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## Going In circles

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Going In Circles

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  
Film Production

By  
Mark C. Raymond  
B.A. Xavier University, 1988  
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## **Abstract**

This paper examines the production of the thesis film, *Going In Circles*. The core aspects of film production, character, conflict, concept, screenwriting, directing, production design, cinematography, editing, sound, technology, and production workflow, will be carefully dissected. These components of the filmmaking process will be studied and evaluated to gauge their overall impact on the filmmaking process. This paper will also examine decisions made during production and their effect on the goal of producing a film that is thought provoking.

## Chapter 1

### *Introduction*

This film is a character study of three individuals who are dealing with inner personal demons. These demons or challenges are obvious in two of the characters, the third is revealed early in the film. The motivation for creating a film of this nature came from various life experiences involving friends, acquaintances and family. My overall goal was to make a story that was mature in subject, informative, and substantive; a film that inspires the audience to ponder how they view others.

Today people don't take the time to invest in others and we are quick to judge. I chose to craft a film that would bring introspective to three everyday human sufferings. This film broaches the subject of obsessive disorders and how people treat those with the afflictions. The film contains various negative connotations made amongst the characters pertaining to their personal struggles. There is discord amongst three of the main characters who have inner demons, yet they too cast disparaging remarks towards the others struggling with afflictions.

My adult life has been filled with family and friends suffering with some form of compulsive disorder including alcoholism, drug addiction, and other psychological challenges and witnessing their disparaging treatment from family, friends and support systems. I felt it necessary to attempt to produce a story that would put some of these issues under a new lens.

In our society, we are quick to pass judgment on others without full understanding of their circumstances. It has been my privilege to befriend women who due to various reasons find themselves alone in life despite their desires for a family. I discovered that many of them made

personal choices at some point in their lives that took them off the family path. They had simply replaced their own family with a surrogate or completely removed themselves from the possibility of a family to avoid the complications of relationships and dating. These are choices made consciously and for very personal reasons I am flabbergasted by those who speak negatively or judge unfairly women who never marry or have children. This film will address the purposefully created walls that some women erect to avoid the challenges of a relationship, despite their true desires, they seek that which they push away. The protagonist of this film is one such woman. She like so many has shunned serious or casual relationships with men for so long she has rendered herself interpersonally dysfunctional when interacting with male suitors. She also displays compulsive behavior that is slightly unnerving to the other characters in the film. These character flaws or purposed flaws exist to give her a sense or feeling of control. From her wardrobe to her compulsive neatness and organization, everything must be under her control to reduce her anxiety.

This film speaks to those women who are trapped by anxiety, bad experiences and lack of trust, encouraging them to leave the cocoon of solitude and safety for the joy of romance and love. This film also seeks to dispel the myths of another social ill, alcoholism. Often times we stop at a traffic light and see someone who's struggling through life and we quickly label them and become judgmental. This film seeks to shine a different light on the subject of alcoholism and the alcoholic. Finally this film will also address how people misinterpret other compulsive behaviors that are psychological and/or induced by chemical imbalances in biochemistry.

The goal is to create a film brimming with realism, yet teased with hints of fantasy and the whimsical. The look, texture, production design, lighting, editing and post production will focus on creating a sense of realism when addressing these sensitive subjects, while employing

cinematographic and editing techniques to enhance the fantasy and whimsical scenes. This film is a drama set in a workplace with the added dimension of romance, external conflict through interpersonal competition, and internal conflict. During story development, I studied various films including Rob Pearlstein's *Our Time Is Up* using it as a guide for cinematography and production design. Audience empathy for the three characters with compulsive disorders was very important. I drew influence from The Learning Channel series *Hoarding Buried Alive*. I studied how this series poses the character with the disorder as both a victim and an enabler. I felt this was an important characteristic for the protagonist in the film. As a child of the seventies, I enjoyed the series *The Odd Couple* which featured Felix Unger, a compulsive neat freak posed to live with a slob Oscar Madison. Felix was an early influence as an oppressive compulsive who forced his will on others; this type of compulsion is crafted into the protagonist as a self-defense mechanism.

## Chapter 2

### *Screenwriting*

I decided to focus my thesis film on this subject matter shortly after the mid-way point of my second year of the graduate film production program at the University of New Orleans. The first step in the process was to decide on the premise of the story and develop a treatment that would gain the approval of my graduate committee. Screenwriting was the area of filmmaking that I had the least experience in and therefore I knew would be a challenge. I relied heavily on using the techniques of story development, character, and conflict employed in a graduate course that focused on the three C's, concept, conflict and character. I employed analysis practices and exercises related to story arc, pace and character flaws emphasized in screenwriting courses.

The story started to take shape in our thesis writing special topics course. During that semester our entire group of graduate students focused on helping each other develop our synopsis, treatment and first drafts. This process was very helpful because I was able to get feedback from both people in my target audience and others not in that group as to the strengths and weaknesses of the story, the characters, the story world and other aspects of the screenplay. I also received constructive feedback from our instructor Erik Hansen. There were instances we did not agree but his input was valued and in some cases utilized. The thesis course was beneficial to me because it gave me a sense of focus and structure in the early stages of developing the story. I would suggest that the program consider making this a permanent part of the academic plan of the program or somehow include it in the advanced screenwriting course.

The approach I employed to craft the character Sophia on script is based in the writings of Lajos Egri and John Truby. Both writers require that a good story have a premise. Truby

refers to premise as “high concept” and he goes on to say “meaning that the film can be reduced to a catchy one line description,” he continues “your premise is your inspiration.” Egri says “Everything has a purpose, or premise,” and “it is always there.”

With Truby’s and Egri’s definition and emphasis on premise as the building block of story I set out to define the premise. The premise of the film is, don’t judge a book by its cover cause love can’t be prescribed or controlled. After I arrived at the premise of the story I could proceed to handle the other aspects of story structure each writer prescribes. Truby says that there are seven key story structure steps: character, theme, story world, symbol, plot, scene weave and story construction. With those in mind I started with characters.

Since this film is a character study of three individuals who are dealing with inner personal demons, I felt it important to create characters whose physical and psychological makeup would reinforce the premise of the story. Sophia, the protagonist or central character, was the first character I started developing. Since this is her story, it was important to get her goals and flaws developed. Clear definition of her physique was also critical to developing her psychology. I envisioned this character’s physical make up to mirror the American ideal of beauty. Sophia is a slender built woman who can wear anything and appear quite alluring to the opposite sex. Her beauty is de-emphasized by her choice of limited or no make-up and everything she wears is meant to hide her physique. Sophia’s choice in wardrobe, hairstyle, and use of make-up is a direct reflection of her psychology which is due to an incident in her past which has left her emotionally scarred. The details of the incident will not be discovered during the story because the story centers on her goals and obstacles.



The story world as Truby would describe it is set a decade after the scarring incident. Sophia still struggles to put the incident behind her and finds herself untrusting of men. This lack of trust is the cause of her nun-like wardrobe, and approach to the non-use of makeup. Sophia believes that by making herself unattractive she has more control over her world. This and her list of rules about how she interacts with men socially have put her in a tailspin of endless three-date relationships. The audience quickly learns that she has recently broken up with yet another promising suitor Sean. Sophia's rules about dating and her inability to open up interpersonally severely hamper the relationship. This first scene gives the audience significant insight into Sophia's interaction or disconnect during a date. This scene is also a flashback as it occurs during a session with her psychologist. During this session the audience learns of her compulsion to neatness and her reliance on morning coffee dates as a safety measure to insure she won't be forced into a situation she can't handle. The audience also learns that despite all of these issues she desperately wants to overcome her obstacles and find her soul mate.

This scene also helps to demonstrate Sophia's internal conflict, her first and primary antagonist. Many of the problems she has are due to her own insecurities which are based on one incident in her past. Sophia prescribes subconsciously to obsessive behavior as a means to insulate herself from the risk of relationships with men. Now in her late thirties, successful professionally, Sophia's desires are focused on finding a husband and starting a family. However she is driven by her fears, memories and anxieties which have shaped her psychology toward dating and men. She is on a merry-go-round of three-date misery and does not know how to get off. Factor in her rural belief system and her holding to her mother's steadfast rules about what she should seek in a mate; Sophia is failing at finding love.

The therapist character Dr. Caroline Leblanc is introduced in the first scene of the film as her psychological guide helping her to overcome her obstacles and reach her goal. Dr. LeBlanc is Sophia's first buddy character, but she keeps her on task in terms of her goal. The therapist and the therapy sessions were not in the original screenplay and were added during production as I analyzed the dailies. I realized that more backstory was needed to be covered to help the audience understand Sophia and her internal struggles. I purposely did not want the audience to experience the incident that left her scarred. I felt the audience could gauge the intensity of the event. This designed omission created great debate as I was developing the screenplay. While I knew seeing the event would help cement Sophia's psychology with the audience I also felt as strong against showing physical violence on screen. I purposely chose to make the event ambiguous to leave room for interpretation. The goal was to make the audience understand that the event was significant but not as awful as rape. I wanted the audience to understand that Sophia felt vulnerable and she chose her way of life as a result.

Sophia's antagonist is also introduced at the end of the first therapy scene. Marcia is every bit Sophia's opposite. Physically, psychologically and in every way possible Marcia manifests Sophia's polar opposite. She is a beautiful big woman, very confident in her own skin and self-assured. However, Marcia has a deep secret that no one in the office is aware of. Her entrance in the story sets the stage for the external conflict in the story, Sophia and Marcia vie for the attentions of Pierce Chrsitophe their new boss. The therapy scene is intercut with flashbacks of Sophia's dates and one speed dating outing she went on with her sister Desiree.

Desiree is Sophia's buddy character in the film. She motivates Sophia and like her therapist keeps her on task in terms of her arc. Desiree is more like Marcia but Sophia does not see the similarities. Sophia trusts Desiree completely and confides her inner-most thoughts with

her. Sophia and Desiree are very different, Desiree has been married has children and is in another place in life. She is very matter of fact with her sister about getting beyond her obstacles and hang-ups. Desiree encourages Sophia to shed her cocoon and stretch her butterfly wings.

Joshua is the third character with a compulsive disorder, he is an alcoholic but he is highly functional. The Joshua character's purpose is to service the premise. He's capable of overcoming his troubles but lacks the external motivators and internally he is weak. When Joshua is introduced to the audience he is severely hung over and Sophia demonstrates her disdain for his condition. This is the first instance in which the audience learns of her disapproval, condemnation and general tone of condescension she has toward Joshua. The audience is also made aware of some of the reasons he drinks, this expository moment also works to generate audience empathy. The Joshua early relationship is pivotal to supporting the premise as it relates to judging a book by its cover and where and how love and relationships develop.

The other characters in the story are Pierce Christophe the center of the conflict or competition between Sophia and Marcia and Zoe an energetic junior buyer who is everyone's friend or ally in the story. Pierce is a well-dressed, attractive, single, upwardly mobile member of executive-level management. He is introduced through the therapy session flashbacks and his purpose as Sophia's goal is made clear early in the film. The Pierce character also is meant to leave a little ambiguity. Pierce is a successful businessman but is single himself, which allowed a broad scope of ambiguity about his personal life. I purposely chose to leave that element as ambiguous as possible to allow the audience to make their own choice about Pierce. I needed the actor to leave the audience with some doubt about his true motives. Pierce's primary purpose is to challenge the common axiom, that everything that looks like gold may not be or don't judge a

book by its cover. He has all of the attributes Sophia has been taught to look for in a man but there is something that I wanted the audience to find untrustworthy about him as it relates to women. I needed him to sweep Sophia off her feet with little effort and take her breath away leaving her with no choice but to try for this guy.

The first scenes in the early versions of the script did not move at a very fast pace and that was a point of contention for screenwriting professor, Erik Hansen. He insisted that I needed to find ways of being economical and efficient in getting the characters introduced and the conflict established. The final version of the script submitted for production approval did not include the psychology scenes. However, I outlined rough ideas about how they would be inserted and what exposition would be accomplished through them if needed. I did not want to extend the length of the script but I suspected that I may need these scenes to help tell backstory and shape Sophia's psychology and her inner conflict. My goal was to limit the screenplay to twenty-one pages and hope to have a one-to-one ratio of script to finished length. I realized that I may need these scenes to also help if performance issues arose. During production and when studying the dailies I quickly realized that these scenes were needed and began working on their incorporation into the film.

The scene flow was devised to get the heavy lifting out of the way early. I needed to quickly introduce the three main characters and their flaws, as well as Desiree, and reveal the conflict to the audience. Sophia's goals are revealed to the audience quite early but the other characters with exception of Marcia and Desiree don't know of her interest in Pierce. It was also important for the flaws in Sophia be introduced early so that the audience could draw its conclusions about the character. I wanted the audience to like and empathize for her, but I felt it

important for them to learn of her flaws so that the middle of the story could deal with her beats, and her inability to change.

The middle scenes of the film are to establish Sophia's arc, and struggles through the beats of the story. The audience already knows she has a number of hang-ups and rules about how she interacts with men. Now that she's met her ideal candidate for a mate she has to work at overcoming her fears and compulsive behavior to attract Pierce; add to that Marcia as a competitor for Pierce's affections and Sophia faces a tough fight.

The audience is offered a dark hint into Sophia's psyche in the bathroom scene when she does not make her presence known to Marcia while she is struggling with her hand-washing compulsion. This scene also foreshadows the events of the climax scene. She is good natured but apt to use a person's weakness for her gain. She already knows that Marcia is interested in Pierce and views her as competition. Sophia's knowledge of Marcia's compulsive disorder should have given her the upper hand in the pursuit of Pierce, but her trepidation toward men causes her to revert to her normal social behavior.

The scene in the coffee room is an example of Sophia's consternation toward men; she attempts to flirt with Pierce but comes off a little flat. During the next scene, a lunch date which she setup, she chooses to stay in her safe zone and asks Pierce to lunch, but to his surprise their meal is takeout and occurs on the patio at the office.

The patio scene is Sophia's opportunity to open up; blossom in front of Pierce, a man she thinks meets her qualifications for a mate. This scene also serves to give the audience exposition into Pierce. Up to this point in the film his personal desires are a mystery, while his professional goals are established. The audience has seen him as a stern, successful manager and

businessman, and willing to flirt. During this scene his shell is penetrated, the audience and Sophia get insight into his desires. The intention or purpose of this scene is to solidify Sophia's interest in Pierce as a mate and to serve as one of the beats in her arc. While this beat is a positive move in Sophia's arc toward a breakthrough she still fails because she does not open up about her desires. At the end of the scene the audience and Sophia have learned more about Pierce but he has learned very little about her. Therefore Sophia has failed yet again to overcome her reluctance to letting a man get close.

Script, character, story world and conflict development were based on the concept of story structure as discussed in "The Anatomy of Story," by John Truby. My approach was to apply Truby's story structure and character conflict. Therefore Sophia's goal is introduced as early as possible simultaneously with her internal flaws, which help to shape her inner conflict. I felt connecting Sophia to the audience was crucial to the film's success, to accomplish this efficiently she had to be dynamic and interesting, and presented characteristics the audience could identify. Sophia has interpersonal issues, and these issues had to be the flaw that blocked her from achieving her goal, but not something that would make her unredeemable for the audience.

### *Directing*

As producer-director, I decided to divide director duties into two phases, pre-production and production. The pre-production phase required me to focus on locations, financing and securing rights to the featured song as well as booking the lead vocalist. This aspect of pre-

production made me realize the potential negative repercussions that could derail principle photography. If any minor snafu occurred during production I had no one to rely on in a producer capacity to allow me to focus on shooting. With this new understanding finding a strong assistant director became important to the success of the film.

After I completed the production budget and realized I had very little funds to pay a crew, the need for an assistant director who could help organize a great crew of volunteers became top priority. The search for an AD I was not going well, until undergrad student Rebecca Metlen-Rodrigues saw my need and agreed to work on the project. I needed to be able to focus on casting and actor performance, so I relied on Rebecca for scheduling, extras coordination, crew selection and assistance with budgeting. Rebecca's personality and people skills were a perfect match for this project. Her straightforward approach would bode well with the male crew, allowing me to focus on other aspects of production and set management. Because of various factors including, equipment, location availability, and restrictions in space for shooting, the crew had to be professional and efficient. I entrusted crew selection to Rebecca because she had a better connection and relationship with undergrad film students and would be far more successful at getting them as volunteers.

Location scouting was another responsibility I handled as director. Initially, I attempted to secure office spaces in Kirschmann Hall on UNO's campus for the office scenes. I had reached a verbal agreement to use a student lab that had three desks and business furniture as the office location. However, when I went to secure the location I was informed students were not allowed to use labs or offices for student films. I was granted use of the entrance lobby, third floor hallways and the patio on the second floor. I learned I should have had this discussion at a higher level initially. Sweet Lorraines's was actually easier to book perhaps due to our

agreement to use them for catering. The coffee shop, speed dating, bar and shopping locations were acquired through the assistance of a local realtor. The kitchen, Sophia's closet, therapist's office and Desiree's bedroom scenes were shot at my home.

Floating Doll Productions headed by Jennifer Grant was my choice to do the casting for the film. Jennifer was very familiar with the story and had experience working for a local casting agency. Casting calls were sent to local and regional talent agencies looking for the principle roles with the exception of Marcia. Sherri Marina was secured for her role as Marcia once I received script approval. The goal was to find a large selection of actors to read for the role of Sophia and Pierce. The challenge we faced with Sophia was self-created, her physical attributes would limit our pool of local actresses. I hoped to find a strikingly beautiful woman petite or model like in stature.

Physically Sophia had to represent the misplaced concept of beauty Americans put on the female form. Along with that she needed to be able to print on screen as a very demure inward recluse. She also has been conditioned to believe she has to marry within her race and he must be the typical tall dashing alpha male. These characteristics for her perfect mate would also limit the pool of males for the Pierce role. During the writing phase, I met a local actress I was confident could deliver the performance I desired, but despite my best efforts I could not convince her to commit to the role. This left me without my central character.

Casting calls which were held six weeks before principle photography were fruitless. We sent out a second and third round of announcements and received very little interest for auditions or video auditions. Jennifer started to make calls to the actors she had worked with while interning at a local agency. I relied on a tip we received in class as to the recourse to follow



when having trouble finding actors. I started calling previous actors I had worked with and we started to get a short list of women for Sophia.

After two dismal casting events we had succeeded in casting Lissy Geiss as Zoe, but failed to find anyone for the other roles. Soon after, we began to get responses from the feelers we put out to our actor friends. We assembled a short list of possible African-American actors for the role of Pierce and two females for Sophia. Still needed was a male for the role of Joshua and yet another female who could play the role of Desiree. Initially Joshua was preconceived as a Jewish male in his late thirties or early forties but we discovered that to be too specific. Since we had two potential actors for the role of Sophia it became obvious that we needed to cast the Joshua character as a male who visually would not be her obvious choice in a romantic interest. A few days passed, I decided I had to move forward with the short list I had for Sophia, Pierce and Desiree. I met with Antonio McGill and he agreed to be Pierce after reading the script. After meetings with Adrione Domino and Davida Smith I was conflicted as to who to cast as Sophia. The conflict centered on Davida's ability to perform either role and Adrione matched the physical description of Sophia perfectly. Cast chemistry was important so the fact they had worked previously and liked each other was a plus. There was also a sense that they would pass as sisters on screen but there was a problem with this seemingly ideal situation. I actually felt Davida could play either Sophia or Desiree but I was not sure if Adrione could do the same. I ultimately went with Adrione as Sophia based on her physique and her slightly reserved personality. We found an actor for the Joshua role but he was much younger and Hispanic not Jewish as written in the script. This required a quick modification to the character and the factors that shape his behavior. I felt comfortable that a Hispanic actor would serve the purpose of demystifying the dating and marrying outside the race taboo that exists in the African-

American community. The full cast was assembled with approximately three weeks to rehearse, screen test and do table reads before the first day of production.

The production schedule and scene count for the first day was intentionally light to allow cast and crew the opportunity to meld. I wanted to make sure I allowed enough time for hair and makeup despite the limited amount of makeup Sophia required. The first setup was the walking scene with Sophia, Marcia and Pierce. I decided to shoot this scene first because it was not heavy in dialogue and allowed me the opportunity to judge Adrione's performance of the physical aspects of the character. This scene also featured sexual undertones between Marcia and Pierce which were important for the conflict between the two women. Another reason I chose to shoot this setup first was the complex camera moves and lighting demands. The time needed for technical setup afforded extra rehearsal between Adrione and Sherri who were unable to do table reads for this scene. I had reservations about these two working in scenes because the difference in their ages and experience, but to my delight these concerns quickly dissipated once filming commenced.

The challenge of directing my own writing soon had me second guessing if I had given little exposition into Sophia's core flaw, which directly affects her compulsive behavior. While shooting the office scenes, I felt the audience needed more backstory about Sophia's past to get a better understanding of her psychology. This was based on performance and the amount of on-camera dialogue that had not been filmed. The performance Adrione delivered during the office scenes and in the first day of filming seemed to craft her as snobby, condescending and judgmental. I was concerned that audience interpretation would be the same or similar and she would be unlikeable. After shooting the office scenes I spent the next day doing rough cuts to get a better idea of how Sophia's psychology was characterized by Adrione's performance. I

decided the audience needed more exposition on her past and started writing two additional therapy scenes. I thought therapy scenes would really advance the idea that she was deeply impacted by an event in her past that resulted in her current psychological state. I chose to create these scenes to help strengthen the character's arc. They were also written so that I could easily cut them out entirely or partially without affecting the overall story. I paid special attention to Adrione's accurate portrayal of Sophia through body language and expressions throughout the remaining scenes.

Antonio's performance was also a cause for concern. I wanted the audience to like the character and I was concerned that during the hallway scene Pierce seemed a bit too smug or slick. I had to make sure the feedback I provided encouraged and guided him to portray Pierce as a focused leader not a ladies man. The manner in which Pierce deflects some of the flirty behavior from Marcia is important to Sophia's arc otherwise she has no motivation. I brought that to Antonio's attention during the filming of the office scene in which he is introduced to Sophia. It seemed to give him good insight into how Pierce could help move Sophia's story. When I felt the need to help my actors with any motivation or insight into the psychology of a scene or character, I used "As Ifs", a technique we learned and practiced in Performance and Direction.

Sergio Figueiroa as Joshua the drunken underperforming tool merchandiser was a challenge to direct in the early scenes. His introductory scene was important for the audience to buy into him as having a drinking problem and having to perform this on his first day of shooting was a challenge. If I had the opportunity to go back and change anything we did I would probably have saved this setup for its own day. I erred when I chose to shoot that scene first on Sergio's first day on set; we did not get the performance I was expecting. While I felt his hung-

over performance in the scene did leave a little room for ambiguity, we had to move on. His delivery in the meeting scene filmed later was more believable. This was the first time I worked with Sergio and struggled with giving him “As Ifs” that affected his performance. As in the case of Sophia, I think the further we got into filming, Sergio’s understanding of Josh’s impact on Sophia was deeper and he delivered subtle nuances that were not directed. The scene outside of Sweet Lorraine’s when Josh goes after Sophia was the highest moment of his performance. I was pleased overall with that scene and Sergio required very little input from me as to what was needed.

Sherri Marina delivered everything I could ask for in her portrayal of Marcia. When I wrote this character I had no reservation with asking Sherri to portray her. Marcia as I envisioned her was the typical over-confident beautiful full-figured woman with a deep dark secret. Her desire to keep that secret hidden is what I asked Sherri to use when she had to deliver over-the-top behavior or subtle sarcasm. Sherri’s insight and research into the hand washing compulsive disorder was evident in her first bathroom scene. When I watched her rehearsal for camera blocking, I knew that this was to be a very powerful moment in the final cut. While I was very pleased with Sherri’s performance I felt it was important the audience did not have more empathy for Marcia than Sophia. I also felt there should be some part of Marcia that annoyed the audience so I asked her to be more emphatic and sarcastic when insulting Sophia.

As confident, outgoing as Marcia is I needed that confidence to allow her to be tricked into the bathroom during the club scene. Sherri’s slight chuckle while the two characters are in the mirror in the bathroom is the sign that Sophia was looking for to seek her exit. The other important aspect of Marcia’s return to the table was the need for Sherri’s performance to have just a slight element of anger with a little bit of attitude while maintaining charm. I asked Sherri

to pull that off in her walk to the table and her leer at Sophia as she got up. My goal for that moment in the scene was for the audience to get the impression that she could become hostile, but chose to stay sophisticated, and to let Sophia know that she was on to her and that the battle was going to the next level. At that moment, Marcia knew that she had defeated Sophia and the evidence comes when Pierce toasts her line. Sherri's professionalism was evident throughout the project and she was inspirational. Her ability to do a scene exactly as asked multiple times then make very subtle changes in her performance to give me variety was a great help especially when asked to do yet another take of hand washing.

Davida Smith, Desiree who could have been cast as Sophia, provided the energy I expected of Desiree. She is Sophia's buddy and support system in the story and her most trusted confidant. Desiree knows Sophia better than Sophia knows herself is the one "As If" I recall sharing with Davida. Her depiction of Desiree, the worldlier sister who encourages Sophia to escape the doldrums of her self-imposed asexual lifestyle, was refreshing. Davida delivered light-hearted energy the character needed, but got serious when necessary. If time permitted I allowed the actors the liberty to give a performance that they would be different or better. In the kitchen scene, I gave Davida creative license with the dialogue line when she approached Sophia and she used poor grammar. I initially chose that take in editing despite the glaring grammatical issue because I liked her performance. Under the advisement of committee member Danny Retz I changed to a take with proper grammar to maintain the sophistication of the story. The kitchen scene performance was Davida's most important and she was very easy to direct and delivered alternate versions on request which allowed greater flexibility in post.

The most demanding set-up of the entire film was the club scene during the song "*Going In Circles*." I had worked on several live television performance shows prior to shooting this

scene and those experiences prepared me but I still faced challenges. This scene and all the other location setups had to be accomplished in one day of shooting which made for a very long day. This scene involved lots of extras, intricate lighting and camera blocking.

We planned and executed shooting all dialogue portions first to keep the energy level of the actors and extras high, and that pushed actual filming of the song late into the evening. Since the location was not available for multiple days, we could not film adequate coverage of the actors interacting during the song performance. We also had to push the exterior club scene to another night due to lengthy overruns. The attempt to record the song and the scenes in one day was a very aggressive decision; one that I am very fortunate did not negatively impact the overall film.

### ***Production Design***

The look and the feel of the film had to match Sophia first and secondly have a certain air of sophistication. Sophia's compulsive disorder dictated that she be in a space that was excessively organized and clean. Therefore, locations such as Sophia's apartment and her desk area at work had to represent her psychological deficiencies. The choice of Sophia living in a downtown apartment was also a conscious choice. Sophia is all about control and efficiency so living far from her office would not match her profile. The one visual element I chose to incorporate into the office scene is the clock. It was inspired from the lyrics of the song the movie is loosely based. Desiree's house was also important. She had to have the appearance of success but not as sterile as Sophia. We also placed elements in the scenes to give Adriane business to demonstrate Sophia's compulsion. The need for a therapist location on short notice that matched the upscale look of the other scenes presented a challenge.

I shared this information with Chen Gu when she agreed to work on the film. I knew that there would be some aspect of the look of the film that I would have very little influence over, such as Sweet Lorraine's, Victory Bar and Dee's Coffee. However, I wanted this film to feel like it is set in current day so we chose locations that would reinforce that goal. The scene which required Chen's assistance was the office. As stated earlier, the offices I intended to use were not available. That left me in a tail-spin to create a large office space the scene required. Chen transformed an empty room into a modern open-air office. I feel the production design and locations added to the cinematic value of the film.

### *Cinematography*

I approached cinematography as an expression of the visual flavor of the film. Since the film was about a protagonist and her struggles with internal and external forces it became apparent to me that I needed a director of photography who would understand my creative goals as well as the characters in the film and approach capturing their unique characteristics. I entrusted this critical aspect of the film to Darrell McConduit. I had worked with him on various projects prior to my thesis. Once I had developed the script to a point that I felt was close to being locked I sent it to Darrell in Los Angeles where he was completing his MFA in Cinematography at the American Film Institute. I sent him scene breakdown notes and shot lists for each scene in the film so that he could understand my visual goal for the film and he corresponded with his own notes and suggestions. I relied heavily on Darrell and entrusted many scenes to him which allowed me to focus on actor performances during principle photography. The beginning stages of our production planning had to be done via email, voice and text

message communication since Darrell was in Los Angeles up to the month before principle photography was to begin.

The concept for the look and feel of the film was based on the personality characteristics of the protagonist Sophia. Since the film deals with compulsive disorders and she is a compulsive organizer we chose to shoot all of the scenes on tripod and dolly to limit frame motion. Darrell also encouraged me to consider shooting in 2:40 aspect. He had recently done projects in this aspect and with anamorphic lenses and he raved of the cinematic value increase the use of 2:40 would give the finished film.

The shooting style would be all tripod based until the scene outside the bar after Sophia runs out of the club. The choice to shoot this scene primarily on the shoulder was Darrell's. He suggested the switch to a shoulder-based moving frame to help strengthen Sophia's character reversal during the scene. Since Sophia's arc occurs in this scene, DJ felt the addition of the energy of the motion in the frame would help sell the arc to the audience.

After we decided on how we wanted to shoot the scenes we moved on to choosing cameras, lenses, filters and grip and support equipment. The most critical aspect of the cinematography was our desire to have stable shots that had a fluid feel with subtle motion. Our efforts to achieve said goal included securing a pan and tilt head and tripods that would not be taxed by heavy loads to insure very stable shots. During camera and lens testing, our vendor allowed us to experiment with a slider dolly. Once we saw the fluid motion that could be achieved with the slider dolly despite the weight of the camera it was quickly added to our rental list. This allowed us to incorporate very subtle dolly type moves without the need for dolly track. The slider dolly was beneficial in even allowing for quick camera position resets that



would not have been achievable if we were using a traditional dolly and track system. There were some setups in which we mounted the slider dolly on the Phantom Dolly to allow greater flexibility in camera positioning and to allow multiple camera motions, such as being able to slide left and right while the Phantom dolly is moving toward the actors. The goal was to be able to add subtle, stable, fluid shots and dynamic energy to the scenes. The only drawback we experienced was that some of the shots we attempted became increasingly difficult for the focus assist as the range of motion increased.

The primary or “A” camera chosen for this project was the Sony SRW9000. The single CMOS 35mm sensor camera with a 35mm PL mount lens system, equipped with a Sony SRW-1 recorder built into a single unit allowed double recording in a single device. The SRW 9000 camera afforded us the opportunity to utilize Sony’s S-Log format and to record on HDCAM-SR tape. The use of expensive HDCAM-SR tape and the 35mm PL mount which required a rental package of prime lenses had a major impact on the overall production budget. However, the opportunity to shoot on a format that is nearly lossless in combination with Sony’s S-log gamma curve proved to be irresistible. Darrell’s first choice of lenses was a family of Zeiss Super Speed lenses. Due to a limited supply of the Zeiss lenses at the time I was planning to shoot, we had to choose a different set of primes. The second choice was a set of Cook High Speed primes; they were available from a local camera rental company. All of the lens and camera support equipment was provided by one local vendor for almost the entire run of principle photography. We were forced to switch to another local vendor for two days at the end of our shoot but were fortunate to get the same brand of lenses. Approximately 94 percent of the film was shot using the SRW 9000 in S-log mode.

The S-Log format provided enhanced latitude over alternative shooting formats such as REC 709 based systems and RGB solutions offered by Digital SLR cameras. I had prior experience with these formats and knew the limitations in the technology would hinder the cinematographer's creativity as well as cause post production issues concerning picture quality I wished to avoid. S-log was one of Sony's first attempts to create a digital image footprint that mimicked celluloid production processes. Through the S-log gamma curve the image captured had great exposure latitude up to as much as thirteen stops as defined in the specifications. As a result of the large latitude, the amount of detail in bright portions of the picture, mid tones and shadow areas was increased. This enhancement brought a new set of challenges. S-log in its raw form is somewhat similar to a film negative in that it has to be treated to resolve the final look of the imagery. The images that we saw on standard production monitors during photography were very flat and lacked chroma saturation. To the uninitiated eye the imagery was very unflattering, but since both the cinematographer and I had worked with this format on other projects we were comfortable with the raw untouched images we saw on set. When questioned by a couple of crew members and an actor about the look of the images, we attempted to create a pseudo LUT on one of the production monitors to give them a sample of what the finished picture would resemble. The proof of the dynamic range of S-Log is evident in the club scene which features white tablecloths with intense pools of light from above illuminating the actors in the scene while there is shadow detail of the background players that are in near darkness. Capturing this scene with that type of dynamic range would have rendered a noisy highly compressed image with the long-op compression schema used in digital single-lens reflex (SLR) cameras which are limited to working in REC709 color space with a standard gamma

curve. The quality of the range of the S-log proved to be a test for the Avid DNx36 codec used on the intermediate master of the final cut of the project. Fortunately Avid Media composer was able to support editing the project in its native RGB color space but the DNx36 codec was unable to render the intense white portions of this scene. The frame had to be rendered using a one-to-one compression scheme to render the white areas accurately; there will be more on that in the workflow section of this paper.

The “B” camera was a Sony F23 which is a 3 chip 2/3” camera in the Sony Cine Alta digital camera series. This camera was made available to us through my employer and came with a set of Zeiss Digiprimes and also was capable of shooting S-Log. The original plan was to use this camera on the large ensemble scenes to improve shooting efficiency. While this was an ambitious plan we quickly discovered the second camera could be a troublesome distraction for the actors. We took advantage of the second camera in the opening scene to capture overhead shots of the actors and other wild shots through mounting this camera on a short camera jib. This camera was also used in the speed dating scene and the club scene on the same camera jib.

I also used a Panasonic Varicam 3700 for the exterior scene outside of the bar at dusk and the opening title scene in which Sophia is choosing a dress for speed dating. This camera was also used in a cine log format to take advantage of Panasonic extended dynamic range and to help in making the images match the primary camera.

The plan from the outset of this project was to use as much available light as possible and only supplement for stylistic or exposure reasons. Our budget for portable power was small; therefore we purposely chose energy efficient lights that operated on 110 circuits. At the time of principle photography local lighting rental companies had limited supplies of LED fixtures. Our

preference was to shoot using LED lights at 5600 degrees according to the Kelvin scale. We predetermined that color temperature would work best in most of our location except for the club scene at Sweet Lorraine's. We were able to secure a rental of two variable beam and variable color temperature LED lights from a vendor that had just taken delivery. We utilized them to match exterior light through windows in the therapy scenes, the patio scene, interior hallway shots and the title sequence shots that featured Desiree. The title sequence shots with Desiree were shot at night using the two LED's to create sunlight shining through the window. In keeping with the goal of using 110 electrical as much as possible we also used Kino Flo Diva Lite 400's during interior setups and the scene outside Sweet Lorraine's. Traditional high-voltage tungsten fixtures were used to light the speed dating scene, and night club interior and exterior setups.

The light scheme followed the same creative criteria as the shooting style. The scenes were primarily flatly lit to achieve a level of realism. The lighting design and setups in the larger more dynamic scenes such as the speed dating and night club scenes were the most extensive and employed significantly more setup time and manpower.

Beyond the extended latitude range of the S-log format and the crisp image quality of the Sony Cine Alta cameras and the Panasonic Varicam, the cinematographer also employed a low tech solution to help diminish the high-detail electronic look that HI definition cameras experience. During camera and lens testing prior to production our lens vendor suggested trying a "Dior" filter to aid in softening the electronic image without having to do it internally in the camera. When we noticed the effect the filter had on the highlight areas, we decided to deploy the filter as often as possible. The filter which consists of a specific type of Christian Dior fine silk ladies stocking, which he claimed to only find in France, was cut, stretched evenly over a

4x5.5” matte box filter frame and glued. This image effect of this filter is in the interior hallway scenes, the patio scene and most of the principle shots in which the protagonist is retelling events to her therapist. The use of the filter became a visual tool for representing shifting into and out of Sophia’s story world. The therapy sessions were shot without the filter to give them a greater sense of realism.

Overall, I was very satisfied with the style of the cinematography and the picture quality the combination of S-log and 35mm Cook Prime lenses delivered.

### *Editing*

My approach to editing the film followed traditional philosophy of looking at dailies at the end of shooting days or if time allowed looking at clips during extended breaks. I found looking at the clips as soon as possible very useful; we were able to use these opportunities to make editorial, photography and production design changes that added in many aspects of the film. As noted in the cinematography portion of this paper, the convenience of shooting the principle footage on HDCAM-SR tape and backing up those tapes with Nano Flash recorders proved beneficial. We played the files through VLC media player on our desktop and image resolution was good enough to determine critical focus and check lighting setups. The convenience of being able to look at the footage immediately after shooting a scene helped us decide if we could move on. These files also aided the DP on difficult camera moves and focus tracking. I used the files from the Nano flash recorders as proxies to do rough cuts of scenes while on location, which increased my ability to make informed decisions on content and actor

performances. The ability to playback and in some cases edit immediately after shooting was a benefit I would highly suggest to all student filmmakers and professionals. It really helped to demystify the shoot-to-edit transition.

Once the scenes were shot, each tape was logged prior to being ingested. The process of logging and capturing was entrusted to the assistant editor. One of the other assistant duties was to reconcile all of the proxy files and filenames to the logged information from each tape. I felt it important to be able to have both copies available in case loss occurred. After the tapes were logged, I screened the reels and circled takes, then the assistant editor began the process of capturing the footage to a high-speed storage array at Avid's highest resolution RGB 10 bit 1:1 uncompressed. Once all of the reels had been completed, the data was then archived to 2TB hard drives dispersing the data load evenly across all the drives. The uncompressed footage was transcoded to Avid DNX36 codec to work as a pseudo intermediate. Once the data was secured on the drives the editorial process started.

I chose to cut the patio scene first. It was one of the first scenes shot so I had already done rough cuts with the wide shots from the proxy recording. I was also interested to see a rough color treatment to the footage since it was one of the challenging lighting setups. I followed standard protocol and cut all of the wide shots together of the scene to see both actors' actions. I felt it was very important for me to pay close attention to the subtleties of actor body language in the master takes so that I could look for similar performance in the coverage.

The reactions and body language in this scene were as important as the dialogue so I spent most of my attention on Sophia's reactions. I felt it was important that Adriane stayed in character with her facial expressions because Sophia is so demure. The dialogue of the scene

and the undercurrent of Sophia's fear of night time dating had to be reinforced through her reactions to Pierce's lines. I used this scene as a tone setter for how Sophia's physical reactions should be portrayed early in the film and after the climax. This scene was important to the film because it is a turning point for Sophia's character. Her beats in this scene are critical to pay off earlier scenes and to setup coming events. In this scene we see her attempting to go outside her norm. She asked Pierce to lunch, but she has still managed to find a way to keep her sense of control over the situation, similar to her practice of morning coffee dates. This scene signifies Sophia's commitment to changing her circumstance, and it also demonstrates that she is not ready to go as far as going for a meal at night. As the scene progressed the coverage shots grow closer and more intimate to visually support her comfort and desire to spend time with Pierce, but it was important to not cut the scene to make her seem like she has completely turned the corner and overcome her fears. After that scene was cut to my satisfaction I showed it to several friends studying their reactions, paying particular attention to how they felt Sophia starts and ends the scene. Their feedback helped me with edit decisions in scenes leading to this point as well as later scenes.

Another element I felt was important when editing this scene was the conclusion. I really wanted it to have a similar feel to the end of the first scene. Again Sophia is alone watching another man walk away; however, the difference is she had not been dumped by Pierce, giving her hope she still could win his affections. The audience perception of these subtleties is important, I emphasized this through the pacing of the cuts, and the use of the wide shot ending the scene. I felt the audience needed to see her attempting to go after what she thought and was taught from early on was her ideal companion, but that was not enough to compel her to

overcome and commit to a night time date. I felt Sophia had to experience a loss similar to Sean, but encouraged because the window of opportunity for a deeper relationship still existed.

Once the patio scene was cut and I was satisfied with it, I completed a rough edit of the master takes of the remaining scenes. I felt it was important to see the film in its entirety for a multitude of reasons. The most critical reason was to make sure all of the exposition printed on screen for the audience. I needed to feel comfortable with the subtle nuances of the characters and I was confident that if I had captured them in the master takes, I had enough material to complete the film. I worried the film was too long; after the first cut was completed it was about 45 minutes. I aspired to achieve a one-to-one ratio between scripted pages and film length, therefore a finished duration of approximately twenty-two to twenty-four minutes. The next phase of the editorial started with several viewings during which I took copious notes.

As I watched the rough master assembly cut of the film, I forced myself to disconnect with the words I had pained over during the writing stage. It was now time to cut the fat and make the story move. I initially started removing complete scenes as a means of condensing the length of the film. I needed to determine if the performances were strong enough to allow deletion of entire scenes without altering the story. This technique helped me to decide to remove one short scene, and to look for other opportunities to increase efficiency.

While working on my fine cuts of each scene, the words of Erik Hansen resonated, “get in as late as possible and get out as soon as possible.” This was a technique we learned in screenwriting to help accomplish the goal of a scene and maintain time efficiency. I search for any dialogue lines and action that I could remove creating gaps that would not negatively affect



the message or eliminate important character beats. The performance that Sherri Marina delivered in the two hand-washing scenes astonished me during filming and I found them very difficult to distill. I decided to avoid further edits on these two scenes until I had a full cut that was getting closer to my goal length. After a lengthy period of time away from editing, I was able to disconnect from the emotional attachment I had and complete further cuts to these scenes. I also applied the concept that once a scene no longer advances the goal of the protagonist or the antagonist it had served its purpose. The practice of giving space and time when stumped gave me adequate perspective when making difficult cuts.

Once I had a film that I felt moved while maintaining the subtle layers of the characters, I started showing the film to others. I used their reactions and input in determining if the film was ready for submission. I needed and depended on audience feedback to seek other opportunities to make the story more efficient. I felt that some viewers reserved their feedback since I wrote the story. During later screenings I requested brutal honesty from audiences. I was concerned as the writer and director that my intimate knowledge of the characters might have caused me to create gaps that were too large for the audience. I received invaluable input from Danny Retz that encouraged me to seek even more efficiencies. Thanks to this advice I was able to combine two scenes without losing any character beats. Danny encouraged me to combine the hallway interaction scene with Pierce, Marcia and Sophia with the montage scene that followed.

The scene I was most challenged by was the climax scene; again Danny gave me invaluable input which made the scene more efficient without changing the intent of the scene. The cut submitted for review moved too slowly, and it was awkward. Danny suggested I find a way to incorporate the title song from the moment Sophia enters the club. Danny's feedback helped me realize that I needed to incorporate the song with the actor lines. In doing so the

disjointedness of the scene would be eliminated. Danny noted that the film stopped when the song started. While doing initial drafts of the club, scene I struggled with the believability of the duration Marcia is gone. Danny's suggestion presented a solution to the awkwardness of the cuts as well as the need to add diegetic music. It did present a challenge as to how to incorporate the subtle exchange of glances between Marcia and Sophia upon her return to the table and Sophia's downward spiral. I was able to overcome limited coverage by enlarging the frame in post-production to see expressions.

### *Sound*

This film is a dramatic character study of personality disorders set in modern times. Therefore it's primarily dialogue driven with the exception of the club scene. Since the film is dialogue driven the goal was to use as much production audio as possible limiting the need for ADR. The primary sound recording microphone was a cabled Sennheiser ME-66 on a boom; however there were situations in which we supplemented additional wireless lavalieres. One instance is the entrance scene with Pierce and Mr. Ames; we added a wireless lavalier to Mr. Ames. The natural sounds of the walk up and entrance through the glass doors were enhanced by this microphone. We also used it on all master takes in the office scene on the person with the most dialogue. Since those shots were mostly done on a wide lens, the boom operator was not able to get close to the actors. The sales meeting scene also featured the use of two wireless microphones. The boom operator was wireless in this scene which afforded him greater range of motion. There were tremendous sound challenges that tested the mettle of our sound crew. Kirschmann hall had an obnoxious squeaky fan noise that we could not avoid. That audio was

processed through Izotope and extra equalizer plug-ins to reduce the squeak. The patio scene was also a sound nightmare. The ambient sounds ranged from gusty wind noise to loud bird chirping and a beeping construction vehicle. Again Izotope software was used to reduce the wind noise in post-production and on set we used moving blankets to block the wind from the actors. Despite our efforts to block the wind there are shots that show Sophia's hair being blown about. Another challenge was presented in the coffee shop location due to the refrigerators. The opening scene did not require sound but we proceeded to record sound and that audio had slight machine hum throughout making any natural ambient unusable. The barista scene was more difficult because it was shot amongst the machines and refrigerators. Izotope came to the rescue and removed a significant amount of the hum eliminating the need to do ADR. My main concern hinged on eliminating the need to do that scene entirely through ADR because of the room presence in any production audio, actor availability and overcoming performance issues.

The club scene presented the biggest sound challenge. The bathroom had a refrigerator type machine hum that was coming through the walls and it was a small space with all hard surfaces. I dreaded having to ADR this scene which required me to create a sound effect that would mimic the acoustics of this room; again Izotope was the solution to this problem along with mixing in the ambience of the activity from the club.

Since the film featured a live performance of the hit song "*Going In Circles*," I ambitiously decided to record it on the multitrack system installed in the club. We supplemented their microphones with higher-quality large diaphragm microphones on the lead vocalist and the piano and attempted to multi-track record the song and mix it in post. The idea was good but unfortunately the club's system failed to save the data at the end of the recording. Thankfully we

had done a dry record of the vocalist and room ambience as a backup. The next day the piano, bass and lead vocal tracks were recorded in an ADR session.

The remaining dialogue scenes were recorded using the Sennheiser Shotgun on a boom. The only scene of the film that needed ADR was the club scene. The goal was to have a simple sound world that would not distract the audience from the subtle visual nuances. The shotgun with its narrow pickup pattern allowed us to limit the ambience when recording dialogue. I aspired to limit the amount of music in the film as a part of the sound design to enhance the emphasis on the visuals. All of the background music in the film are from the Digital Juice music and sound effects library.

### ***Technology and Workflow***

This film featured the use of high-tech tools and innovative low tech add-ons. The scenes were captured using two Sony Digital Cinema cameras, SRW 9000 and F35 in conjunction with Panasonic's Varicam 3700. These cameras feature a log gamma setting which enhanced image detail in the middle range of the picture and provided large latitude of exposure. These cameras paired with a combination of Cooke and Zeiss Prime lenses insured pristine images and high cinematic picture quality. The recording media was Sony HDCAM SR tape which featured the lowest compression rate of any filed acquisition format other than uncompressed recording. I had the option of using digital SLR 35mm cameras and decided this workflow to be potentially problematic in production and post-production due to limitations of the camera's compression

algorithm, despite the platform's obvious cost saving opportunities. I had experience working on other projects that suffered technically and creatively due to limitations of that type of camera.

The postproduction workflow included computer-based software editing on Avid Media Composer and Symphony edit systems. The native recordings were transferred digitally into the Avid Symphony at a one-to-one compression ratio also considered uncompressed. Those files totaled approximately six terabytes. The footage had to be transferred into a high-speed hard drive array to accommodate the ultra-high data rate of the native footage. I was fortunate to be allowed to use a Rorke Data storage area network (SAN) at Dillard University. This storage system was custom engineered to support multi-stream recording and playback of uncompressed hi-definition video. While I was allowed to use the SAN I would not be able to edit the film using the native uncompressed files. The ability to move the project from the Dillard system to small portable drives was accomplished using Avid editing software.

After the footage was transferred it was then transcoded, a process accomplished in Avid which creates lower-resolution proxy media. After the files were transcoded the native high-resolution media was transferred to four two terabyte drives for archival and conforming. The production clips used for editing were down converted to Avid DNX 36. These files retained enough resolution to detect focus problems and to do rough color correction. The picture locked version will be linked back to the high-resolution media on the archive drives and two or three more passes of color correction and color grading to produce masters for multiple playback formats. I plan to produce a HDCAM SR master for submission to festivals, DCP master for use in the UNO Theater, Blue-Ray master for personal distribution to cast and crew and festivals, and also a master for web playback. Color correction and color grading was done on the Avid Symphony because of its extensive color toolset. Intermediate drafts of the film were exported

from Avid in the production resolution of DNx36 and transcoded and cropped QuickTime movies using a generic H.264 at 1920x804 screen resolution in Sorenson Squeeze. These files were created in that resolution to enable non-full screen computer playback in the native 2:40 aspect ratio of the film without letter boxing at the top and bottom of the frame.

Audio mixing was initially done in Avid Media Composer during editorial and the finish mix was done in Protools. Izotope audio restoration software was used to repair any flaws in production audio, ADR sessions were recorded on Protools at the Dillard University recording facility.

## Chapter 3

### *Analysis*

Critical analysis of the film started as early as the character development stage, before any dialogue was written. I relied on input from classmates and instructors as well as female friends. Every stage of the development of the script included some form of analysis ranging from instructor feedback to my spouse's take on the characters and the plot. I found it necessary to rely on external input from females throughout the script development to insure I wrote from the female perspective rather than the male interpretation. I strategically chose women who were professionals, single never married, and had been in serious relationships, to test read the material before I locked the script.

As I completed drafts of scenes, I relied on the same group of women to give me honest feedback in all aspects of the film. I especially wanted their feedback on Sophia's wardrobe, makeup, hair and behavior to guard against making her unattractive. I also did informal interviews with the men who participated in the speed dating scene to get their reaction to Sophia's demeanor. Their responses were quite varied, ranging from cold to even bitchy. I had performance concerns, and the comments helped to reassure me that her performance was believable. One speed dater commented that he was getting frustrated with her lack of communication during their brief encounter. I later disclosed that she had been directed to be that disconnected.

I tested my samples as often as possible with females who were in the intended audience. In one instance I received a slight chuckle as one co-worker watched the opening coffee shop scene. The chuckle caused great concern because I did not think the moment had any hint of

humor. She later explained the chuckle was an uncontrolled reaction to Sophia's rejection of Sean's hand embrace in the scene. She went on to say she had done the same thing on dates in the past and that Sophia's behavior towards dating was similar to hers when she was in her early twenties. That feedback reassured me that the film was headed in the right direction.

After completing the first full draft of the film, I made a low resolution version and started testing it with a small group of women to get their feedback on the story and the main characters. I also took the opportunity to watch their reactions to the film. I paid special attention to their body language and attention span looking for signs that the film was dragging or moving too quickly. The general consensus I got was that it did move slowly which was confirmed when Danny Retz gave me his input. I proceeded to examine the scenes that dragged looking for ways to condense without losing essential story beats. Feedback was essential throughout the production process but I used it to enhance the story. I did encounter feedback from some who felt Sophia's need for a man to feel complete was shallow. I had to stick with my intent to make a film that used the love paradigm to demystify the taboos society puts on individuals who suffer with compulsive disorders. So when I received negative feedback I measured it against the overall goal of the film. I did not expect every woman to like to the nature of the story and I got some push back from persons I would categorize as feminists. The reactions to Sophia ranged from cold and dark to sad and removed. Another question that was frequently asked was what happened to Sophia. My answer generally alluded to whether the details of that event really mattered beyond them ushering her to create the psychology she used to deal with her life moving forward. The general answer was that it really did not matter, and. I chose to leave the details ambiguous because I did not want to make a violent film. I wanted the



film to stress that the human psyche is fragile, and it's possible for a person to behave like Sophia as a result of a non-violent event.

I screened the film with members of the sociology and psychology department at Dillard University coincidentally at the same time of the Ray Rice domestic abuse case. They gave me very positive feedback as to the film's method of addressing domestic violence, male and female relationships and other social issues. I was commended for producing a story that dealt with the very subtle issues related to abuse versus the overwhelming images of the Ray Rice case. My goal was not to make a film that attempted to tackle domestic abuse; however the untold event in Sophia's life leads many to think she was a victim of it. The praise was inspiring and invigorating even though my original intent was not related to domestic violence. I was encouraged to enter the film in festivals that have specific categories for films of this nature.

## Chapter 4

### *Conclusion*

*Going In Circles* was a personal triumph, homage to the songwriter and my grandest attempt at narrative filmmaking. My primary goal from the outset was to make a film that placed emphasis on the human condition. I was cautioned by professors and the like of the daunting task I was undertaking. I yield that I boldly moved ahead with the project despite their various concerns. I used their advice through various stages of the project when making critical decisions. Remaining true to my original intent to make a film I could show my children and my parents without hesitation was a driving factor through the process. I also wanted to make a story that took the basic message of the original song and told it through the female lens with a larger lens of human behavior at the core.

I concede that one of the two objectives of the film had to take precedence otherwise the project could not fit in the scope of a short film. Through analysis I discovered that the audience has a palette for a multi-layered story and it's the filmmaker's responsibility to craft a story that is compelling and interesting. The characters are the driving force of the film, without them the story has no life. I have a profoundly different appreciation for the process of developing characters and crafting a screenplay. Story structure, pacing, character arc, performance, subtleties are as important as the words. Upon completion of this project my definition of the position director also has a new meaning. After the writer, the director is the driving force of the story. The decision-making process requires the director be a combination of creative gate-keeper and conductor leading a small army on a journey. My appreciation for the relationship between writer and director after this process takes on a new meaning. As the core members of

the creative team outside of the actors, the relationship between these two must have a certain amount of symbiosis and dissonance. A film such as this is benefits with a cornucopia of creative input.

As director-auteur I was challenged to not be myopic in scope when crafting and directing the actors. In revisiting my discussion on directing in two phases I feel it important to bring to the forefront the responsibility the director has for the overall project in terms of efficiency, crewing, staffing and the like. The success of a production can solely rest on the director and the department heads. Hence it takes creativity, sound judgment and the ability to know your limitations to be a director. That insight into self and human nature is an attribute found in many modern directors, such as Clint Eastwood and Lee Daniels. This experience taught me the position bestows ultimate responsibility, but if you put ego aside and build a great team, you can succeed. In an era in which many misuse the title, going forward I will respectfully proclaim I am a director with great reverence. There are some aspects of this film I wish I could do over but I am overall pleased. I anxiously await the response from a larger audience. I anticipate doing other projects of this scope in the future and will rely on this experience to guide me through.

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## Appendices

Shooting Script

Going In Circles

By

Mark Raymond

Final 7/25/12

Opening Credits

1 INT. COFFEE SHOP-DAY

A spoon gently stirs a cup of cup of coffee. In the background people are ordering coffee.

Camera circles around a small table with two people seated opposite each other.

The woman picks up the coffee cup and takes a sip.

Camera circles behind her to reveal a man's face. He attempts to utter words.

Cut to camera moving behind a man looking at the same woman with a look of question in her eyes.

Cut to moving shot that includes the coffee cup with her hands, camera pans and tilts up to reveal a different man, but he attempts to utter a statement.

Cut to camera moving and tilting up from a man's hands on the table as he reaches for the person across from him.

A male voice pierces the murmurs of the background voices.

MAN

This isn't working.

Cut to overhead shot of the hands and the coffee cup.

The murmur fades out and a cup chatters as it is stoically placed on a saucer.

Cut to black.

Fade up on title Screen.

2 INT. THERAPIST'S OFFICE

Sophia is sitting sternly upright in a high back chair, CAROLINE WATSON, psychotherapist, conservatively dressed.

SOPHIA

I though I was ready but it still feels weird.

CAROLINE

Opening up? or letting them get close?

2.

SOPHIA

Both, letting them get close is tougher.

CAROLINE

Why did things go bad with Sean?

SOPHIA

The morning coffee dates weren't his thing, and he said we weren't connecting.

CAROLINE

Did you try to make him understand what you've been through?

SOPHIA

No, I am uncomfortable talking to a man about that night.

CAROLINE

Sophia if you don't talk about it with them you'll never get off this merry-go-round. How committed are you to finding your soul mate?

3 INT.BEDROOM-DAY

Alarm clock screeches, the display reads 5:30am, SOPHIA SIMONE, 38, corporate merchandise buyer, tall, beautiful, is clad in a bathrobe, slippers and a toothbrush in her mouth. She scurries to shut off the alarm.

Her cell phone rings. She answers while opening her closet.

Camera dolly's past an immaculately organized closet.

SOPHIA

Don't say the red one. You never get up this early.

On the other end of the conversation her sister and best friend DESIREE CLANCY, 34, outgoing divorcee.

DESIREE (O.S.)  
Well good morning to you.  
Bullfighters use red to get their  
attention.

Sophia grabs the red and yellow dresses from her closet and puts them both up to her body as she inspects the mirror. She puts the red dress down and turns around in the yellow dress, the tags are still on them.

3.

SOPHIA  
I'm not that woman.

DESIREE  
You gotta them show a little.

Sophia hangs the two dresses back at the end of her closet and grabs a dark business suit.

Desiree reaches into her closet for a very colorful silk dress.

DESIREE  
Black is depressing.

SOPHIA  
Red says too much, gotta go.

Sophia hits the end button and continues dressing in black but grabs the red dress, the clock reads 5:45.

4 INT. LADIES RESTROOM-NIGHT

Sophia adorned in the red dress attempts to apply mascara.

Desiree looks at her sister's reflection in the mirror and frowns.

DESIREE  
Look at me.

Desiree begins applying mascara and extra blush and red lipstick.

Sophia is uncomfortable with the transformation taking place.

DESIREE  
Men are visual, and they want a



mate not a mother. Remember, lay  
off your bad habits.

Desiree signals no touching up guys ties and clothes.

5 INT. LARGE ROOM WITH TABLES AND NUMBERS-NIGHT

A bell rings Sophia and Desiree take their seats at tables 7  
& 8.

Men are surveying the room like lions seeking prey.

4.

Sophia surveys the room and quickly looks down to avoid eye  
contact, as if checking her nails. A bell rings again and  
the guys approach the ladies at their tables.

The speed dating begins.

The wallah of several inaudible conversations can be heard  
as we see a montage of faces and expressions interact with  
Sophia each greeted by a sullen unenthusiastic expression.

She is slightly less gloomy for the guys with a neat  
appearance.

Meanwhile Desiree is laughing, joking and smiling.

The final bell tolls. The onslaught is over.

Sophia looks over at Desiree who has a stack of business  
cards, she looks down and sees one. Dismayed, Sophia puts  
her face in her hands in frustration. As she rises from her  
misery, she scans the room and spots a finely dressed tall  
slender man with features of a god. She attempts to make her  
way through the crowd but can only manage another fleeting  
glance.

6 INT. OFFICE CUBICLE-DAY

The clock on the wall reads 7:30am, Sophia's at her desk  
reading a thick book about relationships. Her eyes are glued  
to the page, until her trance is broken by RON AMES, 56,  
average build, corporate exec, and PIERCE CHRISTOPHE, a  
strikingly handsome, tall, well dressed gentleman.

RON

Told you she'd be hard at work.

Sophia quickly puts the book in her desk, she checks her

desk clock, it reads 8:11. She looks in the direction of an empty desk.

SOPHIA

Morning...

Sophia stops mid statement when she recognizes Pierce as the guy she saw at the speed dating event.

RON

I brought Pierce by to meet the buyers and as usual you're the only one here.

Pierce offers his hand.

5.

PIERCE

Pleased to meet you.

Sophia is awe struck and has no words.

RON

She's you're best buyer.

Sophia gazes up at him and he returns the gaze with a smile.

RON CONTINUED

You'll meet the rest of the team at the meeting.

Sophia eyes Pierce as they walk away.

The office is bustling with people but Sophia's eyes are fixed on Pierce.

The still of the air is pierced as MARCIA BURKE, 34, beautiful big girl, fashion buyer, very outgoing personality, makes her presence known.

MARCIA

Ahem, you okay?

Marcia looks in the direction of Sophia's stare, she eyes Pierce up and down.

MARCIA CONTINUED

Who is that?

Sophia does not answer.

ZOE BANKS, 26, the new junior buyer, peppy and energetic breaks the silence as she enters the cubicle.

ZOE  
Morning Ladies

Zoe looks at Sophia who is still in a daze and gestures to Marcia who is still eying Pierce.

Zoe has a puzzled look.

ZOE  
Did I miss something?

Sophia looks over her glasses at Zoe, then glances in the direction of Marcia.

6.

MARCIA  
Not something. Someone.

Marcia licks her lips in a very sexy manner.

Marcia and Zoe look at each other and giggle.

Everyone's attention turns to JOSHUA MANN, 41, divorced, tool merchandiser, as he stumbles on the edge of his cubicle as he staggers to his desk.

Sophia looks at her desk clock which reads 8:37. She tidies up the tings on her desk before she heads to his desk with a package tossing it to him as she walks by.

Sophia's face twists as she passes him and detects a scent of alcohol.

SOPHIA  
See *you* had a *great* night.

Joshua looks to the other two ladies for a clue.

7 INT. LADIES RESTROOM-DAY

Sophia enters and inspects for others. She opts for the stall furthest from the door. She opens her kindle and continues reading her book.

8 INT. OFFICE CUBICLE-DAY

ZOE  
Rough one Josh?

JOSHUA  
My ex is giving me the blues.

Marcia starts walking away from their desks to exit.

ZOE  
Where are you going?

Marcia sashays away.

MARCIA  
Prep.

7.

9 INT. LADIES RESTROOM-DAY

Marcia enters the ladies room unaware Sophia is in there.

Marcia touches up her makeup and talks to herself in the mirror.

She stands looking at the sink like a deer caught in headlights.

Sophia looks under the stall to see who entered and sees Marcia leering into the mirror. She lifts her feet and remains silent.

A time lapse montage of Marcia beginning with her turning the water on and several minutes of hand washing.

Sophia checks her watch, as Marcia continues to wash and rewash her hands, Sophia continues to check her watch. A total of 15 minutes lapse.

10 INT. LARGE CONFERENCE ROOM-DAY

Sophia, Zoe, Marcia, Joshua along with Ron and Pierce sit around a large conference room table.

PIERCE

There is room for significant  
growth starting with tools.

Joshua lifts himself up in his chair.

SOPHIA  
Housewares is up 20 percent over  
last year.

MARCIA  
Fashion sales peak during the  
holidays. I'll show you my plans  
later in our one on one.

Sophia looks over her glasses at Marcia in as if to frown on  
her obvious attempt to flirt.

11 INT. OFFICE HALLWAY-DAY LATER

Pierce is making his way through the office still meeting  
new people as Marcia and Sophia run into him.

Marcia approaches him.

8.

MARCIA  
I'll see you at two to discuss my  
ideas on how to increase market  
share in juniors?

PIERCE  
Maybe we can discuss it over lunch.

Marcia caress his shirt sleeve.

MARCIA  
I like how you think. Egyptian?

PIERCE  
Good eye.

12 INT. KITCHEN-NIGHT

Sophia, dressed in her usual business skirt and white blouse  
but has on a multi-colored sash is standing at Desiree's  
counter. Desiree is washing dishes and turns and walks  
toward her.

Desiree gestures towards the sash.

DESIREE

Who is he?

Sophia looks up and gives a blank stare then a slight smile.

DESIREE CONTINUED

Really, why is you lying?

Sophia beams.

SOPHIA

Who Pierce?

DESIREE

He must be special, at least an 8.

SOPHIA

He's the guy from speed dating.

DESIREE

The lame one who gave you his  
business card?

SOPHIA

No, the sexy one I saw.

9.

DESIREE

Hmm, and how'd you get his name?

SOPHIA

Well he is my new boss.

DESIREE

The brother must be a ten. Can he  
be the one?

SOPHIA

He seems to have the right stuff.

DESIREE

If he's a ten you can't confine him  
to just coffee and you better get  
on your game. It's time for him to  
see a new Sophia.

Sophia is meticulously cleaning the one cup coffee dispenser prior to brewing as Pierce walks up.

PIERCE

I see someone else appreciates  
fresh java.

SOPHIA

What'll it be?

PIERCE

You tell me.

Sophia smiles, takes a step back to check him out.

SOPHIA

Dark Roast, Black.

Pierce waits for the coffee to finish and offers Sophia condiments.

PIERCE

We should get together after work I  
also love a good glass of wine.

SOPHIA

Maybe, but coffee in the morning is  
more my style.

He checks her out as she walks away.

10.

14 INT. OFFICE CUBICLE-DAY

Sophia is seated at her desk working, Joshua is at his desk staring at his computer screen, Zoe's desk is vacant, the clock reads 2pm. Marcia breaks the silence as she enters.

MARCIA

Come on five o'clock.

JOSHUA

Hot date?

MARCIA

Something like that. I'm meeting  
Pierce for a strategy session over  
drinks.

Sophia looks up and her eyes pierce her as if they were daggers. Joshua notices Sophia's mean look.

15 INT. PIERCE'S OFFICE-DAY

Sophia knocks on Pierce's open door.

SOPHIA  
Do you have a minute.

Pierce motions for her to take the seat on the other side of his desk.

SOPHIA CONTINUED  
I'd like to take you up on your offer to discuss my plans for the fall season. Do you have lunch plans.

PIERCE  
I'll clear my schedule. I'm all yours.

16 EXT. OFFICE PATIO-DAY

Pierce and Sophia are sitting at an table with take out.

PIERCE  
When you said lunch I was thinking of something a little more quaint.

SOPHIA  
I don't like to be away from the office. I t seems like an awful  
(MORE)

11.

SOPHIA (cont'd)  
waste of time. You know waiting to be seated, then slow service and so on.

PIERCE  
I was hoping for that to get to know you.

SOPHIA  
Wizee Wig,

PIERCE  
What you see is what you get. I think there's more.



Sophia sits back a little.

SOPHIA

I'm just a girl from the country  
trying to climb the corporate  
ladder.

PIERCE

There's more to life than work.

SOPHIA

Such as?

PIERCE

Family, love, traveling, all sorts  
of things. What do you like to do?

SOPHIA

This is it, and I love to read.

PIERCE

Now, I see why housewares is such a  
strong department. I like your  
projections and ideas, I wish other  
departments were as focused.

Pierce places his napkin on his plate.

PIERCE CONTINUED

This was a good idea. Maybe the  
team should do this once a month.  
Maybe we can do this again but over  
dinner. Books are great, I have a  
feeling there's more to you than  
being a book worm.

Pierce leaves, Sophia sits alone.

12.

17 EXT. CITY STREET-NIGHT

Sophia is walking past a busy bar and notices Pierce and  
Marcia enjoying themselves. Pierce reaches over and touches  
Marcia's sleeve, she smiles, strokes his hands while she  
appears to be explaining the look of the outfit.

Sophia stares at them until her trance is broken by a member  
of the wait staff.

Sophia startled walks off searching for something in her  
pockets.

18 INT. THERAPIST'S OFFICE - DAY

The women are wearing another set of clothes but sitting in the same office.

CAROLINE  
Have you tried anything new?

SOPHIA  
Desiree forced me to go speed dating and I bombed.

CAROLINE  
Why?

SOPHIA  
I felt like a piece of meat. They didn't see me they saw a target.

Sophia cracks a half smile.

SOPHIA CONTINUED  
Then *he* walked through the room.

CAROLINE  
How did you react?

SOPHIA  
I couldn't he was gone, then the next day there he was walking in with Mr. Ames. I froze, I was so embarrassed.

CAROLINE  
How did that make you feel?

Sophia begins to straighten her clothes and is visibly uneasy.

13.

CAROLINE CONTINUED  
Breathe, let it pass.

Sophia sinks deeper into her chair attempting to relax.

SOPHIA  
Awkward, like a nervous little schoolgirl.

CAROLINE

What made you so nervous?

SOPHIA

Everything about him.

Sophia's face brightens as she thinks of Pierce.

CAROLINE

Chemistry is important, now the  
real work begins.

Sophia's smile quickly saddens.

SOPHIA

I know, and Marcia as usual has him  
in her sights. You should have seen  
the spectacle she put on for him.

CAROLINE

The competition could be good for  
you.

19 INT. LADIES BOUTIQUE-EVENING

Montage to music of Sophia trying on lots of outfits with  
Desiree acting as the fashion judge.

Sophia neatly hangs all of the outfits back on the hangers.

Desiree does just the opposite, tossing discarded garments.

The ladies exit the boutique with several garment bags.

20 INT. OFFICE CUBICLE-MORNING

Sophia is wearing a new colorful outfit as the crew arrives.

ZOE

Wow Sophia! New outfit?

Marcia looks over at her and shrugs off the new look.

14.

Joshua peers up from his PC screen.

JOSHUA

Pierce is inviting the team out for  
drinks tonight at Sweet Loraine's.

ZOE

I love that place. Sophia you would

like it.

Sophia looks over her glasses at the two of them and shakes her head no.

MARCIA

I guess its not her style?

Sophia glares at Marcia.

21 INT. OFFICE CUBICLE-DAY LATER

The clock on the wall reads 4:55.

ZOE

Let's go everybody. Sophia you sure you don't want to come?

SOPHIA

I have work to get done.

22 INT. SWEET LORAINÉ'S JAZZ CLUB-NIGHT

Sophia finds the group at a table as they are listening to a live band.

ZOE

Sophia, what a surprise.

Sophia looks around the table and notices Marcia sitting really close to Pierce. She takes the empty seat between Joshua and Pierce.

Sophia looks at Joshua who has three empty cocktail glasses in front of him. She gives a look of disapproval.

WAITRESS

What'll it be?

SOPHIA

Something non-alcoholic.

Marcia looks at Sophia a Martini glass has thick coats of her lipstick around the rim of the glass. She stops sipping.

15.

MARCIA

Figures, you don't drink, don't smoke, what do you do for fun?

Marcia takes another sip of her Martini.

Marcia turns back to her conversation with Pierce.

Sophia looks in her direction but does not respond.

Sophia starts to get up.

SOPHIA

Anyone want to powder their nose  
with me?

Sophia scans the table.

MARCIA

I could use a touch up.

Marcia and Sophia head to the ladies room.

23 INT. JAZZ CLUB LADIES ROOM-NIGHT

Sophia and Marcia are side by side at the vanity each lady  
inspects her appearance.

Sophia is watching Marcia in the mirror.

SOPHIA

You done yet.

MARCIA

NO, you go head without me.

Marcia reaches for the water as Sophia watches.

24 INT. SWEET LORAINES'S JAZZ CLUB-NIGHT

Sophia returns to the table.

ZOE

Where's Marcia?

SOPHIA

She'll be right out.

Sophia surveys the table. Joshua now has his fourth empty  
glass and a full fresh drink. Sophia cozies up to Pierce.

16.

SOPHIA CONTINUED

Are you enjoying the show?

PIERCE

It's better than I expected. She  
really has a great voice.

Sophia maneuvers her chair closer to Pierce.

SOPHIA

We should meet one morning for  
coffee. I know the perfect place.

Pierce's focus drifts between Sophia and the band.

PIERCE

It's a date.

Pierce looks around the room as if he's looking for  
something.

Zoe looks around.

ZOE

Where's Marcia?

PIERCE

I was wondering the same thing.

Zoe gets up and heads to the ladies room.

25 INT. JAZZ CLUB LADIES ROOM-NIGHT

Zoe enters the ladies room and finds Marcia intently washing  
her hands. She's puzzled.

ZOE

You alright, we were worried about  
you.

Marcia struggles to figure out what to do with her hands.

Zoe embraces Marcia, she is shaking and is very uneasy.

ZOE CONTINUED

It's ok. Come on let's go back to  
the table.

Zoe hands Marcia a towel but she does not take it.

MARCIA  
(voice unstable)  
I'll get myself together.

Zoe is visibly shaken by Marcia's behavior.

26 INT. SWEET LORAINES'S JAZZ CLUB-NIGHT

Marcia and Zoe exit the ladies room, they notice how close Sophia and Pierce are sitting.

Marcia checks herself and heads toward them.

Marcia puts her chair right next to Pierce and Sophia.

MARCIA  
Miss me, sorry it took me so long.  
I got caught up.

Marcia glares at Sophia, the ladies lock eyes.

MARCIA  
Thanks for keeping Pierce  
entertained.

Sophia looks at Pierce who is mystified.

SOPHIA  
We were discussing our love of good  
coffee.

Pierce looks at the performance.

MARCIA  
I'm sure he wants to hear all about  
the adventurous life you lead  
buying coffee makers.

Marcia leans in to Pierce's personal space nearly touching lips.

MARCIA CONTINUED  
I think he'd rather hear about the  
adventures I have in store for him.

Pierce smiles, Marcia repositions herself between Pierce and Sophia.

Sophia looks over at Joshua then back to her drink. She stirs it as if it were a cocktail.

The lead vocalist SHERRI, late 30's.

SHERRI

This next song is written by our  
pianist. It's one of my favorites,  
I hope you enjoy.

Sherri clutches the microphone.

SHERRI

I'm an ever rolling wheel  
Without a destination real  
And I'm an ever spinning top  
Whirling around 'till I drop

Sophia looks over at Pierce and Marcia. They are enjoying  
one another's company. Sophia's eyes well up. Joshua watches  
her reaction to the song.

Oh, but what am I to do  
My mind is in a whirlpool  
Give me a little hope  
One small thing to cling to  
You got me going in circles  
Oh, around and around I go  
Going in circles  
Oh, around and around I go  
I'm strung out over you  
I'm a faceless clock  
With timeless hopes that never stop  
When I feel that way  
You know my soul's at stake

Sophia grabs her purse and rushes to the door. Desperate to  
hide her pain.

27 EXT. SWEET LORAINÉ'S JAZZ CLUB-NIGHT

Sophia digs in her purse as she's walking away from the  
club. She is startled as a hand reaches out to her with a  
handkerchief. She turns around to find Joshua.

SOPHIA

Why are you..

Joshua reaches out to her and takes her by the forearms.

Sophia tries to back away but Joshua holds her and looks  
into her eyes.

JOSHUA

I know what you're going through.



19.

SOPHIA

No you don't.

Joshua moves closer to her, she takes a step back but stops.

JOSHUA

I drink because I don't know how to  
cope with the void. The same void I  
see in your eyes, and why you  
constantly organize.

Sophia looks into his eyes, steps into his embrace and  
begins to cry. Joshua hugs her, she lays her head against  
his chest and sobs. They stay in the embrace for a long  
time. Sophia breaks the embrace and looks into his eyes.

SOPHIA

I'm starved.

JOSHUA

Come one I know the perfect little  
diner. You're gonna love it.

SOPHIA

The food better be good.

They turn and walk away from camera into the shadows.

28 EXT. COFFEE SHOP-DAY

Lower third super reads, six months later.

Sophia walks in wearing a colorful sun dress. the clock on  
the wall reads 9:00Am.

BARISTA

Kind of late today. Your regular?

SOPHIA

Nah enough of that boring stuff, I  
want a Chai Mocha Late with a  
twist.

Sophia takes her order and proceeds to sit outside.

She is joined by a gentleman, she reaches over and gives him  
a kiss on the lips.

SOPHIA

Congratulations! I knew you could  
do it.

He places an Alcoholics Anonymous book on the table.

20.

Then he reaches into his pocket and reveals a small jewelry  
box in his hand. We now see that it's Joshua, refreshed and  
with a new zeal for life. He cups the box in his hand in an  
attempt to hide it.

JOSHUA  
Sophia will you....

## Schedule

### CAST MEMBERS

1.SOPHIA  
2.DESIREE  
3.JOSHUA  
4.PIERCE  
5.MARCIA

6.ZOE  
7.SHERRI  
8. RON  
9.WOMAN  
10.MAN

11.ANOTHER MAN  
12.WAITER  
13.Barista

|  |            |              |   |                              |              |
|--|------------|--------------|---|------------------------------|--------------|
| Sheet #: 1<br>7/8 pgs  | Scenes: 1  | INT<br>Day   | COFFEE SHOP<br>Opening scene, women and man at coffee shop.                               | Cast ID<br>9, 10, 11         | Extras<br>10 |
| Sheet #: 11<br>1 1/8 pgs   | Scenes: 11 | INT<br>Day   | COFFEE SHOP<br>Sophia and Desiree talk about Pierce                                       | Cast ID<br>1, 2              | Extras<br>11 |
| End of Shooting Day 1 -- Wednesday, June 20, 2012 -- 2 Pages -- Time Estimate: 0:00    |            |              |   |                              |              |
| Sheet #: 28<br>6/8 pgs   | Scenes: 28 | EXT<br>Day   | COFFEE SHOP<br>Sophia and Joshua meet as new people, he starts to ask her...              | Cast ID<br>1, 3, 13          | Extras<br>10 |
| Sheet #: 12<br>2/8 pgs   | Scenes: 12 | INT<br>Day   | COFFEE SHOP<br>Sophia and Desiree later in the day  | Cast ID<br>1, 2              | Extras<br>11 |
| Company Move   |            |              |   |                              |              |
| Sheet #: 17<br>3/8 pgs   | Scenes: 17 | EXT<br>Night | CITY STREET<br>Sophia looking into a restaurant at Marcia and Pierce                      | Cast ID<br>1, 4, 5, 12       | Extras<br>10 |
| End of Shooting Day 2 -- Thursday, June 21, 2012 -- 1 3/8 Pages -- Time Estimate: 0:00 |            |              |   |                              |              |
| Sheet #: 5<br>1 7/8 pgs  | Scenes: 5  | INT<br>Day   | OFFICE CUBICLE<br>At sophia's work where she and her coworkers meet Pierce                | Cast ID<br>1, 3, 4, 5, 6, 8  | Extras<br>0  |
| Sheet #: 7<br>3/8 pgs  | Scenes: 7  | INT<br>Day   | OFFICE CUBICLE<br>Zoe and Joshua are speaking while Marcia goes to the restroom.          | Cast ID<br>3, 6, 10          | Extras<br>0  |
| End of Shooting Day 3 -- Friday, June 22, 2012 -- 2 2/8 Pages -- Time Estimate: 0:00   |            |              |   |                              |              |
| Sheet #: 14<br>3/8 pgs   | Scenes: 14 | INT<br>Day   | OFFICE CUBICLE<br>Marcia announces her date with Pierce                                   | Cast ID<br>1, 3, 5           | Extras<br>0  |
| Sheet #: 19<br>4/8 pgs   | Scenes: 19 | INT<br>Day   | OFFICE CUBICLE<br>Sophia wearing a new dress, turns down an invite out.                   | Cast ID<br>1, 3, 6, 10       | Extras<br>0  |
| Sheet #: 20<br>2/8 pgs   | Scenes: 20 | INT<br>Day   | OFFICE CUBICLE<br>Sophia working and turns the invite down again                          | Cast ID<br>1, 3, 6, 10       | Extras<br>0  |
| Sheet #: 6<br>1/8 pgs  | Scenes: 6  | INT<br>Day   | WORK LADIES RESTROOM<br>Sophia goes into a stall.   | Cast ID<br>1                 | Extras<br>0  |
| Sheet #: 8<br>4/8 pgs  | Scenes: 8  | INT<br>Day   | WORK LADIES RESTROOM<br>Marcia taking 15 minutes to clean her hands, Sophia in the stall. | Cast ID<br>1, 5              | Extras<br>0  |
| Sheet #: 9<br>4/8 pgs  | Scenes: 9  | INT<br>Day   | LARGE CONFERENCE ROOM<br>Work meeting.  | Cast ID<br>1, 3, 4, 6, 8, 10 | Extras<br>0  |
| End of Shooting Day 4 -- Saturday, June 23, 2012 -- 2 2/8 Pages -- Time Estimate: 0:00 |            |              |   |                              |              |
| Sheet #: 16<br>1 1/8 pgs   | Scenes: 16 | EXT<br>Day   | OFFICE PATIO<br>Pierce and Sophia having lunch.   | Cast ID<br>1, 4              | Extras<br>5  |
| Sheet #: 10<br>4/8 pgs   | Scenes: 10 | INT<br>Day   | OFFICE HALLWAY<br>Marcia flirts with Pierce in front of Sophia                            | Cast ID<br>1, 4, 10          | Extras<br>0  |
| Sheet #: 13<br>5/8 pgs   | Scenes: 13 | INT<br>Day   | OFFICE COFFEE MACHINE<br>Sophia offers Pierce coffee, while he flirts with her.           | Cast ID<br>1, 4              | Extras<br>0  |
| Sheet #: 15<br>3/8 pgs   | Scenes: 15 | INT<br>Day   | PIERCE'S OFFICE<br>Sophia asking pierce to lunch.   | Cast ID<br>1, 4              | Extras<br>0  |

|   |            |             |   |   |
|---|------------|-------------|---|---|
| End of Shooting Day 5 -- Sunday, June 24, 2012 -- 2 5/8 Pages -- Time Estimate: 0:00    |            |             |   |   |
| Sheet #: 18<br>2/8 pgs  | Scenes: 18 | INT<br>Nigh | LADIES BOUTIQUE<br>Montage of Sophia trying on dresses with Desiree                                   | Cast ID<br>1, 2<br>Extras<br>0              |
| Company Move  |            |             |   |   |
| Sheet #: 27<br>2/8 pgs  | Scenes: 27 | INT<br>Nigh | LATE NIGHT DINER<br>Montage of Joshua and Sophia eating dinner  | Cast ID<br>1, 3<br>Extras<br>5              |
| Company Move  |            |             |   |   |
| Sheet #: 26<br>5/8 pgs  | Scenes: 26 | EXT<br>Nigh | SWEET LORRAINE'S JAZZ CLUB<br>Joshua comforts Sophia while she cries                                  | Cast ID<br>1, 3<br>Extras<br>0              |
| End of Shooting Day 6 -- Monday, June 25, 2012 -- 1 1/8 Pages -- Time Estimate: 0:00    |            |             |   |   |
| Sheet #: 2<br>7/8 pgs   | Scenes: 2  | INT<br>Day  | BEDROOM<br>Sophia choosing a dress with Desiree's help.   | Cast ID<br>1, 2<br>Extras<br>0              |
| Company Move  |            |             |   |   |
| Sheet #: 3<br>3/8 pgs   | Scenes: 3  | INT<br>Day  | LADIES RESTROOM<br>Desiree helps Sophia freshen up.   | Cast ID<br>1, 2<br>Extras<br>0              |
| Sheet #: 4<br>6/8 pgs   | Scenes: 4  | INT<br>Nigh | LARGE ROOM WITH TABLES AND NUMBERS  | Cast ID<br>1, 2, 4<br>Extras<br>3           |
| End of Shooting Day 7 -- Tuesday, June 26, 2012 -- 2 Pages -- Time Estimate: 0:00       |            |             |   |   |
| Sheet #: 25<br>1 4/8 pgs  | Scenes: 25 | INT<br>Nigh | SWEET LORRAINE'S JAZZ CLUB<br>Marcia returns to her place and Sophia gets lost in the song and leaves | Cast ID<br>1, 3, 4, 5, 6, 7<br>Extras<br>15 |
| Sheet #: 23<br>7/8 pgs  | Scenes: 23 | INT<br>Nigh | SWEET LORRAINE'S JAZZ CLUB<br>Sophia returns to flirt with Pierce while Zoe goes to look for Marcia   | Cast ID<br>1, 3, 4, 6<br>Extras<br>15       |
| End of Shooting Day 8 -- Wednesday, June 27, 2012 -- 2 3/8 Pages -- Time Estimate: 0:00 |            |             |   |   |
| Sheet #: 21<br>1 1/8 pgs  | Scenes: 21 | INT<br>Nigh | SWEET LORRAINE'S JAZZ CLUB<br>Sophia meets everyone out.  | Cast ID<br>1, 3, 4, 5, 6<br>Extras<br>15    |
| Sheet #: 22<br>2/8 pgs  | Scenes: 22 | INT<br>Nigh | JAZZ CLUB LADIES ROOM<br>Marcia and Sophia freshening up, but Marcia starts washing her hands.        | Cast ID<br>1, 5<br>Extras<br>0              |
| Sheet #: 24<br>4/8 pgs  | Scenes: 24 | INT<br>Nigh | JAZZ CLUB LADIES ROOM<br>Marcia struggling to stop washing her hands, Zoe tries to help.              | Cast ID<br>5, 6<br>Extras<br>0              |
| End of Shooting Day 9 -- Thursday, June 28, 2012 -- 1 7/8 Pages -- Time Estimate: 0:00  |            |             |   |   |

# Going In Circles

## Cast List

| ID & Name  | Start               | Finish              | Total Days    | Total Pgs.       |
|--|---------------------|---------------------|---------------|------------------|
| <b>1 SOPHIA</b>  | <b>Jun 20, 2012</b> | <b>Jun 28, 2012</b> | <b>9 Days</b> | <b>16 1/8 Pg</b> |
| <b>Scenes:</b> 11, 28, 12, 17, 5, 14, 19, 20, 6, 8, 9, 16, 10, 13, 15, 18, 27, 26, 2, 3, 4, 25, 23, 21, 22   |                     |                     |               |                  |
| <b>Sets:</b> COFFEE SHOP, CITY STREET, OFFICE CUBICLE, WORK LADIES RESTROOM, LARGE CONFERENCE ROOM, OFFICE PATIO, OFFICE HALLWAY, OFFICE COFFEE MACHINE, PIERCE'S OFFICE, LADIES BOUTIQUE, LATE NIGHT DINER, SWEET LORRAINE'S JAZZ CLUB, BEDROOM, LADIES RESTROOM, LARGE ROOM WITH TABLES AND NUMBERS, JAZZ CLUB LADIES ROOM |                     |                     |               |                  |
| <b>2 DESIREE</b>   | <b>Jun 20, 2012</b> | <b>Jun 26, 2012</b> | <b>4 Days</b> | <b>3 5/8 Pg</b>  |
| <b>Scenes:</b> 11, 12, 18, 2, 3, 4   |                     |                     |               |                  |
| <b>Sets:</b> COFFEE SHOP, LADIES BOUTIQUE, BEDROOM, LADIES RESTROOM, LARGE ROOM WITH TABLES AND NUMBERS  |                     |                     |               |                  |
| <b>3 JOSHUA</b>  | <b>Jun 21, 2012</b> | <b>Jun 28, 2012</b> | <b>6 Days</b> | <b>9 Pg</b>      |
| <b>Scenes:</b> 28, 5, 7, 14, 19, 20, 9, 27, 26, 25, 23, 21   |                     |                     |               |                  |
| <b>Sets:</b> COFFEE SHOP, OFFICE CUBICLE, LARGE CONFERENCE ROOM, LATE NIGHT DINER, SWEET LORRAINE'S JAZZ CLUB  |                     |                     |               |                  |
| <b>4 PIERCE</b>  | <b>Jun 21, 2012</b> | <b>Jun 28, 2012</b> | <b>7 Days</b> | <b>9 5/8 Pg</b>  |
| <b>Scenes:</b> 17, 5, 9, 16, 10, 13, 15, 4, 25, 23, 21   |                     |                     |               |                  |
| <b>Sets:</b> CITY STREET, OFFICE CUBICLE, LARGE CONFERENCE ROOM, OFFICE PATIO, OFFICE HALLWAY, OFFICE COFFEE MACHINE, PIERCE'S OFFICE, LARGE ROOM WITH TABLES AND NUMBERS, SWEET LORRAINE'S JAZZ CLUB  |                     |                     |               |                  |
| <b>5 MARCIA</b>  | <b>Jun 21, 2012</b> | <b>Jun 28, 2012</b> | <b>5 Days</b> | <b>6 4/8 Pg</b>  |
| <b>Scenes:</b> 17, 5, 14, 8, 25, 21, 22, 24  |                     |                     |               |                  |
| <b>Sets:</b> CITY STREET, OFFICE CUBICLE, WORK LADIES RESTROOM, SWEET LORRAINE'S JAZZ CLUB, JAZZ CLUB LADIES ROOM  |                     |                     |               |                  |
| <b>6 ZOE</b>   | <b>Jun 22, 2012</b> | <b>Jun 28, 2012</b> | <b>4 Days</b> | <b>7 4/8 Pg</b>  |
| <b>Scenes:</b> 5, 7, 19, 20, 9, 25, 23, 21, 24   |                     |                     |               |                  |
| <b>Sets:</b> OFFICE CUBICLE, LARGE CONFERENCE ROOM, SWEET LORRAINE'S JAZZ CLUB, JAZZ CLUB LADIES ROOM  |                     |                     |               |                  |
| <b>7 SHERRI</b>  | <b>Jun 27, 2012</b> | <b>Jun 27, 2012</b> | <b>1 Days</b> | <b>1 4/8 Pg</b>  |
| <b>Scenes:</b> 25  |                     |                     |               |                  |
| <b>Sets:</b> SWEET LORRAINE'S JAZZ CLUB  |                     |                     |               |                  |
| <b>8 RON</b>   | <b>Jun 22, 2012</b> | <b>Jun 23, 2012</b> | <b>2 Days</b> | <b>2 3/8 Pg</b>  |
| <b>Scenes:</b> 5, 9  |                     |                     |               |                  |
| <b>Sets:</b> OFFICE CUBICLE, LARGE CONFERENCE ROOM   |                     |                     |               |                  |

# Going In Circles

## Cast List

| ID & Name   | Start               | Finish              | Total Days    | Total Pgs.    |
|---|---------------------|---------------------|---------------|---------------|
| <b>9 WOMAN</b>  | <b>Jun 20, 2012</b> | <b>Jun 20, 2012</b> | <b>1 Days</b> | <b>7/8 Pg</b> |
| <b>Scenes:</b> a  |                     |                     |               |               |
| <b>Sets:</b> COFFEE SHOP  |                     |                     |               |               |
| <b>10 MAN</b>   | <b>Jun 20, 2012</b> | <b>Jun 24, 2012</b> | <b>4 Days</b> | <b>3 Pg</b>   |
| <b>Scenes:</b> a, 7, 19, 20, 9, 10  |                     |                     |               |               |
| <b>Sets:</b> COFFEE SHOP, OFFICE CUBICLE, LARGE CONFERENCE ROOM, OFFICE HALLWAY |                     |                     |               |               |
| <b>11 ANOTHER MAN</b>   | <b>Jun 20, 2012</b> | <b>Jun 20, 2012</b> | <b>1 Days</b> | <b>7/8 Pg</b> |
| <b>Scenes:</b> a  |                     |                     |               |               |
| <b>Sets:</b> COFFEE SHOP  |                     |                     |               |               |
| <b>12 WAITER</b>  | <b>Jun 21, 2012</b> | <b>Jun 21, 2012</b> | <b>1 Days</b> | <b>3/8 Pg</b> |
| <b>Scenes:</b> 17   |                     |                     |               |               |
| <b>Sets:</b> CITY STREET  |                     |                     |               |               |
| <b>13 Barista</b>   | <b>Jun 21, 2012</b> | <b>Jun 21, 2012</b> | <b>1 Days</b> | <b>6/8 Pg</b> |
| <b>Scenes:</b> 28   |                     |                     |               |               |
| <b>Sets:</b> COFFEE SHOP  |                     |                     |               |               |

Jun 5, 2012  
4:27 PM

Going In Circles  
Day Out of Days Report for Cast Members

Page 1 of 1

| Month/Day       | 06/20 | 06/21 | 06/22 | 06/23 | 06/24 | 06/25 | 06/26 | 06/27 | 06/28 | Co. | Travel | Work | Hold | Holiday | Start | Finish | TOTAL |
|-----------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-----|--------|------|------|---------|-------|--------|-------|
| Day of Week     | Wed   | Thu   | Fri   | Sat   | Sun   | Mon   | Tue   | Wed   | Thu   |     |        |      |      |         |       |        |       |
| Shooting Day    | 1     | 2     | 3     | 4     | 5     | 6     | 7     | 8     | 9     |     |        |      |      |         |       |        |       |
| 1. SOPHIA       | SW    | W     | W     | W     | W     | W     | W     | W     | WF    |     |        | 9    |      |         | 06/20 | 06/28  | 9     |
| 2. DESIREE      | SW    | W     |       |       |       |       | W     | WF    |       |     |        | 4    |      |         | 06/20 | 06/26  | 4     |
| 3. JOSHUA       |       | SW    | W     | W     |       | W     |       | W     | WF    |     |        | 6    |      |         | 06/21 | 06/28  | 6     |
| 4. PIERCE       |       | SW    | W     | W     | W     |       | W     | W     | WF    |     |        | 7    |      |         | 06/21 | 06/28  | 7     |
| 5. MARCIA       |       | SW    | W     | W     |       |       |       | W     | WF    |     |        | 5    |      |         | 06/21 | 06/28  | 5     |
| 6. ZOE          |       |       | SW    | W     |       |       |       | W     | WF    |     |        | 4    |      |         | 06/22 | 06/28  | 4     |
| 7. SHERRI       |       |       |       |       |       |       |       | SWF   |       |     |        | 1    |      |         | 06/27 | 06/27  | 1     |
| 8. RON          |       |       | SW    | WF    |       |       |       |       |       |     |        | 2    |      |         | 06/22 | 06/23  | 2     |
| 9. WOMAN        | SWF   |       |       |       |       |       |       |       |       |     |        | 1    |      |         | 06/20 | 06/20  | 1     |
| 10. MAN         | SW    |       | W     | W     | WF    |       |       |       |       |     |        | 4    |      |         | 06/20 | 06/24  | 4     |
| 11. ANOTHER MAN | SWF   |       |       |       |       |       |       |       |       |     |        | 1    |      |         | 06/20 | 06/20  | 1     |
| 12. WAITER      |       | SWF   |       |       |       |       |       |       |       |     |        | 1    |      |         | 06/21 | 06/21  | 1     |
| 13. Barista     |       | SWF   |       |       |       |       |       |       |       |     |        | 1    |      |         | 06/21 | 06/21  | 1     |



# Going In Circles

## Extras Breakdown

|                          |          |                                 |               |                         |  |
|--------------------------|----------|---------------------------------|---------------|-------------------------|--|
| <b>Shooting Day</b>      | <b>1</b> | <b>Wednesday, June 20, 2012</b> | <b>Scenes</b> | <b>a</b>                |  |
| <b>Background Actors</b> |          |                                 |               | <b>Total Extras: 11</b> |  |
| 10 Patrons               |          | barista                         |               |                         |  |
| <b>Shooting Day</b>      | <b>2</b> | <b>Thursday, June 21, 2012</b>  | <b>Scenes</b> | <b>28</b>               |  |
| <b>Background Actors</b> |          |                                 |               | <b>Total Extras: 21</b> |  |
| 10 new patrons           |          | 10 Patrons                      | barista       |                         |  |
| <b>Shooting Day</b>      | <b>3</b> | <b>Friday, June 22, 2012</b>    | <b>Scenes</b> | <b>5</b>                |  |
|                          |          |                                 |               | <b>Total Extras: 0</b>  |  |
| <b>Shooting Day</b>      | <b>4</b> | <b>Saturday, June 23, 2012</b>  | <b>Scenes</b> | <b>14</b>               |  |
|                          |          |                                 |               | <b>Total Extras: 0</b>  |  |
| <b>Shooting Day</b>      | <b>5</b> | <b>Sunday, June 24, 2012</b>    | <b>Scenes</b> | <b>16</b>               |  |
| <b>Background Actors</b> |          |                                 |               | <b>Total Extras: 5</b>  |  |
| 5 patrons                |          |                                 |               |                         |  |
| <b>Shooting Day</b>      | <b>6</b> | <b>Monday, June 25, 2012</b>    | <b>Scenes</b> | <b>18</b>               |  |
| <b>Background Actors</b> |          |                                 |               | <b>Total Extras: 5</b>  |  |
| 5 patrons                |          |                                 |               |                         |  |
| <b>Shooting Day</b>      | <b>7</b> | <b>Tuesday, June 26, 2012</b>   | <b>Scenes</b> | <b>2</b>                |  |
| <b>Background Actors</b> |          |                                 |               | <b>Total Extras: 3</b>  |  |
| bell ringer              |          | men 12                          | women 13      |                         |  |
| <b>Shooting Day</b>      | <b>8</b> | <b>Wednesday, June 27, 2012</b> | <b>Scenes</b> | <b>25</b>               |  |
| <b>Background Actors</b> |          |                                 |               | <b>Total Extras: 15</b> |  |
| 15 patrons               |          |                                 |               |                         |  |
| <b>Shooting Day</b>      | <b>9</b> | <b>Thursday, June 28, 2012</b>  | <b>Scenes</b> | <b>21</b>               |  |
| <b>Background Actors</b> |          |                                 |               | <b>Total Extras: 15</b> |  |
| 15 patrons               |          |                                 |               |                         |  |

## Going In Circles

### Location List

| ID & Name              | Start        | Finish       | Total Days | Total Pgs. |
|------------------------|--------------|--------------|------------|------------|
| Pre Madonna's Closet   | Jun 25, 2012 | Jun 25, 2012 | 1 Days     | 2/8 Pgs    |
| Victory Bar or another | Jun 25, 2012 | Jun 25, 2012 | 1 Days     | 2/8 Pgs    |
| Sweet Lorraine's Jazz  | Jun 25, 2012 | Jun 28, 2012 | 3 Days     | 4 7/8 Pgs  |
| Reserve of Orleans     | Jun 26, 2012 | Jun 26, 2012 | 1 Days     | 1 1/8 Pgs  |
| Restaurant Downtown    | Jun 21, 2012 | Jun 21, 2012 | 1 Days     | 3/8 Pgs    |
| Kirschman Hall         | Jun 22, 2012 | Jun 24, 2012 | 3 Days     | 7 1/8 Pgs  |
| Apartment on Union St. | Jun 26, 2012 | Jun 26, 2012 | 1 Days     | 7/8 Pgs    |
| D's Coffee Shop        | Jun 20, 2012 | Jun 21, 2012 | 2 Days     | 3 Pgs      |

## Location Agreements



The University of New Orleans Film Program

The University of New Orleans  
Film, Theater, and Communication Arts  
2500 Lakeshore Drive - PAC 307  
New Orleans, Louisiana 70146  
Office 504-280-6317 - Fax 504-280-6314

COURSE NAME AND NUMBER: Thesis

PROD. #:

PRODUCTION TITLE:

GOING IN CIRCLES

PRODUCER:

MARK RAYMOND

DIRECTOR:

MARK RAYMOND

LOCATION MANAGER:

### STUDENT PRODUCTION LOCATION CONTRACT

DATE: 6-24-12

Permission is hereby granted to MARK RAYMOND

(hereinafter referred to as

"Student Filmmaker") by

(hereinafter referred to as

"Owner/Agent"), to use D'S COPY & COFFEE

the property and adjacent

area, located at 401 BARONNE ST NEW ORLEANS, LA 70112

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

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on 6/24/12 (Day & Date) and ending on 6/29/12 (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

DATE

OWNER/AGENT

DATE


ADDRESS:

401 Baronne St.

TELEPHONE:

New Orleans, La 70112

504-596-2612

|   |                   |   |                  |
|---|-------------------|---|------------------|
|  |                   | The University of New Orleans<br>Film, Theater, and Communication Arts<br>2208 Lakeshore Drive - #500 3017<br>New Orleans, Louisiana 70146<br>Phone: 504-284-2317 - Fax: 504-290-6318 |                  |
| The University of New Orleans Film Program  |                   |   |                  |
| COURSE NAME AND NUMBER: These   |                   |   |                  |
| PROD. #   | PRODUCTION TITLE: |   | GOING IN CIRCLES |
| PRODUCER:   | MARK RAYMOND      | DIRECTOR:   | MARK RAYMOND     |
| LOCATION MANAGER:   |                   |   |                  |

### STUDENT PRODUCTION LOCATION CONTRACT

DATE: 6-26-12

Permission is hereby granted to MARK RAYMOND (hereinafter referred to as "Student Filmmaker") by THE RESERVE OF ORLEANS (hereinafter referred to as "Owner/Agent"), to use THE RESERVE OF ORLEANS the property and adjacent area, located at 3101 BRUXELLES ST NEW ORLEANS LA 70119

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

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on Tuesday, June 26, 2012 (Day & Date) and ending on Tuesday, June 26, 2012 (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.

Mark Raymond  
STUDENT FILMMAKER

6/26/12  
DATE

Robert O. Gentry  
OWNER/AGENT

6-26-12  
DATE

ADDRESS: 3101 Bruxelles St.  
New Orleans, LA 70119  
TELEPHONE: 504-282-7787



The University of New Orleans Film Program

The University of New Orleans  
Film, Theater and Communication Arts  
7000 Ambassador Drive - P.O. Box 1817  
New Orleans, Louisiana 70148  
Office: (504) 281-2317 • Fax: (504) 281-2316

COURSE NAME AND NUMBER: Thesis

PROD. #

PRODUCTION TITLE

GOING IN CIRCLES

PRODUCER:

MARK RAYMOND

DIRECTOR:

MARK RAYMOND

LOCATION MANAGER

### STUDENT PRODUCTION LOCATION CONTRACT

DATE: 8-24-12

Permission is hereby granted to MARK RAYMOND (hereinafter referred to as "Student Filmmaker") by Daniel Victory (hereinafter referred to as "Owner/Agent"), to use VICTORY BAR the property and adjacent area, located at 339 BARONNE ST. NEW ORLEANS, LA 70112

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

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

Mark Raymond  
STUDENT FILMMAKER

7/1/12  
DATE

Daniel Victory  
OWNER/AGENT

7/1/12  
DATE

ADDRESS: 339 BARONNE ST New Orleans 70112

TELEPHONE: (504) 522-8664



The University of New Orleans Film Program

The University of New Orleans  
Film, Theater, and Communication Arts  
2006 Lakeshore Drive - PAC 307  
New Orleans, Louisiana 70148  
C1100: 504-280-6817 - Fax: 504-280-5316

|                                |                  |           |                  |
|--------------------------------|------------------|-----------|------------------|
| COURSE NAME AND NUMBER: Thesis |                  |           |                  |
| PROD. #                        | PRODUCTION TITLE |           | COING IN CIRCLES |
| PRODUCER:                      | MARK RAYMOND     | DIRECTOR: | MARK RAYMOND     |
| LOCATION MANAGER:              |                  |           |                  |

### STUDENT PRODUCTION LOCATION CONTRACT

DATE: 7/20/12 7/14/12

Permission is hereby granted to MARK RAYMOND (hereinafter referred to as "Student Filmmaker") by SWEET LORRAINES (hereinafter referred to as "Owner/Agent"), to use the property and adjacent area, located at 1931 SAINT CLAUDE AVE. NEW ORLEANS, LA 70112

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 7/15/12 (Day & Date) and ending on 7/15/12 (Day & Date). ☒ Days ☐ Weeks, beginning on

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 in 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.

[Signature] 7/5/12  
STUDENT FILMMAKER DATE  
[Signature] 7/5/12  
OWNER/AGENT DATE

ADDRESS: \_\_\_\_\_

TELEPHONE: \_\_\_\_\_

SweetLorraine@Bellsouth.net

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

|                                |                                    |
|--------------------------------|------------------------------------|
| COURSE NAME AND NUMBER: Thesis |                                    |
| PROD. #:                       | PRODUCTION TITLE: GOING IN CIRCLES |
| PRODUCER: MARK RAYMOND         | DIRECTOR: MARK RAYMOND             |
| LOCATION MANAGER:              |                                    |

### **STUDENT PRODUCTION LOCATION CONTRACT**


DATE: 6-23-12

Permission is hereby granted to MARK RAYMOND (hereinafter referred to as "Student Filmmaker") by PROFESSIONAL SCHOOLS BUILDING, DILLARD (hereinafter referred to as "Owner/Agent"), to use 2601 GENTILLY BLVD, NEW ORLEANS, LA 70122 the property and adjacent area, located at 2601 GENTILLY BLVD, NEW ORLEANS, LA 70122

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 \_\_\_\_\_ ☐ Days ☐ Weeks, beginning on \_\_\_\_\_ (Day & Date) and ending on \_\_\_\_\_ (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 _____   | DATE _____       |
|  | <u>6/23/2012</u> |
| OWNER/AGENT   | DATE             |

ADDRESS: \_\_\_\_\_

TELEPHONE: \_\_\_\_\_

## Budget

| Acct#                                 | Category Description        | Page | Total           |
|---------------------------------------|-----------------------------|------|-----------------|
| 1000                                  | Story and Rights            | 1    | \$0             |
| 1100                                  | Producers                   | 1    | \$0             |
| 1200                                  | Directors                   | 1    | \$0             |
| 1300                                  | Cast                        | 1    | \$3,500         |
| 1400                                  | Above-The-Line Travel/Other | 2    | \$1,950         |
| <b>Total Above-The-Line</b>           |                             |      | <b>\$5,450</b>  |
| 1500                                  | Extra Talent                | 3    | \$0             |
| 1600                                  | Production Staff            | 3    | \$0             |
| 1700                                  | Production Film & Lab       | 3    | \$1,500         |
| 1800                                  | Camera                      | 4    | \$2,500         |
| 1900                                  | Wardrobe                    | 4    | \$0             |
| 2000                                  | Makeup and Hairdressing     | 4    | \$0             |
| 2100                                  | Set Dressing                | 4    | \$0             |
| 2200                                  | Props                       | 5    | \$0             |
| 2300                                  | Art Department              | 5    | \$750           |
| 2400                                  | Set Construction            | 5    | \$0             |
| 2500                                  | Video                       | 6    | \$0             |
| 2600                                  | Sound Recording             | 6    | \$0             |
| 2700                                  | Set Lighting                | 6    | \$2,650         |
| 2800                                  | Set Operation               | 7    | \$1,650         |
| 2900                                  | Facilities                  | 7    | \$0             |
| 3000                                  | Special Effect              | 8    | \$0             |
| 3100                                  | Locations                   | 8    | \$2,625         |
| 3200                                  | Transportation              | 9    | \$0             |
| 3300                                  | Second Unit                 | 9    | \$0             |
| <b>Total Production</b>               |                             |      | <b>\$11,675</b> |
| 3400                                  | Editing                     | 10   | \$0             |
| 3500                                  | Music                       | 10   | \$0             |
| 3600                                  | Post Production Sound       | 10   | \$0             |
| 3700                                  | Post Production Film & Lab  | 10   | \$0             |
| 3800                                  | Titles & Opticals           | 11   | \$0             |
| <b>Total Post Production</b>          |                             |      | <b>\$0</b>      |
| 3900                                  | Insurance                   | 12   | \$0             |
| 4000                                  | Publicity                   | 12   | \$0             |
| 4100                                  | Product Placement           | 12   | \$0             |
| 4200                                  | General Expense             | 12   | \$0             |
| <b>Total Other</b>                    |                             |      | <b>\$0</b>      |
| <b>Total Above-The-Line</b>           |                             |      | <b>\$5,450</b>  |
| <b>Total Below-The-Line</b>           |                             |      | <b>\$11,675</b> |
| <b>Total Above and Below-The-Line</b> |                             |      | <b>\$17,125</b> |
| <b>Total Fringes</b>                  |                             |      | <b>\$0</b>      |
| <b>Grand Total</b>                    |                             |      | <b>\$17,125</b> |

The Entertainment Partners Services Group, EP Budgeting v.1



| Acct#                         | Description             | Amt | Units | X | Rate | Sub T | Total      |
|-------------------------------|-------------------------|-----|-------|---|------|-------|------------|
| <b>1000 Story and Rights</b>  |                         |     |       |   |      |       |            |
| 1001                          | Writer Fee              |     |       |   |      |       | \$0        |
| 1002                          | Story Rights            |     |       |   |      |       | \$0        |
| 1003                          | Script Registration     |     |       |   |      |       | \$0        |
| 1004                          | Copyright               |     |       |   |      |       | \$0        |
| 1010                          | Supplies                |     |       |   |      |       | \$0        |
| <b>Account Total for 1000</b> |                         |     |       |   |      |       | <b>\$0</b> |
| <b>1100 Producers</b>         |                         |     |       |   |      |       |            |
| 1101                          | Executive Producer      |     |       |   |      |       | \$0        |
| 1102                          | Associate Producer      |     |       |   |      |       | \$0        |
| 1130                          | Producer Misc. Expenses |     |       |   |      |       | \$0        |
| <b>Account Total for 1100</b> |                         |     |       |   |      |       | <b>\$0</b> |
| <b>1200 Directors</b>         |                         |     |       |   |      |       |            |
| 1201                          | 1st Unit Director       |     |       |   |      |       | \$0        |
| 1202                          | 2nd Unit Director       |     |       |   |      |       | \$0        |
| 1203                          | Choreographer           |     |       |   |      |       | \$0        |
| 1230                          | Miscellaneous Expenses  |     |       |   |      |       | \$0        |
| <b>Account Total for 1200</b> |                         |     |       |   |      |       | <b>\$0</b> |
| <b>1300 Cast</b>              |                         |     |       |   |      |       |            |
| 1301                          | Principal Players       |     |       |   |      |       |            |
|                               | Sophia                  | 9   | Days  | 1 | 100  | 900   |            |
|                               | Pierce                  | 7   | Days  | 1 | 100  | 700   |            |
|                               | Joshua                  | 6   | Days  | 1 | 100  | 600   |            |
|                               | Marcia                  | 5   | Days  | 1 | 100  | 500   |            |
|                               | Desiree                 | 4   | Days  | 1 | 100  | 400   |            |
|                               | Zoe                     | 4   | Days  | 1 | 100  | 400   |            |
| Total                         |                         |     |       |   |      |       | \$3,500    |
| 1302                          | Day Players             |     |       |   |      |       |            |
|                               | Ron                     |     |       |   |      |       |            |
|                               | Sherri                  |     |       |   |      |       |            |
|                               | Barista                 |     |       |   |      |       |            |
|                               | Waiter                  |     |       |   |      |       |            |
|                               | Older Women             |     |       |   |      |       |            |
| Total                         |                         |     |       |   |      |       | \$0        |
| 1303                          | Stunt Coordinator       |     |       |   |      |       | \$0        |

| Acct#                                   | Description                  | Amt | Units | X | Rate | Sub T | Total          |
|---|------------------------------|-----|-------|---|------|-------|----------------|
| 1304                                    | Stunt Players                |     |       |   |      |       | \$0            |
| 1306                                    | Stunt Equipment              |     |       |   |      |       | \$0            |
| 1307                                    | Cast Looping & Expenses      |     |       |   |      |       | \$0            |
| 1308                                    | SAG Costs                    |     |       |   |      |       | \$0            |
| 1312                                    | Overtime/Adjustments         |     |       |   |      |       | \$0            |
| 1330                                    | Miscellaneous Expenses       |     |       |   |      |       | \$0            |
| <b>Account Total for 1300</b>           |                              |     |       |   |      |       | <b>\$3,500</b> |
|   |                              |     |       |   |      |       |                |
| <b>1400 Above-The-Line Travel/Other</b> |                              |     |       |   |      |       |                |
| 1501                                    | Travel for DJ (DP)           |     |       |   |      |       |                |
|   | Airfare                      | 1   | Allow | 1 | 700  | 700   |                |
| Total                                   |                              |     |       |   |      |       | \$700          |
| 1502                                    | Travel for Jerry (Musician   |     |       |   |      |       |                |
|   | Airfare                      | 1   | Allow | 1 | 500  | 500   |                |
| Total                                   |                              |     |       |   |      |       | \$500          |
| 1503                                    | Travel for Sherri (Singer)   |     |       |   |      |       |                |
|   | Airfare                      | 1   | Allow | 1 | 750  | 750   |                |
| Total                                   |                              |     |       |   |      |       | \$750          |
| 1504                                    | (Travel/other name required) |     |       |   |      |       | \$0            |
| <b>Account Total for 1400</b>           |                              |     |       |   |      |       | <b>\$1,950</b> |
|   |                              |     |       |   |      |       |                |
| <b>Total Above-The-Line</b>             |                              |     |       |   |      |       | <b>\$5,450</b> |

| Acct#                                 | Description             | Amt | Units | X | Rate  | Sub T | Total          |
|---------------------------------------|-------------------------|-----|-------|---|-------|-------|----------------|
| <b>1500 Extra Talent</b>              |                         |     |       |   |       |       |                |
| 1501                                  | Stand-ins               |     |       |   |       |       | \$0            |
| 1502                                  | General Background      |     |       |   |       |       | \$0            |
| 1503                                  | Mileage/Car Allowances  |     |       |   |       |       | \$0            |
| 1504                                  | Fittings/Interviews     |     |       |   |       |       | \$0            |
| 1512                                  | Overtime/Adjustments    |     |       |   |       |       | \$0            |
| <b>Account Total for 1500</b>         |                         |     |       |   |       |       | <b>\$0</b>     |
| <b>1600 Production Staff</b>          |                         |     |       |   |       |       |                |
| 1601                                  | Unit Production Manager |     |       |   |       |       | \$0            |
| 1602                                  | 1st Assistant Director  |     |       |   |       |       | \$0            |
| 1603                                  | 2nd Assistant Director  |     |       |   |       |       | \$0            |
| 1604                                  | Production Coordinator  |     |       |   |       |       | \$0            |
| 1605                                  | Script Supervisor       |     |       |   |       |       | \$0            |
| 1606                                  | Location Manager        |     |       |   |       |       | \$0            |
| 1607                                  | Production Assitants    |     |       |   |       |       | \$0            |
| 1608                                  | Teacher-Welfare Worker  |     |       |   |       |       | \$0            |
| 1610                                  | Supplies                |     |       |   |       |       | \$0            |
| 1611                                  | Purchases               |     |       |   |       |       | \$0            |
| 1613                                  | Rentals                 |     |       |   |       |       | \$0            |
| 1630                                  | Miscellaneous Expenses  |     |       |   |       |       | \$0            |
| <b>Account Total for 1600</b>         |                         |     |       |   |       |       | <b>\$0</b>     |
| <b>1700 Production Film &amp; Lab</b> |                         |     |       |   |       |       |                |
| 1701                                  | Tape Stock              |     |       |   |       |       |                |
|                                       | Tape Stock              | 1   | Allow | 1 | 1,500 | 1,500 |                |
| Total                                 |                         |     |       |   |       |       | \$1,500        |
| 1702                                  | Negative Developing     |     |       |   |       |       | \$0            |
| 1703                                  | Positive Prints         |     |       |   |       |       | \$0            |
| 1704                                  | 1/4" Tape               |     |       |   |       |       | \$0            |
| 1705                                  | Sound Transfer          |     |       |   |       |       | \$0            |
| 1706                                  | Telecine Transfer       |     |       |   |       |       | \$0            |
| 1707                                  | Poloroid Film           |     |       |   |       |       | \$0            |
| 1730                                  | Miscellaneous Expense   |     |       |   |       |       | \$0            |
| <b>Account Total for 1700</b>         |                         |     |       |   |       |       | <b>\$1,500</b> |

| Acct#                               | Description             | Amt | Units | X | Rate  | Sub T | Total          |
|-------------------------------------|-------------------------|-----|-------|---|-------|-------|----------------|
| <b>1800 Camera</b>                  |                         |     |       |   |       |       |                |
| 1801                                | Director of Photography |     |       |   |       |       | \$0            |
| 1802                                | Camera Operator         |     |       |   |       |       | \$0            |
| 1803                                | 1st Asst. Cameraman     |     |       |   |       |       | \$0            |
| 1804                                | 2nd Asst. Cameraman     |     |       |   |       |       | \$0            |
| 1805                                | Still Photographer      |     |       |   |       |       | \$0            |
| 1811                                | Purchases               |     |       |   |       |       | \$0            |
| 1813                                | Rentals                 |     |       |   |       |       |                |
|                                     | Lens Package            | 1   | Allow | 1 | 2,500 | 2,500 |                |
| Total                               |                         |     |       |   |       |       | \$2,500        |
| 1814                                | Loss, Damage, & Repair  |     |       |   |       |       | \$0            |
| 1830                                | Miscellaneous Expenses  |     |       |   |       |       | \$0            |
| <b>Account Total for 1800</b>       |                         |     |       |   |       |       | <b>\$2,500</b> |
| <b>1900 Wardrobe</b>                |                         |     |       |   |       |       |                |
| 1901                                | Designers               |     |       |   |       |       | \$0            |
| 1902                                | Lead Costumers          |     |       |   |       |       | \$0            |
| 1910                                | Materials/Supplies      |     |       |   |       |       | \$0            |
| 1911                                | Purchases               |     |       |   |       |       | \$0            |
| 1913                                | Rentals                 |     |       |   |       |       | \$0            |
| 1914                                | Loss & Damage           |     |       |   |       |       | \$0            |
| 1930                                | Miscellaneous Expense   |     |       |   |       |       | \$0            |
| <b>Account Total for 1900</b>       |                         |     |       |   |       |       | <b>\$0</b>     |
| <b>2000 Makeup and Hairdressing</b> |                         |     |       |   |       |       |                |
| 2001                                | Key Makeup Artist       |     |       |   |       |       | \$0            |
| 2002                                | Head Hair Stylist       |     |       |   |       |       | \$0            |
| 2003                                | SPFX Makeup             |     |       |   |       |       | \$0            |
| 2011                                | Purchases               |     |       |   |       |       | \$0            |
| 2013                                | Rentals                 |     |       |   |       |       | \$0            |
| 2014                                | Loss and Damages        |     |       |   |       |       | \$0            |
| 2030                                | Miscellaneous Expenses  |     |       |   |       |       | \$0            |
| <b>Account Total for 2000</b>       |                         |     |       |   |       |       | <b>\$0</b>     |
| <b>2100 Set Dressing</b>            |                         |     |       |   |       |       |                |
| 2101                                | Set Decorator           |     |       |   |       |       | \$0            |

| Acct#                         | Description                      | Amt | Units | X | Rate | Sub T | Total        |
|-------------------------------|----------------------------------|-----|-------|---|------|-------|--------------|
| 2102                          | On-set Dresser                   |     |       |   |      |       | \$0          |
| 2111                          | Purchases                        |     |       |   |      |       | \$0          |
| 2113                          | Rentals                          |     |       |   |      |       | \$0          |
| 2114                          | Loss & Damage                    |     |       |   |      |       | \$0          |
| 2130                          | Miscellaneous Expense            |     |       |   |      |       | \$0          |
| <b>Account Total for 2100</b> |                                  |     |       |   |      |       | <b>\$0</b>   |
|                               |                                  |     |       |   |      |       |              |
| <b>2200 Props</b>             |                                  |     |       |   |      |       |              |
| 2201                          | Propmaster                       |     |       |   |      |       | \$0          |
| 2202                          | Asst Propmaster                  |     |       |   |      |       | \$0          |
| 2203                          | Wranglers/Handlers               |     |       |   |      |       | \$0          |
| 2204                          | Animals                          |     |       |   |      |       | \$0          |
| 2205                          | Picture Vehicles                 |     |       |   |      |       | \$0          |
| 2211                          | Purchases                        |     |       |   |      |       | \$0          |
| 2213                          | Rentrals                         |     |       |   |      |       | \$0          |
| 2214                          | Loss & Damage                    |     |       |   |      |       | \$0          |
| 2230                          | Miscellaneous Expenses           |     |       |   |      |       | \$0          |
| <b>Account Total for 2200</b> |                                  |     |       |   |      |       | <b>\$0</b>   |
|                               |                                  |     |       |   |      |       |              |
| <b>2300 Art Department</b>    |                                  |     |       |   |      |       |              |
| 2301                          | Production Designer              |     |       |   |      |       | \$0          |
| 2302                          | Art Director                     |     |       |   |      |       | \$0          |
| 2303                          | Set Designers                    |     |       |   |      |       | \$0          |
| 2304                          | Production Assistants            |     |       |   |      |       | \$0          |
| 2311                          | Purchases                        |     |       |   |      |       |              |
|                               | Purchases - set, props, wardrobe | 1   | Allow | 1 | 750  | 750   |              |
| Total                         |                                  |     |       |   |      |       | \$750        |
| 2313                          | Art Department Rentals           |     |       |   |      |       | \$0          |
| 2330                          | Miscellaneous Expenses           |     |       |   |      |       | \$0          |
| <b>Account Total for 2300</b> |                                  |     |       |   |      |       | <b>\$750</b> |
|                               |                                  |     |       |   |      |       |              |
| <b>2400 Set Construction</b>  |                                  |     |       |   |      |       |              |
| 2401                          | Construction Coordinator         |     |       |   |      |       | \$0          |
| 2402                          | Construction Labor               |     |       |   |      |       | \$0          |
| 2403                          | Strike & Restorations            |     |       |   |      |       | \$0          |
| 2404                          | Trash Removal                    |     |       |   |      |       | \$0          |

| Acct#                         | Description            | Amt | Units | X | Rate | Sub T | Total      |
|-------------------------------|------------------------|-----|-------|---|------|-------|------------|
| 2410                          | Materials & Supplies   |     |       |   |      |       | \$0        |
| 2413                          | Equipment Rentals      |     |       |   |      |       | \$0        |
| 2414                          | Loss & Damages         |     |       |   |      |       | \$0        |
| 2430                          | Misc. Expenses         |     |       |   |      |       | \$0        |
| <b>Account Total for 2400</b> |                        |     |       |   |      |       | <b>\$0</b> |
|                               |                        |     |       |   |      |       |            |
| <b>2500 Video</b>             |                        |     |       |   |      |       |            |
| 2501                          | Supervisor             |     |       |   |      |       | \$0        |
| 2502                          | Video Operator         |     |       |   |      |       | \$0        |
| 2503                          | Additional Labor       |     |       |   |      |       | \$0        |
| 2504                          | Video Editing          |     |       |   |      |       | \$0        |
| 2505                          | Video Transfers        |     |       |   |      |       | \$0        |
| 2506                          | Video Contracts        |     |       |   |      |       | \$0        |
| 2511                          | Purchases              |     |       |   |      |       | \$0        |
| 2513                          | Rentals                |     |       |   |      |       | \$0        |
| 2514                          | Loss & Damages         |     |       |   |      |       | \$0        |
| 2530                          | Miscellaneous          |     |       |   |      |       | \$0        |
| <b>Account Total for 2500</b> |                        |     |       |   |      |       | <b>\$0</b> |
|                               |                        |     |       |   |      |       |            |
| <b>2600 Sound Recording</b>   |                        |     |       |   |      |       |            |
| 2601                          | Production Mixer       |     |       |   |      |       | \$0        |
| 2602                          | Boom Operator          |     |       |   |      |       | \$0        |
| 2603                          | Audio Playback         |     |       |   |      |       | \$0        |
| 2604                          | Walkie Talkies         |     |       |   |      |       | \$0        |
| 2610                          | Sound Equip. Supplies  |     |       |   |      |       | \$0        |
| 2611                          | Sound Equip. Purchases |     |       |   |      |       | \$0        |
| 2613                          | Sound Equip. Rentals   |     |       |   |      |       | \$0        |
| 2614                          | Loss & Damage          |     |       |   |      |       | \$0        |
| 2630                          | Miscellaneous Exoenses |     |       |   |      |       | \$0        |
| <b>Account Total for 2600</b> |                        |     |       |   |      |       | <b>\$0</b> |
|                               |                        |     |       |   |      |       |            |
| <b>2700 Set Lighting</b>      |                        |     |       |   |      |       |            |
| 2701                          | Gaffer                 |     |       |   |      |       | \$0        |
| 2702                          | Best Boy               |     |       |   |      |       | \$0        |
| 2703                          | Generator Operators    |     |       |   |      |       | \$0        |
| 2704                          | Rig/Strike Labor       |     |       |   |      |       | \$0        |
| 2705                          | Globes & Carbons       |     |       |   |      |       | \$0        |

| Acct#                         | Description                | Amt | Units | X | Rate  | Sub T | Total          |
|-------------------------------|----------------------------|-----|-------|---|-------|-------|----------------|
| 2711                          | Purchases                  |     |       |   |       |       |                |
|                               | Electric Purchases Expense | 1   | Allow | 1 | 150   | 150   |                |
|                               | Total                      |     |       |   |       |       | \$150          |
| 2713                          | Rentals                    |     |       |   |       |       |                |
|                               | Lighting Package           | 1   | Allow | 1 | 2,500 | 2,500 |                |
|                               | Total                      |     |       |   |       |       | \$2,500        |
| 2714                          | Loss & Damages             |     |       |   |       |       | \$0            |
| 2730                          | Miscellaneous Expenses     |     |       |   |       |       | \$0            |
| <b>Account Total for 2700</b> |                            |     |       |   |       |       | <b>\$2,650</b> |
|                               |                            |     |       |   |       |       |                |
| <b>2800 Set Operation</b>     |                            |     |       |   |       |       |                |
| 2801                          | Key Grip                   |     |       |   |       |       | \$0            |
| 2802                          | Best Boy                   |     |       |   |       |       | \$0            |
| 2803                          | Dolly Grip/Crane Grip      |     |       |   |       |       | \$0            |
| 2804                          | Rig/Strike Labor           |     |       |   |       |       | \$0            |
| 2805                          | Craft Service              |     |       |   |       |       | \$0            |
| 2806                          | Craft Service Supplies     |     |       |   |       |       |                |
|                               | Craft Services Supplies    | 9   | Days  | 1 | 150   | 1,350 |                |
|                               | Extra                      | 1   | Day   | 1 | 150   | 150   |                |
|                               | Total                      |     |       |   |       |       | \$1,500        |
| 2807                          | Dolly Rentals              |     |       |   |       |       | \$0            |
| 2808                          | Crane Rentals              |     |       |   |       |       | \$0            |
| 2809                          | First Aid                  |     |       |   |       |       | \$0            |
| 2810                          | Materials & Supplies       |     |       |   |       |       | \$0            |
| 2811                          | Purchases                  |     |       |   |       |       |                |
|                               | Grip Purchase Expense      | 1   | Allow | 1 | 150   | 150   |                |
|                               | Total                      |     |       |   |       |       | \$150          |
| 2813                          | Rentals                    |     |       |   |       |       | \$0            |
| 2814                          | Loss & Damage              |     |       |   |       |       | \$0            |
| 2830                          | Miscellaneous Expenses     |     |       |   |       |       | \$0            |
| <b>Account Total for 2800</b> |                            |     |       |   |       |       | <b>\$1,650</b> |
|                               |                            |     |       |   |       |       |                |
| <b>2900 Facilities</b>        |                            |     |       |   |       |       |                |
| 2901                          | Producers Office           |     |       |   |       |       | \$0            |
| 2902                          | Production Office          |     |       |   |       |       | \$0            |

| Acct#                         | Description                   | Amt | Units | X  | Rate | Sub T | Total          |
|-------------------------------|-------------------------------|-----|-------|----|------|-------|----------------|
| 2903                          | Directors Office              |     |       |    |      |       | \$0            |
| 2904                          | Stage #1                      |     |       |    |      |       | \$0            |
| 2905                          | Stage #2                      |     |       |    |      |       | \$0            |
| 2906                          | Storage                       |     |       |    |      |       | \$0            |
| <b>Account Total for 2900</b> |                               |     |       |    |      |       | <b>\$0</b>     |
|                               |                               |     |       |    |      |       |                |
| <b>3000 Special Effect</b>    |                               |     |       |    |      |       |                |
| 3001                          | Speical Effects Foreman       |     |       |    |      |       | \$0            |
| 3002                          | Special Effects Technician    |     |       |    |      |       | \$0            |
| 3003                          | Labor                         |     |       |    |      |       | \$0            |
| 3010                          | Supplies                      |     |       |    |      |       | \$0            |
| 3011                          | Purchases                     |     |       |    |      |       | \$0            |
| 3013                          | Rentals                       |     |       |    |      |       | \$0            |
| 3030                          | Miscellaneous Expenses        |     |       |    |      |       | \$0            |
| <b>Account Total for 3000</b> |                               |     |       |    |      |       | <b>\$0</b>     |
|                               |                               |     |       |    |      |       |                |
| <b>3100 Locations</b>         |                               |     |       |    |      |       |                |
| 3101                          | Site Rentals, Fees, & Permits |     |       |    |      |       |                |
|                               | Off Campus Locations          | 1   | Day   | 6  | 100  | 600   |                |
| Total                         |                               |     |       |    |      |       | \$600          |
| 3102                          | Fireman/Police/Watchmen       |     |       |    |      |       | \$0            |
| 3103                          | Scouting Expenses             |     |       |    |      |       | \$0            |
| 3104                          | First Aid & Medical Services  |     |       |    |      |       | \$0            |
| 3105                          | Location Employees            |     |       |    |      |       | \$0            |
| 3106                          | Catered Meals                 |     |       |    |      |       |                |
|                               | Meals - 1 per day             | 9   | Days  | 30 | 7.5  | 2,025 |                |
| Total                         |                               |     |       |    |      |       | \$2,025        |
| 3107                          | Catering Staff                |     |       |    |      |       | \$0            |
| 3108                          | Location Parking              |     |       |    |      |       | \$0            |
| 3109                          | Shipping & Forwarding Costs   |     |       |    |      |       | \$0            |
| 3110                          | Special Equipment             |     |       |    |      |       | \$0            |
| 3111                          | Purchases                     |     |       |    |      |       | \$0            |
| 3113                          | Rentals                       |     |       |    |      |       | \$0            |
| 3114                          | Loss & Damages                |     |       |    |      |       | \$0            |
| 3130                          | Miscellaneous Expenses        |     |       |    |      |       | \$0            |
| <b>Account Total for 3100</b> |                               |     |       |    |      |       | <b>\$2,625</b> |



| Acct#                         | Description               | Amt | Units | X | Rate | Sub T | Total           |
|-------------------------------|---------------------------|-----|-------|---|------|-------|-----------------|
| <b>3200 Transportation</b>    |                           |     |       |   |      |       |                 |
| 3201                          | Coordinator               |     |       |   |      |       | \$0             |
| 3202                          | Trans Captin              |     |       |   |      |       | \$0             |
| 3203                          | Location Drivers          |     |       |   |      |       | \$0             |
| 3204                          | Truck Rental              |     |       |   |      |       | \$0             |
| 3205                          | Dressing Room Rental      |     |       |   |      |       | \$0             |
| 3206                          | Location Equipment        |     |       |   |      |       | \$0             |
| 3207                          | Gas, Oil & Vehicle Washes |     |       |   |      |       | \$0             |
| 3208                          | Repairs & Maintenance     |     |       |   |      |       | \$0             |
| 3209                          | Self-Drivers              |     |       |   |      |       | \$0             |
| 3313                          | Rentals                   |     |       |   |      |       | \$0             |
| 3314                          | Loss & Damages            |     |       |   |      |       | \$0             |
| 3330                          | Miscellaneous Expenses    |     |       |   |      |       | \$0             |
| <b>Account Total for 3200</b> |                           |     |       |   |      |       | <b>\$0</b>      |
| <b>3300 Second Unit</b>       |                           |     |       |   |      |       |                 |
| 3301                          | Producer                  |     |       |   |      |       | \$0             |
| 3302                          | Director                  |     |       |   |      |       | \$0             |
| 3303                          | Cast                      |     |       |   |      |       | \$0             |
| 3304                          | Bits & Stunts             |     |       |   |      |       | \$0             |
| 3305                          | Extras                    |     |       |   |      |       | \$0             |
| 3306                          | Travel/Expenses           |     |       |   |      |       | \$0             |
| 3307                          | Production Staff          |     |       |   |      |       | \$0             |
| 3308                          | Makeup & Hair             |     |       |   |      |       | \$0             |
| 3309                          | Camera                    |     |       |   |      |       | \$0             |
| 3314                          | Loss & Damage             |     |       |   |      |       | \$0             |
| 3315                          | Film/Lab                  |     |       |   |      |       | \$0             |
| 3316                          | Set Construction/Design   |     |       |   |      |       | \$0             |
| 3317                          | Set Lighting              |     |       |   |      |       | \$0             |
| 3318                          | Sound                     |     |       |   |      |       | \$0             |
| 3319                          | Locations                 |     |       |   |      |       | \$0             |
| 3320                          | Transportation            |     |       |   |      |       | \$0             |
| 3330                          | Miscellaneous             |     |       |   |      |       | \$0             |
| <b>Account Total for 3300</b> |                           |     |       |   |      |       | <b>\$0</b>      |
| <b>Total Production</b>       |                           |     |       |   |      |       | <b>\$11,675</b> |

| Acct#                                      | Description             | Amt | Units | X | Rate | Sub T | Total      |
|--|-------------------------|-----|-------|---|------|-------|------------|
| <b>3400 Editing</b>                        |                         |     |       |   |      |       |            |
| 3401                                       | Editor                  |     |       |   |      |       | \$0        |
| 3402                                       | Assistant Editor        |     |       |   |      |       | \$0        |
| 3411                                       | Purchases               |     |       |   |      |       | \$0        |
| 3413                                       | Rentals                 |     |       |   |      |       | \$0        |
| 3430                                       | Miscellaneous Expenses  |     |       |   |      |       | \$0        |
| <b>Account Total for 3400</b>              |                         |     |       |   |      |       | <b>\$0</b> |
| <b>3500 Music</b>                          |                         |     |       |   |      |       |            |
| 3501                                       | Clearances              |     |       |   |      |       | \$0        |
| 3502                                       | Song Writers            |     |       |   |      |       | \$0        |
| 3503                                       | Composers               |     |       |   |      |       | \$0        |
| 3504                                       | Music Supervisor        |     |       |   |      |       | \$0        |
| 3530                                       | Miscellaneous Expenses  |     |       |   |      |       | \$0        |
| <b>Account Total for 3500</b>              |                         |     |       |   |      |       | <b>\$0</b> |
| <b>3600 Post Production Sound</b>          |                         |     |       |   |      |       |            |
| 3601                                       | Dubbing Stage           |     |       |   |      |       | \$0        |
| 3602                                       | ADR Stage               |     |       |   |      |       | \$0        |
| 3603                                       | Foley and EFX Recording |     |       |   |      |       | \$0        |
| 3604                                       | Tape Transfers          |     |       |   |      |       | \$0        |
| 3611                                       | Purchases               |     |       |   |      |       | \$0        |
| 3613                                       | Rentals                 |     |       |   |      |       | \$0        |
| 3630                                       | Miscellaneous Expenses  |     |       |   |      |       | \$0        |
| <b>Account Total for 3600</b>              |                         |     |       |   |      |       | <b>\$0</b> |
| <b>3700 Post Production Film &amp; Lab</b> |                         |     |       |   |      |       |            |
| 3701                                       | Film Leader             |     |       |   |      |       | \$0        |
| 3702                                       | Negative Splicing       |     |       |   |      |       | \$0        |
| 3703                                       | Picture Reprints        |     |       |   |      |       | \$0        |
| 3704                                       | Stock Shots             |     |       |   |      |       | \$0        |
| 3705                                       | Opticals                |     |       |   |      |       | \$0        |
| 3706                                       | Video Dupes             |     |       |   |      |       | \$0        |
| 3707                                       | Video Cassette          |     |       |   |      |       | \$0        |
| 3708                                       | Video Delivery          |     |       |   |      |       | \$0        |
| 3711                                       | Purchases               |     |       |   |      |       | \$0        |
| 3712                                       | Lab Overtime            |     |       |   |      |       | \$0        |

| Acct#                             | Description            | Amt | Units | X | Rate | Sub T | Total      |
|-----------------------------------|------------------------|-----|-------|---|------|-------|------------|
| 3713                              | Rentals                |     |       |   |      |       | \$0        |
| 3730                              | Miscellaneous Expenses |     |       |   |      |       | \$0        |
| <b>Account Total for 3700</b>     |                        |     |       |   |      |       | <b>\$0</b> |
|                                   |                        |     |       |   |      |       |            |
| <b>3800 Titles &amp; Opticals</b> |                        |     |       |   |      |       |            |
| 3801                              | Titles                 |     |       |   |      |       | \$0        |
| 3802                              | Main & End Titles      |     |       |   |      |       | \$0        |
| 3803                              | Optical Development    |     |       |   |      |       | \$0        |
| 3830                              | Miscellaneous Expenses |     |       |   |      |       | \$0        |
| <b>Account Total for 3800</b>     |                        |     |       |   |      |       | <b>\$0</b> |
|                                   |                        |     |       |   |      |       |            |
| <b>Total Post Production</b>      |                        |     |       |   |      |       | <b>\$0</b> |

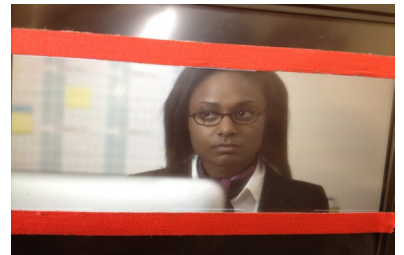
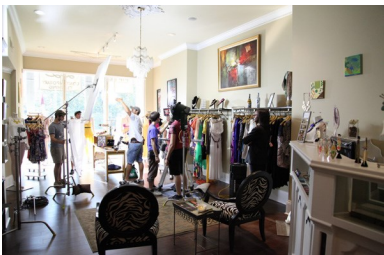
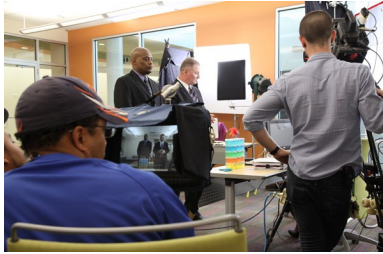
| Acct#                         | Description               | Amt | Units | X | Rate | Sub T | Total      |
|-------------------------------|---------------------------|-----|-------|---|------|-------|------------|
| <b>3900 Insurance</b>         |                           |     |       |   |      |       |            |
| 3901                          | Cast Insurance            |     |       |   |      |       | \$0        |
| 3902                          | Negative Insurance        |     |       |   |      |       | \$0        |
| 3903                          | Extra Expense             |     |       |   |      |       | \$0        |
| 3930                          | Miscellaneous Expense     |     |       |   |      |       | \$0        |
| <b>Account Total for 3900</b> |                           |     |       |   |      |       | <b>\$0</b> |
|                               |                           |     |       |   |      |       |            |
| <b>4000 Publicity</b>         |                           |     |       |   |      |       |            |
| 4001                          | Publicist                 |     |       |   |      |       | \$0        |
| 4002                          | Film Festivals            |     |       |   |      |       | \$0        |
| 4003                          | Marketing Materials       |     |       |   |      |       | \$0        |
| 4030                          | Miscellaneous Expenses    |     |       |   |      |       | \$0        |
| <b>Account Total for 4000</b> |                           |     |       |   |      |       | <b>\$0</b> |
|                               |                           |     |       |   |      |       |            |
| <b>4100 Product Placement</b> |                           |     |       |   |      |       |            |
| 4101                          | Product 1                 |     |       |   |      |       | \$0        |
| 4102                          | Product 2                 |     |       |   |      |       | \$0        |
| <b>Account Total for 4100</b> |                           |     |       |   |      |       | <b>\$0</b> |
|                               |                           |     |       |   |      |       |            |
| <b>4200 General Expense</b>   |                           |     |       |   |      |       |            |
| 4201                          | Office Supplies           |     |       |   |      |       | \$0        |
| 4202                          | Local Meals               |     |       |   |      |       | \$0        |
| 4203                          | Photocopies               |     |       |   |      |       | \$0        |
| 4204                          | Office Postage & Shipping |     |       |   |      |       | \$0        |
| 4205                          | Telephones                |     |       |   |      |       | \$0        |
| 4206                          | Fax                       |     |       |   |      |       | \$0        |
| 4213                          | Rentals                   |     |       |   |      |       | \$0        |
| 4230                          | Miscellaneous Expense     |     |       |   |      |       | \$0        |
| <b>Account Total for 4200</b> |                           |     |       |   |      |       | <b>\$0</b> |
|                               |                           |     |       |   |      |       |            |
| <b>Total Other</b>            |                           |     |       |   |      |       | <b>\$0</b> |

| Acct# | Description                    | Amt | Units | X | Rate | Sub T | Total    |
|-------|--------------------------------|-----|-------|---|------|-------|----------|
|       | Total Above-The-Line           |     |       |   |      |       | \$5,450  |
|       | Total Below-The-Line           |     |       |   |      |       | \$11,675 |
|       | Total Above and Below-The-Line |     |       |   |      |       | \$17,125 |
|       | Total Fringes                  |     |       |   |      |       | \$0      |
|       | Grand Total                    |     |       |   |      |       | \$17,125 |

## Pictures



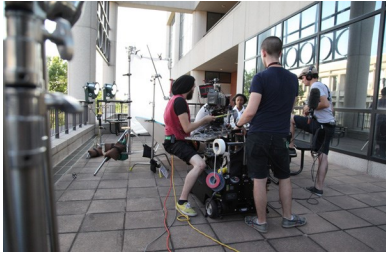




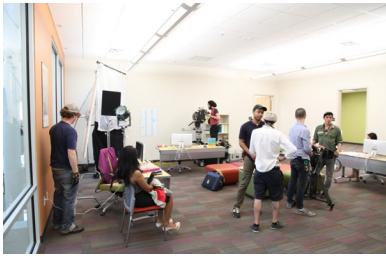


















**Actor Release Form**

I JERRY PEERS hereby grant to the University of New Orleans and MARK RAYMOND (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

GOING IN CIRCLES (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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

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

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

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

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

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

Signature: \_\_\_\_\_ Date: 6-23-12

Student Filmmaker (print name) MARK RAYMOND

### Actor Release Form

I Sean E. Vappie hereby grant to the University of New Orleans and **Mark Raymond** (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: **Going in Circles** (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

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

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

Name: Sean E. Vappie

Address: 1568 Athol St.  
New Orleans, LA 70122

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

Signature: [Signature] Date: 7-26-2012

Student Filmmaker (print name) \_\_\_\_\_

**Actor Release Form**

I Paula Vappie hereby grant to the University of New Orleans and **Mark Raymond** (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: **Going in Circles** (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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

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

Name: Paula Vappie

Address: 4721 Demerhous St. New Orleans LA

70122

Telephone: N/A

Signature: Paula Vappie Date: 7/26/2012

Student Filmmaker (print name) \_\_\_\_\_



## Actor Release Form

I **Antonio McGill**, hereby grant to the University of New Orleans and **Mark Raymond** (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: **Going in Circles** (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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

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

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

Name: Antonio McGill

Address: 2968 Keith Way Dr.  
Harvey, LA 70058

Telephone: 504-912-5254

Signature: Antonio McGill Date: 6/23/12

Student Filmmaker (print name) MARK RAYMOND

**Actor Release Form**

I **SERGIO FIGUEROA** hereby grant to the University of New Orleans and **Mark Raymond** (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: **Going in Circles** (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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

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

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

Name: **SERGIO FIGUEROA**

Address: **2100 Sawmill Creek Rd.**

**Bldg. 27 Apt. 103 Harahan, LA 70123**

Telephone: **504.564.3979**

Signature:  Date: **6.23.12**

Student Filmmaker (print name) **MARK RAYMOND**

### Actor Release Form

I **Cindy Cancienne**, hereby grant to the University of New Orleans and **Mark Raymond** (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: **Going in Circles** (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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

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

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

Name: Cindy Cancienne

Address: 3635 Livingston St.  
New Orleans, LA 70118

Telephone: 504-913-1869

Signature: Cindy Cancienne Date: 6/29/2012

Student Filmmaker (print name) Mark Raymond

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### Actor Release Form

I MARK RAYMOND, JR. hereby grant to the University of New Orleans and **Mark Raymond** (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: **Going in Circles** (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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

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

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

Name: MARK Raymond JR.

Address: 2236 ORILE ST.

N.O. LA. 70122

Telephone: 504-982-5268

Signature: Mark Raymond Jr. Date: 6/20/12

Student Filmmaker (print name) MARK RAYMOND

### Actor Release Form

I \_\_\_\_\_ hereby grant to the University of New Orleans and **Mark Raymond** (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: **Going in Circles** (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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

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

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

Name: Katherine Raymond

Address: 2236 Oriole Street NOLA 70122

Telephone: 504-231-9626

Signature: Katherine Raymond Date: 7/29/2012

Student Filmmaker (print name) \_\_\_\_\_

### Actor Release Form

I **Sherri Marina**, hereby grant to the University of New Orleans and **Mark Raymond** (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: **Going in Circles** (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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

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

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

Name: Sherri Marina

Address: 224 S. Hennessey

NO 70119

Telephone: (504) 621 4453

Signature: Sherri Marina Date: 6/23/11

Student Filmmaker (print name) MARK RAYMOND

## Actor Release Form

I **Adriane Domino**, hereby grant to the University of New Orleans and **Mark Raymond** (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: **Going in Circles** (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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

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

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

Name: Adriane Domino

Address: 4808 Lafon Drive  
New Orleans LA 70126

Telephone: 305 924 7170

Signature: Adriane Domino Date: 6/23/12

Student Filmmaker (print name) Mark Anthony

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## Actor Release Form

I **DaVida Smith**, hereby grant to the University of New Orleans and **Mark Raymond** (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: **Going in Circles** (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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

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

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

Name: DAVIDA SMITH

Address: 123 N MURAT ST  
NOLA 70119

Telephone: 310.228.0940

Signature: [Signature] Date: 6.23.12

Student Filmmaker (print name) MARK RAYMOND

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AUDITION INFORMATION FORM

DATE: 6/24/2012

CONTACT INFO

NAME: KELMER STEVENSON

ADDRESS: 4005 PARGAR ST

CITY: New Orleans STATE: LA ZIP CODE: 70122

PRIMARY CONTACT PHONE [HOME/CELL/AGENT]: 504-872-2476

ADDITIONAL PHONE: \_\_\_\_\_ SERVICE: \_\_\_\_\_

PRIMARY EMAIL ADDRESS: JAKLS@ADL.COM SECONDARY: \_\_\_\_\_

AGENT (REPRESENTATION): \_\_\_\_\_ CONTACT PHONE: \_\_\_\_\_

UNION: NONE SAG AFTRA EQUITY OTHER (BE SPECIFIC): \_\_\_\_\_

ROLE: \_\_\_\_\_

DIMENSIONS INFO

HEIGHT: 5'7 WEIGHT: 190 COLOR HAIR: BLACK COLOR EYES: BROWN

SUIT/DRESS: \_\_\_\_\_ SHIRT/BLOUSE: \_\_\_\_\_ NECK: \_\_\_\_\_

SLEEVE: \_\_\_\_\_ PANTS: \_\_\_\_\_ INSEAM: \_\_\_\_\_

WAIST: \_\_\_\_\_ HAT: \_\_\_\_\_ AGE RANGE: \_\_\_\_\_

SHOE: \_\_\_\_\_ WILL YOU DO EXTRA (YES NO) AND/OR STAND-IN (YES NO) WORK?

ARE YOU CURRENTLY IN A SHOW, FILM, TV, ETC. (BE SPECIFIC): No

REHEARSAL/PERFORMANCE INFORMATION

PLEASE LIST YOUR AVAILABILITY WITHIN THE FOLLOWING TIME FRAME: <INSERT DATE> THRU <INSERT DATE>. PLEASE NOTE THAT EACH ROLE IS KEY TO THE FILM AS A WHOLE. IF YOU HAVE ANY MAJOR CONFLICTS WITHIN THE PREVIOUSLY MENTIONED TIME TABLE PLEASE INDICATE THAT BELOW, FOR MORE SPACE USE OTHER SIDE.

K. Stevenson

PLEASE DO NOT WRITE BELOW THIS LINE

## Actor Release Form

I **Lissy Geiss**, hereby grant to the University of New Orleans and **Mark Raymond** (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: **Going in Circles** (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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

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

Name: Lissy Geiss

Address: 7201 Willow St Unit B

NEW ORLEANS, LA 70118

Telephone: (504) 896 5031

Signature: M. Lissy Geiss Date: 6/23/2012

Student Filmmaker (print name) MARK RAYMOND

### Actor Release Form

I Glenn Robin hereby grant to the University of New Orleans and **Mark Raymond** (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: **Going in Circles** (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to uses my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

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

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

Name: Glenn Robin

Address: 302 BEAUME DRIVE

Luling, La.

Telephone: 504 812-3743

Signature: [Signature] Date: 6/23/12

Student Filmmaker (print name) MARK RAYMOND

<GOING IN CIRCLES> BY <MARK RAYMOND>

AUDITION INFORMATION FORM

DATE: 7/23/2012

CONTACT INFO

NAME: Kyle D. Augillard

ADDRESS: 4724 Lafon Dr.

CITY: New Orleans STATE: La ZIP CODE: 70156

PRIMARY CONTACT PHONE [HOME/CELL/AGENT]: (504) 905-4411

ADDITIONAL PHONE: \_\_\_\_\_ SERVICE: N/A

PRIMARY EMAIL ADDRESS: foothshop@aol.com SECONDARY: \_\_\_\_\_

AGENT (REPRESENTATION): Kdangilland@gmail.com CONTACT PHONE: (504) 782-6612

UNION: ☒ NONE ☐ SAG ☐ AFTRA ☐ EQUITY OTHER (BE SPECIFIC): \_\_\_\_\_

ROLE: \_\_\_\_\_

DIMENSIONS INFO

HEIGHT: 5'8" WEIGHT: 175 COLOR HAIR: BLK COLOR EYES: BLK

SUIT/DRESS: 46 SHIRT/BLOUSE: \_\_\_\_\_ NECK: 16 1/2

SLEEVE: 34 PANTS: 34 INSEAM: \_\_\_\_\_

WAIST: 32 HAT: \_\_\_\_\_ AGE RANGE: 39

SHOE: 9 1/2 WILL YOU DO EXTRA (YES NO) AND/OR STAND-IN (YES NO) WORK?

ARE YOU CURRENTLY IN A SHOW, FILM, TV, ETC. (BE SPECIFIC): N/A

REHEARSAL/PERFORMANCE INFORMATION

PLEASE LIST YOUR AVAILABILITY WITHIN THE FOLLOWING TIME FRAME: <INSERT DATE> THRU <INSERT DATE>. PLEASE NOTE THAT EACH ROLE IS KEY TO THE FILM AS A WHOLE. IF YOU HAVE ANY MAJOR CONFLICTS WITHIN THE PREVIOUSLY MENTIONED TIME TABLE PLEASE INDICATE THAT BELOW, FOR MORE SPACE USE OTHER SIDE.

PLEASE DO NOT WRITE BELOW THIS LINE

<GOING IN CIRCLES> BY <MARK RAYMOND>

AUDITION INFORMATION FORM

DATE: 7/23/2012

CONTACT INFO

NAME: TERENCE M. AGILLAND

ADDRESS: 110 Oakmark Dr.

CITY: N.O. STATE: La ZIP CODE: 70128

PRIMARY CONTACT PHONE [HOME/CELL/AGENT]: \_\_\_\_\_

ADDITIONAL PHONE: \_\_\_\_\_ SERVICE: \_\_\_\_\_

PRIMARY EMAIL ADDRESS: toothshop@aol.com SECONDARY: \_\_\_\_\_

AGENT (REPRESENTATION): \_\_\_\_\_ CONTACT PHONE: (504) 905-4111

UNION: (NONE) SAG AFTRA EQUITY OTHER (BE SPECIFIC): \_\_\_\_\_

ROLE: extra

DIMENSIONS INFO

HEIGHT: 5'6" WEIGHT: 168 COLOR HAIR: BLK COLOR EYES: BLK

SUIT/DRESS: \_\_\_\_\_ SHIRT/BLOUSE: \_\_\_\_\_ NECK: 16

SLEEVE: 34 PANTS: \_\_\_\_\_ INSEAM: \_\_\_\_\_

WAIST: 32 HAT: \_\_\_\_\_ AGE RANGE: 48

SHOE: 8 1/2 WILL YOU DO EXTRA (YES NO) AND/OR STAND-IN (YES NO) WORK?

ARE YOU CURRENTLY IN A SHOW, FILM, TV, ETC. (BE SPECIFIC): N/O

REHEARSAL/PERFORMANCE INFORMATION

PLEASE LIST YOUR AVAILABILITY WITHIN THE FOLLOWING TIME FRAME: <INSERT DATE> THRU <INSERT DATE>. PLEASE NOTE THAT EACH ROLE IS KEY TO THE FILM AS A WHOLE. IF YOU HAVE ANY MAJOR CONFLICTS WITHIN THE PREVIOUSLY MENTIONED TIME TABLE PLEASE INDICATE THAT BELOW, FOR MORE SPACE USE OTHER SIDE.

PLEASE DO NOT WRITE BELOW THIS LINE

## **Vita**

The author was born in New Orleans, Louisiana. He obtained a Bachelor's degree in Mass Communication from Xavier University in 1988. He joined the University of New Orleans Film and Theater graduate program in 2010 to pursue a M.F.A. in film production. In 2011, he became a Graduate Assistant, charged with supervision of the film program's finishing suites under Associate Professor Robert Racine.