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The Cuddle Club

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The Cuddle Club

A Thesis

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

Master of Fine Arts
in
Film & Theatre
Film Production

by

Joseph Charles Harmon

B.A. Louisiana State University, 2009

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Abstract

With *The Cuddle Club*, I intended to make a film that sought to examine intimacy as it relates to the extremes; in the film I subvert expectations of intimacy to make the audience reconsider why we draw our physical boundaries where we do. And while everybody may need a little cuddle every now and then, men have no right to touch women without their express permission.

This paper will be an examination of the story behind the story. Of my thoughts on the process of creating my thesis film *The Cuddle Club* as it pertains to the screenwriting, preproduction, production and postproduction process. There will be a step-by-step analysis of the plot, as well as an introduction explaining how *The Cuddle Club* came to be. The Appendix will include all of the documents created during the preproduction process.

Film and Theatre, Graduate Thesis Films, Film Production, The Cuddle Club, Intimacy, Cuddling.

Chapter One

Introduction

The Cuddle Club was a project nine years in the making. The idea was spawned one day in a van composed of four women and myself driving down a bleak Louisiana highway. One of the van occupants was recounting the tale whereby a friend of hers was awoken in the middle of the night by a complete stranger who was suddenly behind her in the bed, ‘cuddling’ her. This stranger lay with her, not making a sound and the woman lay there motionless, scared for her life. Eventually the uninvited stranger left the bed and exited the premises. She never knew who he was and never encountered him ever again, at least not in that manner. The lady in the van recounting the tale then said, “Wouldn’t it be crazy if there were a bunch of guys that broke into women’s homes just to anonymously cuddle with them? They would be like Cuddle Bandits.” Three years later this idea of Cuddle Bandits was turned into a one-act play, wherein three Cuddle Bandits (Jay, Larry and Randy) were the story’s main interest and Randy was the protagonist. Three years later it was turned into a short story that was published in a magazine. In the short story version, Agent Heffnerplitz (Heff) was introduced as an agent working for an unknown organization attempting to take down the Cuddle Club. One year later, *The Cuddle Club* was transformed into a screenplay based upon the original one-act play, created with the sole purpose of adding it to my creative portfolio in hopes to gain entrance into UNO’s MFA Film Production program.

This paper will attempt to highlight the many transformations, challenges and hard decisions made along the way to *The Cuddle Club*’s current place in the form of a UNO Thesis film. Initially, it was supposed to be my second-year Graduate project however my dissatisfaction with the screenplay version based upon the one-act play and my belief the world

of *The Cuddle Club* could not be told in eight pages led me to move *The Cuddle Club* to be my Thesis instead. In the long run, I believe this decision was the best decision I could have made as a graduate student. However, it also led me down a path I found I was not prepared for. A path that led me down twisting roads and side streets and confusion, lost amongst the exhaustion of having to immediately switch gears from my second-year project to my Thesis and lost amongst the dissenting opinions of the world I desired to create in the film versus the world the film was being created for.

Chapter Two

Plot Analysis

Agent Heffnerplitz (Heff) works for the A.I.D. (Agents In Disguise) Agency and has been following the deviant group codenamed “The Cuddle Club” for years. The Cuddle Club is comprised of three members, Jay, Larry and Randy. Jay is the leader; Larry is Jay’s sidekick; and Randy is the odd man out of the group. These men stalk single women for a month or so before deciding if the woman is in need of their ‘help’. They then sneak into her home and force her into a cuddle, informing her that, if she so chooses, they will return to her home night after night for anonymous and platonic cuddling. If the women do not agree to their terms then the Cuddle Bandit will leave forever. The women are also informed of the Cuddle Code, which states:

1. No Sexual Contact of Any Kind.
2. Cuddle Bandits must maintain complete anonymity to all Cuddle Clients.
3. No more than 30 minutes per session.
4. Never harm a Cuddle Client.

Some women end up agreeing and become an official “Cuddle Client” however, more often than not, the Cuddle Bandits run into serious trouble. They also cause deep and lasting trauma to the girls, which is another reason why Heff seeks to destroy the Club. We meet Heff at a point where his efforts to take down The Cuddle Club have failed, primarily due to the lack of hard evidence against its three members. In order to take down the Club, Heff needs to retrieve the Cuddle Chronicles, a giant diary filled with confessions of the Cuddle Bandits, as well as addresses of all the women they’ve cuddled.

To complicate his task, Agent Heffnerplitz himself also can’t cuddle with anyone because he has problems touching people, stemming from childhood trauma caused by his grandmother,

who would smother him in the folds of her big breasts. Agent Heffnerplitz truly believes in cuddling, and is at once jealous of and enraged by the Cuddle Bandits, because they get to cuddle with so many women, while also desecrating the beautiful act of cuddling.

After the setup, the movie begins with Heff at his A.I.D. office discussing his theories of why the Cuddle Bandits are so twisted; he is then called into the office of his boss, Captain T-Bone, a man's man. Captain T-Bone informs Heff that he is a disgrace to the agency due to his extensive pursuit of the Cuddle Bandits and lack of results. The Captain will only let Heff continue his investigation if he infiltrates the Cuddle Club and attempts to become a Cuddle Bandit himself. The Captain knows deep down that Heff has a problem with touching and hopes to see him fail in his pursuit of the Cuddle Chronicles because Heff is an embarrassment to the agency. At the end of the meeting, the Captain thrusts his hand across the desk for Heff to shake "like a real man." Heff's face starts twitching and he has flashbacks of his younger self being smothered in his grandmother's breasts. Heff silently refuses to shake the Captain's hand and the Captain disgustedly kicks him out of his office.

Heff then dresses in what he knows to be the Cuddle Bandit's traditional bandit wear: an all-black shirt and pants with a black beanie. He successfully finds the secret door at the entrance to the Cuddle Club and gains entry into the Cuddle Bandit's hideout. There, he finds Randy cuddling with his "cuddle creation," Lucy, a mannequin dressed up as a woman with a stuffed head that has a poorly drawn female face and a wig. While Randy is practicing a cuddle initiation, Heff knocks on the door. Randy answers the door and engages Heff, Randy is the most relaxed member of the group and has no problem letting Heff inside.

Heff enters the lion's den and is soon confronted by Jay and Larry who are very suspicious of him and initiate an interrogation. They question his claim that he knows one of

their Cuddle Clients because they keep a record of the way all of their clients smell. Heffnerplitz claims the Cuddle Client smells like the Earth and yet Heff does not smell like the Earth. At one point it looks as though Heffnerplitz will fail, but he takes drastic measures despite his discomfort, because the stakes are high. Heff intensely and thoroughly smells Jay. He concludes that Jay smells like love, like ‘all the ladies say.’ He’s trying to stroke Jay’s ego. Jay has probably been waiting his whole life to hear something like this, so he allows Heff to officially join the club. The Cuddle Bandits then place his hand above the Cuddle Code, at the bottom of the hand pile; Jay has our protagonist repeat his oath to abide by the Cuddle Code. Throughout the procedure, his internal struggle grows as he is torn between needing to keep his calm and the suffering experienced from the three other hands touching his hand. At the climax of the swear-in, Heff violently pulls his hand out from beneath the hand pile. Jay is put off by this and is immediately suspicious.

He decides to throw Heff under the bus and immediately make him cuddle with his first Cuddle Client. He suggests going to cuddle with Darla, who is a seasoned Cuddle Client of Randy’s. This is a break in procedure for the Cuddle Bandits, as they normally need to practice on Lucy first. Jay suspects that Randy might not allow Heff to cuddle with Darla as Randy has been acting unusual recently and Jay thinks he has been falling for Darla. So Jay’s decision to make Heff cuddle with Darla is an attempt to kill two birds with one stone and reveal what’s really going on with Randy as well as Heff.

After Heff is sworn into the Cuddle Club, he goes with Randy to Darla’s house. While they’re hiding in the bushes in front of Darla’s house, Randy explains to Heff that he won’t be cuddling with Darla but will be tasked with initiating her roommate Melissa, instead. Randy has fallen in love with Darla and would be jealous if Heff cuddled with her. Feeling that there is no

other choice, Heff enters the house with Randy and secretly enters Melissa's bedroom. As Heff crawls towards Melissa's bed, his nerves are on edge; as he is in the worst situation he could possibly be in. After he reaches the bed, he lifts his hand over her face to cover her mouth, but his nerves break and he accidentally slaps Melissa in the face. In his attempt to escape, he is met by Darla and Randy, who turn the bedroom light on. Melissa beats up Heff, who lies in a frozen fetal position on the floor but she eventually stops after she realizes he's absolutely harmless.

In the following slumber party scene with Melissa, Randy, Darla and Heff, we learn that Randy has revealed himself to Darla and we also listen to Heff explain why he has problems with touch. This scene puts Heff in the most uncomfortable position he's ever been in but he has a feeling these people are truly interested in him as a person. Melissa finds herself attracted to Heff and seeks to help him with his problem with touch by suggesting he cuddle with her boobs. Heff starts achieving peace with his problem when they comfortably cuddle together.

Through Melissa's help, Heff is able to slowly overcome his fear of touch and in the next office scene with Captain T-Bone he finally shakes the Captain's hand. This is a watershed moment for both Heff and Captain T-Bone. The Captain is thoroughly impressed by Heff's handshake and allows him one more week to get results.

In the final scene at the Cuddle Club, Heff cuddles with Lucy, per Randy's suggestion. Jay and Larry enter the club, and Randy convinces Jay to let Heff have some private time with Lucy. Heff embraces the roots of his fear of touch by finding peace with his Grandmother while digging into Lucy, he also discovers the Cuddle Chronicles. With this discovery, Heff could have gained everything he thought he wanted in life. However, through his experiences with the Cuddle Club he has inadvertently found his first taste of true happiness and companionship. So Heff has decided to bring all the girls the Cuddle Bandits have ever cuddled with to the Cuddle

Club for a talk. This talk allows the Bandits to see firsthand what they've done to the women they've traumatized and hopefully force a change upon these men whose intentions were good, though their methods were destructive.

Chapter Three

Screenwriting

This particular script went through quite a journey, as briefly touched on in the introduction. In its original screenplay incarnation in preparation as a my second-year project the movie focused on Randy as the protagonist and his relationship with Darla was the crux of the story, Agent Heffnerplitz did not even exist. The climax involved Randy breaking the rules of the Cuddle Club and falling in love with Darla after revealing himself to her. It ended with Darla following Randy to the Cuddle Club to let the Cuddle Bandits practice on a real live person rather than Lucy. I had always been dissatisfied with this 8 page version, believing there was so much more to the world of the Cuddle Club that needed to be explored. Therefore, I switched gears at the end of my fall semester of my second year and allowed *The Cuddle Club* to become my Thesis.

When this script was introduced to my Thesis screenwriting teacher it was to undergo many radical changes that were incredibly difficult for me to process. At the heart of my teacher's desires, was the request for me to connect 'my world' with the 'real world.' He wanted me to ground the chaotic and crazy world of The Cuddle Club to help the audience connect to the story. This is where Agent Heffnerplitz came in. He was to be the audience's way into the world of the Cuddle Club. I originally intended for Heffnerplitz to be a villain who wants to destroy the club but who gets a bizarre comeuppance in the end. Over eight drafts, Heff became more and more involved in the story. I fought against these radical changes and tried as hard as I could to keep some remnants of my original vision for the Cuddle Club. I was truly tied to Randy and Darla's relationship and the bandits themselves, rather than Heffnerplitz. However, through the constant pressure of my screenwriting teacher to make him the center of the story and have him

in every scene, Heff took over. I was still able to keep the relationship between Darla and Randy as a subplot and allow Heff to share Darla as a love interest in an attempt to tie their relationships together. Unfortunately, in the current version of the film, this entire subplot has been removed in order to save on time and to focus Heffnerplitz on his goal of taking down the Cuddle Club. I believe that this was the best decision for the story as it pertains to my intentions for the script, as the subplot was distracting to the audience.

As the summer before shooting progressed, I was incredibly displeased with the product that had emerged from my screenwriting class (draft eight). But I had no idea how to fix it in a way I was fully satisfied with. That being said, the eighth draft was the version I was most satisfied with as it pertained to Heff's position in the story. It was also the version that balanced the delicate story material with elements of a dark comedy. A big problem the prior drafts had was that they did not handle the subject material as carefully as it needed to be handled, and this aspect of the screenplay was very important to me. In the end, I became exhausted from trying to juggle these elements to the satisfaction of myself and those who read it, so the eighth draft became my shooting script.

Chapter Four

Preproduction

Preproduction was without a doubt the most difficult part of my process, due to the fact that I did my dominant preproduction work during the summer. Lots of students on my team were out of town, working odd jobs, or relaxing. I personally found it hard to be motivated to do much of anything and trying to get things done with my key crew was like pulling teeth. Location scouts had to be repeated up to three or four times just to accommodate everyone's schedules. However, my first preproduction meeting before summer went incredibly well, because of my desire to make it cozy. I had every member of my crew tell a favorite story of theirs that happened recently or just in general. This went over successfully and I felt everybody got to know one another a little better.

The best and worst decision I ever made for my preproduction process was to hire a Unit Production Manager. It was the best decision because my UPM was the lifesaver of my entire preproduction process, as well as the production itself. Her incredible organizational and multi-tasking skills, problem solving abilities and strength of character drove the entire preproduction and production process; however, my Producer and 1st AD ended up becoming lost in translation. I could have solved this problem by having a meeting beforehand to decide who would be responsible for what, but this was overlooked. It didn't help that my 1st AD was not only a first time 1st AD, but had also been out of town the entire summer. If he had been familiar with the general duties of a 1st AD on a student production, he might have been able to meet my UPM halfway. My Producer also spent a lot of time in confusion, due to my UPM taking over many of the duties a producer might do on a student production. While this was happening, I had mistakenly assumed everyone had been communicating. My Producer was also in preproduction

for his own project at the time. All of this was brought to my attention a few weeks after the semester started when my UPM became overwhelmed with the duties she had inadvertently been tasked with. So this problem was resolved a little too late, though the few weeks of preproduction after this problem was solved went pretty smoothly.

My Director of Photography (DP) was inexperienced. I was willing to risk my movie with inexperienced departments heads because I believe it's important to give people the chance to prove themselves. My DP and I worked really well together and I am very pleased with the overall look of the film. Throughout the preproduction process, we were generally on the same page concerning the look, style and feel for the cinematography we wanted. Our preproduction meetings always went very smoothly and he consistently inspired me with his thoughts and ideas. He was very inspired by Edgar Wright, and we styled several shots based upon the fast and creative visual style in his films. We both agreed on a dream-like and playful quality, contrasted with a fast and energetic editing style. Above all, I wanted the audience to feel like they were entering a dream, especially as Heffnerplitz journeys down the rabbit hole into The Cuddle Club.

The journey into the dream was to be achieved with lighting, by starting with harsh lighting in the A.I.D. hallway to represent the closest thing to reality; here, Heff is faced with the harsh realities of his day-job and the ridicule he faces. An unnervingly soft lighting in the The Cuddle Club follows this after he's crawled through the blanket fort to represent that Heff is entering the dream world of the Cuddle Bandits yet it is also the beginning of Heff's nightmare. This contrasts with the harsh shadows in Melissa's room, where Heff has fully entered his nightmare. This is followed by the very soft lighting in Darla's bedroom where Heff finds release and has finally entered a pleasant dream state.

My production designer went far and beyond what I thought her plans were for *The Cuddle Club*, especially with the Club itself. I had always envisioned a completely different design for the Club. When I entered the Club for the first time after she had dressed it, I was utterly shocked to find what she had done. She had dressed all the walls, floor and ceiling with blankets and Christmas lights. On the plus side, it was better than anything I had envisioned, and it certainly defined a uniquely wonderful atmosphere for the scenes in the Club. It aligned with my goals for the creepily dream-like and unnervingly playful quality I wanted for the Club itself and I am forever indebted to her for inadvertently making those visions a reality. On the other hand, I had secured a unique, cool location and the production designer's concept for the club, while very interesting, took away the unique look of the space I had wanted. Because it was too late to find a medium ground between the PD's vision and my own, I compromised and used the space as she intended. It was only during the production that I experienced the practical ramifications.

My preproduction meetings with my Costume Designer were unexpectedly some of the most exciting of the entire process. Her original ideas and vision for the costumes for all of the characters inspired me to rethink several aspects of characters and the scenes. For instance, I had Heff working for the A.I.D. Agency, which stood for Agents in Disguise. In the script, the agents in the hallway Chad and Phil are dressed in boring suits and Captain T-Bone is in a conventional office. My costume designer thought that since the agency is called Agents In Disguise, the occupants of the A.I.D. building needed to be in ridiculous outfits. I completely agreed with this and, for the first time, I was excited to shoot the hallway scene. She also was behind the Cuddle Bandits wearing outfits made from bed sheets, I initially wanted roughly created clothes made from bed sheets hanging from the ceiling, but my Costume Designer suggested bed sheet

costumes that the bandits could wear whenever they are in club. I thought this was a wonderful idea and directly aligned with my goals for the world of *The Cuddle Club*, this indirectly matched up with my Production Designer's final design for Club; the Bandits blended right into the world with their bed sheet outfits, without which they would have been harshly out of place in their own Club.

I've always been heavily inspired by movies that rip you out of your shoes and into the world of the film through the use of lighting, production design and costumes. Movies such as *The Goonies*, *Hook*, *Moulin Rouge* and *Peking Opera Blues* that are imbued with a lust for life and a desire to dream. Like these movies, I wanted *The Cuddle Club* to have a heightened reality which connected the audience to their dreams as well as their life. Did I succeed and was this the right film to do this in? The gravity of the subject matter versus the playful dream-like world I wanted to create is something I grappled with, and I believe I might have failed in my efforts to successfully combine these two essences.

The casting and rehearsals for *The Cuddle Club* began years before I was ever aware I was actually going to create this film. I had applied for graduate school and submitted *The Cuddle Club* screenplay with hopes of making the film. I was still working at Arnaud's at the time, which was a fine dining restaurant with a fantastic cast of characters employed there. Throughout graduate school, I cast three separate non-actor friends from Arnaud's to play three separate roles in my two first-year short films and in my second-year project. Before I had cast any of them, I had asked my friends Maxton Kennedy and Nick Ruggeiro to play Jay and Randy three or four years before I would be able to make it. Prior to my experience with Max and Nick, I had had great success in working with the non-actors from Arnaud's. However, throughout the

preproduction process, it was incredibly difficult to get ahold of both Max and Nick for a rehearsal. They worked late nights, never picked up the phone, and didn't return phone calls.

As it concerns rehearsals in general it was quite difficult to gather my talent in the same room for a rehearsal or even a meeting. My lead lived in Baton Rouge; several of the actors were working on other projects that seemed to keep them unavailable; and the non-actors had real jobs and complex lifestyles that kept them unavailable. We ended up using me for all the storyboard pictures and even those ended up becoming irrelevant as several locations changed drastically a week or two before the production. This led to several issues throughout the production, but none of which were insurmountable.

Chapter Five

Production

The production was scheduled to shoot over two weekends, with the first weekend's focus on the Cuddle Club scenes the first two days, as they were expected to be the most difficult of the shoot, and the office scenes on Sunday. We planned the second weekend for the bedroom scenes and exterior shots. The first two days were plagued by the same problems: Everything was unrehearsed; I was dealing with two non-actors who did not rise to the occasion; there was the suffocating heat in the room due to the blankets that covered everything; and it took an unexpectedly large amount of time to reset the room because of the extravagant and easily scattered production design. My major setbacks in those first two days were not planning for the time it would take to reset the room after every setup and my non-actors forgetting lines and freezing up on camera. I was forced to cut shots in order to be able to send my crew home on time and eat at the scheduled times. Now in my opinion, it all ended up working out, except for the smelling scene in the Cuddle Club where Heff engages Jay and Larry for the first time. This scene was supposed to be done in many shots, but I was forced to get it all in one shot or sacrifice sending my crew home on time, which was more important to me.

The possibility of filling in missed shots with pickup shots was impractical because returning to that house and transforming it back into the Cuddle Club, as well as retrieving my lead from Baton Rouge and getting Maxton Kennedy to request more time off of work, were not things I had the time or energy to organize. Thus, it was all one shot and should most certainly not have been. The heat was a problem, especially when I had all fifteen Cuddle Clients, the Bandits, Heff and the crew in that small room all at the same time. Everybody needed small breaks and tensions were rising. At one point my DP vanished just before a dolly shot. He

suddenly rushed out of the room without saying anything and a minute later returned as if nothing had happened. I later learned that he had gone outside to vomit because of the heat. My PD also accidentally lit a giant monkey skull candle on fire, which did not belong to us. The monkey skull candle was a treasured present of the house owner's girlfriend, and he was not pleased. However, the monkey skull candle was eventually replaced. All things considered, those two days went as smoothly as they possibly could have, primarily due to the fact that my first-time UPM was able to keep the set organized and my first-time 1st AD was able to keep us on schedule. My DP also did a tremendous job of improvising and rolling with all of the unexpected problems that came our way. The final day of the first weekend went off without a hitch, except for another non-actor I cast who froze up on camera and delivered lines that were inescapably inarticulate and monotone. Luckily, in the edit I was able to remove all of his lines from the scene.

The second weekend was another experience entirely, in that everything we thought was going to be a walk in the park was the total opposite. The first night went relatively smoothly, except for the Ronin shot. We had borrowed a DJI Ronin Stabilizing System (for a steadier shot) from a separate production company and my DP insisted we use this expensive piece of equipment, something I thought only needed to be handheld. For all the trouble we went through to get this shot, it never made it into any of the edits and the Ronin somehow broke. The second night was easily the worst night of the production. We were shooting in a new location that we hadn't had the opportunity to scout, thus several problems arose throughout the night that caused many setbacks. One of my non-actors arrived on set drunk and continued to drink as the night wore on. When it was finally time to shoot his moment it was almost impossible to direct him, he had one line composed of two words and we wasted a lot of time trying to get an adequate

delivery from him, but ultimately that moment had to be cut from all of my edits. My 1st AD also became very sick halfway through the night and was resigned to the bathroom for many hours. My audio mixer had contracted an ear infection the night before, but luckily our boom operator was a semi-experienced mixer qualified on the Eight Track Tascam, so he was able to confidently step in. Finally, our audio PA was just itching to get her first chance as a Boom Op, so she stepped up to the plate. We suffered several setbacks with audio, but because we had put together a good sound team, we were able to keep shooting.

The final night of the second weekend began with a surprise: One of my actresses was the courier for an unexpected contract I needed to sign before we were able to use the location. The actress was the roommate of the girl whose father owned the house, and the father had recently renovated the building. The contract, attached in the appendix, stated several things. Most of which were to be expected, such as requiring us to clean the house sufficiently after we were done. The two stipulations that were a surprise were that we were not allowed to have anybody who smokes enter the house. This became an interesting problem, as key members of the production, including our grip team, are smokers. The second stipulation of interest was that the film crew had to agree to carry a very large, very heavy piano up four flights of stairs to the top room of the house if we desired to shoot that night. There was no way I wasn't shooting in that house, so I gathered my strongest men on the crew and we hauled it up those stairs.

The pickup day involved shooting Heff crawl through the fort, the flashback scene, and Heff entering the Cuddle Club. The only problems we had that day involved our young actor portraying Heff Jr. I had worked with him a few weeks prior and he had been a joy, however the situations from that set to this one were entirely different. On the other set he was able to run around and have fun in a grocery store. On my set he was required to sit still in front of

everybody, with lots of lights and the camera directly on him. He became incredibly scared and unresponsive; I decided to do only one take of one shot rather than several takes of five shots, as I was happy with the one shot I was able to get.

Chapter Six

Postproduction

In the journey to get a first cut, my editor and I experienced countless unexpected problems, one of which involved processing the pickup shots through Scratch, since they were shot on the new Dragon sensor; between the primary shooting and the pickup day the RED Epic had been sent off to receive an upgraded sensor. At the same time, our technical expertise professor at UNO with all of the answers to our digital workflow quandaries had decided to take another job. Luckily, my editor had met a professional Digital Imaging Technician recently who was able to assist us over the phone with great patience. My concerns now look to exporting 4K files out of Scratch that are mix of old sensor footage and new sensor footage, many issues have been resolved so far through this process and I'm almost there.

The initial first cut ended up clocking in at roughly 24 minutes, but it was slow, lacking energy and cohesion. The revised first cut was better, due to my editor's suggestion that I remove the romance subplot between Heff and Darla. Because of how we shot the film, this was very doable and allowed us to clock in at roughly 21 minutes. The current picture locked HD version of the film with credits runs at nineteen minutes and nineteen seconds.

I showed the second cut to a much wider group of people. Including three separate undergraduate intro film classes at UNO taught by graduate students. I received a lot of feedback, as well as a lot of conflicting opinions about certain aspects of the film. However, I was not yet ready to engage my third cut until my meeting with my screenwriting teacher who was also a new member of my graduate committee. The most difficult decision I had to make concerned the matter of my opening scene, which is a confession from one of the cuddle bandit's victims. I've had many conflicting opinions as to whether or not this scene should stay in the

film, but my screenwriting teacher convinced me I should remove it due to the gravity of the performance, as well as the tone it sets that is not revisited later in the film. The situation might have been resolved by using another take of her performance that wasn't as intense, but those are unusable for technical reasons. Even though I had several students in the undergrad film classes suggest I keep the scene, as it is apparent her performance is intentionally over the top in a comedic fashion, the scene will not make the picture lock which currently runs at 19 minutes and 15 seconds with the credit sequence. The sound will be given professional treatment and color correction for the picture will happen as well, but I'm not there quite yet.

Chapter Seven

Conclusion

Overall, I am not satisfied with the film I created, although I am satisfied with what I was able to accomplish within the limitations I faced. I am very satisfied with achieving my intentions for the story, and I feel I accomplished my goals for creating a dreamlike and playful world through lighting, production design and costuming. I was not satisfied with the crippling debt I incurred due to the production, because, although I could have raised money, I don't like asking people for charity. As it concerns distribution of the film, I am on the fence as to whether or not I am going to submit it to festivals, as I do not have the money to do so.

However, it will be screened at the UNO Film Festival. I am satisfied with the many opportunities I was able to afford my crew, especially as it concerns putting students in high level positions where they could perform duties they had never done before. Many of those students continue to work on UNO student films, at increasingly higher levels of authority, and I'm proud we were able to maintain and grow a culture of participation among the student population.

It is also very apparent to me that directing might not be my cup of tea. You need to have all the answers, all the time. You need to juggle a thousand things at once and hope on a prayer it all falls into place, which is very stressful. Sometimes, no matter how hard you try, the failures of others become your own. Your own failures multiply upon themselves and incur a domino effect, which follows you all the way down the line. I also realized that I, personally, do not have the strength and patience to endure the long hours required to perform all the necessary tasks of the director in the entire filmmaking process. Filmmaking is easily the craziest vocation anybody

could ever get involved with, but it is also one of the most extraordinary adventures to ever embark upon, revealing what you and others are truly made of.

References

Filmography

The Goonies, dir. Richard Donner, 114 min., Warner Bros, 1985

Hook, dir. Steven Spielberg, 142 min., Amblin Entertainment, 1991

Moulin Rouge, dir. Baz Luhrmann, 127 min., Twentieth Century Fox Film Corporation, 2001

Peking Opera Blues, dir. Hark Tsui, 104 min., Cinema City, 1986

Appendices

Appendix A: Crew List, Cast List, Extras List

The Cuddle Club Crew List

Unit Production Manager – **Rebecca Llorella**

Producer – **Jake Hoyson**

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- **Kyndra Periban**

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Sound Mixer – **Beal Locke**

Boom Operator – **Donovan Thibodaux**

Audio P.A. – **Emily Poulliard**

Costume Designer – **Laura Sumich**

Craft Services – **Anita Walker**

- **Mary Casteel**

- **Kathleen Vieira**

Make-up & Hair – **Ciera Dupont**

- **Krystyna Nicely**

- **Stephanie Jennings**

Set P.A.(s) - **Lauren Erwin**

Post-Sound Editor – **Evan Eyer**

The Cuddle Club

Cast List

Agent Heffnerplitz – Sam Cobean

Randy – Nick Ruggiero

Jay – Maxton Kennedy

Larry – Tyler Laperouse

Darla – Anna Brown

Melissa – Tiffany Anderson

Captain T-Bone – Peter Smith

Sherry – Susan Gordon

Chad – Bryce Vicknair

Phil – Chip Harmon

Grandmother – Anita Walker

Heff Jr. – Julian Tully (Mother: Angelina Tully)

The Cuddle Club

Cuddle Club Girls

Kathleen Vieira

Franny Harold

Kyndra Periban

Emily Poulliard

Mary Casteel

Katie Hanzalik

Hayden Guthrie

Greta Zehner

Anastasiya Rul

Rebecca Eye

Kaitlynn Cunningham

Anna Brown

Susan Gordon

Tiffany Anderson

Appendix B: Final Continuity Script & Stripboard

THE CUDDLE CLUB

Written by

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Copyright: Joey Harmon

9.4.14

1 ~~INT. SHERRY'S LIVING ROOM - NIGHT~~ 1

~~We begin in the dark. The voice we hear is that of AGENT HEFFNERPLITZ. His voice is gruff, grating and edgy. Built up from years of hard work and dedication.~~

 AGENT HEFFNERPLITZ
 (V.O.)
 I believe in cuddling.

~~Slow fade up to reveal a girl, SHERRY, with a cheap blanket covering her shoulders, she is visibly shaking.~~

 AGENT HEFFNERPLITZ (CONT'D)
 (V.O.)
 Two people, touching one another.

~~An arm enters the frame to drop a steaming Styrofoam cup of hot chocolate in front of the girl.~~

 AGENT HEFFNERPLITZ (CONT'D)
 (V.O.)
 What I don't believe in, is The Cuddle Club.

~~Agent Heffnerplitz takes a sip of his cup of hot chocolate and places it into frame.~~

 SHERRY
~~He...he...broke into my place...snuck into my bedroom...wrapped his arms around me...and...and...~~

 AGENT HEFFNERPLITZ
 (V.O.)
~~The sick fucks.~~

 SHERRY
~~I was so scared...~~

~~Sherry reaches out for The Agent's hand as if to be consoled, The Agent immediately retracts his hand. There is a pained look on Sherry's face and The Agents.~~

~~CUT TO:~~

2 A SERIES OF FLASH BACKS/CUTS INTERSPERSED WITH AGENT HEFFNERPLITZ'S DIALOGUE. 2

- TITLE: THE CUDDLE CLUB

- EXT. THE CUDDLE CLUB - DAY

2.

- INT. THE CUDDLE CLUB - DAY

We are in THE CUDDLE CLUB. It is dimly lit and the walls are full of all sorts of paraphernalia. A dart-board stands out amongst the clutter, the center of the dartboard features a newspaper clipping advertising a woman who is CHARGING men for a 'completely platonic snuggle'. The floor has three sleeping bags. On a nearby table we see a candle next to a handmade placard of the CUDDLE CODE, which was certainly put together with great care. The CODE reads as, 1. No Sexual Contact of Any Kind 2. Cuddle Bandits Must Maintain Complete Anonymity to All Cuddle Clients 3. No More than 30 Minutes per Session. 4. NEVER HARM A CUDDLE CLIENT

3 EXT. SHERRY'S HOME - NIGHT

3

The Agent is in a tree, observing JAY sneak into a home.

AGENT HEFFNERPLITZ

(V.O.)

These cats who call themselves
Cuddle Bandits, first sneak into
women's homes for an initiation,
forcing them into a cuddle.

4 INT. SHERRY'S BEDROOM - NIGHT

4

We see Jay enter the bed of Sherry and proceed with an 'initiation'. The woman awakes with a fright. The camera tracks down to reveal The Agent hiding under the bed.

AGENT HEFFNERPLITZ

(To Camera)

Forcing themselves on these poor
women, but they never actually
physically hurt anybody, just
traumatize countless single woman.

The camera tracks back up to Jay just as the woman bites his hand as hard as possible.

AGENT HEFFNERPLITZ (CONT'D)

(V.O.)

Though they certainly get a
beating.

We hear sounds of Sherry thrashing and screaming alongside Jay's submissive and immediate retreat.

3.

5 ~~EXT. SHERRY'S HOME - NIGHT~~ 5

~~The Agent is observing the same house from the confines of a bush, the POLICE are interviewing Sherry as she shockingly recounts the horrible tale.~~

6 EXT. SUBURBAN HOME - NIGHT 6

The Agent is hiding in the bushes in front of the house. Observing LARRY return to this same household, night after night.

AGENT HEFFNERPLITZ
(To Camera)
The real problem comes when the women agree to their terms of anonymous detached intimacy, for free. They return to the same house over, and over, and over again. Fucking sickos, it's unnatural and sometimes the women are no exception.

7 EXT. SUBURBAN NEIGHBORHOOD - DAY 7

The Agent stands on a suburban street.

AGENT HEFFNERPLITZ (CONT'D)
(To Camera)
This particular operation began right here in New Orleans, a small group of shits who decided their humble fantasies should be realized.

8 INT. THE CUDDLE CLUB - DAY 8

The Bandits are engaging in some sort of Cuddle revelry.

- JAY

AGENT HEFFNERPLITZ
(V.O.)
Their leader, calls himself Jay. A handsome devil of a man.

- LARRY

AGENT HEFFNERPLITZ (CONT'D)
 (V.O.)
 Jay's right hand bitch, Larry. Tiny
 little pumpkin faced no good.

- RANDY

AGENT HEFFNERPLITZ (CONT'D)
 (V.O.)
 And then there's Randy, whose been
 visiting the same Cuddle Client a
 little too much over the past few
 weeks.

9 EXT. DARLA'S HOUSE - NIGHT

9

Heffnerplitz sits in the bushes as he stakes out Darla's
 house. ~~He takes out a PICTURE OF DARLA and stares at it a~~
~~good while.~~

AGENT HEFFNERPLITZ
 (To Camera)
 I've been following these shits for
 years. Never really able to bust
 them. They keep a log of all their
 cuddle experiences.

10 INT. THE CUDDLE CLUB - DAY

10

SHOT OF *THE CUDDLE CHRONICLES* HIDDEN INSIDE OF LUCY THE
 MANNEQUIN

AGENT HEFFNERPLITZ
 (V.O.)
 It's kept inside of their cuddle
 mannequin, Lucy. There's no way for
 me to retrieve it without taking
 drastic measures...

11 INT. AID HEADQUARTERS - DAY

11

~~Agents In Disguise headquarters, a dismal place. CHAD and~~
~~PHIL stand over a water cooler with cups of water in their~~
~~hands. They watch SHERRY leave the headquarters with a lost~~
~~look in her eyes. The Agent approaches the cooler, grabs a~~
 cup, fills it with water.

~~CHAD~~
~~What a shame.~~

~~PHIL~~
~~Yea, nobody deserves that, poor~~
~~girl.~~

CHAD
 What do you think really drives
 these guys? The Cuddle Bandits?

~~PHIL~~
~~I dunno. But I bet Heff knows.~~

CAPTAIN T-BONE
 (O.S.)
 HEFF!!!!

The Agent cringes at the sound, loses his calm demeanor and looks at Chad and Phil nervously, then proceeds to enter Captain T-Bone's office.

12 INT. CAPTAIN T-BONE'S OFFICE - DAY 12

Captain T-Bone is a large man, he sits behind his small desk. The Agent has a seat. The Captain doesn't really know what to say at first, he's been through this before.

CAPTAIN T-BONE
 Heff...I need you to do me a big
 favor if you're going to...continue
 working here.

The Agent shifts in his chair.

CAPTAIN T-BONE (CONT'D)
 This, Club, of, disreputable
 individuals, I don't, um, I need
 you to infiltrate the club. Become
 one of them.

The Agent starts breathing heavily and sweating.

CAPTAIN T-BONE (CONT'D)
 It's the only way I can justify
 your continued investigation of The
 Cuddle Club. You're becoming the
 laughing stock of The Agency. Do
 it. Get inside, get the evidence
 you need, get out. Now, shake my
 hand and get out of my office.

The Captain extends his hand. The Agent does not move.

CAPTAIN T-BONE (CONT'D)
 Shake my hand damnit! Like a real
 man!

13 INT. DEN AREA - DAY 13
 FLASHES OF GIANT BREASTS AND THE AGENT'S GRANDMOTHER
 SMOTHERING HIM AS A CHILD.

14 INT. CAPTAIN T-BONE'S OFFICE - DAY 14
 The Agent is stays in the chair, incredibly distraught.
 CAPTAIN T-BONE
 Get out.

15 EXT. THE CUDDLE CLUB - EVENING 15
 The Agent goes through whatever obstacle course there is to
 reach the super secret entrance to the club. He approaches
 the door, dressed in all black.

~~His hand shakes as it goes to the door, he brings it back
 down. He stands for a good while.~~

~~AGENT HEFFNERPLITZ
 Shit.~~

~~He feels in his pockets for something, retrieves a picture of
 DARLA, flips over to the back, it reads, DARLA CANTALOUPE
 CUDDLE CLIENT #82. He smiles. His hands stop shaking.~~

16 INT. THE CUDDLE CLUB - EVENING 16
 Occupying one of the sleeping bags is Randy, wearing clothes
 made from bedsheets. He is currently cuddling, spooning,
 Lucy. The wooden mannequin with very female body language, a
 wig and poorly drawn female face.

FAST TRACKING SHOT OF HARD MANNEQUIN, LUCY, TO HEAD
 Randy's shaking hand rises above the sock head.

RANDY
 Shh...shhh....don't be afraid. I'm
 here to, help you. If you don't
 want my help, I will leave.
 Forever. If you trust me...hey!
 Hey! Calm down!
 (MORE)

RANDY (CONT'D)
I promise you I won't hurt you,
just listen to what I have to say.

A KNOCK, KNOCK, KNOCK, pause, KNOCK, pause, KNOCK. KNOCK,
KNOCK, long pause...Randy waits for the last one, KNOCK. The
secret Cuddle Knock.

Randy rises and slowly opens the door, expecting to see
either Jay or Larry, instead, Agent Heffnerplitz is awkwardly
standing there with a big smile on his face.

RANDY (CONT'D)
Um...

Randy steps out to see if anybody else is there, steps back
in.

RANDY (CONT'D)
Hello. How I can help you?

AGENT HEFFNERPLITZ
They call me Blitz.

RANDY
Blitz?

AGENT HEFFNERPLITZ
Blitz is my name, cuddling is my
game.

The Agent attempts an overexaggerated WINK.

RANDY
~~Who sent you here?~~ How'd you hear
about us?

AGENT HEFFNERPLITZ
~~I sent myself,~~ your club is, much
more popular then you think.

RANDY
Ok, well, I guess, you can come in.

The Agent enters the club. He carefully observes the world,
taking inventory.

RANDY (CONT'D)
I was just practicing our official
cuddle mannequin, Lucy.

Randy assumes the official traditional spooning position with
Lucy.

RANDY (CONT'D)
You'd like to join our club?

AGENT HEFFNERPLITZ
Yes.

~~Randy moves his hand over Lucy's hands.~~

~~RANDY
Great...That's great...~~

Jay and Larry enter the club. Jay regards Blitz and looks to Randy for an explanation.

RANDY (CONT'D)
Hey, Jay, this is Blitz. He'd like to join our club.

Jay eyes The Agent up and down, he can smell The Agent's fear.

JAY
How'd you hear about us?

THE AGENT
A friend of mine who is utterly *infatuated* with your services.

JAY
What's her name?

THE AGENT
Well, she calls herself 'Jill of the Summer Isles'.

JAY
What does she smell like?

Sweat beads on The Agent's face.

THE AGENT
The Earth.

Jay moves in close to smell The Agent.

JAY
You don't smell like the Earth.

Larry moves in to smell The Agent.

LARRY
More like...pudding...

JAY
What do you think Randy?

RANDY
I'm not smelling him.

JAY
And I don't trust him.

The Agent moves in to smell Jay, slowly, slowly, moving in.
Takes a large inhale.

THE AGENT
I trust you.

JAY
What?

THE AGENT
It's true what the ladies say about
you, you really do smell
like...love.

There is an awkward silence, Jay is unexpectedly moved by
this and at the same time unnerved.

JAY
OK, you can join our club.

LARRY
TAKE THE OATH!

Jay guides The Agent over the table where the candle sits
next to the Cuddle Code. Randy stands and approaches the
table.

JAY
Repeat after me, I, Blitz.

AGENT HEFFNERPLITZ
I, Blitz.

JAY
Swear to abide by the Cuddle Code.

AGENT HEFFNERPLITZ
Swear to abide by the Cuddle Code.

JAY
Put your hand on the Cuddle Code.

The Agent puts his hand on the Cuddle Code. Jay covers his hand with his, the Agent begins to freak out, but does not remove his hand. Larry places his hand on top, then followed by Randy.

THE CUDDLE BANDITS
We, Cuddle Bandits, officially
accept you into our club.

FLASHES OF GIANT BREASTS AND THE AGENT'S GRANDMOTHER MOTHER SMOTHERING HIM AS A CHILD. THE BREASTS ARE HUGE. SHAKING INSIDE OF A MUU-MUU WORN BY THE GRANDMOTHER.

The Agent can't bear it any longer and violently removes his hand from underneath the pile. Jay is put off by this.

JAY
Well! Time for you to get your
hands dirty. Your first cuddle
client initiation will be tonight.

The Agent has a look of terror on his face.

RANDY
That's, um, no. He hasn't even had
any practice on Lucy.

The Agent spins his head to regard Lucy, knowing full well what's inside there.

JAY
Hm, yes, well I guess you'll have
to go with him. Take him to go see
Darla. She's pretty well worn in.

~~The Agent nods his head with nervous certainty, looks at all the Bandits and exits the club.~~

~~RANDY
See you then.~~

~~17 INT. BATHROOM - NIGHT 17~~

~~The Agent is washing his right hand profusely, there are three different types of soaps. Along with several types of antibacterial lotions.~~

18 EXT. 891 TREMOLO STREET - NIGHT 18

The Agent waits in the bushes for Randy. All is quiet. Randy creeps up and sits next to The Agent.

They both face the house. A car pulls up, DARLA gets out, followed by MELISSA, her roommate.

RANDY
Listen, Blitz, you won't be
cuddling Darla but her roommate
Melissa instead.

AGENT HEFFNERPLITZ
Wouldn't it, uh, be a better idea
if I started with Darla?

RANDY
Um, maybe, but she's my Cuddle
Client. She also might freak out if
its not me.

~~AGENT HEFFNERPLITZ
Just let her know in advance.~~

~~RANDY
Her roommate seems very nice.~~

~~AGENT HEFFNERPLITZ
How do you know?~~

~~RANDY
Cause I know.~~

AGENT HEFFNERPLITZ
Do you...um...have the warm butter
bunnies in your stomach when you
see Darla?

Randy doesn't really know how to respond to this.

~~RANDY
Come on, lets go.~~

~~Randy and The Agent make their way to the house.~~

19 ~~INT. DARLA & MELISSA'S HOUSE - NIGHT~~ 19

~~Randy enters the house, followed by The Agent. They slowly
make their way through the rooms to eventually arrive at
Melissa's bedroom. Through a crack in Melissa's bedroom door,
we see Melissa is resting in her bed, facing away from the
door. Randy looks to his left and sees that The Agent is at
Darla's door, peering through. Randy comes up behind The
Agent.~~

~~AGENT HEFFNERPLITZ
What's she like?~~

~~Randy looks adoringly through the crack.~~

~~RANDY
She's wonderful.~~

~~AGENT HEFFNERPLITZ
And she doesn't even know your real
name or what you look like?~~

~~Darla stirs in her bed.~~

~~RANDY
Hey, come on.~~

~~Randy drags The Agent to Melissa's door, still sleeping.~~

~~AGENT HEFFNERPLITZ
(whispers)
I can't do it. You need to show me.
Please, can't we go see Darla
first?~~

~~RANDY
No.~~

~~AGENT HEFFNERPLITZ
Please.~~

~~RANDY
No.~~

~~AGENT HEFFNERPLITZ
It's just cause you'd be jealous.~~

~~RANDY
How dare you.~~

~~AGENT HEFFNERPLITZ
You have the bunnies for her.~~

~~RANDY
What?~~

~~AGENT HEFFNERPLITZ
You are warm for her.~~

~~Randy is silent.~~

~~RANDY
Prove that you're worthy of
becoming a Cuddle Bandit and I'll
let you cuddle with Darla. If not,
we leave this place.~~

~~The Agent looks long and hard at Darla's door.~~

~~AGENT HEFFNERPLITZ~~

~~You promise?~~

~~Randy also looks long and hard at Darla's door.~~

~~RANDY~~

~~Yes.~~

20 INT. MELISSA'S ROOM - NIGHT

20

The Agent slowly pushes Melissa's door open, slowly, slowly. He crouches onto the floor and starts crawling.

He reaches her bed. Looks back at the door, we see Randy's eyes peering through he cracks. The Agent looks back at the bed. He is sweating profusely.

~~FLASHES OF GIANT BREASTS AND THE AGENT'S GRANDMOTHER MOTHER SMOTHERING HIM AS A CHILD.~~

~~The Agent shakes it off.~~

~~FLASHES THE CAPTAIN OFFERING HIM HIS HAND.~~

The Agent still shakes it off. He looks back at the door, Randy is getting impatient.

~~21 INT. HALLWAY - NIGHT~~

~~21~~

~~Randy notices something on the floor, he leans down and picks up the picture of Darla's face which has dropped from The Agent's pocket. He turns it over to read the back. Looks in the direction of The Agent, then at Darla's room, then back at The Agent.~~

22 INT. MELISSA'S ROOM - NIGHT

22

We see The Agent's hand shakingly come up over the bed.

Melissa sleeps.

The hand is shaking worse.

Melissa still sleeps.

The hand suddenly comes down so hard on Melissa that it literally slaps her in the face.

MELISSA
OW! Fuck! What the fuck!?

The Agent bolts for the door.

MELISSA (CONT'D)
Hey!

Randy and Darla meet him at the door, grab him and shove him back into the room. Melissa tackles him. Screaming all sorts of obscenities. Randy and Darla watch the show.

AGENT HEFFNERPLITZ
Please, please, stop, I'm sorry!
I'm sorry! Please...

Melissa gets off him as she can clearly see he's not putting up much of a fight and has curled into a fetal position on the floor. They all stand above him.

~~Randy crouches down and shows him the picture.~~

~~RANDY
Explain this.~~

~~The Agent takes the picture, looks at it, looks at the real Darla for the first time in person, in the light. The Agent lets out a big sigh. Darla smiles at him. She moves towards him and kneels beside him.~~

~~She moves in to touch him, The Agent takes a sharp breath.~~

~~She touches him, but for once, he doesn't flinch. They share a moment.~~

23

INT. DARLA'S BEDROOM - NIGHT

23

The Agent, Randy, Darla and Melissa all sit cross-legged in Melissa's bed in circle. Melissa is holding an ice pack over her eye.

MELISSA
So even if I do this...

The Agent retracts at her touch.

DARLA
Wow. How do you live like that?

The Agent smiles bashfully.

RANDY
How long have you been following
us?

AGENT HEFFNERPLITZ
A year or so. How long has Darla
known who you were?

DARLA
He revealed himself to me about a
month ago, since then he's been
telling lies to his fellow Cuddle
Compatriots about the other girls
he's been visiting.

AGENT HEFFNERPLITZ
How's your eye?

MELISSA
I don't know, wanna touch it?

RANDY
~~I've been biding my time in hopes
to take my leave very soon.~~

~~He smiles at Darla.~~

MELISSA
Why can't you touch anybody?

AGENT HEFFNERPLITZ
My grandmother was very loving, too
loving, every night she hold me
within the folds of her gigantic
breasts and suffocate. Every night.

~~The Agent looks to Darla for a response, but he sees that her
mind has wandered and that Randy is playfully flirting with
her. He sees the love between them, is humbled.~~

He looks to Melissa and she has a big smile of her face,
enraptured in his tale.

MELISSA
So you're afraid of boobs too?

AGENT HEFFNERPLITZ
I...I don't know...

MELISSA
Yea, that's the source. We can fix
that.

~~The Agent blushes. Looks at Darla, back at Melissa.~~

24 INT. AID HEADQUARTERS - CAPTAIN T-BONES OFFICE - DAY 24

Captain T-Bone sits behind his desk with The Agent.

CAPTAIN T-BONE
Talk to me.

AGENT HEFFNERPLITZ
The situation is much more
complicated then I imagined.

CAPTAIN T-BONE
No, it's not. You have had plenty
of time to retrieve their Cuddle
Chronicles.

AGENT HEFFNERPLITZ
I need more time.

CAPTAIN T-BONE
I'm taking you off this case.

The Agent stands

AGENT HEFFNERPLITZ
NO!

The Captain stands, slowly.

CAPTAIN T-BONE
Excuse me?

AGENT HEFFNERPLITZ
I need to finish this case.

CAPTAIN T-BONE
That's no longer an option

AGENT HEFFNERPLITZ
SIR! I have to! Please!

The Agent thrusts his hand into the space for The Captain to
shake. The Captain is surprised by this.

~~CAPTAIN T-BONE~~
~~Holy shit! Wadda you want me to do~~
~~with that?~~

The Agent stiffly holds his hand out. Shaking profusely.
Waiting.

The Captain smiles.

They shake hands.

17.

CAPTAIN T-BONE (CONT'D)
O.K. Heff, you have one more week.

AGENT HEFFNERPLITZ
Thank you sir.

25 INT. MELISSA'S HOUSE - NIGHT 25

Melissa and The Agent are spooning on her bead, fully clothed. The Agent's hands are fully cupping Melissa's breasts, but not moving at all.

MELISSA
You're doing so much better.

AGENT HEFFNERPLITZ
Yea?

MELISSA
Yea.

AGENT HEFFNERPLITZ
How's Ivanhoe?

MELISSA
Good, good. You could squeeze Constantine a little harder.

He squeezes Melissa's left breast just a little harder.

MELISSA (CONT'D)
I'm so proud of you.

26 INT. THE CUDDLE CLUB - NIGHT 26

Randy and The Agent are alone in the Cuddle Club. Randy is cuddling with the official cuddle mannequin, Lucy.

RANDY
Everyday, for a least a half hour or more, you should spend time with my Cuddle Creation. It will help you. I know you've been cuddling with Melissa, but I think you need more then that.

Randy takes The Agent's hand and brings to the pillow's 'bosom'.

RANDY (CONT'D)
Now, imagine it's your
Grandmother's bosom. You must face
it. Come, bring your face to it.

The Agent brings his face down to the pillow bosom. ~~Which suddenly transforms into giant breasts with his Grandmother's shirt. There are beams of light and we hear a chorus of angels as he peacefully faces his ultimate fear.~~

Unbeknownst to Randy and The Agent, Jay and Larry enter the room.

AGENT HEFFNERPLITZ
Hey, you guys, do you think I could
be left alone with Lucy?

Jay, Randy and Larry debate this, Randy convinces Jay, they leave. ~~However, before Jay leaves, he gives The Agent a suspicious look.~~

AGENT HEFFNERPLITZ (CONT'D)
(loud enough so they can
hear)
Your bosom doesn't scare me.

He opens the compartment on Lucy's chest

AGENT HEFFNERPLITZ (CONT'D)
(yelling)
Your bosom is the ocean, and though
I might drown in it, I will not be
afraid. Your bosom is the ocean,
your bosom is my death, your bosom
is my life. Your bosom is my hopes,
my dreams, your bosom is my
everything.

He is digging his into Lucy, exploring. He finds it. Removes
the holiest of grails, THE CUDDLE CHRONICLES.

AGENT HEFFNERPLITZ (CONT'D)
(V.O. or To Camera)
At last, I had it in my hands, the
key to my respect at the Agency,
the key to the destruction of The
Cuddle Club, the key to my warm
bunnies.

He goes to open the book, stops short.

AGENT HEFFNERPLITZ (CONT'D)
 (V.O. or To Camera)
 But I already knew there was a
 better way, it had been arranged.

Jay, Randy and Larry re-enter the club.

JAY
 What the fuck!

AGENT HEFFNERPLITZ
 I...I just wanted to make an entry.

JAY
~~We've never told you about that.~~
~~You're not ready to make an entry.~~
 Get the fuck out of here.

RANDY
 If he goes, I go.

JAY
 You little shit.

~~RANDY~~
~~You need to change, Jay. You can't~~
~~keep on like this. Look, Blitz and~~
~~I, we have a surprise for you.~~

~~JAY~~
~~What?~~

The Agent lets out a whistle.

At this cue, a TRAIN OF GIRLS emerges through the doorway.
 They pile inside, one by one. They line the walls and have a
 seat in and around the club. Among them are the familiar
 faces of Sherry, Darla and Melissa. The Cuddle Bandits have
 reserved themselves to sitting in the middle of the room.



AGENT HEFFNERPLITZ
 Come in ladies, have a seat, make
 yourselves comfortable. I think we
 all need to have a little talk.

The End



THE CUDDLE CLUB - SHOOT SCHEDULE 1					
Sheet #: 2 4/8 pgs	Scenes: 2	INT/E: Day	THE CUDDLE CLUB Establishing shots of deserted Cuddle Club		Est. Time
Sheet #: 10 2/8 pgs	Scenes: 10	INT Day	THE CUDDLE CLUB The Cuddle Chronicles are inside Lucy		Est. Time
Sheet #: 8 4/8 pgs	Scenes: 8	INT Night	THE CUDDLE CLUB Character Intros in Cuddle Club		Est. Time
Sheet #: 15 2/8 pgs	Scenes: 15	EXT Night	THE CUDDLE CLUB The Agent navigates Cuddle Club obstacle course		Est. Time
Sheet #: 26 2 1/8 pgs	Scenes: 26	INT Night	THE CUDDLE CLUB The Agent invites all the women into the Cuddle C		Est. Time
End of Shooting Day 1 -- Friday, September 26, 2014 -- 3 5/8 Pages -- Time Estimate: 0:00					
Sheet #: 16 4 1/8 pgs	Scenes: 16	INT Night	THE CUDDLE CLUB The Agent convinces the Cuddle Bandits to let him		Est. Time
End of Shooting Day 2 -- Saturday, September 27, 2014 -- 4 1/8 Pages -- Time Estimate: 0:00					
Sheet #: 11 4/8 pgs	Scenes: 11	INT Day	AID HEADQUARTERS Agent, Chad and Phil talk at water cooler as Sherr		Est. Time
Sheet #: 12 6/8 pgs	Scenes: 12	INT Day	CAPTAIN T-BONE'S OFFICE T-Bone tells Agent he must infiltrate the Cuddle Cl		Est. Time
Sheet #: 14 1/8 pgs	Scenes: 14	INT Day	CAPTAIN T-BONE'S OFFICE T-Bone tells The Agent to get out.		Est. Time
Sheet #: 24 1 1/8 pgs	Scenes: 24	INT Day	CAPTAIN T-BONE'S OFFICE The Agent convinces T-Bone to keep him on the c		Est. Time
End of Shooting Day 3 -- Sunday, September 28, 2014 -- 2 4/8 Pages -- Time Estimate: 0:00					
Sheet #: 7 2/8 pgs	Scenes: 7	EXT Day	SUBURBAN NEIGHBORHOOD The Agent narrates on a suburban street		Est. Time
Sheet #: 6 3/8 pgs	Scenes: 6	EXT Night	SUBURBAN HOME The Agent observes Larry revisiting the same ho		Est. Time
Sheet #: 3 2/8 pgs	Scenes: 3	EXT Night	SHERRY'S SUBURBAN HOME The Agent hides in a tree and watches Jay enter a		Est. Time
Sheet #: 5 1/8 pgs	Scenes: 5	EXT Night	SHERRY'S SUBURBAN HOME The Agent observing two cops interrogate Sherry		Est. Time
Sheet #: 1 7/8 pgs	Scenes: 1	INT Day	SHERRY'S BEDROOM Sherry recalls her traumatic experience with the ci		Est. Time
Sheet #: 13 1/8 pgs	Scenes: 13	INT Day	DEN AREA Flashback of Young Agent smothered by grandmo		Est. Time







Sheet #: 4 1/8 pgs	Scenes: 4	INT Night	SHERRY'S BEDROOM Jay gets beat up while initiating a cuddle client as		Est. Time
End of Shooting Day 4 -- Friday, October 3, 2014 -- 2 1/8 Pages -- Time Estimate: 0:00					
Sheet #: 17 1/8 pgs	Scenes: 17	INT Night	THE AGENT'S BATHROOM The Agent washes his hands		Est. Time
Sheet #: 9 2/8 pgs	Scenes: 9	EXT Night	DARLA'S HOUSE The Agent stares at Darla's picture while hiding in		Est. Time
Sheet #: 18 7/8 pgs	Scenes: 18	EXT Night	891 Tremolo street The Agent and Randy watch Darla and Melissa th		Est. Time
Sheet #: 19 1 4/8 pgs	Scenes: 19	INT Night	MELISSA'S ROOM Rand y challenges The Agent to cuddle with Melis		Est. Time
Sheet #: 20 3/8 pgs	Scenes: 20	INT Night	MELISSA'S ROOM The Agent hesitates at the doorway of Melissa's r		Est. Time
Sheet #: 21 2/8 pgs	Scenes: 21	INT Night	HALLWAY Randy notices the picture of Darla on the ground		Est. Time
End of Shooting Day 5 -- Saturday, October 4, 2014 -- 3 3/8 Pages -- Time Estimate: 0:00					
Sheet #: 22 1 pgs	Scenes: 22	INT Night	MELISSA'S ROOM The Agent tries to cuddle with Melissa but she tac		Est. Time
Sheet #: 23 1 3/8 pgs	Scenes: 23	INT Night	MELISSA'S ROOM The Agent, Randy, Darla and Melissa sit cross leg		Est. Time
Sheet #: 25 5/8 pgs	Scenes: 25	INT Night	MELISSA'S ROOM The Agent cuddles with Melissa		Est. Time
End of Shooting Day 6 -- Sunday, October 5, 2014 -- 3 Pages -- Time Estimate: 0:00					



Appendix C: Call Sheets and Catering/Crafty Menu



										Day 1 of 3																																																																																																												
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
BG	Greta Zehner	Cuddle Club Girl	8:15pm			3am	
BG	Anastasiya Rul	Cuddle Club Girl	8:15pm			3am	
STAND-INS / ATMOSPHERE				PRODUCTION NOTES			
				If you have a different call time arranged with your department head, please let Mack Walker know so it can be reflected on future call sheets!			
POSITION	NAME	PHONE	IN	POSITION	NAME	PHONE	IN
				GRIP AND ELECTRIC			
Director	Joey Harmon	(504) 508-0751	3:00	Gaffer	Jake Hoyson	(412) 952-2386	3:00
UPM	Rebecca Llorella	(504) 906-8901	3:00	Best Boy	Paul Punzo		3:00
1st AD	Barry Cunningham	(330) 952-2386	2:30	Key Grip	Connor Redmond	(504) 345-3822	3:00
2nd AD	Maurice Walker	(504) 256-8650	2:30	Grip	Madison Beaudet		3:00
Script Supervisor	Josh Pereira		3:00	Grip	Emmett Canasta		3:00
Set PA	Lauren Erwin		3:00				
Set PA	Dejanae Howard		3:00				
Set PA	Andrew Wooley		3:00	COSTUMES & VANITIES			
				Hair & Make-Up Art	Ciera DuPont	(318) 264-9368	3:00
CAMERA				Hair & Make-Up Art	Krystina Nicely		7:30
Director of Photography	Jordan McVey	(713) 962-2824	3:00				
1st AC	Daniel Kleinpeter		3:00	CRAFT SERVICE & OTHER			
2nd AC	Stephen Bertucci (The Tucch)		3:00	Caterer	Anita Walker	(318) 240-3977	Varies
Camera PA	William Van Hoof		3:00	Craft Services	Mary Casteel	(870) 530-1876	4:00
SOUND				Craft Services	Kathleen Vieira	(305) 608-5255	4:00
Sound Mixer	Beal Locke	(318) 402-5298	3:00	D.I.T.	Bradley Fanguy		3:00
Boom Operator	Donovan Thibodeaux		3:00	Set Photographer	Barbara Vinson		Varies
Audio PA	Emily Poulliard		3:00	Jedi Guardian	Trenton Mynatt		Varies
ART							
Production Designer	Alaina Boyett	(573) 864-3222	3:00				
Prop Master	Rashada Fortier		3:00				
Costume Designer	Laura Sumich		3:00				
Art PA	Amelia McCoy		3:00				
Art PA	Demi Peralta		3:00				
Art PA	John Hockaday		3:00				
Art PA	Kyndra Periban		3:00				

										Day 1 of 3																					
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Director Joey Harmon Producer Jake Hoyson 1ST AD Barry Cunningham Nearest Hospital Tulane-Lakeside Hospital 4700 South Interstate 10 Service Rd W Metairie, LA 70001					<h2 style="text-align: center;">The Cuddle Club Sunday, 28 September 2014</h2>										LUNCH 8:30 PM CRAFT SERVICES Mary Casteel (870) 530-1876 SUNRISE  SUNSET  6:50 AM 6:54 PM WEATHER 75° AM 82° NOON 72° PM Humidity 80% Mostly Cloudy				
Note 1: Individual call times may vary. Note 2: Questions? Call Maurice Walker (504) 256-8650					CALL 3:00 PM														
LOCATIONS																			
LOCATION					ADDRESS					PARKING					CONTACT				
Captain's Office					2000 Lakeshore Drive					PAC parking lot					(504)256-8650				
SCENES		SET AND DESCRIPTION					CHARACTER #		D/N		PAGES		LOCATION/NOTES						
12		INT Captain's Office - Day T-Bone tells the agent he must infiltrate the Cuddle Club.					1 - 7		D		6/8		This location is in the UNO PAC. Please be respectful of the facilities and equipment, because there is no money to replace any of it.						
24		INT Captain's Office - Day The Agent convinces T-Bone to keep him on the force.					1 - 7		D		11/8								
					Location Change														
LOCATION					ADDRESS					PARKING					CONTACT				
AID Headquarters					3300 W. Esplanade Ave.					Street					(504)256-8650				
SCENES		SET AND DESCRIPTION					CHARACTER #		D/N		PAGES		LOCATION/NOTES						
11		AID Headquarters - Day Agent, Chad and Phil talk at the water cooler about Sherry.					1 - 8 - 9 - 10		D		4/8		Please be respectful of the building as it is a private office and we are guests of Mr. Harmon.						
										TOTAL PAGES		23/8							
#		CAST		CHARACTER		CALL		MU/WD		SET		FINISH		MINOR?		SPECIAL INSTRUCTIONS			
1		Sam Cobean		Agent Heffnerplitz		3:00		30		3:30		12am							
7		Peter Smith		Captain T-Bone		3:15		30		3:45		9pm							
8		Susan Gordon		Sherry		9:15		30		9:45		12am							
9		Bryce Vicknair		Chad		9:15		30		9:45		12am							
10		Chip Harmon		Phil		9:15		30		9:45		12am							
STAND-INS / ATMOSPHERE										PRODUCTION NOTES									
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										Day 1 of 3									
Director Joey Harmon Producer Jake Hoyson 1ST AD Barry Cunningham Nearest Hospital Tulane-Lakeside Hospital 4700 South Interstate 10 Service Rd W Metairie, LA 70001					<h2 style="text-align: center;">The Cuddle Club Friday, October 3 2014</h2>										LUNCH 12AM CRAFT SERVICES Mary Casteel (870) 530-1876				
															SUNRISE  SUNSET  6:50 AM 6:54 PM WEATHER 73° AM 84° NOON 75° PM Humidity 72% Chance of Thunderstorms				
Note 1: Individual call times may vary. Note 2: Questions? Call Maurice Walker (504) 256-8650										CALL 6:00 PM					Carpool will leave the UNO PAC parking lot at 5:30pm.				
LOCATIONS																			
LOCATION					ADDRESS					PARKING					CONTACT				
Darla's Bedroom					426 Sena Dr.					Street					(504)256-8650				
SCENES		SET AND DESCRIPTION					CHARACTER #		D/N		PAGES		LOCATION/NOTES						
9		EXT. NIGHT - Darla's House <i>The Agent stares at Darla's picture while hiding.</i>					1		N		2/8		This is Mr. and Mrs. Harmon's home. Please be respectful of your surroundings.						
17		INT. NIGHT - The Agent's Bathroom <i>The Agent washes his hands.</i>					1		N		1/8								
18		EXT. NIGHT - 891 Tremolo St. <i>The Agent and Randy watch Darla and Melissa.</i>					1 - 2 - 5 - 6		N		7/8								
19		INT. NIGHT - Hallway <i>Randy challenges the Agent to cuddle with Melissa.</i>					1 - 2 - 5 - 6		N		3/8								
21		INT. NIGHT - Hallway <i>Randy notices the picture of Darla on the ground.</i>					1 - 2		N		2/8								
23		INT. NIGHT - Darla's Room <i>The Agent, Randy, Darla and Melissa sit together.</i>					1 - 2 - 5 - 6		N		13/8								
										TOTAL PAGES 32/8									
CAST																			
#	CAST		CHARACTER		CALL	MU/WD	SET	FINISH	MINOR?	SPECIAL INSTRUCTIONS									
1	Sam Cobean		Agent Heffnerplitz		6:30	30	7:00	6am											
2	Nick Ruggiero		Randy		6:30	30	7:00	6am											
5	Anna Brown		Darla		11:30	30	12:00	6am											
6	Tiffany Anderson		Melissa		11:30	30	12:00	6am											
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1st AD	Barry Cunningham	(330) 240-3731	6:00
2nd AD	Maurice Walker	(504) 256-8650	6:00
Script Supervisor	Josh Pereira		6:00
CAMERA			
Director of Photography	Jordan McVey	(713) 962-2824	6:00
1st AC	Noell Dominick		6:00
2nd AC	Stephen Bertucci		6:00
SOUND			
Sound Mixer	Beal Locke	(318) 402-5298	6:00
Boom Operator	Donovan Thibodeaux		6:00
ART			
Production Designer	Alaina Boyett	(573) 864-3222	6:00
Prop Master	Rashada Fortier		6:00
Costume Designer	Laura Sumich		6:00
Art PA	John Hockaday		6:00
Art PA	Kyndra Periban		6:00

Grip	Madison Beaudet		6:00
COSTUMES & VANITIES			
Hair & Make-Up Artist	Stephanie Jennings	(228) 596-8383	6:00
CRAFT SERVICE & OTHER			
Caterer	Anita Walker	(318) 240-3977	Varies
Craft Services	Mary Casteel	(870) 530-1876	6:00
Craft Services	Kathleen Vieira	(305) 608-5255	6:00
D.I.T.	Bradley Fanguy		6:00
Set Photographer	Barbara Vinson		Varies
A Spooky Ghost	Trenton Mynatt		

										Day 1 of 3			
Director		Joey Harmon		<div style="text-align: center;"> <h2>The Cuddle Club Sunday, October 5 2014</h2> </div>				LUNCH		12AM		CRAFT SERVICES	
Producer		Jake Hoyson								Mary Casteel		(870) 530-1876	
1ST AD		Barry Cunningham						SUNRISE		SUNSET			
Nearest Hospital		Tulane-Lakeside Hospital						6:50 AM		6:54 PM			
4700 South Interstate 10 Service Rd W		Metairie, LA 70001						WEATHER		68° AM		77° NOON	
				Humidity		46%		Clear Skies					
Note 1: Individual call times may vary. Note 2: Questions? Call Maurice Walker (504) 256-8650				<div style="text-align: center;"> <h1>CALL</h1> <h1>6:00 PM</h1> </div>		Carpool will leave the UNO PAC parking lot at 5:30pm.							
<div style="text-align: center;"> <h3>LOCATIONS</h3> </div>													
LOCATION		ADDRESS				PARKING		CONTACT					
Suburban Home		6240 Wainwright Dr.				Street		(504)256-8650					
SCENES	SET AND DESCRIPTION			CHARACTER #	D/N	PAGES	LOCATION/NOTES						
5	EXT. Suburban Home - Night			1 - 4	N	1/8	This is Jordan McVey's house. I guess you shouldn't mess with it, he'd probably be mad if it got trashed.						
	The Agent observing two cops interrogating Sherry.												
Location Change													
LOCATION		ADDRESS				PARKING		CONTACT					
Sherry's House		2315 Laharpe St.				Street		(504)256-8650					
1	INT. Sherry's Living Room - Night			1 - 8	N	7/8	This is Susan Gordon's house. The fastest route from Jordan's seems to be to take Paris Ave. to Broad, and from Broad to Laharpe St.						
	Sherry recalls her traumatic experience with the Cuddle Club.												
3	EXT. Sherry's House - Night			1 - 3	N	2/8							
	The Agent hides in a tree and watches Jay enter.												
4	INT. Sherry's Bedroom - Night			1 - 3 - 8	N	1/8							
	Jay gets beat up while initiating a cuddle client.												
TOTAL PAGES						13/8							
#	CAST	CHARACTER	CALL	MU/WD	SET	FINISH	MINOR?	SPECIAL INSTRUCTIONS					
1	Sam Cobean	Agent Heffnerplitz	7:30pm	30	8:00pm	4:30am							
3	Maxton Kennedy	Jay	9:30	30	10:00pm	4:30am							
4	Tyler Laperouse	Larry	6:00pm	30	6:30pm	9pm							
8	Susan Gordon	Sherry	8:30pm	30	9:00pm	4:30am							
STAND-INS / ATMOSPHERE						PRODUCTION NOTES							
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Director	Joey Harmon
Producer	Jake Hoyson
1ST AD	Barry Cunningham
Nearest Hospital	Urgent Care Eleven
3218 St. Claude Ave. New Orleans, LA 70117	

The Cuddle Club Saturday, 6 December 2014

Day 1 of 3

LUNCH	1:00 PM	CRAFT SERVICES
		Mary Casteel (870) 530-1876
SUNRISE		SUNSET
6:42 AM		5:00 PM
WEATHER	75° AM	81° NOON 72° PM
Humidity	76%	Chance of Storm

Note 1: Individual call times may vary.
Note 2: Questions? Call Maurice Walker (504) 256-8650

CALL 7:00 AM

We are starting the day at the sound stage in the UNO PAC.

LOCATIONS						
LOCATION	ADDRESS	PARKING		CONTACT		
UNO Sound Stage	2000 Lakeshore Drive	Parking Lot		(504)256-8650		
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES	
14	INT Blanket Fort - Night <i>The agent traverses the Cuddle Club's blanket fort.</i>	1	N		We are at three locations today. We will start at UNO then carpool to the other sets.	
10	INT Cuddle Club - Night <i>We examine the Cuddle Chronicles.</i>	1	N			
LOCATIONS						
LOCATION	ADDRESS	PARKING		CONTACT		
Joey's Parent's House	426 Sena Drive	Street		(504)256-8650		
12	INT Den Area - Evening <i>Grandma smothers the young agent.</i>	1 - 2 - 3	N		This is Joey's parent's house. Please be respectful of their property!	
19	INT Den Area - Evening <i>Grandma smothers the young agent even harder.</i>	1 - 2 - 3	N			
LOCATIONS						
LOCATION	ADDRESS	PARKING		CONTACT		
The Cuddle Club	3034 Urquhart St.	Street		(504)256-8650		
6	EXT Suburban Neighborhood - Magic Hour <i>Agent walks to the Cuddle Club.</i>	1	N		Magic hour begins at 4pm and ends at 5pm.	
13	EXT Cuddle Club - Night <i>Agent walks down the street.</i>	1	N			
TOTAL PAGES						

#	CAST	CHARACTER	CALL	MU/WD	SET	FINISH	MINOR?	SPECIAL INSTRUCTIONS
1	Sam Cobean	Agent Heffnerplitz	7:00am	30	7:30am	7pm		
2	Anita Mayeaux Walker	Grandma Heffnerplitz	12:00pm	30	12:30pm	7pm		
3	Julian	Young Agent Heffnerplitz	12:00pm	30	12:30pm	7pm		

STAND-INS / ATMOSPHERE				PRODUCTION NOTES			
				If you have a different call time arranged with your department head, please let Mack Walker know so it can be reflected on future call sheets!			

POSITION	NAME	PHONE	IN
Director	Joey Harmon	(504) 508-0751	7:00
UPM	Rebecca Llorella	(504) 906-8901	7:00
1st AD	Barry Cunningham	(330) 952-2386	7:00
2nd AD	Maurice Walker	(504) 256-8650	7:00
Script Supervisor			7:00

POSITION	NAME	PHONE	IN
GRIP AND ELECTRIC			
Gaffer	Jake Hoyson	(412) 952-2386	7:00
Best Boy	Paul Punzo		7:00
Key Grip	Connor Redmond	(504) 345-3822	7:00
Grip	Madison Beaudet		7:00

CAMERA			
Director of Photography	Jordan McVey	(713) 962-2824	7:00
1st AC	Noelle Dominick		7:00
2nd AC			7:00
Camera PA	William Van Hoof		7:00

COSTUMES & VANITIES			
Hair & Make-Up Art	Stephanie Jennings	(318) 264-9368	7:00

SOUND			
Sound Mixer	Beal Locke	(318) 402-5298	7:00
Boom Operator	Emily Pouliard		7:00

CRAFT SERVICE & OTHER			
Caterer	Anita Walker	(318) 240-3977	Varies
Craft Services	Mary Casteel	(870) 530-1876	7:00
Craft Services	Kathleen Vieira	(305) 608-5255	7:00
D.I.T.	Bradley Fanguy		7:00
Set Photographer	Barbara Vinson		Varies

ART			
Production Designer	Alaina Boyett	(573) 864-3222	7:00
Costume Designer	Laura Sumich		7:00

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THE CUDDLE CLUB MENU

(brought to you by the magnificent chef, **Anita Walker**)

1st Weekend

Friday -> Gumbo with rice (sausage & chicken), candied yams and salad

Saturday -> Spaghetti (meat sauce or meat balls) salad and garlic bread

Sunday -> Red Beans with Catfish with white rice, Mexican cornbread and salad

2nd Weekend

Friday -> Crawfish fettuccine, salad and cornbread

Saturday -> Jambalaya, salad and dinner rolls

Sunday -> B.B.Q. Chicken hips, rice dressing, potato salad and salad

TENTATIVE ON-SET CRAFTY → Vegetable medleys, Fruit medleys, Yogurt, Pita Chips and Hummus, Regular Combination Chips, Goldfish, Animal Crackers, Muffins, Cookies, Fruit Snacks, Coffee, Sodas, Milk, Juice, possibly Sunny D. Coffee

Appendix D: Actor Release Forms and Location Contracts

 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. #: <u>04</u>	PRODUCTION TITLE: <u>The cuddle club</u>
PRODUCER: <u>Jake Hoyson</u>	DIRECTOR: <u>Joey Harmon</u>

ACTOR RELEASE FORM

To Whom It May Concern:

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

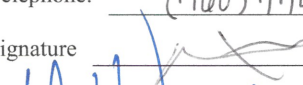
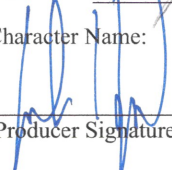
I hereby grant to the UNO Film, Theatre, and Communication Arts, its successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness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

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

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

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

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

Name:	<u>Maxton Kennedy</u>		
Address:	<u>910 N. Dorgenois St. Apt. C</u> <u>New Orleans, La. 70119</u>		
Telephone:	<u>(760) 774-6916</u>		
Signature		Date	<u>2/20/15</u>
Character Name:	<u>Jay (Cuddle Bandit)</u>		
Producer Signature		Date	<u>2/19/15</u>
		Producer Telephone	<u>504-280-2386</u>

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

PROD. #: 04	PRODUCTION TITLE: The Cuddle Club
PRODUCER: Jake Hoyson	DIRECTOR: Joey Harmon

ACTOR RELEASE FORM

To Whom It May Concern:

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

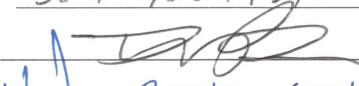
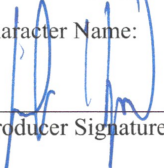
I hereby grant to the UNO Film, Theatre, and Communication Arts, its successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness 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.

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

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

Name:	<u>Nick Ruggiero</u>		
Address:	<u>518 Burgundy Street NOLA 70112</u>		
Telephone:	<u>504 906-1434</u>		
Signature		Date	<u>2/20/15</u>
Character Name:	<u>Bandy (Cuddle Bandit)</u>		
Producer Signature		Date	<u>2/19/15</u>
		Producer Telephone	<u>412-952-2386</u>

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

PROD. #: 04	PRODUCTION TITLE: The Cuddle Club
PRODUCER: Jake Hoyson	DIRECTOR: Joey Harmon

ACTOR RELEASE FORM

To Whom It May Concern:

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

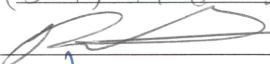
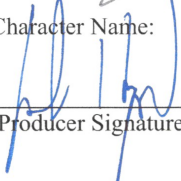
I hereby grant to the UNO Film, Theatre, and Communication Arts, its successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness 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.

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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:	<u>Peter Smith</u>		
Address:	<u>120 South Jefferson Davis Pkwy</u> <u>New Orleans, La 70119</u>		
Telephone:	<u>(504) 717-8503</u>		
Signature		Date	<u>1/29/15</u>
Character Name:	<u>Captain T-Bone</u>		
Producer Signature		Date	<u>2/19/15</u>
		Producer Telephone	<u>412-952-2386</u>

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

PROD. #: 04	PRODUCTION TITLE: The Cuddle Club
PRODUCER: Jake Hoyson	DIRECTOR: Joey Harmon

ACTOR RELEASE FORM

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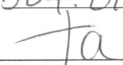
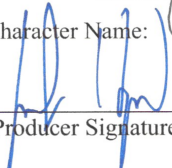
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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name:	Tiffany Anderson		
Address:	10307 Deerfield Dr. New Orleans, La. 70127		
Telephone:	504.810.2505		
Signature		Date	01/29/15
Character Name:	Melissa (Cuddle Client)		
Producer Signature		Date	2/14/15
		Producer Telephone	412-952-2386

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

PROD. #: 04	PRODUCTION TITLE: The Cuddle Club
PRODUCER: fake Hoyson	DIRECTOR: joey Harmon

ACTOR RELEASE FORM

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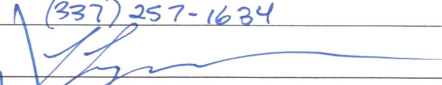
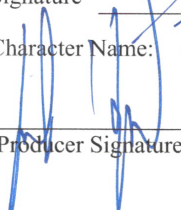
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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name:	<u>Tyler Lapcrouse</u>	
Address:	<u>3620 PALMYRA ST</u>	
	<u>NEW ORLEANS, LA 70119</u>	
Telephone:	<u>(337) 257-1634</u>	
Signature		Date <u>2-19-15</u>
Character Name:	<u>Larry (Cuddle Bandit)</u>	
Producer Signature		Date <u>2/19/15</u>
		Producer Telephone <u>512-952-2386</u>

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

PROD. #: 04	PRODUCTION TITLE: The Cuddle Club
PRODUCER: fake Haysen	DIRECTOR: facy Harmon

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: Susan Gordon

Address: 157 Evangeline Ave
Belle Chasse, LA 70032

Telephone: (318) 542-1318

Signature: [Signature] Date: 01/29/15

Character Name: Sherry (Cuddle client)

Producer Signature: [Signature] Date: 2/19/15 Producer Telephone: 412-932-2386

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

PROD. #: 04	PRODUCTION TITLE: The cuddle club
PRODUCER: fake Hoyson	DIRECTOR: 4004 Harmon

ACTOR RELEASE FORM

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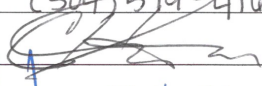
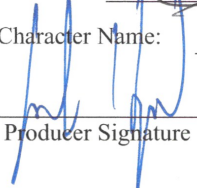
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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name:	<u>Chip Harmon</u>		
Address:	<u>4924 Constance St.</u>		
	<u>New Orleans, La. 70115</u>		
Telephone:	<u>(504) 579-4166</u>		
Signature		Date	<u>2-20-15</u>
Character Name:	<u>Phil (Agent)</u>		
Producer Signature		Date	<u>2/19/15</u>
		Producer Telephone	<u>412.752.2386</u>

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

PROD. #: 04	PRODUCTION TITLE: The Cuddle Club
PRODUCER: Jake Hoyson	DIRECTOR: Jacy Harmon

ACTOR RELEASE FORM

To Whom It May Concern:

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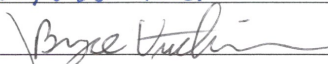
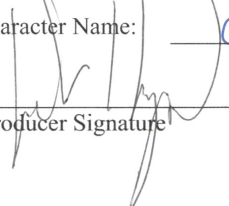
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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name:	<u>Bryce Vicknair</u>		
Address:	<u>4439 Demontluzin St.</u>		
	<u>New Orleans, La. 70122</u>		
Telephone:	<u>(985) 232-1312</u>		
Signature		Date	<u>2/20/2015</u>
Character Name:	<u>Chad (Agent)</u>		
Producer Signature		Date	<u>2/19/15</u>
		Producer Telephone	<u>412 952 2386</u>



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. #: 4	PRODUCTION TITLE: <u>The Cuddle Club</u>
PRODUCER: <u>Jake Haysen</u>	DIRECTOR: <u>Joseph Harmon</u>

ACTOR RELEASE FORM

To Whom It May Concern:

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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: Anita Mayeaux Walker
Address: 2000 Lakeshore Dr. P.O. Box 6044
New Orleans, LA. 70122
Telephone: 318-240-3977
Signature: Anita Mayeaux Walker Date: 12-6-14
Character Name: Heff's Grandma
Producer Signature: [Signature] Date: 3/17/15 Producer Telephone: 412-952-2386



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. #:	4	PRODUCTION TITLE:	The Cuddle Club
PRODUCER:	Jake Hayson	DIRECTOR:	Joseph Harman

ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled The Cuddle Club 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: SAM COBEAN
Address: 620 S. ACADIAN THRUWAY
BATON ROUGE, LA 70806
Telephone: 225-614-3171
Signature: [Signature] Date: 10-5-14
Character Name: Agent Heffnerplitz
Producer Signature: [Signature] Date: 3/17/15 Producer Telephone: 412-952-2386



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. #:	4	PRODUCTION TITLE:	The Cuddle Club
PRODUCER:	Jake Haysen	DIRECTOR:	Joseph Harmon

ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled The Cuddle Club 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: Julian Tully (Angelina Tully)
Address: 2725 Corinne Dr.
Marrero, La 70072
Telephone: (504) 453-9228
Signature: [Signature] Date: 12/6/2014
Character Name: Young Hoff
Producer Signature: [Signature] Date: 3/17/15 Producer Telephone: 412-952-2386



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

COURSE NAME AND NUMBER: <u>Studio 1,6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Cuddle Club</u>
PRODUCER: <u>Jake Hoyson</u>	DIRECTOR: <u>Jacy Harmon</u>

GROUP RELEASE FORM

To Whom It May Concern:

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

The Cuddle Club (the "Picture").

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

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

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

DATE	PRINTED NAME	SIGNATURE
09/26/2014	Kathleen Vicira	
	Mary Casteel	
	Tiffany Anderson	
	Franny Harold	
	Kyndra Periban	
	Emily Poulliard	
	Hayden Guthrie	
	Katie Hanzalik	
	Greta Zehner	
	Anastasiya Pul	

ADDITIONAL SPACES ON BACK OF PAGE

STUDENT PRODUCTION REPRESENTATIVE

TELEPHONE

412/752/2886

GROUP RELEASE FORM

PAGE 2 of 2

[illegible]

The Cuddle Club
Location List and Contact Info
Joey Harmon

3034 Urquhart St.
New Orleans, La. 70117
Contact: Luke Brechtelsbaure
Phone: 504-208-7792

1434 Amelia St.
New Orleans, La. 70115
Contact: Laura Sumich
Phone: 504-377-6114

426 Sena Drive
Metairie, La. 7005
Contact: Johnny Harmon
Phone: 504-508-0570

6240 Wainwright Dr.
New Orleans, La. 70122
Contact: Jordan McVey
Phone: 713-962-2824

2315 Laharpe St.
New Orleans, La. 70119
Contact: Mary Grace Catherine Bernard
Phone: 504-343-5762

2000 Lakeshore Dr. – PAC Office 307
New Orleans, La. 70148
Contact: David Hoover
Phone: 504-280-6317

3300 West Esplanade Ave. South Building - Suite 500
Metairie, La. 70002
Contact: Johnny Harmon
Phone: 504-508-0570



The University of New Orleans Film Program

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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Cuddle Club</u>
PRODUCER: <u>Jake Hoxson</u>	DIRECTOR: <u>Jacy Harmon</u>
LOCATION MANAGER: <u>Jacy Harmon</u>	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 9/15/14

Permission is hereby granted to Jacy Harmon (hereinafter referred to as "Student Filmmaker") by Laura Sumich (hereinafter referred to as "Owner/Agent"), to use Residence the property and adjacent area, located at 1434 Amelia St. New Orleans, La. 70115 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 Saturday, Oct 4, 2014 (Day & Date) and ending on Sunday, Oct 5, 2014 (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] 2/24/15
STUDENT FILMMAKER DATE

[Signature] _____
OWNER/AGENT DATE

ADDRESS: 1434 Amelia St.
New Orleans, La. 70115
TELEPHONE: (504) 377-6114

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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Middle Club</u>
PRODUCER: <u>Jake Hoyson</u>	DIRECTOR: <u>Jacy Harmon</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Residence
 PROPERTY OWNER Laura Sumich
 ADDRESS 1434 Amelia St.
New Orleans, La. 70115




Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 9/15/14 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

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

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

ACCEPTED AND AGREED TO

	<u>2/19/15</u>
Producer	Date
	<u>2/24/15</u>
Location Manager	Date
	
Owner/Agent	Date

ADDRESS 1434 Amelia St.
New Orleans, La. 70115
 TELEPHONE (504) 377-6114



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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Cuddle Club</u>
PRODUCER: <u>Fake Haysen</u>	DIRECTOR: <u>Joey Harmon</u>
LOCATION MANAGER: <u>Joey Harmon</u>	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 9/15/14

Permission is hereby granted to Joey Harmon (hereinafter referred to as "Student Filmmaker") by Johnny or Joanne Harmon (hereinafter referred to as "Owner/Agent"), to use Residence the property and adjacent area, located at 426 Sena Dr. Metairie, La. 70005

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 2 ☒ Days ☐ Weeks, beginning on Friday, Oct 3, 2014 (Day & Date) and ending on Saturday, Oct 4, 2014 (Day & Date).
Saturday, Dec 6, 2014

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.

<u>[Signature]</u> STUDENT FILMMAKER	<u>2/24/15</u> DATE
<u>[Signature]</u> OWNER/AGENT	<u>2/20/15</u> DATE
ADDRESS: <u>426 Sena Dr.</u> <u>Metairie, La. 70005</u>	
TELEPHONE: <u>(504) 508-0570</u>	

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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Cuddle Club</u>
PRODUCER: <u>Jake Hoyson</u>	DIRECTOR: <u>Jody Harmon</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Residence
 PROPERTY OWNER Johnny or Joanne Harmon
 ADDRESS 426 Sena Dr.
Metairie, La. 70005

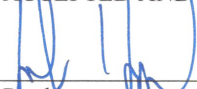
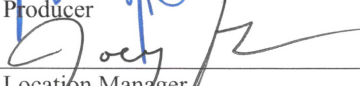
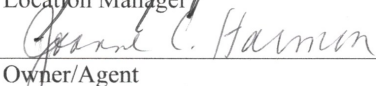
Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 9/15/14 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

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

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

ACCEPTED AND AGREED TO

	<u>2/19/15</u>
Producer	Date
	<u>2/24/15</u>
Location Manager	Date
	<u>2/20/19</u>
Owner/Agent	Date

ADDRESS 426 Sena Dr.
Metairie, La. 70005
 TELEPHONE (504) 508-0570



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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Cuddle Club</u>
PRODUCER: <u>fake Hoyson</u>	DIRECTOR: <u>Jocely Harmon</u>
LOCATION MANAGER: <u>Jocely Harmon</u>	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 9/15/14

Permission is hereby granted to Jocely Harmon (hereinafter referred to as "Student Filmmaker") by Jordan McVay (hereinafter referred to as "Owner/Agent"), to use Residence the property and adjacent area, located at 6240 Wainwright Dr. New Orleans, La. 70122 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on Sunday, Oct 5, 2014 (Day & Date) and ending on Monday, Oct 6, 2014 (Day & Date).

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

STUDENT FILMMAKER

DATE

OWNER/AGENT

DATE

ADDRESS:

TELEPHONE:

6240 Wainwright Dr.
New Orleans, La. 70122
(713) 962-2824



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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>64</u>	PRODUCTION TITLE: <u>The Cuddle Club</u>
PRODUCER: <u>Jack Hoxson</u>	DIRECTOR: <u>Jocelyn Harmon</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Residence
PROPERTY OWNER Jordan McVey
ADDRESS 6240 Wainwright Dr.
New Orleans, LA 70122

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 9/15/14 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

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

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

ACCEPTED AND AGREED TO

 _____ Producer	<u>2/19/15</u> _____ Date
 _____ Location Manager	<u>2/24/15</u> _____ Date
 _____ Owner/Agent	<u>2/18/15</u> _____ Date

ADDRESS 6240 Wainwright Dr.
New Orleans, LA 70122
TELEPHONE (713) 962-2824



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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The cuddle club</u>
PRODUCER: <u>Jake Hoyson</u>	DIRECTOR: <u>Jacy Harmon</u>
LOCATION MANAGER: <u>Jacy Harmon</u>	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 9/15/14

Permission is hereby granted to Jacy Harmon (hereinafter referred to as "Student Filmmaker") by Mary Grace Catherine Bernard (hereinafter referred to as "Owner/Agent"), to use Residence the property and adjacent area, located at 2315 Labarpe St., New Orleans, La. 70119 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on Sunday, Oct. 5, 14 (Day & Date) and ending on Monday, Oct. 6, 14 (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.

Jacy Harmon
STUDENT FILMMAKER

2/24/15
DATE

Mary Grace Catherine Bernard
OWNER/AGENT

2/18/2015
DATE

ADDRESS: 2315 Labarpe St.
New Orleans, La. 70119
TELEPHONE: (504) 343-5762



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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Liddle Club</u>
PRODUCER: <u>Jake Hoyson</u>	DIRECTOR: <u>Jacy Harmon</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Residence
PROPERTY OWNER Mary Grace Catherine Bernard
ADDRESS 2315 Laharpe St.
New Orleans, La. 70119

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 9/15/14 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

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

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

ACCEPTED AND AGREED TO

Producer

Location Manager

Owner/Agent

Date

Date

Date

ADDRESS

TELEPHONE

2315 Laharpe St.

New Orleans, La. 70119

(504) 343-5742

Liability Contract

For the use of 2315 Laharpe St., New Orleans, LA 70119, Apt. B.
Film Crew: "The Cuddle Club"

This agreement states:

- I. "The Cuddle Club" film crew and cast members are responsible for the damage of any property located on 2313/2315 Laharpe St., New Orleans, Louisiana 70119.
- II. The film crew and cast members are responsible for cleaning any areas that are used during shooting time. This includes:
 - a. Sweeping and/or vacuuming,
 - b. Mopping, and
 - c. Wiping off any soiled surface areas.
- III. In addition, the film crew is responsible for properly handling and carrying the piano belonging to Susan Gordon from the studio to Susan Gordon's bedroom.

This agreement is made on the day of October 5, 2014 between

Mary Grace Bernard and Jocely Harmon.

Director Signature: _____

Date: _____

Property Manager Signature: _____

Date: _____

Witness 1: _____

Date: _____

Witness 2: _____

Date: _____



The University of New Orleans Film Program

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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Cuddle Club</u>
PRODUCER: <u>fake Hayson</u>	DIRECTOR: <u>foxy Harmon</u>
LOCATION MANAGER: <u>foxy Harmon</u>	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 9/15/14

Permission is hereby granted to foxy Harmon (hereinafter referred to as "Student Filmmaker") by Luke Brechtelsbauer (hereinafter referred to as "Owner/Agent"), to use Residence the property and adjacent area, located at 3034 Urquhart St. New Orleans, La. 70117 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 3 ☒ Days ☐ Weeks, beginning on Friday, Sept. 26, 14 (Day & Date) and ending on Saturday, Sept. 27, 14 (Day & Date).
Saturday, Sept. 27, 14
Saturday, Dec. 6, 14
Sunday, Sept. 28, 14
Saturday, Dec. 6, 14

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]
STUDENT FILMMAKER

2/24/14
DATE

[Signature]
OWNER/AGENT

18/2/2015
DATE

ADDRESS: 3034 Urquhart St.

New Orleans, La. 70117

TELEPHONE: (504) 208-7792

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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Liddle Club</u>
PRODUCER: <u>Jake Hoyson</u>	DIRECTOR: <u>Jacy Harmon</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Residence
 PROPERTY OWNER Luke Brechtelsbauer
 ADDRESS 3034 Urquhart St.
New Orleans, La. 70117

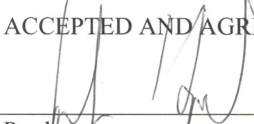
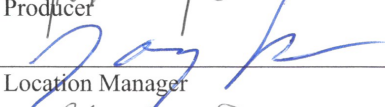

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 9/15/14 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

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

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

ACCEPTED AND AGREED TO

	<u>2/19/15</u>
Producer	Date
	<u>2/24/15</u>
Location Manager	Date
	<u>18/2/2015</u>
Owner/Agent	Date

ADDRESS 3034 Urquhart St.
New Orleans, La. 70117
 TELEPHONE (504) 208-7798



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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Liddle Club</u>
PRODUCER: <u>Jake Hoyson</u>	DIRECTOR: <u>Joy Harmon</u>
LOCATION MANAGER: <u>Joy Harmon</u>	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 9/15/14

Permission is hereby granted to Joy Harmon (hereinafter referred to as "Student Filmmaker") by David Hoover (hereinafter referred to as "Owner/Agent"), to use University of New Orleans - PAC, Room 307 the property and adjacent area, located at 2000 Lakeshore Dr., New Orleans, La. 70148 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 Sunday, Sept. 28, 14 (Day & Date) and ending on Sunday, Sept. 28, 14 (Day & Date).

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

STUDENT FILMMAKER

DATE

OWNER/AGENT

DATE

ADDRESS: 2000 Lakeshore Dr. - PAC Office 307
New Orleans, La. 70148
TELEPHONE: (504) 280-6317



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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Liddle Club</u>
PRODUCER: <u>Jake Hoyson</u>	DIRECTOR: <u>Jacy Harmon</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION University of New Orleans - PAC Building (Room 301)
PROPERTY OWNER David Hoover
ADDRESS 2000 Lakeshore Dr.
New Orleans, La. 70148


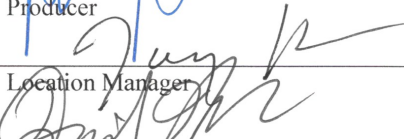

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Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations,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

ACCEPTED AND AGREED TO

 _____ Producer	<u>2/19/15</u> _____ Date
 _____ Location Manager	<u>2/24/15</u> _____ Date
 _____ Owner/Agent	<u>2/19/15</u> _____ Date

ADDRESS 2000 Lakeshore Dr.-PAC Office 307
New Orleans, La. 70148
TELEPHONE (504) 280-6317



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

COURSE NAME AND NUMBER: <u>Studio 1, 16910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Cuddle Club</u>
PRODUCER: <u>Gabe Hoyson</u>	DIRECTOR: <u>Gary Harmon</u>
LOCATION MANAGER: <u>Gary Harmon</u>	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 9/15/14

Permission is hereby granted to Gary Harmon (hereinafter referred to as "Student Filmmaker") by Johnny Harmon (hereinafter referred to as "Owner/Agent"), to use Project Consulting Services (PCS) the property and adjacent area, located at 3300 West Esplanade Ave. South Building Suite 500, Metairie, La 70002 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 Sunday, Sept 28, 14 (Day & Date) and ending on Monday, Sept 29, 14 (Day & Date).

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<u>[Signature]</u> STUDENT FILMMAKER	<u>2/24/15</u> DATE
<u>[Signature]</u> OWNER/AGENT	<u>2/20/15</u> DATE
ADDRESS: <u>424 Sena Dr.</u> <u>Metairie, La. 70005</u>	
TELEPHONE: <u>(504) 508-0570</u>	

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

COURSE NAME AND NUMBER: <u>Studio 1, 6910</u>	
PROD. #: <u>04</u>	PRODUCTION TITLE: <u>The Cuddle Club</u>
PRODUCER: <u>Jake Hoyson</u>	DIRECTOR: <u>Joy Harmon</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Project Consulting Services (PCS)
 PROPERTY OWNER Johnny Harmon
 ADDRESS 3300 West Esplanade Ave. South Building-Suite 500
Metairie, La. 70002


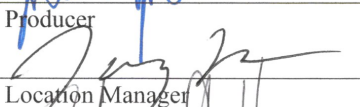
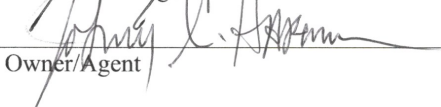
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ACCEPTED AND AGREED TO

<p>  Producer  Location Manager  Owner/Agent ADDRESS <u>426 Sena Dr.</u> <u>Metairie, La. 70005</u> TELEPHONE <u>(504) 508-0570</u> </p>	<p> <u>2/19/15</u> Date <u>2/24/15</u> Date <u>2/20/15</u> Date </p>
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jamendo

Certificate

Jamendo Licensing hereby authorizes the client to use the below music work in an audiovisual project. This license is granted under Jamendo Licensing's Terms of Sales and the following Particular Terms:

Client name: Joseph Harmon
Who represents the business:
Tel: 5045080751
Email: ace70131@yahoo.com
Address: 4439 Demontluzin St.
70122 New Orleans
Louisiana
United States
Acting on behalf of:

Title of the project: Short Film
License: Standard
License description: Online use: personal, advertisement,
corporate
Duration: unlimited since 03/03/15
Territory: International & Internet

Title: At the Gates of Babylon
Artist: Antti Martikainen
Album: Creation of the World

Alexandre SABOUNDJIAN
CEO



Jamendo S.A / 76 Avenue de la Liberté / L-1930 LUXEMBOURG / T +352 26 53 42-1 / F +352 26 53 42 42

Certificate

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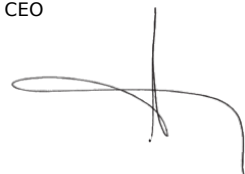
Client name: Joseph Harmon
Who represents the business:
Tel: 5045080751
Email: ace70131@yahoo.com
Address: 4439 Demontluzin St.
70122 New Orleans
Louisiana
United States

Acting on behalf of:

Title of the project: Short Film
License: Standard
License description: Online use: personal, advertisement,
corporate
Duration: unlimited since 03/03/15
Territory: International & Internet

Title: Film Noir Jazz - Suspense Scene
Artist: Akashic Records
Album: Film Noir Jazz

Alexandre SABOUNDJIAN
CEO



FINAL COST ANALYSIS FOR *THE CUDDLE CLUB*

Studio III

Joey Harmon

3/20/14

Category Description	Estimated	Spent	Difference	Explanation
Story/Rights & Writing	0	0	0	
Producer and Staff	0	0	0	
Director and Staff	0	0	0	
Cast	0	0	0	
Extras & Stand-Ins	100	0	100	Extras brought own wardrobe
Production Design	140	50	90	Lots of donations and item returns
Production Staff	0	0	0	
Set Decoration	800	500	300	Lots of bargain buys and generous donations
Set Construction	0	0	0	
Props	1,070	100	970	Most props either found or donated, obstacle course changed to fort which was built with materials from the Cuddle Club
Set Operations	250	900	-650	Underestimated my desire to purchase hefty crafty supplies for my crew
Lighting	0	0	0	
Camera and Video	900	400	500	Additional camera and video supplies provided at a discount
Production Sound	0	0	0	
Wardrobe	950	150	800	Costume Designer was awesome
Makeup & Hair	0	0	0	
Special Effects	0	0	0	
Transportation	300	200	100	Underestimated Grip Truck gas cost
Locations and Facilities	600	600	0	
Editorial	0	0	0	
Music & Post-Production Sound	0	200	-200	Had originally planned to score the movie myself, but instead found great music online
Stock Footage	0	0	0	
Production Insurance	0	0	0	
General Expenses	350	350	0	

Total Estimated vs. Spent:	5460	2,900	2,560	

The DVD copy of the thesis film *The Cuddle Club* is located in the Earl K. Long Library.

Vita

Joseph Harmon received his Bachelors of Fine Arts degree from Louisiana State University in Theatre Studies in 2009. He joined the University of New Orleans graduate program in Film Production to pursue a Masters in Fine Arts. He hopes to continue to use his many talents and hobbies to gain a successful career in the New Orleans film industry. He was born in New Orleans, Louisiana and now resides there.