categories that I can, and do, plan to enter, such as the DGA Student Filmmaker Awards, the Female Eye Film Festival in Toronto, and the Newport Beach Film Fest (multicultural), just to name a few. I will submit to the New Media Film Festival, which has a category for movies shot on the RED. Since my movie has a very specific genre, the religious cult drama, I intend to send it to niche fests for this genre.

I certainly plan to enter *The Veil* into the major festivals such as Sundance, Cannes, Toronto and South By Southwest, on the advice of the directors of the Sundance Film Festival.

In an interview on NPR, they encouraged all filmmakers to submit, promising that each film gets a fair chance regardless of the connections, or lack thereof, of the filmmaker. Even if a film is not accepted, they may recommend it to their network of film festivals (Cooper and Groth). I also plan to explore festivals in locations I would like to visit, as some provide free transportation and/or lodging for out-of-town filmmakers.

After *The Veil* makes its festival run, I plan to make it available online as well, providing access to anyone who desires to see it. If I succeed in the festival circuit, I will attempt to obtain distribution through Netflix or some other online vehicle (Amazon, Hulu, iTunes). Finally, regardless of festival success, I will publish on Youtube and/or Vimeo. I would also like to provide *The Veil*'s entire cast and crew with their own DVD copies of the film.

Dénouement

I would like to thank my Committee Chair John Hampton Overton, and committee members Robert Racine and Erik Hansen, for their guidance and assistance in the conception and refinement of my thesis and my growth as a filmmaker. I would like to offer special thanks to Professor Laura Medina, whose mentorship continually inspires me to succeed as a Hispanic woman in the film industry. I would also like to thank the UNO community for their support of *The Veil*.

I believe I have made a poignant movie that imparts a story that I feel is important to tell, and I am incredibly satisfied and excited having done so. Throughout the process I have grown as a person. I am more confident that I know what I want, and in the choices I make for my art. Making my thesis film has strengthened my directing skills and trained me in greater detail about the filmmaking process, particularly post-production, more than any class ever could. The experience of getting out there and doing it is invaluable, especially when I recognize and learn from the mistakes I make along the way, and store those lessons in my repertoire for future use. I am ready for the next project. I'm itching to test my new ideas and further flex my directorial muscle.

I find that at the beginning of the filmmaking process, I have to immerse myself in a story that I connect with on a personal level. Only when I begin to visualize the style and aesthetics my team and I will employ, do I consider the preferences of an audience. Later, when it finally

hits me that an audience will react to my art, it catches me by surprise. That's where I am right now. I am immensely excited to share a work I have spent over two years creating, with a full audience in the UNO Nims Theater for the UNO Film Festival

References

- 12 Years a Slave. By John Ridley and Solomon Northup. Dir. Steve McQueen. Perf. Chiwetel Ejiofor, Michael K. Williams and Michael Fassbender. Prods. Dede Gardner, et al. Twentieth Century Fox Film Corporation, 2013.
- Boorstein, Michelle. "In Va., a Powerful and Polarizing Pastor." The Washington Post 16 November 2006.
- Cooper, John and Trevor Groth. "John Cooper and Trevor Groth: 2012 Sundance Film Festival" with Elvis Mitchell. The Treatment. National Public Radio. KCRW, Santa Monica. 19 January 2012.
- Django Unchained. By Quentin Tarantino. Dir. Quentin Tarantino. Perf. Jamie Foxx, Christoph Waltz and Leonardo DiCaprio. Prods. Reginald Hudlin, Pilar Savone and Stacey Sher. The Weinstein Company, 2012.
- Gilmore, Joseph H. and William B. Bradbury. "He Leadeth Me: O Blessed Thought." 1862.
- Mad Men. Perf. Jon Hamm. Prod. Matthew Weiner. American Movie Classics (AMC) , 19 Nov. 2007-.
- Martha Marcy May Marlene. By Sean Durkin. Dir. Sean Durkin. Perf. Sarah Paulson, John Hawkes Elizabeth Olsen. Prod. Patrick Cunningham, Chris Maybach, Josh Mond, Antonio Campos. Fox Searchlight Pictures , 2011.
- Match Point. By Woody Allen. Dir. Woody Allen. Perf. Jonathan Rhys Meyers, Scarlett Johansson and Emily Mortimer. Prods. Letty Aronson, Lucy Darwin and Gareth Wiley. Icon Film Distribution, DreamWorks Distribution, 2005.
- Pachelbel, Johann. "Canon in D." 1919.
- Sound of My Voice. By Zal Batmanglij and Brit Marling. Dir. Zal Batmanglij. Perf. Nicole Vicius, Brit Marling Christopher Denham. Prod. Victoria Guenier, Brit Marling, Eric S. Richter, Hans Ritter, Shelly Surpin Jennifer Glynn. Fox Searchlight Pictures, 2011.
- The Tree of Life. By Terrence Malick. Dir. Terrence Malick. Perf. Brad Pitt, Sean Penn and Jessica Chastain. Prod. Sarah Green, Grant Hill, Brad Pitt, Bill Pohlad Dede Gardner. Fox Searchlight Pictures, 2011.

Appendices

Appendix A: Script

The Veil

By

Gwendolyn Granger

Nov 30, 2012
Draft 16

grangergs@gmail.com
gwendosauruspictures@gmail.com

Appendix A : Script, cont'd.

1 INT. CAR - DAY 1

ELISE GALVESTON (18) pretty, in athletic wear, sits in the back seat of a car, looking anxious, sneakers on the seat in front of her. He left sneaker has blue laces. Her parents, GEORGE and JULIANNE GALVESTON, sit in the front.

JULIANNE
Just look at that house.

Elise looks out in awe at the impressive gate. A beautiful plantation house stands behind it.

2 EXT. FUNERAL - DAY - FLASHBACK 2

The plantation house back in the fall, with brighter colors.

3 EXT. HEDGE MAZE - DAY - FLASHBACK 3

A warm sunny day, CLAIRE, JAMIE, and Elise walk through the hedge maze. They giggle at each other. Elise runs her left hand over the hedge as she passes. A tattoo of a simple cross shows.

JULIANNE (V.O)
The Lord works in mysterious ways.

4 INT. CAR - CONTINUOUS 4

Elise snaps out of it and looks at her mother. Julianne smiles back at Elise.

JULIANNE
Trust in Him, and He will show you the way.

Julianne holds George's hand in hers, the same cross tattoo on her hand. Her wedding bands shine.

Elise picks at her blue lace. Her left hand still shows the same tattoo, except now it also brandishes a shiny engagement ring.

5 INT. PASTOR ADDISON'S GUEST BEDROOM - DAY 5

A white garter slips on to a smooth thigh. Young hands all bearing the same cross tattoo arrange a white bouquet, turquoise earrings, white shoes.

Elise sits on the corner of the bed in a wedding dress. Her 3 BRIDESMAIDS, including JAMIE TANNER (21), flit around preparing for the wedding.

Only Elise looks somber, her back turned to them.

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

2.

BRIDESMAID #1
She's so in love.

They gaze at her. Ignoring them, she looks out of the window with longing.

ELISE'S POV THROUGH WINDOW: CLAIRE ADDISON (19) and PETER (19) run under a large oak tree. Claire pushes him against it and they make out, his hands running down her bridesmaid dress, his hand marked as well.

END ELISE'S POV: Elise watches, wide-eyed. Envious.

6 EXT. COLLEGE TENNIS COURTS - MAGIC HOUR (FLASHBACK) 6

MIKE (20s) gazes at us from behind a chain link fence.

7 INT. PASTOR ADDISON'S GUEST BEDROOM - CONTINUOUS 7

ELISE'S POV: Claire looks up, notices Elise, and shoves Peter off. She straightens out her dress. They run off, bashful and mischievous.

END ELISE'S POV: Elise jumps at having been seen.

Jamie approaches Elise, holding the wedding veil.

JAMIE
You ready to try it on?

Elise puts on a meek smile and nods. They place it in Elise's hair, folding it over her face.

8 EXT. FUNERAL - DAY (FLASHBACK) 8

ELISE'S POV: A black veil partially obscures our vision.

We move through a crowd of girls in black dresses, black veils and holding white flowers. Each girl turns to face us whispering as we pass.

We reach the front, they part to reveal a male figure up on stairs. We can't see his face. He reaches a gentle hand down, and our slender young arm reaches up to meet it.

END ELISE'S POV: He pulls up Elise.

She turns around to face the crowd in happy shock as they applaud. The sun shines into her face, glaring her sight.

Appendix A : Script, cont'd.

3.

9 INT. PASTOR ADDISON'S GUEST BEDROOM - CONTINUOUS 9

The glare from the hand-held mirror moves away and Elise's face is reflected. Jamie holds the mirror, the cross tattoo on her hand.

JAMIE
Take a look!

Elise flips the veil off of her face, struggling to breathe. Jamie and the bridesmaids beam at her.

BRIDESMAID #1
Aw, it's beautiful!

Claire enters the room. Elise looks down, embarrassed. Claire grabs a hair barrette from the dresser and sits down.

CLAIRE
Here you go... You okay?

She asks this while pinning Elise's hair. Elise looks up to meet Claire's eyes. She has a burning question.

ELISE
What's it like with Peter?

CLAIRE
(Beat) Not as exciting as your wedding day. That's for sure.

ELISE
Do you love him?

Claire smiles at her, a fake smile, then turns to Jamie and the other girls.

CLAIRE
Okay. (To the others) Hey, why don't we bring her mom up so she can see how pretty she looks?

The girls twitter with excitement as Claire shoos them out of the room. Claire turns back to Elise.

CLAIRE (cont'd)
This is pretty weird for me too, you know.

Elise perks up.

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

4.

ELISE
Really?

CLAIRE
Well yeah... Ever since my Mom
died, I've felt... sort of... lost.
But then the Lord picked you.

Claire takes Elise's hand in hers. Claire has the same cross
tattoo.

ELISE
Yeah...

CLAIRE
You're my friend. My best friend.

Elise gives Claire the smile she's looking for.

CLAIRE (cont'd)
This is the path we're supposed to
be on. I take comfort in that.
(Beat) Okay?

Elise shuts up, seeing she can't talk to Claire about this.
Claire gets up to leave.

CLAIRE
By the way, I'm really glad it's
you marrying my father.

ELISE
Thanks...

Claire exits. Elise is relieved to have a moment to herself.
She sees her tennis shoes on the floor next to her backpack.

10 EXT. COLLEGE TENNIS COURTS - MAGIC HOUR (FLASHBACK) 10

A tennis ball goes back and forth over the net.

Elise and Mike gaze at each other.

The ball hits a racket. It goes over a chain link fence.

11 INT. PASTOR ADDISON'S GUEST BEDROOM - CONTINUOUS 11

Elise pulls a tattered yet, unopened letter out of her
backpack.

She holds up the envelope. She hesitates and puts it back,
but sees herself in a mirror, a bride, and pulls the letter
out again.

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

5.

Elise tears it, and scans the letter inside. Under a prestigious looking emblem, we can read the words "4-year scholarship" and "tennis".

She breathes heavily with excitement, then notices the engagement ring on her finger. She pauses for a moment, then throws the letter on the ground and buries her head in her hands.

After a couple of breaths she reaches for her Bible. The pages of the Bible fan open. Elise stabs her finger at a random page and reads.

She frowns at the unsatisfactory verse, and repeats. Elise slams the Bible shut.

Elise struggles to pull the ring off. It drops to the floor. Next to a grey shoe. A hand snatches it up.

JULIANNE

Elise! (Beat) What are you doing?

Julianne steps forward holding the ring out to her.

Elise sneaks down to snag the letter and retreats to the bed while Julianne turns to straighten up the room. Elise tucks the letter in her Bible.

JULIANNE (cont'd)

Everything outside looks great.
Although the fish was too salty, so
I'm sending that back.

Elise fiddles with the ring as Julianne moves around the room.

JULIANNE (cont'd)

But the cake looks perfect, and the
tents are going up now.

Julianne turns to see Elise sitting on the bed, playing with the ring.

JULIANNE (cont'd)

I know you're just nervous, but...

She bends down to help Elise put it back on. Elise doesn't fight it and remains silent.

JULIANNE (cont'd)

...don't let it worry you.
Everything's going to be fantastic.

Elise nods dully. Julianne looks for a way to comfort her.

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

6.

JULIANNE (cont'd)
Remember this picture?

Julianne walks to a framed photo on the dresser. Behind her back Elise reaches for the Bible and tucks the letter in just as Julianne sits down too.

JULIANNE (cont'd)
You cried so much that day.

Julianne hands Elise the picture. A BABY ELISE is being baptized by PASTOR ADDISON. His back is to the camera.

JULIANNE (cont'd)
But then Pastor took you in his arms, and you just stopped.

Elise sits in the stiff dress staring down at the photo.

JULIANNE (cont'd)
It was a sign... that he was going to take care of you. Here, and in Heaven.

She hugs Elise.

JULIANNE (cont'd)
He's been watching over you your whole life.

Elise's hands shake.

The door opens. It's Jamie.

JAMIE
Mrs. Galveston, it's your turn to see Pastor... Is she ready?

Julianne takes the photo from Elise and rushes to stand, hiding her emotion by primping herself. She grabs a silver-wrapped gift with a grey bow.

JULIANNE
Yes, I think she is now.

Julianne kisses Elise on the top of the head and leaves.

Elise shakes her head and clings to the Bible. Jamie sees this, and takes it from her and sits on the bed. She sees Elise's hands shaking.

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

7.

JAMIE
What's wrong?

ELISE
Nothing...

Jamie holds Elise's hand, her own cross showing. She waits.
Elise avoids her by staring out of the window.

12 EXT. COLLEGE TENNIS COURTS - MAGIC HOUR (FLASHBACK) 12

The tennis ball goes back and forth over the net.

The balls goes over a chain link fence.

Elise ties her shoe. The lace breaks.

13 INT. PASTOR ADDISON'S GUEST BEDROOM - CONTINUOUS 13

JAMIE
Come on, spill it.

Elise doesn't budge. Jamie becomes more serious.

JAMIE (cont'd)
Seriously, you can tell me. I won't
tell anybody.

Elise frustration boils on. On the verge of tears. She shows
Jamie the letter in the Bible.

ELISE
Jamie, how do I know when the Lord
is telling me something's right, or
if something's wrong?

Jamie scans the letter and closes it back in the Bible.

JAMIE
You wanna know a secret?

Elise nods.

JAMIE (cont'd)
I am so jealous of you.

ELISE
Why?

JAMIE
Because I'm not like you. I came
from a bad place, but Pastor
welcomed me - no questions asked.
He gave me a new life.

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

8.

Jamie picks up the picture of Pastor baptizing Elise.

JAMIE (cont'd)
He is the most amazing and
compassionate man I have ever met.
And he loves you. It's what God
wants.

ELISE
But there's a weird pit in my
stomach, and I haven't been able to
breathe all day long. How can what
He wants feel so wrong?

JAMIE
Sometimes love feels... funny.

ELISE
I don't know... I think I've felt
it before. It wasn't like this. It
was like...

JAMIE
Like God's love glowing inside you?

Elise smiles, embarrassed. She then nods.

JAMIE
Before I was in this church, I felt
that way about someone. But then I
woke up on the ground covered in my
own blood, and it was God telling
me I was wrong.

Elise doesn't know what to say.

ELISE
But they can't all be like that.

Both tempers rising.

JAMIE
(interrupting)
Elise, listen to me. Guys out there
will hurt you.

ELISE
How do you know?

JAMIE
I've been there! (Beat) But look,
Pastor...

Jamie searches for the right words and hugs Elise.

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

9.

JAMIE

He knows what's best for you. For
all of us.

Elise has an epiphany. She smiles.

ELISE

You're right.

Elise hugs Jamie. She then jumps up and digs through her
backpack. Jamie is confused. Elise finds what she's looking
for, a gold watch, and rushes out the door.

JAMIE

Wait! Where are you going?

But Elise isn't listening. She's already gone.

14

INT. HALLWAY - DAY

14

People line up outside Pastor Addison's office bearing gifts
just like Julianne's, silver and grey. As Elise approaches,
they all bow slightly, signaling her to the front. She
reaches the front, clutching a watch to her chest.

PASTOR ADDISON (O.S)

Tell Cindy and the kids they will
be better soon. God is with them.

JOHN WILSON steps out from the office, looking serene.

PASTOR ADDISON (O.S)

And John, one more thing, if you
could finish fixing that storm
damage in the fence. I want
everything to be perfect today.

JOHN WILSON

Yessir, gladly. Thank you.

John genuflects and walks away. Elise looks on, wide-eyed
and nervous to step forward.

PASTOR ADDISON

Come in.

Everyone in line looks to Elise.

Appendix A : Script, cont'd.

10.

15 INT. PASTOR ADDISON'S HOME OFFICE - DAY 15

Elise slips in, quiet, meek. She stares for a moment, as PASTOR ADDISON (50s, handsome) prunes a bonsai tree behind his desk. When the door clicks he asks...

PASTOR ADDISON
How can I help you my child.

Elise stands almost frozen, her voice almost a whisper.

ELISE
Pastor, I need your wisdom.

He turns to face her, admiring.

PASTOR ADDISON
Well, this is a surprise.

She steps forward with the watch and quickly explains.

ELISE
All I had was my grandfather's
watch. I know it's not wrapped, but
I had to see you.

He shushes her, grinning, and puts it back in her hands. No cross is visible on his hands.

PASTOR ADDISON
There's no need. My First Lady can
come to me to speak to the Lord any
time she pleases... like now.

He beams at her. She starts to feel faint.

ELISE
I need to sit down.

Elise, shakes her head and sits down. He moves to sit in the chair in front of her.

PASTOR ADDISON
It's okay, the Lord is listening.

She musters all her courage.

ELISE
I think the Lord is trying to tell
me something, but I don't know. How
do I tell if it's really Him
talking?

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

11.

PASTOR ADDISON

Well, He may choose to speak to us
in many ways. If you're paying
attention, you won't miss it.
Remember, he's always inside us.

Elise perks up.

ELISE

Could he try to tell us something
by making us feel bad?

PASTOR

Bad like what?

ELISE

Like sick?

Pastor sits back in his chair, eying her, but after taking a
deep breath his charm returns.

PASTOR ADDISON

Well, not so fast. It's more
complicated than that. We must
remember that though we are his
children, we are imperfect vessels.
We can mistake what we *feel* for a
sign. (Beat) You should look
outside of yourself for the Lord's
signs.

ELISE

Oh, I see.

Her disappointment is written all over her face, but
Pastor's charm continues.

PASTOR ADDISON

Yes, Well I think I see what we
need to do here.

Elise shrinks in her chair as he leans forward and grabs her
arms, pulling her down to her knees as he also kneels on the
floor.

PASTOR ADDISON (cont'd)

Let us pray.

Relieved, Elise bows her head.

ELISE

Of course..

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

12.

They both kneel in front of his desk, hands clasped. His eyes closed as he speaks, but hers are wide, watching him.

PASTOR ADDISON
Thank you, Lord, for bringing to
me, the most wonderful bride. May
our union...

Without looking he takes her tiny hand in his. She grimaces, and shuts her eyes.

16 INT. HONEYMOON - NIGHT

16

PASTOR ADDISON (V.O.)
...please you, Lord. You chose her
to help me lead our flock to you.
May we do so together.

Pastor Addison's hand gently, slowly, pulls a bra strap off Elise's shoulder. His hands unhook her dress one hook at a time. She shivers.

His face breathes into the crook of her neck. She's horrified. He whispers...

PASTOR ADDISON (V.O.)
Elise, why don't you say something?

17 INT. PASTOR ADDISON'S HOME OFFICE - CONTINUOUS

17

She opens her eyes to see him waiting for her to speak.

ELISE
Oh, um.. Lord, if you're listening,
please show me, what I need to
see... anything...so that I may
better ...fulfill your wishes.

She forgets Pastor's presence. She dives into the words looking toward Heaven.

ELISE (cont'd)
You know what's best for me, Lord.
I know that. I'm trying really hard
to understand. To be sure. Please!

She waits for something, anything, but feels nothing. Her head hangs. Pastor Addison breaks the awkward silence.

PASTOR ADDISON
That was good. I'll close for us.
Lord, let her not be afraid. Remind
her of Proverbs 3:5...

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

13.

During the prayer his hand squeezes hers, his body leans in closer. She can feel his breath and his warmth.

PASTOR ADDISON
Trust in the Lord with all your
heart and lean not on your own
understanding.

He steals a glance at Elise. Whose eyes are shut tight.

18 EXT. COLLEGE TENNIS COURTS - MAGIC HOUR (FLASHBACK) 18

Elise is sitting on the bleachers, holding her broken lace in her hand. A pair of blue-laced tennis shoes approaches.

PASTOR ADDISON (V.O.)
In all your ways acknowledge Him
and He will make your paths
straight.

Elise looks up at Mike.

PASTOR ADDISON (V.O.) (cont'd)
Remind her that You would never
abandon her, so may she never leave
You.

Mike holds out a tennis ball for her.

19 INT. PASTOR ADDISON'S HOME OFFICE - CONTINUOUS 19

PASTOR ADDISON
In the Lord's name we pray.

PASTOR ADDISON & ELISE
Amen.

She takes her hand away quickly and moves for the door.

PASTOR ADDISON
Elise, wait...

He reaches behind his desk. She waits by the door, obedient.

PASTOR ADDISON
I was saving this, but perhaps now
is the right time. I know it's not
much, but I thought they might mean
something to you.

He lifts up a box of new tennis shoes. Pristine. Almost clinical in their whiteness.

Elise touches the laces. She cringes. Her face is pale.

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

14.

PASTOR ADDISON
You can throw out those old things
you always wear...

All she can do is stare at the shoes. She clutches the new box to her stomach.

PASTOR ADDISON (cont'd)
You can still play. It's a great
gift that He's given you. It's just
a new chapter in your life, with
me.

Elise tries to whisper 'thank you', but it gets caught in her throat. She takes them and closes the door behind her.

20 INT. PASTOR ADDISON'S GUEST BEDROOM - CONTINUOUS 20

Elise snaps the door shut, leaning against it, panting. A rushing wind sound grows in her ears.

She looks at the white shoes with disgust, then looks up and nods before throwing the whole shoebox into a trashcan.

She rips off the veil, shimmies the wedding dress off and throws on some sloppy athletic wear.

She grabs the letter out of the Bible, uncreasing it and packing it in her backpack. Tearing up a little, she straps her backpack on, grabs her the letter, then ties on her lucky shoes, giving the blue lace in particular a snug pull.

She glances at the Bible on the bed, but leaves it, just as she hears voices outside.

JULIANNE, CLAIRE, JAIME (O.S.)
Elise? We're running late!

In a panic, Elise tries the door to outside. Locked. They start knocking. She scrambles to climb out the window, but PEOPLE walk by on the balcony. She hides against the wall until they pass. Then she climbs through the window, just as the doorknob starts rattling.

21 EXT. HEDGE MAZE - DAY 21

Pastor's words echo in Elise's head. Her pace quickens with each step through the hedge maze in Pastor's backyard. She looks back at the house for just a moment.

Appendix A : Script, cont'd.

15.

22 EXT. OAK ALLEY - DAY 22

Elise runs down the oak covered road. The wind in her ears grows.

23 EXT. WOODS - DAY 23

In the woods, tree branches catch Elise's hair and clothes. She finally reaches a fence. She walks along it until she sees a spot with missing planks.

As she steps onto a beam, her left shoe sinks onto a needle like nail. She collapses to the ground in pain, grasping her foot and then groans up at the cavernous sky in disappointment.

She rips off her shoe with the blue lace. The wind in her ears crescendos, then stops.

Tears stream down her face. She looks down at the drops of blood spilled all over her sock, foot, shoe and the lace. She stares at the bloody spots on the blue lace.

She bows her head and her shoulders begin to shake, but slowly a smile cracks over her face. She looks up at the sky again.

Okay... ELISE

Her smile becomes more deranged, plastered onto her face like a laughing Barbie Doll.

ELISE (cont'd)
Okay! (Beat) Thank you, Lord.

She hyperventilates for a moment. She lowers her head and closes her eyes slowly, as she takes in a deep breath. Accepting the sign.

24 EXT. WEDDING LAWN - LATER 24

Elise's closed eyes are covered by a thin white veil. She exhales as she opens them.

She stands in front of the wedding aisle. She steps forward, with just a hint of a limp. Veil in place, perfect makeup, and every curl redone. She's guided by her father's arm(GEORGE GALVESTON). He looks at her like he's the happiest man alive.

She beams as dozens of people stand to receive her.

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

16.

Her bridesmaids are in their positions, as well as the groomsmen, who are comparatively older.

Pastor Addison stands, charming in the sun. A slight rim of light traces his strong shoulders, almost halo like.

ASSOCIATE PASTOR DAVID (V.O.)
On this day, the lovely Elise
Galveston will marry our
magnificent founder Richard
Addison...

25

EXT. WEDDING LAWN - LATER

25

ASSOCIATE PASTOR DAVID
Do you take this woman to be your
lawfully wedded wife?

PASTOR ADDISON
I do.

Elise looks up at the sky, elated. Elise places a ring on Pastor Addison's hand.

ASSOCIATE PASTOR DAVID
Do you take this man to be your
lawfully wedded husband?

Claire, the maid of honor, beams at her. Elise looks at Pastor Addison.

ELISE
I do.

Pastor Addison smiles, she smiles back. He places the ring on her finger.

PASTOR DAVID
You may now, kiss the bride.

She stands still as Pastor Addison lifts the veil from her eyes. He leans in to kiss her, she leans in to meet him.

They kiss... She smells him. Feels him.

The world slows down; all sound drops away.

Her eyebrows furrow slightly, her eyes open as she retracts from the kiss.

Pastor Addison is already waving to the cheering crowd.

(CONTINUED)

Appendix A : Script, cont'd.

CONTINUED:

17.

Elise turns to see them, his audience. The most elite members of the congregation are there, all prim and proper, all wearing the same hues, same hairdos, same smiles. They clap enthusiastically but politely, all in the same pose.

Everything rushes up to normal speed, Elise's face flushed in shock and fright. She feels Pastor Addison's hand on her waist, then on her hip...

Elise closes her eyes. When she opens them, everyone is back to normal.

Regret is on Elise's face.

CUT TO BLACK

The Veil

UNO Thesis Film
STAFF & CREW LIST

Final - Thursday, April 3, 2014

<i>PRODUCERS & DIRECTOR</i>
--

Producer	THOMAS BAUMGARDNER
Producer	JONATHAN KIERAN
Co-Producer	JACOB HOYSON
Director	GWENDOLYN GRANGER

<i>SCRIPT</i>

Script Supervisor	FRANCESCA CARUSO
-------------------	------------------

<i>ASSISTANT DIRECTORS</i>

1 ST Assistant Director	ALEXANDER LANAUX
2 ND Assistant Director	DAWN SPATZ ROE
Key Production Assistant	ANTHONY SCONTRINO

<i>CAMERA</i>

Director of Photography	ANDREW BRYAN
1 st Assistant Camera	SEAN MCKINNEY
2 nd Assistant Camera	ELIJAH EASTLUND
Data Camera Manager	JACOB HOYSON
Set Stills Photographer	CAMERON SARRADET

<i>LIGHTING & GRIP</i>

Gaffer/Key Grip	CHRIS GAYDEN
-----------------	--------------

Best Boy Grip & Electric	JACOB HOYSON
Grip & Electric	ANDRES BALLESTEROS
Grip & Electric	WEI HUANG
Grip & Electric	DEVON STINSON

SET OPERATIONS

Craft Service	NATHAN GRANGER
Craft Service	DORIS GRANGER

SPECIAL FX

SPFX Tech	DAVID LEBLANC
-----------	---------------

SOUND

Sound Mixer	JACK BIGELOW
Boom Operator	JOSH BATCHELOR

ART/PROPS

Production Designer	ELLEN BULL
Art Director	JESSICA VOELKER
Art Production Assistant	BARBARA VINSON

WARDROBE

Costume Designer	LINDSEY TERREBONNE
Assistant Costumer	BARBARA VINSON

HAIR & MAKE UP

Key Hair Stylist	CRYSTAL WELLS
Assistant Hair Stylist	KAYLN HEPTING
Key Make Up	DAVID LEBLANC
Assistant Make Up	COURTNEY CALLAIS

Appendix B: Crew List, cont'd.

<i>TRANSPORTATION</i>

Grip Truck Driver	JACOB HOYSON
-------------------	--------------

<i>POST-PRODUCTION</i>

Editor	THOMAS BAUMGARDNER
--------	--------------------

Re-Recording Mixer	EARL SCIONEAX, III
--------------------	--------------------

Composer	BJ BLUE
----------	---------

Additional Songs Writer /Performer	MICHELLE AUSMAN
------------------------------------	-----------------

Additional Songs Writer /Performer	KIMBERLY VICE
------------------------------------	---------------

Colorist	JARED STANTON
----------	---------------

Assistant Colorist	TRENTON MYNATT
--------------------	----------------

The Veil

UNO Thesis Film

CAST LIST

Final - **Monday, February 11, 2013**

<i>MAIN CAST</i>

Elise Galveston	SUSAN GORDON
Pastor Richard Addison	JOHN H. NEISLER
Jamie Tanner	VICKY ILLK
Julianne Galveston	LISA MACKEL SMITH
Claire Addison	KAITLYN HECKEL

<i>OTHER CAST</i>

Bridesmaid 1	KAYLN HEPTING
Bridesmaid 2	TIFFANY WOLF
George Galveston/Best Man	TONY MICOCCHI
Eric Waters	CAMERON SARRADET
Peter/Claire's BF	ELIJAH EASTLUND
Associate Pastor David Tamayo	GUS RHODES
John Wilson	JOHN T. WILSON
Groomsman 1	DANNY RETZ
Groomsman 2	NATHAN GRANGER
Groomsman 3	PHIL LAROSA

The Veil

UNO Thesis Film

EXTRAS LIST

Final - **Monday, February 11, 2013**

<i>EXTRAS</i>	
----------------------	--

Extra	THOMAS BAUMGARDNER
Extra	JONATHAN KIERAN
Extra	JACOB HOYSON
Extra	ELLEN BULL
Extra	COURTNEY CALLAIS
Extra	BARBARA VINSON
Extra	DREW BURNS
Extra	CHRISTOPHER CURLEY
Extra	LARRY TAPP
Extra	DANNY RETZ
Extra	MONIQUE ONCALE
Extra	BONNIE MEADOWS
Extra	CALEB MEADOWS
Extra	NATALIE LORENA
Extra	MADISON HARRILL
Extra	DAWN HARRILL
Extra	BERGVEINSDOTTIR GUNNAR
Extra	FRANCES CIBILICH

Appendix D: Extras List, cont'd.

Extra	CEIL LANAUX
Extra	DARCY SCOGGIN
Extra	DENISE TERREBONNE
Extra	KEN SPATZ
Extra	KELLIE SCOTT
Extra	BRENDA MORTON
Extra	CRAIG MAHLER

The Veil

UNO Thesis Film

LOCATIONS LIST

Final - Thursday, April 3, 2014

LOCATIONS			
Pastor Addison's House Exteriors	EVERGREEN PLANTATION http://www.evergreenplantation.org/ evergreenplantation@gmail.com 4677 Hwy. 18 Edgard, LA 70049	985-497-3837	O
Pastor Addison's House Interiors	GLENDAL PLANTATION (Requested to be kept private)		
Tennis Courts	UNO TENNIS COURTS Burzis Kanga UNO Head Coach and Director of Tennis bkanga@uno.edu	504-280-1108	O

The Veil

UNO Thesis Film

VENDOR LIST

Final - Thursday, April 3, 2014

VENDORS

Production Insurance	PENNY STARKEY, CIC McInnis Tyner, Inc. pstarkey@mcinnistynes.com www.mcinnistynes.com/entertainment 10000 Celtic Dr., Suite 708 Baton Rouge, LA 70809	225-215-4952 225-923-3418	O F
Intermittent Traffic Control	ST. JOHNS POLICE DEPT. http://www.stjohnsheriff.org/ 1801 W. Airline Hwy. LaPlace, LA 70068	985-652-9513	O
Expendables	AVAILABLE LIGHTING http://www.availablelighting.com/ availablelightin@bellsouth.net 826 Jefferson Hwy. Jefferson, LA 70121	504-831-5214	O
Equipment Rental	PRO-SOUND http://www.pro-sound.com/ rvd@pro-sound.com 1515 South Salcedo St., Suite.130 New Orleans, LA 70125	504-309-7112 504-309-7138	O F
Props/Set Dressing	STRIKE IT GREEN http://www.strikeitgreenprops.com/ strikeitgreen@earthlink.net 342 Hord St. New Orleans, LA 70123	504-261-7546	C
Greenery/Set Dressing	NOLA BONSAI http://www.nolabonsai.com/ info@nolabonsai.com 1529 Jackson Ave. New Orleans, LA 70130	985-705-3357 504-312-0330	O O

Appendix F: Vendor List, cont'd.

Costume	PEARL'S PLACE http://www.pearlsplace.com/ info@pearlsplace.com 3114 Severn Ave. Metairie, LA 70002	504-885-9213	O
Costume	TARGET.COM http://www.target.com/	1-800-440-0680	O
Costume	JOHN'S TUXEDO http://www.johnstuxedos.com/ 3200 Houma Blvd. Metairie, LA 70006	504-455-5353 504-455-5366	O F
Catering	WHOLE FOODS https://www.wholefoodsmarket.com/ 3420 Veterans Memorial Blvd. Metairie, LA 70002	504-888-8225 504-888-8226	O F
Catering	SUBWAY http://www.subway.com/ 1900 Hwy 51 Laplace, LA	985-652-9699	O
Craft Service Supplies	SAM'S CLUB http://www.samsclub.com/ 3900 Airline Hwy. Metairie, LA 70001	504-831-2911	O
Hard Drives	AMAZON.COM http://www.amazon.com/		

Appendix G: Budget & Expense Report

The Veil Budget and Expenses

3/20/2014

Detailed Expense Report: The Veil

Proposed Budget		Actual Expenses		Net
Preproduction	\$ 250.00	Preproduction	\$ 350.35	\$ (100.35)
Camera/Equip. Rentals	\$ 1,200.00	Camera/Equip. Rentals	\$ 47.30	\$ 1,152.70
Sound	\$ 600.00	Sound	\$ 646.56	\$ (46.56)
Craft Services	\$ 900.00	Craft Services + catering	\$ 2,369.12	\$ (1,469.12)
Grip	\$ 100.00	Grip	\$ -	\$ 100.00
Locations	\$ 300.00	Locations	\$ 2,285.85	\$ (1,985.85)
Art Department	\$ 2,000.00	Art Department	\$ 1,651.03	\$ 348.97
Makeup	\$ 180.00	Hair & Makeup	\$ 318.49	\$ (138.49)
Wardrobe	\$ 500.00	Wardrobe	\$ 462.96	\$ 37.04
Talent	\$ 1,645.00	Talent	\$ 734.00	\$ 911.00
Gas for crew	\$ 1,050.00	Gas for crew	\$ 658.21	\$ 391.79
Rehearsals	\$ 180.00	Rehearsals	\$ 154.00	\$ 26.00
Background Actors	\$ 600.00	Background Actors	\$ 50.00	\$ 550.00
Misc	\$ 100.00	Misc*	\$ 317.02	\$ (217.02)
External Hard drives	\$ 565.00	backup drives and tapes	\$ 1,210.02	\$ (645.02)
Post Production	\$ -	Post Production	\$ 1,957.82	\$ (1,957.82)
Total	\$ 10,170.00	Total	\$ 13,212.73	\$ (3,042.73)

*Walkies & crafty/rental car

Pre-production

office supplies	\$ 13.04
research DVDs and netflix	\$ 43.71
meals for meetings & scouts	\$ 293.60

Sub-Total \$ 350.35

Locations

Insurance	\$ 2,285.85
Portalets	\$ 200.00
ITC	\$ 200.00

Sub-Total \$ 2,685.85

Production

Craft Service

Winn-Dixie	\$ 27.47
Walmart	\$ 118.49
Walmart	\$ 379.86
Walmart	\$ 471.29
Walmart	\$ 178.16
Walmart	\$ 82.22
Sam's Club	\$ 96.54
sterno kit	\$ 50.77

Sub-Total \$ 1,404.80

Appendix G: Budget & Expense Report, cont'd.

**The Veil
Budget and Expenses**

3/20/2014

Catering:

Whole Foods	\$	224.88		
Whole Foods	\$	309.83		
Subway	\$	129.61		
Ryan Skyta	\$	150.00		
Ryan Skyta	\$	150.00		
Sub-Total			\$	964.32

Gas Reimbursements to crew

	\$	41.94		
	\$	46.70		
	\$	40.07		
	\$	44.00		
	\$	35.49		
	\$	43.41		
	\$	90.00		
	\$	90.00		
	\$	10.00		
	\$	30.20		
	\$	20.98		
	\$	89.42		
	\$	38.02		
	\$	37.98		
Sub-Total			\$	658.21

Talent

Lisa	\$	150.00		
Kaitlyn	\$	190.00		
Kayln	\$	50.00		
Vicky	\$	190.00		
Susan	\$	-		
John	\$	-		
Rehearsals	\$	154.00		
Sub-Total			\$	734.00

Background

Sub-Total			\$	50.00
------------------	--	--	----	--------------

Hair and Makeup

Crystal kit fee + gas money	\$	120.00		
David kit fee	\$	180.00		
ink-jet printable tattoo paper	\$	18.49		
Sub-Total			\$	318.49

Walkie Talkie Rental

Sub-Total			\$	163.50
------------------	--	--	----	---------------

Camera & lighting expendables

grip tape	\$	36.21		
-----------	----	-------	--	--

Appendix G: Budget & Expense Report, cont'd.

**The Veil
Budget and Expenses**

3/20/2014

clothespins	\$	11.09		
Sub-Total			\$	47.30
Costumes				
John's Tuxedo	\$	103.31		
Bridesmaid dresses	\$	240.00		
Wedding dress	\$	-		
tennis outfits	\$	24.54		
shoes	\$	66.30		
honeymoon outfit	\$	28.81		
Sub-Total			\$	462.96
Crafty rental car/picture car				
Sub-Total			\$	153.52
Sound				
Rentals and Expendable	\$	46.56		
paid Jack	\$	600.00		
Sub-Total			\$	646.56
Production Design				
Ellen's total	\$	1,364.03		
additional U-Haul rental	\$	287.00		
Sub-Total			\$	1,651.03
Post-Production				
4TB harddrive (coupon)	\$	198.61		
2TB harddrive (x3)	\$	526.00		
1TB harddrives (x2)	\$	372.44		
Backup tapes	\$	112.97		
Post-Sound	\$	900.00		
Composer	\$	500.00		
The Sirens	\$	200.00		
ies for color correction and ex	\$	306.02		
blank dvds	\$	51.80		
Sub-Total			\$	3,167.84
Grand Total			\$	13,458.73

Appendix H: Callsheets

UNO FTCA PROJECT: THE VEIL							
CALL SHEET							
Producer: T.Baumgardner, J.Kieren Director: Wendy Granger 1st AD: Alex Lanaux	Crew Call @ Location: <div style="border: 2px solid red; padding: 10px; font-size: 2em; font-weight: bold; color: red; margin: 0 auto; width: 100px;">7:00AM</div>			FRIDAY, 1/25/13 Day: <u> 1 </u> OF <u> 6 </u> Sunrise: 6:52AM Sunset: 5:30PM Weather Low 56, High 73, 20% chance rain Lunch: 12:00noon			
<div style="display: flex; justify-content: space-between;"> SET CELL: Shooting Call: 8:00AM </div> <div style="text-align: center; margin-top: 10px;"> Car pool leaves UNO PAC @ 6AM </div>							
Please see attached map for directions and Pking. Look for white T.V. signs at entrance gate							
TIME	SCENE & DESCRIPTION (Physical location)	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
8AM-9AM	Scene 8 - Funeral Flashback (Front of big house)	1,2,3,4,5,6,7	D	3/8		Location Address	
9AM-10AM	Scene 21 - Hedge Maze (Directly behind big house)	1	D	1/8		Evergreen 4649 Louisiana 18 Edgard, LA 70049	
10:30-11:34AM	Scene 22 - Oak Alley (Rd leading to back/shop area)	1	D	1/8			
12-1pm	LUNCH (behind slave quarters)						
1PM-5:00PM	Scene 23 - Woods/Fence (fence behind slave quarters)	1	D	6/8		Crew Parking Pull into marked gate @ Evergreen, Park in gravel lot	
5PM-5:30PM	WRAP Base Camp						
						Nearest Hospital:	
						St. James Parish Hospital 1645 Luchier Avenue Lusher, LA 70071 (225) 869-6512	
#	CAST	CHARACTER	STATUS	TOTAL	1 3/8		
1	Susan Gordon	Elise Galveston	SW	7:00AM	8:30AM	No MU	
2	John Neisler	Pastor Addison	SW	7:30AM	8:00AM		
3	Vicky Ilk	Jamie Tanner	SW	7:00AM	8:00AM		
4	Lisa Mackle Smith	Julianne Galeston	SW	7:00AM	8:00AM		
5	Kaitlyn Heckel	Claire Addison	SW	7:00AM	8:00AM		
6	Kaylin Hepting	Bridesmaid 1	SW	7:00AM	8:00AM		
7	Tiffany Wolf	Bridesmaid 2	SW	7:00AM	8:00AM		
#	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO	
TOTAL:							
DEPARTMENT NOTES							
MU/H: Bridesmaids don't need full MU, will have veils on				PROPERTY:			
WRD:				SFX:			
SFXMU:				SETDEC:			
NOTES:				LOCATIONS:			
ADVANCE SCHEDULE - DAY OF - DAY DATE - Approx. Call Time: 00:00							
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
	Scene 3 - Hedge Maze Flashback (Directly behind big house)	1,3,5,6,7				Location Address	
	Scene 24/25 - Wedding Lawn (front of house)	1,2,3,4,5,6,7,8,9,10,11				SAME AS ABOVE Crew Parking	
	Scene 24/25 - Wedding Lawn (front of house)	1,2,3,4,5,6,7,8,9,10,11					
	Scene 2 - Transition to Flashback	1					
				TOTAL	0	SAME AS ABOVE	
1st A.D.							
Alex Lanaux							

Appendix H: Callsheets, cont'd.

UNO FTCA PROJECT: THE VEIL <small>CALL SHEET</small>						
Producer: T. Baumgardner, J. Kieren Director: Wendy Granger 1st AD: Alex Lanaux		Crew Call @ Location: <div style="border: 2px solid black; padding: 10px; font-size: 2em; font-weight: bold; color: red; margin: 0 auto; width: 100px;">7:00AM</div>			SATURDAY, 1/26/13 Day: <u>2</u> OF <u>6</u> Sunrise: 6:52AM Sunset: 5:30PM	
SET CELL:		Shooting Call: 8:00AM Car pool leaves UNO PAC @ 6AM			Weather: avg around 68, 20% chance rain Lunch: 12:00noon	
Please see attached map for access Rd. directions and Pking. Look for white T.V. signs at entrance gate						
TIME	SCENE & DESCRIPTION (Physical location)	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
7:30-8	Scene 3 - Hedge Maze Flashback (Directly behind big house)	1,3,5,6,7	D	2/8		Location Address Evergreen 4649 Louisiana 18, Edgard, LA 70049
8-8:45	Scene 1 - Transition to Flashback		D	1/8		
8:45-12noon	Scene 24/25 - Wedding Lawn (front of house)	1,2,3,4,5,6,7,8,9,10,11	D	14/8		
12-1p	LUNCH					Crew Parking
1-4:45	Scene 24/25 - Wedding Lawn (front of house)	1,2,3,4,5,6,7,8,9,10,11	D	14/8		Pull into marked gate @ Evergreen, Park in gravel lot. Nearest Hospital: St. James Parish Hospital 1645 Lulcher Avenue Lulcher, LA 70071 (225) 889-5512
4:45-5:15	Scene 2 - Transition to Flashback		D	1/8		
				TOTAL	0	
#	CAST	CHARACTER	STATUS	Location CALL	ON SET	REMARKS
1	Susan Gordon	Elise Galveston	W	7:00AM	8:30AM	
2	John Neisler	Pastor Addison	W	7:45AM	8:00AM	
3	Vicky Illik	Jamie Tanner	W	7:00AM	8:00AM	Come to set with MU
4	Lisa Mackle Smith	Julianne Galeston	SW	7:45AM	8:00AM	
5	Kaitlyn Heckel	Claire Addison	SW	7:00AM	8:00AM	Come to set with MU
6	Kaylyn Hepting	Bridesmaid 1	W	7:00AM	8:00AM	Come to set with MU
7	Tiffany Wolf	Bridesmaid 2	W	7:00AM	8:00AM	Come to set with MU
#	STANDINS & BACKGROUND ATMOSPHERE		STATUS	Location Call	ON SET	REPORT TO
8	Tony Micocci		SW	7:30AM		Basecamp
9	Gus Rhodes		SWF	7:30AM		Basecamp
10	Phil Larosa		SWF	7:30AM		Basecamp
11	Danny Retz		SWF	7:30AM		Basecamp
TOTAL:						
DEPARTMENT NOTES						
MU/H:			PROPERTY:			
WRD: Wedding clothes			SFX:			
SFXMU:			SETDEC: Wedding decorations			
NOTES: Police Lockdown			LOCATIONS: back and front of big house			
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
Scene 14	Elise Rides in the car to big house (Rd in front big house)	1,4	D			Location Address Glendale Plantation (directions of come w/ Callsheet)
Scene 14	Waiting Room outside Pastor's Office	1, BG	D			
Scene 20	Guest Bedroom/Elise decides to run away	1	D			
Scene 5	Guest Bedroom/Bridesmaids help Elise get ready	1,3,5,6,7	D			
				TOTAL	0	Crew Parking
1st A.D. Alex Lanaux						

Appendix H: Callsheets, cont'd.

UNO FTCA PROJECT: THE VEIL							
CALL SHEET							
Producer: T Baumgardner, J Kieren Director: Wendy Granger 1st AD: Alex Lanaux		Crew Call @ Location: <div style="border: 2px solid red; padding: 10px; font-size: 2em; font-weight: bold; color: red; margin: 0 auto;">6:45AM</div>			SUNDAY, 1/27/13 Day: <u>3</u> OF <u>6</u> Sunrise: 6:52AM Sunset: 5:30PM Weather: High 60-70, 10% rain Lunch: 11:45a		
SET CELL:		Shooting Call: 8:00AM Car pool leaves UNO PAC @ 6AM					
Look for white T.V. signs at driveway entrance, park behind big house							
TIME	SCENE & DESCRIPTION (Physical location)	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
7:30-10	Scene 14 Elise Rides in the car to big house (Rd in front big house)	1,4,8				ACTUAL ADDRESS FOR BIG HOUSE) Crew Parking Pull down drive way, line up with other parked cars. DO NOT park right by big house Nearest Hospital: St. James Parish Hospital 1645 Lulcher Avenue Lulcher, LA 70071 (225) 869-5512	
10:30-Noon	Scene 14 - Waiting Room outside Pastor's Office	1,9, BG					
12-1	LUNCH						
13:30-16:00	Scene 20 - Guest Bedroom/Elise decides to run away	1					
16-16:30	Scene 24/25 PU Shots	1					
16:30-15:45	Scene 5 - Guest Bedroom/Bridesmaids help Elise get ready	1 (Hand mod)					
TOTAL:			0				
#	CAST	CHARACTER	STATUS	Location	CALL	H/MU	REMARKS
1	Susan Gordon	Elise Galveston	W		6:45AM	8:30AM	Wedding MU after scene 4
2	John Neisler	Pastor Addison	H				
3	Vicky Ilik	Jamie Tanner	H				
4	Lisa Mackle Smith	Julianne Galeston	W		6:45AM	7:00AM	Wedding MU
5	Kaitlyn Heckel	Claire Addison	H				
6	Kaylin Hepling	Bridesmaid 1	H				
7	Tiffany Wolf	Bridesmaid 2	H				
#	OTHER CASE & BACKGROUND ATMOSPHERE		STATUS	Location	Call		
8	Tony Micocci		W		7:00AM		
9	John T. Rhodes		W		9:00AM	9:15AM	
TOTAL:							
DEPARTMENT NOTES							
MU/H: Lisa and Susan wedding MU (Not for Susan in first scene)				PROPERTY:			
WRD: Wedding clothes				SFX:			
SFXMU:				SETDEC:			
NOTES:				LOCATIONS: Inside big house, car on road			
ADVANCE SCHEDULE - DAY OF - DAY DATE - Approx. Call Time: 00:00							
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
5/7/9	GUEST BEDROOM	1,3,5,6,7,12	D			Location Address	
						SAME AS ABOVE	
						Crew Parking	
						SAME AS ABOVE	
TOTAL:			0				
1st A.D. Alex Lanaux							

Appendix H: Callsheets, cont'd.

UNO FTCA PROJECT: THE VEIL CALL SHEET							
Producer: T. Baumgardner, J. Kieren Director: Wendy Granger 1st AD: Alex Lanaux		Crew Call @ Location: <div style="border: 2px solid red; padding: 10px; font-size: 2em; font-weight: bold; color: red; margin: 10px auto; width: 150px;">6:45AM</div> Shooting Call: 9:00 Car pool leaves UNO PAC @ 6AM			FRIDAY, 2/1/13 Day: 4 OF 6 Sunrise: 6:50 Sunset: 17:34 Weather: High 50, low 60s, 0% Rain Lunch: 11:00		
SET CELL: -----							
SCENE	SCENE & DESCRIPTION (Physical location)	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
579	GUEST BEDROOM	1,3,5,6,7,12	D	1 6/8	All Day	ACTUAL ADDRESS FOR BIG HOUSE) Crew Parking Pull down drive way on right side of house, line up with other parked cars. DO NOT park right by big house Nearest Hospital: St. James Parish Hospital 1645 Lusher Avenue Lusher, LA 70071 (225) 889-6512	
TOTAL				1 6/8			
#	CAST	CHARACTER	STATUS	Location	CALL	H/MU Rdy	REMARKS
1	Susan Gordon	Elise Galveston	W		5:45	8:00	Block when rdy
2	John Neisler	Pastor Addison	H		-		
3	Vicky Ilk	Jamie Tanner	W		5:45	8:30	
4	Lisa Mackle Smith	Julianne Galeston	H		-		
5	Kaitlyn Heckel	Claire Addison	W		5:45	8:00	Block when rdy
6	Kayln Heptling	Bridesmaid 1	W		5:45	8:30	
7	Tiffany Wolf	Bridesmaid 2	W		5:45	8:30	
#	OTHER CASE & BACKGROUND ATMOSPHERE		STATUS	Location Call			
8	Gus Rhodes		-	-			
9	John T. Rhodes		-	-			
10	Cameron Sarradet		-	-			
11	Tony Micocci		-	-			
12	Eli Eastlund		SWF		6:45	15:00	
TOTAL:							
DEPARTMENT NOTES							
MU/H: Wedding MU for Elise and Bridesmaids			PROPERTY: Shoes, earrings, garter				
WRD: Wedding wardrobe			SFX:				
SFXMU:			SETDEC:				
NOTES: Elise and Clair MU/H ready first for blocking @8:00			LOCATIONS: Inside big house, GUEST BEDROOM				
ADVANCE SCHEDULE - DAY OF - DAY DATE - Approx. Call Time: 00:00							
SC #	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
1113	GUEST BEDROOM	1,3,4	D	3 6/8	All DAY	Location Address	
						SAME SEE ABOVE	
						Crew Parking	
						SAME SEE ABOVE	
TOTAL				3 6/8			
1st A.D. Alex Lanaux							


Appendix H: Callsheets, cont'd.

UNO FTCA PROJECT: THE VEIL CALL SHEET							
Producer: T.Baumgardner, J.Kieren Director: Wendy Granger 1st AD: Alex Lanaux		Crew Call @ Location: <div style="border: 2px solid red; padding: 10px; font-size: 2em; font-weight: bold; color: red; margin: 0 auto;">6:45AM</div>			SATURDAY, 2/2/13 Day: 5 OF 6 Sunrise: 6:50 Sunset: 17:34 Weather: High 50, low 60s, 0%Rain Lunch: 11:00		
SET CELL:		Shooting Call: 8:15 Car pool leaves UNO PAC @ 6AM					
SCENE	SCENE & DESCRIPTION (Physical location)	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
11/13	GUEST BEDROOM	1,3,4	D	3 6/8	All Day	Pull down drive way on right side of house, line up with other parked cars. DO NOT park right by big house Nearest Hospital: St. James Parish Hospital 1945 Lulcher Avenue Lulcher, LA 70071 (225) 869-5512	
24/25	WEDDING PU's (2X ECU Elise's eyes)	1	D	1/8	If ahd sked		
TOTAL:				3 7/8			
#	CAST	CHARACTER	STATUS	Location CALL	H/MU Rdy	REMARKS	
1	Susan Gordon	Elise Galveston	W	5:45			
2	John Neisler	Pastor Addison	H	-			
3	Vicky Ilk	Jamie Tanner	WF	6:45			
4	Lisa Mackle Smith	Julianne Galeston	WF	6:45			
5	Kaitlyn Heckel	Claire Addison	-	-			
6	Kaylin Hepting	Bridesmaid 1	-	-			
7	Tiffany Wolf	Bridesmaid 2	-	-			
#	OTHER CASE & BACKGROUND ATMOSPHERE		STATUS	Location Call			
8	Gus Rhodes		-	-			
9	John T. Rhodes		-	-			
10	Cameron Sarradet		-	-			
11	Tony Micocci		-	-			
12	Eli Eastlund		-	-			
TOTAL:							
DEPARTMENT NOTES							
MU/H: Wedding MU for Elise			PROPERTY: Wedding outfit props				
WRD: Wedding wardrobe			SFX:				
SFXMU:			SETDEC:				
NOTES: Elise MU @ 5:45			LOCATIONS: Inside big house, GUEST BEDROOM				
ADVANCE SCHEDULE - DAY OF - DAY DATE - Approx. Call Time: 00:00							
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
15/17/19	PASTORS HOME OFFICE	1,2	D	4 1/8	All DAY	Location Address	
						SAME SEE ABOVE	
						Crew Parking	
						SAME SEE ABOVE	
TOTAL:				4 1/8			
1st A.D. Alex Lanaux							

Appendix H: Callsheets, cont'd.

UNO FTCA PROJECT: THE VEIL CALL SHEET							
Producer: T.Baumgardner, J.Kieren Director: Wendy Granger 1st AD: Alex Lanaux		Crew Call @ Location: <div style="border: 2px solid red; padding: 10px; font-size: 2em; font-weight: bold; color: red; margin: 0 auto;">6:45AM</div>			<div style="background-color: #cccccc; text-align: center; padding: 2px;"> Sunday, 2/3/13 </div> <div style="border: 1px solid black; padding: 2px;"> Day: 6 OF 6 </div> <div style="border: 1px solid black; padding: 2px;"> Sunrise: 6:50 Sunset: 17:34 </div> <div style="border: 1px solid black; padding: 2px;"> Weather: High 50, low 60s, 0%Rain </div> <div style="border: 1px solid black; padding: 2px;"> Lunch: 11:00 </div>		
SET CELL:		Shooting Call: 8:00 Car pool leaves UNO PAC @ 6AM					
SCENE	SCENE & DESCRIPTION (Physical location)	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
15/17/19	PASTOR ADDISON'S HOME OFFICE	1,2	D	4 1/8	All Day		
24/25	WEDDING PU's (2X ECU Elise's eyes)	1	D	1/8			
16	HONEYMOON (BEDROOM)	1,2	D	1/8		Pull down drive way on left. NO ACTUAL ADDRESS FOR BIG HOUSE) Crew Parking Pull down drive way on right side of house, line up with other parked cars. DO NOT park right by big house Nearest Hospital: St. James Parish Hospital 1945 Lulcher Avenue Lulcher, LA 70071 (225) 869-5512	
TOTAL:				3 7/8			
#	CAST	CHARACTER	STATUS	LOCATION CALL	H/MU Rdy	REMARKS	
1	Susan Gordon	Elise Galveston	WF	5:45AM	7:30	block @ 7:00	
2	John Neisler	Pastor Addison	WF	7:00AM	8:00	Rdy first, block @ 7:00	
3	Vicky Ilk	Jamie Tanner	-	-			
4	Lisa Mackle Smith	Julianne Galeston	-	-			
5	Kaitlyn Heckel	Claire Addison	-	-			
6	Kayln Hepting	Bridesmaid 1	-	-			
7	Tiffany Wolf	Bridesmaid 2	-	-			
#	OTHER CASE & BACKGROUND ATMOSPHERE		STATUS	Location Call			
8	Gus Rhodes		-	-			
9	John T. Rhodes		-	-			
10	Cameron Sarradet		-	-			
11	Tony Micocci		-	-			
12	Eli Eastlund		-	-			
TOTAL:							
DEPARTMENT NOTES							
MU/H: Wedding MU for Elise			PROPERTY: watch				
WRD: Wedding wardrobe Elise and Pastor			SFX:				
SFXMU:			SETDEC:				
NOTES: Elise MU pre call @ 5:45			LOCATIONS: Inside big house, middle room (OFFICE)				
ADVANCE SCHEDULE - DAY OF - DAY DATE - Approx. Call Time: 00:00							
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
						Location Address	
						Crew Parking	
TOTAL:							
1st A.D. Alex Lanaux							

Appendix I: Contracts & Releases

 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. #: Thesis	PRODUCTION TITLE: The Veil	
PRODUCER: Gwendolyn Granger		DIRECTOR: Gwendolyn Granger

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 The Veil 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.

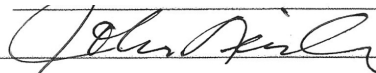
I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: JOHN H. NEISLER

Address: _____

Telephone: _____

Signature



Date

4/10/14

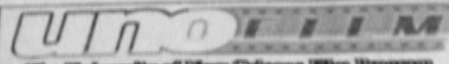
Character Name: Pastor Richard Addison


Producer Signature

4/2/14

Date

Appendix I: Contracts & Releases, cont'd.

		The University of New Orleans Film, Theatre, and Communication Arts 2000 Lakeshore Drive - FAU 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
<i>The University of New Orleans Film Program</i>		
PROD. #: Thesis	PRODUCTION TITLE: The Veil	
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger	

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 The Veil 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: VICKY ILLK

Address: [Redacted]

Telephone: [Redacted]

Signature: [Signature] Date: 4/14/14

Character Name: Jamie Tanner

Print or Signature: [Redacted] Date: 4/2/14

Appendix I: Contracts & Releases, cont'd.

UNOFILM The University of New Orleans Film Program		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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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: KAITLYN HECKEL

Address: [Redacted]

Telephone: [Redacted]

Signature: Kaitlyn Heckel Date: 4/15/14

Character Name: Claire Addison

[Signature] Date: 4/2/14

Producer Signature

Appendix I: Contracts & Releases, cont'd.

 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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.

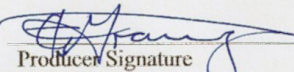
Name: CAMERON SARRADET

Address: _____

Telephone: _____

Signature:  Date: 4-9-14

Character Name: Eric Waters/Tennis Love

 Date: 4/2/14

Producer Signature

Date

Appendix I: Contracts & Releases, cont'd.

UNOFILM The University of New Orleans Film Program	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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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: ELIJAH EASTLUND
Address: [Redacted]
Telephone: [Redacted]
Signature: [Signature] Date: 04/14/14
Character Name: Peter/Claire's BF

Producer Signature: [Signature] Date: 4/2/14 [Redacted]

Appendix I: Contracts & Releases, cont'd.

 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. #: Thesis	PRODUCTION TITLE: The Veil	
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger	

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 The Veil 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: GUS RHODES

Address: _____


Telephone: _____

Signature Gus Rhodes Date April 10, 2014

Character Name: Associate Pastor David Tamayo

Gwendolyn Granger 4/2/14
Producer Signature Date

Appendix I: Contracts & Releases, cont'd.

 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil the "Picture").

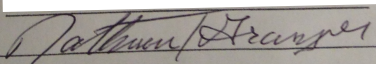
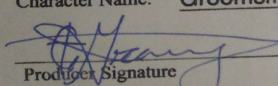
I hereby grant to the UNO Film, Theatre, and Communication Arts, its successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness 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:	NATHAN GRANGER		
Address:			
Telephone:			
Signature		Date	4/10/14
Character Name:	Groomsman 2		
Product Signature		Date	4/2/14

Appendix I: Contracts & Releases, cont'd.



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



PRODUCTION TITLE: The Veil

PRODUCER: Gwendolyn Granger
Art Department

DIRECTOR: Gwendolyn Granger

ACTOR RELEASE FORM

I, the undersigned,

hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph, 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 The Veil the "Picture").

I grant to the UNO Film, Theatre, and Communication Arts, its successors, assigns and licensees the right to use, as you may desire, all still and motion pictures and sound track recordings and records you may make of me or of my voice, and the right to use my name or likeness in or in connection with the production, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any medium whatsoever any recordings including all instrumental, musical, or other sound effects produced in connection with the production and/or postproduction of the Picture.

I warrant that I will not assert or maintain against the Film, Theatre, and Communication Arts, your successors, 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.

I understand 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 for as long as may be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary 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 voice and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

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

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

Ellen Bull

Signature:

Print Name:

Address:

Character Name: Wedding Guest

Date

4/10/14

Director Signature

4/2/14

Date

Appendix I: Contracts & Releases, cont'd.

UNO FILM 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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: LARRY W TAPP
Address: _____

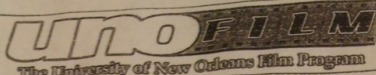
Telephone: _____

Signature: [Signature] Date: 4-11-2014

Character Name: Wedding Guest

Producer Signature: [Signature] Date: 4/2/14

Appendix I: Contracts & Releases, cont'd.

 The University of New Orleans Film Program		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. #: Thesis	PRODUCTION TITLE: The Veil	
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger	

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 The Veil 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: Dawn Harris

Address: [Redacted]

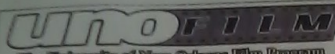
Telephone: [Redacted]

Signature: Dawn Harris Date: 4-2-14

Character Name: Wedding Guest

Producer Signature: [Redacted] Date: 4/2/14

Appendix I: Contracts & Releases, cont'd.

 The University of New Orleans Film Program		The University of New Orleans Film, Theatre, and Communication Arts 2000 Lakeshore Drive - P.O. Box 307 New Orleans, Louisiana 70148 Office: 504-280-4317 - Fax: 504-280-4318
PRDNO: # Thesis	PRODUCTION TITLE: The Veil	
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger	

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 The Veil (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 Harrin

Address: [REDACTED]

Telephone: [REDACTED]

Signature: Dawn Harrin Date: 4-2-14

Character Name: Wedding Guest

Producer Signature: Gwendolyn Granger Date: 4/2/14

[REDACTED]

Appendix I: Contracts & Releases, cont'd.

UNO FILM The University of New Orleans Film Program		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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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: <u>KEN SPATZ</u>	
Address: <div style="background-color: black; width: 150px; height: 20px;"></div>	
Telephone: <div style="background-color: black; width: 150px; height: 20px;"></div>	
Signature: <u>[Signature]</u>	Date: <u>4/2/14</u>
Character Name: <u>Wedding Guest</u>	<div style="background-color: black; width: 150px; height: 40px;"></div>
Producer Signature: <u>[Signature]</u>	Date: <u>4/2/14</u>
	Producer Telephone: <div style="background-color: black; width: 100px; height: 20px;"></div>

Appendix I: Contracts & Releases, cont'd.

 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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, misilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled The Veil 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: Susan Gordon

Address:

Telephone:

Signature Susan Gordon Date 4/13/11

Character Name: Elise Galveston

Elise Galveston
Producer Signature Date 4/2/14

Appendix I: Contracts & Releases, cont'd.

UNO FILM 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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: **TONY MICOCCHI**


Address: _____

Telephone: _____

Signature: 

Date: April 10, 2014

Character Name: **George Galveston/Best Man**


Producer Signature

4/2/14

Date

Appendix I: Contracts & Releases, cont'd.

 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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 WOLF

Address: [Redacted]

Telephone: [Redacted]

Signature [Signature] Date 4/2/14

Character Name: Bridesmaid 2

[Signature] 4/2/14
Producer Signature Date

Appendix I: Contracts & Releases, cont'd.

 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. #: Thesis	PRODUCTION TITLE: The Veil	
PRODUCER: Gwendolyn Granger		DIRECTOR: Gwendolyn Granger

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 The Veil 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.

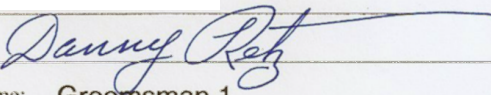
I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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.

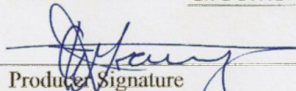
Name: DANNY RETZ

Address:

Telephone:

Signature:  Date: 4-2-14

Character Name: Groomsman 1

Producer Signature:  Date: 4/2/14

Appendix I: Contracts & Releases, cont'd.

UNO FILM 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. #: Thesis	PRODUCTION TITLE: The Veil	
PRODUCER: Gwendolyn Granger		DIRECTOR: Gwendolyn Granger

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 The Veil 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: BARBARA VINSON
Address: _____
Telephone: _____
Signature: [Signature] Date: 4/15/14
Character Name: Wedding Guest
[Signature] 4/2/14
Producer Signature Date

Appendix I: Contracts & Releases, cont'd.

UNO FILM 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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: Denise Terrebonne
Address: _____

Telephone: _____

Signature: Denise Terrebonne Date: 4/16/14

Character Name: Wedding Guest

Gwendolyn Granger 4/2/14
Producer Signature Date

Appendix I: Contracts & Releases, cont'd.

 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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: **PHIL LAROSA**

Address: _____

Telephone: _____

Signature  Date 4/18/14

Character Name: **Groomsman 3**

 4/2/14
Producer Signature Date

Appendix I: Contracts & Releases, cont'd.

 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. #: Thesis	PRODUCTION TITLE: The Veil	
PRODUCER: Gwendolyn Granger		DIRECTOR: Gwendolyn Granger

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 The Veil 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: JOHN T. WILSON

Address: _____

Telephone: _____

Signature

John T. Wilson

Date

4/12/14

Character Name: John Wilson

Producer Signature

4/2/14

Date

Appendix I: Contracts & Releases, cont'd.

UNO FILM 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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: Jane Boddie
Address: _____
Telephone: _____
Signature Jane Boddie Date 4/15/14
Character Name: Wedding Guest

Gwendolyn Granger 4/2/14
Producer Signature Date

Appendix I: Contracts & Releases, cont'd.

UNO FILM 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. #: Thesis	PRODUCTION TITLE: The Veil	
PRODUCER: Gwendolyn Granger		DIRECTOR: Gwendolyn Granger

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 The Veil 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: Bonnie Meadows
Address: _____
Telephone: _____
Signature: Bonnie Meadows Date: 4/16/2014
Character Name: Wedding Guest

Gwendolyn Granger 4/2/14
Producer Signature Date

Appendix I: Contracts & Releases, cont'd.

		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
The University of New Orleans Film Program		
PROD. #: Thesis	PRODUCTION TITLE: The Veil	
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger	

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 The Veil 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: Caleb Meadows

Address: _____

Telephone: _____

Signature Caleb Meadows Date 4/16/2014

Character Name: Wedding Guest

Gwendolyn Granger 4/2/14
 Producer Signature Date

Appendix I: Contracts & Releases, cont'd.

 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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: Andrew Burns
Address: _____
Telephone: _____
Signature: [Signature] Date: 4/2/14
Character Name: Wedding Guest

[Signature] 4/2/14
Producer Signature Date

Appendix I: Contracts & Releases, cont'd.

 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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: Brenda Ann Mhaker
Address: _____
Telephone: _____
Signature: Brenda Ann Mhaker Date: 3-10-14
Character Name: Wedding Guest

Gwendolyn Granger 4/2/14
Producer Signature Date

Appendix I: Contracts & Releases, cont'd.

UNO FILM 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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: Ceil Loraux
Address: _____
Telephone: _____
Signature: Ceil Loraux Date: 3-5-14
Character Name: Wedding Guest

Gwendolyn Granger 4/2/14
Producer Signature Date

Appendix I: Contracts & Releases, cont'd.

 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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: Cara Miller
Address: _____
Telephone: _____
Signature: [Signature] Date: 3.10.14
Character Name: Wedding Guest

[Signature] 4/2/14
Producer Signature Date

Appendix I: Contracts & Releases, cont'd.

UNO FILM 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. #: Thesis	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

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 The Veil 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:

Wedding Guest

Producer Signature

4/2/14

Date

Appendix I: Contracts & Releases, cont'd.

UNO FILM 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: Thesis:7040		
PROD. #:	PRODUCTION TITLE:	The Veil
PRODUCER:	Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

GROUP RELEASE FORM

To Whom It May Concern:

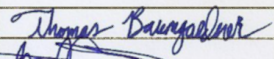
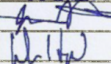

I (the undersigned) do hereby grant to the The University of New Orleans Film, Theater, and Communication Arts (hereinafter sometimes referred to as "you") the right to photograph me and use my picture, silhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled

The Veil (the "Picture").

I hereby grant to the The University of New Orleans Film, Theater, 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, including the right to substitute my voice for the voice of another person or persons, 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 post production of the Picture.

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, and NOT The University of New Orleans Film, Theater, 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.

DATE	PRINTED NAME	SIGNATURE
4/2/14	THOMAS BAUMGARDNER	
4/2/14	JONATHAN KIERAN	
4/2/14	JACOB HOYSON	
	ELLEN BULL	
	COURTNEY CALLAIS	
	BARBARA VINSON	
	DREW BURNS	
	CHRISTOPHER CURLEY	
	LARRY TAPP	
	KELLY TAPP	


ADDITIONAL SPACES ON BACK OF PAGE

Gwendolyn Granger

STUDENT PRODUCTION REPRESENTATIVE

[illegible]

Appendix I: Contracts & Releases, cont'd.

 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: 7040</u>		
PROD. #:	PRODUCTION TITLE: <u>The Veil</u>	
PRODUCER: <u>Gwendolyn Granger</u>	DIRECTOR: <u>Gwendolyn Granger</u>	

ORIGINAL MUSIC LICENSING AGREEMENT

AGREEMENT made and entered into as of _____ by and between
The University of New Orleans Film, Theater, and Communication Arts (herein after the "FTCA")
and BJ Blue (herein after the "Artist"), and
The Veil (herein after the "Picture").


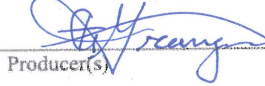
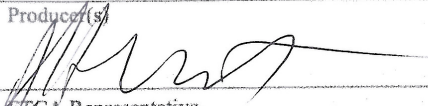
IN CONSIDERATION of mutual covenants and conditions herein contained the parties
as follows:

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

Appendix I: Contracts & Releases, cont'd.

ORIGINAL MUSIC LICENSING AGREEMENT – page 2

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

Artist		4-1-2014	Date
Producer(s)		4/1/2014	Date
Producer(s)		4/2/2014	Date
FTCA Representative			Date

Appendix I: Contracts & Releases, cont'd.

UNO FILM 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 : 7040</u>	
PROD. #:	PRODUCTION TITLE: <u>The Veil</u>
PRODUCER: <u>Emwendolyn Granger</u>	DIRECTOR: <u>Emwendolyn Granger</u>

ORIGINAL MUSIC LICENSING AGREEMENT

AGREEMENT made and entered into as of 4/1/14 by and between
The University of New Orleans Film, Theater, and Communication Arts (herein after the "FTCA")
and Sirens, Michelle Ausman & Kimeela Vico (herein after the "Artist"), and
The Veil (herein after the "Picture").

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

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

Appendix I: Contracts & Releases, cont'd.

ORIGINAL MUSIC LICENSING AGREEMENT – page 2

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

Artist Walter D. Kimberly, Jr. Date 4-4-14

Producer(s) [Signature] Date 4/1/14

Producer(s) _____ Date _____
FTCA Representative [Signature] Date 4/2/14

Appendix I: Contracts & Releases, cont'd.

 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: Thesis 7040	
PROD. #:	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger
LOCATION MANAGER: n/a	

STUDENT PRODUCTION LOCATION CONTRACT

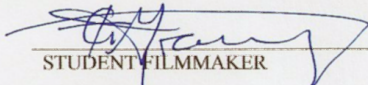

DATE: 1/03/13

Permission is hereby granted to Gwendolyn Granger (hereinafter referred to as "Student Filmmaker") by Alex Lanaux (hereinafter referred to as "Owner/Agent"), to use Glendale Plantation the property and adjacent area, located at _____

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

The above permission is granted for a period of 3 ☐ Days ☒ Weeks, beginning on 1/20/13 (Day & Date) and ending on 2/9/13 (Day & Date).

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

 STUDENT FILMMAKER	1/3/13 DATE
 OWNER/AGENT	1/3/13 DATE

Appendix I: Contracts & Releases, cont'd.

UNO FILM 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: Thesis: 7040	
PROD. #:	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Glendale Plantation
PROPERTY OWNER Alex Lanaux
ADDRESS [Redacted]

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 1/3/13, Glendale Plantation ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

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

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

ACCEPTED AND AGREED TO

<u>[Signature]</u> Producer	<u>2/9/13</u> Date
<u>[Signature]</u> Location Manager	<u>2-9-13</u> Date
<u>[Signature]</u> Owner/Agent	<u>2-9-13</u> Date

ADDRESS [Redacted]
TELEPHONE [Redacted]

LOCATION AGREEMENT

"Project": THE VEIL

"Property": Located at Evergreen Plantation, L.L.C.

"Term": Commencing on or about 1/29/13 and continuing through 2/3/13

1. This Location Agreement ("Agreement") is entered into as of 1/25/13 by and between Evergreen Plantation, L.L.C. and Evergreen Plantation Management, L.L.C (Evergreen) and GWENDOLYN GRANGER (Producer) for Producer's use of the Property in connection with the Project and limited to this Project. In consideration for the rights granted herein, subject to the execution of this Agreement and other good and valuable consideration, receipt of which is herby acknowledged, Producer agrees to pay TEN DOLLARS (\$ 10).
2. Evergreen grants to Producer and its employees, contractors, agents, licensees and assigns the right (a) to enter, remain on and occupy the Property during the Term with personnel and equipment for the purpose of recording, filming, taping and/or photographing in connection with the Project and undertaking related activities; (b) to make audio and video recordings (including without limitation photographs) on and of the Property; and (c) to edit, broadcast and/or transmit such recordings in all manners, formats, and media now known or hereafter devised throughout the universe in perpetuity in such manner as approved by Evergreen, in connection with the Project. The rights herein granted include with limitation the right to record all structures and signs located on the Property, and the right to refer to the Property by its correct name. Producer shall be obligated to produce the Project to make any actual use of recordings made on or of the Property or to use any name connected with the Property in connection with the Project. In the event that Producer's use of the property is prevented or hampered by weather or occurrence beyond Producer's control (including, but not limited to, weather-related delays) (each, a "Force Majeure Event"), Producer shall have the right to use the property without any additional charge for an amount of additional time equal to the time that was not used due to the Force Majeure event, commencing at a mutually agreeable time following the end of the Force Majeure Event.
3. Evergreen represents and warrants that it is the owner and/or authorized representative of the Property and that Evergreen has the authority to grant Producer the permission and rights herein granted, and that no one else's permission is required. Producer may not transfer and assign this agreement or all or any of its rights or privileges hereunder to any entity or individual without the written consent of Evergreen. This release shall be binding on all of Evergreen's successors-in-interest and heirs.
4. INSURANCE: PRODUCER shall procure, pay for, and maintain in full force and effect, throughout the term of this contract, insurance with companies qualified to do business in Louisiana and which have a financial rating A-10 or better according to "Best Insurance Report, Fire and Casualty", edition current at the inception date of each policy. Minimum acceptable limits for comprehensive general liability shall be \$3,000,000.00 per occurrence for bodily injury, property, damage, and contractual liability including a fire legal liability limit of \$100,000.00. Each such policy shall contain a provision waiving subrogation against Evergreen for recovery of any loss or damage of any nature sustained by PRODUCER, their personnel, agents, servants, prime contractors, subcontractors, guests, customers, frequenters, employees, or any other

Rev. 1-4-13

File: Evergreen/Master Contract for use at Evergreen

File: Evergreen/Location Agreement

persons, or their property which arises out of or is related to this contract or any accident or occurrence which happened, or is alleged to have happened on Evergreen. Evergreen Plantation, L.L.C. and Evergreen Plantation Management, L.L.C. shall be named as additional insureds in all such policies and a certificate of insurance naming them as additional insureds shall be delivered to Evergreen.

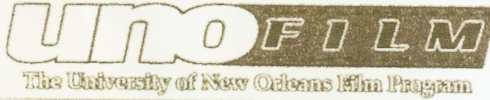
5. INDEMNITY. During the term of this Contract and all extensions and renewals thereof, PRODUCER shall save and hold Evergreen harmless, defend and indemnify Evergreen from and against all liability, damage, loss, claims, demands, and actions of any nature whatsoever, which arise out of or are connected with, or are claimed to arise out of or are connected with any activity of PRODUCER pursuant to this Contract whether or not said activity occurs on Evergreen, as it may involve PRODUCER or its personnel, agents, servants, prime contractors, subcontractors, guests, customers, or employees, including without limitation all liability, damages, loss, reasonable outside attorney fees, expert witness fees, claims, demands, and actions on account of personal injury, death, or property loss to Owner or PRODUCER, PRODUCER's employees, agents, guests, customers, prime contractors, subcontractors, or frequenters, or to any other persons, whether based upon or claimed to be based upon, statutory (including without limiting the generality of the foregoing, workmen's compensation) contractual, tort, strict liability, or other liability of PRODUCER, or any other person, and whether or not caused or claimed to have been caused by active or inactive negligence or other breach of duty of PRODUCER, its personnel, employees, agents, prime contractors, subcontractors, or frequenters, or to any other person. PRODUCER shall, at its own expense, investigate all such claims and demands, attend to their settlement or other disposition, defend all action based thereon, and pay all charges of attorneys and all other costs and expenses arising from any such liability, damage, loss, claims, demands, and actions.
6. Any recording, filming, taping and/or photographing in connection with the project must be done in the presence of and with the approval of Jane Boddie or her authorized representative.
7. Producer agrees that there shall be no illegal drugs allowed on the Premises. Producer agrees that there shall be no alcohol allowed on the Premises.
8. Producer agrees that all of its trash on the Premises shall be disposed of in trash containers secured by Producer and emptied daily.
9. Producer acknowledges that the twenty-two (22) slave quarter houses are in bad condition and, as such, are dangerous and agrees that they shall be off limits at all times except for specific shoots previously agreed to by the Jane Boddie in writing.
10. The areas surrounding the twenty-two (22) slave quarter houses are active archaeology sites and constitute the most pristine plantation archeology sites in existence. For this reason, Producer agrees that no vehicles of any kind will be driven in these areas.
11. Except as otherwise provided for in this Agreement, Producer agrees that the sugar cane fields and the headlands (what appear to be roads between the fields) as identified on the map are off limits at all times. Any exception to this provision must be approved in advance and in writing by the Jane Boddie.
12. Producer agrees that the area used by Danny Hymel and Hymel & Sons, Inc. (collectively, the "Farmer") is off limits to Producer, all of its personnel, contractors and invitees. Any exception to this prohibition must be approved in advance and in writing by Jane Boddie.

13. A. Filming of the exteriors of Evergreen's main house and the parterre garden requires written preapproval of Jane Boddie. All other areas of the main complex are off limits to PRODUCER and its' personnel.
- B. Base Camp is the field at the beginning of the service road, downriver from the main house. Area around the old house is off limits. Access to main complex from this area requires approval of Jane Boddie for each instance.
- C. Farmer's Equipment staging area is off limits except with written pre-approval of Jane Boddie.
- D. Farmer's Road is off limits except with written preapproval of Jane Boddie. The Farmer, all of his equipment, and his personnel have the right of way. A 15 mph speed limit applies.
- E. Service Road through Basecamp and Cane Fields requires permission of Jane Boddie for each instance. The Farmer, all of his equipment, and his personnel have the right of way. A 15mph speed limit applies
14. PRODUCER agrees that it will provide a sufficient number of portable toilets for its personnel and contractors to use while on the Premises and acknowledges that no toilet facilities at the Premises will be made available to PRODUCER's personnel and contractors.
15. PRODUCER shall return the property to a condition equal to or better than its state at the commencement of this Location Agreement. PRODUCER shall pay for any and all damages to the property caused by their use of the property.
16. An additional consideration for Producer's use of Evergreen, when footage is aired, Producer agrees to portray Evergreen by its actual name, and to either mention the location's name verbally on air or to show signage of actual location or to name location on a superimposed card.
17. This agreement expresses the entire understanding between the parties with respect to the subject matter hereof and may not be changed, modified, or terminated except in writing. If any provision of this Agreement is adjudged to be void or unenforceable, same shall not affect the validity of this Agreement or of any other provision hereof. This agreement, its validity, construction and effect shall be governed by the laws of the State of Louisiana. The parties hereto agree to submit to jurisdictions in the State of Louisiana.

EVERGREEN PLANTATION, L.L.C.

By: Jane Boddie
Print Name: Jane Boddie
Title: Jane Boddie

By: Gwendolyn Granger
Print Name: Gwendolyn Granger
Title: Producer



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: 7040: Thesis	
PROD. #:	PRODUCTION TITLE: The Veil
PRODUCER: Gwendolyn Granger	DIRECTOR: Gwendolyn Granger

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Evergreen Plantation

PROPERTY OWNER /AGENT: Jane Boddie

ADDRESS 4677 Hwy. 18
Edgard, LA 70049

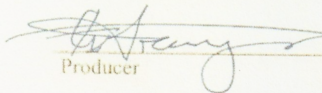
Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated Evergreen, ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of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

Owner further acknowledges that:

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

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

ACCEPTED AND AGREED TO

 _____ Producer	<u>4/15/14</u> _____ Date
Location Manager <u>Jane Boddie</u> _____ Owner/Agent	_____ Date <u>4/15/14</u> _____ Date

ADDRESS _____

TELEPHONE _____

Vita

The author was born in Brunswick, Georgia on October 23, 1987. She moved with her family to Northern Virginia in 1996, where she graduated from Thomas Jefferson High School for Science and Technology in 2006. In May of 2010, she obtained her Bachelor's degree in Media Arts and Design with a concentration in Digital Video and Cinema and minors in Creative Writing and Fine Arts from James Madison University. She joined the University of New Orleans graduate program to pursue a Master of Fine Arts degree in Film Production in August of 2010, and will graduate in May 2014.