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The Horse and The Castle

Angela D. Roe
adspatz@uno.edu

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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
I dedicate this thesis to my husband, James, and to my parents, Ken and Meg.
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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 un tarnished 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 heartbreakingly 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 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, lavaliere 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 subtilly, 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
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.

WOMAN’S 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.

(continues)
CONTINUED:

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—
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:

CLOWN
Back up!

KATEY
I’m sorry!

She rocks her bike back and forth, but it won’t lose 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:

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:

**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 clowns 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)
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:

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 SERIES SERIES
1
SERIES OF SHOTS <OUT OF FOCUS> <HIGH FRAME RATE>
Lights - People - Movement
1) Ground Level - Feet Passing in front of Lights
2) Faces Moving in and out of frame
3) A CU on Iron Work or Concrete in Focus with Background OOF - Wider shot of people
4) Cars Passing with Headlights
5) Other Lights and Neon Signs

Camera Height: 5' 2"
Focal Length: 53.1mm
Angle of View: 24°

1 E.C.U. LION
2
EMPTY FRAME
<OUT OF FOCUS>
<HIGH FRAME RATE>
<HIGH SHUTTER>

Camera Height: 2' 6"
Focal Length: 69.6mm
Angle of View: 18°
1 E.C.U. GLASS OF ALCOHOL

Drunk Sloshes

LENSBABY

Camera Height: 3' 10"
Focal Length: 85mm
Angle of View: 15°

1 E.C.U. COLLEGE STUDENT 1

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°
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.

1 E.C.U. KATIE

<<CONTINUED>>

STOP DOLLY HERE

<96 FRAMES PER SECOND>

Katie All Action
<table>
<thead>
<tr>
<th>Scene</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1 C.U. KATIE</strong>&lt;br&gt;17&lt;br&gt;Katie looks just off camera at her Lion.&lt;br&gt;&lt;96 FRAMES PER SECOND&gt;&lt;br&gt;Katie All Action&lt;br&gt;<strong>Camera Height: 1' 11”</strong></td>
<td><strong>Focal Length: 85mm</strong></td>
</tr>
</tbody>
</table>

| **1 E.C.U. KATIE’S HAND**<br>18<br>Katie reaches for the Lion.<br><96 FRAMES PER SECOND><br>PAN RIGHT TO FOLLOW<br>**Camera Height: 1' 7”** | **Focal Length: 85mm** | **Angle of View: 15°** |
1 M.S. LION
19
Katie's POV of Lion

Camera Height: 0' 9"
Focal Length: 85mm
Angle of View: 15°

1 E.C.U. LION
20
LION FROM KATIE'S POV

Camera Height: 0' 9"
Focal Length: 85mm
Angle of View: 15°
2 C.U. KATIE
<<CONTINUED>>
LAND DOLLY AND TILT HERE.
Katie ALL ACTION
Camera Height: 4' 6" | Focal Length: 85mm | Angle of View: 15°

2 C.U. LIONS
2
ALL ACTION
Camera Height: 3' 6" | Focal Length: 77mm | Angle of View: 16°
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<tr>
<td>3' 6&quot;</td>
<td>85mm</td>
<td>15°</td>
</tr>
<tr>
<td>4' 2&quot;</td>
<td>25mm</td>
<td>48°</td>
</tr>
</tbody>
</table>

**2 E.C.U. LIONS**
ALL ACTION

**2 F.S. KATIE**
ALL ACTION
PAN AND TILT WITH THEM AS HE PICKS HER UP OUT OF THE TENT AND PLACES SITS ON THE BED.

Stars on roof of Katie's tent.

PAN RIGHT SLOWLY.

<POTIENTIALLY INCLUDE A PHOTO.>
BEGIN ON CLOSED TENT DOOR.
SHE UNZIPS TO REVEAL JON.
HOLD UNTIL HE PICKS HER OUT OF THE TENT.

Camera Height: 2' 10" | Focal Length: 84.7mm | Angle of View: 15°

3 C.U. KATIE
Katie scoots into frame at front of tent.
HOLD UNTIL HE PICKS HER UP OUT OF FRAME.

Camera Height: 2' 6" | Focal Length: 75.5mm | Angle of View: 17°
3 M.C.U. KATHERINE
14
KATHERINE ENTERS THE ROOM.
HOLD FRAME FOR ALL APPLICABLE ACTION
WHAT ARE YOU GOING TO DO ABOUT 180 WHEN THEY STAND?

Camera Height: 4' 7"
Focal Length: 65.3mm
Angle of View: 19°

3 M.S. KATIE AND JON
15
JON STANDS UP INTO FRAME.
DOLLY IN TO NEXT FRAME.
<DETERMINE DOLLY SPEED ON SET. TOO FAST AND YOU WILL BONE THE CUT.>

Camera Height: 5' 7"
Focal Length: 26mm
Angle of View: 46°
3 C.U. KATIE AND JON
<<CONTINUED>>
HOLD FRAME HERE, UNTIL HE PUTS HER IN TENT.

3 E.C.U. KATIE'S FEET
16
He picks her up into frame.
HOLD UNTIL EXIT
3 M.C.U. TENT ROOF
28
Katie's POV
COVER ALL FLASHLIGHT/ PICTURES ACTION HERE.

Camera Height: 1' 5" | Focal Length: 32.4mm | Angle of View: 38°

3 C.U. TWO PICTURES
29
START ON PICTURE B AND PULL FOCUS TO A. COINCIDE POTENTIALLY WITH MOVEMENT OF FLASHLIGHT PENDING DAWN'S DESIRE.

Camera Height: 1' 5" | Focal Length: 32.4mm | Angle of View: 38°
4 C.U. BIKE TIRE
2
She tears off down the road.
JIB UP TO NEXT FRAME

4 W.S. KATIE
<<CONTINUED>>
STOP JIB HERE
Katie races out of scene.

Camera Height: 1' 4"
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°
DOLLY FROM DARKNESS AND STOP ON THIS FRAME
Katherine walks out of bathroom and into Kitchen
DOLLY OPTIONAL PENDING TIME CONSTRAINTS.

Katherine walks into Kitchen.
PAN AND TILT TO FOLLOW TO NEXT FRAME

Katherine walks into Kitchen.
PAN AND TILT TO FOLLOW TO NEXT FRAME
71

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°

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

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

WE PAN LEFT WITH THIS ACTION TO NEXT FRAME

8 C.U. THE CLOWN

<<CONTINUED>>

STOP PAN HERE

HOLD UNTIL CLOWN GETS UP
Couple walks into frame

Couple walks up, gets balloon, exits.

HOLD FRAME UNTIL END OF SCENE
**W.S. MARKET**

25

KATIE PASSES INTO FRAME TOWARD EXIT

JIB DOWN TO NEXT FRAME

---

**C.U. CLOWN**

<<CONTINUED>>

STOP JIB HERE

END SCENE

TRY FOR A LITTLE CLOSER ON HIS FACE.

---

**Camera Height: 5' 0"**  |  **Focal Length: 18mm**  |  **Angle of View: 63°**

**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°
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 the 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

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° |
CLOWN WALKS INTO SHOT
TILT UP QUICKLY TO NEXT FRAME

LA CU CLOWN HOLD UNTIL SHE STANDS UP AND HUGS HIM.
14 W.S. KATIE AND CLOWN

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°
Katie sees her parents. She runs forward.

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

LAND IN THIS FRAME, HOPEFULLY FRAMING THE CATHEDRAL BEHIND THEM.
Katie backs into shot.
SHE DROPS THE BALLOON LION.
JIB DOWN TO NEXT FRAME.

LAND JIB HERE AT GROUND LEVEL.
HOLD AS THEY WALK OFF FRAME.

CONTINUED: LION

Camera Height: 6' 5"
| Focal Length: 29.9mm
| Angle of View: 41°

Camera Height: 3' 10"
| Focal Length: 29.9mm
| Angle of View: 41°
## Appendix C: Call Sheets

### UNO GRADUATE THESIS PROJECT: THE HORSE AND THE CASTLE

**General Crew Call**

**3:00 PM**

**SET CELL:** (337) 257-1634

**Shooting Call:** 5:25 PM

**3:45 PM**

**TOTAL:**

### Crew Call:

**Day of Week, Date**

<table>
<thead>
<tr>
<th>Crew Call</th>
<th>Call Time</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:00 PM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:25 PM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00 PM</td>
<td></td>
<td></td>
</tr>
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### Call Sheets:

#### SET DESCRIPTION

<table>
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<tr>
<th>SC #</th>
<th>SET DESCRIPTION</th>
<th>CAST/BD</th>
<th>D/N</th>
<th>POS</th>
<th>TIMING</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>INT. KATEY'S BEDROOM - Jon and Katey discuss on bed, Katherine in BG.</td>
<td>1,3,4</td>
<td>N</td>
<td>4/B</td>
<td>PAC Soundstage</td>
</tr>
<tr>
<td>7</td>
<td>INT. KATEY'S BEDROOM - Katherine looking for Katey</td>
<td>4</td>
<td>N</td>
<td>1/B</td>
<td></td>
</tr>
</tbody>
</table>

#### LOCATION NOTES

- PAC Soundstage
- Crew Parking
- PAC Parking Lot

### STANDS & BACKGROUND ATMOSPHERE

<table>
<thead>
<tr>
<th>SC #</th>
<th>STANDS &amp; BACKGROUND ATMOSPHERE</th>
<th>STATUS</th>
<th>TIMING</th>
<th>LOCATION NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>PAC Soundstage</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Crew Parking</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

### DEPARTMENT NOTES

- Kristen Armit to be fitted for wardrobe.

### ADVANCE SCHEDULE - DAY 1 OF 1

<table>
<thead>
<tr>
<th>SC #</th>
<th>SET DESCRIPTION</th>
<th>DAY DATE</th>
<th>APPRX. CALL TIME:</th>
<th>LOCATION NOTES</th>
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</thead>
<tbody>
<tr>
<td>3</td>
<td>INT. KATEY'S TENT - Jon's exit, Katherine...</td>
<td>1,3</td>
<td>N</td>
<td>4/B</td>
</tr>
<tr>
<td>3</td>
<td>INT. KATEY'S TENT - Katey working in her room, discussion with Jon</td>
<td>1,3</td>
<td>N</td>
<td>1 3/8</td>
</tr>
</tbody>
</table>

### DEPARTMENT NOTES

- Kristen Armit to be fitted for wardrobe.

### CONTACT INFORMATION

- Tyler Laperouse
- Lee Garcia
- Christine Carey

### CALL SHEET

<table>
<thead>
<tr>
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<th>überhaupt</th>
<th>überhaupt</th>
</tr>
</thead>
<tbody>
<tr>
<td>überhaupt</td>
<td>überhaupt</td>
<td>überhaupt</td>
</tr>
</tbody>
</table>
### General Crew Call

**3:00 PM**  
Shooting Call: 4:00 PM  

**SET CELL:** (337) 257-1634  
**Tyler Laperouse**

---

### SC. # | SET DESCRIPTION | CAST/BG | D/N | POS | TIMING | LOCATION NOTES
---|---|---|---|---|---|---
3 | INT. KATEY'S TENT - Jon's exit, Katey's photographs, decision to leave | 1,3 | N | 4/8 | PAC Soundstages |
2 | INT. KATEY'S TENT - Katey working in her room, discussion with Jon | 1,3 | N | 1 3/8 | Performing Arts Center, Rm 117 |

---

### LOCATIONS:

- **Nearest Hospital:**  
  2200 Lakeshore Drive, New Orleans, LA 70148

---

### CAST

- **Juliette Enright**  
  Katey
- **Hunter Burke**  
  Jon

---

### SET DESCRIPTION

**INT. KATEY’S TENT** - Katey working in her room, discussion with Jon

---

### LOCATION NOTES

- **PAC Soundstages**:  
  Partly Cloudy 72°/61°

---

### DEPARTMENT NOTES

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

---

### SC. # | SET DESCRIPTION | CAST/BG | D/N | POS | TIMING | LOCATION NOTES
---|---|---|---|---|---|---
8 | Katey rides bike through French Market | 1,6 | N | 4/8 | \[1200 Lakeshore Dr, New Orleans, LA\] |
11 | Homeless man grabs at Katey | 1,6 | N | 4/8 | Crew Parking |

---

### CONTACTS

- **PRODUCER**: Christine Carey  
  (504) 238-2054  
- **1st A.D.**: Lee Garcia  
  (504) 238-4722

---

**THE HORSE AND THE CASTLE: December 8, 2012**

---

**CALL SHEET**

---

**Christine Carey**  
**General Crew Call**  
**Day of Week, Date**

---

**3:00 PM**  
Sunrise: 6:44AM  
Sunset: 5:01PM  
Weather: Partly Cloudy 72°/61°

---

**Lunch**: 9:00 PM
### THE HORSE AND THE CASTLE: December 10, 2012

**CALL SHEET**

**Producer:** Christine Carey  
**Director:** Lee Garcia  
**1st AD:** Dawn Spatz  
**2nd AD:** Tyler Laperouse

#### General Crew Call

**Call Time:** 5:00 PM  
**Shooting Call:** 7:00 PM  
**Lunch:** 11:00 PM

**SET CELL:** (337) 257-1634  
**Day of Week, Date:**  
**Date:** 12/10/12  
**SUNSET:** 5:01 PM  
**Weather:** 75°/44°

---

### SC. # | SET DESCRIPTION | CAST/BG | D/N | POS | TIMING | LOCATION NOTES
--- | --- | --- | --- | --- | --- | ---
8 | Kaylie rides bike through French Market | 1,3,4,5 | N | 1/8 | French Market
11 | Run, grab for Kaylie | 1,2 | N | 3/8 | 1223 North Peters Street, New Orleans, LA

---

### DEPARTMENT NOTES

**STAGING:**

- **PA:** Staging in Tyler’s Produce across street from French Market location
- **COLD WEATHER DRESS ACCORDINGLY:**

**NOTES:**

- Nearest Hospital: Tulane Medical Center  
  1415 Tulane Avenue  
  New Orleans, LA

---

### SET DESCRIPTION

**LOCATION NOTES**

- French Quarter Parking
- Crew Parking

---

### TIMING

- **6:00PM:** Crew Parking
- **6:30PM:** Nearest Hospital
- **5:00PM:** French Market
- **9:30PM:** French Market

---

### CONTACTS

- **SET CELL:** (337) 257-1634
- **PRODUCER:** Tyler Laperouse
- **2nd AD:** Lee Garcia
- **1st AD:** Christine Carey
CALL SHEET

General Crew Call
5:00 PM

Shooting Call: 7:00 PM

Producer: Christine Carey
Director: Dawn Spatz
1st AD: Lee Garcia
2nd AD: Tyler Laperouse

Day of Week, Date
Day: 4
OF
B
Sunrise: 6:45
Sunset: 5:01PM
Weather: Chance of Rain 20%, 55°/45°
Lunch: 11:00PM

SET CELL: (337) 257-1634
Tyler Laperouse

SC. #  SET DESCRIPTION  CAST/BG  D/N  POS  TIMING  LOCATION NOTES
---  ----------------------  --------  ----  ----  -------  ------------------
8  KJMP meets Clown, and couple passes by.  1,2,3,16  N  23/8  French Market

#  CAST  CHARACTER  STATUS  R/M/N/W  CH SET  ON SET   REMARKS
---  -------  -------  ------  ----  -----  -------  -------
1  Justice Boudreaux  Nurse  1/8  6:00PM  6:00PM
2  Jackson Beals  Soldier of the Crown  SW  5:30PM  5:30PM

#  STANDINS & BACKGROUND ATMOSPHERE  STATUS  R/M/N/W  CH SET  REPORT TO
---  -----------------------------  ------  ----  -------
5  Paisley Zerangue  Woman  SWF  7:00PM
16  Malice  SWF  7:00PM

LOCATION NOTES
---
French Quarter Parking
French Market Parking
Tulane Medical Center
1415 Tulane Avenue
New Orleans, LA 70112

DEPARTMENT NOTES
---

NOTE: COLD WEATHER DRESS ACCORDINGLY

---

SC. #  SET DESCRIPTION  CAST/BG  D/N  POS  TIMING  LOCATION NOTES
---  ----------------------  --------  ----  ----  -------  ------------------
14  KJMP with Clown runs to meet parents  1,2,3,4  N  1  Jackson Square

12  Jon on phone overlooking river  3  N  1/8  French Quarter Parking

---

3rd AD
1st A.D.
PRODUCER

Tyler Laperouse
Lee Garcia
Christine Carey

DATE / 12/10/12  - Approx. Call Time: 04:00PM
PRODUCER
Lee Garcia
CHRI

PRODUCER
Christine Carey

LOCATIONS:

SET #  CAST/BG  D/N  POS  TIMING  LOCATION NOTES
---  --------  ----  ----  -------  ------------------
1235 North Peters Street, New Orleans, LA

Crew Parking
French Market Parking
Tulane Medical Center
1415 Tulane Avenue
New Orleans, LA 70112

Crew Parking
French Quarter Parking

---

86
### General Crew Call

**Call Time:** 5:00 PM

**Shooting Call:** 7:00 PM

**Weather:** 10% chance rain/ 57/43°F

**Lunch:**
- 11:00PM

---

### Crew Call

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

**Weather:**
- 10% chance rain
- 57/43°F

**Lunch:**
- 11:00PM

---

### Call Sheet

**Location:**
- Jackson Square (Artillery Park)
- French Quarter Parking
- Nearest Hospital: Tulane Medical Center 1415 Tulane Avenue New Orleans, LA

**Crew Parking:**
- French Quarter Parking; park in surrounding area

---

### Set Description

#### Set #14
- **Description:** Katey finds parents
- **Cast/Line:** 3, 2, 1, 4
- **Timing:** 7/8
- **Location:** Jackson Square (Artillery Park)

#### Set #12
- **Description:** Jon calls Katherine
- **Cast/Line:** 2
- **Timing:** 1/8
- **Location:** 1225 North Peters Street, New Orleans, LA

---

### Cast & Character

<table>
<thead>
<tr>
<th>#</th>
<th>Cast</th>
<th>Character</th>
<th>Status</th>
<th>In/Out/W</th>
<th>On Set</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Katey</td>
<td>Parents</td>
<td>W</td>
<td>6:00PM</td>
<td>6:00PM</td>
</tr>
<tr>
<td>2</td>
<td>Jon</td>
<td>Keller</td>
<td>W</td>
<td>5:30PM</td>
<td>5:30PM</td>
</tr>
<tr>
<td>3</td>
<td>Katherine</td>
<td></td>
<td>W</td>
<td>6:00PM</td>
<td>6:00PM</td>
</tr>
</tbody>
</table>

---

### Crew Notes

- DEPARTMENT NOTES
  - **AD:** Staging in Bourbon Orleans across street from French Market historic buildings
  - **D/P:** Staging in Bourbon Orleans
  - **PROP:**
  - **DR:**
  - **COLD WEATHER DRESS ACCORDINGLY**

---

### Advance Schedule - Day 3 of 8

**Date:** 12/10/12

**Advance Call Time:** 04:00PM

---

### Notes

- "**Note:** Cold Weather Dress Accordingly"
**THE HORSE AND THE CASTLE: December 13, 2012**

**CALL SHEET**

**General Crew Call**

5:00 PM

Shooting Call: 7:00 PM

**SET CELL: (337) 257-1634**

Tyler Laperouse

**Day of Week, Date**

**PRODUCER**

Christian Casey

**Director**

Walter Spinks

**1st AD**

Lee Garcia

**2nd AD**

Tyler Laperouse

**SUNRISE: 6:45**

**SUNSET: 5:01PM**

**WEATHER: 50/50**

**LUNCH: 11:00PM**

---

**SET DESCRIPTION**

<table>
<thead>
<tr>
<th>SC.#</th>
<th>SET DESCRIPTION</th>
<th>CAST/BG</th>
<th>D/N</th>
<th>POS</th>
<th>TIMING</th>
<th>LOCATION NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Katey falls on ground</td>
<td>LN, N, N, P</td>
<td>N</td>
<td>4/8</td>
<td>6:00PM</td>
<td>Euclid Records</td>
</tr>
<tr>
<td>13</td>
<td>Katey enters crowded and busy area, finds Clown.</td>
<td>LN, N, N, P</td>
<td>N</td>
<td>1 5/8</td>
<td></td>
<td>3401 Chartres Street</td>
</tr>
</tbody>
</table>

**STANDS & BACKGROUND ATMOSPHERE**

<table>
<thead>
<tr>
<th>#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>STATUS</th>
<th>R/N/W/W</th>
<th>ON SET</th>
<th>REPORT TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Katey</td>
<td>Nurse</td>
<td>W</td>
<td>6:00PM</td>
<td>6:00PM</td>
<td>Euclid Records</td>
</tr>
<tr>
<td>2</td>
<td>Jackson Beals</td>
<td>Stunts</td>
<td>W</td>
<td>5:30PM</td>
<td>5:30PM</td>
<td></td>
</tr>
</tbody>
</table>

**Nearest Hospital:**

Tulane Medical Center
1415 Tulane Avenue
New Orleans, LA 70112

**Crew Parking:**

Chartres Street and surrounding area

---

**THE HORSE AND THE CASTLE: December 13, 2012**

**CALL SHEET**

**General Crew Call**

5:00 PM

Shooting Call: 7:00 PM

**SET CELL: (337) 257-1634**

Tyler Laperouse

**Day of Week, Date**

**PRODUCER**

Christian Casey

**Director**

Walter Spinks

**1st AD**

Lee Garcia

**2nd AD**

Tyler Laperouse

**SUNRISE: 6:45**

**SUNSET: 5:01PM**

**WEATHER: 50/50**

**LUNCH: 11:00PM**

---

**SET DESCRIPTION**

<table>
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<tr>
<th>SC.#</th>
<th>SET DESCRIPTION</th>
<th>CAST/BG</th>
<th>D/N</th>
<th>POS</th>
<th>TIMING</th>
<th>LOCATION NOTES</th>
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</thead>
<tbody>
<tr>
<td>4</td>
<td>Katey starts journey on bike</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Spain St.</td>
</tr>
</tbody>
</table>

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**2nd AD**

<table>
<thead>
<tr>
<th>1st AD</th>
<th>PRODUCER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tyler Laperouse</td>
<td>Lee Garcia</td>
</tr>
</tbody>
</table>

---

**Crew Parking**

Chartres Street and surrounding area

---

---
**General Crew Call**

**Shooting Call: 7:00 PM**

**SET CELL:** (337) 257-1634

**Tyler Laperouse**

**General Crew Call**

**5:00 PM**

**Call Sheet**

**Producer:** Christine Carey  
**Director:** Dawn Spatz  
**1st AD:** Lee Garcia  
**2nd AD:** Tyler Laperouse

---

**SC.## CAST/BG**  
**D/N**  
**PGS**  
**TIMING**  
**LOCATION NOTES**

<table>
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<tr>
<th>SC.##</th>
<th>SET DESCRIPTION</th>
<th>CAST/BG</th>
<th>D/N</th>
<th>PGS</th>
<th>TIMING</th>
<th>LOCATION NOTES</th>
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</thead>
<tbody>
<tr>
<td>4</td>
<td>Kathy begins her bike journey to the horse and the castle</td>
<td>1</td>
<td>N</td>
<td>4/8</td>
<td></td>
<td>Matt Guidry's House</td>
</tr>
</tbody>
</table>

**SET DESCRIPTION**

**LOCATION NOTES**

- **Day:** 7  
- **Date:** O  
- **Day of Week:** E  
- **Sunrise:** 6:48  
- **Sunset:** 5:02

**Weather:** Cloudy 63/56

**Lunch:** 11:00 AM

---

**SET DESCRIPTION**

**LOCATION NOTES**

- **New Orleans, LA** 612 Spain Street New Orleans, LA

**Crew Parking**

**Marigny Parking**

**Neural Hospital**

---

**SET DESCRIPTION**

**LOCATION NOTES**

- **Kitchen, Katey overhears her parents arguing** 2925 Constance

**PRODUCER**

**Director:** Dawn Spatz  
**1st AD:** Lee Garcia  
**2nd AD:** Tyler Laperouse  
**PRODUCER:** Christine Carey

---

**LOCATION NOTES**

- **Neural Hospital:**
- **337-1634**
- **337-3091**
- **985-237-4723**

---

**LOCATION NOTES**

- **New Orleans, LA**

CALL SHEET

General Crew Call

5:00 PM

Shooting Call: 7:00 PM

** **

SET CELL: (337)309-5351

Tyler Laperouse

Day of Week, Date

Day: B of B

Sunrise: 6:45

Sunset: 5:01PM

Weather: 75/63

Lunch: 11:00PM

<table>
<thead>
<tr>
<th>SC.#</th>
<th>SET DESCRIPTION</th>
<th>CAST/BG</th>
<th>D/N</th>
<th>POS</th>
<th>TIMING</th>
<th>LOCATION NOTES</th>
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<tbody>
<tr>
<td>2</td>
<td>in the kitchen Kate overhears parents argue</td>
<td>1</td>
<td>N</td>
<td>4/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>in the kitchen Katherine comes to Kate's room</td>
<td>4</td>
<td>N</td>
<td>2/8</td>
<td></td>
<td>2923 Constance St.</td>
</tr>
<tr>
<td>5</td>
<td>outside- Katherine brushes her teeth</td>
<td>4</td>
<td>N</td>
<td>3/8</td>
<td></td>
<td>Crew Parking</td>
</tr>
<tr>
<td>10</td>
<td>in the kitchen Katherine and Katherine phone conversation</td>
<td>3</td>
<td>N</td>
<td>3/8</td>
<td></td>
<td>Constance St and surrounding area</td>
</tr>
</tbody>
</table>

SET DESCRIPTION

LOCATION NOTES

** ADVANCE SCHEDULE - DAY 3 OF 8 DAY **

DATE 12/10/12 - Approx. Call Time: 04:00PM

NOTES:

DEPARTMENT NOTES

ADVANCE SCHEDULE - DAY 3 OF 8 DAY

DONE, Y'ALL

LOCATION NOTES

Crew Parking

2nd AD

Lee Garcia

PRODUCER

Christine Carey

Producer: Christine Carey

Director: Dawn Spatz

1st AD: Lee Garcia

2nd AD: Tyler Laperouse

SET CELL: (337)309-5351

Tyler Laperouse

(337) 257-1634

(337) 309-5351

(985) 237-4723

Crew Parking

PRODUCER

Tyler Laperouse

Lee Garcia

Christine Carey

90
Appendix D: Film Permits/Locations

CITY OF NEW ORLEANS
MAYOR’S OFFICE OF CULTURAL ECONOMY
FILM PERMIT

<table>
<thead>
<tr>
<th>PROJECT:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Name:</td>
<td>The Horse &amp; The Castle</td>
</tr>
<tr>
<td>Valid Only:</td>
<td>12/8/12 to 12/22/12</td>
</tr>
<tr>
<td>Description: Student Film</td>
<td></td>
</tr>
<tr>
<td>Project Number:</td>
<td>12-0745</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>APPLICANT:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Applicant Name:</td>
<td>UNO</td>
</tr>
<tr>
<td>Applicant Address:</td>
<td></td>
</tr>
<tr>
<td>Applicant Phone:</td>
<td>t: 985-237-4723</td>
</tr>
<tr>
<td>Contact Name:</td>
<td>Christine Carey</td>
</tr>
<tr>
<td>Contact Phone:</td>
<td>t: 985-237-4723</td>
</tr>
<tr>
<td>Contact Email:</td>
<td><a href="mailto:christine.n.carey@gmail.com">christine.n.carey@gmail.com</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LOCATION PERMITS:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>Location</td>
</tr>
<tr>
<td>Film Location (12-30786-FILM)</td>
<td>1104 Harmony St</td>
</tr>
<tr>
<td>Film Location (12-30823-FILM)</td>
<td>615 Spain St</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Project Name:</th>
<th>The Horse &amp; The Castle</th>
<th>Project Number:</th>
<th>12-0745</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid Dates:</td>
<td>12/12/2012 to 12/16/2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Description:</td>
<td>Student Film</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

APPLICANT:

<table>
<thead>
<tr>
<th>Applicant Name:</th>
<th>UNO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applicant Address:</td>
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</tr>
<tr>
<td>Applicant Phone:</td>
<td>t: 985-237-4723</td>
</tr>
<tr>
<td>Contact Name:</td>
<td>Christine Carey</td>
</tr>
<tr>
<td>Contact Phone:</td>
<td>t: 985-237-4723</td>
</tr>
<tr>
<td>Contact Email:</td>
<td><a href="mailto:christine.n.carey@gmail.com">christine.n.carey@gmail.com</a></td>
</tr>
</tbody>
</table>

LOCATION PERMITS:

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

The 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

92
CITY OF NEW ORLEANS
DEPARTMENT OF PUBLIC WORKS
TRAFFIC ENGINEERING

STREET OCCUPANCY PERMIT (FILMING)

APPLYING 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: TEL. (985) 237-4722

LOCATION: ON Chestress St.

BETWEEN prostitution and chestress street

PERSON IN CHARGE: Christine Corey

NO. OF DAYS 1 FROM 5PM 12/17/12 TO 5AM 12/18/12

STIPULATIONS:

Permit allows for the use of the freewheel 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 if for street/sidewalk use only and additional permits may be required by other agencies.

REQUESTER SIGNATURE:

DATE: 12/14/12

DO NOT WRITE BELOW THIS LINE

OTHER AGENCY: POLICE FIRE RTA PARKING

BOND REQUIRED: YES NO

APPROVED:

BY:

DATE: 12/14/12

DIRECTOR

CITY TRAFFIC ENGINEER
HOLD HARMLESS AGREEMENT

For the temporary use of __________________________ Street between

____________________________________________ Street and __________________________ 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 __________________________

______________________________

from __________________________ to __________________________.

We also agree to comply with the provisions set forth in Permit Number ________________
dated __________________________.

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: __________________________

Date: __________________________
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: 2/1/12
Location: Prebytere Loading Zone—St. Ann Street, New Orleans 70116

Requesting: Working Trucks: 1 spot on 600 Block of St. Ann St between Royal St & Decatur St

EXT. CATHEDRAL/ NIGHT Shoot Date: Dec. 12th, 2012
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 12th day of December, 2012, by and between The Horse and The Castle Production and the FRENCH MARKET CORPORATION.

The Horse and The Castle Production does hereby agree to forever indemnify and hold harmless the City of New Orleans, the French Market Corporation, and the Farmers’ Market, their agents, officers, and employees (the “Indemnities”) 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 Production, including but not limited to its employees, contractors, subcontractors, or others acting on its behalf, in connection with the French Market Corporation property on 

Dec. 12th-13th, 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 Production hereby executes this agreement.

Witnesses:

__________________________

__________________________

By ________________________

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.

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

PLEASE KEEP THIS PERMIT WITH YOU ON DAY OF EVENT!
**Appendix E: Police Detail**

---

**Crescent City Consulting, LLC**

**Horse & Castle**

12/13/12

Ms. Christine Carey  
**Notice**

Production Coordinator  
This invoice is for the sole purpose of providing the Accounting Department with payroll information for Security Officers during the specified period. Such information shall not be disseminated to outside entities, agencies or organizations without the expressed written consent from Crescent City Consulting, LLC.

2000 Lakeshore Drive  
New Orleans, LA 70148  
985-237-4723

Pay Period from 12/12/12 to 12/12/2012

The following officer was detailed to the University of New Orleans for the production of "Horse & Castle", at an hourly rate of **$35 officers** 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.

Federal Tax ID No is 45-2924871. Denote (S) = Supervisor

<table>
<thead>
<tr>
<th>NAME</th>
<th>SOCIAL SECURITY NUMBER</th>
<th>TOTAL HOURS WORKED</th>
<th>AMOUNT OWED</th>
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<tbody>
<tr>
<td>Crescent City Consulting, LLC</td>
<td>n/a</td>
<td>$57.40</td>
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<tr>
<td>Culver, Gina</td>
<td>7</td>
<td>$250.00</td>
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<td>Smith, Laura</td>
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<td>$160.00</td>
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<td></td>
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<td></td>
<td>11 Personnel Hours</td>
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<td>Total Dollar Amount</td>
<td>$467.40</td>
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</table>

Wednesday, December 12, 2012

700 Decatur Street

1. Gina Culver  
3 pm - 12 am

Laura Smith  
12 am - 4 am

** end **

Please issue one check to Crescent City Consulting, LLC, 28 Seaward Court, New Orleans, Louisiana 70131.
## Appendix F: Equipment list

### CAMERAS

<table>
<thead>
<tr>
<th>QUANTITY</th>
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<tbody>
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<td>CAMERA</td>
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<tr>
<td>1</td>
<td>Red Epic Body, Rail, and Monitor Kit</td>
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<tr>
<td>1</td>
<td>Red Zoom Lens (18mm-85mm)</td>
</tr>
<tr>
<td>1</td>
<td>Red Prime Lens (100 mm)</td>
</tr>
<tr>
<td>1</td>
<td>Red Battery and Charger Kit</td>
</tr>
<tr>
<td>1</td>
<td>Red Mag/ LTO Station</td>
</tr>
<tr>
<td>1</td>
<td>Red Mattebox and Follow Focus Kit</td>
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<tr>
<td>1</td>
<td>4X Filter Kit for Mattebox</td>
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<tr>
<td>4</td>
<td>Red Mags</td>
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<td>1</td>
<td>Canon Prime Lens Kit</td>
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<td>Panasonic HD Monitor with Monitor Stand</td>
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<td>1</td>
<td>Field Monitor Kit</td>
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<td>6</td>
<td>Anton Batteries</td>
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<td>Additional Anton Battery Dock</td>
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<td>1</td>
<td>BNC Cables (Long)</td>
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<td>1</td>
<td>AC Bag</td>
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<td>Run Bag</td>
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<td>Lens Bulb</td>
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<td>1</td>
<td>Measuring Tape</td>
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<td></td>
<td>CAMERA SUPPORTS</td>
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<td>1</td>
<td>Matthews Doorway Dolly + Track Wheels</td>
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<tr>
<td>1</td>
<td>Chameleon Dolly + Track Wheels</td>
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<tr>
<td>1</td>
<td>EZ Jib</td>
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<td>2</td>
<td>Cartoni Laser Tripods</td>
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<td>1</td>
<td>High Hat</td>
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<td>Camera Cart</td>
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<td></td>
<td>GRIP AND LIGHTING</td>
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<tr>
<td>1</td>
<td>Grip Truck</td>
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<td>1</td>
<td>Key for Soundstage Powerbox</td>
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<td>Crate Baby C-Clamps</td>
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<td>Crate C-Clamps</td>
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<td>Crate of Snoots</td>
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<tr>
<td>1</td>
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<td>15</td>
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<td>&quot;L&quot; Light Kits</td>
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<td>4</td>
<td>2 FT, 4-Bank Kinos</td>
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<td>2</td>
<td>4 FT Kinos</td>
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<tr>
<td>3</td>
<td>Additional 2K Fresnels</td>
</tr>
<tr>
<td>3</td>
<td>Additional 1K Fresnels</td>
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<td>4</td>
<td>Additional 650w Fresnels</td>
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<td>Curved Dolly Track Pieces</td>
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<td>1</td>
<td>Roll Cinefoil</td>
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<td></td>
<td>MISC PRODUCTION</td>
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<tr>
<td>1</td>
<td>Walkie Kit</td>
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<tr>
<td>5</td>
<td>Sound Blankets</td>
</tr>
<tr>
<td></td>
<td>SOUND</td>
</tr>
<tr>
<td>1</td>
<td>Tascam Kit</td>
</tr>
<tr>
<td>1</td>
<td>XLR Cables</td>
</tr>
<tr>
<td>1</td>
<td>Lavaliere Microphone Kits</td>
</tr>
<tr>
<td>1</td>
<td>BNC to BNC 1/8 inch Cable</td>
</tr>
<tr>
<td>1</td>
<td>Red Lemo to BNC Cable</td>
</tr>
<tr>
<td>1</td>
<td>Timecode Sync Box</td>
</tr>
<tr>
<td>3</td>
<td>CF Cards for Tascam Recorder</td>
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<tr>
<td>1</td>
<td>Sound Cart</td>
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<tr>
<td>1</td>
<td>Boom Pole</td>
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# Appendix G: Budget

## Cost Breakdown

### Equipment Costs

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<th>Item</th>
<th>Cost</th>
<th>Days</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Audio</td>
<td>$1,300</td>
<td>9</td>
<td>$1,300</td>
</tr>
<tr>
<td>Camera</td>
<td>$1,500</td>
<td>9</td>
<td>$1,500</td>
</tr>
<tr>
<td>Grip</td>
<td>$1,700</td>
<td>9</td>
<td>$1,700</td>
</tr>
<tr>
<td>Lighting</td>
<td>$2,500</td>
<td>9</td>
<td>$2,500</td>
</tr>
<tr>
<td>Stands</td>
<td>$3,000</td>
<td>9</td>
<td>$3,000</td>
</tr>
<tr>
<td>Effects</td>
<td>$1,000</td>
<td>9</td>
<td>$1,000</td>
</tr>
<tr>
<td>Dolly</td>
<td>$500</td>
<td>9</td>
<td>$500</td>
</tr>
<tr>
<td>Road Closure</td>
<td>$90</td>
<td>4</td>
<td>$360</td>
</tr>
<tr>
<td>Technical Officer</td>
<td>$200</td>
<td>4</td>
<td>$800</td>
</tr>
<tr>
<td>Road Closure Signs</td>
<td>$50</td>
<td></td>
<td>$50</td>
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</tbody>
</table>

### Permits Costs

<table>
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<tr>
<th>Item</th>
<th>Cost</th>
<th>Days</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shooting Permit</td>
<td>$8</td>
<td>9</td>
<td>$72</td>
</tr>
<tr>
<td>Jackson Square</td>
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<td>$1,500</td>
</tr>
<tr>
<td>Road Application Fee</td>
<td>$40</td>
<td>1</td>
<td>$40</td>
</tr>
<tr>
<td>Technical Officer</td>
<td>$200</td>
<td>4</td>
<td>$800</td>
</tr>
<tr>
<td>Road Closure Signs</td>
<td>$50</td>
<td></td>
<td>$50</td>
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</table>

### Permits Total Costs

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<th>Item</th>
<th>Cost</th>
<th>Days</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Audio</td>
<td>$1,300</td>
<td>9</td>
<td>$1,300</td>
</tr>
<tr>
<td>Camera</td>
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<tr>
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<tr>
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### Equipment Total Costs

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### Film Operation Costs

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### Film Operation Total Costs

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<th>Item</th>
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<th>Days</th>
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</thead>
<tbody>
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### Total Film Costs

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<th>Days</th>
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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 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: Hunter Burke

Address: [Redacted]

Telephone: [Redacted]

Signature: [Redacted] 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:

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

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

Name: Michelle Enright (Guardian)
Address: [redacted]
Telephone: [redacted]
Signature: [redacted] 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:

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

Name: 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 BOE  
Phone & Email: 604-452-2077  
Email: Dawn@Studhorse.com

Composer: JOE SHIRLEY  
Phone & Email: 604-497-7600  
Email: joeshirley@studhorse.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 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  
Print Name  
Print Name  
Date: 4-7-15

Producer: DAWN SPATZ BOE  
Print Name  
Print Name  
Date: 4-7-15

CERTIFICATION OF AUTHORSHP

I, JOE SHIRLEY, certify that I have composed all musical composition(s) and/or musical material submitted by me to DAWN SPATZ BOE, Producer for use in the Project currently titled “The Limit” and that such compositions and/or materials are original creations by me and that Producer’s use of them will not infringe upon or violate any copyrights or other rights of any person, firm or corporation.

Signature of Composer
MUSICIAN CONSENT & RELEASE AGREEMENT

For good and valuable 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 "HI, 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, 601-497-7009

Address: 1954 Cheverny 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.