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Alien on a Savage Planet

Shena Mullins
smullins@uno.edu

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Alien on a Savage Planet

A Thesis

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

Master of Fine Arts
In
Film and Theatre Arts
Film Production

By

Shena Mullins

B.F.A The College for Creative Studies, 2009

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Abstract

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

Keywords: Cult, Drama, Desperation, Queen, People Pleaser, *Alien on a Savage Planet*, Shena Mullins, Insecurity, Skewed Perception, Bad Choices, Crime of Passion

INTRODUCTION

The alley behind the Marcus Market liquor store at 2nd and Prentis Streets in downtown Detroit was filthy and full of ankle-deep potholes, but it was one of the few areas in the city that had a working streetlight. The store was a few blocks from my alma mater, The College for Creative Studies, and the sprawling research school, Wayne State University, but the neighborhood was vacant regardless. The previous semester, Adrian, the market's owner, allowed me to use his shop in a short film titled, *A Moment Changes Everything*, about a man who decides to dump his fiancé after they experience an armed robbery. That particular shoot was always a point of conversation when I came in the store, because both Adrian and I failed to explain the filming situation to the beer deliveryman who was stocking the cooler. In the middle of the faux robbery, the deliveryman ran out of the cooler, yelling, "Call 911!" while swinging a forty-ounce bottle at actor Luke Millet, the faux robber. Needless to say I got genuine reactions!

This time, I was making a three-minute short I wrote, called *Back to the Primitive*, about a vampire who lost his memory due to a shotgun blast at close range to the head. There are certain parts of Detroit that are quite desolate, so by the time he was found, his head had reconstituted. It was winter in Michigan and the project required we shoot at night with available light. Junkies and criminals lurked in the dark. Sirens wailed by, echoing off the frozen brick of forgotten buildings. There was at least three feet of snow on the ground, and the actors were shivering with runny, red noses. We didn't have location sound or lights, or craft services for that matter, just me on a Panasonic HVX – 100. It was torture for the actors, but they suffered through. Secretly I liked the genuine anxiety and atmosphere the stark, cold, night brought to the short. At the time it felt like punishment, but while developing my masters thesis, *Alien on a Savage Planet*, I was faced with similar circumstances, and I was able to overcome obstacles, because of this experience.

When I decided to make *Alien on a Savage Planet*, I set out to create less of a situational story and write a piece that would serve as an observation into the less successful aspects of the current human, social dynamic, particularly as it applies to women. Today, American visual media is presented in a "realistic" way, meaning the camera work is entirely hand-held and on location. With reality shows specifically, we examine the social interactions between inflated personalities and are told to perceive that as authentic. As such, many less-than-flattering archetypes have become common. For the boys, an obnoxious player who blows money on booze and rims, and for the girls, a "queen bee" is setting a negative standard for girls and women. Elizabeth Behm – Morawitz, an assistant professor in the Department of Communication at the University of Missouri-Columbia, and Dana E. Mastro, an associate professor in the Department of Communication at the University of Arizona, collaborated on an article in *Journalism & Mass Communication Quarterly*, titled *Mean Girls: The Influence of Gender Portrayals in Teen Movies on Emerging Adults' Gender-Based Attitudes and Beliefs*. They wrote:

This focus on the "queen bees" of female teenage friendships seems to dominate teen film portrayals of girls. Moreover, although academics and the popular media have long focused on the harmful effects of teenage, female social aggression, the upsurge in the popularity and production of teen movies seems to have increased the attention to the negative features of female friendships.

The “Mean Girl” or “Nerd’s Revenge” movie has been done many times, and is regularly portrayed in a high school or college setting. Professors Behm-Morawitz and Mastro continue, “This tendency for teen movies to center on the social world of teens likely occurs for good reason-the teenage years are typically characterized by a time of relationship and identity growth and struggle.” My point in making *Alien on a Savage Planet* is to present a character that doesn’t have a teenage problem, but an identity problem, although teens may be more associated with this issue because it indicates immaturity. I believe this social difficulty is a problem that a lot of adults suffer with because they carry into adulthood with them the pressure to live at an acceptable social status. My story attempts to capture a woman who wants to be accepted by her peers so badly, that she bullies herself into acting like the people around her because she never developed a sense of herself. She has become a woman willing to do anything, at any time, and will attend any party, with anybody, because she is so starved for attention and affection, that she has completely moved beyond looking for meaningful relationships, to accepting any interaction she can get. Positive or negative, drunk or sober, anything is better than the austerity of solitude.

While writing the script, I asked myself, is it hope or desperation that drives someone to repeat the same approval-seeking behavior? Why do people with this personality trait do what they do, such as, suffer rejection after rejection, when others turn to hobbies, crime, suicide, or drugs? What if someone like this doesn’t have an issue with substance abuse or an obvious mental ailment that easily explains this masochistic behavior? I find it intriguing that people’s motivation is not so apparent. The direction I chose was to focus on self-destruction as presented in the guise of social approval. To quote professors Behm-Morawitz and Mastro:

Based on media reports about teen movies, it is expected that female teen characters will be more likely than their male counterparts to engage in acts of social aggression, and that these socially aggressive acts will be positively rewarded with increased popularity, power, and /or feelings of pleasure. It is not expected that males and females will differ significantly in terms of enacting socially cooperative behaviors. Accordingly, the following hypotheses were developed. H1: Female characters will be more likely to engage in social aggression than their male counterparts in teen movies. H2: Teen characters will most often be rewarded, rather than punished for their acts of social aggression in teen movies.

I boiled these concepts into what I feel is the ugly, shallow essence and extracted from it the human truth that there are some people out there who are desperate, to the point of madness, for the approval of their peers. Consider the character, Jon ‘Plato’ Crawford, the arguably gay teen in *Rebel Without a Cause* played by Sal Mineo. People with this disorder will go to great lengths to attain what they perceive as acceptance. (Although it is not true acceptance they are receiving, but some sort of twisted manipulation of it.) I believe *Alien on a Savage Planet* will certainly appeal to men, but my target audience is adult women.

To illustrate the above concepts, I chose to write a character piece influenced visually by the days of shooting on the grimy streets of Detroit. I wanted to have that reality show quality as a social criticism of a society that glorifies the superficial, and has no patience for naïve beings. *Alien on a Savage Planet* is not a comedy and is not meant to uplift the audience by giving the nerdy girl revenge and happiness. It is also not a bully picture where the protagonist goes Carrie (De Palma, 1976) all over the town, but a 24-hour life-style depicted in a gritty, true-crime world. People from junkies to rock stars are on the prowl, but it’s not

glamorous, and in a situation like this, anyone could be a predator. I wanted a live feeling. The anxiety. The dirt. The crowd. I needed to show in layers how risky the protagonist's behavior was, which to me, is more realistic than what is commonly portrayed as real life on television.

In my thesis, a middle-management type, single woman in her thirties, named Geneva, is looking for a place, not to belong, but to dominate, because that's what she believes social human interaction is supposed to be like. *Alien on a Savage Planet* is not about teenagers, but Geneva has an adolescent mentality in that she is immature in her identity. Her lack of acceptance of herself has caused her to have a superficial, "wanna-be" personality that twists her into a desperate, murderous individual. I did not want to make a film about a school shooting, or a passive-spiteful victim seeking revenge, but the quiet blossoming of a predator, ambitious to reach her social aspirations with a whatever-it-takes attitude. As such, the only victims in the story are people who catch the attention of Geneva, but the audience doesn't receive that information until the last scene. *Alien on a Savage Planet* is a cautionary tale about the effects of misrepresentation of reality on the weaker willed of our society.

Through the story, I strive to make the audience understand that negative female representation affects the psychology of the average women, beyond fashion or some other less harmful way. After locking the script, I worked diligently to gather my resources and bring this difficult examination to the screen. Every element was chosen with the psychology of the protagonist in mind. After production, the elements all blended comfortably to offer insight into Geneva's personality disorder. I learned that I am capable of moving beyond the niche concepts of spectacle and can explore more complex characters and subjects. I attempted to communicate an idea rather than use the medium for superficial amusement, and I feel successful, if for no other reason than that.

METHODOLOGY

SCREENWRITING

The challenge I faced with this story was setting up Geneva, the protagonist's character. She is not an archetype in the traditional sense, but could be perceived as a variation on the avenged girl who overcomes bullies genre. Her specific psychology motivates her to become a literal queen, as opposed to the more common routes of violent revenge or sexual promiscuity. My goal was to make it clear that Geneva does not seek love in a traditional sense, nor does she merely seek popularity; she desires to be accepted to the point of adoration, because a lifetime of powerlessness has lead her to perceive notoriety as love, and this validation of the superficial has lead her to make bad decisions.

I knew before I began the script for *Alien on a Savage Planet*, I wanted to exploit the rich locations of the French Quarter and the Riverfront. I wanted to show how the people seeking and escaping - people like Geneva - fuel that environment. Diva-ism and fake reality is what inspired me, so I chose the center of the action, the French Quarter, to counter places like Rodeo Drive or 5th Avenue, that we often see on reality television.

From those beginnings, it was a natural next step to develop the idea of an aspiring diva with really low standards. Geneva has the desire, but lacks the actual status or resources to live up to the standard set forth by television. Geneva sets unrealistic, princess-like goals for herself, and she has become obsessed with a money culture that has no room for her

underdeveloped sensibilities. She has become addicted to seeking out situations in which she can act out her delusions without the criticism of those who know her. Craving human contact, Geneva's willingness to do anything leads people to either reject her as pathetic, or take advantage of her.

With the first draft it was difficult for me to set up the situation. I wanted to make sure people understood why Geneva was the way she was. After a few drafts, I was still having trouble with the opening scene. By the time I was in post-production, I ended up with three different options in the can and none were working for me. So I cut them all, and let the actions of the character be the hint at the set-up.

When I crafted Geneva, I tried to imagine how damaged someone would have to be to so desperately seek interaction. I researched how experienced screenwriters approached the subject of making friends. The type of conflicts Tina Faye presented in *Mean Girls* were predominantly about learning one's value by defeating the popular girls with the same vanity and superficial bitchery they used to abuse others. Tina's protagonist learned a valuable lesson – be who you are. (Waters, 2014) For my story, I needed a completely different character. First, she had to be cognitive enough to know that she has a problem with being accepted, but hopeful enough to try anyway. Second, in order to be so far gone that she would wander off to party with a vagrant, she had to be beyond a happy ending in any positive sense. Therefore, I needed someone who was educated, and for the most part intelligent, but damaged in a way that made her the antithesis of the people she admired. I made Geneva a little bit older because I wanted to make this character beyond repair, and I wanted to show that having a lack of identity is not just an adolescent problem.

I built the environment around Geneva to introduce her triggers, and how she continues to get ideas from the world around her. I used the French Quarter to insinuate how she became like she is. However, I wanted to focus on the consequences of this effect on her, rather than the origin. I am confident that from Geneva's actions and her psychology, one can infer what her childhood and daily routine were probably like.

It is clear that Geneva is not 'cool', but the not-so-cool people also reject her. She is kind of an odd bird that doesn't seem to get it right with any group. Not realizing the irony of the fact that the harder she tries, the more she gets rejected, she constantly puts herself in situations to be hurt and excluded.

Jeff comes to Geneva's rescue on Bourbon Street after she bumps into a dancer and gets entangled in an argument. Jeff's vagabond lifestyle and appearance would have sent red flags to any other single woman in that situation, who more than likely, would never have left the relative safety of the busy streets to be alone with this man after such a volatile introduction. There is a moment, however, when one may find him to be a diamond in the rough; Geneva's chance at true love with a genuine suitor, but, true to the notion that I wanted Geneva to be the predator in this situation - I wanted Jeff to be the victim. I wanted to show how predators live amongst all classes and walks of life. You think Geneva is the victim, but really it is Jeff who is naïve enough to assume the modest-looking woman he picked up on the street was friend material.

I manifested Geneva's ideal self as the Queen. Embodied in the Queen is everything Geneva wants to be, just on the opposite end of the social spectrum from *Real Housewives of Atlanta*. (Sanchez, 2014) It is through the Queen that we discover it is not wealth or love Geneva seeks, but adoration by whomever is willing to give it. Like a junkie at rock bottom, Geneva descends to the lowermost rungs of society, only to rise as high as the Trash Town Queen.

Lastly, Gucch, the drug-dealing, alcoholic ex-con who offers Jeff and Geneva drugs in Trash Town, is an opportunist, and plans on getting Geneva drunk and taking advantage of her. Through her interactions with Jeff, we see that she is also a predator, but her interests lie in personal fulfillment rather than acceptance. Jeff is wise to Gucch and tries to protect Geneva, not thinking Geneva may actually prefer to participate in the exploitation. Once I had all the components of the story in place, I had to conceive an approach to articulating the characters with all the subtleties I feel made them unique and powerful. To me, scriptwriting is the stitching together of ideas, emotions, experiences, and the wisdom to form an event that expresses a point of view; a patchwork of reality that reveals a lesson learned and a shared questioning of the point of that lesson. I guess that's one way I connect with my protagonist Geneva. She only wants what the rest of us want - to be happy. However, where most of us have limits on what we will endure in the pursuit of that goal, Geneva has none, and I find the idea of people not being honest with themselves is more common in adults than may have been previously suggested previously by professors Behm-Morawitz and Mastro.

PRODUCING

It was my intention to bring in a producer, who equaled my passion for filmmaking, so they would be motivated, committed and invested in the outcome. My classmates were all occupied with making their own films, so crew from my class was scarce. I was forced to seek assistance outside of the university. I approached my friend, Michelle Bergeron, about accepting the position of producer, because I knew she had experience fundraising for organizations like The New Orleans Blaze Women's Football Team, and enjoyed being active in community projects. After a few conversations, she agreed to produce the film.

I had a serious lack of funds and needed to create several revenue streams if I was going to be able to build a set. Michelle and I worked hard to set up three events, but Michelle left the project after the second fundraiser for personal reasons. I brought in UNO film undergraduate student, Maurice Walker, as production coordinator, and continued on without a producer. Maurice helped secure permits from The City of New Orleans, followed-up with SAG paperwork and handled release forms and production logistics, such as parking signs. Maurice turned out to be a great help and a hard worker, but the lesson here, in my opinion, is that I should have taken the time to find another producer. This project was too much work for one person to do well, and things like the Indiegogo Campaign slipped through the cracks. My taking on the job of producing after Michelle left was a mistake for many reasons. First and foremost, my film lacked precision, because I couldn't give all of my attention to the continuity. And with no continuity person, the result was massive amounts of reshoots.

Budget

I ambitiously based my budget around the NIMS Scholarship, because I assumed it to be the standard we were encouraged to live up to, based on previous student projects I had seen at the MFA Level. At the time, \$10,000 seemed appropriate in relation to my film's scope. I was optimistic about fundraising and assumed that with clever advertising people around me would be eager to donate. As summer passed, and the bank account didn't grow, I knew

serious adjustments had to be made to the budget. Please refer to the appendices for a breakdown of expenses.

Locations didn't take up much of my budget. This was primarily because we shot on location in the French Quarter. The New Orleans Film Commission recognized UNO's state-run insurance, which was free. The resources available to me from the university made it possible for me to shoot on a high-end camera like the RED, and that was an awesome opportunity because a camera of that quality brings professionalism to the project. The university's resources also helped me save money on suite rentals with digital transfer and finishing. Moving forward with studio support from UNO, I was free to spend most of my budget on building a set, renting vans to help with gear, and lots of food for craft services and catering. I set up an account with Indiegogo, a popular online crowd-funding platform, to fund a portion of *Alien on a Savage Planet*, and was disappointed to raise only \$230. I also used Facebook to promote online to my friends and family.

In May 2013, Michelle and I put together a fundraising strategy, and began accepting donations of items that could be sold at a yard sale. The plan consisted of using the yard sale money to host a fish fry, and then using the fish fry money to throw a party in conjunction with our Indiegogo.com campaign. At the end of it all we were hoping to raise ten thousand dollars, but alas, by the time we were ready to shoot, we had raised about \$2500. Indiegogo did not work out for me because it takes a great deal of hard campaigning to raise money online. It's possible that my campaign may have been more successful if I had recruited someone to be in charge of updating the site and keeping a line of dialogue open with potential supporters. Instead of being an easy solution, online crowd funding ended up being an extremely demanding project in itself.

Now that my film is finished, the principal lesson I've learned about fundraising is to treat it like a production all on its own, with realistic deadlines and a crew of dedicated people standing by to help with making posts, blogs and videos. The main issue with online funding is the same as any other type of fundraising – you have to keep the interest on you. Because the production was severely lower than expected on funds, I was on top of every dollar spent. I gave my production designer \$100 cash for Art Department items, and reimbursed the Camera Department for any expendables they brought to the production. I scraped up enough money to get what I needed. I was on the phone at every break, scrounging money, and we made it ok. I tried to raise money again for reshoots and sound, but didn't have a lot of luck.

Locations

I had free locations all over the city, and did my best to exploit their texture. We used available lighting as much as possible, and we had back-ups and emergency protocols laid out for any situations that may occur. I tried to be as prepared as possible by scouting and mapping every site in advance, including where the streetlights and bathrooms were in the Quarter and on the Riverfront. It took constant problem-solving, but, I am happy to say that the result is a visually rich film. For instance, I had to plant extras in the French Quarter to cover Lucky Dog carts in the background, since they would not allow us permission for use, and I had to ward off drunks and vagrants looking to get on-camera and flirt with the actors. Our shoot was scheduled in November, so a friend of mine, Brian Bourque, offered his warehouse in St. Rose to me for an executive producer credit. I was happy to give it for a warm studio to shoot in. It took a month for three to five guys to build the set, and it turned

out amazing. I drove around town until I found an abandoned warehouse in the Ninth Ward that I thought we could replicate in our studio and gave pictures to set builder Jason Stier. He used them to design the set so we could use the exterior of the 9th Ward warehouse as our exteriors for Trash Town. I needed to shoot on a set so I could control my environment and keep the crew and gear safe and warm. I also thought, given the time of year, it would be wise to be inside in case it rained.

Jason is an experienced and well-connected builder, so our major concern was money. He built Trash Town with five hundred dollars that he spent on faux brick walls, pieces of tin, two truckloads of dirt, building materials and paint. Jason had his friends from the haunted attraction, The House of Shock, help age the fence and the walls. All the Christmas lights, branches, tents, car seats, shopping carts, beer bottles, even the throne, were dug out of the trash or donated. The stunt mats cost \$56 to rent. Sets are a great way to work, as opposed to being on location, but each has its own challenges. I enjoyed it, but with a set every detail has to be covered. I mean, every detail. There are no natural elements to the scene. You have to be aware of the sky and the ground. With the help of the director of photography, Scott Morhman, and Jason Stier, I had a solid plan in order to make sure the mobile set walls provided coverage at all times, so we could maximize the distance between the Queen's throne and the VIP table, where most of the action takes place in Trash Town.

DIRECTING

My directing goals were to spend far more time on the actors and story than production logistics and money. I had high hopes for practicing the directing techniques I learned in Professor Phil Karnell's Performance and Direction class, because I wanted to do more than just tell people to do things and mark off angles on a shot list. It was important for me to effectively mold performances, so I consciously used "as ifs," in an effort to provide playable information. I gave actions to the characters in conjunction with dialogue, in order to enhance the scene beyond just people delivering exposition.

I understand now why the ideal situation is for a director to be shielded from these things as much as possible, because it was hard for me to give notes when I was worried about running out of coffee. A director must maintain focus on the actors and material at all times, especially in situations such as this, where she does not have adequate manpower or studio backing. With so many details to manage on set, the director cannot be overloaded to the point that she makes mistakes with the content.

I finally got a chance to show my directorial chops when one of the actors, whose name I will not mention, was being quite difficult, forcing me to think of a variety of explanations to convey the same idea. She was having a hard time making the scene look convincing. The other actors and the stunt coordinator all worked with her, but her need to scrutinize every step was holding up progress. Because it was my responsibility to steer her in the right direction, I referred to my books. I gave the actor a character letter and used action words. This just made for more questions. I was at a loss. It was then brought to my attention that she was exhibiting what her cast mates referred to as "attention-seeking behavior". With the atmosphere turning negative fast, I snapped at her, saying, "It's not that hard!" Bad move. Everyone gave me this look of disappointment. I had degraded their craft after trying so hard to be respectful, however, the next take was exponentially better.

Removing worry from actors' minds and keeping them safe, comfortable, understood, and fed is vital to keeping focus on the task at hand. I learned that costuming helps, but a

happy actor makes a happy set. Allowing actors to be creative, yet guiding them back if they stray too far, is the essence of directing, along with keeping the peace. For instance, I had an incident between two actors in Trash Town because one felt that the other was taking over the scene. In private, I told the offended actor that the arrogant actor was cast for a reason, to be a predator, just as he was cast to be the nice guy. I suggested he use his frustration in the scene because it was very similar to what was happening in the story. I told him he couldn't be mad at her for doing her job, and to let the camera know how much it bothered him. At the end of the day, it is important to remember the set is a safe zone, and everyone is free to be his or her character without judgment. The actor went back inside and at lunch I took the offending actor aside and asked her some carefully worded questions to make sure everything she was doing was genuine and not malicious. The film business, particularly in New Orleans, swims in a small pond, and I want to establish myself as a director whom people will respect and want to work with. Despite some small errors, I feel I have succeeded in this thus far.

Casting

My intention was to cast as close to the characters that inspired me as possible. I recruited musicians, tattoo artists, burlesque dancers, and performance artists. It was important for me to find people who were interested in making art, as opposed to actors trying to fill up space on a reel. Of course, everyone wants something for their portfolio, but the material demanded a high level of commitment and creation of a character, which required input from the actor, not just the saying of lines.

When casting, I enlisted the help of associate casting agent, Lindsay Conn-Simone, who was working at a James Beard Casting at the time. Maurice Walker, the production coordinator, ran the camera during auditions. To my surprise, over 100 people showed up to audition! Lindsay brought her assistant, Kelly Sterling, to help manage the turn-out. All the local actor shops posted my casting call, when they previously had not solicited for UNO projects. Sucre donated food and coffee for everyone.

Monique Pyle read for Geneva and I knew she was perfect for the part. She was the right age and look, thirties and a little strange. It was a happy coincidence that the Jeff I hired, local actor Matt Story, and Monique were currently booked as a couple in Tony & Tina's Wedding, an interactive dinner theater centered around a tacky wedding reception. I noticed they were a good fit, but it wasn't until they rehearsed together that they told me they knew each other. I was proud, because I felt their chemistry. Intuition is key.

After the first few auditions, I was worried that no one would want, or be able to, take on the role of the Queen. I had numerous Queens in extremely varying interpretations from the silly to the scary. Finally, Lin Gathright was cast as the Queen of Trash Town. She was inspired to try out for the role because she performs a burlesque routine based on a sexy homeless beggar. She came to the audition wearing feathers and a ripped potato sack. When I saw her read, I knew she was the one.

After six days of auditions, I had not yet found an actor I liked to play the ex-con named Chase. Chase is a ruffian; a junkie opportunist who shares his prison wine with Jeff and Geneva in order to take advantage of Geneva's naiveté. Instead of settling for an actor I felt was less than convincing, I rewrote the part to suit the actress, Cariella Smith. Cariella exhibited the pressure-cooker aggression I was looking for. The change made the film more dynamic, believable, and unique.

Casting on this film has taught me not to expect a performance at an audition, but to examine whether or not an actor can contribute to the character, and if they can take adjustments. I didn't offer a lot of direction on the first read so I could evaluate how the actor interpreted the material. Concentrating on natural ability and professionalism is the best way to choose an actor because proper direction can change actions, delivery, and trust issues.

On a practical note, I learned that many actors enjoy playing eccentric characters, especially if they are building their portfolio. Most character actors look for variety, and *Alien on a Savage Planet* provided an opportunity for actors to explore dirty, non-traditional characters. They were excited to bring ideas and discuss character traits at rehearsal. For instance, Cooper Bucha decided his character, Frances, would flick his tongue out like a snake, and Wanda Leigh thought of wearing a blonde wig, to look even more fanatical in her devotion to the Queen.

Rehearsals

I kept rehearsal on schedule out of respect for everyone's valuable time, and, in the spirit of preparation, I sent character letters to each actor, explaining my reasons for writing the character, as well as any physical traits that I felt needed to be represented. I did not, however, provide too much back-story; as I left it up to each actor to come up with that using his or her own insight and creativity. I also encouraged the actors to give themselves a secret, something private about their character to keep to themselves. To this day, none of those secrets have been revealed to me, but all the actors said they found it to be a useful assignment. When we began rehearsing at the warehouse, I read the through-line, which explains the signature of the film, or fundamental point that ties all the elements together in the script, and, the logline or the basic summery, aloud to the group and we discussed their content until I was certain we were all making the same movie. The script contained graphic material; so gaining the trust of the actors was vital.

On the second day of rehearsals at the warehouse, I was on my way to buy supplies at Sam's Club when I was robbed of \$368 at Kinko's in Metairie, Louisiana. I filed a police report, but nothing was done to recover the money. We had to go through rehearsals that night with no craft service, but everyone chipped in, and brought snacks for the next few days.

Shooting in the Quarter was going to be stressful for everybody, but Monique and Matt had to deliver lines and keep from getting distracted by all the action of Bourbon Street. They also had to be on top of their own hair and make-up, because our stylist got booked on a paying gig and left the production. Scott and me rehearsed Geneva and Jeff on location four times, so they could get a sense for what they were in for. We walked to all the locations and blocked for the camera. My intention was to make the scenes second nature to them, so we wouldn't need a lot of takes on shoot day. Rehearsing also helped Scott and I practice where we needed to be so as not to cast shadows or illegally block the sidewalk.

Rehearsing in the warehouse was far less stressful. I held five days of rehearsals, during which I guided trust-earning exercises and games. We had a lot of fun and bonded as a team. The actors and I tried variations on costume and performance. Rehearsal time allowed them the opportunity to try different approaches and ideas. All the main speaking characters contributed to the personality and appearance of their character. Scott and the grips attended the last two rehearsals and we blocked out set-ups and lighting. Fight coordinator

Bruce Sanders also attended two rehearsals to help us block the climactic fight scene between the Trash Town Queen and Geneva.

Rehearsing was an especially good experience for me, as well as for the actors, because I was able to make story adjustments and refine dialogue. I learned to consider it a priority on future productions.

On Set

Due to the previously mentioned absence of crew, I have terrible production documents. I rotated sound guys everyday, causing my sound reports to be next to useless; however, Maurice Walker did secure proper releases, permits and permissions. The script supervisor was a no-show, and it was stressful worrying if I had missed a cue or a shot, but the actors were extremely helpful in remembering their own continuity. Set decorator Gina Granger was a huge help in resetting the takes in Trash Town, and flying in props when we needed an extra hand.

Warehouse owner and executive producer Brian Bourque was immensely accommodating, and by allowing us to set-up a green room in an office space next to the warehouse, he provided a warm, comfortable place for the actors to relax and change clothes. To keep the extras interested in staying the entire shoot day, we set up lawn chairs around a fire pit near craft services, and ran the television outside during the Saints' game so they would have a place to hang out while we moved the set walls and changed lights. Maurice created signs directing where to park and was a whiz with getting out maps and directions. To my dismay, Kelly Sterling, the makeup artist and Chris Klein, the tattoo artist, came and went as they pleased, working at their leisure. As a result, Lin, the actress playing the Queen, did not have her makeup available when we shot her close-up, and Monique Pyle, the lead actress, did not have matching makeup or hair from one scene to the next. Luckily, it was a simple ponytail for Monique, but when Kelly did not show on the fight-scene day with the Queen, we had huge problems with continuity. Gratefully, Lin was able to handle her own costume, but it was a stressful day. I was disappointed because I spent hours researching the tattoos that were genuine with specific meanings. Because my tattoo artist was two hours late, he rushed through the job, and I had four actors who had none of the tattoos we had previously discussed at the fittings in his shop. I had no choice but to shoot them as they were, because I had time constraints and I couldn't risk having residue from the removed tattoos irritating the actors' skin.

When it came time to shoot in the French Quarter, we were well-rehearsed and ready for anything. We arrived on location at two o'clock in the morning to avoid the most active drinking hours. The downside to this theory was there was more potential to be targeted for a crime, but I kept a circle of bodies around the camera at all times, and if at any point it looked like trouble, or someone stopped to yell into the camera, we closed around Scott, protecting him and retreating to safety. There was a time or two when I sent a production assistant to find an officer, but for the most part, we made it unscathed, with stories to tell. Eleven of us moved as a unit. No one went anywhere alone, and we had two vehicles following close behind at every turn, one filled with a cooler and the other with snacks and a first aid kit. At lunchtime, we picnicked in a parking lot, and ate homemade bar-b-que pulled-pork sandwiches. It was stressful, but a lot of fun.

CINEMATOGRAPHY

When I decided to make *Alien on a Savage Planet*, I wanted more production value than I had ever previously had, but, of course, I had limited funds, so I sought out free, public locations. Director of photography Scott Morhman and I decided to shoot everything hand-held or on a Steadicam, in 5K, 1:85 on the RED camera we received from the university. The Red gave me the opportunity to see my cinematography as beautiful and not just utilitarian. I shot in wider format and fought hard to catch the history and the colors of the French quarter.

Entering Bourbon Street is an Alice in Wonderland moment for Geneva. It's colorful, exciting, and dangerous. It was important that Scott and I capture all the neon lights and passing revelry. The environment was a major character because it was important to show how desperate and impressionable Geneva is, and to have a sense of journey as she walks deeper and deeper into potentially dangerous, unknown territory for the attention of a street punk. I used my experience shooting guerilla style to seek out available light. We had to spread the walking scenes over three days so they looked like the same time of day.

We are watching Geneva's actions take her on a descent as her needs consume her. She walks deeper into the French Quarter, shopping for whatever attention she can find. The material called for rich, saturated colors to contrast with the night, while enticing her with its fake glamour. We accomplished this by using the wide 1.85:1 format to capture the bright neon signs that glowed along the streets, giving the scene an extravagant look.

In the first scene, when Geneva receives a flier from the stranger on the street, we see him cross Canal Street from her point of view, then Geneva enters frame and we follow her. Keeping her perspective, the visual of the film is vital to understanding her character. Where we used available light in the French Quarter, *Trash Town* required us to manufacture sources of light and place them throughout the set. Scott was able to mount two Kino-Flo 400 lights to the beams in the ceiling that acted as moonlight, and we used barrels to simulate firelight. For a little more color and depth, we strung hundreds of Christmas lights throughout, and faked that they were plugged in to a hacked-into power box. This kind of attention to detail is what made this set successful as an environment.

SOUND

For sound gear we used the university's Fostex mixer and boom microphone. I did not have the capability to sync sound with the camera's time code, nor was I able to mix multiple inputs, as Tascam training was not available until after my project was in the can. Three of the grips had to share the position, as the person hired to mix was also supposed to take care of the production sound. It wasn't as tragic as it could have been, however, because I knew by making the decision to shoot in the French Quarter, I wouldn't be able to use the production track for anything other than a guide anyway. Aside from all of the pedestrian noise and banging of trash trucks, I did not have clearance to use any of the copy-written music spilling out of the doors of the clubs or the cruising cars.

I had no resources at this point to cover studio time, so I built a sound booth in a nook of my apartment. I covered part of the wall with egg-crate foam, set up an old podium on which the actor could put his or her script, and wired a microphone XLR up the wall and

across the ceiling to the mixer. I then positioned the screen of my computer so the actors could see the footage as they spoke.

Each character with lines had to come in for ADR. I had planned on recording all of the Bourbon Street dialogue, but I didn't know I was going to have to ADR most of the Trash Town scenes as well. Everyone on the cast came in with no problems, some of them more than once if the performance wasn't as magical as I needed it to be. Compromising ADR was not an option as we had sacrificed so much already. I cut in the dialogue and all the ambient sounds I could think of with the intention of sending it to a professional mixer for a final mix down.

PRODUCTION DESIGN

Logistics

From its inception, *Alien on a Savage Planet* demanded dramatic settings. I decided early on to seek out the security of a set, because I knew existing places that had the right look would be dangerous. Jason suggested we look for property outside the city, and presented the idea of using Brian's warehouse for Trash Town, which turned out to be perfect. Jason was the first and only person I considered to build the set, because he constructs haunted house environments for a living, and is extremely skilled. We knew from the beginning that we were severely low on funds, but, thankfully, everyone on the creative side was committed to the project. Everyone pitched in by donating old sleeping bags and Christmas lights, and Jason convinced some of his haunted house associates to help age and graffiti the walls. Because I had been robbed, I convinced the set dressers to get started with their own money, and reimbursed them when I got enough donations.

I put together a 32-person crew on Trash Town days in the warehouse, but slimmed down to 11 when we shot in the French Quarter. I'm proud to say we kept to twelve-hour days. I had a well-rounded, healthy, catered lunch delivered and set up every day. When we shot the Trash Town exteriors, we only took Scott, the two actors, the 1st A/C Daniel Klienpeter and myself.

Even though we had script revisions, the Trash Town setting never changed, so the rewrites were more of an issue of securing additional locations, as opposed to rearranging the set. Had Jason and I not given ourselves the summer to collect building materials, the creating a set would have cost significantly more, in both materials and having to age and prepare new walls. After wrap, Gina and Mayaba did a great job of cleaning out the warehouse and getting rid of all the dirt and set dressing without causing any damage to the mats. Jason and I saved the brick façade and the tin because they were the most expensive of the elements, and can be reused on future productions.

For shoot days in the French Quarter, the director of photography, Scott Mohrman, and myself scouted all of the locations together several times and discussed shots. We blocked and scouted the French Quarter numerous times, with and without the actors, mapping out our route and places we could stop to take breaks. We also made meticulous notes on the available lighting. We had cars standing by to hold actors and transport crew from Bourbon Street to the Riverfront. We had craft services nicely laid out in the trunk of a car, complete with hot coffee.

I am quite proficient at working on a small budget, but I don't enjoy asking people to work for free. Filmmaking is a complicated, time-consuming endeavor, and if people are not getting paid, they can be unreliable. I kept everyone happy by having food and beverages on hand at all times, but sometimes that didn't feel like enough.

Something I am glad I had done was allowing the Art Department plenty of time to set up and strike. I had plenty of people standing by so that people could cover each other, and for almost a month we had a constant crew building, staining and collaborating to make the set a reality. I was fortunate to find such an effective and creative set crew.

The Art Department did an excellent job of resetting the location to its original condition. Thankfully, Brian only used the warehouse to work on cars, and, didn't require meticulous reconstruction to put things back in proper order. However, we did have to move several large pieces of equipment out, and needed extra volunteers to get those large items back inside.

I am a hands-on filmmaker, and pitched in with most aspects of the production. I feel it is important for directors and producers not to act above everyone else on the crew. It promotes the notion that we are all in this together, and it's one of the ways a young director can earn the respect and commitment of the crew. People don't want to feel like they are being taken advantage of, but they do want the camaraderie of moving toward a common goal.

Themes

Jason Stier and I discussed themes for the production three months before we began collecting materials to build a set in the warehouse. We measured the space, and drew simple prints of the layout. We were careful to include where the lights would be, and left space behind the walls for the camera and monitor. To save money, we made the walls mobile, and moved them back and forth depending on which direction we were shooting. This way we were able to cheat the distance between the Queen's throne area and the table where Geneva, Gucch and Jeff are hanging out.

Once we had a plan, we scouted abandoned properties for an exterior we could both use as an establishing shot and model the set after so they matched. I found the perfect place in the 9th Ward at the intersection of Florida Avenue and France Street.

Several times over the summer, Jason and I cruised the city for wood, barrels, old car seats, and anything else we could think of, from shopping carts to the giant wire spool we used as a table. Jason had a \$500 budget to use in conjunction with the scraps, which he spent on building safe, sturdy structures for the walls and the loading dock where the Queen held court. He also used the money for paint, scrap tin and faux brick.

Jason scored a dirty, but fancy, English regal-style armchair, and he and Brian, the warehouse owner, mounted an old wrought-iron gate to the back of it, transforming the chair from a piece of junk to a throne. Jason also matched the graffiti on the walls with the graffiti on the exterior of the warehouse we found in the 9th Ward, which really brings everything together as one environment.

A little more than half the film takes place in Trash Town, and having a believable environment was vital to the effectiveness of the film. Trash Town is just as much a character in the film as the French Quarter, and both places provide visual information into Geneva's psychology.

Trash Town was designed to look like a squatter village, similar to the tent cities that thrive under Interstate 10 overpasses. Jason and I agreed that usually people in that situation claim their spot or territory, so we set up sections for different groups to cluster. We set up some old tents and, since all the dressing was dug out of the trash or donated, we really only had to worry about placement, as opposed to having to age or create looks.

Geneva appears clean and well-kempt, but if you look at her closely, you see she is wearing a cheap suit and very high heels. This is in stark contrast to the Trash People, who are dressed in muted tones of green, brown and gray. I wanted there to be a clear difference between the colorful neon of busy Bourbon Street and the dinghy poverty of Trash Town. Bourbon Street is alive and man-made, whereas Trash Town is about as glamorous as camping.

The \$100 budget given to set dressers Gina Granger and Mayaba Liebenthal was spent on two pick-up truck beds full of dirt for the ground, and two large tarps that covered stunt mats we placed under the dirt. Per our agreement, we had to return the mats clean and intact. Above the walls, we blacked out the ceiling with cloth and the sky fell off into night. Then we placed freshly cut brush and broken tree branches along the top of the fence, with just enough light to hint at a horizon.

I wanted Geneva's color palette to reflect a woman with no identity, so I chose for her a plain suit. On someone else, perhaps, it could be a power suit, but on her, it's bland and uniform-like, as if she has copied an outfit someone else wore better. In contrast to Geneva, the Queen is dripping in costume jewelry, a color palette that connotes love and respect to Geneva. Jeff and the rest of the trash people have a color palette of earth tones to show that they are less ambitious and they are not as important in terms of the hierarchy of Trash Town.

COSTUMES

I did hours of research on looks, because I wanted as much authenticity as possible. The clothes used as costumes were donated or purchased with store credits. I received trash bags full of clothes and shoes from friends and family, so I didn't have to buy too much. As for the costume pieces I did have to buy, I took advantage of post-Halloween sales and cashed-in personal gift cards.

Geneva tries to look nice, but does not. Her suit is cheap and her shoes are poor imitations of something she's seen in a magazine. For Monique Pyle, the actress playing Geneva, the shoes were painful and awkward. Geneva was designed to be plain and unexceptional - the physical manifestation of the state of being she is trying to escape by acting like a diva. If you look closely, you can see details in her clothes that suggest an attempt at style, but overall, most people don't look twice at her.

I wanted the Queen to have a costume of jewelry pieces and trinkets found in the streets and gifted to her by her loyal servants. These jewels serve as the "bling" Geneva needs to be a diva; they represent the respect and love of her peers. Her crown is made of Mardi-Gras beads, doubloons and broken jewelry from the well-traveled New Orleans streets. The Queen's court includes: the muscle, degenerates Choco and Frances, played by Ed Chambers and Cooper Bucha respectively, like The Queen, they are provocatively dressed, with no shirts and leather accessories. The Queen's fool and sidekick, Wanda Leigh, the Mini-Queen, does everything she can to mimic the queen's sexy attire and wears a black mini-dress she probably found in the trash, with a blonde wig and plastic toy crown.

All the actors had advanced fittings with costumer Paloma Goza, so we had organized, refined looks when we went to set. The Queen, Lin Gathright, and Paloma made the Queen's rhinestone shoulder pad out of the cup of a rhinestone costume bra and an old black boa. Paloma cut the arms out of the Trash Town characters shirts, because we saw a lot of young people doing this in our research of crusty punks, or youth that choose to live on the streets for political reasons. Paloma and I went to New Orleans Party and Costume in the Warehouse District, and purchased Schmere colored sticks and powders to dirty and age the costumes. Most of the tattoo designs I chose were symbols from the hobo lexicon, a series of images that act as road signs to traveling tramps. In fact, the small house symbol on the poster is the symbol for "well protected house." I met with tattoo artist Chris Klein of Physical Graffiti Tattoo, to design who got what tattoos and how to apply them. We decided to airbrush tattoos, because it was faster and more realistic looking than markers, and cheaper than printing peel - off tattoos.

HAIR AND MAKEUP

Having cut out the set-up, it was crucial that I have as much visual information available to the viewer as possible. The look of the characters was vital to selling the story and providing insight into the characters. It was important that Geneva be plain, so Kelly and I arranged for Monique to have a basic ponytail and makeup. However, Matt Story took some convincing to shave his hair into a Mohawk to portray Jeff, which is one reason we were not able to get any pick-up shots of Jeff.

I researched different ideas for the Queen, from painting a black bar across her eyes and forehead like a mask, to having her elaborately painted like a drag queen. I landed somewhere in the middle of the two, because I needed her to be glamorous and attractive, while also being dirty and poverty-stricken. Kelly Sterling and I used thick, cheap dollar-store makeup, products that would be attainable to her, and sprayed her with a mist of water, to make her appear sweaty. Kelly was an asset while she was there, but, as I mentioned, she got booked on a paying job and left the production after the second day.

Jason and prop master Victor Hugo did an excellent job with special effects make-up and blood. We attempted to use a fake head filled with blood and gel to get much more of a violent and bloody hit with the brick in the climactic fight scene, but we ended up not using it, as we didn't have the resources to properly reset for more than one take.

WORKFLOW

As exciting as it was to shoot with, the RED Epic camera had a completely different workflow than I was familiar with. It was a priority for me to use the RED because of the experience of exhibiting the film in 4K resolution. This, of course, increased the amount of drive space I needed, exponentially. With all my reshoots, I ended up with six terabytes of footage. I was able to purchase all of my drives and LTO tapes online which saved me hundreds of dollars.

Taylor Hill was brought in to act as digital intermediate technician or DIT, who transfers the footage from the camera magazine to the hard drives. He worked at the warehouse location, and when we shot downtown, we had a production assistant deliver the drives to him throughout the night as necessary.

In order to determine the appropriate amount of storage space we would need, director of photography, Scott and I took into account the length of the script and the bit rate of the RED's 4K resolution. We decided that four terabytes would be a safe amount of drive space. However, after rewrites, I had several minutes more footage than intended, I had to purchase two terabytes more space before reshoots. Once we had everything in the can, we downsized the dailies to DNx115, so that I could edit at home on my personal system. After we achieved picture lock, we exported titles from Avid Marquee in 4K resolution tiff files, as recommended by the pre-flight checklist distributed by Professor Rob Racine.

EDITING

Due to the lack of a script supervisor, continuity errors abounded, as well as a lack of coverage in certain areas. In the climactic ending, I am missing coverage of the Queen and the fight. A lot of the material that is missing was in the script, but not shot correctly, if at all. Other problems with the crew included Scott Mohrman, the camera operator, who needed constant supervision because he was new to narrative filmmaking. Ultimately, my attention was spread too thin on other aspects of the filming to constantly focus on his poor framing, and I ended up with a lot of chopped off heads and feet. As Professor Danny Retz said, "The quality is misplaced in the little details. You lost track of broad strokes, like mismatching moving shots with still shots." Overall, the film has constant forward movement and effectively creates a relationship between Jeff and Geneva. I kept Geneva the focus of the film at all times by putting her in almost every shot of the film. Using close-up reaction shots help the viewer understand how Geneva interprets what she is experiencing. Also, we watch the film from Geneva's point of view, which makes the situation more personal and viewer more sympathetic to her foolish actions.

COLOR CORRECTION

I was prepared to color correct *Alien on a Savage Planet* myself because I assumed that no one would be available to help, but, fortunately, former UNO-MFA student Virgile Beddock was available and willing to work in Scratch. Virgile enriched the orgy-like atmosphere caught in camera and made it more dynamic and intentional. We searched for that perfect color balance between dream and reality and the end result is as experiential and ethereal as I had hoped.

Our first step was to correct all the different times of day to match and look like one night. Once we were able to set the tone, Virgile color graded by manipulating the various hues and saturations until he achieved the feeling I was looking for. It was important to me that the overall mood of admiration and razzle-dazzle shine through, because that is how the main character sees things. Having said this, however, I made sure that hues of the image were not oversaturated, because I didn't want the blurry, over-done look that a lot of young cinematographers create by purposefully over saturating. The scenes in Trash Town are warm and lit by barrel fire to create a golden, inviting atmosphere. This shows visually that Geneva is comfortable in what should be a harsh environment.

POST-SOUND

I found hiring a post-sound mixer on a micro-budget nearly impossible. I initially had connected with someone recommended to me by a professor friend who teaches at Dillard University. He told me this person worked well with students, but once I paid him the required \$100 deposit, I never heard from him again. It was important for me to bring someone to handle post sound, because I had to completely recreate the sound, due to all the ambient noise on location. After a few weeks passed, and I could no longer spend time trying to hunt down my deposit, I turned to another recommendation, this time from Matt Story, the actor playing Jeff.

Glenn Aucoin agreed to mix sound for me if I would hire him to create the score as well. I spoke with him about sound issues and deadlines, and we agreed on how much work was to be done for the sum of \$300. I was excited to have someone on the project invested in the sound. Unfortunately, Glenn's pass over my audio was just okay. He mixed in the music and tweaked the volume of the dialogue, but he didn't take time to create atmosphere or lay in any Foley or background sounds that make the atmosphere more real. Subsequently, Professor Danny Retz and I spent a significant amount of time together filling in Geneva's world with footsteps and background noises.

The process took about two weeks for Glenn to complete, and Professor Retz and I mixed for two days. One lesson I learned about post mixing is to consider it as much of a part of the budget as the camera department, because issues with sound can make or break a film, just as much, if not more so, than bad camera work. So it's immensely important to contract with someone reliable who can deliver. Now, against all odds, the film sounds fantastic and I am immensely proud of the hurdles overcome in this arena.

MUSIC

The original music was written and composed by Glenn Aucoin. Glenn did a good job of capturing the essence of the French Quarter's collage of music styles. The music was meant to be organic to the environment. Loud rock booms in the streets, driving forward the action of Geneva cruising Bourbon. In the second scene by the river, a lone saxophone wails in the night, as they often do on the waterfront.

In Trash Town, the simple strumming of a guitar can be heard throughout, to create the sense of someone playing a live guitar nearby.

ANALYSIS

COLLABORATION

Throughout rehearsals, I placed a lot of emphasis on collaboration and teamwork. I was asking for a lot of people's time and energy, and it was important that they did not feel as if they were working for me, but that we were all working together to make a statement and a film. I felt that I was successful in promoting a collaborative environment. Everyone on the cast and crew was aware of the circumstances in which we were working, and there was a lot of hustle, as opposed to a lot of complaining. Everyone, from the grips to the set builders, was willing to flex and help wherever they were needed with little instruction from Scott or myself. For instance, when we began shooting the first day on the set in the warehouse, we

noticed cracks around the large industrial garage door that was spilling sunlight into our night scene. Several of the guys, Executive Producer Brian Bourque included, climbed up nine-foot ladders to stuff paper and debris in the holes before I had time to walk around the set wall and investigate the issue. My dream of working with interested, capable people came true for the most part, and that passion shines through onto the film.

Results

Now that I am approaching the end of Geneva's journey, I feel I have been successful in my endeavor to create a controversial and thought-provoking experience. I learned that the hardest part of making a character-based film short is finding the precise piece of exposition, either visual or audible, that encompasses the numerous delicate layers of a specific idea. This experience helped me realize that I like to tell cautionary tales, in a bold or non-traditional setting. The idea of using what is available to me for low or no cost on the streets has led me to genuinely understand myself as an artist.

I think I have been successful in making a story that is truly different from other stories about acceptance and finding one's own identity. Between the writing and the outstanding performances by Monique Pyle and Matt Story as Geneva and Jeff, the film brings to light a side of loneliness that a lot of us may witness, but don't truly understand.

I found it impossible to keep the total running time to less than fifteen minutes, as I had initially hoped, I think the extra two minutes needed to bring everything to a proper ending without confusing the audience. The fact that I condensed the scope of the movie into one night helped cut the time down, and, deciding to cut the first scene altogether saved me an additional three minutes.

Geneva's motivation to seek out any man she can is subtle but evident. Furthermore, Jeff's motivation to take her back to Trash Town is plausible enough when one takes into consideration his lifestyle. Understanding why Geneva acts this way, or why Jeff is on the streets is not explained, partly because I didn't want the "how" of how they got there to interfere with what they were doing there, and also because I feel one can infer from their actions and character traits what kinds of baggage they carry with them. It was a risk, and a hard decision to cut out the beginning of my film, and it was awful to have to explain to several actors that their scenes were cut, but in my opinion it worked, and I am happy that, the film, feels more abstract. My point was a specific one, and removing the opening exposition focused the story on Geneva's actions in the present, not what lead her to them. The world around her is warning her of danger, all the signs and red flags have been laid out, yet she ignores them, and continues on her journey into the lowest rungs of society.

It was absolutely the right choice to cast Monique. Her commitment to understanding what led her to a realistic and believable performance. She brought the pathetic vulnerability that was needed to trick the audience into thinking she was a victim, when in fact, she was a predator. I think audiences relate to her initially, but as the film advances, they grow to dislike and judge her, just like the characters in the film.

Matt Story's performance as Jeff works wonderfully in conjunction with Monique's, in that, where she is presumed a predator, he becomes the "victim". Matt was able to be both aggressive and gentle, such as when he helped Geneva get away from the argument with the girls on the street, and, as we get to know Jeff, we see that his exterior is rougher than his personality. For instance, in the scene on the riverfront, Jeff is having a casual conversation with Geneva on a park bench. He is not threatening or creepy, but genuine and sweet, just

minutes after screaming vulgar insults at women on the street. He, too, is immature, but his lackadaisical attitude toward life is not as identity shattering or damaging to others, as with Geneva.

The Queen and her court may be down and out, in terms of what normality deems successful, but, in their reality, they are at the top of the food chain. They have struggled to make a haven for themselves, and have attained status and respect because of it. They provide the muscle that keeps the gangs and thieves out of the party zone; thus, everyone in Trash Town owes them.

The supporting performance by Cariella Smith as Gucch was also compelling and believable. During one of our trust exercises in rehearsal, Cariella revealed that the role of a lesbian convict was offensive to her deeply religious family. Even though she had mixed feelings, she accepted the role, because it was important to her as an actress to branch out beyond the love-interest type roles she is often offered.

The trash people lacked substance, and were happy to be followers. Street life was tough for them and Trash Town provided them a safe haven from police and gangs. As long as they were protected, they could care less who ran the place, as they were not ambitious and had no interest in social attainment.

The French Quarter and warehouse locations both added huge amounts of production value to *Alien on a Savage Planet*. Both locations required a high degree skill to execute, and my crew and I pulled it off without incident. The mise en scene is fanciful and outrageous, as my crew and I tried to exceed the limitations of what is expected from a micro-budget student film. In addition to the elaborate locations, the set dressing and attention to detail from Jason and Gina in the warehouse was professional and had depth.

Using available light in the French Quarter was our only option in my opinion, because we did not have the resources for generators or a staging area. I don't feel there is any point in the French Quarter scenes that are too dark, and we had minimal trouble removing shadows with a bounce card. Because the light is inherent to the environment, the scene appears properly lit.

The Steadicam work in the Quarter was the hardest to pull off, because of the amount of people that were in the streets. We couldn't get more than half a block at a time without someone yelling into the lens or asking us what we were shooting, so we had to reset constantly. Monique was great under pressure and was ready to jump when we had to move quickly. She and Jeff nailed all of their lines, as we had rehearsed. So it was just a matter of executing our plan in the midst of the crowd. Once we made our way off Bourbon Street, we were able to have a break from the chaos.

Even though I was trying to achieve a false realism, ala reality television, I did not want the camera to be shaky or hard to watch. I also wanted the sense of wonderment to shine through, above the reality element, so Scott and I elected to shoot all of the French Quarter scenes on a Steadicam, so we would have movement, but it wouldn't be jarring. Following suit with editing, I did not want to use fast moving cuts, or flashbacks, so I chose a slow montage to move the night along. I feel the montage of the group doing drugs and dancing in Trash Town also offered further insight into Geneva's goal of becoming the object of desire to her peers.

In the climactic scene, where Geneva and the Queen fight for control of Trash Town, Scott and I failed to shoot coverage and were forced to use the one angle for the entire scene, however, with some sharp editing, Professor Danny Retz and I were able to make the fight scene not only presentable, but enjoyable and exciting.

The music works well, overall, but I wish I had been able to pick up the shot where we see the saxophone player on the waterfront. I think a shot like that would have helped bring home the idea of street musicians being the source of music in the transition from Bourbon Street to the river.

I am thankful that Professor Retz was able to assist me with a final mix, because bad sound is the first indication of a bad movie. I tried extremely hard to exhibit a level of skill, because it is important to me as a woman filmmaker to be deemed capable by my male counterparts and respected by cast and crew. Taking the extra time to plug in all of the ADR was vital to our success in fixing the sound issues. Also, we spent hours filling the world with atmosphere and adjusting volume.

The color correction turned out to be pretty close to perfect. The film is rich and the correction brings out the hues and details we worked so hard to include when shooting. As I mentioned, I did not want an oversaturated piece with an unnatural, blurry glow. In essence, I wanted Geneva's mental state expressed in a dark, but exciting tone, and Virgile accomplished this beautifully.

TEST SCREEN

The test screening for *Alien on a Savage Planet* reinvigorated me and was an extremely helpful experience. The audience was made up of a variety of people, from students to professionals, some worked on the film, some knew nothing about it other than I asked them for money. Everyone understood the story for the most part; they knew Geneva was desperate for attention, and hoped that Jeff would give her enough to change her into a happier person. No one questioned her motive to attack the Queen or why Gucch and Jeff were fighting over her, which made me extremely satisfied.

The foremost points of confusion were as I expected, a little more backstory, and more interaction with the Queen in Trash Town. What I did not expect, was to hear that it may be possible to accomplish these revisions with footage I already had. For instance, everyone agreed that extensive background was not necessary - that a few shots of Geneva cutting and gluing magazine pieces in her collage book would suffice, and we shot plenty of that.

Overall the screeners enjoyed the experience and were eager to discuss it. Many of them suggested I develop the idea into a feature, because the ending, they felt, was the beginning of a larger journey, where possibly the dethroned Queen returns with a vengeance. The story problems that I struggled with previously are now solved with this information. In addition, now that the sound is properly mixed and the image is colored corrected I can see beyond the mistakes to the story's potential. The positive feedback provided at the screening has motivated me to make the recommended changes before I submit to any film festivals, and has given me the confidence to follow my instincts about which direction a story should go

DISTRIBUTION

I was so wrapped up with the production of *Alien on a Savage Planet*, that distribution didn't occur to me until after Professor Retz and I finished the final sound mix. Now, I think that the film is polished enough to submit to various festivals, including the New Orleans Film

Festival and the Ann Arbor Film Festival. As a female member, I will definitely submit to the Women in Film and Television International Short Showcase. Based on the film's performance at those showings, I will consider continuing on the festival circuit. Like most independent filmmakers, I plan to make *Alien on a Savage Planet* available online through my YouTube.com channel and through selling DVD's to friends and family. I also plan to submit to Amazon Instant Video and IndieFlix.com. Of course, anyone who worked on the film or contributed to it will receive a DVD and a poster.

DÉNOUEMENT

I would like to thank my Committee Chair, Erik Hansen, and committee members, Danny Retz and John McGowan-Hartmann, for their leadership and support in the planning and production of my thesis and my growth as a storyteller. I would like to offer special thanks to my close friend, Meredith McGrew, who believed in me and offered kind words that helped motivate me to continue following the dream.

I believe I have made a controversial film that communicates a story that is worth telling, and I finally feel like I have reached the point where I can start making art instead of amusement.

Four years ago in Detroit, I wasn't sure how any of my experiences were preparing me to become a filmmaker. But now that I have completed this journey, I am more confident in myself as a director and a writer, because my capabilities have improved immensely. The genuine experience of creating something out of nothing has proved educational and validating beyond expression and is felt deep in my soul.

When I started the process of making this film, all I had was a curiosity about a lonely woman I saw in a bar, and now I have a film that expresses that concept successfully. I am extremely excited to premiere *Alien on a Savage Planet*. I think everyone who sees it will have an opinion, and that is exactly what I was hoping for. See you at the festival!

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APPENDICES

Appendix A

Alien on a Savage Planet

By

Shena Mullins

DO NOT DISTRIBUTE

Shena Mullins
FTCA - 4096G
Writing the Thesis Script
November 11, 2013
Ver. 18

GENEVA

It's late.

JEFF

So. You gotta curfew? Walk with me.

She relaxes and walks with him.

7

EXT. RIVER FRONT/ FRENCH QUARTER - NIGHT

7

The Creole Queen Riverboat splashes in the dark water. Romantic palms sway in a gentle breeze. Jeff and Geneva sit side by side in the pale moonlight beside the river.

JEFF

Whatta you doin' out here? You seem kinda lost.

Embarrassed and desperate, she searches for an answer.

GENEVA

I, ah, met some important clients after work and I, uh, got turned around walking back to my office.

JEFF

Where's work?

GENEVA

Ah - Colorful - Planet Marketing.

JEFF

I don't think I've heard of it. That's awesome though, you like an ad exec or something? Certainly a snazzy dresser.

GENEVA

Yeah, something, kinda like that, I guess. (beat) Thanks for saving me. Although, I don't know why you wasted your time, I thought you people hated, ya know, people like me.

JEFF

That's not true at all. If people like you didn't work hard, I wouldn't be blessed with this life of luxury. Plus, those girls are bitches. We sit there just to fuck with 'em.

(CONTINUED)

SLOWLY PULL OUT:

GENEVA

Do you hang out there all the time?
I don't know how you can survive
without all the necessities in
life.

JEFF

The street gives me what I need.
All I have to do is reach out and
ask.

A PEDESTRIAN walks by. He casually lifts his hand. The
pedestrian gives him change.

JEFF

Spare some change?

GENEVA

Yeah but, isn't it scary being
exposed to the world?

JEFF

Well, yeah we have to watch our
backs, but that's why we go to
Trash Town. The Queen protects us,
gives us booze, drugs, whatever we
need.

GENEVA

Trash Town? What's that?

JEFF

It's a place where we nomads hang
out. It's safe. We can kinda keep
track of each other.

GENEVA

There's a queen?

JEFF

She's more like a house mom.

GENEVA

I wish I was spiritual like you
guys. Nobody takes care of me. I
would be dead for a week before
anyone realized I was missing.

JEFF

What about your office?

(CONTINUED)

GENEVA

The office? Yeah right. I mean, yes, technically, the office can't run without me, but I don't really connect with those girls, ya know? They are all so *perfect*. They have that one person you know? A person to text at lunch. A person who I just can't wait to get home to see.

JEFF

Don't you have any family? Friends?

GENEVA

I never knew my dad. As for my mom, I just tell people she's dead.

JEFF

Harsh. Sorry 'bout your mom. You're not missing out on the dad thing though. I've never met one I liked.

He gently bumps her shoulder with his.

GENEVA

I don't even have an emergency contact.

She removes the dream book from her purse.

GENEVA

I just have this.

JEFF

Whoa. What's this all about?

She turns the pages.

GENEVA

It's the real me. Pretty. Graceful. Loved by all.

She slips the show flier between two pages.

JEFF

Sounds boring, I love pissing people off. Besides it's impossible to be loved by *everybody*.

GENEVA

Yeah. I guess that's true, but I'm sick of being ignored. I wanna walk in a room and have all eyes on me.

(MORE)

(CONTINUED)

GENEVA (cont'd)
Even if it's just for a night, like
the night Kaylee Monroe on Love and
Betrayal went to the Presidents
Ball...

She turns to a collage of Kaylee in a tiara and gown. He
looks deep into her eyes.

JEFF
You don't need every person to love
you, just the right one.

She drinks his attention. Attraction becomes awkwardly
apparent. A pedestrian steps too close to them breaking the
mood.

JEFF
Change?

Geneva notices the pedestrians' disapproving face and fights
embarrassment. She studies Jeff.

GENEVA
How'd you end up here? Like this?

JEFF
Step-dad told me to get a job or
get the fuck out. So I got the fuck
out. Now I live free and do
whatever I want. Spare some change?

A PEDESTRIAN walks by. He lifts his hand.

PEDESTRIAN
No. Sorry.

JEFF
(sarcastic)
I'm not a wage slave. I wanna ride
the rails, ya know, be a nomad. Go
to other cities and see what wisdom
their sidewalks have to offer. It's
the only way to truly experience a
place. Just wake up every morning,
forage for some food and make a day
of bein' alive and havin' a good
time.

A TOURIST approaches.

The tourist hands Jeff some coins. He rattles the change in
his hand as if they have been sitting for a while.

(CONTINUED)

GENEVA
That sounds romantic.

JEFF
We could be in Seattle in a couple
of weeks!

GENEVA
(laughs)
I dunno, Seattle is kind of cold.

JEFF
well come to Trash Town with me.
It's just up the tracks a bit. I've
got a good spot set up there. We
can get to know each other better.

GENEVA hesitates.

GENEVA
What about the Queen? (laughs)

He helps her up.

JEFF
Yeah. Well, let me deal with
that. I promise you'll have a
great time.

GENEVA
Is everyone there as, um, *spiritual*
as you?

JEFF
I guess so, yeah. We all have a
strict policy of not giving a fuck.

SERIES:

They walk down the tracks, enjoying each others company.
They walk the tracks, with city in the background. Then off
the tracks toward an abandoned warehouse.

8

EXT. TRASH TOWN - NIGHT

8

CLOSE ON FENCE THAT READS: TRASH TOWN. POPULATION: FUCK YOU
etched alongside hobo signs.

GENEVA
You sure about this?

(CONTINUED)

JEFF
Of course I'm sure. Welcome to
Shangri-La.

Jeff looks around to see if anyone is watching. He presses on the small of her back, hurrying her inside the fence.

9 EXT. TRASH TOWN - NIGHT

9

Old tents line the graffiti soaked-back wall of an abandoned warehouse. Trash Town is a club house, a safe haven for runaways, train hoppers, and junkies. CAMERA MOVES THROUGH T.T.

An intimidating woman, wrapped in leather and rhinestones like a drag queen from the Thunderdome, stands in front of a throne-like chair. On her head rests a crown made of found trinkets and sparkly objects collected from parades and gutters. She is RE-GINA REFUSE, the QUEEN of TRASH TOWN, and for a second, Geneva envisions the KAYLEE COLLAGE in her book.

QUEEN
When I tell you to not to bring the
heat, I mean don't STEAL CARS AND
DUMP THEM A BLOCK AWAY! You ARE
going to learn, Jimmy!

CHOCO, 40's, the Queen's right hand man, accomplishes looking tough, despite his turquoise dyed goatee and dangling earrings by carrying a whip made of cables and wires that he aggressively smacks over his shoulder. FRANCIS, 20's, Choco's biker-junkie second, holds a guy by his arms as they beat him. MINI-QUEEN, the Queens abstract admirer, stands nearby mimicking the Queen's every move.

10 EXT. TRASH TOWN VIP - NIGHT

10

Barrels burn for light. Christmas bulbs are draped over everything. Jeff offers Geneva a ripped out car seat next to GUCCH, a grimy junkie ex-con, sprawled out on a lawn chair and holding a liquor bottle with no label.

JEFF
What crawled up her crown?

GENEVA
That's the Queen? You said she was
a house mom.

(CONTINUED)

JEFF
Well she is. Kind of.

JEFF
What's up, Gucch?

GUCCH
Who the fuck is this?

GENEVA
Gen - JEFF
This is Kaylee. We met on
Bourbon.

GENEVA
He saved my life.

They giggle to each other. Gucch is suspicious of her.

GUCCH
Right. You don't look like a
Kaylee. Did you ask if she was a
cop?

JEFF
She's not a cop.

Gucch shakes her head not believing it.

GUCCH
Always a sucker for the pussy. Let
her answer.

GENEVA
I'm notta cop. What's the big deal?

She motions toward the vagrant getting beaten up.

JEFF
She's cool, damn.

GUCCH
It's your ass, white-boy.

GENEVA
Did he steal her car?

GUCCH
Not for the car. For bringing the
heat. It's one of the many rules
around here to keep the peasants
from disrupting her majesty.

Gucch pops a pill in her mouth and takes a swig.

(CONTINUED)

JEFF

Come on Gucch, we only have one rule and it's meant to keep this place a secret. For the most part, we do what we want.

GUCCH

We see how good you are at keeping secrets.

GENEVA

Still. Who is she to punish anyone?

Gucch pulls some pills out of her pocket and begins breaking them up into powder. Geneva watches with interest.

GUCCH

(sarcastic)

She's the queen.

GENEVA

I thought you lived free and did whatever you wanted. I mean you guys are cool with her bossin' you around?

JEFF

I just wanna be happy.

GUCCH

No different then prison. You get outta line, someone knocks you back. (snorts)

JEFF

It's really not that bad. It only requires common sense.

GUCCH

And around here, that's askin' for too much. (snorts) Ya'll want some X?

GENEVA

Do you have to snort it?

GUCCH

Do whatever you want. Eat it, snort it, shove it up your ass. I don't give a fuck.

JEFF

You can just swallow the pill.

(CONTINUED)

GENEVA

Ok. I've never done it but I trust you guys.

Gucch looks at her as if she is insane.

GUCCH

Yeah, we won't hurt you baby.

Gucch smugly hands over the pills. They take the pills with a hearty chug.

JEFF

(Coughing)

What the hell IS this shit, Gucch?

GENEVA

(inhales deeply)

Oh my God!

GUCCH

(laughs)

Prison wine. My cousin makes it outta fruit cocktail. Good shit. Fuck ya up.

Geneva looks in her purse, setting her book on the table.

GUCCH

What's with the book.

GENEVA

It's kinda like a wish list, I guess.

GUCCH

Why do you need all that crap?

Gucch reaches for the book. Geneva shoves it back in her purse protectively.

GENEVA

I want the whole pie ya know, like Kaylee Monroe, in Love and Betrayal. Beauty, money, men. She's got it all.

JEFF

So what? You can't buy happiness you have to let go of material things and follow where the rails lead ya. If someone doesn't want to hang out with you. Fuck 'em.

(CONTINUED)

GENEVA

If no one loves you, you don't
exist. Gandhi said that I think.

JEFF

(impressed)
Fuckin' Gandhi.

We hear Jimmy holler in pain.

CUT TO:

A PUNK kicks Jimmy on his way past. He presents the Queen a
bauble. She pins it to her chest.

BACK TO:

JEFF

Jimmy you poor Bastard.

GUCCH

Jimmy the DUMB bastard.

Geneva watches the Queen with admiration.

CUT ACROSS TO:

She shows the new jewel to Frances and he motorboats her.
They laugh obnoxiously and guzzle booze.

CUT TO:

Geneva unbuttons the top two buttons of her shirt and plumps
up her cleavage. She drinks from the bottle. It's goes down
easier. Gucc lights a cigarette. Geneva can't take her eyes
off Queen.

GENEVA

I'm surprised she hasn't been
over-thrown yet.

GUCCH

Nobody fucks with her. She's meaner
then cat shit and twice as nasty.

JEFF

Why would anyone want to? She's
like the pied piper of vagabonds.
She set this place up to help us.

GUCCH

If these people wanted help they
wouldn't be out here in the first

(MORE)

(CONTINUED)

GUCCH (cont'd)
fuckin' place. They're used to
living in shit.

JEFF
You're just pissed 'cause she won't
let you into her little court of
freaks.

GUCCH
This place doesn't mean a fucking
thing to them. I proved my loyalty!

Gucch slams her fist on the table.

JEFF
Come on Gucch. Let's not turn her
first roll into another rant about
the Queen. You get everybody riled
up and we'll ALL end up like Jimmy.

GENEVA
Yeah I'm sick of people ruining my
good time.

She begins to dance and chugs the label-less liquor.

PASSAGE OF TIME: B-ROLL / TRACERS

Everyone has colorful tracers. Geneva drinks and snorts and
rubs on people. She dances, swaying slowly, rubbing her
fingers through Jeff's hair. He smiles up at her. A bum
winks at her. She smiles.

GENEVA
I would be a great queen. I
wouldn't beat people or give them
rules.

Geneva shakes flirting with Gucch. She ties up her shirt
revealing her midriff.

GUCCH
A good warden keeps the inmates
calm.

Gucch is sitting behind her puts her hand on Geneva's
backside. Geneva smiles.

GENEVA
I would just let everybody have a
good time.

Gucch flirts.

(CONTINUED)

GUCCH
You know I made that crown outta
all that shit people bring her.

Jeff moves Geneva closer to him.

JEFF
That's enough, she's with me
remember?

Gucch stands up and begins grinding on Geneva from behind.
Geneva leans back, enjoying it. Dirty dancing style cuts.

JEFF
What the hell Gucch!

GUCCH
Relax, we can share. Wanna 'nother
pill?

JEFF
Yeah, right. Maybe you should slow
down a bit.

GUCCH
Somebody else tellin' you shit. I
just wanna party.

She hands Geneva the pill and she swallows it. Geneva smiles
back at Gucch.

GUCCH
Let's get our future queen here
nice and fucked up.

JEFF
Are you nuts? Don't say shit like
that you'll fuck us all!

GENEVA
(laughs)
Fuck that bitch, right Gucch.

The two get close and grind.

GUCCH
Yeah, fuck her.

GENEVA
I'd be a way better Queen than her.

(CONTINUED)

GUCCH

Hell yeah you would. A bitch as
fine as you? I'd vote for you.

Gucch's filthy hands leave black marks on Geneva's sweaty
face. Jeff at the ready, sees Gucch lean in for a kiss.

JEFF

I told you to FUCK OFF!

GUCCH

What's your problem!

JEFF

I don't share!

Gucch pushes Jeff.

GUCCH

You can't fuck with this!

Gucch hits him and they begin to fight. Bottles get knocked
over. Geneva's book falls on the ground.

GUCCH

What you gonna do, white-boy, huh?

Geneva smiles as they begin to fight.

THRONE ROOM:

QUEEN

What the fuck is goin' on over
there?!

FRANCES

Sounds like a fight, My Nastiness.

A loud crash. Mini Queen looks about.

QUEEN

WHAT THE FUCK!!!!

CHOCO

Want me to check it out, Your
Deliciousness?

QUEEN

No, thanks, Choco. It sounds
like I'm gonna have ta make an
example outta somebody.

She stands. Her guards walk toward the noise and break
through the crowd.

11

EXT. TRASH TOWN - NIGHT

11

Geneva is in heaven as Jeff and Gucch fight, just like the Kaylee in the earlier soap scene. The Choco and Frances restrain the brawlers. Queen enters. People make way for her. Geneva's smile fades.

QUEEN

What the fuck is going on here?
Haven't I convinced you to keep
shit quiet out here!!

MINI QUEEN

(looks around)
They're fighting over that girl,
Your Disgustingness.

Geneva stands proud, holding her shirt closed like a used hooker. Choco fondles the whip.

QUEEN

I don't have to ask who brought
this crazy bitch.

JEFF

Gucch wouldn't FUCK OFF.

They struggle. The Queen gets in Gucch's face.

QUEEN

You fightin' over a piece 'a ass,
Gucch? You're more pathetic then I
thought. Look at this place. You
want every asshole in town to know
where we're at so they can shake us
down? You know the rules!!

Queen motions for Choco to ready the whip and lights a cigarette. Frances grabs Jeff. He resists. Choco hits him and puts the whip around his neck restraining him. Geneva steps forward.

GENEVA

Don't touch them! Who are you to
boss people around?

Geneva pokes the Queen's chest.

GENEVA

I am the one everybody wants to
see. You're old news. Ask 'em. Ask
Gucch.

(CONTINUED)

QUEEN

Is that what you all want?

The crowd is a portrait of shocked faces shaking "no". The Queen get's in Gucch's face.

QUEEN

Gucch?

GUCCH

She said she wanted to over throw you. I told her not to say that shit.

The Queen turns her attention to Geneva.

QUEEN

You think you got what it takes to take me out?

Geneva looks to the crowd and Jeff for help.

GENEVA

Come on guys? Now's your chance!

No one steps up. The Queen calmly removes her crown and hands it to MQ.

QUEEN

Did you think they were gonna help you? Their loyalty has been bought and paid for.

Geneva spots a broken bottle on the muddy ground. Her eyes have a feral intensity.

QUEEN

You don't have the ovaries.

Geneva lunges forward and snatches up the BROKEN BEER BOTTLE. Queen quickly reveals a STRAIT RAZOR and takes a swing at Geneva slicing her. The crowd yells in excitement, confident in their leader. Queen grabs her, but trips on a brick and falls. They roll on the ground viciously. Geneva gains the upper hand. Queen screams in horror. THE BRICK CRASHES DOWN.

Geneva stands victoriously over the body. Shocked at the unexpected winner, the crowd is quiet. MQ drops to her knees beside her and cries. Jeff pushes through. He turns his head in disgust when he sees the bloody bashed-in Queen.

(CONTINUED)

JEFF

Regina? What have you done?

Geneva is smiling and breathing heavily from the kill. Choco and Frances look at each other astonished. Geneva picks up the crown and puts it on her head. MQ hisses.

GENEVA

Woo! Come on guys, play! Don't worry about her, love me. I'm your queen now. Come on, play!

She grinds her hips seductively as she attempts to motivate the stunned musicians. Choco and Frances swing fists and push people with no results.

CHOCO

Savages!!

FRANCES

You're all animals!

GENEVA

I'm all yours, boys. You wanna see these?!

As she teases, the men warm to the idea. Some leave.

CUT TO:

MQ motions for Frances and Choco to pick off the Queen and retreat. She picks up the strait razor and gives Geneva a homicidal glare as she protects their escape.

CUT TO:

MEN

Yeah, baby. Show 'em!

Jeff pulls on Geneva's arm trying to get her to escape, but she jerks away gyrating for the filthy men. The crowd gets excited.

JEFF

Kaylee?! We have to get outta here.

GENEVA

My name's Geneva. Actually, Queen Geneva now, Jeff and I have to make my people happy. You were right. They do love me.

She shakes her breasts. He's confused.

(CONTINUED)

JEFF

We were gonna ride the rails, see
the world?!

Nasty hands caress her body. She grinds and licks, earning every toothless catcall. A man sprays beer on her. She pops off her bra and swings it around.

The crowd quickly escalates to mob, as the frenzied men begin tear up Trash Town. Someone lights firecrackers and they pop like gunfire. A few individuals flee, including Gucch.

EXTREME CLOSE UP: SLOW MO: Geneva's smiling face under a spot light, breathing heavy as if she's performing on Broadway. She is in heaven. We hear police sirens in the distance. Fireworks light up the sky. Gently push in to her book showing the muddy Kaylee collage.

Appendix B

PRODUCTION OFFICE
OddBird Productions
222 N. Anthony Street
New Orleans, LA 70119
313/415-9499 Office

POSITION	NAME	CONTACT
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PRODUCERS/DIRECTORS

Writer / Director	Shena Mullins smullins@uno.edu	313/415-9499 - C
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ASSISTANT DIRECTORS

Set PA	Sharon Tabony sharontabony@yahoo.com	504/258-8993 -C
Set PA	Chip Carriere chip.carriere@gmail.com	985/778-6368 -C
Set PA	Amelia McCoy amelia.mccoy@yahoo.com	714/423-2240 -C

CAMERA

Director of Photography	Scott Mohrman scott.mohrman@gmail.com	312/636-7534-C
1 st AC	Daniel Kleinpeter dkleinpeter92@yahoo.com	225/235-6022 -C
2 nd AC	Chase Rubin chaser13579@gmail.com	-C

CASTING

Casting Director	Lindsay Conn Simone lindsay.conn@gmail.com	281/239-5719 - C
------------------	---	------------------

CATERING

Tobi Gaynair	504/220-0424 - O
--------------	------------------

COSTUMES

Costume Designer	Paloma Goza pgoza@my.uno.edu	225/406-3391 - C
------------------	---	------------------

Costumer	Deb Luna Gonzolez Burlesquebarber@gmail.com	410/303-2810 - C
----------	---	------------------

EDITORIAL

Editor	Shena Mullins smullins@uno.edu	313/415-9499 - C
--------	---	------------------

Assistant Editor	Taylor Hill taylorjacket@gmail.com	504/293-0804 - C
------------------	---	------------------

GRIP

Grip	Hannes Breitenlechner hbreiten@my.uno.edu	504/432-3806 -C
------	---	-----------------

Grip	Victor Hugo eli.hugo7212@gmail.com	504 -C
------	---	--------

Grip	Danny fishazzcrak@gmail.com	504/617-0505
------	---	--------------

LOCATIONS

Warehouse Manager	Brian Bourque	504/756-6328 -C
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MAKE-UP/HAIR

Dept. Head Hair/Make-up	Kelly Stirling kelly@oncallstylist.com	917/952-3800 -C
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Makeup	Alaina Boyett alainaboyett@hotmail.com	504/220-4456 - C
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SPX BODY MAKE-UP

Jason Steir jpstiehr@gmail.com	504/400-5730 -C
---	-----------------

-C

PROPS

Props	Victor Hugo eli.hugo7212@gmail.com	504 -C
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Props: Crown (Extra)	Kelly Parker Giarratano fiendance666@cox.net	504/236-5915 - C 504/712-7924 - H
-------------------------	---	--------------------------------------

**SETS &
CONSTRUCTION**

	Jason Steir jpstiehr@gmail.com	504/400-5730 - C
On-Set Dresser	Gina Granger	504/261-9581- C
Set Dressers	Mayaba Leibenthal	504/220-6225 - C

STUNTS

Fight Coordinator	Bruce Steirlet	985/658-9951 - C
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VISUAL EFFECTS

Visual Effects	Shena Mullins	313/415-9499 - C
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Alien on a Savage Planet
By Shena Mullins

Cast List
10/17/13

Appendix C

PRODUCTION OFFICE
OddBird Productions
222 N. Anthony Street
New Orleans, LA 70119
313/415-9499 Office

ROLE	NAME	PHONE	EMAIL	NOTES
GENEVA	Monique Pyle	201/681-5250	monique.pyle@gmail.com	Lawrence Turner: 504/324-4288
JEFF	Matt Story	225/938-0042	Successstory81@hotmail.com	Lawrence Turner: 504/324-4288
THE QUEEN	Lin Gathright	718/930-4498	Lingathright@gmail.com	self represented
GUCCY	Cariella Smith	504/914-1162	Cariella17@yahoo.com	Terry McNeal: 504/324-3782
MINIQUEEN	Wanda Leigh		wkleigh@rocketmail.com	
JIMMY	Edwin Richardson		daocean32@yahoo.com	
SCOTT	Samuel Cobean	225/614-3171	sambean7@gmail.com	Lawrence Turner: 504/324- 4288
JOYCE	Dawn Streeck	504/939-9510	dsnymom51@hotmail.com	self represented
CHOCO	Ed Chambers	985/264-8312	edchambers55@gmail.com	Anne Massey: 504/883-2001
FRANCES	Cooper Bucha		cooperxbucha@gmail.com	
DOOR GUY	Jack Flynn	504/432-8249	jackflynn@mac.com	self represented
TV FRANCO	Eduardo Losan	305/301-9658	joseeduardolopez@gmail.com	self represented
TV ANNOUNCER	Richard Bosworth	504/261-1164	richardlbosworth@yahoo.com	self represented
TV JOYCE	Cindy Cancienne	504/913-1869	cindycancienne@aol.com	self represented
TV AIDAN	Hunter McGregor	504/610-7755	huntermcgregor@hotmail.com	Dawn Landrum: 318/742-6554
KAYLEE	Jaime Wallace	318/381-5078	jaimewallace50@gmail.com	Angela Ware 504/264-2840
Bosworth, Richard	EXTRA	504/261-1164	richardlbosworth@yahoo.com	self represented
Jamena Stewart	Dancer	228/623-8505	jamenastewart@gmail.com	
Kelly Parker	EXTRA	504/236-5915	fiendance666@cox.net	
Giarratano				
Bert Adams	F. EXTRA	504/234-9147	bertadams90@yahoo.com	School on 14-15
Victor Hugo	EXTRA	504/413-8083		

Appendix D

EXPENSES

DEPT.	NOTES	ESTIMATE
Preproduction	<ul style="list-style-type: none"> Copies Meetings Scouts Auditions 	\$200.00
Equipment	<ul style="list-style-type: none"> U Haul Rental & Gas Expendables Walkies 	\$250.00
Paid Crew	Storyboards & Poster	\$50.00
Craft Service/Catering	Sam's Club	\$500.00
Wardrobe	Donations / Purchased	\$100.00
Make Up & Hair	Cosmetics and Styling Supplies	\$75.00
Set Dressing	Can trash surf, however need certain materials purchased for safety reasons	\$300.00
Sound Mixing	Glenn Aucion	\$300.00
Hard Drives	G-DRIVE 4 TB 7200 RPM Pro-Strength External Hard Drive x 3 (12 TB)	\$650.00
		TOTAL \$2,525.00

Appendix E



CITY OF NEW ORLEANS

MAYOR'S OFFICE OF CULTURAL ECONOMY

FILM PERMIT

PROJECT:

Project Name:	Alien on a Savage Planet	Project Number:	13-1048
Valid Dates:	11/17/2013 to 11/18/2013		
Description:	Student Film		

APPLICANT:

Applicant Name:	UNO	Contact Name:	Shena Mullins
Applicant Address:	2000 Lakeshore Drive New Orleans, LA 70148	Contact Phone:	t: 313-415-9499
Applicant Phone:	t: 5048974718	Contact Email:	smullins@uno.edu

LOCATION PERMITS:

Number	Location	Film Date	Description
General Filming	French Quarter	11/17/2013 – 11/18/2013	Walk & talk

This company has obtained the necessary sub-permits and insurance requirements to conduct the project detailed above within the city of New Orleans. Please keep this certificate and all of the certificates in this packet available on location, so that they may be reviewed by any city officials.

A large, stylized handwritten signature in black ink, appearing to read "Katie Williams".

Katie Williams – Director

10/31/2013

Date

Mayor's Office of Cultural Economy
1340 Poydras Suite 1000
New Orleans, LA 70112
504-658-4315

Appendix F

Actor Release Form

I Edwin Richardson hereby grant to Shena Mullins
(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 motion picture tentatively entitled:

ASP (the picture)
I hereby grant to SM, 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 SM, 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 SM 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 _____.

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: Edwin Richardson

Address: 1002 Delery Str NO. Ca. 70117

Telephone: 504-906-3946

Signature: Edwin Richardson Date: 11/14/13

Filmmaker (print name) Shena Mullens

Actor Release Form

I Kevin Bitter hereby grant to Shane Mullins
(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 motion picture tentatively entitled:

AOSP (the picture)
I hereby grant to SM, 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 SM, 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 SM 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 _____.

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: Kevin Bitter

Address: 6609 Blake St

Telephone: 504-496-3551

Signature: Kevin Bitter Date: 11/14/13

Filmmaker (print name) Shane Mullins

Actor Release Form

I Mary S. "Susie" Labry hereby grant to Shena Mullins
(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 motion picture tentatively entitled:

Alien from A Savage Planet (the picture)
I hereby grant to _____, 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 SM, 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 SM 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 _____.

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: Susie Labry

Address: P.O. Box 44324

Baton Rouge LA 70804-4324

Telephone: 225-235-7879

Signature: Mary S. "Susie" Labry Date: Nov. 14, 2013

Filmmaker (print name) Shena Mullins



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

PROD. #: 1	PRODUCTION TITLE: Alien on a Savage Planet
PRODUCER: Shena Mullins	DIRECTOR: Shena Mullins

ACTOR RELEASE FORM

To Whom It May Concern:

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

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

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

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

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

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

Name:

Perry Hinson

Address:

P.O. Box 426
JEFFERSON TX. 75657

Telephone:

903-601-1389

Signature

Perry Hinson

Date 11/14/2013

Character Name:

Extra

Producer Signature

Shena Mullins

11/16/2013

Date

313-415-9499

Producer Telephone



The University of New Orleans Film Program

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

PROD. #: 1

PRODUCTION TITLE: Alien on a Savage Planet

PRODUCER: Shena Mullins

DIRECTOR: Shena Mullins

ACTOR RELEASE FORM

To Whom It May Concern:

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

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

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

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

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

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

Name:

Kelly Hart

Address:

P.O. Box 426

Jefferson TX 75657

Telephone:

469-955-2849

Signature

Kelly Hart

Date 11/16/2013

Character Name:

Extra

Producer Signature

Shena Mullins

11/16/2013

Date

313-415-9499

Producer Telephone



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

PROD. #: 1		PRODUCTION TITLE: Alien on a Savage Planet	
PRODUCER: Shena Mullins		DIRECTOR: Shena Mullins	

ACTOR RELEASE FORM

To Whom It May Concern:

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

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

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

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

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

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

Name: LEO MICHEL
Address: 2366 CONSTANCE ST.
NO LA 70130
Telephone: 504-525-2417
Signature Leo Michel Date 11/16/2013

Character Name: _____

Shena Mullins 11/16/2013 313-415-9499
Producer Signature Date Producer Telephone

Actor Release Form

I Eric M. Deidrich hereby grant to Shane Mullins (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 motion picture tentatively entitled:

ASP (the picture)
I hereby grant to SM, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever 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 SM, 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 SM 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 _____.

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: ERIC M. DEIDRICH

Address: 93 11TH STREET
GRETNA, LA 70053

Telephone: 504-388-4690

Signature: [Signature] Date: 4/18/13

Filmmaker (print name) _____

Actor Release Form

I Monique Pyle hereby grant to Gmerr Mullins
(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 motion picture tentatively entitled:

Alien on a Savage Planet (the picture)
I hereby grant to Gm, 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 Gm, 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 Gm 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 _____.

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: Monique Pyle

Address: 4013 Prytanica Street, Apt. D
New Orleans LA 70115

Telephone: 201-681-5250

Signature: M Pyle Date: 11/14/13

Filmmaker (print name) _____

Actor Release Form

I MATT STORY hereby grant to Shawn Mullins
(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 motion picture tentatively entitled:

ASP (the picture)
I hereby grant to SM, 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 SM, 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 SM 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 _____.

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: MATT STORY

Address: 3725 DAPHNE ST. #201

NEW ORLEANS, LA 70117

Telephone: 225.938.0022

Signature: [Signature] Date: 11.14.13

Filmmaker (print name) _____

Actor Release Form

I Lin Gathright hereby grant to Shana Mullins
(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 motion picture tentatively entitled:

I hereby grant to ASP (the picture)
sm, 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 sm, 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 sm 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 _____.

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: Lin Gathright

Address: 437 Walnut St
NOLA 70118

Telephone: 718-9309498

Signature: Lin Gathright Date: 11/14/13

Filmmaker (print name) _____

Actor Release Form

I Wanda Leigh hereby grant to Shane Mullins
(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 motion picture tentatively entitled:

ASP (the picture)
I hereby grant to Shane, 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 Shane, 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 Shane 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 _____.

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: Wanda Leigh

Address: 6760 Bellvue Dr.
NO La 70124

Telephone: 504 628 4744

Signature: W Leigh Date: 11/14/13

Filmmaker (print name) _____

Actor Release Form

I EDWARD A. CHAMBERS hereby grant to Shana Mullins
(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 motion picture tentatively entitled:

ASP (the picture)
I hereby grant to SM, 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 SM, 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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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 SM 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 _____.

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: EDWARD A. CHAMBERS

Address: PO BOX 872

MADISONVILLE, LA. 70447

Telephone: 985/264-8312

Signature: [Signature] Date: 11-14-13

Filmmaker (print name) _____

Actor Release Form

I Ciara Bankster hereby grant to Shawn Mullins
(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 motion picture tentatively entitled:

ASP (the picture)
I hereby grant to SM, its successors, assigns and licensees the
perpetual right to use as you may desire all still and motion pictures and sound track recordings
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and/or postproduction of the Picture.

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I not be able to perform such sound work, I understand SM may
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release are the sole responsibility of the above named production, or its duly appointed
representative(s) and NOT _____.

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: Ciara Bankster

Address: _____

Telephone: _____

Signature: Ciara Bankster Date: _____

Filmmaker (print name) _____

Actor Release Form

I Brandon Celestine hereby grant to Shena Mullins
(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 motion picture tentatively entitled:

ASP (the picture)
I hereby grant to Shena Mullins, 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 Shena Mullins 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
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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 Shena Mullins may
enter into agreement with another person to rerecord my dialogue and/or record voice-overs and
use this sound work over my picture or however they deem appropriate.

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

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: Brandon Celestine

Address: _____

Telephone: _____

Signature: Brandon Celestine Date: _____

Filmmaker (print name) Shena Mullins



The University of New Orleans Film Program

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

PROD. #: 1	PRODUCTION TITLE: Alien on a Savage Planet
PRODUCER: Shena Mullins	DIRECTOR: Shena Mullins

ACTOR RELEASE FORM

To Whom It May Concern:

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

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

Name:

Jennifer Lea Eves

Address:

69441 Hwy 41 Pearl River La 70452

Telephone:

985 - 718 - 9246

Signature

J Eves

Date 11/16/2013

Character Name:

Shena Mullins

Producer Signature

11/16/2013

Date

313-415-9499

Producer Telephone



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

PROD. #: 1		PRODUCTION TITLE: Alien on a Savage Planet	
PRODUCER: Shena Mullins		DIRECTOR: Shena Mullins	

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

Name: JONATHAN BIGUENET
Address: 5858 MILNE BLVD N.O., LA 70124
Telephone: 504 250 9297
Signature: [Signature] Date: 11/16/2013
Character Name: STREET MUSICIAN 1
Producer Signature: [Signature] Date: 11/16/2013 Producer Telephone: 313-415-9499



n/16
The University of New Orleans
Film, Theater, and Communication Arts
2000 Lakeshore Drive - PAC 307
New Orleans, Louisiana 70148
Office: 504-280-6317 - Fax: 504-280-6318

PROD. #: 1		PRODUCTION TITLE: Alien on a Savage Planet	
PRODUCER: Shena Mullins		DIRECTOR: Shena Mullins	

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Name: Daniel E. Lewis
Address: 1711 Milen St. B
New Orleans, LA 70115
Telephone: 504-400-1819
Signature: [Signature] Date: 11/6/2013

Character Name:

Shena Mullins 11/6/2013 313-415-9499
Producer Signature Date Producer Telephone



The University of New Orleans Film Program

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

PROD. #: 1	PRODUCTION TITLE: Alien on a Savage Planet
PRODUCER: Shena Mullins	DIRECTOR: Shena Mullins

ACTOR RELEASE FORM

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

Name: Bert Adams

Address: 127 Leroy Harvey Ln Buras Louisiana 70041

Telephone: 504-234-9147

Signature [Signature]

Date 11/16/2013

Character Name: Bg

[Signature]
Producer Signature

11/16/2013
Date

313-415-9499
Producer Telephone



The University of New Orleans Film Program

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Film, Theater, and Communication Arts
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PROD. #: 1	PRODUCTION TITLE: Alien on a Savage Planet
PRODUCER: Shena Mullins	DIRECTOR: Shena Mullins

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

Name: Brian S Bourque
Address: 109 Burguieres LANE / Destrehan LA.
Telephone: 504 / 756 / 4328
Signature: B823 Date: 11/17/2013
Character Name: _____
Producer Signature: Shena Mullins Date: 11/16/2013 Producer Telephone: 313-415-9499



The University of New Orleans
Film, Theater, and Communication Arts
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Office: 504-280-6317 - Fax: 504-280-6318

PROD. #: 1	PRODUCTION TITLE: Alien on a Savage Planet
PRODUCER: Shena Mullins	DIRECTOR: Shena Mullins

ACTOR RELEASE FORM

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

Name: Bruce Sanders
Address: 3404 Ridgeway Dr.
Metairie, LA 70002
Telephone: 504-301-5061
Signature: [Signature] Date: 11/17/2013
Character Name: Technical Advisor/Actor
Producer Signature: Shena Mullins Date: 11/17/2013 Producer Telephone: 313-415-9499

Appendix G

SCREEN ACTORS GUILD-PRODUCERS PENSION & HEALTH PLANS

RE: LETTER OF ADHERENCE

To: SAG-AFTRA SIGNATORIES

You are concurrently signing a Collective Bargaining Agreement or Letter of Adherence thereto with Screen Actors Guild-American Federation of Television and Radio Artists (hereafter, "SAG-AFTRA"). The SAG-AFTRA Collective Bargaining Agreements require that you sign a Letter of Adherence to the Screen Actors Guild - Producers Pension Plan and Health Plan Trust Agreements. Please complete, sign, and return this letter to SAG-AFTRA. SAG-AFTRA will forward it to the Plan Office.

To: The Trustees of the Screen Actors Guild – Producers Pension Plan and Health Plan for Motion Picture Actors

The undersigned company is signatory to a Collective Bargaining Agreement or Letter of Adherence thereto with SAG-AFTRA, which provides for contributions to be made by such signatory companies into the Screen Actors Guild – Producers Pension Plan and Health Plan for Motion Picture Actors. With respect to such Collective Bargaining Agreement and any further contract which the undersigned may enter into in extension, continuation or replacement thereof and subject thereto, the undersigned hereby agrees:

1. To become a party to and be bound by the Screen Actors Guild – Producers Pension Plan and Health Plan and the Trust Agreements adopted thereunder and pursuant thereto.
2. To accept and be bound by all amendments and supplements heretofore and hereafter made to the foregoing agreements and documents.
3. To accept the Producer Trustees and the Alternate Producer Trustees appointed under said Screen Actors Guild – Producers Pension Plan and Health Plan Trust Agreements, and their successors designated as provided therein.

OddBird Films / UNO Film Production
Company

222 N. Anthony St
Address

New Orleans, LA 70119
City, State and Zip

Shena Mullins Producer/Director
Print Name and Title

Shena Mullins
Signature

10/7/13
Date

- Please note that the Plans' acceptance of this Letter of Adherence is contingent on its approval by the Board of Trustees of the Screen Actors Guild – Producers Pension and Health Plans

3601 WEST OLIVE AVENUE • P.O. BOX 7830 • BURBANK, CA 91510-7830
(818) 954-9400 • FAX (818) 953-9880 • (800) 777-4013 (EXCLUDES LOS ANGELES AREA)



SCREEN ACTORS GUILD-AMERICAN
FEDERATION OF TELEVISION AND RADIO ARTISTS
STUDENT FILM AGREEMENT

TITLE: Alien on a Savage Planet

FILMMAKER:

Producer (Student): Shena Mullins

SS # _____

Address 222 N Anthony St

City: New Orleans

State LA Zip 70119

Phone: 313-415-9499

Email Shena777@gmail.com

BUDGET: Project financed by: Donations

Cash expenditures \$ 4,000.00

Crew deferrals \$ 0

Equipment deferrals \$ 0

Total Budget = \$ 4,000.00

PRODUCTION: Shooting Location: New Orleans + St. Rose, LA

Total # shoot days 5 Dates: Start 11/14/13 Finish 11/18/13

Edited running time 20 mins

of Performers _____ Professional _____ Non - Professional _____

Initial reason for producing this film: Graduate Thesis Film

Intention(s) upon completion of project: Film Festivals, Personal Reel

Name of School: University of New Orleans

1. Scope

The Screen Actors Guild-American Federation of Television and Radio Artists (hereinafter referred to as "SAG-AFTRA") Student Film Letter Agreement (hereinafter referred to as the "Agreement") is to be executed by the appropriate individual(s) (hereinafter referred to as "Producer(s)") when said Producer wishes to use one or more professional performers in student projects.

2. Pre-Production Requirements

Submit the following not less than one (1) month prior to the date Producer intends to start work with professional performers to the nearest SAG-AFTRA office.

- a. Copy of the final shooting script. A treatment is not sufficient.
- b. Detailed budget breakdown listing all deferred and actual cash outlay monies necessary to produce the project.
- c. A letter from the Producer's instructor confirming that the filmmaker is enrolled at that educational institution, and is undertaking the project pursuant to a course requirement or the signature of the instructor on the last page of this Agreement.
- d. A Letter of Intent from the Producer indicating the following:
 - i. Title
 - ii. Start date
 - iii. Estimated wrap date
 - iv. Intended number of actual shooting days
 - v. Medium to be used
 - vi. Edited running time
 - vii. Sub-total of deferred salaries (exclude performers' salaries)
 - viii. Sub-total of "up-front" monies
 - ix. Grand total (deferred and "up-front" monies)
 - x. Educational institution in which enrolled
 - xi. Course title and number
 - xii. Sources of financing
 - xiii. Who owns the film
 - xiv. Reason for producing project
 - xv. Intention(s) upon completion of project

The documents listed in A. through D. above shall constitute application to SAG-AFTRA to produce the Student Film named on the Information Sheet and to employ professional performers in the Student Film under the Agreement. If SAG-AFTRA, in its sole discretion, approves the application submitted in connection with the Student Film, the Producer shall be so notified and required to execute the SAG-AFTRA Student Film Letter Agreement.

In addition, Producer must submit to SAG-AFTRA a list of all professional performers to be employed in the Student Film.

19. Application of Basic Agreement

Except as expressly modified herein, all terms and conditions of the current Basic Agreement shall apply to the engagement and performance of professional performers hereunder. All disputes arising hereunder shall be subject to arbitration in accordance with Section 9 of the Basic Agreement.

20. Photocopies of Said Agreement to all Professional Performers

Producer understands and agrees to photocopy this Agreement and make it immediately available to all professional performers. Producer shall bear the entire cost of reproducing this Agreement for the express benefit of all professional performers whom the Producer utilizes.

PRODUCER

ACCEPTED, AND AGREED TO:

Shena Mullins
(Producer/Student Signature)
Shena Mullins
(Print Name)
10/7/13
(Date)

SAG-AFTRA

ACCEPTED, AND AGREED TO:

Justin Z. Kumbly
(SAG-AFTRA Signature)
10/31/13
(Date)

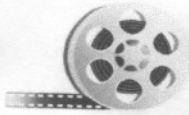
If a letter from the Producer's instructor confirming that the student is enrolled at that educational institution, and is undertaking the project pursuant to a course requirement is not separately provided, the following is required:

The above signed student is making the aforementioned film pursuant to a course requirement.

Erik Hansen
(Signature)
Erik Hansen
(Print Name)

Name of Educational Institution University of New Orleans

Date 10/15/13



Sag-Aftra
PICTURE BUDGET DETAIL

LIST ALL DEFERRED AND ACTUAL CASH OUTLAY MONEY

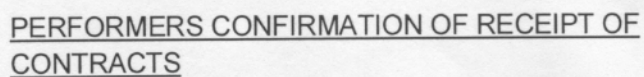
Film Title: Alien on a Savage Planet

Preparer's Name: Shena Mullins

Date: 10/14/13

YOU DO NOT HAVE TO ZERO FILL

DESCRIPTION	AMOUNT
Story	0
Producer	0
Director	0
Cast	0
Bits	0
Extras	0
Subtotal	\$0.00
Deferred? []	
Production Staff	AMOUNT
Production Operating Staff	0
Set Designing	0
Set Operation Expenses	700 -
Editing	0
Music	1000 -
Sound	375 -
Transportation	500 -
Food/Craft Services	425
Location	1000 -
Studio Rental	0
Subtotal	0
\$0.00	
Tests/Retakes	AMOUNT
Publicity	0
Miscellaneous	0
Insur/Taxes/License Fees	0
General Overhead	0
Subtotal	0
\$0.00	
Grand Total	4000 \$0.00



Student Film	Film Letter Agreement and	have rec'd the Day Perf. Contract
Short Film or Student		Short Film or Student

Alien on a Savage Planet

[illegible]



SCREEN ACTORS GUILD-AMERICAN
FEDERATION OF TELEVISION AND RADIO
ARTISTS STUDENT FILM LETTER AGREEMENT
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title " Alien on a Savage Planet "
FILMMAKER: Name: Shena Mullins
PERFORMER: Name: Lin Gathright SS#: 434.064991
Address: 437 Walnut St NOLA Zip 70118
Performer's Phone: (718) 930 4498

EMPLOYMENT: Rate of Deferral: \$ 100.00 per day

Role: The Queen

Start Date: 11/14 (Total Guaranteed Employment 3)

The Student Film Letter Agreement allows professional performers (both SAG-AFTRA members and non-SAG-AFTRA members) to render services in the film project on a deferred salary basis. No monies will be due the performer (with the following exceptions) until the film is released into a commercial market (i.e. Pay Cable, Theatrical Motion Picture Houses, Free Television, Videocassette, Educational/Industrial, etc.).

Non-deferred Payments

The following monies shall be due during the current production period:

1. Car mileage allowance reimbursement (30 cents per mile).
2. Meal penalties (if meal not provided within six (6) hours).
3. Per diem (on overnight location only).
4. Reimbursement for special hairdress, make-up or wardrobe.
5. Overtime for work in excess of 12 hours in any day (excluding time spent for meals), more than five consecutive days in each week, or for production which exceeds 20 total shooting days.
6. Late payment charges to performers (for payment due in #5).
7. Rest period charges (if performer not given at least 12 hours rest).
8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.



Performer affirms that he/she has received a copy of the full 11-page Film Letter Agreement, executed between SAG-AFTRA and the Filmmaker for the above film project.

By Shena Mullins
Filmmaker Signature

By Lin Gathright
Performer Signature

Date 12/5/13

Date 11/14/13

3 copies: Original: To SAG-AFTRA
Copy 1: To Performer
Copy 2: To Filmmaker

FINAL CAST LIST INFORMATION SHEET

SAG-AFTRA
5757 Wilshire Boulevard
Los Angeles, CA 90036-3600

PICTURE TITLE: Alien on a Swamp Planet
PRODUCTION COMPANY: Sheena Mob Lines

ADDRESS: _____
PHONE: () 313 415 9499
DISTRIBUTOR: NA

SHOOTING LOCATION: New Orleans, LA
START DATE: 11/14 COMPLETION DATE: 11/18
FEDERAL I.D. # NA STATE I.D. # NA
PICTURE # NA
Check One: MP ☐ MOW ☐ OTHER TV ☐ INDUSTRIAL ☐ OTHER ☒

Date Filed: 12/1/13

To establish Residual payments, see Section 5.2 of the 1980 Basic Agreement.

* PERFORMER NAME & SOCIAL SECURITY NUMBER	* NAME OF LOAN-OUT CORPORATION & FEDERAL I.D. #	PERFORMER ADDRESS INCLUDING ZIP	(1) Period worked					Performer Type	Total Gross Salary	Base Salary	Time Units	Salary Units	Total Units	For SAG-AFTRA Use Only
			Days	Weeks	Start Date	Finish Date	Contract Type							
<u>Lin Gathright</u>	<u>NA</u>	<u>437 Walnut St NO LA 70118</u>	<u>3</u>		<u>11/14</u>	<u>11/17</u>	<u>Student</u>		<u>0</u>			<u>0</u>	<u>0</u>	

- Include days not worked, but considered worked under continuous employment provisions. Report contractually guaranteed work period or actual time worked, whichever is longer.
 - Insert D for Daily or W for Weekly type of contract.
 - Insert: A= Actor; ST= Stunt; P= Pilot; SG= Singer; ADR= Automated Dialogue Replacement
 - Include all salary, Overtime, Premium, and Stunt Adjustments. Do not include any penalties paid (i.e. Meal Penalties, Forced calls, etc.).
 - List base contractual salary (i.e. \$1,500.00/week or \$500.00/day).
- * If performer was employed and paid through his/her loan out corporation, list both the performer's name/SSN and the corporation name and Federal ID number.

SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

Company _____ Production No. _____ Date 11-14-13 Contact _____ Phone No. _____
Shooting Location _____ Is Today a Designated Day off? * Yes ☐ No ☐ Production Type: MP ☐ TV ☐ MOW ☐ Industrial ☐ Other ☐

[illegible]

This refers to the two (2) days (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.

SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

ONE UNION
Alien on a Space Planet

Production No. _____

Date 4-16-13 Contact _____

Phone No.

Other ☐☐ No

MP

Industrial

Other ☐78

Production Time Report Exhibit G 6.14

Appendix H

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

COURSE NAME AND NUMBER: Studio I 6910 & II 6911		
PROD. #: 1	PRODUCTION TITLE: Alien on a Savage Planet	
PRODUCER: Shena Mullins	DIRECTOR: Shena Mullins	
LOCATION MANAGER: Shena Mullins		

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 10/01/13

Permission is hereby granted to Shena Mullins (hereinafter referred to as "Student Filmmaker") by Brian Bourque (hereinafter referred to as "Owner/Agent"), to use Warehouse the property and adjacent area located at 148 Browns Lane, St. Rose, LA 70087

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 8 ☐ Days ☒ Weeks, beginning on 10/01/2013 (Day & Date) and ending on 12/01/2013 (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.

[Signature] Shena Mullins 10/30/13
 STUDENT FILMMAKER DATE
[Signature] 10/30/13
 OWNER/AGENT DATE

ADDRESS: Warehouse

148 Browns Lane, St. Rose, LA 70087

TELEPHONE: 504-756-6328



The University of New Orleans Film Program

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

COURSE NAME AND NUMBER: Studio I 6910 & II 6911			
PROD. #:	1	PRODUCTION TITLE: Alien on a Savage Planet	
PRODUCER: Shena Mullins		DIRECTOR: Shena Mullins	
LOCATION MANAGER: Shena Mullins			

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 11/15/13

Permission is hereby granted to Shena Mullins (hereinafter referred to as "Student Filmmaker") by Dean Powery (hereinafter referred to as "Owner/Agent"), to use WHNO Front Offices the property and adjacent area, located at 839 St. Charles Ave., New Orleans, LA 70130

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 11/15/2013 (Day & Date) and ending on 11/15/2013 (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.

Shena Mullins
STUDENT FILMMAKER

11/15/13
DATE

Dean Powery
OWNER/AGENT

11/15/13
DATE

ADDRESS: WHNO - TV 20 New Orleans

839 St. Charles Ave., New Orleans, LA 70130

TELEPHONE: 504-681-0120

Appendix I

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
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COURSE NAME AND NUMBER: Studio I 6910 & II 6911			
PROD. #:	1	PRODUCTION TITLE:	Alien on a Savage Planet
PRODUCER:	Shena Mullins	DIRECTOR:	Shena Mullins

STUDENT PRODUCTION LOCATION RELEASE

LOCATION WHNO Front Offices
PROPERTY OWNER Dean Powery
ADDRESS 839 St. Charles Ave.
New Orleans, LA 70130

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

Owner further acknowledges that:

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

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

ACCEPTED AND AGREED TO

Shena Mullins 11/15/13
Producer Date

Dean Powery 11/15/13
Location Manager Date
Owner/Agent

ADDRESS 839 St. Charles Ave.
New Orleans, LA 70130
TELEPHONE 504-681-0120



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

COURSE NAME AND NUMBER: Studio I 6910 & II 6911			
PROD. #:	1	PRODUCTION TITLE:	Alien on a Savage Planet
PRODUCER:	Shena Mullins	DIRECTOR:	Shena Mullins

STUDENT PRODUCTION LOCATION RELEASE

LOCATION The Warehouse
PROPERTY OWNER Brian Bourque
ADDRESS 148 Browns Lane
St. Rose, LA 70087

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

Owner further acknowledges that:

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

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

ACCEPTED AND AGREED TO

Shena Mullins
Producer

11/20/13
Date

Location Manager

Date

Owner/Agent

Date

ADDRESS

148 Browns Lane

St. Rose, LA 70087

TELEPHONE

504-756-6328

VITA

Shena Mullins was born in Big Stone Gap, Virginia on October 7, 1977. She moved to Michigan after high school, where in May of 2009, she obtained her Bachelor's degree in Entertainment Arts from The College for Creative Studies, in Detroit, Michigan. She entered the University of New Orleans graduate program to pursue a Master of Fine Arts degree in Film Production in August of 2011, and will graduate in December 2014.