

Spring 5-15-2015

## The Horse and The Castle

Angela D. Roe  
adspatz@uno.edu

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



Part of the [Film Production Commons](#)

---

### Recommended Citation

Roe, Angela D., "The Horse and The Castle" (2015). *University of New Orleans Theses and Dissertations*. 2004.

<https://scholarworks.uno.edu/td/2004>

This Thesis is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Thesis in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Thesis has been accepted for inclusion in University of New Orleans Theses and Dissertations by an authorized administrator of ScholarWorks@UNO. For more information, please contact [scholarworks@uno.edu](mailto:scholarworks@uno.edu).

The Horse and The Castle

A Thesis

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

Master of Fine Arts  
in  
Film and Theatre Arts

Film Production  
by  
Angela Dawn Spatz Roe

B.A. University of New Orleans, 2009

May, 2015

Copyright 2015, Angela Dawn Spatz Roe

I dedicate this thesis to my husband, James, and to my parents,  
Ken and Meg.



## Table of Contents

Abstract.....	vi
Chapter 1.....	1
Introduction.....	1
Chapter 2.....	3
Story Conceptualization and Writing.....	3
Directing.....	6
Production Design.....	15
Cinematography.....	21
Editing.....	27
Post-Production Sound.....	34
Chapter 3.....	38
Analysis and Conclusion.....	38
Appendices.....	41
Appendix A: Shooting Script.....	41
Appendix B: Storyboards Samples.....	55
Appendix C: Call Sheets.....	83
Appendix D: Film Permits/Locations.....	91
Appendix E: Police Detail.....	99
Appendix F: Equipment List.....	100
Appendix G: Budget.....	101
Appendix H: Talent Release.....	102
Appendix I: Composer Releases.....	105
Vita.....	107

## **Abstract**

This paper examines the production of my thesis film, "The Horse and The Castle." I will explore the choices taken in each step of the production, from the writing process to post-production and finishing. Each area – writing, directing, production design, cinematography, editing, and sound – contained a multitude of decisions that helped to achieve my final vision for the film.

## Chapter 1

### *Introduction*

For me, filmmaking is taking parts of yourself – the parts you can't translate into every day conversation – and putting them out into the world to be shared with others. The stories that we tell and the images that we create allow us to explore ourselves in another character's experience. We are able to take a moment in a character's life and choose their destiny.

I received my first video camera from my grandfather when I was just ten years old. The bulky camera opened up a world that I have spent my life exploring and contemplating. As a child, I would take scenes from my favorite movies and recreate them in an attempt to make my audiences laugh. I began creating my own characters – often whimsical and comedic – just as I viewed myself. My filmmaking evolved vastly over the years from high school through graduate school. I pushed myself in my graduate school career to share my more serious side in the films I made.

With this film, I wanted to explore a darker path, one that wasn't filled with laughter, and one that didn't conclude happily. I knew that I would be challenging myself

in a genre that I had yet to explore. The challenges my crew and I overcame while making this film extended far beyond writing the story, and through its trials I grew both technically and creatively.

## Chapter 2

### *Story Conceptualization and Writing*

The script was originally written as an assignment for my first screenplay course in graduate school, *Advanced Screenwriting*. I never intended the story to be made into a film, and so I wrote it without a small budget and limited resources in mind. This allowed me to freely develop the characters and their world and explore their story without concern for the production restrictions many film students face.

The story follows a young girl named Katey in the midst of her parents' separation. Katey sets out on a quest through the perils of New Orleans' dark streets in an attempt to bring her father home. This idea is quite possibly the only portion of the story that made it from draft to draft.

The world in which Katey lives is innocent and untarnished by prior tragedy. I based Katey's life on my own experiences growing up. It was a world where I was protected from hurt and pain for many years. My parents worked very hard to provide a childhood for me that was comfortable and filled with wonder, no matter their circumstances. I was sheltered – as many children are – from the outside world.

Katey's parents, Jon and Katherine, are also based loosely off of my own parents. Like Jon, my father can make someone feel like the most special person in the world. He is able to create a unique bond with any person. He worked a lot when I was growing up and wasn't always able to be there, but when he was, he made it count. Like Katherine, my mother is filled with indisputable strength. Her world could be falling apart at any given moment, but nobody would ever know, because her priority is to make life for others better.

Jon and Katherine, like my parents, met when they were very young. I wanted to explore the life that comes with marrying and having a child when one is still trying to find their footing in the world. I knew from the start I wanted the story to take place from Katey's perspective, possibly because I can still remember being a young girl who could not yet fathom the challenges that come with being a parent. I have always been fascinated with children, and how they continuously turn out to be more knowledgeable and understanding than adults expect. I wanted the audience to watch Katey leave her innocent childhood and come to grips with the cruelty that life sometimes presents. I was never interested in granting her wish, and allowing her father to come home. This concept –

the loss of innocence – became my story's backbone.

I wanted to open the film in a chaotic state, leaving the audience to wonder why this little girl was on the ground in the middle of a large crowd. After presenting this mystery, the audience would be shuttled back in time to see the story unravel. In the first scene following the opening, Katey is playing with her two stuffed lions, one male and one female. She uses the lions to mimic a muffled argument we can hear her parents having in another room. In Katey's mind, these two lions represent her parents. The lions have magnetic noses that force them to kiss when they are close enough to one another. When Katey's father leaves, he takes the male lion with him, and Katey is left with the impression that bringing the lions back together can repair her parents' marriage. Determined to reunite the stuffed animals, Katey sets out on the dangerous quest across town to find her father and bring him home.

On Katey's journey she befriends a clown. You wouldn't find this clown at a child's birthday party, but Katey sees him for what he is and not what the streets have done to him. He is dark and neglected much like the streets that surround them. Buried beneath the filth is a good person. Katey's innocence sees past the abandonment.

## *Directing*

From the outset of the project, I knew I wanted to cast Juliette Enright as Katey. I had previously worked with her on other students' thesis projects, and I had also directed her brother, Parker, in my previous film.

Directing children can be a difficult and unpredictable task, and I knew that I needed to find an actress with whom I shared a strong connection. Because I had developed a rapport with Juliette over the years, I felt we could work together on set to achieve the performance I desired.

One matter of concern I addressed at the beginning of the casting process was Juliette's age. She had matured rapidly since the first time I had worked with her, and the script was written for an actress who appeared younger than she was. Although holding a casting call to find a younger performer was an option, I felt Juliette's acting ability and experience, along with her bond with me on prior sets, outweighed the age requirement stipulated in the story. To compensate for her older appearance, I rewrote the script's dialogue to better reflect her age.

After making these tweaks, I brought Juliette to the auditions I held for the older actors in the film. I felt it was important to study the chemistry she shared with the



actors auditioning to play her parents and the clown, and these relationships had a significant impact on the casting process.

I chose Hunter Burke to play the role of Jon, Katey's father. I had directed Hunter on two previous projects. I knew how well we worked together and how seriously he commits himself to his parts. Jon's role was the only role I held callbacks for as I wanted to be able to feel the chemistry between father and daughter. Ultimately, my decision was made by how quickly Juliette took to him. The two of them played and goofed off and immediately showed an undeniable affinity for one another. I was excited for what they would bring to the story.

For the role of Katherine, I chose Chelsea Bryan. I knew if I were to cast a younger male actor that she would be my choice for Katey's mother. Chelsea was involved in multiple U.N.O. projects and I admired her work. At the time, Chelsea was also a single mom. She knows what goes into raising a daughter on her own, and I knew she was going to be able to tap into those experiences when playing Katherine.

Casting the role of the clown was the most fun I've ever had holding auditions. Actors on all levels came in: full-time clowns, people who wanted to be clowns, and

people who just wanted to explore the character. In the end it came down to Jackson Beals. His presence on screen and off intimidated me and excited me all at the same time. He stood out not only as an actor but also as a person.

After the auditions were complete, I brought the cast together for our first table read. We met in the soundstage on campus at the University of New Orleans and ran through the script. It was apparent from this meeting that the chemistry was there, and we just had to find a way to translate that chemistry onto the screen.

My next rehearsal was with just Jackson and Juliette. I remember asking them if they would like to read through the script again to kick things off, but Jackson immediately jumped into the role and laid on the floor, just like his character in the French Market scene. It was exciting to see their roles come to life for the first time. We ran the script many times, and ran the scenes in an improvisation style, allowing the actors to explore their characters.

After the rehearsal with Juliette and Jackson, I met with Hunter and Chelsea at my house, which we would use as the family's home in the film. Being able to run the scenes in the exact location of their filming proved incredibly beneficial for the actors and me. I was able to familiarize

the actors with the environment so that they would be more familiar with their on-screen home, and we were able to solidify a lot of the blocking.

After my first rehearsals with each actor, I had them go home and write their character's backstory based off of what we had already discussed, along with their own imaginations. I also wrote my own biographies for each character, and we developed their histories by collaborating with one another until we felt we knew these characters like we knew ourselves. I remember reading the character biographies written by the cast, and becoming more and more enthralled by not only their understanding of who their characters were, but by their clear commitment to becoming them. It was Jackson's analysis of the clown that took me by surprise, and brought my understanding of the character to new heights.

His story read:

An impenetrable iron heart. Lives his days and nights in the Quarter and sleeps on the Mississippi. Spent my 20's playing the bars and streets of Frenchman - mostly harmonica but can pretty much play anything. Was once somebody, was once in love with a piano player. We had a baby girl. We raised her in the smoke and riffs and wilds of night clubs. When she got five Lydia wanted to move back home to Oklahoma and raise Annabelle around her kin. I couldn't live that kind of

life... Sent them both on a  
greyhound...Lost my music when they  
left, can't play a lick since. Solace  
in a bottle. Think about that girl  
everyday... One day she might show up.  
But look at me. She saw her daddy drunk  
and filthy like this well I wouldn't  
tell her it's me. Deep shamed. Angry at  
myself for those few moments when I'm  
smack dab sober in da morning when da  
horns from the ships wake me. Rest of  
the time I'm holding on my music  
returns. One sip in....  
...I'm da toast of the streets. People  
want what I can do, tying pretzels made  
out of balloons. Making kids smile. I've  
found my lot in life. Couple bucks for a  
bag of balloons I blow with the same  
breath hat powered my harp. Least I can  
do that. Least I don't have to beg like  
them other losers. I got skills, I got  
purpose and I don't take or give nothing  
for nothing. Called Lydia last Xmas.  
Asked if I could speak with Annabelle.  
She asked and Annabelle said no. I's  
ain't her daddy no more. Lydia says her  
husband has done great with her and  
thats her daddy now. He raised her good  
in Tulsa. He a professor of music and  
has given her a life of music. Lydia  
says she waited years for me to call and  
I never did. Stone cold heart since.  
Nothing can make me feel, nothing.

From a narrative perspective, Jackson's biography of the clown was almost identical to my own, but to read the story in the Clown's own words, filled with gritty and heartbreaking details I had not considered, brought the character to life in a way my own biography had not.

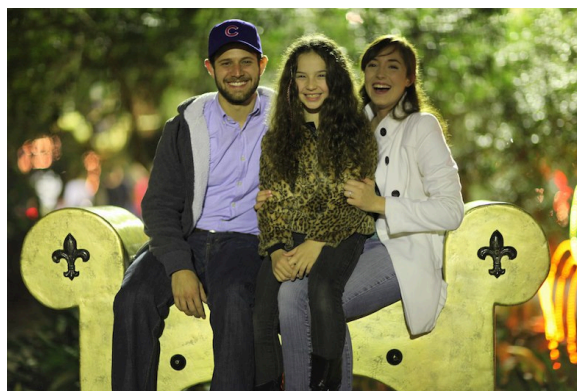
A couple weeks before set, I picked up Juliette and took her to the Christmas in the Oaks celebration at New

Orleans' City Park. We met up with Jackson, Hunter, and Chelsea, and we spent time getting to know each other better. Chelsea and Hunter rode the Ferris wheel together and explored what a first date may have been like for Jon and Katherine, and we all rode bumper cars. Hunter and Juliette had a showdown in the center of the bumper car rink, just as a father and daughter might do.



Above: Juliette Enright and Hunter Burke ride bumper cars with one another.

Below: Hunter Burke, Juliette Enright, and Chelsea Bryan take their first family photo.



The script called for so many raw emotions which required not only talent but also commitment to be successful. It was important to me that the actors trusted me and that they trusted each other. The relationships we established proved to be fruitful once on set.

I frequently find myself internally considering a performance for long stretches of time when I'm directing. Sometimes several minutes will pass while I mentally review the take an actor just gave me and what I would like them to deliver in the next take, all without saying a word. I knew that, given the shooting challenges associated with our production schedule and our locations, I would need to move more quickly on set than I normally prefer. We were working mostly nights, and many of these nights would be outside in frigid weather. Additionally, my lead actress was just a child, and although we had a tutor on set for her, she would have schoolwork to do, which would take her away for long stretches of time. Because of her age, we were legally obligated to have her on set for fewer working hours than the other actors and crew. These challenges combined to reduce the amount of useable shooting time we had on set significantly, and was easily my greatest challenge while directing this film. I think providing my actors with extensive opportunities to rehearse and develop

their characters prior to shooting was one of the best decisions I made in the pre-production phase.

The final additions to the cast were the man in the French Market and the homeless man. I chose my professor and talented actor, Henry Griffin, to play the man in the French Market. Although I had known him for years, and knew his talent well, our first interaction as actor and director did not happen until we were on set. Being the seasoned actor that he is, I was a bit intimidated. Right before his first take, actor Steve Zahn, a good friend of his, showed up to watch the production, at which point I became extremely nervous. It wasn't that I was star struck by either of them, but I knew I was out of my league. Steve Zahn didn't stick around too long, thankfully, and I was able to once again focus. Henry gave me a multitude of options to choose from and made his role even more fun than I had envisioned.

For the homeless man, I cast my father, Ken Spatz. The wardrobe and make-up changed his appearance so convincingly that some of the passersby were nervous with his presence. Directing my father was a challenge I hadn't considered, and was much more difficult for me than directing other professional and amateur actors. My father has always been an authority figure in my life, and turning the tables and

directing him was an experience I was altogether unfamiliar with. In the end he did his very best, and gave me exactly what I was looking for.



## *Production Design*

With many of the scenes taking place outdoors in locations that we had little creative control over, most of our production design efforts were focused on the sets we could visually design, particularly Katey's bedroom. We were lucky enough to already have a single-room set in place in the university's sound stage. The floors and walls of the set had been significantly distressed and aged for a former project, and our first – and perhaps most painstaking – task was to repair the walls and floor so that they appeared as they would in a modern middle-class home. We used paint thinner to clean the floors and drywall mud to repair the walls. Once we had cleaned up the set to the best of our ability, we painted the walls of Katey's room a bright blue.

It was important to me that Katey's room wasn't just a standard little girl's room, but was filled with wonder and imagination. I wanted it to emphasize that Katey's world was not just average. On the wall we painted a big white tree, and built a fun purple tent for the corner of her room. Inside of the tent we hung Polaroid photos depicting the history of the family: Katherine painting the tree when she was pregnant with Katey, Jon teaching Katey to ride a

bike, and other images depicting their love and happiness together. Production Designer Ryan Harris created fluffy cloud lamps which we hung from the ceiling. He also collected toys and other pieces that underscored Katey's innocence. I brought in my childhood bed and bedding, along with many decorations from my childhood bedroom. When all was said and done, Katey's bedroom looked eerily similar to my own when I was her age.

We used my home in uptown New Orleans, for the rest of the interior locations. We decided to dress these other interiors sparsely, because I felt the family's energy was focused primarily on making Katey's world a better place. I wanted their home to feel as though the family was living paycheck to paycheck, and so we tried to extract as much color as possible from the locations, leaving only drab colors and tones.

The exterior scenes follow Katey from the Marigny streets, through the French Market, into the French Quarter, and finally to Jackson Square and the St. Louis Cathedral. We shot as many of these scenes as possible in the Marigny neighborhood. There were several reasons behind this strategy: it saved money, reduced location noise, increased safety, and ensured a certain degree of isolation from pedestrians and traffic. The owners of Euclid Records

were kind enough to allow us to rent their space for one night, and we used this location – which had at one time been a tavern – as the corner bar where Katey wrecks her bike. We also used the exterior of one of our crewmember's apartments as Katey's home.

Katey wears her ballet outfit throughout the entire film. It was my hope that this would allude to the cause of Jon and Katherine's muffled argument at the beginning of the film: Jon missed Katey's dance recital, and Katherine was tired of seeing him miss her performances again and again.

The ballet outfit became an issue on the first day of exterior shooting when the temperature dropped suddenly, just hours before production started. We were in a bind, and I had to hunt down something warm for Juliette to wear while still keeping the integrity of my original vision. I found two different pink sweaters that I wanted to test out on set before deciding which one to use on screen. By the time the cast arrived, the temperature had dropped to its lowest point in 2012, and Juliette ended up wearing both sweaters to stay warm.

For the clown's costume and makeup, I started the pre-visualization process by providing multiple reference images to our makeup artist, David LeBlanc. We used a

stand-in to perform multiple clown make-up tests. The makeup style for clowns varies greatly; for some clowns, each line on their face represents a different part of their life story. It was important to me that our clown's makeup evoked the tragedy, solitude, and sin in his life. The first test yielded a terrifying clown not likely to be approached by anyone, even an innocent child. In another test, the stand-in clown looked like he belonged on a punk rock album cover. After multiple adjustments, David and I arrived at a dark, but mildly amicable face.

Once we had the clown's makeup locked, costume designer Ellen Bull designed a costume to match. She put together a weather-beaten jacket, and painted stripes onto a tattered pair of pants. She paired them with a velvet bowtie and set of filthy, stained gloves. She painted a pair of tan army boots black, and topped him with a rimmed black hat.

Our next step was putting it all together on our actor. I met with David and Ellen at Jackson's photography studio and we performed a full makeup and wardrobe test. Tiny adjustments were made to the length of the pants and the angle of the lines on his face until it all came together. I ran some camera tests with my digital SLR

camera and could not have been more excited to watch the character materialize through my lens.

In the original script, Katey was younger and rode a tricycle. When adjusting the script to better suit Juliette's age, I gave her a bicycle with training wheels. After assembling the bike, we discovered that the training wheels were not very sturdy, and bent easily. The staff at Mike the Bike Guy, a store located in Uptown, helped to get the proper-sized bolts and parts to make them sturdy enough to survive the shoot. Art director Charlie Lavoy installed the new training wheels and created a little basket for the front of Katey's bike for her stuffed lion to ride in.

Originally, we planned to have the lions made from scratch, but the designer that we were working with couldn't produce the product before our deadline. These lions were incredibly important props, and not having them finished in the weeks leading up to production was a big cause of stress. We ended up purchasing two stuffed lions and altering their eyes, hair, and tails to fit the look we were hoping to achieve. Luckily, we were able to find two lions that already had magnetic noses.

As with most films, this project was not shot sequentially. One of my biggest regrets on set was that we only had one set of lions. The last scene we shot was Katey

in the kitchen playing with her stuffed lions. This was after the lion had been tossed off the bicycle and kicked around through the dirty streets. Thankfully, we were able to get them clean enough – after a considerable amount of scrubbing – to match the bedroom scene.

Leading up to production, I met with the production design team weekly, while we each worked diligently on our own tasks between meetings. Production designer Ryan Harris took on the biggest load by himself. As we got closer to production we pulled in local production designer and University of New Orleans graduate, Charlie Lavoy, to help bring it all to fruition. A large portion of our budget and time were dedicated to the visual design of the sets and costumes, and I am extremely proud of what the team accomplished.

## *Cinematography*

I have always been a visual thinker. Images, lights, color, and shape all play great roles in my every day life. When I began pre-production for this project, I knew I wanted to contrast the two worlds in which we see Katey: her bright and cheerful home with high-key, soft, beautiful light, and the dark terrors of the night, with low-key lighting and deep shadows. I strongly believe that the visuals of a film set the mood, serve the story, and significantly alter the viewing experience.

There was no question when it came to this project that my fiancé at the time, James Roe, would be the cinematographer. I knew he would commit himself to the visual images and bring to light the story I wanted to tell. I admire the technical skills he has acquired over the years and his ability to bring his vision to life in any situation. When James commits to a project it isn't just something he is working on, it consumes him wholeheartedly. With our first meeting we discussed the visual look of the entire film. We combed through the script, discussing how we could technically achieve

continuity of the multiple exterior and interior locations and what locations would best serve the story.

Together, we created a visual motif in which warm tones would represent love and cool tones would represent separation and isolation. We decided we would have high-key and warm lighting in Katey's home until her father leaves. When he flips the light switch upon his exit, the warm light on Katey's face would become cool and we would begin our journey with low-key light.

When it came to planning the shots for the film, we came up with a "wish list" of shots, in which the most ideal coverage for each scene was listed. In a scenario devoid of budget and time limitations, these were the shots we would have chosen. As the locations fell into place, equipment lists were finalized, and a schedule was created, we sifted through the desired shots and came up with what we felt was feasible. James has great knowledge and experience with storyboarding using Frame Forge 3D, a previsualization software which uses digital sets and actors to plan shots. He built each frame meticulously, including the lens on which it would be shot and how the camera would need to move. This proved to be incredibly useful when we were shooting. The camera team, the production team, the lighting department, and myself each



had a copy of these storyboards, which allowed for everyone to be on the same page with little time wasted.

Prior to production, the university received its first 5k camera, the Red Epic, and we immediately decided to use it for the film. While many modern professional and consumer video cameras shoot video at a resolution equal or less than 1920 x 1080 pixels, the Epic can shoot video with resolutions as high as 5120 x 2700 pixels. The additional resolution can yield higher quality images that rival the clarity of traditional 35mm film. James had shot with it before, but it was my first experience with it. I spent time on campus learning how to put it together, take it apart, and ultimately how it worked. The Epic allows for 18 stops of latitude, and we knew we could use this increased range for better control during the nighttime exteriors. At the time, shooting in 5k seemed a bit of overkill, but we were able to use the extra resolution to our advantage in post-production by zooming into wider shots, essentially doubling our editing options.

We checked out the camera on numerous occasions prior to production. We did lighting setups, makeup tests, and pushed the camera to test what our limitations would be with unwanted grain and digital artifacts in the final product. One challenge we faced would be how to achieve

some of our moving shots, especially the shots of Katey on her bicycle. We wanted these scenes to feel chaotic in nature. This chaotic visual is usually achieved by operating the camera by hand, using a shoulder mount. The budget was tight and we were not able to afford a vehicle rig of any sort, so we resorted to a golf cart. We had not been able to test the camera with the golf cart prior to shooting, and our first night shooting with it took a lot of trial and error. James drove the golf cart with our camera operator Bruno Doria in the passenger seat, and sound mixer Jack Bigelow and myself on the back. Bruno wore a shoulder mount and pulled his own focus as we trucked alongside Juliette on her bike. We were limited with light and were shooting wide open at a 2.8 F-stop. Shooting wide open allowed more light to come into the lens, but also created a smaller depth of field to nail our focus. Our first few takes were marred by moments in which the subject was either lost in the frame or out of focus. We pressed onward, eventually achieving the shot. These shots proved to be some of the most difficult to shoot in the film. By our last night shooting with this setup, the shots where Katey first leaves her house on the bicycle, we had finally worked out all the kinks and nailed them consistently take after take.

Our most complicated shot in the entire film was one we had not considered nearly as difficult or time-consuming during the planning and scheduling stages. With over one hundred and thirty takes, the most problematic shot proved to be the stuffed lion flying through the darkness and landing on the concrete after Katey wrecks her bike. This was shot at one hundred and twenty frames per second to achieve the slow motion effect. The lion was not weighted to land on his feet; it was difficult to time out the lion's flight with the camera move and the shot's focus; and there was no way to consistently predict where the lion would fall in the final frame. After the first hundred takes, we decided to stuff the lion's bottom with washers and screws and anything we had available to weigh his bottom half down. The extra mass helped the crew member tossing the lion to more consistently control its flight and landing area.

The title of the film, "The Horse and The Castle," represents the St. Louis Cathedral in the New Orleans French Quarter, so it was imperative to have the church be Katey's final destination. Given that we had limited resources, we had to come up with a way to light both the cathedral and the talent across the street. We chose to utilize the university's grip truck to power the lights on

the cathedral and to rent generators to light the actors. I wanted the cathedral – normally lit with dim white light – to seem more magical. We chose to relight the cathedral a childlike pink, something that had never been done by any U.N.O student prior. The pink cast is striking on the screen, and I believe it connotes a sense of false hope at the end, prior to the collapse of Katey's innocent intentions.

The visual aspect of the project is likely the portion I am the most proud of, from beginning to end. There were very few shots that did not challenge us and push us. I believe I became a better visual storyteller because of this project and all the incredibly talented people on the crew.

## *Editing*

The editing process lasted a total of two years. Editing is one of my biggest passions, and I was extremely excited to get in the cutting room. I decided that it would be beneficial to the final film if I handled the entire process, from syncing through the fine cut, on my own. It has been my experience that the more I familiarize myself with the different takes and options before cutting, the better decisions I can make. With this project, this theory could not have been further from the truth.

With the university's new camera came a new, complex post-production workflow. This workflow had not been implemented in many projects when I began the editing process, and as a result, I discovered many obstacles and kinks that had yet to be ironed out. While on set, all of the footage was dumped onto a drive and loaded into a color correction and transcoding application called Scratch, which is used regularly in the industry to manage dailies and high resolution match backs.

The first complication I encountered while using Scratch was that it would not accept my multitrack audio files, and would only accept them as eight separate tracks. To sync the footage, I had to line up each individual track for each take, a process which took several days. With no

prior knowledge of the software, and without a knowledgeable expert to guide me, it took me far longer to sync the footage than it would have in Avid Media Composer, which was not capable of handling 4k footage or larger at the time.

Once the picture and sound were synchronized, I then transcoded the footage into a smaller, more manageable 1080p format, which took an immense amount of processing time. In total, it took about three months before my footage was ready for editing in Avid Media Composer. At this point in time, I was two weeks out from my wedding. I was able to put together a rough string-out in the week leading up, combining my favorite takes loosely into a timeline. At this point, the footage had become more of a frustration that I desperately needed to separate myself from. I was teaching an entry-level Avid Editing class at U.N.O. at the time and I brought in one of my advanced students to let him toy with the cut while we were on our honeymoon. Although he was very talented, the edit was still lacking my direction and my vision. I was having a hard time stepping back from the technical side and feeling the story. Since I had missed my graduation deadline, I decided I would take the summer away from the project and

try to come back with fresh, objective eyes in the fall semester.

That summer, I opened my own photography studio to supplement my income and feed my visual passion. When the fall arrived, I successfully completed what I consider to be the first true cut of the film. I screened it to a handful of colleagues, and the feedback was all over the board. Personally, I had my own feedback: there was no passion; there was no purpose; and I was having a difficult time shaping the story. Meanwhile my company began to grow exponentially and my passion shifted entirely. I tried desperately to find someone with an objective eye and an open schedule to take over the edit, but I couldn't find an available and trusted editor. At that juncture, and with the needs of my small business hanging heavily on my mind, I decided to shelve the project until I could either find someone to bring the edit home, or until I could find the time and passion that it deserved.

Several months later, I returned to cutting the film. With seven rough cuts completed, I was ready to show my professors. With their generous feedback I was able to finally produce the final cut of the film by the following July, 2014.

As mentioned previously, I had edited the film in Avid Media Composer, which at the time was not compatible with 4K and 5K video files. To finish the cut, I needed to match back to my original full-quality, full-resolution footage for color correction and finishing, but I was wary about returning to Scratch because of the technical issues I had had with it prior, and because the single Scratch workstation at the university was in high demand by several other graduate students. I instead chose to manually match back my fine cut in Adobe Premiere. Adobe Premiere allows the use of 4k and higher footage, and can directly edit the Epic's .R3D files without any need for transcoding. Premiere also utilizes the Mercury Playback Engine, which allowed me to use my home editing computer and its cheap NVIDIA graphics card to playback the Epic's footage with the same smoothness as high definition or standard definition footage.

Although Premiere handled the footage well, manually matching back the cut was an incredibly tedious process. After the process was complete, however, I had a full resolution timeline which I could play back and color correct from home. If I could change any step in my postproduction workflow, I would have used Adobe Premiere from step one. Although I am a huge fan of Avid Media



Composer and all that it has to offer, an uncountable amount of time could have been saved on both the front and back end. Although I had never used Adobe's editing software prior to this project, I found that my Avid Media Composer skillset folded almost seamlessly into Premiere, and I had no trouble crossing over to its platform.

Somewhere, mixed in with all of the technical challenges, were the crucial creative decisions I faced. One of the reasons I initially set out to be the editor on this project is because I am a firm believer that, pending the director's approval, the editor is the final storyteller: he or she has the final say on how the film is perceived. As noted earlier, I am a visual thinker and many of my editing choices were already anticipated from the script stage. In my earlier cuts, test audiences criticized that the movie desperately needed to "breathe." I was allowing the fear of boring my audience to interrupt the story's emotion, as a result my scenes were too short, and I wasn't letting the drama unfold in an entertaining way. The theory that less is more was actually hindering me from drawing an emotional response from my audience.

As a reaction to this criticism, I created a cut that held on beats for an exaggeratedly long time. From that

cut, I found the proper moments to edit, based off of their emotional demands.

I found that some of the feedback I received was in direct opposition to other comments, and it was easy to get caught up in this duel. Some colleagues felt the bedroom scene with Katey and her father dragged on, and some wanted even more. Overall, I took that feedback as an indicator that something needed to be changed. I went back through my dailies and created multiple sequences of the scene, cut in a similar fashion but using different takes from each of the actors. By adjusting the performances and keeping the timing approximately the same, I was able to build stronger character interactions.

The most difficult scene to edit was the scene with the homeless man. Juliette had a lot of trouble riding the bicycle and it was evident in the footage. We shot pick-ups of this scene to generate more coverage, but our pick-up shots were done at a different location; matching them to the original footage was a challenge. Keeping each clip as short as possible, I was able to cut around some of the problems.

The scene in which Katey wrecks her bike in the middle of a crowd of revelers was the one I worked on the longest. It had over 200 different shots of the revelers, some in

focus, and some purposefully out of focus. Test audiences wanted to feel more anxiety and chaos here than early cuts offered. Adding in more footage and cutting more quickly created more of the urgency the critiques demanded.

Throughout the editing process, there were many times I wished I could go back to the script and make adjustments, or back to set and redirect an actor's line or emotion. Being able to see what works and what does not, but not being able to change it, forces you to creatively find ways around poor writing or weak directing. In the editing room is where you learn the most about your artistic instincts, and how to better prepare yourself for your next project.

### *Post-Production Sound*

We chose to mix the final sound in Adobe Audition, since I had already transferred the project into Adobe Premiere. When the film was ready to be transferred into post sound, Adobe Premiere allowed us to import the project seamlessly into Audition through an automated process that insured an accurate transition. Additionally, because the Audition project was generated directly from the fine cut timeline in Adobe Premiere, a reference video was automatically generated and synchronized to the new multi-track audio project. In the multi-track project we ended up with over 100 individual tracks. To better organize and control these tracks, we separated them into what the program calls 'bus tracks.' By default, Adobe Audition sends each track to the master output. We mapped each track to five bus tracks: music, lavalier microphones, boom microphone, sound effects, and room tone. The bus tracks, in turn, were mapped to the master mix. This grouped them together and enabled track-wide adjustments to volume and pan, and also enabled us to add track-wide effects when necessary.

One of the most significant challenges that we faced in post-production sound was contending with the unwanted background noises recorded when shooting in the French

Quarter and Faubourg Marigny. The soundtrack for many scenes was marred by traffic noise and the horns from passing trains and ships. Although re-recording dialogue in post-production was always an option, we decided to try to clean up the unwanted noise before committing to the expensive and lengthy looping process, which we also felt would reduce the quality and authenticity of the performances.

To clean the audio, we used Adobe Audition's powerful noise reduction tools. The noise reduction plug-ins worked by sampling background noise of a given track and then canceling the frequencies of that noise. Although these tools were effective, they were by no means perfect. The biggest drawback to using them was that they were destructive to the production audio. Because many of the frequencies apparent in the noise signature were also shared with the frequencies of human voices, canceling too much of the noise resulted in damage to the actors' recorded dialogue. In the end, canceling the noise from these tracks proved only successful by performing multiple meticulous passes, as opposed to a single aggressive sweep. It also required a delicate balance of room tone versus dialogue because, in many cases, removing the sound entirely was impossible without compromising the desired

audio. In these instances, it was necessary for us to creatively construct a rich audio environment filled with passing cars, laughing revelers, and other general ambience. This environmental base allowed us to hide background noise.

The construction of these environments was not just utilitarian. It also enriched the sound track into a livelier and more entertaining listening experience. Additionally, we assembled an audio motif using certain repeating voices to subliminally underscore the peril that our main character was facing. The sound of a passing train was used throughout the film to suggest danger. We felt the sharp, loud metallic moans of the train conveyed a familiar sense of danger. It is also a sound not regularly associated with the safety and comfort of home. While in some scenes, the train can be clearly heard, in others we heavily processed the sounds to make them more haunting and to affect audience members on a more subliminal level.

Another vital aspect to post-production sound was the score. While in the picture-editing phase, I chose multiple temporary tracks that I felt built up the suspense in the darker scenes and played into the emotions for the dialogue scenes. Test audiences felt my score played too heavily into the drama. I worked closely with music composer Joe Shirley to adapt similar concepts into a less heavy-handed

score. Our first few passes on the score played too subtly, but he was able to find a beautiful balance. For the opening of the film, he created whimsical melodies which tied into darker undertones. When Katey sets out on her journey, I wanted the score to feel like a more forceful toy-box creation. Joe is an incredibly talented musician and composer. My ability to communicate in musical terms is limited, and he did a fantastic job of translating my direction into a piece we could both be proud of.

### Chapter 3

#### *Analysis and Conclusion*

When setting out to create this project, I knew a difficult road was ahead. Difficulties that included working with a child actor, shooting a story that takes place solely at night, and finding a way to control some of the most populated areas of a big city. Although my goals seemed high, my confidence to overcome these challenges was higher.

When directing Juliette, I found that I had to adjust my mannerisms and general vocabulary to help her better relate to what I was saying. I also learned the value of understanding your actors. Her talents were bigger than her age, and it was important for me to assist her in finding the emotions. I typically direct with strong use of the "as if" scenario: "It is as if you woke up Christmas morning and got everything you dreamt of." I find this method allows the actor to find the emotion through his or her own life experiences. It has been many years since I was a child, but the more I conversed with Juliette, the better I could understand her mentality.

In the tent scene I played the opposite scenario: "It is as if you woke up on Christmas morning and you were



alone and you received no presents." After hearing this, Juliette soon started to cry. She told me that she was imagining that her parents weren't there on Christmas morning because they had died. I was slightly awe-struck and honestly uncertain if I had scarred this beautiful little girl. This was one of our first scenes, and from that moment, I was fascinated by how far her imagination could run with my direction.

The challenges of the nighttime shooting in the city were some of the challenges I was the most excited to overcome. It excited me to push myself into a world I was entirely unfamiliar with, and it was incredibly gratifying to achieve not only the proper permits but also the shots I dreamt of that so many people felt would be impossible to get.

Some say hindsight is always 20/20. I was able to overcome so many obstacles, and utilize the knowledge and experience that was taught to me throughout graduate school while also gaining so much knowledge along the way. However, if I were to start all over today, I am not certain this is the story I would tell. I believe the script was strong, but the details did not play on screen as emotionally as it felt on the page. Within the short's limited screen time, I struggled to develop strong,

realistic, and emotionally effective characters while also moving the physical conflict along. In the end, I placed too much emphasis on the journey that Katey takes, as opposed to the effect the journey had on her. I ultimately needed to devote more pages to the internal conflict, and fewer pages to the external conflict.

I set out to tell a story of a little girl who must find the strength to understand situations that are bigger than herself for the greater happiness of the people she loves most. The irony is how naïve my thoughts were to the road ahead and, how within my journey, I also was forced to come into my own.

## **Appendices**

### *Appendix A: Shooting Script*

The Horse and The Castle

By

Dawn Spatz

8-16-12 V.8

New Orleans, La 70115  
(504) 452-2077

EXT. BOURBON STREET - NIGHT

Color and movement everywhere. Indistinguishable and fantastical. In the glow, a stuffed toy lion materializes, suspended in flight. It arches upwards towards the faces of a dozen unknowable people, and falls slower than it should until-

-IT HITS THE GROUND. The glowing shapes become suddenly clear. A large crowd of revelers stumble and dance around bourbon street. They are a mix of college students and prostitutes and homeless people and bartenders BARKING down customers like dogs.

A HORRID ORCHESTRA of rap, zydeco, and blues intertwine with the LAUGHTER and SHOUTS of the drunken tourists.

Through the masses we make out the face of a young girl laying on the concrete. Her tangled brown ringlets frame her round face. Tears well in her eyes. Her name is KATEY.

The skeletal frame of a bicycle lays on top of her, crushing her. She looks out and sees the lion. She reaches for it but it is too far from her grasp.

CUT TO:

INT. KITCHEN - NIGHT

Katey kneels on a stool over the kitchen counter with two STUFFED LIONS, male and female, with MAGNETIC NOSES clutched in her hands.

A MUFFLED ARGUMENT between a man and woman bleeds in from another room.

The woman YELLS at the male. Katey raises the female lion and shakes it aggressively at the male lion. The man snaps back at the woman. Katey repeats the gesture with the male lion.

Silence falls in the other room. Katey brings the two lions in for a kiss.

The argument flares back up from the other room. She drops the lions.

INT. TENT IN KATEY'S BEDROOM - NIGHT

KID POP MUSIC blasts off the pink walls of a tent. Katey lays drawing a picture of a smiling clown.

Above her on the roof of the tent glows a hundred rotating stars projected from a lamp in her bedroom. Strung between the walls of the tent are several photographs clamped to strings by clothespins. This is her bed.

The CD STOPS and we hear a knock on the door of the tent.

MALE VOICE (O.S.)  
May I come in?

KATEY  
What's the password?

MALE VOICE (O.S.)  
Striped pajamas.

Katey unzips the tent. JON, her father, emerges in the opening. His statuesque face is disfigured with worry. His eyes are swollen and irritated.

He holds the two lions in front of Katey.

JON  
I'm afraid these two lions aren't  
getting along so well.

Katey takes the male lion out of her father's hand and grooms through his mane with her fingertips. Jon enters the tent and scoops Katey into his lap.

JON  
I'm going to take Buttercup over to  
grandma's house for a while. Give  
these two a little break.

KATEY  
Maybe they aren't getting along  
because you two have been gone too  
much.

They share a silence. Jon looks at his daughter and feigns a smile.

JON  
We'll be so close. We can all go to  
the park outside of grandmas.

Katey's eyes light up.

(CONTINUED)

CONTINUED:

3.

KATEY

The park with the horse and the castle?

JON

We can go every weekend.

He brushes Katey's hair out of her face.

WOMANS VOICE (O.S.)

Daddy has to go now.

Katey looks over the shoulder of her father at her mother, KATHERINE, mid 20's. She is a breathtaking disaster. She stands in Katey's doorway.

Jon does not look away from Katey. He scoops Katey out of the tent and up into his arms.

INT. KATEY'S BEDROOM - NIGHT

He squeezes her tight in the air. Her legs wrap around him. Her feet graze one another at the small of his back.

Katherine walks away from the door.

Katey places her face right in Jon's. Their eyes are both teeming with tears.

Jon shifts Katey to the right side of his body, he lifts the doll in his hand up to the doll in her hand. He presses the lion's magnetic noses together for a short kiss.

JON

If they're meant to be, they'll find a way.

He pulls the two lions apart.

JON

They can always be reconnected.

INT. TENT IN KATEY'S BEDROOM - NIGHT

Jon lays Katey in her bed and wraps her in her blanket. He tucks the male lion under her arm and kisses her forehead. They both weep.

KATEY

Daddy, don't go.

(CONTINUED)

CONTINUED:

4.

JON  
I'm sorry Princess.

He leans forward and whispers into her ear.

JON (CONT'D)  
I love you.

He zips up the tent. Her bedroom light turns off and a door closes.

Katey is left alone, illuminated only by the stars above her. Still crying, she rolls over and looks her lion in the eyes.

Silence fills the room, interrupted only by the sound of a DOOR SLAMMING. Katey rolls onto her back and studies the stars. She grabs a flashlight from her pillowcase and flips it on.

She illuminates a series of photographs hung above her:

--Jon holding Buttercup in New York.

--Katey holding the male lion in her bedroom.

--Jon holding Buttercup in an airport.

--Katey holding her lion in school.

--Kate, sitting on a bicycle, the lions perched in the front basket. Jon stands behind her, hands on her shoulders, keeping her balance.

Kate holds her gaze on the picture of the bicycle. She raises the flashlight so that more light falls upon it. She contemplates.

CUT TO:

EXT. NEW ORLEANS STREET - NIGHT

The flashlight sits now between a set of handlebars. Katey tears off on her bicycle, into the night.

Katey's training wheels CLANK against the pavement. Her lion rides shotgun in the purple woven basket.

She appears to be smaller in this new environment. She rides onward, eager.

(CONTINUED)

CONTINUED:

5.

She cuts a hard right and flies forward into the darkness. From the shadows a dog leaps against a fence in front of her. It SNAPS and BARKS at her through the rusted bars.

Katey screeches to a halt in front of the dog. She stares wide-eyed at the dog's gnashing teeth. She looks back from whence she came, and then forward at the beast. She considers.

She takes a deep breath and slams down on the pedals of her bicycle. The dog squeals insanely and leaps with earnest at the bars.

And then Katey is away and safe. She steals a glance at the hound and presses onward.

INT. BATHROOM - NIGHT

A faucet runs at full blast. Katherine washes soap from her face. She rubs water across her cheeks and stops. She is lost in thought.

She moves her trembling hand across her forehead and closes her eyes. She tries to pull herself together.

KATHERINE

Katey bug, Did you brush your  
teeth?

Only silence responds. Katherine tries again louder.

KATHERINE

Katey?

INT. KITCHEN - NIGHT

Katherine walks in the kitchen toward Katey's bedroom. She catches a glimpse of her purse on the counter. She stops: the contents of her purse are spilled wildly across the counter and her wallet is open.

She heads toward Katey's room.

KATHERINE

Ah, Katey, you know you're not  
supposed-



6.

INT. KATEY'S BEDROOM - NIGHT

Katherine walks into the room. Her words are cut short:  
Katey is gone.

CUT TO:

EXT. ABANDONED FRENCH MARKET - NIGHT

Katey races through the empty market. She breaths heavily.  
The sickly fluorescent light strike diamonds of sweat on her brow.

She reaches the end of the market and veers left.

EXT. RIVERFRONT - NIGHT

Katey struggles up a steep ramp and flies out onto a wide boardwalk. The Crescent City bridge glows in front of her.

A FOGHORN rips through the night. Katey whips her head toward the river to see a ship lurching through the Mississippi.

She zips by HOMELESS PEOPLE sleeping on benches and YOUNG LOVERS walking hand-in-hand.

Up ahead, TWO SKATEBOARDERS race toward her. Katey swerves her bike to avoid them, and they race by, one on each side. She takes a breath and looks behind her as they disappear into the darkness.

THUMP!

Katey is brought to a neck-popping halt.

MALE VOICE #2

Oh! Oh shit!

Katey looks around shocked. She catches sight of something wedged against her front tire and looks down.

REVEAL A CLOWN. His red nose and afro suffer the abuse of New Orleans night life. He clutches a brown paper bag. Balloons hang from the waist of his tattered striped pants. His arm is trapped underneath Katey's front tire.

KATEY

Oh no! Oh no!

(CONTINUED)

CONTINUED:

7.

CLOWN  
Back up!

KATEY  
I'm sorry!

She rocks her bike back and forth, but it won't loose itself from his body.

CLOWN  
Back up! Back up!

KATEY  
I'm sorry! I'm sorry!

The clown drops his 40 on the ground and holds up his hand.

CLOWN  
Stop! Stop! Get off the bike!

She gets off the bike and pulls it off of the clown. He jumps to his feet holding his arm. He lets out a frustrated YELL.

Katey steps back. They stare at one another. There is a silence.

KATEY  
What were you doing on the ground?

CLOWN  
(mimicking her voice)  
What were you doing on a bicycle?

He snatches his beer from the ground.

KATEY  
I'm going to the horse and the castle.

The clown looks left and right.

CLOWN  
Where are your parents?

KATEY  
Well, my mommy is at home and my  
Daddy is at the castle. Do you know  
how to get there?

The clown is annoyed, looking to see anyone calling out for a child.

(CONTINUED)

CONTINUED:

8.

CLOWN  
Do you know how to get home? Turn  
around, this is no place for you.

KATEY  
But I can't. I have to bring my  
lion to the castle.

A MAN approaches the conversation. A WOMAN stands at a  
distance.

MAN  
How much for a flower for the lady?

CLOWN  
Twenty dollars.

MAN  
For a flower?

CLOWN  
What does this look like a fucking  
birthday party?

MAN  
I'll give you five.

CLOWN  
Eh... I guess That'll work.

He stretches the balloon out in his hand and blows it up  
turning his back to Katey.

Katey digs her hand into her backpack and pulls out wadded  
bills and a handful of coins.

The clown hands the flower balloon to the man and the man  
walks off.

Katey offers a TWENTY DOLLAR BILL to the clown. The clown  
laughs drunkenly and rips it from her fingers.

CLOWN  
No balloon for you. Go hug your  
daddy.

Katey stares at the clown, dejected. She walks over and hugs  
his arm.

KATEY  
Sorry I ran over your clown arm.

She props herself back on her bicycle and adjusts the lion  
in her basket. She rides off.

The clown lays back on the ground. He stares up at the sky, frustrated. He looks back and watches the girl go.

INT. GRANDMA'S LIVING ROOM - NIGHT

Jon's cell phone RINGS from the coffee table. He looks at the caller and ignores it. He UNPACKS his duffel bag. The phone rings again. Exasperated, he answers it.

JON  
Jesus, Katherine. What?

KATHERINE (O.S.)  
Katey is missing.

JON  
(Beat)  
Missing?

KATHERINE (O.S.)  
Her bike is gone too.

JON  
Shit. Stay there. Call the police.  
I'll look for her.

EXT. STREET - NIGHT

Katey approaches a glowing intersection filled with people and noise.

DARK FIGURES loom in the shadows of the night.

Cherries of cigarettes prick the darkness. A drunken cackle reverberates through the street.

Katey stares wide eyed into the abyss. She pedals harder.

The glowing intersection gets closer. The neon lights illuminate her face.

A glass bottle SHATTERS behind her. She looks over her shoulder but can't see anything. She whips her head forward and pedals even harder. She gasps for air.

The light on her face grows brighter.

A homeless man cackles on the ground beneath her. His filthy face leaps into the light.

(CONTINUED)

CONTINUED:

10.

HOMELESS MAN  
'Ello Princess!

Katey holds her breath and pedals as hard as she can. She screeches into the intersection and is ENVELOPED BY THE LIGHT.

Scantly clad women and trashed business men stumble beneath the blinking lights. They loom above Katey.

Katey stares, wide eyed.

A BUSINESS MAN stumbles out of the crowd and TRIPS over Katey.

Katey tumbles onto the ground. Her bicycle crashes on top of her.

THE LION FLIES OUT OF THE BASKET and into the multitude of people.

The business man continues onward oblivious.

Katey lays under the weight of her bicycle. Tears pour from her eyes. She clears the tears with her hands with her eyes closed tight.

EXT. STREET - NIGHT

Jon is walking. His phone rings. He answers.

JON  
Did you find her?

KATHERINE (O.S.)  
She hasn't come home. I'm coming over. Can we look together?

EXT. STREET - NIGHT

Katey opens her eyes. Towering over her is the filthy clown.

Katey stares up at the Clown and out towards the parade of feet. She SEES her lion in the distance.

The Clown tries to follow her but the masses swallow Katey.

She crawls through the chaos to try to reach her lion. A man's foot kicks it further away. Katey chases toward it.

(CONTINUED)

CONTINUED:

11.

Her lion lays in Katey's eye line asking to be rescued. She looks back toward her bicycle it is GONE. She contemplates which direction to go: her transportation or her lifeline.

She chooses the lion.

The closer she gets the further the lion gets, until it is trampled away.

She looks back and sees a pair of striped pants she recognizes. She runs toward them and wraps her arms tight around them.

The clown looks down at Katey, uncomfortable.

KATEY

My lion flew away.

CLOWN

Did you see where it went?

Katey is hysterical.

KATEY

He's gone. And now he can't kiss his girlfriend. Daddy will never come home.

CLOWN

What if I told you I could get you a lion? A better one.

Katey's eyes fill with hope.

KATEY

I'd do anything.

CLOWN

Meh... Twenty Bucks.

Katey opens her backpack. The clown stops her.

CLOWN

Kidding. I'm kidding. Jesus kid.

He reaches into his pocket. The clown blows up an ORANGE BALLOON. He pulls at it and makes rapid twists.

Katey watches. Her face puckers with confusion.

The clown pulls out a black marker and draws on the balloon.

He hands it to her. It is a LION. Katey lights up brighter than Bourbon street.

(CONTINUED)

CONTINUED:

12.

KATEY

She is going to love him! Now  
they're sure to come home!

CLOWN

I bet so kid. Now how do we get you  
to your parents?

KATEY

I need to get to the big horse and  
castle, by where my grandma lives.  
That's where my daddy is.

The clown looks at Katey. His eyes widen.

EXT. JACKSON SQUARE - NIGHT

Katey and the clown turn a corner. In front of Katey stands  
the tall, majestic castle. In the distance, she sees  
Katherine and Jon.

She looks up at the clown. Her smile is endless and her  
mouth is wide open. She leaps off of her bicycle and hugs  
the clown for a split moment. He slips the twenty into her  
backpack.

She leaves him in the shadows and RUNS toward them.

JON

Katey!

KATEY

Daddy!

Jon and Katherine both run at Katey. They meet right between  
the ST. LOUIS CATHEDRAL and the STATUE OF GENERAL ANDREW  
JACKSON riding his HORSE.

They both hug her tight. Jon holds her magnetic lion in his  
hand. Tears pour down their faces.

JON

Don't you ever scare me like that  
again.

Katey pulls back and presents the balloon lion to her  
father.

Mrs. Butters nose does not connect with this balloon lion.

Katey observes the situation. Her father stares back at her,  
his eyes teeming with tears there swollen eyes lock.

(CONTINUED)

CONTINUED:

13.

Jon looks at the lion and back to Katey. He shakes his head from side to side slowly.

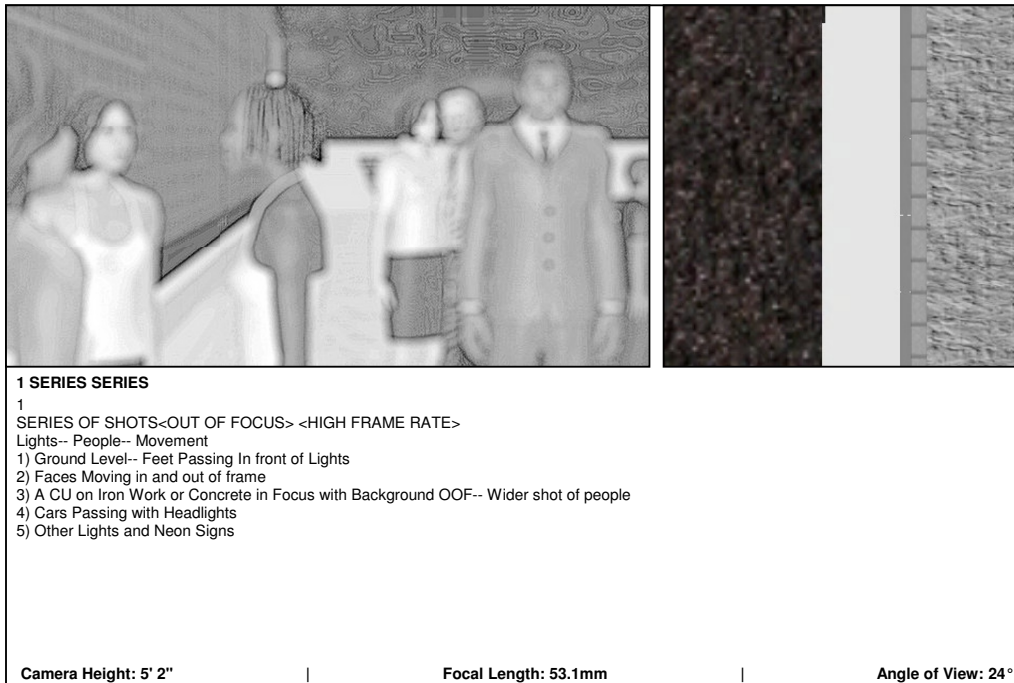
Katey drops the lion; it FLOATS amongst the night air until it finally falls to the filth of the french quarter street.

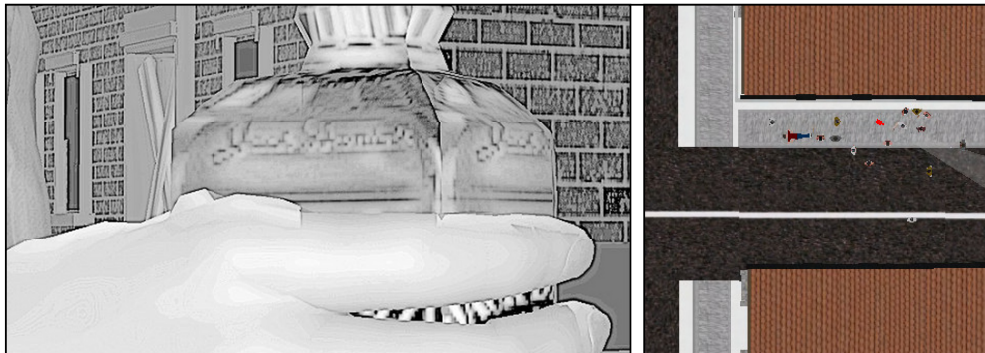
Katey takes a deep breath and looks toward her mother.

Leaving the lion behind, Katey reaches her hand out to Katherine. The two walk hand in hand into the moonlight.



## Appendix B: Storyboard Samples





1 E.C.U. GLASS OF ALCHOL

4

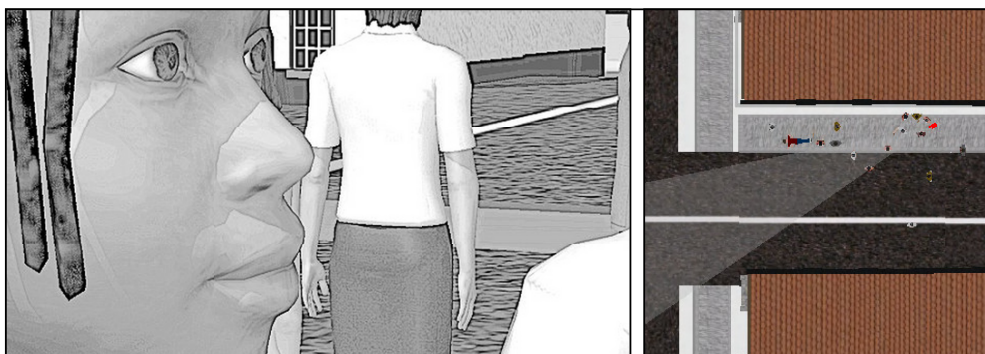
Drink Sloshes

LENSBABY

Camera Height: 3' 10"

Focal Length: 85mm

Angle of View: 15°



1 E.C.U. COLLEGE STUDENT 1

5

College Student Laughing

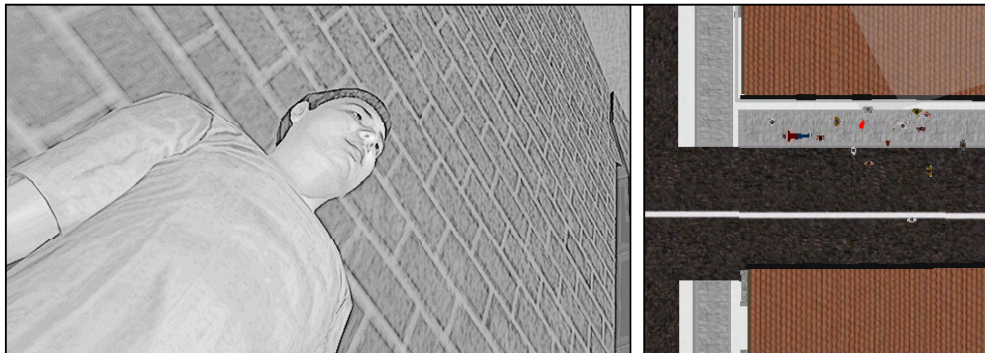
LENSBABY?

WHIP PAN OUT OF SHOT

Camera Height: 5' 3"

Focal Length: 52.8mm

Angle of View: 24°



# **1 M.S. BARTENDER**

8

<LOW ANGLE>  
<AS WIDE AS POSSIBLE>

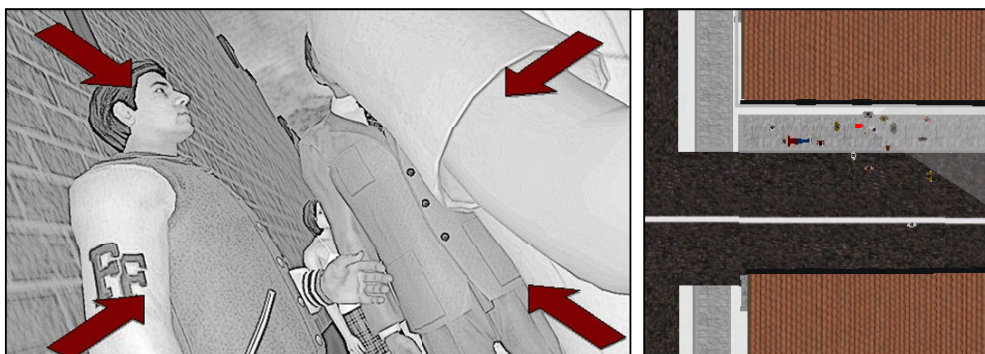
Bartender barks down customers

WHIP TILT DOWN INTO SHOT

Camera Height: 3' 7"

Focal Length: 18mm

Angle of View: 63°



# **1 M.S. CROWD**

9

HANDHELD DOLLY THROUGH CROWD

<AS WIDE AS POSSIBLE>

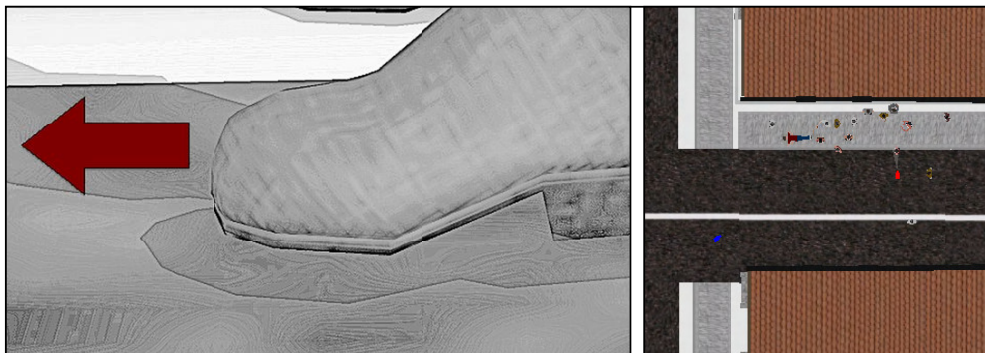
<DUTCH OPTIONAL>

<SLOW SHUTTER SPEED?>

Camera Height: 3' 10"

Focal Length: 18mm

Angle of View: 63°



# **1 E.C.U. THE CIGARETTE**

16

The Cigarette Falls to the ground.

<96 FRAMES PER SECOND> SPEED RAMP TO SLOW MO  
 She Steps on Cigarette. DOLLY LEFT (QUICKLY TO COMPENSATE FOR SLOW MOTION) TO LEFT.  
 Note: BEGIN DOLLY AS SHE STOMPS IT OUT-- DO NOT WAIT FOR HER TO DO SO.

Camera Height: 1' 10"

Focal Length: 85mm

Angle of View: 15°



# **1 E.C.U. KATIE**

<<CONTINUED>>

STOP DOLLY HERE

<96 FRAMES PER SECOND>

Katie All Action

Camera Height: 1' 10"

Focal Length: 85mm

Angle of View: 15°





**1 C.U. KATIE**

17

Katie looks just off camera at her Lion.

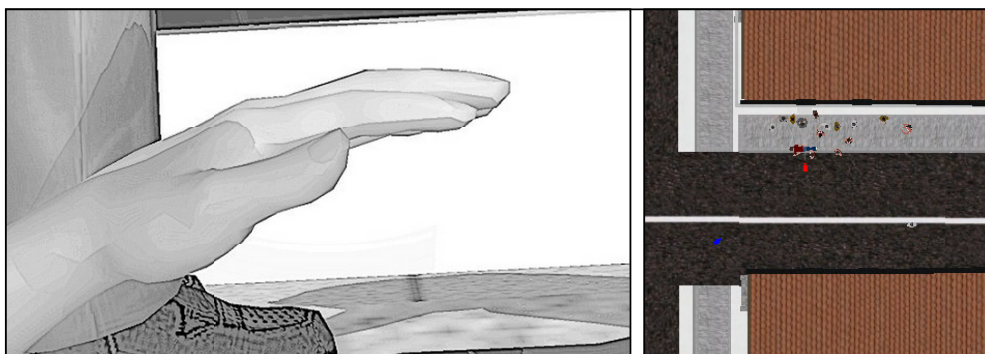
<96 FRAMES PER SECOND>

Katie All Action

Camera Height: 1' 11"

Focal Length: 85mm

Angle of View: 15°



**1 E.C.U. KATIE'S HAND**

18

Katie Reaches for the Lion.

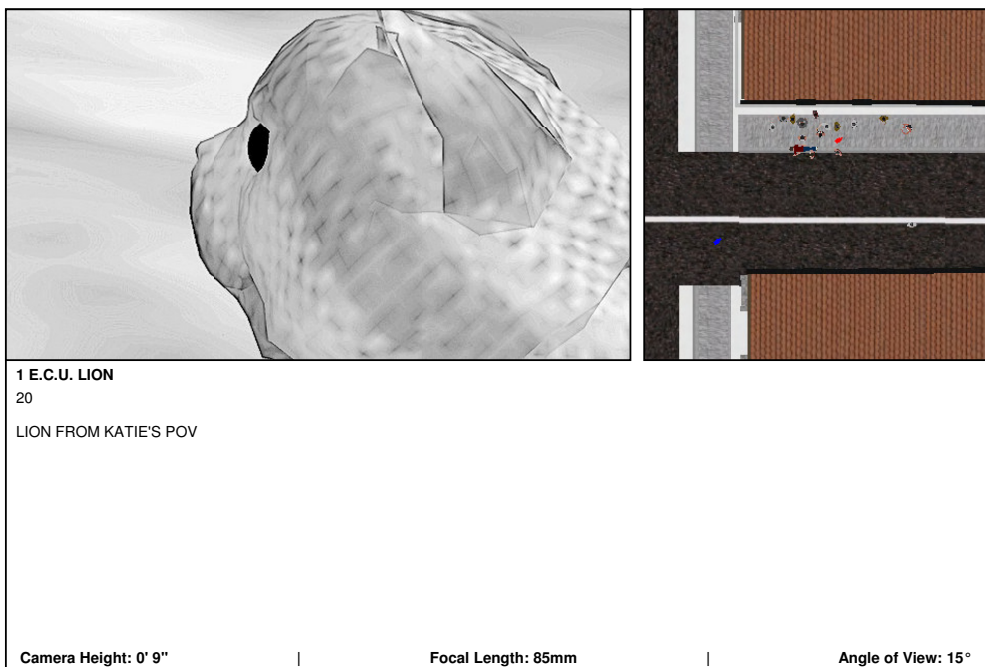
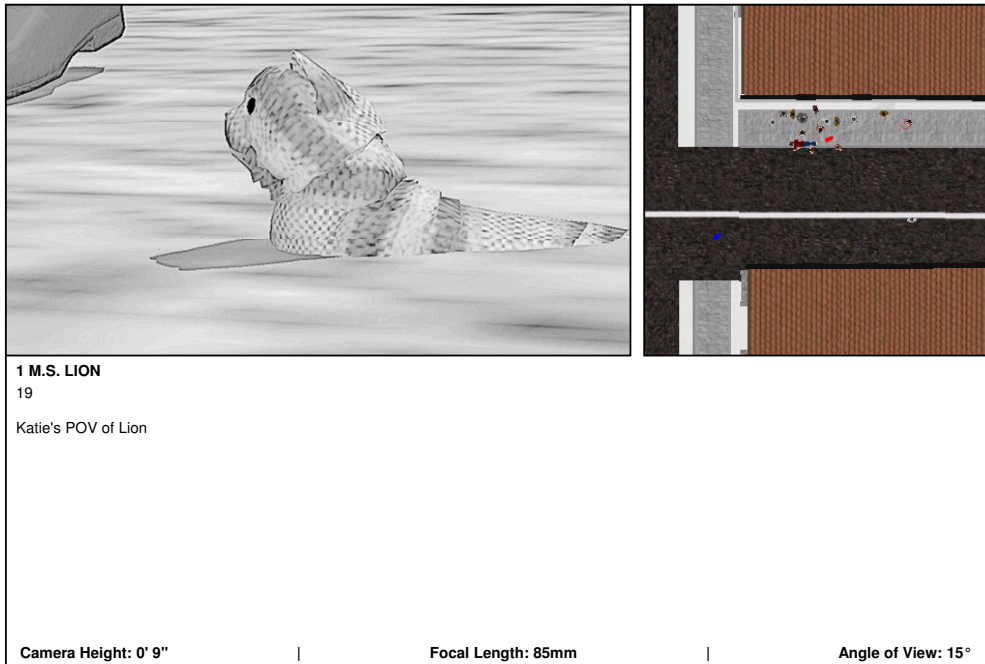
<96 FRAMES PER SECOND>

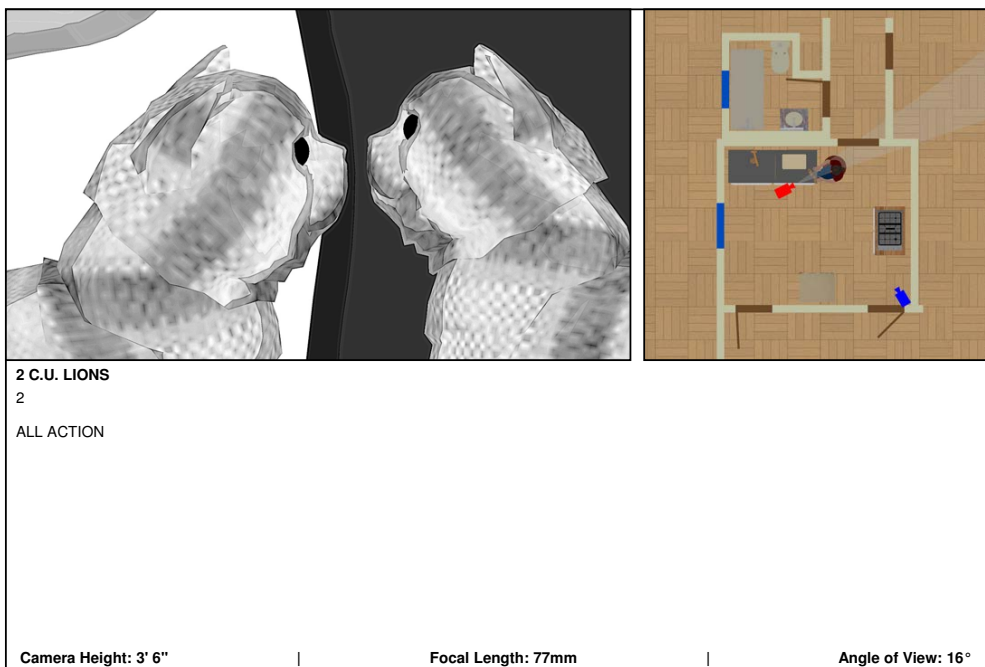
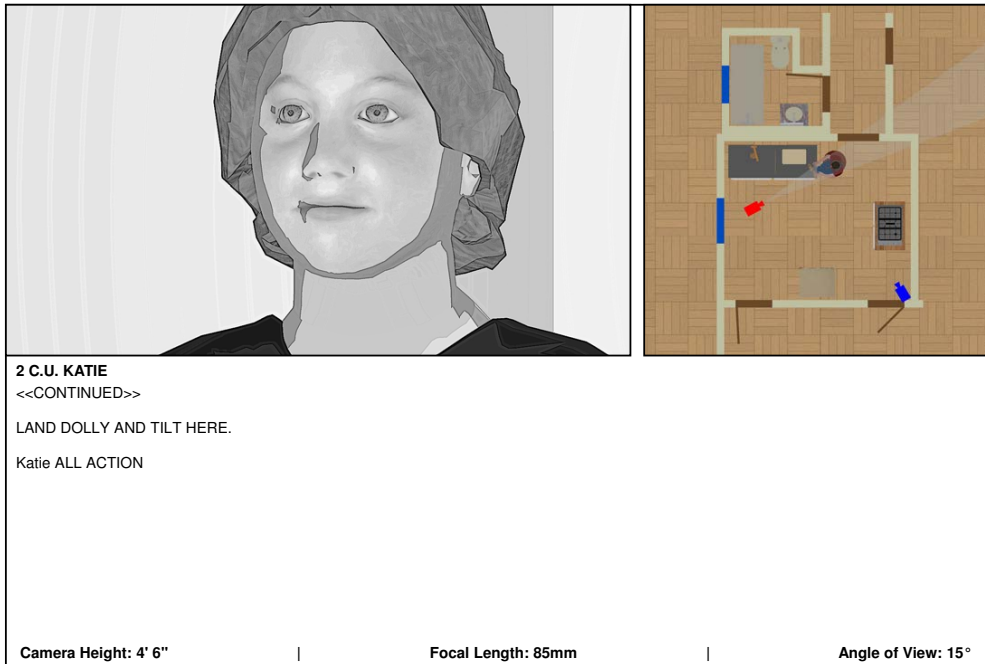
PAN RIGHT TO FOLLOW

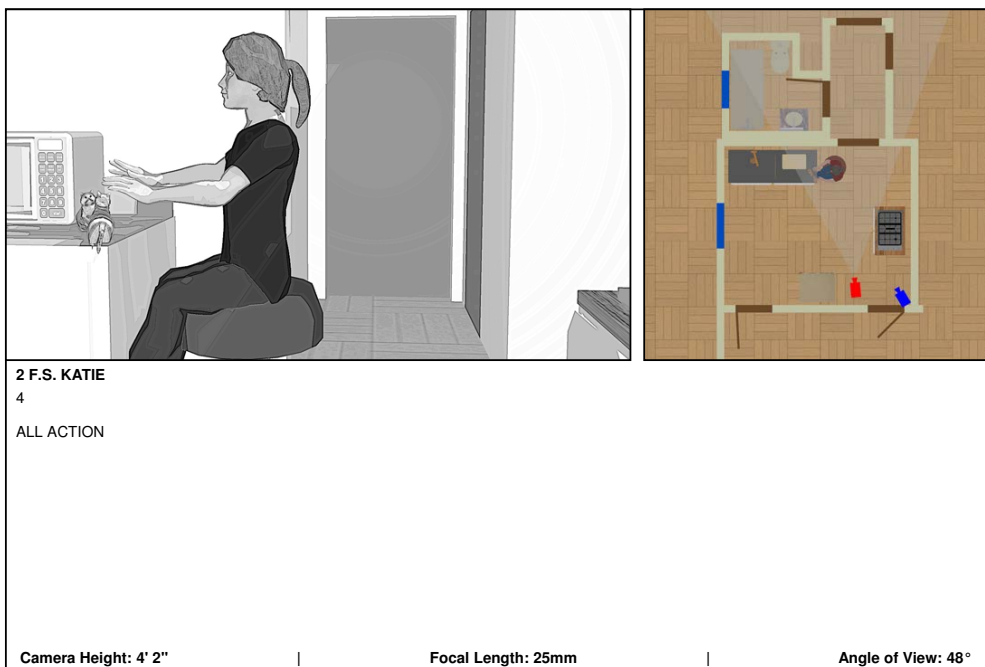
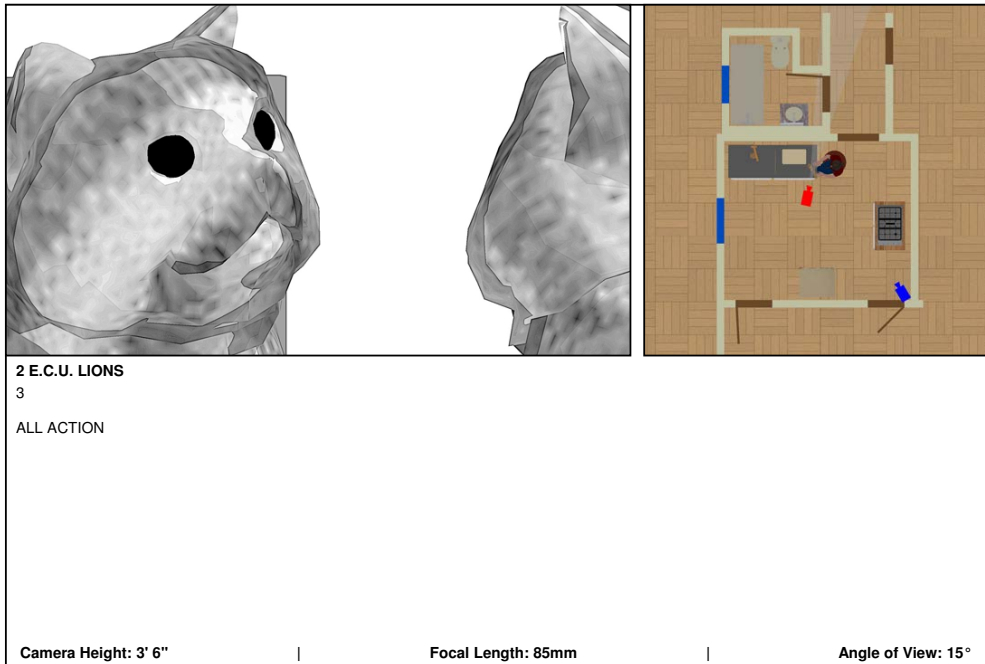
Camera Height: 1' 7"

Focal Length: 85mm

Angle of View: 15°











### 3 C.U. CLOUD

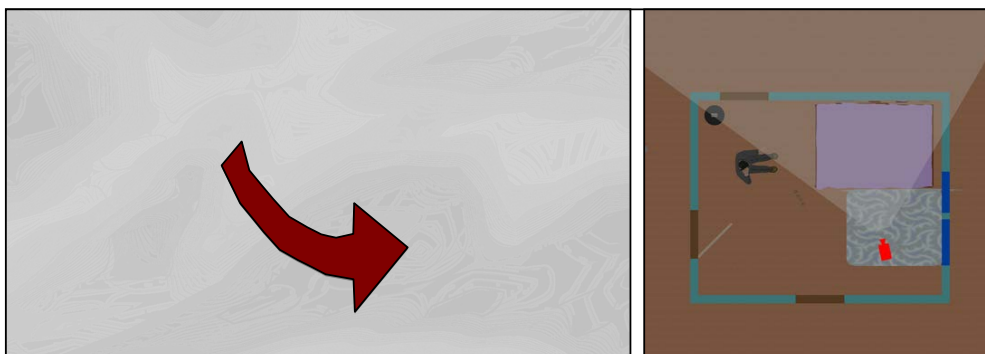
<<CONTINUED>>

PAN AND TILT WITH THEM AS HE PICKS HER UP OUT OF THE TENT AND PLACES SITS ON THE BED.

Camera Height: 6' 9"

Focal Length: 18mm

Angle of View: 63°



### 3 C.U. STARS

2

Stars on roof of Katie's tent.

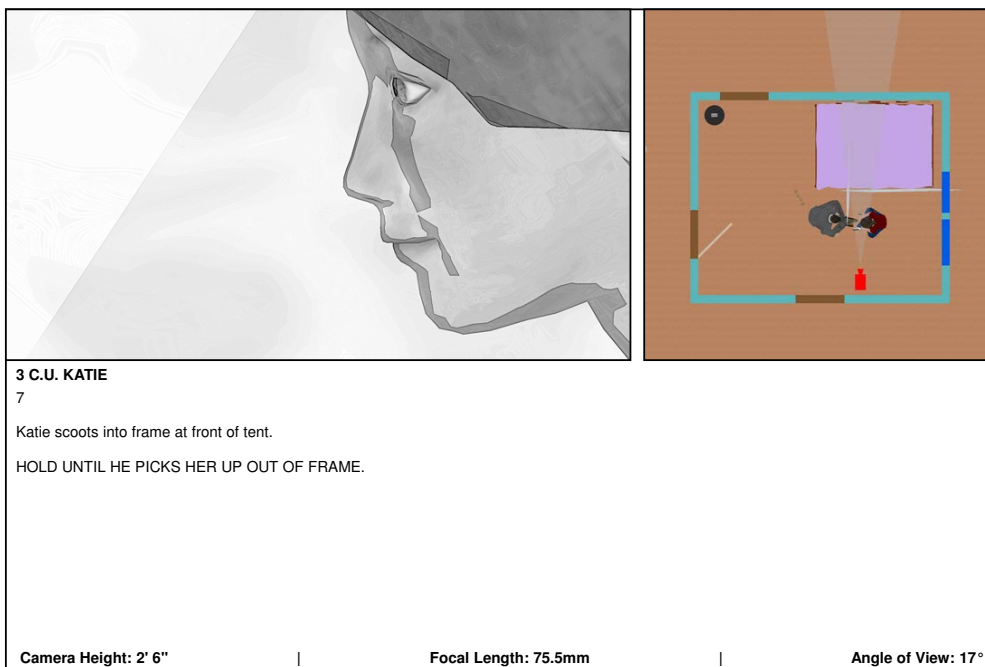
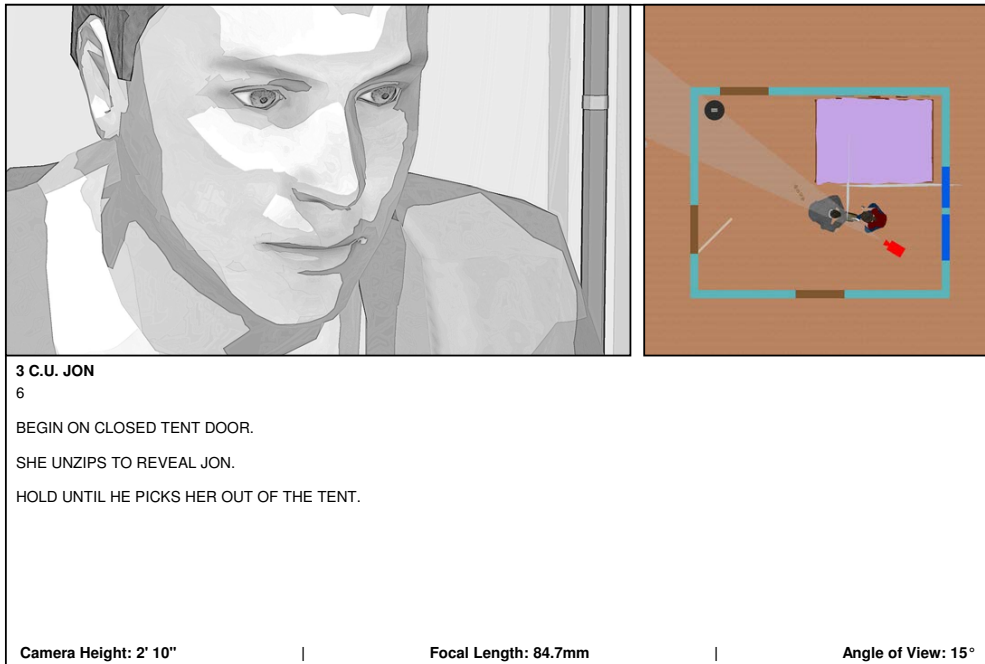
PAN RIGHT SLOWLY.

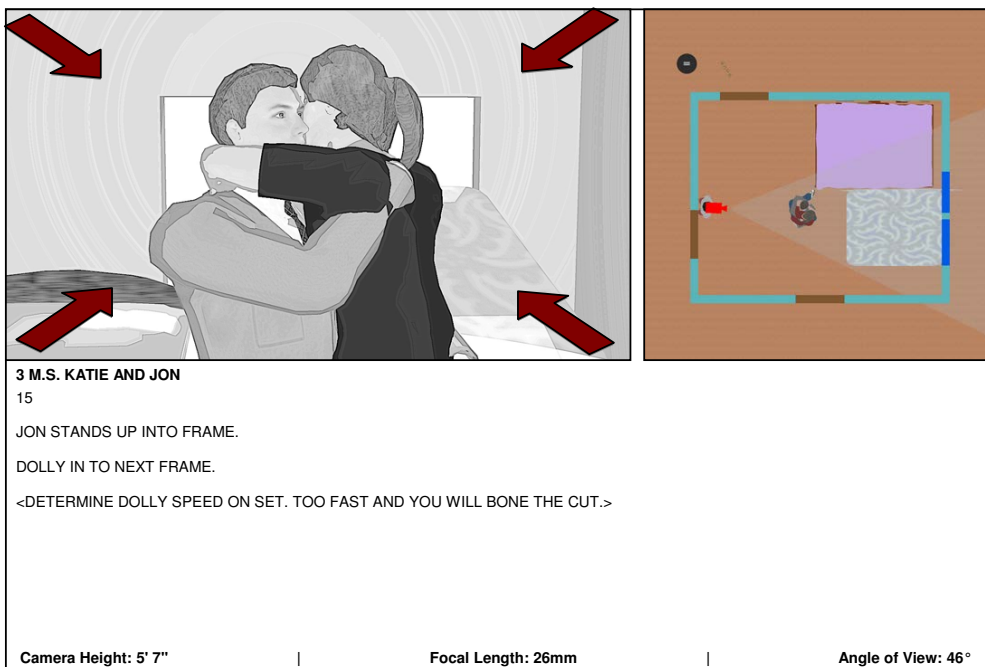
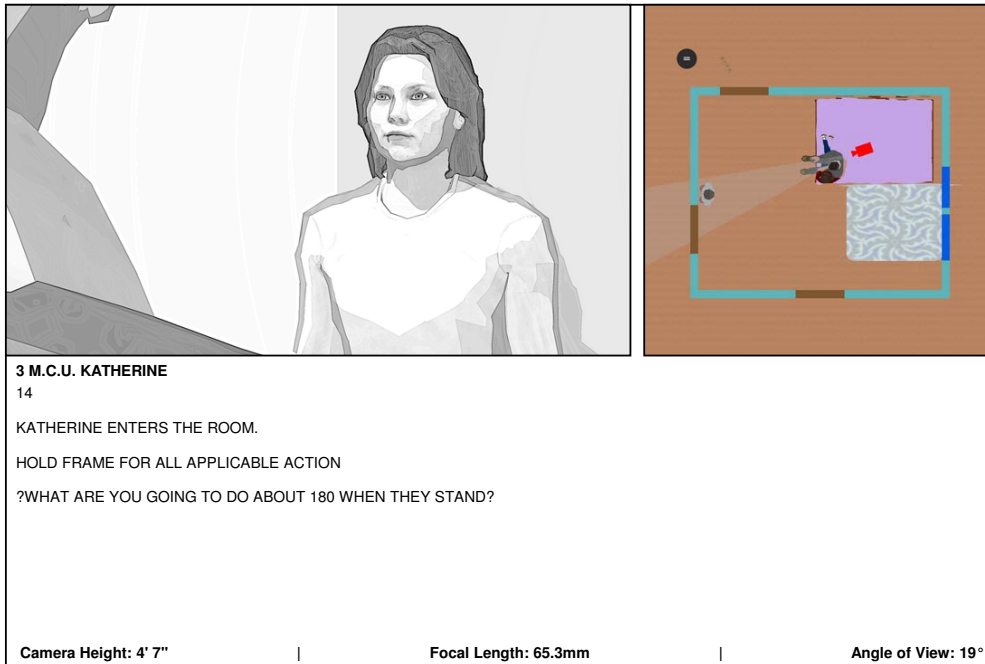
<POTENTIALLY INCLUDE A PHOTO.>

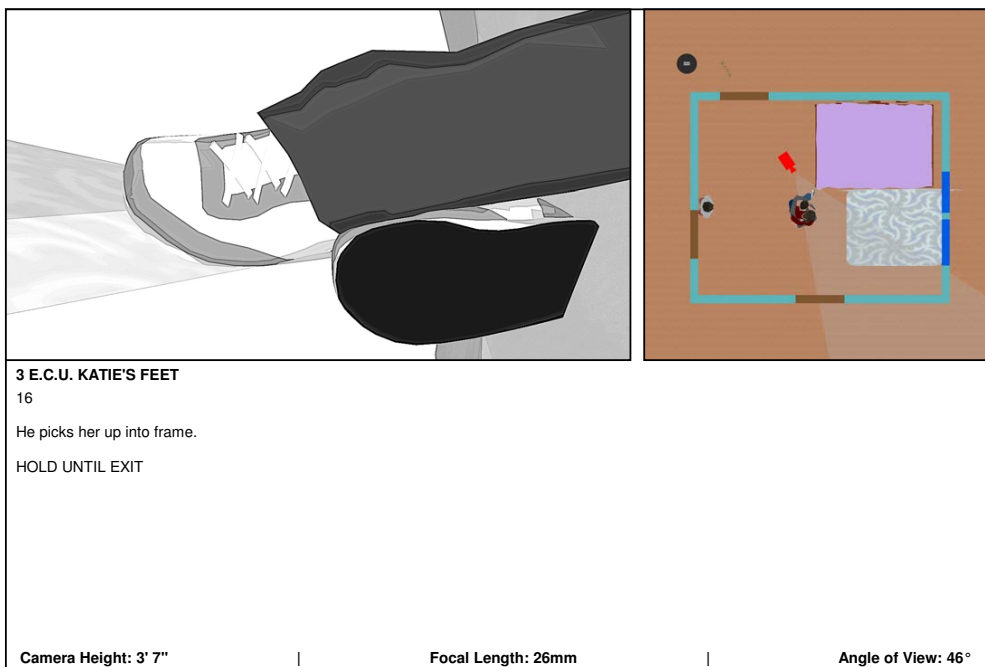
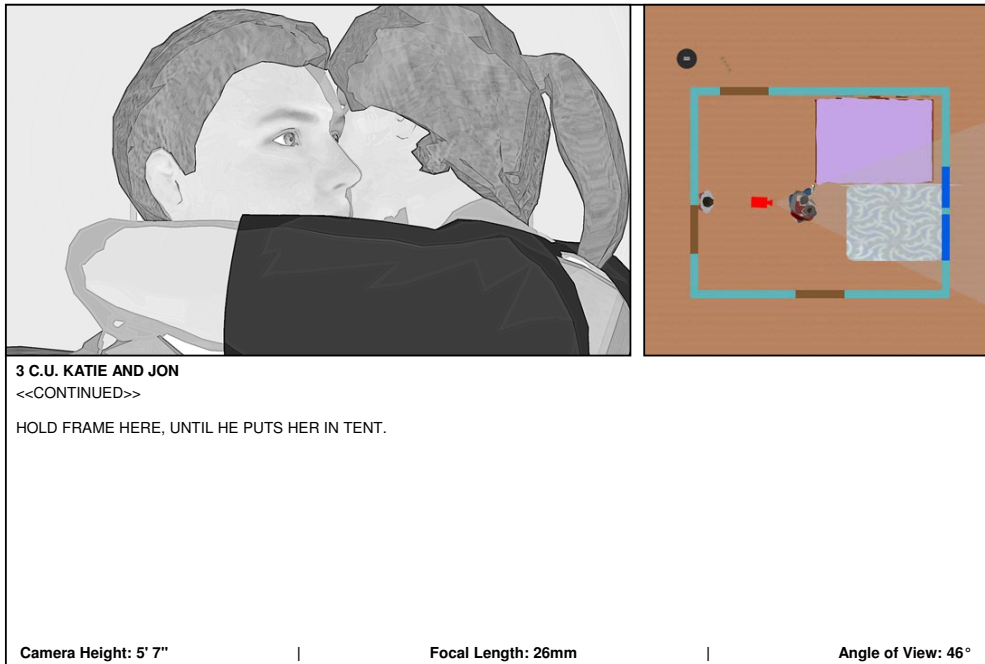
Camera Height: 1' 6"

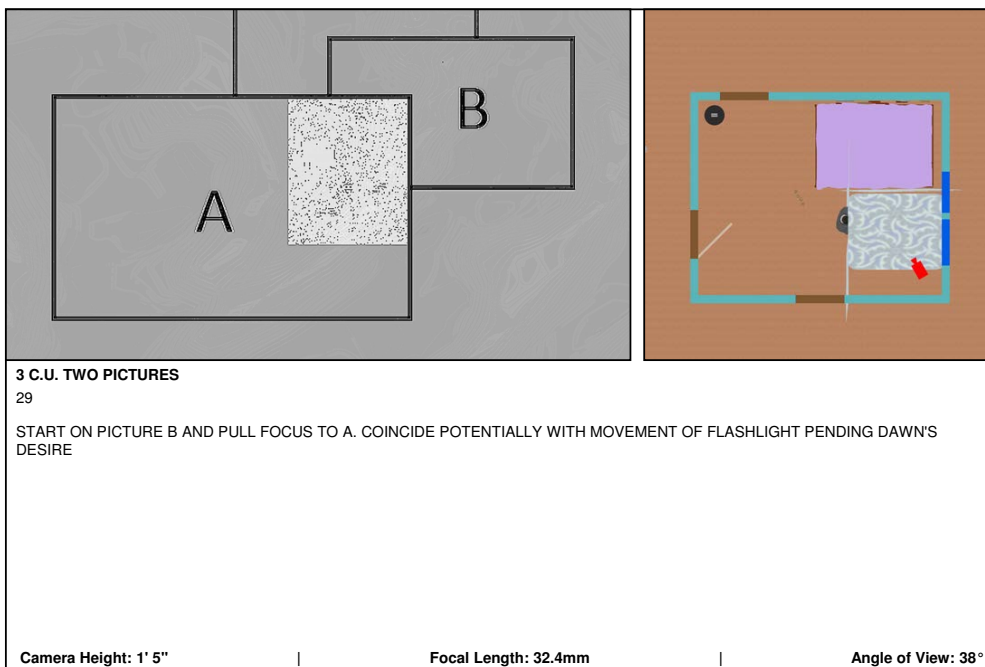
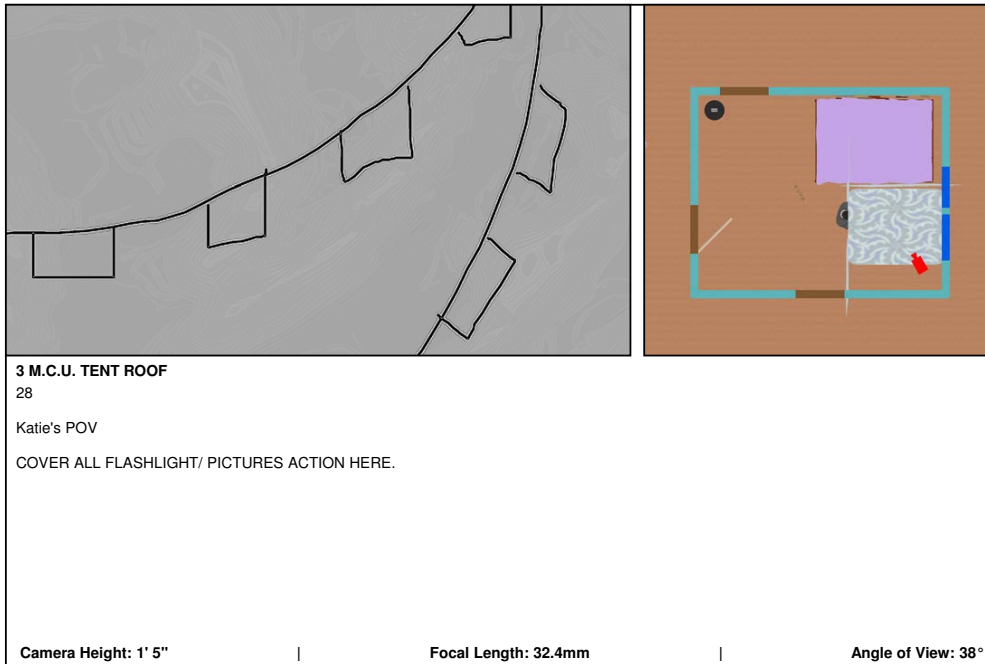
Focal Length: 40.5mm

Angle of View: 31°











**4 C.U. BIKE TIRE**

2

She tears off down the road.

JIB UP TO NEXT FRAME

Camera Height: 1' 4"

Focal Length: 35.2mm

Angle of View: 35°



**4 W.S. KATIE**

<<CONTINUED>>

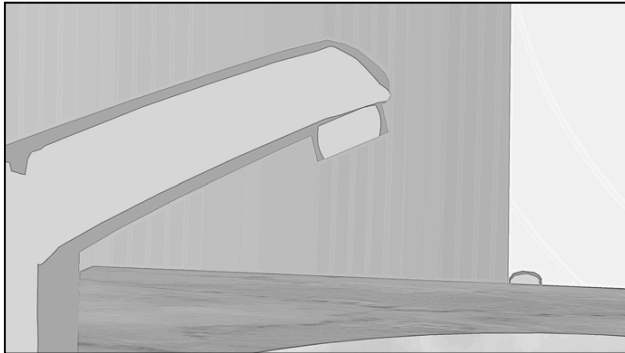
STOP JIB HERE

Katie races out of scene.

Camera Height: 5' 5"

Focal Length: 35.2mm

Angle of View: 35°



# **5 C.U. FAUCET**

1

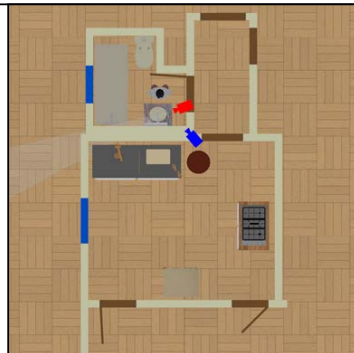
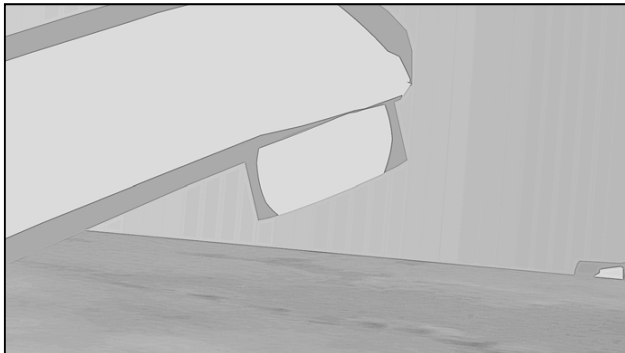
ALL APPLICABLE ACTION

SHOOT 1 at (24) and 1 at (48)

Camera Height: 3' 2"

Focal Length: 85mm

Angle of View: 15°



# **5 E.C.U. FAUCET**

2

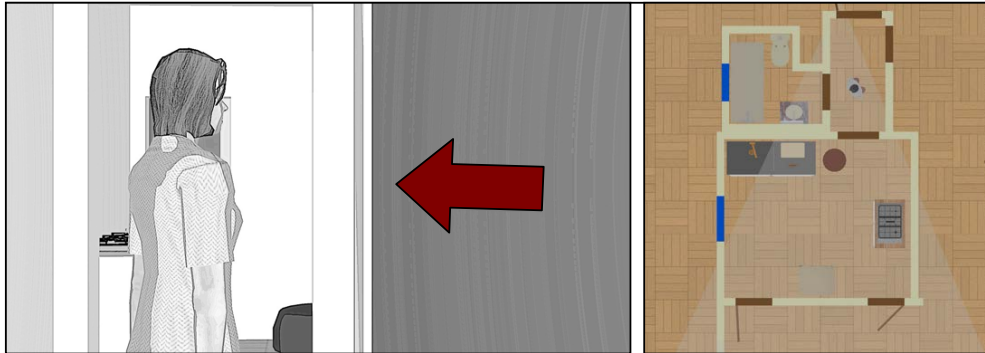
ALL APPLICABLE ACTION

SHOOT 1 At (24) and 1 at (96)

Camera Height: 3' 2"

Focal Length: 85mm

Angle of View: 15°



**6 W.S. KATHERINE**

1

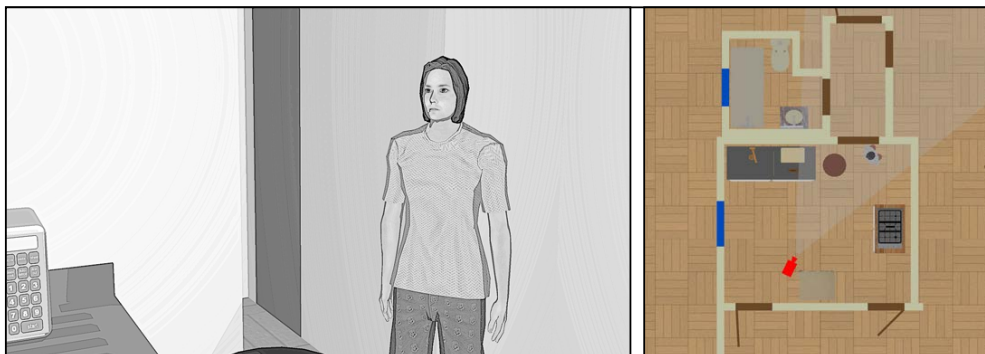
DOLLY

DOLLY FROM DARKNESS AND STOP ON THIS FRAME  
Katherine walks out of bathroom and into Kitchen  
DOLLY OPTIONAL PENDING TIME CONSTRAINTS.

Camera Height: 4' 5"

Focal Length: 25.5mm

Angle of View: 47°



**6 F.S. KATHERINE**

2

Katherine walks into Kitchen.

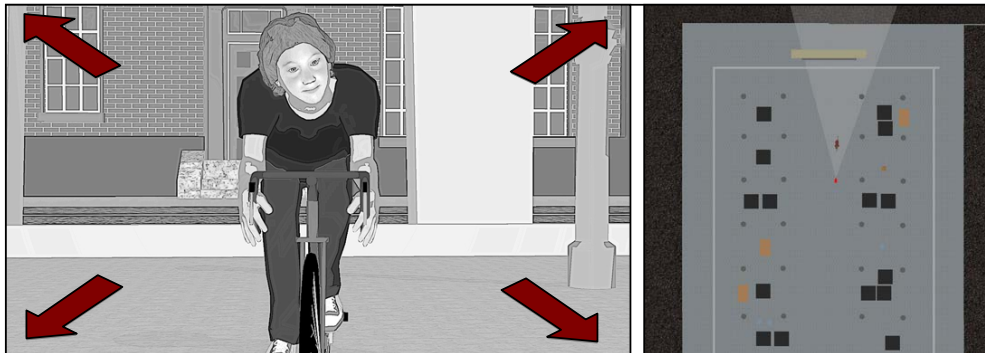
PAN AND TILT TO FOLLOW TO NEXT FRAME

Camera Height: 5' 5"

Focal Length: 25.5mm

Angle of View: 47°





8 F.S. KATIE

7

<OPTIONAL>

DOLLY BACK AS KATIE RACES FORWARD  
 IF POSSIBLE-- BEGIN SHOT BY TILTING UP FROM A CU OF TIRE. IF NOT, LOCKED DOLLY  
 CARRY UNTIL COLLISION. SHE BREAKS AND WE KEEP GOING-- LETTING HER FALL INTO WS  
 IF TIME PERMITS! IF NOT-- CUT IT.

Camera Height: 2' 11"

Focal Length: 35.7mm

Angle of View: 34°



8 W.S. KATIE

8

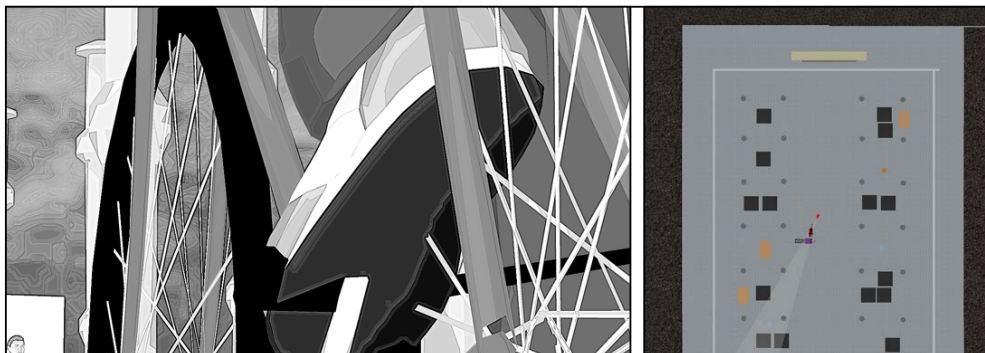
LA STATIC

KATIE RACES BY

Camera Height: 1' 4"

Focal Length: 18mm

Angle of View: 63°



**8 E.C.U. KATIE'S FOOT**

11

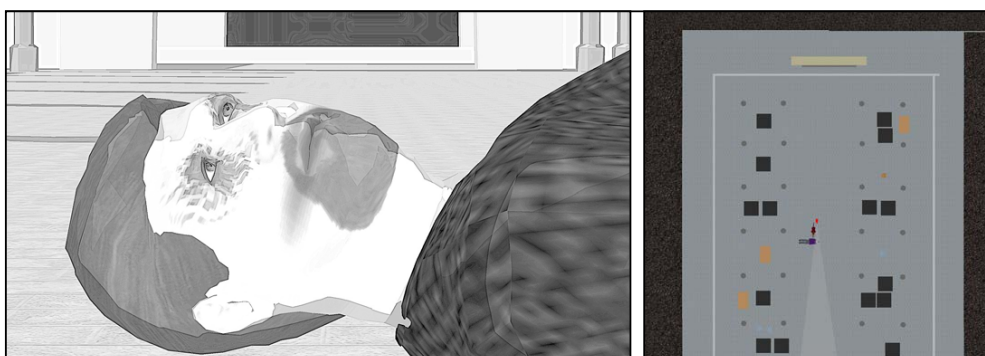
She takes it off the pedal and rests it on the ground.

WE PAN LEFT WITH THIS ACTION TO NEXT FRAME

Camera Height: 1' 0"

Focal Length: 80.9mm

Angle of View: 16°



**8 C.U. THE CLOWN**

<<CONTINUED>>

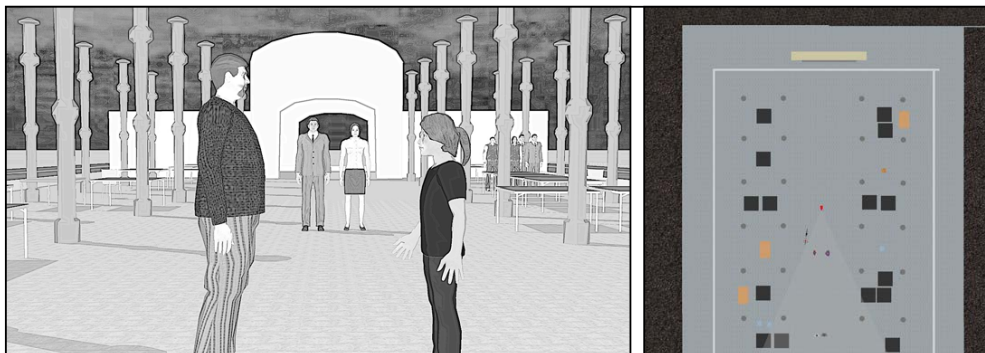
STOP PAN HERE

HOLD UNTIL CLOWN GETS UP

Camera Height: 1' 0"

Focal Length: 80.9mm

Angle of View: 16°



**8 F.S. CLOWN AND KATIE**

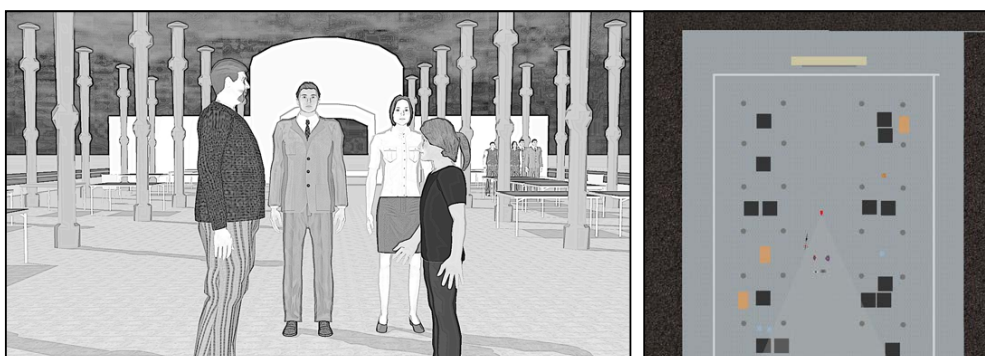
<<CONTINUED>>

Couple walks into frame

Camera Height: 4' 1"

Focal Length: 25mm

Angle of View: 48°



**8 F.S. CLOWN AND KATIE**

<<CONTINUED>>

Couple walks up, gets balloon, exits.

HOLD FRAME UNTIL END OF SCENE

Camera Height: 4' 1"

Focal Length: 25mm

Angle of View: 48°



**8 W.S. MARKET**

25

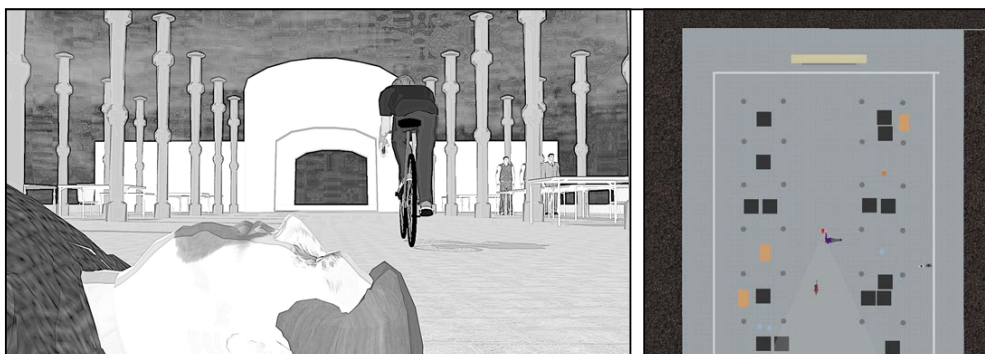
KATIE PASSES INTO FRAME TOWARD EXIT

JIB DOWN TO NEXT FRAME

Camera Height: 5' 0"

Focal Length: 18mm

Angle of View: 63°



**8 C.U. CLOWN**

<<CONTINUED>>

STOP JIB HERE

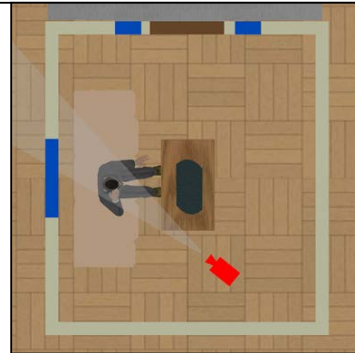
END SCENE

TRY FOR A LITTLE CLOSER ON HIS FACE.

Camera Height: 0' 10"

Focal Length: 25mm

Angle of View: 48°



**10 M.C.U. JON**

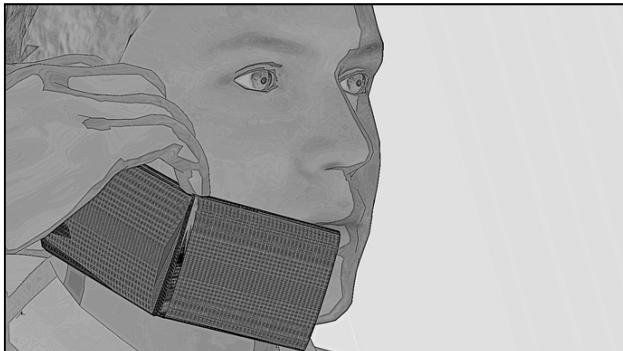
<CONTINUED>

ALL ACTION

Camera Height: 3' 10"

Focal Length: 70.5mm

Angle of View: 18°



**10 C.U. JON**

3

ALL ACTION

NOTE: CONSIDER TILT UP FROM BAG HERE IF IT LOOKS GOOD.

Camera Height: 3' 10"

Focal Length: 85mm

Angle of View: 15°



**11 C.U. BUM**

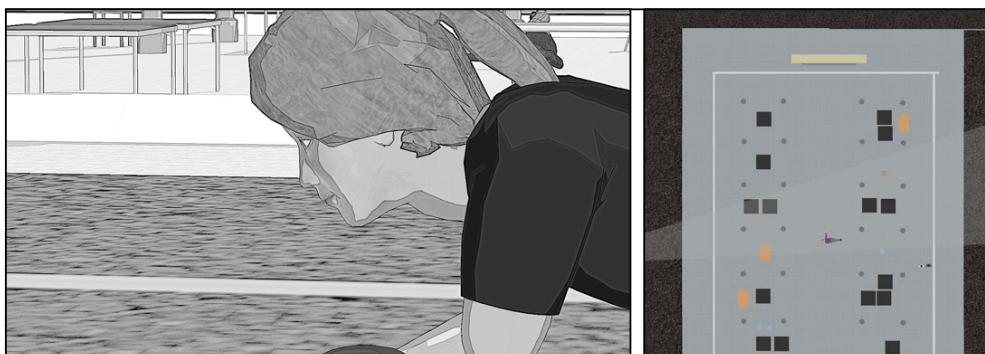
5 (PRODUCE MARKET)

SLAM DOLLY IN ON BUM AS HE REACHES OUT TOWARD CAMERA.  
24 FPS  
STOP AT CURRENT FRAME.  
HOLD UNTIL END OF SCENE.  
HE SHOULD BE LOOKING FRAME L TO R.  
IF SLAM DOLLY DOESNT SEEM TO BE WORKING-- KEEP IT STATIC AT THIS FRAME.

Camera Height: 5' 6"

Focal Length: 25.1mm

Angle of View: 48°



**11 M.C.U. KATIE**

6 (PRODUCE MARKET)

-- IF TIME ALLOWS --

48 FPS

START IN BLACKNESS. PAN LEFT AND TRACK KATIE AS SHE RIDES. FROM BEHIND SECURITY FENCE.

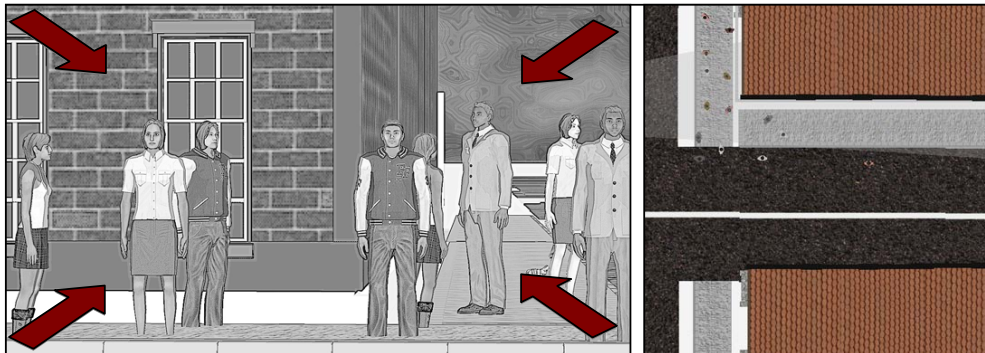
HANDHELD? PROBABLY STICKS.

Camera Height: 4' 1"

Focal Length: 85.3mm

Angle of View: 15°





**13 W.S. STREET**

3

24 FPS -- DOUBLE THE SHUTTER!

Same as previous (2) but on 85. Use the 85 to sell the shake. Lots of CUs of People as they pass by. Do a couple of passes. Use for INTENSIFICATION AND CONFUSION.

Camera Height: 4' 6"

Focal Length: 85mm

Angle of View: 15°



**13 E.C.U. KATIE'S EYES**

4

KATIE ENTERS STREET.

48 FPS

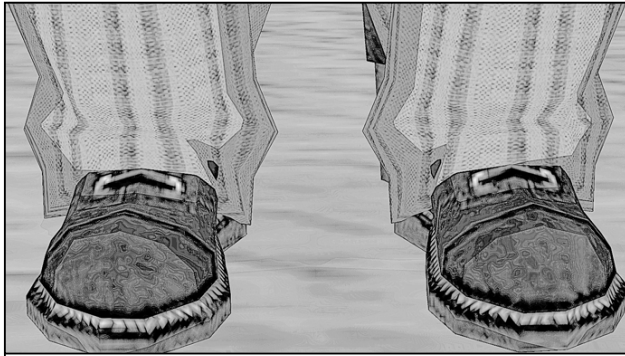
PAN RIGHT WITH HER.

HER EYES WIDEN. HOLD UNTIL WRECK. SHE BREAKS HARD AND WE KEEP PANNING

Camera Height: 3' 11"

Focal Length: 299.8mm

Angle of View: 4°



**13 C.U. CLOWN**

13

CLOWN WALKS INTO SHOT

TILT UP QUICKLY TO NEXT FRAME

Camera Height: 1' 9"

Focal Length: 50.5mm

Angle of View: 25°



**13 C.U. CLOWN**

<<CONTINUED>>

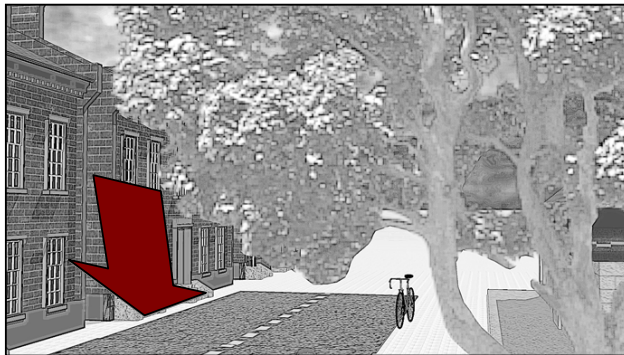
LA CU CLOWN HOLD UNTIL SHE STANDS UP AND HUGS HIM.

Camera Height: 1' 9"

Focal Length: 50.5mm

Angle of View: 25°





**14 W.S. KATIE AND CLOWN**

2

START ON TREE BRANCHES.

JIB DOWN TO NEXT FRAME.

Camera Height: 10' 0"

Focal Length: 25.2mm

Angle of View: 47°



**14 F.S. KATIE AND CLOWN**

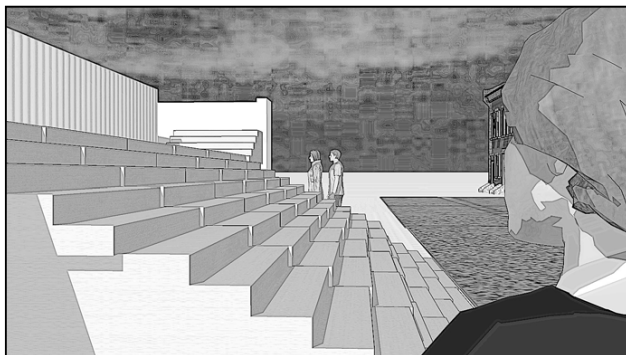
<<CONTINUED>>

STOP JIB HERE AND HOLD UNTIL SHE RUNS OFF FRAME

Camera Height: 3' 6"

Focal Length: 25.2mm

Angle of View: 47°



14 M.C.U. KATIE  
4

STEADICAM

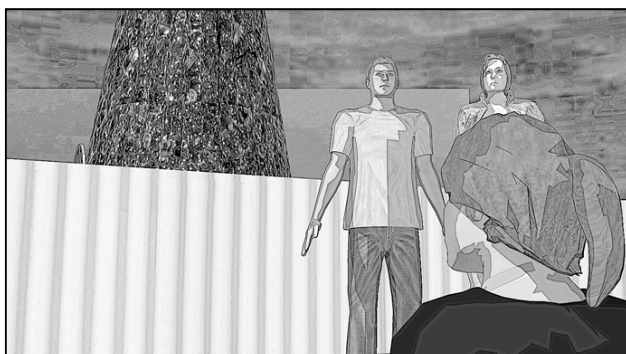
Katie sees her parents. She runs forward.

STEADICAM WITH HER UP STAIRS OTS.

Camera Height: 4' 2"

Focal Length: 25.2mm

Angle of View: 47°



14 M.C.U. KATIE

<<CONTINUED>>

CONTINUE STEADICAM

Camera Height: 6' 2"

Focal Length: 25.2mm

Angle of View: 47°



**14 M.C.U. JON AND KATIE**  
 <<CONTINUED>>

SHE REACHES JON AND EMBRACES HIM.  
 PAN RIGHT AND SWING AROUND THEM AS KATHERINE SWINGS INTO POSITION

Camera Height: 8' 9"

Focal Length: 25.2mm

Angle of View: 47°



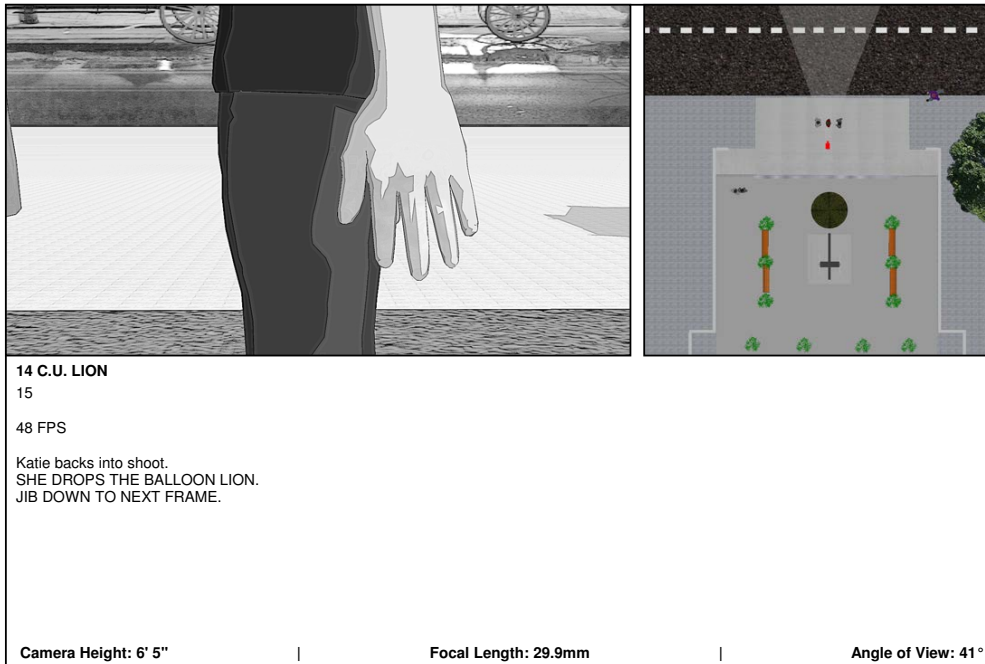
**14 M.S. JON KATIE AND KATHERINE**  
 <<CONTINUED>>

LAND IN THIS FRAME, HOPEFULLY FRAMING THE CATHEDRAL BEHIND THEM.

Camera Height: 7' 10"

Focal Length: 25.2mm

Angle of View: 47°



## Appendix C: Call Sheets

UNO GRADUTE THESIS PROJECT: THE HORSE AND THE CASTLE							
CALL SHEET							
Producer: Christine Carey Director: Dawn Spatz 1st AD: Lee Garcia 2nd AD: Tyler Laperouse		<b>General Crew Call</b>  <h1 style="margin: 0;">3:00 PM</h1> Shooting Call: 5:25 PM			<b>Day of Week, Date</b> Day: <u>1</u> OF <u>8</u> Sunrise: 6:43AM Sunset: 5:00PM Weather: Partly Cloudy 71°/59° Lunch: 9:00 PM		
SET CELL: (337) 257-1634 Tyler Laperouse		** ** * *					
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
3	INT. KATEY'S BEDROOM - Jon and Katey discussion on bed, Katherine in BG.	1,3,4	N	4/8		PAC Soundstage	
7	INT. KATEY'S BEDROOM - Katherine looking for Katey	4	N	1/8		Performing Arts Center, Rm 117 2000 Lakeshore Drive, New Orleans, LA 70148	
						Crew Parking	
						PAC Parking Lot	
						Nearest Hospital:	
						1415 Tulane Ave, New Orleans, LA 70112	
#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS	
1	Juliette Enright	Katey	SW		3:45		
3	Hunter Burke	Jon	SW		3:45		
4	Chelsea Hebert	Katherine	SW		3:45		
#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO		
8	Kristen Armit (Katey stunt double)			4:00	Wardrobe		
TOTAL:							
DEPARTMENT NOTES							
MU/H:				PROPERTY:			
WRD: Kristen Armit to be fitted for wardrobe.				SFX:			
SFXMU:				SETDEC:			
NOTES:				LOCATIONS:			
ADVANCE SCHEDULE - DAY OF - DAY DATE - Approx. Call Time: 00:00							
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
3	INT. KATEY'S TENT - Jon's exit, Katey's photographs, decision to leave	1,3	N	6/8		Location Address	
3	INT. KATEY'S TENT - Katey working in her room, discussion with Jon	1,3	N	1 3/8		Performing Arts Center, Rm 117	
						Crew Parking	
						PAC Parking Lot	
2nd AD		1st A.D.		PRODUCER			
Tyler Laperouse		Lee Garcia		Christine Carey			
(337) 257-1634		(337) 309-5351		(985) 237-4723			

<b>THE HORSE AND THE CASTLE: December 8, 2012</b> <b>CALL SHEET</b>						
Producer: <u>Christine Carey</u> Director: <u>Dawn Spatz</u> 1st AD: <u>Lee Garcia</u> 2nd AD: <u>Tyler Laperouse</u>		<b>General Crew Call</b>  <div style="font-size: 2em; font-weight: bold;">3:00 PM</div>			<b>Day of Week, Date</b> Day: <u>2</u> OF <u>8</u> Sunrise: <u>6:44AM</u> Sunset: <u>5:01PM</u>  Weather: <u>Partly Cloudy 72° / 61°</u> Lunch: <u>9:00 PM</u>	
SET CELL: (337) 257-1634 Tyler Laperouse		Shooting Call: 4:00 PM  * * *  * *				
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
3	INT. KATEY'S TENT - Jon's exit, Katey's photographs, decision to leave	1,3	N	6/8		PAC Soundstage
3	INT. KATEY'S TENT - Katey working in her room, discussion with Jon	1,3	N	1 3/8		Performing Arts Center, Rm 117 2000 Lakeshore Drive, New Orleans, LA 70148
						Crew Parking
						PAC Parking Lot
						Nearest Hospital:
						1415 Tulane Ave, New Orleans, LA 70112
#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Juliette Enright	Katey	W	3:30	3:30	
3	Hunter Burke	Jon	W	3:30	3:30	
#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO	
TOTAL:						
DEPARTMENT NOTES						
MU/H:			PROPERTY:			
WRD:			SFX:			
SFX/MU:			SETDEC:			
NOTES:			LOCATIONS:			
ADVANCE SCHEDULE - DAY 3 OF 8 DAY DATE 12/10/12 - Approx. Call Time: 04:00PM						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
8	Katey rides bike through French Market	1,6,12,13,14,15	N	1/8		Location Address
11	Homeless man grabs at Katey	1,6	N	4/8		1235 North Peters Street, New Orleans, LA
						Crew Parking
2nd AD		1st A.D.		PRODUCER		
Tyler Laperouse		Lee Garcia		Christine Carey		
(337) 257-1634		(337) 309-5351		(985) 237-4723		

THE HORSE AND THE CASTLE: December 10, 2012							
CALL SHEET							
Producer: <u>Christine Carey</u> Director: <u>Dawn Spatz</u> 1st AD: <u>Lee Garcia</u> 2nd AD: <u>Tyler Laperouse</u>		<b>General Crew Call</b>  <div style="font-size: 2em; font-weight: bold;">5:00 PM</div>			<b>Day of Week, Date</b> Day: <u>3</u> OF <u>8</u> Sunrise: <u>6:45</u> Sunset: <u>5:01 PM</u>  Weather: <u>T-Storms, 70° / 44°</u> Lunch: <u>11:00 PM</u>		
SET CELL: (337) 257-1634 <div style="text-align: right;">Tyler Laperouse</div>		Shooting Call: 7:00 PM  * * *  * *					
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
8	Katey rides bike through French Market	1,7,12,13,14,15	N	1/8		French Market	
11	Bum grabs for Katey	1,6	N	5/8		1235 North Peters Street, New Orleans, LA	
						Crew Parking	
						French Quarter Parking	
						Nearest Hospital: Tulane Medical Center 1415 Tulane Avenue New Orleans, LA 70112	
#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS	
1	Juliette Enright	Katey	W	6:00 PM	6:00 PM		
6	Ken Spatz	Hobo	SWF	11:30 PM	11:30 PM		
#	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO	
7	Paisley Zerangue		SW		8:00 PM		
12	Homeless1 (LeBlanc)		SW		5:00 PM		
13	Homeless2 (Muffler)		SW		5:00 PM		
14	Skateboarder1 (Hughes)		SWF		5:00 PM		
15	Skateboarder2 (Campbell)		SWF		9:30 PM		
TOTAL:							
DEPARTMENT NOTES							
<b>MU/H:</b> staging in Tyler's Produce across street from French Market location				<b>PROPERTY:</b> staging in Tyler's Produce			
<b>WRD:</b> staging in Tyler's Produce				<b>SFX:</b>			
<b>SFX/MU:</b>				<b>SETDEC:</b>			
<b>NOTES:</b> COLD WEATHER DRESS ACCORDINGLY				<b>LOCATIONS:</b>			
ADVANCE SCHEDULE - DAY 3 OF 8 DAY DATE 12/10/12 - Approx. Call Time: 04:00 PM							
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
8	Katey meets the Clown	1,2,5,7,16	N			Location Address	
						French Market	
						Crew Parking	
						French Quarter Parking	
2nd AD		1st A.D.		PRODUCER			
Tyler Laperouse		Lee Garcia		Christine Carey			
(337) 257-1634		(337) 309-5351		(985) 237-4723			

THE HORSE AND THE CASTLE: December 11, 2012							
CALL SHEET							
Producer: <u>Christine Carey</u> Director: <u>Dawn Spatz</u> 1st AD: <u>Lee Garcia</u> 2nd AD: <u>Tyler Laperouse</u>		<b>General Crew Call</b>  <div style="font-size: 2em; font-weight: bold;">5:00 PM</div> Shooting Call: 7:00 PM			<b>Day of Week, Date</b> Day: <u>4</u> OF <u>8</u> Sunrise: <u>6:45</u> Sunset: <u>5:01 PM</u> Weather: <u>Chance of Rain 20%, 55°/45°</u> Lunch: <u>11:00 PM</u>		
SET CELL: (337) 257-1634 <div style="text-align: center;">Tyler Laperouse</div>		*** **					
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
8	Katey meets Clown, and couple passes by.	1,2,5,16	N	2 3/8		<b>French Market</b>  1235 North Peters Street, New Orleans, LA  Crew Parking  <b>French Market Parking</b>  <b>Nearest Hospital:</b> Tulane Medical Center 1415 Tulane Avenue New Orleans, LA 70112	
#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS	
1	Juliette Enright	Katey	W	6:00 PM	6:00 PM		
2	Jackson Beals	Jasket the Clown	SW	5:30 PM	5:30 PM		
#	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO	
7	Paisley Zerangue		W		7:00 PM		
5	Henry Griffin		SWF		7:00 PM		
16	Woman		SWF		7:00 PM		
TOTAL:							
DEPARTMENT NOTES							
MU/H:		Back of Tyler's Produce		PROPERTY: staging in Tyler's Produce			
WRD:		staging in back of Tyler's Produce		SFX:			
SFXMU:				SETDEC:			
NOTES:		COLD WEATHER DRESS ACCORDINGLY		LOCATIONS:			
ADVANCE SCHEDULE - DAY 3 OF 8 DAY DATE 12/10/12 - Approx. Call Time: 04:00 PM							
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES	
14	Katey with Clown runs to meet parents	1,2,3,4	N	1		<b>Location Address</b>  Jackson Square	
12	Jon on phone overlooking river	3	N	1/8		Crew Parking  French Quarter Parking	
2nd AD		1st A.D.		PRODUCER			
Tyler Laperouse		Lee Garcia		Christine Carey			
(337) 257-1634		(337) 309-5351		(985) 237-4723			



## CALL SHEET

✿ ✿

**Lunch:** 11:00PM

87

<b>THE HORSE AND THE CASTLE: December 13, 2012</b> <b>CALL SHEET</b>						
Producer: <u>Christine Carey</u> Director: <u>Dawn Spatz</u> 1st AD: <u>Lee Garcia</u> 2nd AD: <u>Tyler Laperouse</u>		<b>General Crew Call</b>  <div style="font-size: 2em; font-weight: bold;">5:00 PM</div> Shooting Call: 7:00 PM  * * * * *			<b>Day of Week, Date</b> Day: <u>6</u> OF <u>8</u> Sunrise: <u>6:45</u> Sunset: <u>5:01 PM</u>  Weather: <u>50/50</u> Lunch: <u>11:00 PM</u>	
SET CELL: (337) 257-1634 Tyler Laperouse						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
1	Katey falls on ground	1,2,8,9,10,11,17	N	4/8		Euclid Records
13	Katey enters bourban crowd and loses lion. Finds Clown.	1,8,9,10,11,17	N	1 5/8		3401 Chartres Street
						Crew Parking
						Chartres Street and surrounding
						Nearest Hospital: Tulane Medical Center 1415 Tulane Avenue New Orleans, LA 70112
#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Juliette Enright	Katey	W	6:00 PM	6:00 PM	Will arrive with Tyler L.
2	Jackson Beals	Clown	W	5:30 PM	5:30 PM	
#	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO
8	Kristin Armit		SWF	6:00	6:00	Wardrobe
9	Veronica Ali		SWF	6:00	6:00	
10	Jenny Billot		SWF	6:00	6:00	
11	Taylor Duhe		SWF	6:00	6:00	
12	Phil Larosa		SWF	6:00	6:00	
TOTAL:						
DEPARTMENT NOTES						
MU/H:		staging in Euclid Records		PROPERTY: staging in Euclid Records		
WRD:		staging in Euclid Records		SFX:		
SFX/MU:				SETDEC:		
NOTES:		COLD WEATHER DRESS ACCORDINGLY		LOCATIONS:		
ADVANCE SCHEDULE - DAY 3 OF 8 DAY DATE 12/10/12 - Approx. Call Time: 04:00 PM						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
4	Katey starts journey on bike		N	5/8		Location Address
						Spain St.
						Crew Parking
						Spain St. and surrounding area
2nd AD		1st A.D.		PRODUCER		
Tyler Laperouse		Lee Garcia		Christine Carey		
(337) 257-1634		(337) 309-5351		(985) 237-4723		



## CALL SHEET

Day of Week, Date

**Sunrise:** 6:45      **Sunset:** 5:01PM

**Weather:** 75/63

**Lunch: 11:00PM**

Shooting Call: 7:00 PM

\* \* \* \*

✻ ✻

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
2	Kitchen- Katie overhears parents argue	1	N	4/8		<b>Euclid Records</b>
6	Kitchen- Katherine crosses to Katie's room	4	N	2/8		2925 Constance St.
5	Bathroom- Katherine brushes her teeth	4	N	3/8		
10	Jon and Katherine phone conversation	3	N	3/8		Crew Parking
						Constance St and surrounding area
						<b>Nearest Hospital:</b> Tulane Medical Center 1415 Tulane Avenue New Orleans, LA 70112

#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Juliette Enright	Katey	WF	5:30PM	5:30PM	
3	Hunter Burke	Jon	WF	5:30PM	5:30PM	
4	Chelsea Hebert	Katherine	WF	5:30PM	5:30PM	

[illegible]

TOTAL:

## DEPARTMENT NOTES

**MU/H:**

**PROPERTY:**

WRD:

**SFX:**

**SFXMU:**

SETDEC:

**NOTES:**

**LOCATIONS:**

ADVANCE SCHEDULE - DAY 3 OF 8 DAY DATE 12/10/12 - Approx. Call Time: 04:00PM

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	TIMING	LOCATION NOTES
	DONE, Y'ALL					Location Address
						Crew Parking

**2nd AD**

1st A.D.

**PRODUCER**

Tyler Laperouse

Lee Garcia

Christine Carey

(337) 257-1634

(337) 309-5351

(985) 237-4723



**CITY OF NEW ORLEANS**  
MAYOR'S OFFICE OF CULTURAL ECONOMY  
FILM PERMIT

**PROJECT:**

Project Name:	The Horse & The Castle	Project Number:	12-0745
Valid Only:	12/8/12 to 12/22/12		
Description:	Student Film		

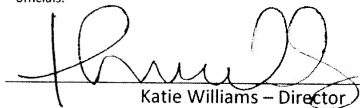
**APPLICANT:**

Applicant Name:	UNO	Contact Name:	Christine Carey
Applicant Address:		Contact Phone:	t: 985-237-4723
Applicant Phone:	t: 985-237-4723	Contact Email:	christine.n.carey@gmail.com

**LOCATION PERMITS:**

Number	Location	Issue Date	Description
Film Location (12-30786-FILM)	1104 Harmony St	11/19/12	ITC & parking requests
Film Location (12-30823-FILM)	615 Spain St	11/19/12	parking requests

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

  
Katie Williams – Director

11/19/12  
Date

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



# CITY OF NEW ORLEANS

MAYOR'S OFFICE OF CULTURAL ECONOMY  
FILM PERMIT

**PROJECT:**

**Project Name:** The Horse & The Castle  
**Valid Dates:** 12/12/2012 to 12/16/2012  
**Description:** Student Film

**Project Number:** 12-0745

**APPLICANT:**

**Applicant Name:** UNO

**Applicant**

**Address:**

**Applicant Phone:** t: 985-237-4723

**Contact Name:** Christine Carey

**Contact Phone:** t: 985-237-4723

**Contact Email:** christine.n.carey@gmail.com

**LOCATION PERMITS:**

Number	Location	Issue Date	Description
Film Location (12-30823-FILM)	615 Spain St	12/6/2012	parking request
Film Location (12-32603-FILM)	3401 Chartres St	12/6/2012	Exterior filming w/ ITC on Desire
Film Location (12-32609-FILM)	751 Chartres St	12/6/2012	Parking request for loading zone

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

Katie Williams – Director

12/6/12

Date

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

CITY OF NEW ORLEANS  
DEPARTMENT OF PUBLIC WORKS  
TRAFFIC ENGINEERING

PERMIT # 2012-895

STREET OCCUPANCY PERMIT (FILMING)

APPLICATION FEE- \$40.00

Check One: MOVIE ☒ TV ☐ COMMERCIAL ☐

PRODUCTION NAME: The Horse and The Castle

COMPANY NAME: University of New Orleans

ADDRESS: 2000 Lakeshore Dr.

CITY: New Orleans STATE: LA ZIP: 70112 TEL. # (985) 237-4723

LOCAL #       

LOCATION: ON ST. ANN STREET  
Chartres St.

BETWEEN POINTE STREET AND CHARTRES STREET

PERSON IN CHARGE: Christine Carey

NO. OF DAYS 1 FROM 5pm 12/12/12 TO 5 AM 12/13/12

STIPULATIONS:

PERMIT ALLOWS FOR THE USE OF THE FREIGHT ZONE ON ST. ANN AS  
SHOWN ON THE ATTACHED DIAGRAM.

A detailed map of each area requested must be attached to this permit  
and must be present at the permitted location at all times.

This permit is for street/sidewalk use only and additional permits may  
be required by other agencies.

REQUESTEE SIGNATURE: [Signature]

DATE: 12/7/12

DO NOT WRITE BELOW THIS LINE

OTHER AGENCY: POLICE ☐ FIRE ☐ RTA ☒ PARKING ☐  
BOND REQUIRED: YES ☐ NO ☒

APPROVED: [Signature] BY: VEDAN HENDRICKSON DATE: 12/7/12

[Signature] DIRECTOR [Signature] CITY TRAFFIC ENGINEER

HOLD HARMLESS AGREEMENT

For the temporary use of ST ANN Street between

POPE Street and CHARLES Street.

TO WHOM IT MAY CONCERN:

We the undersigned agree to save and hold harmless the City of New Orleans from all cost and damage to any persons and property which is caused by any activity, condition or event arising out of the temporary use of the above street, for the purpose of a FAMILY LOCATION

from 12/12/12 5:00 PM to 12/13/12 4:00 AM.

We also agree to comply with the provisions set forth in Permit Number 2012-895  
dated 12/7/12.

We are also aware that the typical insurance policy may not provide us with coverage for accidents that may occur off our private property and in the public right-of-way.

Signed: [Signature]

Date : 12/7/12

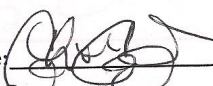


PERMIT # 1012-895

This permit is granted in accordance with Sections 146-314, 146-453, 146-493, 146-584 and 146-585 of the City Code and the City's Building Code, Article 301, "Construction and Demolition Privileges," and the following stipulations:

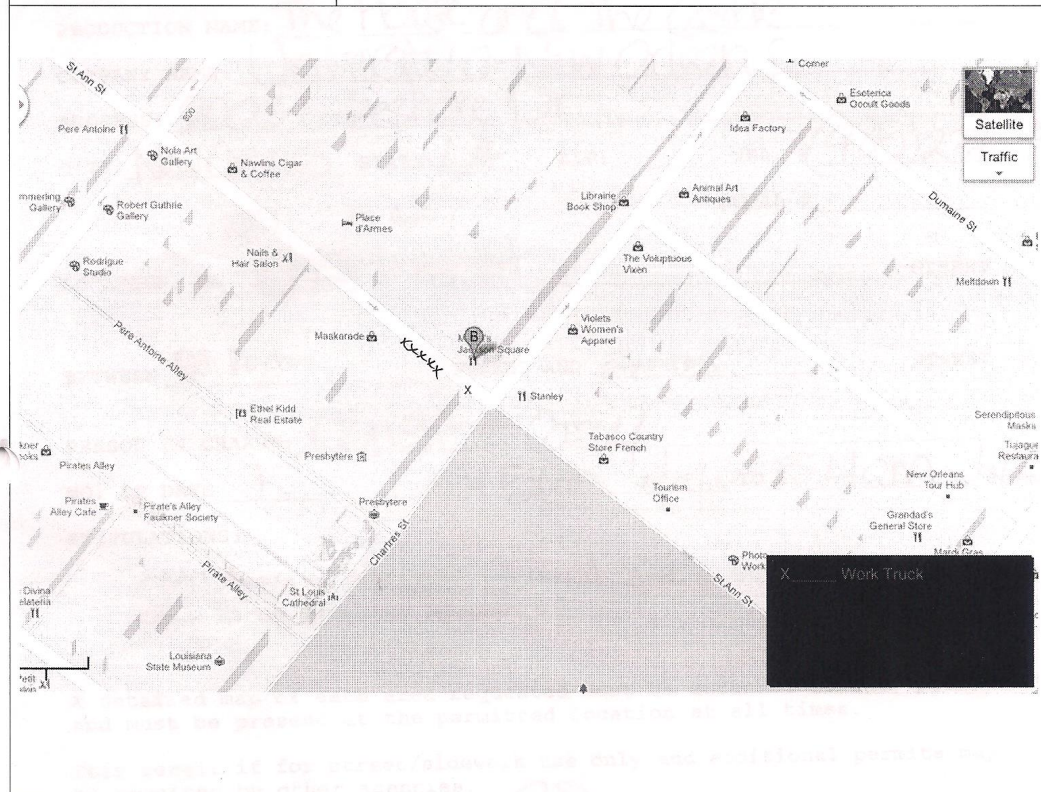
1. In the event a traffic hazard or congestion develops on the public right-of-way associated with the permitted events, you will employ this City's police to control traffic and protect the public during such events.
2. You will provide, locate and maintain all traffic control devices (barricades, lights, signs, etc.) To identify the permit area during the permitted period per the above ordinances and Part IV of the Louisiana Department of Transportation and Development's "Manual on Uniform Control Devices" or the City of New Orleans Standard Plans.
3. All damages to the public right-of-way as a result of the construction will be rebuilt in accordance with this City's specifications within thirty (30) days at no cost to the City.
4. Any protected walkway will be constructed per Building Code, Article 302, "Protection for Pedestrians" and be available for safe pedestrian use at all times.
5. You will comply with this City's code, Section 146-453, "Provisions for Public Safety and Traffic Movements."
6. The City may require adjustments or removal of any or all equipment (materials, barricades, walkways, fencing, etc.) Covered by this authorization to facilitate other projects or events within the street right-of-way.
7. During the Mardi Gras season, no permit will be issued from the Wednesday before Mardi Gras until the Wednesday after Mardi Gras in the area bounded by Canal, N. Rampart, Dumaine and Decatur Streets.
8. The Department of Public Works requires all permits for the occupancy of the street right-of-way issued in connection with the construction, demolition, repair or maintenance of a building to include a bond to ensure the performance of the building owner's obligation to restore within thirty (30) days any and all damage to the sidewalk and street pavements resulting from the occupancy of the right-of-way or the use of adjacent right-of-way for the permitted construction activity.
9. No lifting operation which will block the moving lanes of traffic will be permitted between 7am and 9am or 4pm and 6pm weekdays.

This permit becomes invalid when and during the time period any one of the provisions or stipulations of the permit is not complied with. The City of New Orleans accepts no liability associated with this permit, nor does this permit allow any deviations from the Code of the City of New Orleans.

Requestee's Signature: 

Date: 12/7/12

Location:	<b>EXT. CATHEDRAL/ NIGHT</b> Shoot Date: Dec. 12 <sup>th</sup> , 2012 Prebytere Loading Zone—St. Ann Street, New Orleans 70116
Requesting:	<b>Working Trucks:</b> 1 spot on 600 Block of St. Ann St between Royal St & Decatur St



And must be present at the permitted location at all times.  
This permit is for camera/studio use only and additional permits may  
be required for other uses.

DATE: 12/12/12  
DO NOT WRITE BELOW THIS LINE  
OTHER AGENT: POLICE FIRE RTA PARKING  
LATE: 12/12/12

**HOLD HARMLESS AND  
INDEMNIFICATION AGREEMENT**

Parish of Orleans  
State of Louisiana

Artillery Park

This Hold Harmless and Indemnification Agreement is made and entered into this 12<sup>th</sup>-13<sup>th</sup> day of December, 2012, by and between The Horse and The Castle and Production the FRENCH MARKET CORPORATION.

The Horse and The Castle does hereby agree to forever indemnify and hold Production harmless the City of New Orleans, the French Market Corporation, and the Farmers' Market, their agents, officers, and employees (the "Indemnitees") from any and all claims, whether made judicially or non-judicially, that may be made or asserted by anyone, including the indemnitees, as well as the costs of defending such claims, for injuries, damages, losses, or expenses suffered as a result of the acts (or failure to act) of The Horse and The Castle, including but Production not limited to its employees, contractors, subcontractors, or others acting on its behalf, in connection with French market corporation by The Horse and Castle on Production Dec. 12<sup>th</sup>-13<sup>th</sup>, 2012, from 3:30pm-3:30am while on French Market Corporation property, whether such claim is made by way of indemnity, contribution, subjugation, or otherwise.

IN WITNESS WHEREOF, the authorized representative  
of The Horse and The Castle hereby executes this agreement.  
Production  
Witnesses:

By Christine Carey  
Authorized Representative Christine Carey





## **TEMPORARY FILMING PERMIT**

**For:** Student Filming in the French Market District

**Date & Time:** Monday, December 10, 2012 - Wednesday, December 12, 2012

**FEE:** \$50

**DEPOSIT:** N/A

**Organizer/contact person:** Christine Carey

*This is to permit Christine Carey and the Horse & the Castle to film on the date and in the area listed above. The French Market Corporation is not responsible for anything related to this event other than giving permitted use of space. The French Market Corporation retains the right to remove your party if there is any public disruption. If you encounter problems on our property in or have any security or safety concerns please call our security office at 504-638-8862 or 504-596-2310 for assistance.*


A handwritten signature in black ink, appearing to read "J. Smith", written over a horizontal line.

11/20/12

Jeremy Smith, Marketing & Special Events Manager - French Market Corporation

**PLEASE KEEP THIS PERMIT WITH YOU ON DAY OF EVENT!**

Appendix E: Police Detail

		<b>Crescent City Consulting, LLC</b> <i>Horse &amp; Castle</i>			
		12/13/12			
Ms. Christine Carey		**Notice **			
Production Coordinator		This invoice is for the sole purpose of providing the Accounting Department with payroll			
University of New Orleans		information for Security Officers during the specified period. Such information			
2000 Lakeshore Drive		shall not be disseminated to outside entities, agencies or organizations			
New Orleans, LA 70148		without the expressed written consent from Crescent City Consulting, LLC.			
985-237-4723					
Pay Period from		12/12/12	to	12/12/2012	
<p>The following officer was detailed to the University of New Orleans for the production of "Horse &amp; Castle",  at an hourly rate of <b>\$35 officers</b> with a shift differential of \$5 added between 11 pm - 7 am, as well as a  14 percent administrative fee added to the total dollar amount.</p>					
Please issue one check to Crescent City Consulting, LLC, 28 Seaward Court, New Orleans, Louisiana 70131.					
Federal Tax ID No is 45-2924871. D					
NAME	SOCIAL SECURITY NUMBER	TOTAL HOURS WORKED		AMOUNT OWED	
Crescent City Consulting, LLC		n/a		\$57.40	
Culver, Gina		7		\$250.00	
Smith, Laura		4		\$160.00	
				\$467.40	
		11 Personnel Hours			
		Total Dollar Amount		\$467.40	
<b>Wednesday, December 12, 2012</b>					
700 Decatur Street					
1. Gina Culver	5 pm - 12 am				
Laura Smith	12 am - 4 am				
** end **					

## Appendix F: Equipment list

### CAMERAS

QUANTITY	ITEM
CAMERA	
1	Red Epic Body, Rail, and Monitor Kit
1	Red Zoom Lens (18mm-85mm)
1	Red Prime Lens (300 mm)
1	Red Battery and Charger Kit
1	Red Mag/ LTO Station
1	Red Mattebox and Follow Focus Kit
1	4X Filter Kit for Mattebox
4	Red Mags
1	Canon Prime Lens Kit
1	Panasonic HD Monitor with Monitor Stand
1	Field Monitor Kit
6	Anton Batteries
1	Additional Anton Battery Dock
MULT	BNC Cables (Long)
1	AC Bag
1	Run Bag
1	Light Meter (Sekonic)
1	Timecode Slate
1	Gray Card
1	Lenspen
1	Lens Bulb
1	Measuring Tape
CAMERA SUPPORTS	
1	Matthews Doorway Dolly + Track Wheels
1	Chameleon Dolly + Track Wheels
1	EZ Jib
2	Cartoni Laser Tripods
1	High Hat
1	Camera Cart
GRIP AND LIGHTING	
1	Grip Truck
1	Key for Soundstage Powerbox
1	Crate Baby C-Clamps
1	Crate C-Clamps
1	Crate of Snoots
1	Rope of Clamps
15	Additional Sandbags
6	ER Stingers
2	Powerstrips
2	"L" Light Kits
1	Box "L" Kit Bulbs
4	2 FT, 4-Bank Kinos
2	4 FT Kinos
3	Additional 2K Fresnels
3	Additional 1K Fresnels
4	Additional 650w Fresnels
2	4 FT Straight Dolly Track
2	Curved Dolly Track Pieces
1	Roll Cinefoil
MULT	Gels and Diffusion
MISC PRODUCTION	
1	Walkie Kit
5	Sound Blankets
SOUND	
1	Tascam Kit
4	XLR Cables
2	Lavalier Microphone Kits
1	BNC to BNC ¼ inch Cable
1	Red Lemo to BNC Cable
1	Timecode Sync Box
3	CF Cards for Tascam Recorder
1	Sound Cart
1	Boom Pole

## Appendix G: Budget

CAST	DAY RATE	DAYS	TOTAL
KATEY	\$100	9	\$900
JON	\$100	2	\$200
KATHERINE	\$100	2	\$200
GRUNGY CLOWN	\$100	4	\$400

**\$1,700 CAST TOTAL**

PERMITS	COST	DAYS	TOTAL
SHOOTING PERMIT	\$0	9	\$0
JACKSON SQUARE	\$1,500	1	\$1,500
ROAD APPLICATION FEE	\$40	1	\$40
ROAD CLOSURE	\$90	4	\$360
DETAIL OFFICER	\$200	4	\$800
ROAD CLOSURE SIGNS	\$50		\$50

**\$2,750 PERMITS TOTAL**

EQUIPMENT	COST	DAYS	TOTAL
RED EPIC	\$1,500	9	\$1,500
LENS RENTAL	\$1,500	9	\$1,500
GO PRO	UNO		\$0
SD	UNO		\$0
SD LENS KIT	UNO		\$0
GRIP TRUCK	UNO		\$0
STEADICAM	UNO		\$0
DOORWAY DOLLY	UNO		\$0
CHAMELEON DOLLY & TRACK	UNO		\$0
CURVED DOLLY TRACK	UNO		\$0
4 FT STRAIGHT DOLLY TRACK	UNO		\$0
EZ JIB	UNO		\$0
5 x 2K FRESNELS	UNO		\$0
BATES CABLES	UNO		\$0
2 FT, 4 BANK KINOS	UNO		\$0
4 x 1K FRESNELS	UNO		\$0
1 x 650 ARRI KIT	UNO		\$0
2 x 150w FRESNELS	UNO		\$0
3 x 300w FRESNELS	UNO		\$0
9 LIGHT	UNO		\$0
2 x "L" LIGHT KIT	UNO		\$0
"L" KIT BULBS	UNO		\$0
CINEFOIL ROLL	UNO		\$0
GRATE OF SNOOTS	UNO		\$0
CRATE BABY C-CLAMPS	UNO		\$0
CRATE OF C-CLAMPS	UNO		\$0
SANDBAGS	UNO		\$0
HD MONITOR	UNO		\$0
CRT MONITOR	UNO		\$0
FIELD MONITOR KIT	UNO		\$0
HIGH HAT	UNO		\$0
10 STINGERS	UNO/OWN		\$0
DIDDY BAG	UNO		\$0
CAMERA CLEANING KIT	UNO		\$0
BNC CABLE	UNO		\$0
CARTONI FOCUS TRIPOD	UNO		\$0
FOSTEX PD6	\$250	FLAT	\$0
3 x SOUND DEVICES MIX PRE	UNO		\$0
1 FOSTEX FR2 (timecode)	UNO		\$0
1 FOSTEX FR2 (no timecode)	UNO		\$0
SMALL MIXING BOARD	UNO		\$0
ME MICROPHONE KIT	UNO		\$0
1 WIRED LAVALIERE	UNO		\$0
2 x SEN G2 WIRELESS	UNO		\$0
TIMECODE SLATE	UNO		\$0
SOUND CART	UNO		\$0
1 EDISON STINGER	UNO		\$0
XLR CABLES x 10	UNO		\$0
HEADPHONES	UNO		\$0
SOUND BLANKET	UNO		\$0
BOOM POLE (long cable)	UNO		\$0
BOOM POLE (un-cabled)	UNO		\$0
G-RAID 3 TB HARD DRIVE	\$299	2	\$598
CARD READER	UNO		\$0

**\$3,598 EQUIPMENT TOTAL**

SET OPERATION	COST	DAYS	TOTAL
CATERING	\$160	9	\$1,440
CRAFT SERVICES	\$100	9	\$900
WALKIES	\$34	10	\$340
FIRST AID KIT	24.95	1	24.95

**\$2,705 SET OPERATION TOTAL**

CAMERA EXPENDABLES	COST	AMT	TOTAL
PAPER TAPE	\$3.95	3	\$11.85
GAFF TAPE 1.0" x 55 Yds	\$10.95	3	\$32.85
BLOWER	\$6.65	1	\$6.65
CHINA MARKERS	\$2	3	\$6
DRY ERASE MARKERS	\$1.75	1	\$1.75
DIAPERS	\$51.95	1	\$51.95
SCRUBBING BUBBLES	\$5.95	1	\$5.95
CANNED AIR	\$15.95	1	\$15.95
LENS CLOTH	OWN	1	\$0
KIM WIPES	\$3.45	1	\$3.45
PANCRO	\$15.50	1	\$15.50

**\$152 CAMERA EXPENDABLES TOTAL**

SOUND EXPENDABLES	COST	AMT	TOTAL
AA Batteries (24 Pack)	\$12.48	11	\$137.28
9V BATTERIES	\$16.68	1	\$16.68
SOUND REPORTS	\$13.50	1	\$13.50
GAFF TAPE	\$14	1	\$14
UNDERCOVERS	\$12.95	3	\$38.85
DVDs AND CASES	\$0.35	20	\$7.00

**\$227 SOUND EXPENDABLES TOTAL**

G & E EXPENDABLES	COST	AMT	TOTAL
GAFF TAPE	\$10	4	\$40
TENNIS BALLS	\$2	10	\$20
BALANCED BULBS	\$8	5	\$40
BLACK DUVETYN	\$9	5	\$46.25
GELS	UNO		\$0
C-47	\$2	3	\$6

**\$146 G & E EXPENDABLES TOTAL**

MAKEUP/WARDROBE	COST	AMT	TOTAL
MAKEUP KIT FEE	\$40	9	\$360
CLOWN SPECIAL MAKEUP	\$100	1	\$100
CLOWN WARDROBE	\$50	1	\$50
KATE WARDROBE	\$50	1	\$50

**\$560 MU/WARDROBE TOTAL**

PROPS	COST	AMT	TOTAL
KATE TRICYCLE	\$40	1	\$40
LIONS	\$10	4	\$40
BALLOONS	\$5	1	\$5
DUFFEL BAG	\$0	1	\$0
SET OF KEYS	\$0	1	\$0
CD PLAYER	\$20	1	\$20
CD	\$0	1	\$0
PROP CIGARETTES	\$7	2	\$14

**\$119 PROPS TOTAL**

SET DRESSING	COST	AMT	TOTAL
TENT	\$30	1	\$30
STOOL	\$0	1	\$0
LITTLE GIRLS BEDDING	\$40	1	\$40
FAMILY PHOTOS	\$20	1	\$20
MISC. SET DRESSING	\$50	1	\$50

**\$140 SET DRESSING TOTAL**

CREW	COST	AMT	TOTAL
SOUND MIXER	\$150	9	\$1,350
GAFFER TRAVEL	\$100	1	\$100
POST SOUND	\$1,000	1	\$1,000

**\$2,450 CREW TOTAL**

**TOTAL FILM COST \$14,547**

Appendix H: Talent Releases

**Actor Release Form**

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

The Horse and the Castle (the picture)

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

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

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

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

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

Name: Hunter Burke

Address: [REDACTED]

Telephone: [REDACTED]

Signature: [Signature]

Date: 12/7/2015

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



### **Actor Release Form**

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

The Horse and the Castle (the picture)

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

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

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

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

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

Name: Michelle Enright (Guardian)

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

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

Signature: Michelle Enright Date: 12/7/2015

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

### **Actor Release Form**

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

The Horse and the Castle (the picture)

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

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

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

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

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

Name: Jackson Beals

Address:

Telephone:

Signature:

Date: 12/7/2015

Student Filmmaker (print name)

## Appendix I: Composer Releases

### Composer License Agreement

Date: April 7, 2015

Picture Title: THE HORSE AND THE CASTLE

Producer: DAWN SPATZ ROE Phone & Email: 504-452-2077  
Dawn@Studiosoe.com

Composer: JOE SHIRLEY Phone & Email: 601-497-7909  
Joe@magnoliamusichouse.com

For good and valuable consideration, the receipt of which is hereby acknowledged, Composer grants to Producer (and Producer's successors and assigns), a non-exclusive license in the master use, synchronization and performance rights to certain musical composition(s) composed by Composer for use in connection with the Project listed above, in all formats of the Project and in all media by which the Project is exhibited or distributed (whether now known or hereinafter devised) throughout the universe in perpetuity.

Producer acknowledges and agrees that the Composer owns all rights, title and interest (throughout the universe and in perpetuity) in and to the musical composition(s) licensed to Producer hereunder for use in the Project.

Producer agrees to accord Composer credit in the film and, where possible, in marketing materials, advertising or notices for the Project. Composer's credit shall read as follows: "Music Composed by \_\_\_\_\_"

This agreement will not be valid without execution of the Certificate of Authorship below.

ACCEPTED AND AGREED TO:

Composer: JOE SHIRLEY [Signature] 4-7-15  
Print Name Signature Date

Producer: DAWN SPATZ ROE [Signature] 4-7-15  
Print Name Signature Date

#### CERTIFICATION OF AUTHORSHIP

I, JOE SHIRLEY, certify that I have composed all musical compositions and/or musical material submitted by me to DAWN SPATZ ROE Producer for use in the Project currently titled "To The Limit" and that such compositions and/or materials are original creations by me and the Producer's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.

Signature of Composer: [Signature]

Exhibit...

---

## MUSICIAN CONSENT & RELEASE AGREEMENT

---

For good and valued consideration (herein defined as screen credit in the end credits), I hereby grant my consent for the recording and use of my performance for the soundtrack of the short film project presently entitled "THE HORSE AND THE CASTLE".

I grant to Producer, its successors and assigns, the right, but not the obligation, to use this recording in all forms of distribution, exhibition and marketing of the short film project, through any and all media (whether now known or hereafter devised), throughout the world in perpetuity.

I hereby release Producer, its successors and assigns from all claims and demands in connection with my participation in this short film project.

By signing this I acknowledge that no promise of payment or compensation was made by the Producer for my participation in this project.

Producer agrees that credit as musician will be given in the end credits of the short film project - with placement, size and wording at the sole discretion of the Producer.

Dated: April 7, 2015

Signature: \_\_\_\_\_

Print Name: JOE SHIRLEY

Instrument(s)  
Played and  
Songs Played  
On:

Orchestra / Production

Phone &  
Email

Joe@MagnoliaMusicHouse.com 601-497-7909

Address

1954 Chereanya Ave #2  
Los Angeles CA 90068

## **VITA**

Dawn Roe was born in New Orleans, Louisiana, on July 13, 1986. After completing her schoolwork at Destrehan High School in 2004, she began attending the University of New Orleans. She received her Bachelor of Arts in Liberal Arts, with an emphasis on Film Production in 2009. In August of 2010 she entered the Master of Fine Arts program at the University of New Orleans.