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Copper Kingdom

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Copper Kingdom

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 Production

By

Eric Gremillion

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Abstract

This paper thoroughly examines the production of the thesis film *Copper Kingdom*. From writing, directing, production design, editing, to cinematography, sound, and workflow, each aspect of the creation of *Copper Kingdom* is carefully detailed, with insights regarding the decisions made throughout the filmmaking process.

Keywords: copper kingdom; copper theft; New Orleans; short film; Eric Gremillion

Chapter 1

Introduction

I began the thesis process searching for legitimacy. I wanted to validate the years I spent in school and my choice of a life path. To emerge with a work that highlighted all of my strengths was, to my mind, the ultimate goal of film school. In short, I wanted proof – as Jane Campion says, “people aren’t going to believe anything but proof.” Of course I wanted others to see that proof, but most importantly I needed that proof for *myself*. I wanted to quash the biting snicker of artistic self-doubt. It is a sneaky, pernicious little viper, and I wanted it subdued for good. A good thesis film would help do that.

Anyone reading this probably already knows that my thesis was a long time coming. As I detail later on, it took me a significant length of time to commit to a sound, executable idea. My hesitations stemmed from doubt regarding story and feasibility of execution, and ultimately a fear of failure. This fear was palpable and stark, and I think it might be a natural outgrowth of being a student in an art school. At one point the threat felt so great that I knew *nothing* could be good enough - *nothing* could count as a success. The thesis process has forced me to reevaluate that notion and to reexamine myself and how I count personal victories and defeats, as they are not all created equal. Additionally, I have learned that is indeed possible to be victorious in defeat.

In this paper I will examine the route by which I came to the idea for *Copper Kingdom*, as well as the challenges faced and overcome throughout, from pre-production through post-production. Additionally, I will analyze the process by which the film was made, as well as offer my honest evaluation of the strengths and weaknesses of the film as a stand-alone work. I will also offer up lessons I learned through the thesis undertaking.

Chapter 2

Writing

By the time I settled on *Copper Kingdom*, I had written several other thesis stories, each discarded. *Whale* was a film set in an alternate present where the Industrial Revolution had been aborted by a lack of fossil fuel reserves. *Grandma*, my script written for Erik Hansen's thesis writing class, was based on a trickster protagonist and his tell-it-like-it-is grandmother. *Sophie's House* explored the daughter of the world's oldest mother – a woman who gave birth in her early 80's.

But more than anything it was *Silent People* which I *really* wanted as my thesis. This was a black-and-white silent spectacle I'd envisioned in the style of Theodore Dreyer's *The Passion of Joan of Arc*. It was a retelling of Ibsen's *An Enemy of the People* set in a camp of early-1900's wildcatters in rural, swampy Louisiana. We were to build a small wooden village in the forest of Fontainebleau State Park, shoot on Academy 35mm, and present the film, without comment, as an artifact. Expertly (though artificially) aged, we would call it a "rediscovered" abandoned rough cut from the 1920's, perhaps found in a closet, unwatched for decades. Period clothing, equipment rental, farm animal rental, set construction and live special effects added up to a minimum \$20,000 cost. The climax alone called for the burning of the village by an outside oil company. Without a grant or scholarship to lean on or point to, I knew it would have been nearly impossible to raise those funds. Furthermore, the feel of the film was much stronger than the characters in the film, and I spent weeks trying to iron out those kinks. It was for naught.

I vividly remember the moment the idea died: it was 1:00A.M., and I was standing on my porch in Hollygrove with my friend Jonathan Frey. The script had evolved into something completely

unrecognizable from its original inspiration, and we were hammering out a crucial detail. How did the protagonist get to the camp where they were stranded? By horse or by car? Did the car die? Or did the horses die? There was an air of utter absurdity to the conversation, and with the deadline being so near – it was due in the next two days – it felt frivolous.

Between the cost and the story issues, I knew it was time to put the idea aside indefinitely and birth a brand new script idea. Among my storehouse of curiosities was the recurrence of copper theft in the news. Post-Katrina it was a great plague in our city, and I had read instances of hundreds of thousands of dollars in damage done by thieves who made away with maybe five-hundred bucks' worth of copper piping. Air conditioners stripped. Rail systems plundered. Thieves electrified. Inside the violent stripping out of a home's veins there was something macabre and ghoulish about copper theft that had great story weight.

Initially, the story was a farce grounded in the reality of today. It was about a drug-addled copper thief named Peetey and his sidekick, White. These characters were fools. Peetey was a cross between a copper thief, a vandal, and a character out of *Jackass: The Movie* – he had torn out so much expensive infrastructure that he had brought his tiny city to its knees. The script traced Peetey's desperate grab for fame in reaching out to a news reporter to tell his "side" of the story, who offered him a platform to make demands and vague threats towards city officials. The film ended bleakly, with Peetey suffering a nihilistic pounding at the hands of a vengeful neighbor.

After a week of sitting on this idea, I discarded it. I wanted an intelligent protagonist. I wanted people who we weren't laughing at, and I wanted him to take what he was doing seriously. In order to elevate this "occupation" to something higher than the realm of the extremely desperate and drug-addicted, I added scarcity to the world. If the world's reserves of copper dropped dramatically, the uptick in prices would feed a surge in copper theft. This could bring in a mastermind-type, an opportunist and self-made person who was looking to build wealth and not just to get the next day's fix.

A thief with delusions of grandeur. An Elgin.

After establishing his identity, I knew I needed a foil for Elgin. Someone a little less idealistic. As a fan of NPR and a lover of all things audio, I've always had an interest in radio plays and news, but haven't seen a depiction of its modern iteration onscreen. What does the 21st century radio news reporter look like? I wanted to show that. I also knew that a reporter would be an excellent avenue into the mind of our copper thief - and a great excuse for him to mouth off.

Another inspiration for the character of Holly was VICE, a media company specializing in youth-oriented, "edgy" or "gonzo-style" journalistic content. When asking myself what kind of company would "imbed" a reporter with a criminal enterprise in order to report on it, VICE immediately came to mind. Having dispatched correspondents to North Korea and the Islamic State, I was sure an organization like theirs would be comfortable placing a reporter with a copper thief. And I was right! Unsurprisingly, there already is a VICE expose on copper theft, detailing a correspondent's experience following a copper thief for a few days in Detroit.

After deciding on these two characters' identities and lifestyles, I set to writing. I wrote at least a dozen different versions. Some of them were essentially silent films, some of them were exceptionally verbal. The script tried on a new treatment every few days – one week it was a pure romance, the next a pure thriller, the next a Wes Anderson film. The characters changed with each draft. For a while Elgin was obsessed with Abraham Maslow and his theories of self-actualization, whereas Holly was a secret addict. I had leaned on everyone for advice, particularly Jonathan and Erik Hansen. In the end I settled on a version of the script that was stripped down. I reduced the tropes. It was action-oriented and did not require Meryl Streep's acting chops. Instead of a love story, it became the story of a crush, and the currents moving around people's changing lives. It became primarily observational; it held a meandering perspective; it pledged allegiance to neither character. And, as I will discuss in the Analysis section, that is the film's deepest flaw.

Directing

In my experience, the old adage about casting being the most critical aspect of directing is true. Cast the right actors and your movie will almost certainly come out watchable. Miscast a character and you wind up at the very least making extra work for yourself and the actor; at the worst, that single bad decision could sour the movie. As an amateur actor myself, I have a pretty deep-seated love of acting and a respect for actors. They might think the movie stands on my shoulders, when in actuality it rests upon *their* shoulders. My responsibility is to cast actors who can carry that weight.

With the help of Francesca Caruso, Jonathan, and Lee Garcia, we cast a relatively wide net. Actor's Access, Craigslist, flyering – we tried all of it. Unfortunately, we had a minuscule budget for this film, so we were limited to actors who were willing to take unpaid work. I regret that this was the case, as I would prefer to compensate my actors with at least an honorarium, but reality precluded compensation for any cast member.

We saw around thirty people over the course of three days. Halfway into day two, I was deeply worried that we wouldn't find an Elgin. Elgin needed to be rough and self-possessed while remaining vulnerable and accessible. Most critically he needed mystique – a veneer which both pointed to and obscured exactly what he was thinking. The moment Carter stepped into the audition space, he introduced himself and said something like, "Elgin is a role I was meant to play." This brashness put me off, but watching Carter deliver Elgin's monologue I saw Elgin revealed in the flesh for the first time. When he finished it I wanted to jump out of my chair, kick my heels together and shake his hand, but my professional impulses kept the inner kid in check.

For the role of Holly, I looked for an actress who could portray a woman who was both lost and found. Someone looking for purpose, greatness, and meaning without really knowing it. Between Holly

and Elgin, Holly was also the character with her feet most on the ground – we should see reality through her, so she needed to have a good poker face. By day 3 it was down to two candidates - Amanda Brooke Avery and Sylvia Grace Crim. Grace is a wonderful actress and absolutely nailed the audition, but the visual contrast and emotional exchange between Amanda and Carter intrigued me. It was not simple attraction – it was a complex chemistry that had a mixture of curiosity and a vague sense of disdain. They were compelling to watch together.

After consulting with producers Jonathan and Lee, I pulled the trigger on Carter and Amanda. With the two leads down, the rest of the cast fell into place quickly. The role of White went to Andy Reboul. I liked his look, his physicality and, as he was significantly shorter than Carter, he provided a robust visual contrast to Elgin. Daniel Koch went to an actor by the name of Matt Story who I knew from the local theatre community. He had auditioned for Elgin, but by the time I saw him I knew in my gut that Carter had cinched the part. With grace he accepted a smaller part - and I believe the film is stronger for it. Ellis Koch went to Michael Martin, another local theatre actor who has a great look and a strong screen presence. I had seen him in Lee Garcia's short film "Machine Wash Cold" and knew he would be a perfect silent complement to Matt Story's Daniel Koch - the two being a distorted mirror image of the Elgin/White duo. A former member of the NOPD, Julio Castillo was a shoo-in to play the Police Captain. Lastly, Cariella Smith brought an actual microphone to her audition. As she looks and sounds like an archetypical local television reporter, she, too, was a no-brainer.

Rehearsals began after an initial table read and meet-and-greet. We rehearsed at least once at many of the locations in the film before production began (the power plant and the church in particular). I've always believed in rehearsing on location as much as possible, as it allows me to walk the actors through every shot with them in the exact spot they will be standing/walking/running. Using my phone camera, I can also refine the shots as precisely as possible without a movie camera present. This mentally prepares both me and the actors and reserves the day of the shoot for last-minute adjustments

while solidifying a foundation from which spontaneous discoveries may occur. Without a bedrock of rehearsal and familiarity with location to lean on, spontaneity becomes the way of the film instead of a tool to be exploited at the right moment.

I appreciate that most actors approach the material with word-perfect precision in order to respect the originator's vision, but in the early stages of rehearsal I encourage actors to explore the material as expansively as they wish. I want my actors to know they are collaborators. My words are not sacred to me, and I am not so self-important as to believe that an actor could not improvise a line better than the one I have scripted. This has paid off on at least one occasion during pre-production, as the only moment of real comedy in the film is a line Carter improvised during rehearsals. I found his incredulous "shall I call you a cab?" so funny I knew it belonged in the power plant scene.

I want to differentiate between improvisation during rehearsal and improvisation before the camera. There is no improvisation when performing a stage play, no improvisation when performing a ballet. These events are timed and rehearsed in order to evoke a certain feeling in the audience, and someone going off-script is...well, someone doing something wrong. A motion picture requires the same type of precision. Once the script is locked after rehearsals, it is *locked*; any changes or suggestions to amend it must be reviewed by me before the camera begins rolling. I do not want actors improvising before the camera. Camera movements are rehearsed to the syllable, and a change requires a series of reevaluations and re-measurements. To honor the crew's time, we should hew as close to efficiency as possible. The time for discussing improv ends the moment the camera starts rolling.

Once on set, my approach to the actors is to walk through the shot quickly before the camera is set up, move the camera into place, then do a final blocking rehearsal and, if necessary, lay down marks. Because we shot this movie with very limited coverage, we knew we needed a good take of each shot because each shot would wind up in the film. What this translates to on set, for better or worse, is multiple takes. There was one shot which required fourteen takes as performance and camera fluctuated

with each take. Frustrating though it is for everyone, I consider this the price of admission for shooting an art film with a student crew.

And why wouldn't it be? This work is difficult. Nailing the right take was sometimes an issue on my set, but we were comparatively fortunate. Difficulties vary from set to set. When dealing with the infamously problematic Klaus Kinski, Werner Herzog was willing to accept abusive outbursts and petulant behavior. Does it matter if we shot fourteen takes? Does it matter that it took several hours? No one was endangered. No one was injured. Herzog says it eloquently enough in *My Best Fiend*, and repeats the same sentiment in a commentary track for *Nosferatu*. Difficulty in the work is an inevitability, he says. Devotion to the project must triumph because our images are important. Because "all that matters is what's on the screen."

Production Design

Production design is a cornerstone of any film and perhaps even more critical to my own. My stories often try to evoke rarified settings, some of which we have no access to and others that just might not exist anywhere in the world. Motion pictures are formalized dream-communication, and detail and context can work for or against the all-important suspension of disbelief. I wanted it working for me, and knew I had to recruit the best of my colleagues and allies to do the story justice. Between costumes, locations and props, only the best I could find would do.

I wanted to project a gritty very-near-future and characters who were confident, if not always correct, in how they perceived themselves. I immediately recruited Laura Sumich to develop wardrobes for the characters. A former student and friend of mine, she has worked under the legendary Patricia Norris on Steve McQueen's *12 Years A Slave* as well as having costumed my 2nd-year directing short "Neighbors." Her costumes give Elgin a stylish, utilitarian flare, and hint that Holly may think she's

more of a grown-up than she actually is.

With the characters clothed and in good hands, I needed someone to oversee the look of the material we would be placing before our camera. Two production design people I had brought into the project many months before production were both consumed with their own lives by the time pre-production began and proved unable to assist whatsoever. One of them was having a child, and the other was knee-deep in pre-production on her own film. Five weeks out, I had to scramble to procure this critical crew member who would take on a great responsibility. I approached several designers I knew through the program at UNO, but the majority of them were coming off of other recent films and incapable of committing even more time to another film. One believed that there wasn't even enough time left to do the project justice.

Hearing these things was unhelpful. The script was quite art-heavy, and I imagined it would be a good opportunity for an aspiring production designer. That's not how my inquiries were received, though, and as I did throughout the film, I leaned on my producers to advise me. Lee recommended Katie Bulla, who had worked as prop designer on a short he'd just produced. To put it mildly, she was a great blessing to the production. Although her preference was simply to work as the prop-master, I quickly recognized her exceptional capabilities and that, with the help of a few assistants, she could extend her talent and genuine enthusiasm to encompass all of production design. Katie has an inspiring work ethic, sometimes working on the look of a scene right up to the moment the camera starts rolling. With Lee's help, I recruited a crew of three or four for her to work with, but that crew proved to be too small. At least once, a prop that was due to play was not present, and we had to go forward and shoot the scene without it.

I cannot ascribe responsibility to Katie for these errors, though. I believe Katie was overwhelmed not by the scale of the task but the general disorganization of our production. Perhaps more than anyone else on the entire crew, she needed the shooting schedule as early as possible so she could fit

this time-consuming prep work into her own busy life (which included other jobs!). It is true that our shooting schedule was fluid, even a few days before production began. I was busy furiously producing other components of the film and had no one to fit the schedule into Movie Magic for me. In retrospect, I should have scheduled the film myself well over a week before production began. You see, I had hoped to get a friend in the program as one of my Assistant Directors - or at the very least to do the breakdown and scheduling of the movie for me. That alone would have been of deep importance, as it is a tedious and time-consuming, but absolutely necessary process. I never had this person locked and fully committed, per se, in this position, so I blame myself for this person pulling out at a critical juncture. The breakdown and scheduling fell to an ad-hoc mix of producers and day-playing crew members. For most on the production, this solution worked well enough, but it had the unfortunate consequence of throwing Katie under the bus. She never got the schedule she had requested weeks before production began. I blame myself, and I regret it, and have since apologized for it. In retrospect, it would have been better to pay a skilled student a hundred dollars to break down the script and do all of the scheduling at once than to save that sum and endure the inevitable discord that followed.

In spite of the deep frustration I know she felt by the final day of the shoot, Katie's work speaks for itself. Combined with the vitality of the locations we were lucky enough to use, the design is rich and convincing. She was also able to manipulate what we found at the locations - specifically the warehouse - into truly special atmospheres. As with many of my core crew members, it's safe to say that without Katie's work, *Copper Kingdom* would look quite different.

Katie was assisted in her job by the strength of our locations. When writing the film, I knew our locations would be very important. We had a small budget and could afford to rent...well, nothing. Although we would need the locations donated, the difficult part proved to be even finding the locations in the first place. It proved impossible to meet the owner of a warehouse filled with junk who would allow us to shoot inside. Over and over again we heard the same refrain: the liability was too

great. It would take too much time. It was too much of a headache. The amount of rejection was crushing. Just over a week before production began, I went through the Bywater cataloging all the addresses of run-down warehouses. My plan was to find the owner of each on the Orleans parish assessor's website, call them up and beg. I would play the student card, play the down-on-my-luck card, the Eagle Scout card – play any card I had. Play all of them. I needed these locations. The film was DOA without them.

Thankfully, we never reached that point. Because campus locations were immediately recognizable in other student films, I had long resolved to shoot nothing on campus. But if we could disguise a location so that it appeared anonymous? Intuition told me UNO's campus was so varied that it probably had locations tucked away that would read like a wasteland on camera. So one night I set out driving around UNO's campus, desperately looking for two key locations – the warehouse and the power plant. Perhaps our university offered viable alternatives. That night I found them.

Through John Theriot, the university's building manager, I was able reserve a warehouse filled with miscellaneous industrial trash – huge PVC pipes, giant broken parking lot lamps, crates of fluorescent lights, a shattered water fountain, a discarded forklift. Even before Katie did anything to modify the space it *felt* like Elgin and White's lair. Sydney Lumet's anecdote from *Making Movies* came back to me – one of his production designers finds the perfect space and touches absolutely nothing. This location was nearly that solid.

One by one, I was able to lock locations, almost all of them on campus. The warehouse, the power plant, the engineering building, all of them fell into place. UNO turned out to be a gritty-future goldmine. But for a speed bump with the engineering building – where we were initially OK'd to shoot on the roof, then denied, then had to transfer the location to the top of the science building - working with locations became far simpler once the UNO campus became home base. For Holly's house, Amanda graciously volunteered her beautiful home. Fitting, I thought, because Amanda's home is

fashionable and pleasant and has the touch of someone who places an importance on being comfortable at home.

Locations locked, production designer engrossed with her team, costumer busy working with the actors, the only thing left to corral was the huge wild card: the van. Unfortunately, the van was in almost every scene in the film, and the way we had scheduled the film we would need it almost every day. Three nights before principal photography began, Jonathan and I brainstormed, retreading every possible option we had been trying to get follow-through on for several weeks. We had three options: rent, borrow or purchase. As far as renting was concerned, Jonathan's local picture-car guy was our best shot, but this turned out to be a non-starter for four reasons: a) we didn't have the very specific production insurance he required, b) it was not street legal, c) he couldn't guarantee exactly how long we could have it, and d) it was locked up in a parking lot in Baton Rouge and we would have to drive this unregistered, uninsured vehicle without functioning headlights to New Orleans. At night. In the rain! We scuttled the idea. Rental companies also rented vans, but only brand new, 15-passenger behemoths at outrageous prices that looked nothing like what I was imagining. Purchasing seemed out of the question, for all of the old vans on Craigslist were priced well over a thousand dollars - and the cheapest van the used-van dealer on Airline Highway had for sale was twice that. And borrowing a van just seemed like a terrible idea (not to mention we didn't know anyone who would loan us their van for days on end.)

In a moment of utter desperation, I was walking along St. Ferdinand street, scoping out a possible shooting location, on the verge of some kind of breakdown, when a stout elderly man emerged from a shady-looking warehouse and asked if I needed help. Incapable of articulating my anxiety, I spluttered with anguish and frustration. This disarming man invited me in for a beer.

Rudy gave me the best two Bud Lights I've ever had. His auto shop on St. Ferdinand is an actual portal to another dimension, where a dozen pristine classic cars sit under a quarter-inch of dust. I

unloaded all of my frustrations regarding the search for this van and our then-ongoing location issues, and his reassurances eased my nerves immediately. He didn't know of vans for rent or a van for sale, so he did not offer any practical information, but this visit with a kind stranger provided me with a powerful mental reboot. Rudy was endlessly optimistic, like an older version of your favorite uncle. He could tell I was under enormous stress and our hour-long talk renewed my drive and energy. I emerged from his shop a little tipsy and with a much brighter perspective.

The days went by and the hopes for a van dwindled. The night before production began, Jonathan confronted me with a fact that I sorely needed to face. We needed a replacement vehicle. The script called for a van, but failing that, we needed something, some kind of vehicle that could perform the actions of the van. I did not want to even consider the *idea* of settling for some other vehicle, as the van was a critical visual element of the film. I believed that by focusing exclusively on procuring a van, our hard work would eventually pay off. But as I have learned from my work with documentary filmmaking, when a moment or an opportunity is missed for one reason or another, and you have the wherewithal to recognize that you missed it, you must move on immediately. Dwelling will not recreate the moment or opportunity, and I knew that the window for acquiring a van was all but closed, and that we urgently needed to marshal the remainder of our time toward other, even more immediate matters. We had to settle the matter of a vehicle as soon as possible.

Carter's Ford Explorer was the best I could come up with – it was free, had open availability, was able to haul stuff, it had several hundred thousand miles on it and would not look utterly ridiculous serving as Elgin and White's mode of transportation. So I took a few minutes to compose myself and made the call to Carter, who ultimately acquiesced for the good of the film. Knowing also that this would change the aesthetics of the film, I called DJ. We would have to work out some new shots and discard others. The Explorer did not have two doors that swung out at the rear, for example, to allow Elgin and White to launch themselves through at the power plant scene. This would require a creative

re-imagining of the getaway that would still place Holly in the position of getaway driver. Not a task I was looking forward to, but one we knew we would probably have to figure out on set.

The next morning - twelve hours before call time – I woke up abnormally early and immediately popped open my laptop, crossing my fingers in the last-ditch hope that overnight the perfect-looking van at the perfect price point (of a few measly Benjamins) would come up for sale. And to my utter astonishment, there it was. A 1992 Chevy Van 10, a former Bell South utility van with 170,000 miles. It had a rusted roof and headlamps held in place with duct tape spray-painted white to match the body color. The perfect van. The price? Four hundred dollars.

The rest of the van story is long and complicated, but basically thanks to the exceptional generosity of my friend Angela Davis (who sacrificed precious hours of studying for the bar exam), I was able to go to the van owner's house, the notary public, and then back to set with my newly purchased and insured van moments before call time on the first evening of the shoot. Even though there were several new problems with the vehicle that we had to wrestle with over the course of production, I could not help but consider this a conspicuously good omen for the film. My unexpected arrival to set in this terrible monstrosity was a mood booster all around, and I felt like Hannibal before crossing the Alps: the war was still to come, but we had at long last gathered our troops and elephants. It was an important milestone, as no art department could possibly have made the van look more appropriate for the film, and we all knew the van alone lent an unmistakable legitimacy to the look of the picture.

Cinematography

I am a perfectionist. Unfortunately, this makes me a meddling micromanager and I sometimes get in the way of myself, but at least I am aware of it. I figured the best way to combat this tendency in myself when in a leadership position was to appoint people with a) a certain standard of reliability and

competency, b) trust in my vision of the movie and c) loyalty toward the project. Though they are reflexive in some respects, the third criterion here is the most important. As Jonathan has reminded me, the only thing anyone *else* will remember from this whole process is whether or not the movie is any good. Who cares if it was fun to work on? Who wants to spend days of their life working on something that will wind up languishing on an obscure website, unworthy to be seen? Or, even worse, so bad that it is never shown? There is, of course, what is *learned* from the process, but many positions on a film set involve sitting, standing and waiting much more than learning. When you can point with pride to a film you worked on, the hardships and long hours fall away. The success of the film becomes a defining part of the experience.

Luckily, folks with these three core traits are often fantastically talented and their work makes the movie (and by extension me) look incredible. But, despite working for years with some talented crew members in the past, I had not found a cinematographer who I really connected with at UNO. I was looking for someone who had both the depth of talent and tenacious drive of an artist – a person who actively looked toward expanding their knowledge outside of school or on set. A person who was deliberate in their work and still in love with their craft.

I met DJ McConduit on Virgile Beddok's thesis set. He served as Virgile's and Jonathan's DP on both of their theses, and we had developed a warm friendship. A recent cinematography graduate of AFI in Los Angeles, DJ was able to put an uncommon level of polish on the look of Virgile's television show and Jonathan's film. He was relaxed and fun to work with on set, while remaining studiously devoted to the project at hand. He was my first choice because I knew I could trust his deep talent and warm personality.

We met on several occasions to discuss my storyboards. He offered concrete, story-based suggestions whenever I had problems effectively visualizing the action, and I quickly realized that the creative back-and-forth we were having at these meetings is what film school is all about. It is

unfortunate that it took this long to have a conversation at this level with a cinematographer, but it was actually happening, and that was what counted. Visually, I wanted some combination of Nicholas Winding-Refn's *Drive*, Steve McQueen's *Hunger* and Carolos Reygadas' *Silent Light*. These are all moody films that have at least one thing in common, namely the trust the director has in the durability of each frame and the faith that each composition is strong enough to hold the viewer's attention. Each shot sets up its own purpose and fulfills it. DJ quickly understood what I was after – a love story married to a heist movie given the form of an art film. It sounds more complicated than it is.

After looking at examples both DJ and I brought to these conversations, we confirmed the color palette we wanted (dark blues and greys, copper oranges, muddy browns) and settled on our 2.39 aspect ratio. Our shooting strategy was simple – the behavior of the camera would mimic the emotions of the characters. We went handheld when the characters were excited and stuck to the tripod when the characters were not, with dolly-ins and dolly-outs emphasizing emotional moments. Although I initially wanted the look of anamorphic lenses – bluish flares and sloping backgrounds – money issues made renting virtually anything outside of the thesis kit impractical. So spherical it was. Since the shots were very deliberately composed and we were not going to get standard coverage, we walked through all the setups at the shooting locations and made final adjustments several days before production started.

Production, for the most part, went splendidly. I went into the thesis process bent on the idea of operating the camera myself. I wanted control. To my surprise, there wasn't a moment on set when I was interested in operating the camera. I was consumed with everything else, and it was my trust in DJ which allowed for that. Not worrying about the frame all the time was a liberating, foreign experience to me. *This* is the way to make movies, I thought.

I should note that something occurred during production that I could not quite foresee. The problem of working with a person you are not paying – particularly a professional – is that that person still needs money. In our industry, where work situations change day-to-day, crew members need to take

jobs as they are offered. As with every other human being on the movie, I had no money to compensate DJ. All the money went in front of the camera. So how could I blame him when he called and told me that he had a sudden job offer halfway through the shoot, and felt he needed to take it? That the income from this offer was significant enough to force his hand and walk away from our movie? And how could I blame the volunteer student boom operator if he told me the same thing?

Without him asking me, I knew he was looking for some sort of counteroffer. He was spending many hours on this brutal nights-only shoot, and to have absolutely no remuneration from it was understandably difficult for him. While I could not compete with the amount this company would have paid him, I crunched the numbers and offered what I had: my lunch money. I determined that if I subsisted on the cheapest of protein for the next three weeks - red beans, lentils and already-budgeted leftover food from the shoot - I could offer him an amount that was, at the least, compelling as an honorarium. It was one month's car payment. And it was the best I could do without literally starving myself. It was the very last of the very last of my money.

This period of undernourishment proved to be a worthwhile investment, and DJ remained on the film, working as hard as ever. Regretfully, I had not planned for a contingency such as this one, and if I had already slashed my personal food budget to meet some other unexpected demand, I would have lost my cinematographer. That, I knew then and still believe, would have been a calamity. It would have impacted crew morale (the grip and electric department loved DJ), and without someone I knew I could trust on the camera my micromanaging impulses would start firing up.

Aside from this brief crisis, working with DJ was a pleasure. I think most importantly it points to a problem with how student films are financed. Like with all films, the recurring issue is money. We are all students, with all but the most privileged of us living hand-to-mouth. The issue is the power of multiple harmonious interests at play. At AFI, for example, DJ's thesis was not exclusively his thesis, and he was not exclusively responsible for funding it. The director, cinematographer, producer, writer,

production designer, costumer - a single film served as the thesis for students in each of these categories. This enabled them to focus on their specializations and maximize their experience while pooling their collective resources, financial and otherwise, toward a single film. The more people who are “all-in,” the idea goes, the higher the quality of the production, and when a degree or serious money is on the line, people have incentive to do their best. Although it is a collaborative medium and I did have several strong partners, making this film was sometimes a lonely task.

Editing

I wanted to compile the first edit myself, and was eager to begin the work after the shoot ended. I also knew I preferred not to do the painful part of the editing process – the synching and organizing. Since I had resolved to edit the film from the comfort of my own home on my laptop, though, I knew I would have to do the heavy lifting there, too.

In the back of my mind were stories of two UNO graduate students I knew who had asked others to edit their thesis films. Since these editors were unpaid they had no accountability. Long story short, the edits were not completed in a timely fashion, and in one instance the student had to take the film back months after the footage was delivered to his editor and had to find someone else to complete the edit. I did not want to risk enduring something similar. If there was a screw-up or slow-down, I wanted it to be my fault. And I simply didn’t know a good, free editor I could trust with the resource of time.

My initial rough cut was 25 minutes, and I had thrown everything into it precisely according to the script. As there was no music I had difficulty discerning whether it worked – my proximity to the material had desensitized me from what was good or bad. So I returned a week later, this time with temporary tracks of music.

After shaving off chunks of shots and adding temporary music and voiceover, I liked this second

cut very much – it was a cut that took its time, but didn't feel slow. I was proud. In its own way, the film was very pretty. When showing it to folks I received the entire spectrum of reactions, ranging from enthusiastic embrace to quiet disappointment. Some thought that Holly was miscast, or that the chemistry between the two wasn't strong enough to maintain a scene. I eventually saw some insight in that comment, because Amanda's performance onscreen was not necessarily a forceful one. It was very much restrained. It was what I had asked for, but appeared even more restrained on camera than in person.

After a few weeks of working on the edit, this creeping apprehension exploded into full-blown doubt. Was Holly's character too weak? Did I need to add scenes to enliven the relationship between the two, and give Holly a strong backstory? Over several all-day sessions, I worked closely with Virgile on formulating a solution to this issue. We came to a conclusion together: Holly needed a few more scenes to ground her in reality and validate her presence. We should see her at work. She was the protagonist of the film. It was through her eyes we were meant to see Elgin. We needed to be right there beside her by the time she slid behind the wheel of that van, or we wouldn't care that she was doing it.

After finalizing the scenes to reshoot, I was determined to begin scheduling them over a weekend in November. I was not expecting what then happened. The next time I had contact with Amanda, she told me she had moved...to Indonesia. She didn't know when she would be returning, but she had a six month visa.

In a way, this simplified things tremendously. With Amanda out of the picture regarding reshoots, there were two paths to choose from: keep the film we had made already, or re-dimensionalize Elgin into our protagonist. See the film through his eyes. This was an intriguing idea, as I realized in retrospect that I was always most interested in the character of Elgin.

And that is where the movie became stuck. Over a period of weeks I anguished over this film. I

rewrote it several times. I compiled a version of it integrating still images, new storyboard frames and flashbacks. I tried to make the movie into a movie it was never meant to be. I was frustrated primarily because I could tell it was not a *great* movie – so how do I make it into a great movie? I think, also, that deep in the recesses of my brain I knew that what we had already shot stood on its own merits. As it was, it was one of the stronger films I've seen emerge from the program. But it was not *great*, and it was not *perfect*. And that knowledge pushed me to the very brink. I realized that I would have to discard almost the entire film to make it into this *great, perfect* movie which it obviously was not. And doing that would have defeated the purpose of the thesis exercise completely.

Returning to the second cut, I made final decision of the edit. From the original script, I had early on removed the frame-story opening and the frame-story closing. These were late additions to the script and unnecessarily complicated the story. Additionally, I knew I wanted to open with the fantastic dolly-out of the blue tarp and wall of piping, and the frame-story would have prevented that from being the strong opening image it deserved to be. I also removed the clunky proposal-scene on the rooftop. It was another improvisation-inspired moment by Carter but proved a tad too twee to survive in the final cut. Lastly, I revised some of the voiceover, modulating the lines to match the cooler temperature of the performances onscreen.

Ultimately, I discovered that I could not edit myself out of a situation rooted in the story and the script. The movie we shot was the movie I had envisioned. On most levels it works. It is visually rich, engaging and watchable. To discard the bulk of the original material is to waste this opportunity to learn from it, to abandon much of our hard work, and to feed the false mentality that anything broken can be fixed.

Sound

You can watch a movie at home on a seven-hundred dollar high-definition projector and see a large clean image that might rival the quality you would see in a theater. What you don't have - and what most home theater systems don't have - is the sheer power of a theatrical sound system. Surround sound technology and enormous subwoofers define the 21st century theatrical motion picture experience. From early childhood, I noticed that how movies sounded was one of their defining features. Now, I see the soundtrack as frontier subject to great creative exploration. Although the sound design of a motion picture is at least equally important to the image, it should also be completely inspired by the image.

I view the audio portion of a film - the score, the dialogue and any sound effects or sound design - as a single element. My process begins after the film is shot. From early on I knew the opening of the movie would be absolutely critical in setting an atmosphere for the rest of the picture to follow. I wanted to evoke the musicality of enormous subterranean machinery at work; a crumbling future world powered by coal and struggling to cast off an interminable nighttime. I also wanted it to hint at the epic, to mimic the grandness Elgin ascribes to his occupation. Something along the lines of Terrence Malick's *The New World* - a moment of awe carried, at least in part, by awe-inspiring music. Whereas Malick had the luxury of being able to lean on Wagner, I was planning on doing it myself.

To create these sounds, I knew I had to transform the noise of actual machinery into music. I considered my car, the Chevy Van from the film and my girlfriend's fishtank motor, but ultimately my refrigerator's compressor unit fulfilled this task admirably. Using Logic Pro and the sound stretching program PaulStretch, I created several versions of the same recording at different lengths and at different pitches.

The sequence begins with the recording tuned to a low A, to ground us in the movie and support the long dolly-out opening shot. By "ground us," I really do mean *ground us* in the film, because in a theatrical environment, the note is low enough to feel in our chests and meant to physically connect the

bodies of audience members to the film. At 1:00, I fade in a second version of the recording tuned to C, blending together with the A note to create a slightly dissonant A minor chord. This minor chord hangs there, creating tension throughout the rest of the monologue as the audience waits for the resolution. After a moment of silence, Elgin says “copper is king,” and I shift the A minor chord to A major, releasing the built-up musical tension.

Using the hums and whirrs of our modern machines as music or sound design elements is an old idea. David Lynch did it with *Eraserhead*. Shane Carruth upped the ante with *Upstream Color*. The list of noise-lovers is a list of true weirdos going back at least a century, to Luigi Russolo and his Victrola-like noise-instruments. I like to think I fit in with them.

The musical highlight of the film, a number called “All I Ever Do,” was written and performed by my friend and former roommate Vern Ryalls. We recorded it in my bedroom in our shotgun house on Dumaine Street just a few weeks before production. She, like DJ, is another person whom I trust to make something out of nothing. The scene where Elgin and Holly dance was originally inspired by a scene in *Mulholland Drive*. I asked Vern to come up with an analogue to the song from that scene – Linda Scott’s “I’ve Told Every Little Star.” What she brought back to me was cute, vapid and pretty. Very appropriate, I thought, but a little too upbeat. But when I slowed the song by 15%, it struck just the right chord of longing I was looking for. To make it sound like it was from the 50’s, I boosted the bass of the piano and placed a few filters on Vern’s voice. I was absolutely depending on her coming through with something wonderful, and she delivered.

The rest of the music in the film is directly influenced by Steven Soderbergh’s and Nicholas Winding-Refn’s go-to composer, Cliff Martinez (*Only God Forgives*, *Contagion*, *The Knick*). All of it is electronic, mostly created with synthesizers. Although it can be difficult to discuss something as subjective as music, I believe Martinez is one of the finest living film composers working today. Why? Because Martinez’s music has true presence. There is nothing generic about it. And although it is

immediately recognizable as his own, his music walks the tightrope of boldly serving the story without distracting you from it.

Originally, I'd imagined hiring a friend of mine to score the film, but once the initial edit came together I quickly tossed that idea aside. There is simply too much for me to explore and learn there – why would I leave it up to someone else? I don't know when or if the opportunity would present itself again, so this was as good an excuse as any to dive in. I don't consider myself the most qualified, but I am more than willing to use John Carpenter's excuse: I'm "the cheapest and the fastest." The fewer layers between me and the audience, the better. Like Godfrey Reggio and *Koyaanisquatsi*, I am not moored to an informational visual edit. I am wed to my instincts as a filmmaker. Although the initial edit is purely visual, music and sound can eventually become strong enough to dictate the image and the cutting.

Technology and Workflow

Workflow decisions were primarily made with cost in mind. That is, the cost needed to be as close to zero as possible. Shooting on film, renting a camera, renting lenses: all of that was completely out of the question. Just like going to war with the army you have might backfire on you, shooting a film with the equipment you have can lead to some creative decision-making. But it's a lot easier if you have great equipment.

Fortunately, UNO has great equipment. The RED Epic camera is a beast of a machine. We used all three of UNO's RED lenses throughout the shoot, and were fortunate enough to get a loan from 444 Camera for a Zeiss Superspeed 35mm T1.3, which saved us on multiple occasions by allowing us to shoot in very low light. The only technical problem we encountered with the Epic is actually a simple design flaw: the irritating cooling fan that runs while the camera records. The rest of the tech we used

was old school: grip truck, lights, generators. Up front, technology choices were simple. It was the post workflow which required more significant attention.

My choice of a workflow boiled down to two key precepts: ease of use and control. After hearing several stories about the difficulties of mastering the Scratch program at UNO, I knew I wanted to have the capability to edit and master the film on a computer away from campus. I felt uneasy having the cut tethered to the university's ISIS system, as I would also have to drive to UNO in order to edit my film. I was additionally concerned about losing control – what if ISIS crashed, or my film was accidentally deleted? Another significant concern was that there was only one person in the department who had complete knowledge of the system, and if that person was inaccessible at the time of a system hiccup or problem, work on the edit would have to halt until they could be consulted.

I decided that the best workflow would be the one that was most proven, which I could control anytime, and which was extremely stable. It also had to be completely free of cost. As I have no loyalty to any company or product line – I am willing to work with anything, given that it works well – I had to choose to go with what worked well. I have used Apple's Final Cut Studio for five years, and I know by now that it is as stable as a noble gas. It is old, but dependability cannot be overemphasized. The workflow I decided upon was simple and durable.

First, using Red Cine X, I transcoded all the raw R3D footage into ProRes LT files for the edit. Then, I synchronized and edited the film in Final Cut 7. I loaded an EDL from FCP to Red Cine X, which loaded up the RED footage in order of the edit. I transcoded that timeline to full raster ProRes 4444 at 2k resolution, and sent it to Apple Color to be color corrected. After color correction, the color corrected footage is sent back to Final Cut to add titles, fades and any other effects. Finally, the movie can be exported to whatever file type is preferred.

This is a versatile and nearly fool-proof method. It is true that it has drawbacks, the greatest of which is that it requires transcoding the R3D files into ProRes 4444 before primary color correction.

This is mitigated by the flexibility of the ProRes 4444 files and Apple Color, which, while not correcting the RAW files themselves, still grant great creative control over the look of the image. The second drawback is the restriction to 2k by Final Cut Pro. Final Cut does not work with resolutions higher than 2k, and thus the final frame resolution will be 2048x858 instead of 4k. I am at complete peace with this resolution. DJ told me long ago that 4k is virtually indistinguishable from 2k, and that 4k is primarily a marketing gimmick. I would not be surprised if he is right. I also believe that if 2k is good enough for the best digital camera in the world (ARRI Alexa shoots no higher than 2k), then it is good enough for *Copper Kingdom*.

The final significant element to discuss regarding workflow would be the sound mix. Because I served as both composer and sound editor on the film, I was able to keep *all* the sound in one project. The side benefit of having stayed within the Apple universe regarding editing was that it was very easy to transfer the audio from Final Cut into Apple's professional digital audio workstation, Logic Pro. This process mirrors the seamlessness of an export from Avid to Pro Tools, and provides total control. With this ability I could change any element of the audio at any point in the mix, and will prove versatile when remastering the film for different audio systems.

Chapter 3

Analysis

The editing process prompted a long period of self-reflection and self-assessment. It also moved me to be completely honest with myself about the material I had before me. What does that material mean together as a film, and what does that film mean to me as a filmmaker?

Firstly, I must examine the problem of the film. I can boil it down to a single problem with the story – a meandering perspective. The story never settles decisively on a protagonist. That is the fatal flaw of the movie, and the one I have come to accept. It was present in the final shooting script, it was present in rehearsals and during shooting, and it's there in the edit. I wanted everything, and you cannot fit everything into a film.

My nonconformist, anti-patriarchal and overintellectualizing brain wanted to write about Holly, the radio reporter. But my heart, intuition and gut was far more attracted to exploring Elgin, the thief with grandiose plans, a desire to transform himself and designs on a smart woman who has taken interest in him. Instead of just going with my gut – which perhaps I should trust more in these artistic endeavors – I gave my brain a wide berth. The result is a cross between the two and a compromise that ultimately muddles the picture.

One example is the opening of the film - it is 100% Elgin. A ton of cool imagery, right? It would be very difficult to have that opening in a short film and then jump perspectives. A feature, sure, but a twenty minute short? The problem is, I know that if this movie is anything, *it is that opening*. The opening is the key to Elgin, and it also implies that we'll be seeing things through Elgin's eyes. When that doesn't quite pan out, we are at a bit of a loss. The movie kind of makes up for that by whisking us

through more cool-looking visuals and tense situations, but the problem is real. The characters fade in our minds. We feel that we deserve to really connect with at least one of them, but we don't. While we feel affinity for them both, I can't identify a moment where we truly "get" one of them.

I debated how to address this issue for a long time. So long that my lead actress moved to another hemisphere. Which, I've concluded, is just as well, because I think rectifying this particular problem with the story would require a significant rewrite and reshoot, for which (by now) I have no money, time or patience. A year spent on the project is enough. What is onscreen is what the script called for, and though it is flawed it does feel like it is its own thing.

Curiously enough, in retrospect I see some of my own personality traits highlighted in this work. Indecision is a decision in itself, yet it is one without the power of articulated choice. The indecision of not choosing a protagonist – and then the indecision of not quickly rectifying the story issues in the film, allowing time to elapse, and then losing access to Amanda – not to mention my general hesitation to fully commit to any thesis idea in the first place (see *Writing* section) – are issues of overcautiousness. In general, I consider myself a sensitive person, prone to choosing carefully. I seek and heed advice. I am often risk-averse. I avoid the possibility of being hung out to dry, of humiliation and embarrassment. That these traits have been so starkly highlighted throughout this process is remarkably revealing to me, and not something I will ignore. To sum up: there is something to be said about boldness and self-trust. It is not a lesson I take lightly.

On the writing front, what I have done in response to this experience is this: I've re-committed myself to getting a story down precisely in writing first. I can't really elaborate yet on how I'm going to do this, but that is the next step. This process has also reinforced something I regretfully knew all along: I find that my creative tendencies and abilities mature fastest and best through hard-won experience and bitter personal disappointments (anguished fist shaking; yelling "it could have been great!" toward the sky; etc.). It may be a cliché, but it is in this instance true. Doing your best and still

failing stands in for a great teacher. I had to really feel that I couldn't edit or shoot myself out of a story issue, and this experience has brought that little nugget of truth home.

This process has additionally opened my eyes quite clearly to the financial realities we face today when raising money for our films. I did, indeed, kick off an Indiegogo fundraising page. It performed poorly. Looking back, I see several reasons for this: One, I launched the page after the film proper had been shot. Thus, I was in effect asking to recoup funds I had already borrowed from relatives. Although this is not an *advantage*, per se, it is not inherently a disadvantage. I did have the advantage of scenes cut together already to place in the (very fancy) Indiegogo video, but I did not have the urgency of raising the money being an absolutely imperative necessity. Two: I was doing it mostly alone. I realize raising money for one of these things is not a go-it-alone adventure. I needed a media maven or two to assist me. I needed someone to, in effect, harass others into donating money to the cause. I had a few straggling helpers, but ultimately, at the end of the day, it was me, Facebook and Indiegogo. Three: there is a particular guilt I had attached to it. At my core I am extremely Catholic and a real sucker for guilt and self-punishment. It is not fun to beg for money, and it has been difficult for me to see an Indiegogo page as anything other than very polite begging. It is true that donors receive “rewards,” but I still view it as a webpage for charity. I am unsure as to whether this is a problem with my perspective or a problem with our society. The challenge in this situation, I suppose, is to supersede the ego. I did not, and the ego certainly got the best of me on this one.

Thus, I borrowed almost the entire budget of the film from relatives, leaving me with a considerable familial debt. This is the most difficult part of filmmaking, as neither I nor anyone I could borrow money from would be considered wealthy. Although it aggrieves me to admit it, I leaned quite heavily on my family this past year. I could not have made this film without their patience and understanding.

Significant problems aside, I think the film succeeds on several crucial levels. Most importantly, it

works as a film. The story is imperfect but complete. What was on the page made it to the screen successfully without lessening what power the script did have. The visuals are sometimes grand; the atmosphere is rich; and the suspense is real. The actors really do have chemistry onscreen. I don't have proof yet, but when I screen it I believe few would wish for their time back. Some might even enjoy it. Even I still do. Those are the standards that count most.

Chapter 4

Conclusion

When I place *Copper Kingdom* beside my previous work, it is obvious how much I have grown as a filmmaker. The story, the pacing, and the dialogue have all improved. I also notice a pattern, in that production design winds up being an absolutely critical element of the film. My last film, *Cockroach*, called for a disproportionate amount of prep work. For that movie I wound up converting my entire apartment living room, kitchen and bedroom into a hoarder's den of garbage and waste, replete with soiled blankets and actual human bones. With my roommates' consent, we smeared fake feces on the walls of my house. The kicker, though, is this: in order to get reshoots done and maintain continuity, I had to leave my bedroom like that for *four weeks*.

This fact speaks to two things: when I commit to a project I hold it to the highest standards and will do whatever it requires to meet them; and that the look of my films is an essential element to what makes them “of me.” For the writers among us, the dialogue may stand out. For others, it is the images themselves. For me, the experience in the theater is mostly about mood and atmosphere, and the marriage of the image and the sound. I think it a greater accomplishment, in some respects, to be able to evoke a particular feeling in an audience than it is to stimulate their intellect. That perspective brings cinema closer to the highest, purest and most inexplicable art of them all, music, an art form that is fundamentally about feeling and emotion.

I came to the university intent on finding other filmmakers to work with. This film has yielded my strongest and most successful collaborations to date – with Lee Garcia recruiting manpower, DJ McConduit during production and post, and Jonathan Frey throughout. More than any others, Jonathan

and DJ were there during the darker moments, acting as counselors through the times that tough decisions needed to be made and providing insightful input throughout the process. I appreciate their loyalty both to me and to the final product. Additionally, Julia Burak's clear-eyed rationalism and encouragement helped shake me out of my filmmaker's gloom.

As for the future of the film itself, I wish to submit it to as many festivals as financially possible. Festival submission fees are nothing to sniff at, ranging anywhere from twenty to one-hundred dollars apiece. I can mitigate this financial burden by submitting the film only to the most renowned festivals, such as Sundance, Telluride and Toronto, and crossing my fingers. The likelihood of *Copper Kingdom's* acceptance anywhere is reduced wherever it has greater competition, but with greater competition would come greater prestige (or so the thinking goes!) At the very least, I hope it will be accepted in 2015's New Orleans Film Festival, as I would like anyone who participated in its creation to have the opportunity to watch it in a festival environment here in our beloved city.

As for whether or not the film provided what I was initially looking for – proof of my abilities – I believe it has mostly delivered. I think more than anything it has given *me* proof, both of what I am capable of and what I am capable of learning about myself. The invaluable and somewhat intangible lessons of this thesis process have been to teach me how I learn best, about my own shortcomings and about my own strengths. It has given me greater self-awareness, and I can't say I was necessarily expecting that. The shortcomings of the final film are like little snakes biting at my ankles. The only way I can keep them at bay is with personal resolve. I will try again, and next time it will be my best. Next time I will do my best even better.

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Appendix A: Screenplay

Copper Kingdom
Version 13.3.3
4/29/14

by

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1) INT. ART GALLERY - NIGHT

A PATRON, 30's, slides on a pair of headphones. He reaches out and pushes a button. A recording begins to play.

HOLLY (PHONES)

It is said that we never truly die so long as our memory lives on in at least one person. The stories of these men are from the grave...

2) INT. ABANDONED HOUSE ATTIC - NIGHT

SHOTS OF:

- A blue tarp hangs in a dark space, billowing gently.

TITLE: COPPER KINGDOM

- A gloved hand tears the tarp down, revealing a dozen aging copper pipes

- The hands PULL a pipe cutter from a black sack

- A hacksaw blade STRIKES a pipe and begins sawing

- The SNIP of snips cutting through snakelike cables

- The PING of nails flying off studs as gloved hands pull the wires off like vines

We are in an abandoned house...

TWO MEN - ELGIN, 30, and WHITE, 30, stuff copper piping and cabling into large duffel bags in a musty, dark attic.

3) EXT. ABANDONED HOUSE - MOMENTS LATER

The two men cross the street, carrying their duffel bags toward an unmarked WHITE VAN and toss them in, roaring off.

4) EXT. ELGIN'S COPPER WORKSHOP - MOMENTS LATER

The van zooms through a dumpy-looking neighborhood and enters the parking lot of an abandoned warehouse.

5) INT. ELGIN'S COPPER WORKSHOP - CONTINUOUS

The van backs into the workshop.

ELGIN (V.O.)
You've heard about peak oil. My people
tell me we're about to reach peak
copper. The end of mining...

The driver steps out - it is ELGIN, looking remarkably dashing.
He grandly opens the van doors.

ELGIN (V.O.) (CONT.)
Blame the depression, the market,
India, China, whatever. But this very
morning, copper, CU, element 29, sold
at twenty-two dollars a pound...

WORKERS unload the bags from the van. Another WORKER takes out a
screw gun to swap out license plates.

6) INT. COPPER WORKSHOP WAREHOUSE AREA - CONTINUOUS

The workers carry the bags onto workbenches and set out to do
their jobs. Elgin walks among the workbenches, checking progress
on each task.

ELGIN (V.O.) (CONT.)
You can mine it from the earth or you
can mine it from the city. But in the
city, it's plentiful. Your air
conditioner, refrigerator, water
heater, power plants, pumping stations,
water pipes - the pennies in your purse
for Pete's sake!...

At one station copper wires are stripped of their insulation. At
another, a worker chops pipes into small pieces. Another
associate unravels penny rolls, separating the copper from the
zinc.

ELGIN (V.O.) (CONT.)
Where people see utility I see
opportunity. I look at a thing and know
what's underneath. What its arteries
are made of....

One man feeds copper into a small furnace. From another furnace
he takes a crucible and pours molten copper into ingot molds.
Pliers retrieve cooled ingots from water buckets, which are
collected in large stacks.

Elgin watches his workers turning copper into gold.

ELGIN (V.O.) (CONT.)
Copper is king.

7) INT. COPPER WAREHOUSE - DAY

- The KA-CHUNK of a tape sliding into a tape recorder
- CLICK of the mic and an XLR cable
- The WHISP of headphones sliding onto Holly's head
- The FLUNK of the power switch flipped on
- The WHINE of the VU meter needle bouncing to life
- The SCRATCH of the heads recording onto the tape

Elgin and Holly sit across from each other in folding chairs. Holly is pointing her mic at him, scratching in a notepad. This speech is a continuation of the voiceover.

ELGIN

Now, it's not an easy job - we're currently in a turf war with the Koch Brothers, for example. Ugly barbarians. But we usually beat them to the bigger scores.

HOLLY

So where's your scale? I didn't notice one when I came in.

ELGIN

Were you raised in a junkyard?

She raises her head.

HOLLY

We have a saying in public radio: know your subject or know humiliation.

White, smoking a cigarette, comes up to the van parked in the corner.

ELGIN

Ah. He's ready.

Holly looks back at White. She gives a puzzled look.

ELGIN (CONT.)

To show you what I've been talking about.

Holly takes a sec for it to click. It's almost funny.

HOLLY

Oh, no. We just have conversations. I'm

not a...participant.

Elgin stands up and holds his hand out.

ELGIN

Come with us.

There's a moment as she debates herself and stares at him. She looks over to White, waiting, arms folded. It's unclear if she's being asked or coerced. She turns back to Elgin.

With a serious expression she stands up without taking his hand.

8) EXT. GOVERNMENT BUILDING - NIGHT

Atop the building we can make out the silhouette of Elgin and White, running amongst a bunch of air conditioning units. Elgin gestures to White, who smashes a control box with a sledgehammer.

Sparks shoot everywhere. The blades of the fans on all the A/C units simultaneously halt. The two thieves dismantle the air conditioners and toss copper into large black bags, Elgin moving among the units with grace and an almost dance-like quality.

9) INT. ELGIN'S COPPER VAN - NIGHT - CONTINUOUS

Holly watches this from the van. Through her binoculars, she can see this activity gives Elgin great joy. A big smile on his face.

10) INT. HOLLY'S STUDIO ROOM - LATER THAT NIGHT

She takes a seat in her stylish middle class apartment, setting her reporter's kit on the table.

She plugs in her recorder and throws on her headphones. She closes her eyes and listens to the recorded conversation.

HOLLY (PHONES)

Scrap metal theft. Is that what you imagined you'd do growing up?

ELGIN (PHONES)

(chuckling)

Are you making fun of me?

HOLLY (PHONES)

No.

ELGIN (PHONES)

Good thieves relish getting away with

things. Hiding things. Observing.
Secrets. Lying - gotta be a good liar.

She opens her eyes. They focus on pairs of large square photo-
portraits of worn-looking men on the wall.

ELGIN (PHONES) (CONT.)
My job is an avenue to access my deeper
self. When I am immersed, my body
changes, my mind expands, I am
unlocked...

She takes her camera off her shelf and puts it into her bag
along with her reporter's kit.

11) INT. COPPER WAREHOUSE - NIGHT

Elgin's accomplices move about the steamy copper warehouse.
White pushes a large box of stripped cable on a wheeled cart;
another worker carries a box of wire casing. Behind them we see
Elgin, at the small furnace, in front of a stack of ingots. He
is working on fashioning something out of copper with a hammer
and tools.

ELGIN (V.O. FROM PHONES)
...and I can't explain why it excites
me, but nothing else does. It's a
bridge to the other parts of myself.
(pause)
I'm on fire! Tell me you're getting all
this.

12) EXT. POWER STATION - NIGHT

A wide shot of Elgin and White strolling along the fence
perimeter, casing the place.

CUT TO:

INSERT of the jaws of the bolt cutter around a link of fence.
Pulling out, we can see that it is Holly who is holding the bolt
cutters, poised to cut the fence. She puts the bolt cutters
down.

HOLLY
I can't do this.

ELGIN
Of course you can.

She stands up.

HOLLY
I'm here to watch you do this, not do
it myself.

She holds out the cutters to Elgin. He doesn't want them.

ELGIN
Shall I call you a cab?

Smoldering. She shoves the bolt cutters into his hands and steps
behind Elgin.

HOLLY
No thanks, I'll wait here.

Elgin hands them to White, who snips the lock and passes into
the plant yard.

Elgin takes a look around, motions to the open gate.

Unmoving, Holly shakes her head.

ELGIN (CONT.)
You wanted to observe, right?

HOLLY
Yes. But this is crazy.

ELGIN
To think you came all this way.
(sighs)
Honk twice if you see anyone.

He tosses her his keys. She's not expecting them, and they land
in the dirt. He disappears into the station yard.

HOLLY
(after him)
I'm not your sentry, you know!

13) INT. VAN - A FEW MOMENTS LATER

Holly sits in the passenger seat, idly looking around the cabin.
Pops open the glove compartment: there's a bundle of dollar
bills, a switchblade, a pair of brass knuckles.

Then a light shines on her face - headlights in the distance,
turning around the bend. Holly closes the glove compartment as
the lights get closer. The car slows down as it approaches the
van.

She looks at the DRIVER of the approaching car, a man who ogles
her and the hole in the fence. Then the driver speeds up past

the van.

Bad news.

She leans over and honks the horn twice. Looks back in the rearview: the car stopped at a stop sign, unmoving. The faint sound of SIRENS. She looks into the power station yard: nothing. She honks again. The sirens get closer.

Elgin and White burst forth from the hole, carrying their stuffed black bags. They throw open the rear door.

ELGIN
Start the van!

HOLLY
What? No! I'm not even insured on this car!

They heave their heavy bags in and climb into the back. The sirens are very close now.

ELGIN
Do it! DRIVE! DRIVE!

In a harried panic she scrambles into the driver's seat.

She throws the van into gear and peels out as the two thieves barely manage to pull the doors shut.

She drives as fast as she can. Elgin climbs into the passenger seat, panting.

He frantically checks the mirrors. Sticks his head out the window, wind in his hair. The sirens fade under the whine of the straining motor. He brings his head back in. Finally, he begins chuckling to himself.

White, in the back, unzips a bag: copper treasure.

Elgin looks at Holly: breathing heavily, flush with adrenaline. He starts laughing. White starts laughing. She can't help it, and cracks a smile. They're all laughing.

14) INT. COPPER WAREHOUSE - LATER THAT NIGHT

White is unconscious with a whiskey bottle next to him at a table. Holly is at the stack of copper bars, rocks glass in hand.

She picks up a copper bar, weighing it.

The lights go out. Then a dim light comes on: Holly looks up and

sees Elgin in the little office in the corner of the warehouse.

Elgin stumbles around. He retrieves a record from the desk in the office and places it on a record player. She sets down the block of metal and when she looks back up he's looking at her hard.

He turns on the PA and speaks into the microphone.

ELGIN
An artist.

HOLLY
Excuse me?

He puts the needle on the record.

ELGIN
You asked me what I wanted to be when I
was growing up. I wanted to be an
artist.

The record player begins its scratchy song.

Holly scrambles a little and finds her recorder. She hits 'record' just as Elgin begins to hum along to the tune.

He pulls the plug from the mic and descends the staircase and takes her hand, sashaying around her.

ELGIN
Wanna see something?

He brings her to a little shelf hanging on a door, like a display case. On the shelf are a few little copper figurines.

She retrieves a little wire elephant from the shelf. She turns it over - on the bottom is a label with an address and date on it: 8224 Herodotus Avenue, April 4. She gives him a curious look. He peers at the tag.

ELGIN
That wire came from the basement of a
house out in Lakeview.

HOLLY
Did you make all these?

Elgin nods. She picks up a second figurine, and looks thereunder: 3401 Cabrini, Aug 21. Elgin begins to open the door with the shelf when CLICK goes Holly's camera. She's taking a photo of the copper elephant sculpture. Elgin, put off a bit by the camera, closes the door again.

She points it at him but he brings his hand up. She brings the camera down.

HOLLY
Come on. You owe me.

He brings his hand down.

She returns the camera up to her eyes and points it right at Elgin's face. CLICK.

The resulting photograph FILLS THE FRAME as the music of the record fades out...

15) INT. HOLLY'S BEDROOM STUDIO - THE NEXT EVENING

A hand slides the photo out of the way. Beneath it are the other profile photographs. We're in Holly's creative space.

She's looking at these photos, stacks of audiocassettes and tapes around her. She's writing longhand in a yellow legal pad. Looks at the portrait of Elgin again. He's mysterious. Unreadable.

The radio is playing in the background.

RADIO
...WTTL TV is reporting a power outage
in Mid-City due to some sort of
vandalism at a power station on Lawson
Street last night. Reports just coming
in...

She turns to the radio in the corner, which is stacked on top of a television. She walks to her television, turns it on, switches off the radio.

We see the end of a Snodgrass Pest Control ad. Changes channels to -

16) ON THE TV:

A REPORTER interviews a POLICE CAPTAIN in front of the power station they broke into earlier.

POLICE CAPTAIN (T.V.)
Yes ma'am, clearly these people knew
what they were doing.

REPORTER (T.V.)
Have you ID'd any suspects?

POLICE CAPTAIN (T.V.)
We have a description. Young woman with
brown hair in a white van.
We're pulling prints now...Anyone who
has information, please contact us.

REPORTER (T.V.)
(turns to camera)
So, Daniel, that's twelve thousand
people without power for the next few
days - including two retirement homes -
as the battle against scrap thieves
drags on in Lower Mid-City.

Holly scowls. A car honks outside.

17) EXT. HOLLY'S HOUSE - NIGHT - MOMENTS LATER

Holly climbs into Elgin's white van. She looks around the van.
White is nowhere to be seen.

HOLLY
Where's your buddy?

ELGIN
Packing.

HOLLY
He's not coming?

Elgin shakes his head.

HOLLY (CONT.)
Shouldn't he be here, for this
last...adventure?

ELGIN
You know we're leaving tomorrow.
Tonight's for you. I'm doing this for
you. I mean, unless you already have
what you need.

He motions to her Nagra.

HOLLY
'Have what I need?' You approached me.
This is your story!

ELGIN
And by now it should be yours. So if
you have all you need, then we can say
goodbye. Right now. I've already said
all my say.

HOLLY
So it's just us?

There's a beat. They smirk at each other.

18) EXT. CHURCH PARKING LOT - NIGHT

A SERIES OF SHOTS:

- The van pulls up to a church.

- Elgin picks the lock. Holly is right beside him, with her recorder. They enter the church.

19) INT. CHURCH - NIGHT

A flashlight, held by Elgin, tries to find its way in the darkness. Holly follows him with her mic.

They go from room to room, shining the light at the ceiling and the sides of the building, which is mostly studs.

A light beam lands on a tattered tarp covering a part of a wall. The tarp is torn away, revealing the remnants of what once was many copper pipes.

The entirety of the pipe structure is gone. Ripped out.

He picks up slivers of copper which had been hacked away by other thieves.

ELGIN
Someone got here before we did.

20) EXT. CHURCH ROOFTOP - NIGHT

Holly is on the rooftop listening to playback on her Nagra.

Elgin appears on the giant A/C and climbs down the ladder. He holds up a ring-sized piece of copper tubing.

ELGIN
Our very last haul.

He approaches her and dramatically slides the vaguely ring-sized chunk on her finger.

HOLLY
Will you be my...reporter?

There is a crash inside the attic portion adjoining the roof.

Then, voices of TWO MEN from the darkened interior.

MAN'S VOICE (O.S.)
Scratch that, man, try the other one.

ELGIN
(whispering)
Oh, God. It's the Koch brothers.

He looks over the edge of the roof. Too far up to jump. He brings Holly back into the attic.

21) INT. DARKENED ATTIC - CONTINUOUS

They creep through the attic. Down at the end of the hallway they can see the two raggedy-looking KOCH BROTHERS, DANIEL and ELLIS - the lowest, scummiest of copper thieves, were there ever such a hierarchy - sawing away at some piece of equipment with their saws.

As Elgin and Holly tiptoe out of the darkened area, Holly's camera slips from the top of her reporter's bag and hits the PLAY button on her recorder. Elgin's recorded voice rings out through the attic.

ELGIN'S VOICE (RECORDER)
Eh, someone got here before we did...

She smashes the STOP button and Elgin and Holly freeze.

22) INT. DARKENED ATTIC AREA - CONTINUOUS

The thieves stop and turn toward Elgin and Holly, who are just out of sight.

DANIEL KOCH
(bellowing)
Hey!

23) INT. ATTIC LADDER AREA - CONTINUOUS

Elgin and Holly are frozen in place. Elgin slowly retrieves his keys from his pocket and puts them in her palm.

DANIEL KOCH (O.S.)
Is that you, Elgin Broussard? You
lowlife copper-poachin' scum!

Elgin pushes at Holly to leave, but she is reluctant. Elgin tears a wrench out of his black bag and waits for them.

ELGIN
You come and get me, you rat bastards!

Holly bolts toward the stairwell.

24) INT. DARKENED ATTIC - CONTINUOUS

The Brothers spring from their perch, racing toward Elgin, carrying tools as weapons.

25) INT. ATTIC LADDER AREA - CONTINUOUS

Holly begins to climb down the stairs, looks up to see Elgin and the Brothers engaged in mortal combat, swinging pipes at each other.

ELGIN
(shouting to her)
Go!

She scurries down.

26) INT. CHURCH HALLWAY - CONTINUOUS

Holly climbs down the ladder and down the hallway. There's yelling from everyone upstairs.

27) INT. CHURCH PARKING LOT - CONTINUOUS

She climbs into the van. Starts it. Looks to the door for a moment. Debates waiting.

She zooms away.

28) EXT. ELGIN'S COPPER WORKSHOP - NIGHT - CONTINUOUS

SHOTS OF:

- The SNAP of the camera flash

- For a moment we see the resulting photograph - of Elgin's portrait, his eyes closed, like a corpse. The Koch brothers beat the shit out of him.

Holly brings the camera down.

HOLLY
You can open them now.

Elgin opens his eyes.

HOLLY (CONT.)
Thank you.

ELGIN
I hope you got what you wanted.

She extends her hand, and he takes it and briefly shakes it. He watches her walk to her car. She turns around at the sound of the door slamming behind him. She's alone again.

29) INT. COPPER WAREHOUSE - MOMENTS LATER

Elgin leans back against the door, staring into space. White walks up with a box of stuff. Puts the box down. Lights a cigarette.

WHITE
Are you ready?

Elgin sighs.

ELGIN
You're gonna have to quit smoking.

30) INT. HOLLY'S APARTMENT FOYER - MORNING

An envelope marked "Holly" slides under the door. Taped to it is a key with a little copper keychain. After a moment we hear the van driving off.

Holly's hand picks up the note and key, opens the letter.

ELGIN (V.O.) (LETTER)
Hopefully you're sleeping late, and I'm already across the border when you receive this. We had limited room in the van...

31) INT. ELGIN'S COPPER WAREHOUSE - THAT AFTERNOON

The warehouse is completely dark. Light cuts through the room as the door to the outside cracks open.

ELGIN (V.O.) (LETTER, CONT.)
...Please find a use for anything we could not take. Elgin.

Holly steps inside, turns on a flashlight. The equipment is gone.

But in the corner, on the desk, is the little copper elephant. She picks it up. How cute of him.

She looks to the door where the shelf with the other two ornaments hangs.

She approaches. Turns the knob. Locked. Tries her key. It opens the door.

It's pitch black in there. She squints.

32) INT. ART GALLERY - NIGHT

The same art gallery from the beginning of the film.

The shot begins on the two portraits of Elgin - one of him with his eyes open, one with his eyes shut, corpse-like.

We see that beside it is a huge photocopy of his obituary, which is in Spanish.

We begin to pull out. There is a podium set up before the portraits. A PATRON - the same patron from the top of the film - is wearing headphones. A recording is already playing.

ELGIN (RECORDING)
...I chose you because I can trust you
with my story. Why not have my life
documented before I...pass?

HOLLY (RECORDING)
If you could do it all over
again...what would you do differently?

A SECURITY GUARD taps the Patron on the shoulder. Then points at his watch. The patron nods.

The guard exits.

We reverse shots to look at this Patron. It is Elgin, wearing a hoodie.

ELGIN (RECORDING)
If I had a second chance - if I could
start over, clean slate?

HOLLY (RECORDING)
Sure.

HOLLY (RECORDING)
...I'd do everything differently.

We begin to pull out. The exhibit takes up the whole room, and is lined by scores of copper sculptures from the closet.

A banner hangs from the ceiling, reading: "Lives We'll Never See: An Audiodocumentary Series by Holly Rysdaal."

There are other stations around the gallery, each with two portraits of each interviewee, next to an obituary, before podiums with sets of headphones.

White stands by the exit, also in a disguise.

Elgin takes off the headphones and exits. White follows.

END OF FILM

Appendix B: Crew List

<u>Position</u>	<u>Name</u>	<u>Number</u>	<u>Email</u>
Director	Eric Gremillion	225-802-1325	ericgremillion@gmail.com
Producer	Jonathan Frey	318-294-3704	jsfrey@gmail.com
Co Producer	Lee Garcia	337-309-5351	1leegar@gmail.com
Assistant Director (prep)	Drew Errington	504-717-0287	andrewjerrington@gmail.com
Assistant Director	Virgile Beddok	504-470-6791	virgile_beddok@gmail.com
2nd AD	Lily Cevallos	504-292-6164	lilicevallos@gmail.com
DIT	Lee Garcia	337-309-5351	1leegar@gmail.com
	Jae Labat	225-454-2305	jnlabat@uno.edu
Video Assist/2nd AC	Barry Cunningham	330-240-3731	bjcunnin@uno.edu
Director of Photographer	DJ McConduit	504-957-2780	djmconduit@gmail.com
1st AC	Lance Romano	504-905-8252	lromano@uno.edu
AC	Anna Brown	615-512-7147	annaebrown92@gmail.com
	Trenton Mynatt	870-291-0182	trentonmynatt@hotmail.com
Gaffer	Mason Lipscomb	225-505-4881	masonwlipscomb@gmail.com
Key Grip	Donovan Thibodeaux	225-329-3387	dmthibod@uno.edu
Grips	Nathan Tucker	504-982-6451	natucker@uno.edu
	Daniel Kleinpeter	225-235-6022	dkleinpeter92@yahoo.com
	Paul Punzo	303-506-0277	paulstephenpunzo@yahoo.com
Crafty/Catering			
Production Designer	Katie Bulla	240-271-8031	katiembulla@gmail.com
Art Director	Barbara Vinson	504-912-4632	barbara.vinson@gmail.com
Set Dresser	Corey Hart	601-748-0052	corey.r.hart@gmail.com
Hair/Makeup	Courtney Callais	985-258-0505	cmallai@uno.edu / courtney.mua.8
	Natalie Rose	979-575-5635	natalieshearose@gmail.com
Costume	Laura Sumich	504-377-6114	laurasumich@gmail.com
Art Pas	Roshada Fortier	832-647-5758	roshada.48@gmail.com
	Alaina Boyett	573-864-3222	alainaboyett@gmail.com
Props	Dusty Emerson	318-401-3909	dusty.emerson@gmail.com
	Sean Simonson	504-495-4540	seanhsimonson@hotmail.com
Sound Mixer	Beal Locke	318-402-5298	mlocke@uno.edu
Boom Operator	Emilie Nutter	225-244-1206	enutter@uno.edu

Appendix C: Schedule and Call Sheet

CAST MEMBERS

1. Elgin
2. Holly
3. White

4. Reporter
5. Police Man
6. Daniel

7. Ellis

Sheet #: 5 4/8 pgs	Scenes: 5	INT Night	Elgin's Copper Workshop Workers unload the van, and Elgin talks about copp	1, 3	Est. Time
Sheet #: 11 3/8 pgs	Scenes: 11	INT Night	Copper Warehouse Elgin talks how much he enjoys copper. Men work	1, 3	Est. Time
Sheet #: 6 6/8 pgs	Scenes: 6	INT Night	Elgin's Copper Workshop Men working while we hear Elgin talks about copp	1, 3	Est. Time
Sheet #: 7 1 2/8 pgs	Scenes: 7	INT Day	Elgin's Copper Workshop Intro to Holly. Holly is interviewing Elgin.	1, 2, 3	Est. Time

End of Shooting Day 1 -- Friday, May 2, 2014 -- 2 7/8 Pages -- Time Estimate: 0:00

Sheet #: 28 4/8 pgs	Scenes: 28	EXT Night	Elgin's Copper Workshop Holly takes last picture of Elgin, and leaves	1, 2	Est. Time
Sheet #: 29 2/8 pgs	Scenes: 29	INT Night	Copper Warehouse Elgin lost in thought, White comes in.	1, 3	Est. Time
Sheet #: 14 1 4/8 pgs	Scenes: 14	INT Night	Copper Warehouse Celebrating their victorious scape, Elgin shows Ho	1, 2, 3	Est. Time

End of Shooting Day 2 -- Saturday, May 3, 2014 -- 2 2/8 Pages -- Time Estimate: 0:00

Sheet #: 20 5/8 pgs	Scenes: 20	EXT Night	Church Rooftop Holly and Elgin are in rooftop. Then discover there	1, 2	Est. Time
Sheet #: 21 3/8 pgs	Scenes: 21	INT Night	Darkened Attic Holly and Elgin try to sneak their way out. Recorde	1, 2, 6, 7	Est. Time
Sheet #: 22 1/8 pgs	Scenes: 22	INT Night	Darkened Attic Koch brothers discover someone's hiding in the de	1, 2, 6, 7	Est. Time
Sheet #: 23 3/8 pgs	Scenes: 23	INT Night	Attic Ladder Area Elgie gives car keys to Holly and helps her scape	1, 2, 6	Est. Time
Sheet #: 24 1/8 pgs	Scenes: 24	INT Night	Darkened Attic Brothers move to catch Elgin	1, 6, 7	Est. Time
Sheet #: 25 2/8 pgs	Scenes: 25	INT Night	Attic Ladder Area Elgin and brothers fight. while Holly tries to get aw.	1, 2, 6, 7	Est. Time
Sheet #: 26 1/8 pgs	Scenes: 26	INT Night	Church Hallway Holly is scaping. Yelling from guys on the backgro	2	Est. Time
Sheet #: 19 3/8 pgs	Scenes: 19	INT Night	Church	1, 2	Est. Time
Sheet #: 27 1/8 pgs	Scenes: 27	INT Night	Church Parking Lot / Van Holly leaves the Church	2	Est. Time
Sheet #: 18 1/8 pgs	Scenes: 18	EXT Night	Church Parking Lot Holly and Elgin enter the Church	1, 2	Est. Time

End of Shooting Day 3 -- Sunday, May 4, 2014 -- 2 5/8 Pages -- Time Estimate: 0:00

Sheet #: 2 4/8 pgs	Scenes: 2	INT Night	Abandoned House Attic Cuts of men working and looking for copper. Intro	1, 3	Est. Time
Sheet #: 3 1/8 pgs	Scenes: 3	EXT Night	Abandoned House Elgin and White leave the house, carrying black ba	1, 3	Est. Time

Sheet #: 17 7/8 pgs	Scenes: 17	INT/E: Night	Holly's House/White Van Holly hops inside van. Holly and Elgin talk.	1, 2	Est. Time
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End of Shooting Day 4 -- Wednesday, May 7, 2014 -- 1 4/8 Pages -- Time Estimate: 0:00

Sheet #: 31 4/8 pgs	Scenes: 31	INT Day	Elgin's Copper Workshop Holly finds the locked door, and opens it with the k	2	Est. Time
Sheet #: 30 3/8 pgs	Scenes: 30	INT Mornin	Holly's Apartment Foyer	2	Est. Time
Sheet #: 10 5/8 pgs	Scenes: 10	INT Night	Holly's Studio Apartment Holly listens to Elgin's recordings. Sees pictures of	2	Est. Time
Sheet #: 15 4/8 pgs	Scenes: 15	INT Evenin	Holly's Bedroom Studio Holly looks at Elgin's Photo. Hears news on radio ;	2	Est. Time

End of Shooting Day 5 -- Thursday, May 8, 2014 -- 2 Pages -- Time Estimate: 0:00

Sheet #: 12 1 1/8 pgs	Scenes: 12	EXT Night	Power Station Holly is helping Elgin and White to trespass. She	1, 2, 3	Est. Time
Sheet #: 9 1/8 pgs	Scenes: 9	INT Night	Elgin's Van Holly watches Elgin enjoy what he is doing.	2	Est. Time
Sheet #: 13 1 1/8 pgs	Scenes: 13	INT Night	Van Holly in Van, sees a police car. Starts honking. Elg	1, 2, 3	Est. Time

End of Shooting Day 6 -- Friday, May 9, 2014 -- 2 3/8 Pages -- Time Estimate: 0:00

Sheet #: 8 2/8 pgs	Scenes: 8	EXT Night	Government Building Elgin and White stealing copper from AC units.	1, 3	Est. Time
Sheet #: 4 1/8 pgs	Scenes: 4	EXT Night	City Streets Van drives through the neighborhood.	1, 3	Est. Time

End of Shooting Day 7 -- Saturday, May 10, 2014 -- 3/8 Pages -- Time Estimate: 0:00

Sheet #: 1 2/8 pgs	Scenes: 1	INT Night	Art Gallery Patron listens to a recording. Elgin's portrait is on	2	Est. Time
Sheet #: 32 1/8 pgs	Scenes: 32	INT Night	Art Gallery We look at the Art Gallery and admire Elgin's work	1, 2, 3	Est. Time
Sheet #: 16 4/8 pgs	Scenes: 16	EXT Evenin	Power Station Reporter asks Police Man what happened in	2, 4, 5	Est. Time

End of Shooting Day 8 -- Sunday, May 11, 2014 -- 7/8 Pages -- Time Estimate: 0:00

Copper Kingdom – Call Sheet #1						
Director: Eric Gremillion Producers: Jonathan Frey Lee Garcia 1st AD: Virgile Beddok		CALL TIME 6pm		Date: Friday 05/02/2014		
SET CELLS: 504-470-6791 (Virgile – 1 st A.D.) 318-294-3704 (Jonathan – Prod.) 337-309-5351 (Lee – Prod)				Day 1 of 8		
		Full Crew Call		Lunch: 12AM		
LOCATION						
Description		Address		Parking		
Elgin's Copper Warehouse		University of New Orleans Facilities Service Building Building 13 (per map) 2000 Lakeshore Dr. New Orleans, LA 70148		UNO Parking lot, next to facility services building		
TALENTS						
Talent # and Name		Role		Call Time		
1. Carter Burch		Elgin		6 PM		
2. Amanda Avery		Holly		6 PM		
3. Andy Reboul		White		6 PM		
4. (4) extras		Smelters		6 PM		
SCENE SCHEDULE & REQUIREMENTS						
#	Page Length	Props	SPFX	Wardrobe	Set Dressing	Extras
5	4/8 th	Multiple duffel bags Screw Gun Screws License plates, aged		Elgin Day 1 White Day 1		(4) Workers
6	6/8 th	White Van Copper wires Copper wire strippings Pipes Pipe pieces Penny rolls Penny copper shedding Crucible Pliers Water buckets	Fire in furnace Molten copper Water in buckets	Elgin Day 1 White Day 1	Ingot molds Cooled ingots Ingot stacks Small furnace	(4) Workers
11	3/8 th	Copper Hammer Miscellaneous tools	Steam in warehouse	Elgin Day 2 White Day 2	Small furnace Stack of ingots	Multiple workers
7	1 2/8 th	White Van Tapes Tape recorder Microphone XLR cable Headphones Notepad Pen Cigarettes		Elgin Day 2 White Day 2 Holly Day 2	Folding chairs	

COPPER KINGDOM

CALL SHEET

Producer: Jonathan Frey
 Director: Lee Garcia
 1st AD: Eric Gremillion
 UPM: Virgile Beddok

General Crew Call

07:00PM

Shooting Call: 07:30PM

Saturday, 5/3/2014

Day: 2 OF 8

Sunrise: 6:16am Sunset: 7:39pm

Weather: high 83F low 61F

Lunch: 12:00AM

SET CELLS:

504-470-6791 (Virgile 1st AD)
 318-294-3704 (Jonathan Prod.)
 337-309-5351 (Lee Prod)

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
29	INT. COPPER WAREHOUSE: Elgin lost in thought, White comes in	1,3	Night			2000 Lakeshore Dr. UNO Building #13 New Orleans, LA 70148
28	EXT. ELGIN'S COPPER WORKSHOP: Holly takes last picture of Elgin, and leaves.	1,2	Night			
5 PT	INT. ELGIN'S COPPER WORKSHOP: Workers unload van. Elgin Talks	1,3, Extras	Night			
ADD EXTS	EXT/INT. COPPER WAREHOUSE/VAN: Entering and Leaving Warehouse.	1,3	Night			Crew Parking
14	INT. COPPER WAREHOUSE: Celebrating their scape. Elgin shows Holly Copper Figurines. Holly takes Elgin's 1st Picture	1,2,3	Night			Nearest Hospital:
7PT	INT. ELGIN'S COPPER WORKSHOP: Inserts	1	Day			

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Carter Burch	Elgin	W	6:00PM	7:30PM	Break a Leg!
2	Amanda Avery	Holly	W	7:00PM	7:30PM	
3	Andy Reboul	White	W	7:00PM	7:30PM	
4						
5						
6						
7						
#	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO
4	Workers		W	7:00PM	7:30PM	
TOTAL:						

DEPARTMENT NOTES	
MU/H:	PROPERTY:
WRD:	SFX:
SFX/MU:	SETDEC:
NOTES:	LOCATIONS:

ADVANCE SCHEDULE - DAY 2 OF 2 - DAY Sunday DATE - Approx. Call Time: 00:00						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
						Location Address
						Crew Parking
PRODUCER		1st A.D.		PRODUCER		
Jonathan Frey		Virgile Beddok		Lee Garcia		
(318) 294 3704		(504) 470-6791		(337) 309-5351		

x000D__x000D__

Saturday, May 3, 2014 - DAY: 2 of 8

[illegible]

Shooting Call: 09:00PM

504-470-6791 (Virgile 1st AD)
318-294-3704 (Jonathan Prod.)
337-309-5351 (Lee Prod)

Lunch: 1:00AM

PRODUCER	1st A.D.	PRODUCER
Jonathan Frey	Virgile Beddok	Lee Garcia
(318) 294 3704	(504) 470-6791	(337) 309-5351

x000D x000D

Sunday, May 4, 2014 - DAY: 3 of 8

[illegible]

Shooting Call: 08:00PM

Wrap: 1:30pm

(318) 294 3704	(504) 470-6791	(337) 309-5351
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__x000D__x000D__

Wednesday, May 6, 2014 - DAY: 4 of 8

[illegible]

COPPER KINGDOM CALL SHEET

Producer: Jonathan Frey
 Director: Lee Garcia
 1st AD: Eric Gremillion
 UPM: Virgile Beddok

General Crew Call

05:00PM

Shooting Call: 06:00PM

Friday, 5/9/2014

Day: 6 OF 8
 Sunrise: 6:11am Sunset: 7:43pm

Weather: high 80F low 72F
 70% chance of rain

Wrap: 12 AM perhaps

SET CELLS:

504-470-6791 (Virgile 1st AD)
 318-294-3704 (Jonathan Prod.)
 337-309-5351 (Lee Prod)

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
30	INT. HOLLY'S APARTMENT FOYER: Holly receives a letter from Elgin	2	Morning	3/8		
10	INT. HOLLY STUDIO APARTMENT: Holly listens to Elgin's recordings See pictures of men in wall, grabs her camera and leaves.	2	Night	5/8		
15	INT. HOLLY'S BEDROOM STUDIO: Holly looks at Elgin's photo. Hears news on radio. Hears honk outside.	2	Evening	4/8		2533 St. Thomas Street New Orleans, LA 70130
						Crew Parking
						Nearest Hospital:

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Carter Burch	Elgin	H			
2	Amanda Avery	Holly	W	5:00PM	6:00PM	
3	Andy Reboul	White	H			Break a Leg!
4						
5						
6						
7						

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO
TOTAL:					

DEPARTMENT NOTES	
MU/H:	PROPERTY:
WRD:	SFX:
SFXMU:	SETDEC:
NOTES:	LOCATIONS:

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
						Location Address
						Crew Parking

PRODUCER	1st A.D.	PRODUCER
Jonathan Frey	Virgile Beddok	Lee Garcia
(318) 294 3704	(504) 470-6791	(337) 309-5351

COPPER KINGDOM CALL SHEET

Producer: Jonathan Frey
Lee Garcia
Director: Eric Gremillion
1st AD: Virgile Beddok
UPM:

General Crew Call

04:00PM

Shooting Call: 06:00PM

Saturday, 5/10/2014

Day: 7 OF 8

Sunrise: 6:10am Sunset: 7:44pm

Weather: high 83F low 73F
60% chance of rain

Wrap: 1:30pm

SET CELLS:

504-470-6791 (Virgile 1st AD)
318-294-3704 (Jonathan Prod.)
337-309-5351 (Lee Prod)

SC #	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
31	INT. WAREHOUSE: Holly returns to warehouse CHANGE OF LOCATIONS...	2	DAY	4/8		1st LOCATION
14pt	INT. WAREHOUSE: Elgin and Holly dance	1, 2	Night			UNO Building #13 2000 Lakeshore Dr New Orleans, LA 70148
18	EXT. CHURCH: Elgin picks lock of church - time permitting	1,2	Night	1/8		
27	EXT. CHURCH: Holly leaves the church - time permitting	2	Night	1/8		
2	INT. ABANDONED HOUSE: Elgin taking copper (in church)	1,3	Night	4/8		2nd LOCATION
7 PT	INT. WAREHOUSE: XLR Inserts (in church)	1,3	Night	1/8		First Grace Methodist Church 3401 Canal St New Orleans, LA 70199
						Nearest Hospital:
#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Carter Burch	Elgin	W	6:00PM	7:00PM	Break a Leg!
2	Amanda Avery	Holly	W	5:00PM	6:00PM	
3	Andy Reboul	White	W	8:00PM	9:00PM	
4						
5						
6						
7						
#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO	
TOTAL:						
DEPARTMENT NOTES						
MU/H:		PROPERTY:				
WRD:		SFX:				
SFXMU:		SETDEC:				
NOTES:		LOCATIONS:				
ADVANCE SCHEDULE - DAY 2 OF 2 - DAY Sunday DATE - Approx. Call Time: 00:00						
SC #	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
						Location Address
						Crew Parking
PRODUCER		1st A.D.		PRODUCER		
Jonathan Frey		Virgile Beddok		Lee Garcia		
(318) 294 3704		(504) 470-6791		(337) 309-5351		

x000D x000D

Saturday, May 10, 2014 - DAY: 7 of 8

PRODUCTION			CALL	EDITORIAL		CALL
Director	Eric Gremillion	4:00PM	Editor			
Producer	Jonathan Frey	4:00PM	Asst Editor			
Co-Producer	Lee Garcia	4:00PM	VFX Supervisor			
1st Assistant Director	Virgile Beddok	4:00PM				
2nd Assistant Director	Lilian Cevallos	4:00PM				
Asst. Production Coord			SPECIAL EFFECTS			CALL
Production Assistant			SPFX Make-up			
Production Assistant			SPFX Asst			
Production Coord.			SPFX Asst			
Script Supervisor			COSTUMES			CALL
Producers Intern			Costume Designer	Laura Sumich		4:00PM
			Costume Super			
			Set Costumer			
CAMERA			CALL			
Cinematographer	DJ McConduit	4:00PM	MAKE-UP/ HAIR			CALL
A-Cam Operator			Hair/Make-up	Courtney Callais		off
B Cam Operator			Dept. Head Hairstylist			
A-Cam 1st AC	Trenton Mynatt	Off off	Asst. Makeup/Hair	Natalie Rose		5:00PM
2nd AC	Anna Brown		LOCATIONS			CALL
DIT	Barry Cunningham	4:00PM	Location Manager			
Still Photographer	Jae Labat	4:00PM	Key Asst. Loc. Mgr.			
			FSO			
			Police Officers			
SOUND			CALL			
Sound Mixer	Beal Locke	4:00PM	OTHER/ADD. CREW			CALL
Boom Operator	Emilie Nutter	4:00PM	Studio Teacher			
			Dialect Coach			
ELECTRIC			CALL			
Gaffer	Mason Lipscomb	4:00PM	Translator			
Best Boy Electric			Animal Wrangler			
Electrician			CATERING			CALL
Electrician			Craft Service			
SET OPERATIONS			CALL			
Key Grip	Donovan Thibodeaux	4:00PM	Lunch			
Best Boy			TRANSPORTATION			CALL
Dolly Grip			Transportation Coord.			
Company Grip	Nathan Tucker	4:00PM	Grip/Elec Cube			
Company Grip	Daniel Kleinpeter	4:00PM	Camera Truck			
Company Grip	Paul Punzo	4:00PM	Art			
Crane Operator			Tow Plant			
Medic/First Aid			Motorhome/RV			
Craft Service			Porta-Pote			
Craft Service Asst.			Insert Car			
ART DEPARTMENT			CALL			
Production Designer	Katie Bulla	4:00PM	Water Truck			
Art Director	Barbara Vinson	4:00PM				
Set Dresser	Corey Hart	4:00PM				
On-Set Dresser						
Art Dept. Asst.	Roshada Fortier	4:00PM				
	Alaina Boyett	4:00PM	SPECIAL EQUIPMENT			CALL
PROPERTY			CALL			
Property Master	Dusty Emerson	4:00PM	Camera			
Property Assistant	Sean Simonson	4:00PM	Sound			
Armorer			Dolly/Track			
			Crane			
PICTURE CARS			CALL			
			Walkie Talkies (#)			
			AC/Heating Units			

TRANSPORTATION NOTES
PICK-UPS/TRAVEL

Pickup night!

Lunch: 1:00AM

ADVANCE SCHEDULE - DAY OF - DAY DATE - Approx. Call Time: 00:00

UPM	1st A.D.	PRODUCER
Insert Name	Insert Name	Insert Name
lee garcia		ERIC GREMILLION
337-309-5351		(225) 802-1325

Appendix D: Budget

Copper Kingdom Budget Pre-Production

Casting

Description	Amt	Units x	Rate	Budget	Actual	Over/-Under
Snacks for Rehearsals	0		0	100	124	24
Sub-Total				100	124	24

Locations & Permits

Description	Amt	Units x	Rate	Budget	Actual	Over/-Under
Permit Fee	1	Allow	0	0	0	0
Permit	3	Days	0	0	0	0
Scouting-Gas	0	Allow	0	150	139	-11
Addl			0	0	0	0
Sub-Total				150	139	-11

Total Pre-Production

Budget	Actual	Over/-Under
100	124	24
100	124	24
250	263	13

Production

Camera

Description	Amt	Units x	Rate	Budget	Actual	Over/-Under
Camera Rental	1	Days	0	0	0	0
Matte Box and Filters	1	Days	0	0		
Steadicam	3	Day	0	0	0	0
Expendables	1	Allow	70	70	0	0
Sub-Total				70	0	0

Grip & Electric

Description	Amt	Units x	Rate	Budget	Actual	Over/-Under
Expendables	0	Allow	0	100	75	25
Generator/Truck Gas	1	Allow	0	120	120	0
Hostess Tray rental	1	Allow	0	0	100	0
Sub-Total				220	295	25

Production Sound

Description	Amt	Units x	Rate	Budget	Actual	Over/-Under
Mixer/BoomOp/Equipment	5	Allow	0	0	0	0
Mixer/Equip	5	Allow	100	100	115	15
SD Cards	0	Allow	0	0	0	0
Batteries-Expendables	1	Allow	0	75	75	0
Sub-Total				175	190	15

Set Operations

Description	Amt	Units x	Rate	Budget	Actual	Over/-Under
First Aid	0	Allow	0	0	0	0
Cinematographer	8	Days	0	0	350	-350
Craft Services + Coffee + Supplies	8	Days	50	400	426	26
Craft Services Supplies	0	Days	0	0	0	0
Trash Cans	0	Days	0	0	0	0
Furniture Pads/Layout Board	0	Allow	0	0	0	0
Sub-Total				400	776	-324

Location**Description**

Catering-Lunch

Parking/Gas

Addl

Amt Units x

Rate

100

0

0

Sub-Total

Budget
800
100
0
900

Actual

Over/-Under

1045

0

0

1045

245

0

0

245

Production Design**Set Dressing****Description**

Purchases for return

General Set Dressing

Amt Units x

Rate

0

0

Sub-Total

Budget
200
500
700

Actual

Over/-Under

120

675

795

-80

175

95

Props**Description**

Props- General

Picture Cars

Addl

Amt Units x

Rate

0

300

0

Sub-Total

Budget
150
300
0
450

Actual

Over/-Under

107

400

507

33

400

433

Wardrobe**Description**

Costume Purchase

Costume Rental

Cleaning

Wardrobe Exp. Kit

Amt Units x

Rate

0

0

0

0

Sub-Total

Budget
0
250
0
0
250

Actual

Over/-Under

0

120

0

0

0

170

0

0

170

Makeup-Hair**Description**

Kit Fee

Makeup Labor

Special EFX Makeup

Addl

Amt Units x

Rate

50

0

0

Sub-Total

Budget
50
0
0
50

Actual

Over/-Under

50

0

0

50

50

0

0

50

Insurance**Description**

Worker's Compensation

Auto 3rd Party

Insurance

Amt Units x

Rate

0

0

Sub-Total

Budget
0
0
0

Actual

Over/-Under

0

0

0

0

0

0

TOTAL PRODUCTION**Post****Description**

Hard Drives

Editorial

TOTAL POST

Amt Units x

Rate

200

0

Sub-Total

Budget
400
0
400

Actual

Over/-Under

340

0

340

-60

0

-60

Total Budget			3865	5426	1561
10% CONTINGENCY			1000		

TOTAL BUDGET with Contingency 4865

Appendix E: Release Forms



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

PROD. #:	PRODUCTION TITLE: <u>COPPER KINGDOM</u>
PRODUCER: <u>J. FREY</u>	DIRECTOR: <u>ERIC GREMILLION</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 COPPER KINGDOM 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: ANDY REBOUL
Address: [REDACTED]
Telephone: [REDACTED]
Signature: Andy Rebul Date: 5/1/14, 3/3/15
Character Name: WHITE
Producer Signature: [Signature] Date: 5/1/14 Producer Telephone: 225-802-1325



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

PROD. #:	PRODUCTION TITLE: <u>COPPER KINGDOM</u>
PRODUCER: <u>E. GRAMILLION</u>	DIRECTOR: <u>E. GRAMILLION</u>

ACTOR RELEASE FORM

To Whom It May Concern:

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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: AMANDA AVERY
Address: _____
Telephone: [REDACTED]
Signature: [Signature] Date: 5/1/14
Character Name: HOLLY RISDALE
Producer Signature: [Signature] Date: 5/1/15 Producer Telephone: 225-862-1325



The University of New Orleans Film Program

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

COURSE NAME AND NUMBER:	
PROD. #:	PRODUCTION TITLE: <u>COPPER KIDNAP</u>
PRODUCER: <u>J. PAET</u>	DIRECTOR: <u>ERIC GREMILLON</u>
LOCATION MANAGER: <u>BEDDON</u>	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 5/1/14

Permission is hereby granted to ERIC GREMILLON (hereinafter referred to as "Student Filmmaker") by AMANDA GARY (hereinafter referred to as "Owner/Agent"), to use her house the property and adjacent area, located at NEW ORLEANS, LA 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 5/4/14 (Day & Date) and ending on 5/29/14 (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.

<u>[Signature]</u> STUDENT FILMMAKER	<u>5/1/14</u> DATE
<u>[Signature]</u> OWNER/AGENT	<u>5/1/14</u> DATE
<u>[Redacted Address]</u> ADDRESS	
<u>[Redacted Telephone]</u> TELEPHONE	



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

PROD. #:	PRODUCTION TITLE: <u>COPPER KINGDOM</u>
PRODUCER: <u>ERIC GREENMILLION</u>	DIRECTOR: <u>ERIC GREENMILLION</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 COPPER KINGDOM the "Picture").

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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:

CARIELLA SMITH

Address:

[REDACTED]

Telephone:

[REDACTED]

Signature

Carrella Smith

Date

5/1/14

Character Name:

REPORTER

Producer Signature

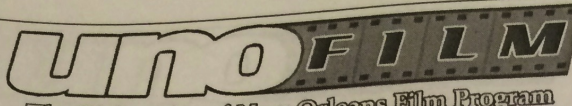
[Signature]

Date

5/1/14

Producer Telephone

225-802-1325



The University of New Orleans Film Program

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

PROD. #:	PRODUCTION TITLE: <u>COPPER KINGDOM</u>
PRODUCER: <u>J. FREY, E. GEMILLIN</u>	DIRECTOR: <u>ERIC GEMILLIN</u>

ACTOR RELEASE FORM

To Whom It May Concern:

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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.

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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: CARTER BURCH

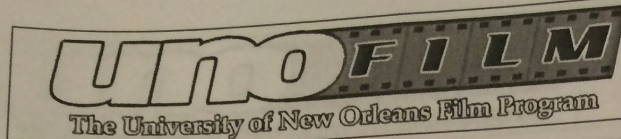
Address: [REDACTED]

Telephone: [REDACTED]

Signature: [Signature] Date: 5/1/14

Character Name: ELGIN BROSSARD

Producer Signature: [Signature] Date: 5/1/14 Producer Telephone: 225-802-1325



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

COURSE NAME AND NUMBER:	
PROD. #:	PRODUCTION TITLE: <u>COPPER KINGDOM</u>
PRODUCER: <u>J. FLETCHER</u>	DIRECTOR: <u>ERIC GEMILLION</u>
LOCATION MANAGER: <u>BEDDOCK</u>	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 5/1/14

Permission is hereby granted to ERIC GEMILLION (hereinafter referred to as
"Student Filmmaker") by SHAWN ANGLIM (hereinafter referred to as
"Owner/Agent"), to use FIRST GRADE LMC the property and adjacent
area, located at [REDACTED]

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
5/4/14 (Day & Date) and ending on 5/25/14 (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.

[Signature]
STUDENT FILMMAKER

5/1/14
DATE

OWNER/AGENT

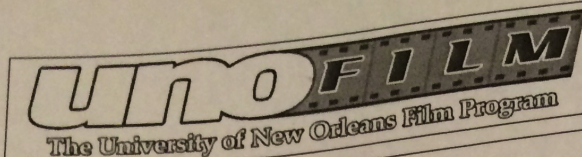
DATE

ADDRESS:

3401 CANAL STREET
NEW ORLEANS, LA 70119

TELEPHONE:

504-488-0856



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

PROD. #:	PRODUCTION TITLE: <u>COPPER KINGDOM</u>	DIRECTOR: <u>ERIC GHEWILLON</u>
PRODUCER:		

ACTOR RELEASE FORM

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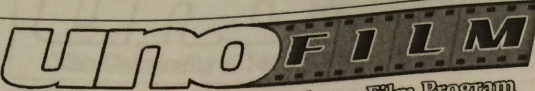
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Name: JULIO CASTILLO
Address: [REDACTED]
Telephone: [REDACTED]
Signature: [Signature] Date: 5/1/14
Character Name: OFFICER
[Signature] 5/1/14 225-802-1325
Producer Signature Date Producer Telephone

		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
The University of New Orleans Film Program		
PROD. #:	PRODUCTION TITLE: <u>COPPER KINGDOM</u>	
PRODUCER:	DIRECTOR: <u>ERIC GEMILLER</u>	

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Name: MATT STORY

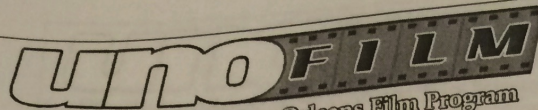
Address: [REDACTED]

Telephone: [REDACTED]

Signature: [Signature] Date: 5/1/14

Character Name: DAMEL KOCH

Producer Signature: [Signature] Date: 5/1/14 Producer Telephone: 225-802-1325



The University of New Orleans Film Program

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

PROD. #:

PRODUCTION TITLE:

DIRECTOR:

PRODUCER:

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Name:

Address:

Telephone:

Signature

Date

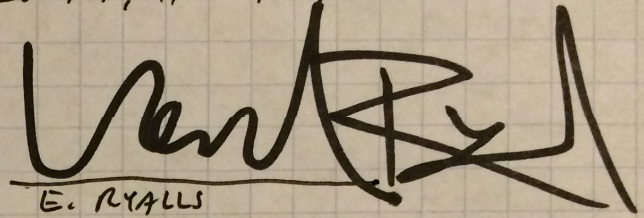
Character Name:

Producer Signature

Date

Producer Telephone

I, VERN E. RYALL, WROTE THE SONG "ALL I EVER DO"
SPECIFICALLY FOR ERIC. I GRANT HIM COMPLETE RIGHTS TO THE
WORK TO USE IN ANY WAY HE SEES FIT, INTO PERPETUITY


E. RYALL

5-4-14

Film Reference Page

The DVD copy of this thesis film, *Copper Kingdom*, is located in the Earl K. Long library.

Vita

Born in Baton Rouge, Louisiana, Eric Joseph Gremillion currently resides in New Orleans and is on course to obtain his MFA in Film Production at the University of New Orleans. After completing his BA in English and German at LSU, he moved south to assist in rebuilding New Orleans, where he joined the social-justice oriented Cripple Creek Theatre Company and helped start Hagar's House, a home for women and children. He has directed six short films so far, with his latest film, *Copper Kingdom*, serving as his thesis project.