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The Cobbler and the Diamond

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The Cobbler and the Diamond

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

Jacob Matthew Hoyson

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Abstract

This paper will provide a comprehensive account of the making of the University of New Orleans Graduate Thesis film *The Cobbler and the Diamond*. The first part will cover the filmmaker's intentions, the development of the story, and the screenwriting process. The second part will break down the preproduction and planning phase, with an emphasis on the collaborations between the director and other members of the film's cast, crew, and other concerned parties. The third part will describe the seven-day shoot of *The Cobbler and the Diamond*, the fourth will cover post production, and the fifth and final part will evaluate the success of the finished work, both as a fulfillment of the initial intentions of the filmmaker, and as a work of art in its own right.

Keywords: Cobbler; Diamond; Film; Noir; Supermarket

Introduction

The Cobbler and the Diamond is, in the most basic terms, a film that aims to tell a story about a private eye who is inspired by grocery shopping. This concept was conceived in the fall of 2011, and has since undergone an extensive amount of reinventions and rewrites. At the outset of my studies at UNO, the idea of making a film in a grocery store appealed to me. Late-night grocery shopping is an activity in which I find great value. It is therapeutic, and has helped me to find clarity and peace of mind when the trials of life become overwhelming. Through these nocturnal trips to the store, I came to notice a parallel between the act of grocery shopping and the human quest for self-actualization. This insight was one I had never seen dramatized and committed to film, and thus I recognized, quite organically, an opportunity to tell a unique story.

The goal of this film is, as with all of my projects, to articulate some universal truth about the human condition, while exploring and deconstructing genre conventions. The insight I aim to portray is that one must be true to their own nature. To resist one's own nature will result in suffering, and one must have the courage and grace to bow out of endeavors that they are not suited for. One should not sacrifice oneself to chase dreams and passions that don't belong to them. The protagonist of my film is a private eye named Murph Mallory. He is a mediocre detective who is working an hopelessly convoluted case of a missing diamond. He is weary of and ill-suited to this line of work, and dreams of making and enjoying a bowl of peach cobbler. The grocery store serves as a unifying element for these ideas. Grocery shopping is mainly wandering and searching, with a component of synthesis, taking pieces of the puzzle and putting them

together to arrive at a conclusion. In that sense the grocery store parallels Murph's work as a detective. Yet the grocery store is also an inversion of the detective's world. Items in a grocery store are organized, easy to find, well lit and in plain sight. While a private eye finds things for others, grocery shopping is the accumulation of items that result in sustenance and pleasure for oneself. The story of *The Cobbler and the Diamond* is the story of Murph Mallory, the hapless, beaten-down private eye, realizing the courage to do something for himself, instead of chasing treasures that aren't his own. This intangible idea is embodied by peaches, and ultimately peach cobbler. The climactic moment of this story is Murph making a major choice: the choice to reject his current life and try to start a new one. He chooses to quit the case of the Korg Diamond, and instead goes shopping for the ingredients to his elusive peach cobbler. The film concludes with Murph making himself a bowl of cobbler—recognizing the thing he wants and taking the initiative to make it happen.

In addition to the major theme and insight, I intended to explore conventions of genre with *Cobbler*. The film could be best categorized as a comedic detective story, with shades of film noir. The comedic aspect of the film was an easy decision for me. The idea of a detective story playing out in a grocery store is rife with comedic tension. The intrigue an audience expects from a detective story can become humorous when paired with the mundanity of grocery shopping. Additionally, I envisioned Murph Mallory as a comedic character: a likable, yet inept detective. He's in over his head—this is obvious to the audience—and he takes a lot of punishment over the course of the film, but somehow he keeps going, and all the while he's dreaming of peaches and peach

cobbler. I wanted these two elements, the incongruity of genre and setting, and the character of Murph, to be the primary sources of humor in the film. Comedy would derive from the protagonist's passions and flaws, and the situations he finds himself in while pursuing his objective. I didn't want the humor to feel cheap, empty, or manipulative, and I tried to avoid contrived situations to set up jokes or easy laughs. The humor in *Cobbler* would occur in support of the story and characters, rather than at the expense of them.

In addition to being a comedy, *Cobbler* is a film that explores the film noir and detective genres. *Cobbler* features many defining characteristics of film noir, and I feel comfortable using that term when describing the film to others. But I do not consider *Cobbler* to be a true film noir. It is a comedic detective story that uses film noir conventions as a reference point, for a very specific purpose. I've chosen to eschew some of the major calling cards of the genre, including black and white photography, low-key lighting, disorienting and unbalanced composition, a pessimistic or cynical worldview, and a protagonist that is up against a corrupt society that they cannot hope to overcome. These particular traits of the genre are at odds with the story I'm trying to tell, and are therefore omitted. However, *Cobbler* is a story about a gumshoe trying to solve a mystery. There's a voiceover narration of the protagonist's thoughts, a femme fatale, and a number of supporting characters with unclear motives. So there are several elements in the film that make the viewer feel the presence of the genre. I am using these film noir tropes to make a statement about my protagonist. Murph is not a classic film noir gumshoe. He's not Sam Spade of *The Maltese Falcon*, he's not even

Chinatown's Jake Gittes. He's not the tough, hardened man of the world who's savvy enough to see all the angles. By presenting to the audience a character like Murph, and placing him in contrast with all these classic conventions of the genre, it allows the audience to recognize that he's in the wrong place, and needs a change.

The final major goal and intention I had with this project was that I wanted it to have a happy ending, and one that is satisfying to the audience. As described above, the major story of *The Cobbler and the Diamond* is Murph's quest for peach cobbler, and the mystery of the missing Korg Diamond is not his goal but his obstacle. Finding the Korg Diamond was never the point of this movie. It was my intention to tell the story in such a way that the audience is happy for Murph when chooses to quit looking for the diamond—the thing he feels obligated to pursue—and go after the cobbler—the thing he really wants. This dilemma is reflected in the film's title.

The intentions and goals described above were not arrived upon all at once. Rather, they were built, piece by piece, throughout a lengthy and arduous process of developing and writing the story and screenplay. This task proved to be the major trial of my graduate studies, and I will therefore spend the first part of this paper discussing the process in detail.

Chapter One: Finding the Story

The basic concept of a private eye with a with a peach fixation, working a confusing case, and seeking answers in a grocery store, was my starting point when I set out to write the first draft of *The Cobbler and the Diamond*. The inception of the idea occurred in late 2011, during my first year at UNO. My first attempt to tell this story was a patent failure. I wrote it as the final script for Erik Hansen's first year screenwriting class. There was a detective, and a grocery store, but the script was unsatisfying, both on a plot level and a thematic level. In that version of the film, two detectives are searching for a missing stenographer. When they reach a dead end in the case, one detective (at this point named Arthur) drags the other (she's named Cass) to the grocery store to go shopping for the ingredients to peach cobbler. The cobbler, Arthur claims, helps him to think and will lead to a breakthrough in the case. Cass serves the role of skeptic. Arthur discovers there are no peaches to be had in the store, and has a sort of breakdown. In a lengthy pep-talk, Cass assures him he can solve the case without the peaches, and the film ends with Arthur reluctantly conceding this point.

I brought this script to the class believing it to be an indefensible disaster. I had started with an idea that I was excited about, an idea that meant something to me, and thoroughly failed to execute it. In my disappointment, I was ready to label the script as the worst work I've ever done, pick up the pieces and move on with my life. In hindsight, that reaction was predicated on emotion rather than clear, level-headed thinking.

Fortunately, I was able to rely on my classmates for that. While they acknowledged the flaws in the piece, their fresh perspective on the script helped me to see the aspects of

it that worked, or could work, with some revision. In an email, professor Erik Hansen offered his take on the script. Relevant excerpts from that email are reproduced below:

Ah yes, Jake. You certainly haven't shied away from giving yourself a challenge. This one's tough. But wouldn't it be great if you could tie together a missing stenographer, a classic gumshoe, and peach cobbler? Certainly worth the effort.

Do you know who hired him and why the stenographer is missing? These elements need to be filled in. Even if all is not revealed, we need to feel that there's a real story underlying the fun stuff.

My ideal is to crazily see all of the elements come together...I think. I'll look forward to seeing what you do with it.
(Erik Hansen email, 12/3/2011. Quoted with permission.)

Erik's advice helped me to better understand what was missing from this script, and why it was so unsatisfying to write. It lacked unity. The most successful screenplays are rich with unity. Taking disparate elements and finding ways to create unity between them is part of the work of a screenwriter. I had all sorts of elements--the detective, the store, the cobbler, the mystery--but not much connecting them together. To make this idea work, I would have to dig deep, understand this idea and why I'm drawn to it, and try to convey it by finding the connections between the elements. As Erik warned, it would be a challenge. Tough, but hopefully, worth the effort. However, other academic obligations forced me to set the script aside. For a year's time, the "Peach Cobbler Script," as it was known in those days, remained a puzzle I couldn't figure out how to solve.

I revisited the idea in the thesis writing workshop in the second semester of my second year. Enough time had passed, I could rewrite the script with a fresh perspective. Over the course of that semester, I attempted such a rewrite, but was met only with indecision, frustration with my inability to expand on the idea, and ultimately a great deal

of stress and agony as my classmates were developing and writing their scripts and I was falling behind. I was unable to find a narrative engine, a source of conflict for my detective that also directly involved the grocery store elements of the concept. Without that, I was stuck. My classmates continued to tell me that there was something that appealed to them about the idea, and encouraged me to keep working. Some suggested possible solutions for the problem, but none resonated with me.

Since I left the thesis script writing class without a thesis script, Erik Hansen requested that I write a paper about my experience in the class. In this paper I drew the incorrect conclusion that I was not compatible with the idea; that even though I was drawn to the subject matter, I didn't have it in me to make the idea work. I arrived at this conclusion because all of my peers were writing, and I was not. But their ability to produce content had nothing to do with me, and should not have served as a measure of my compatibility or incompatibility with an idea that clearly means something to me.

Comparing my progress to that of others was a source of pressure and anxiety that was not constructive, and I would likely have been better off if I had known to shut that out.

The crucial missing pieces of the puzzle came to me in November of my third year of school. It was around this time that I realized that being a private eye in a hardboiled detective story is a pretty awful job. This was a crucial insight for me. Private eyes are typically lonely souls, they take a lot of punishment, they are frequently thrown into dangerous situations that they rarely understand. My task was to emphasize this observation, and dial it up to the point of absurdity. Most leading-man private eyes are

investigative geniuses in one way or another, and they have a hard enough time. What would it be like for a simply mediocre private eye? My detective had to be a hapless punching bag, with average-at-best detective skills. But he must be a man of passion, and so as unfortunate as he may be, the audience would still like and admire him for something. His passion, of course, would be grocery shopping. Peach cobbler would be the tangible symbol of his happiness, but his private eye job is constantly keeping him from making it. The ending of the story would be the moment when the hapless, world-weary P.I. finally experiences a simple moment of joy--eating peach cobbler. It was around this time that I finally settled on a name for the protagonist: Murph Mallory. In every script I've ever written, I've never been able to make real progress until the name of the protagonist was right. "Murph Mallory" is perfect: it's scruffy, it's alliterative. It sounds like a goofier, non-edgy version of something like "Sam Spade" or "Philip Marlowe" or "Eddie Valiant." Once I had the name, ideas flowed much more easily.

If Murph was to be a man with a passion but unable to pursue it due to his profession, then his foil had to be someone whose profession enables their passion. In the interest of unity, this person would work in the grocery store--and be somehow involved in the case Murph is trying to solve. This character would be Roy Turtledove, a night manager who left behind a glamorous life of crime and has instead devoted his life to making the perfect ham salad. Murph would wrongly suspect Roy for being the culprit he's looking for. This idea solved the major problem for me of finding a way to tie together the case and the grocery store. Murph's desire to bring down Roy, not only for the sake of his case but also for the sake of his favorite grocery store, would be a compelling source of

conflict against Roy's desire to stay in the job he loves and not get drawn back into the life he left behind.

The third major character of the story, Helena Korg, is the woman who hires Murph to find her missing diamond. Helena is introduced as a twist on the classic film noir dame. Instead of the flirtatious banter that is often exchanged between the private eye and client, Murph's interactions with Helena are clumsy and her patience with him is short, further emphasizing that Murph is trying but failing to live up to what a private eye is supposed to be.

The plot came together very organically, once the characters and the relationships between them were decided upon. Murph is hired to find Helena's missing diamond, but yearns for peach season. Roy tells Murph that the store is out of peaches and rubs Murph the wrong way in the process. Murph catches Roy giving Helena a peach, motivating a further investigation, and discovers his criminal past as a diamond thief and romantic involvement with Helena. Murph confronts Roy, who explains to Murph how he left the life of crime behind to make ham salad. Murph believes him, and decides he didn't take the diamond, but accuses him of another crime: stealing peaches from the store to give to Helena. Roy, realizing his job at the store is jeopardized, tries to smother Murph in a massive pile of ham salad, but suddenly dies, granting Murph a second chance and a new perspective. He quits the case, but not before assuring Helena that Roy was true to her and did not steal her diamond. The story ends with Murph finally

relieved of the burden of his private eye job, finally enjoying the peach cobbler he sought.

The difficult process of writing *The Cobbler and the Diamond* left me with some insights on screenwriting, the primary insight being that as long as the determination and intention to finish a script remain intact, even the worst writer's block will pass. I attempted to abandon this idea several times, but couldn't--I liked it too much and was determined to make it work. Every time I tried to force something onto the page, the results were never satisfactory, but eventually, the right ideas just came. All it took was time. This phenomenon has certainly been observed elsewhere, but experiencing it firsthand on such a scale was nonetheless a lesson for me. As I mentioned previously, much of the stress and doubt I felt while writing was a result of my failing to progress when others around me were. This error has been discussed previously in the essay, but it points to a larger trend, that of having immediate, emotional reactions to setbacks, that ultimately proved to be groundless. Perhaps I have a tendency, when a creative effort of mine fails, to denounce it and apologize for it, as opposed to looking at it objectively and trying to be constructive. Emotional investment in the work is essential, of course. It saw this particular screenplay through to completion. I needed to learn to identify when to step back, calm down, and look at a project objectively in order to understand my mistakes, fix them, and move forward. The time spent perfecting the script for *The Cobbler and the Diamond* set me back one year relative to the recommended timeline for a graduate film production student at UNO. But it was the right decision, and a necessary one for me to make the best film I could make.

Chapter 2: Pre-Production

Directing

As the director of this film, my primary goal was to assemble a cast that was comfortable enough with each other that they would take risks, discover ideas and moments, and have fun working together. A cast that knew each other well and got along was ideal. I wanted the performances to be heightened and comedic, but I wanted that stylization to be motivated by something relatable within each character. For example, Murph might seem a broad and silly character at first glance, but I wanted his desperation, determination, and yearning to be the fuel for his antics. I intended for Helena's scattershot assertiveness to represent a person usually in control of her life dealing with a major crisis. I will further describe my work as director in the following two chapters: Casting and Rehearsals.

Casting

For every film I've made at UNO before the thesis, I've found my cast through open auditions. Not being from the New Orleans area, I had little to no familiarity with any local actors during my early years of school, and so open auditions were my only viable casting option. Casting this way has been a great experience. I've learned much about dealing with actors and with people. But for my thesis, I held no open auditions at all. Open auditions have brought me the opportunity to work with some great actors, but also, some unreliable ones. Furthermore, open auditions are time consuming. A director can sit through countless auditions before finding the right person. In short, open auditions can be a huge gamble, and I didn't feel like gambling this time around. After working on student film sets extensively throughout my second and third years, I had familiarized myself with lots of local actors, and given them the chance to get to know me. I was confident that I could cast my film using actors that I knew and trusted, and therefore decided to audition actors on an invitation-only basis.

One student film was particularly important to the development and casting of *The Cobbler and the Diamond*. The film is called *Shape Matters*, and it is the graduate thesis film of Thomas Baumgardner. As one of the lead actors of *Shape Matters*, I worked closely with Thomas, and fellow actors Anna Brown and Sam Cobean. The collaboration between the four of us was *absolutely* thrilling for me, and by the end of the shoot, there was a great deal of trust between actors and director. It was several months after shooting *Shape Matters* when I put it all together: Anna would make an outstanding

Helena Korg, Sam would be a great fit for Roy, and Thomas, a talented actor in his own right, was perfect for the role of Murph Mallory.

When this idea came to me, I hesitated. Would it be the best thing for my film to simply recycle the main cast of another film? Somehow, it felt right to me. I wanted a cast with great chemistry. I wanted us to have fun working together. I knew if we had fun it would show in the final product. I was certain that the four of us would have fun making this film, but I felt the need to exercise due diligence. I would audition at least one other actor in each role, and if I found anyone better, I would go with them.

I began with Thomas and Anna. I invited both of them to read together, and it was great. I've known Thomas Baumgardner since my first year of film school. We had immediate common ground as being the only members of our class who had studied acting extensively prior to coming to UNO. We have worked together behind and in front of the camera on numerous occasions, and I have a great deal of respect and trust in him. Thomas was one of the early champions of the "Peach Cobbler script," back in our first year screenwriting class, and had an appreciation and understanding of what sort of film I was trying to make. I knew we would be on the same page from the very beginning. As an actor, Thomas is a gifted comedian. He has a resilient, goofy charm, that would hold up through all the misadventure that befalls Murph throughout the course of the script. Like Leslie Nielsen's Frank Drebin from the *Naked Gun* films, or Peter Sellers' Inspector Clouseau from the *Pink Panther* series, Thomas can play an action straight to humorous result. But he also brings to the character of Murph a great manic energy, as

if he were hanging by a thread and could break at any moment. Anna Brown is an actress with great versatility and comedic instincts, and I suspected that she would find Helena's character very easily. On the first read, she nailed it. Her Helena was ostentatious and dominant. She added a very subtle upper-class affectation to her speech. Her performance captured Helena's larger-than-life public persona as well as the uncertainty and vulnerability beneath. The chemistry between her and Thomas were great and they were very entertaining together.

Roy Turtledove is a strange character on paper. He's an ex-jewel thief-turned-grocery store manager who has devoted his life to the perfection of a ham salad recipe. Yet, I didn't want an overly eccentric performance from the actor I cast as Roy. I wanted Roy to be a credible antagonist for Murph. Someone who could wind Murph up and push his buttons, but was magnanimous enough to share with Murph some valuable insights. I felt Sam Cobean would do a great job balancing the stranger aspects of Roy's character with those more grounded in reality. In *Shape Matters*, Sam played a somewhat nerdy, somewhat sleazy phrenology buff who serves as the antagonist and romantic rival to the main character. A very different character from Roy, in truth. What helped me to connect the dots between Sam's performance in *Shape Matters* and his potential to play Roy Turtledove was the way he conveyed genuine excitement for even the driest, most mundane aspects of phrenology. I felt Sam could do something similar with Roy's enthusiasm for ham salad. I invited Thomas, who I had recently officially cast, to read with Sam for his audition. Thomas and Sam had worked together twice, as director and actor respectively, and in watching the way they interacted as people, I suspected they

would have an interesting and dynamic chemistry as Murph and Roy, which they did. So it was that Thomas, Anna, Sam and myself came to work together again as actors and director.

To complete the cast, I auditioned John Neisler as the Man in the Suit, a mysterious figure who appears several times throughout the story to beat Murph up. I envisioned the Man in the Suit as an older, experienced gentleman, whose wrath towards Murph was almost paternal in nature. John nailed the audition and I cast him shortly after. For the character of Cass, Murph's police detective friend, I turned to Robyn Nolting. Cass was a part of the script from the very first draft, and I wrote the character with Robyn in mind ever since I saw her in Jon Kieran's 1st year qualifying project. Cass had evolved into a hyper-competent police detective, who loves her job and believes in it one hundred percent, and thus serves as a contrast to Murph and his uncertainty over his work and his life. I contacted Robyn to read for the role, and while she gave me the easy confidence and self assuredness I saw in her performance for Jon's film, she also added an unexpected twist. Her interpretation of the character included a generous amount of eagerness and pep, which was not only an amusing contrast to the weary Murph, but also went against what one would expect of a tough, *Law and Order*-esque police detective. With the addition of John and Robyn, the main cast was complete.

Rehearsals

I began the rehearsal process with a full cast readthrough. It was a casual opportunity to get the actors comfortable with the script, and for me to get a sense of the full script read from start to finish. It went exactly as I had envisioned. The sense of trust and familiarity I hoped to create amongst the cast was there; Thomas, Anna, Sam, and John were at ease and joking with each other even before we started reading, and these four were very welcoming to Robyn, the only member of the main cast who had not worked on *Shape Matters*. The script sounded good to me as read by the actors, which was important to me as this readthrough was the first time for me hearing the script read aloud at all. The actors were making each other laugh and having a good time with the material. After we finished, I talked with everyone about the script and answered some of the questions they had, then we read it again. I walked out of that rehearsal feeling very confident in my cast and the film we would make.

After the readthrough, I scheduled individual rehearsals with each of the principal actors to work their scenes opposite Thomas. I didn't write the script this way intentionally, but it worked out that Murph deals with the other characters in the film one at a time. So, I could rehearse all the scenes between Murph and Helena at once, and all the scenes between Murph and Roy, and so on. This format of rehearsal made it simple to work with actor's schedules, and allowed us to really focus on each character and how they relate to Murph. The rehearsal with Thomas and John Neisler included some work with stunt coordinator Erick Wolfe, so that the two actors could practice the punches and knife work that went into their scenes together. The week before the grocery store

shoot, I had a final blocking rehearsal in the store with Thomas, Anna, and Sam, so they could get comfortable in the environment and have a sense beforehand of their actions and blocking. These rehearsals were very valuable and saved us a great deal of time during the shoot, since the actors already knew their blocking and needed relatively little rehearsal on the day.

Locations

After the script, the greatest challenge I faced making this movie was finding the right grocery store location. The grocery store is an essential part of this film, and I had to find the right one. As I was writing the script, I made a point to keep track of all the independent grocery stores in New Orleans, of which there are several. An independently owned store, I reasoned, would likely be more accommodating to a film crew and, with a smaller corporate structure, easier to work with. My plan was to identify the stores that would be willing to accommodate our production, and from there, determine the best store aesthetically for our film. I evaluated stores on three criteria: size, character, and cleanliness. An ideal store would have large amounts of all three. I contacted Dorignac's, Langenstein's, Lakeview Grocery, Breaux Mart, Zuppardo's, and Robert to begin with. To my surprise, each and every one said no. I decided to widen my search. I knew it would cost me lots of time and money, but it had to be done. I expanded my area of research to the North Shore, the West Bank, Baton Rouge, and at the furthest, Lafayette. I also drove out to the Rouse's corporate office in Thibodeaux, on the off chance that they would allow us to shoot in one of their stores. They wished the best of luck but informed me it would be a violation of their insurance policy, and nothing could be done.

After days of driving around Southern Louisiana, chasing grocery stores, I found three that were possibly interested in hosting our production: Champagne's in Lafayette, Acquistapace's in Covington, and Matherne's in Baton Rouge. Champagne's is a smaller store that has the disadvantage of being two and half hours away. Acquistapace's

is close but the store is cramped, would have been difficult to work in, and it was very difficult to get the attention of the management. Matherne's is an hour away. It was a big store, though not huge. It was clean, and had character. When I walked in and gave my pitch to the store manager, he said right away that it should be fine for us to shoot there. He went on to explain that this particular store has been a location for several other films and that they were quite used to the process. After learning this information, Matherne's was the obvious choice for the grocery store location. Everyone in that organization, from Tim Stevens, the manager, to the shift managers, to the cashiers and stock workers who interacted with me and my crew, were entirely helpful and supportive to what we were doing. They let the crew come and rehearse in the spaces we needed to. They let us move objects in the store around as long as they were put back properly. They let us turn on and off the store lights. They kept a register open while we were shooting so we could make purchases if we needed to. They cooked our meals in their catering section at 1 AM. There are many factors one must consider when choosing a location, but one of the most important for a low budget filmmaker is finding a location that will work with you, trust you, and communicate with you. A location that has some compassion for what you are trying to do and even understands the filmmaking process is invaluable. I cannot overstate how important Matherne's was to the success of my film, and I am fortunate to have found them.

I envisioned Murph inhabiting a waterfront community, with piers, marinas and so forth in the background. It was my goal to invoke the environments of 1970s detective shows, like the *Rockford Files*, in which bodies of water are prominently featured. For these

exterior locations, I chose West End Park. West End is a versatile area, and we were able to get several different scenes all out of this one location, without having to make several large company moves. The nearby Russell's Marina Grill served as the location for the diner where Murph meets Cass.

The apartment of crew member Joey Harmon became the location for Murph's apartment. When I first saw the place, I asked Joey if I could shoot there on the spot. It's a small third floor apartment in an old house, consisting of two rooms: a plain, dark front room which I envisioned as Murph's office space, and a kitchen with distinct old-fashioned fixtures and large windows that let in lots of daylight. The location works very well from a visual storytelling standpoint--the office is stifling and restrictive while the kitchen is open and airy. Shooting in a crew member's house proved to be an advantage. Joey was very understanding and flexible during the preproduction process, and understood what I needed from him to prepare. He knew the crew and trusted us, and he would be present during the shoot to make sure everything went smoothly. This location would not be without its challenges; it was a small space and would result in cramped conditions for the crew, and its location on the third floor would mean a lot of work loading gear and set dressing in and out.

For Helena's house, I knew I needed a classy, well decorated home for a location. I reached out to a friend, Donna Maselli, who not only owns a beautiful home, but is quite skilled in interior design. Her house had the perfect sitting room for the Helena scenes: White walls and furniture, massive windows, all laid out in an aesthetically pleasing,

symmetrical fashion. Dressing this space was very easy for art department and only a few things needed to be brought in or rearranged. The crew would need to be extremely careful in this space, due to the many valuable and delicate items in the room.

Finding a payphone proved challenging. There are still a lot of payphones in New Orleans, but every one I could find was situated directly next to a main roadway, a less than ideal location for a dialogue scene. A payphone in a secluded, quiet location was what I needed for the scene where Murph calls Cass and is accosted by the Man in the Suit. I noticed that every payphone I encountered was owned and operated by a company based in Belle Chasse called Americoin. I contacted them, and inquired if such a payphone existed. The woman who answered told me that there wasn't, but when I explained what I was trying to do, she happily volunteered to temporarily install one of their spare phones at a location of my choosing. This allowed me to create the surreal image of the lonely payphone in the empty lot by the lakefront, a great backdrop for the jarring scene of Murph's encounter with the Man in the Suit. Americoin has since helped other UNO students in need of payphone props, and hopefully a fruitful alliance between Americoin and UNO student filmmakers will continue.

Cinematography

I was fortunate to have Trenton Mynatt as the cinematographer on this project. I've worked with Trenton several times before, and know that he is a talented, enthusiastic, and knowledgeable DP. He is a great on-set presence and natural leader, who gets the best out of his crew. My major intention with the cinematography was to establish a visual contrast between the peaceful, welcoming grocery store and the harsh unfriendly outside world, and Trenton and I worked out that this could be achieved through extensive use of the dolly in the store. I have always found grocery stores to be visually compelling places. The long aisles, arranged in repeating rows, create depth and great vanishing points, and I wanted the cinematography to capture these things. By moving the camera through space, the audience can experience the space in a more dynamic way. The smoothness of movement offered by the dolly reflects Murph's idealized view of the store, and also echoes the experience of pushing a cart up and down the aisles. Murph is almost always on the move in the store, pushing his cart here and there, so the dolly became an obvious and essential component to our visual style in the grocery store.

To carry out such dolly-heavy schedule in the store, Trenton requested that we rent a Peewee dolly from Chapman-Leonard. This piece of equipment would allow for smoother dolly moves without the use of track, and since it features a hydraulic camera arm, we could raise or lower the camera without needing a tripod. I was happy to grant this request, and it paid off handsomely. The dolly helped us achieve many of the long

dolly shots I envisioned for the grocery store scenes, and allowed us to get these shots quickly and efficiently.

I had intended for there to be very few, if any, handheld shots in this film. The importance of smoothness and stability of camera movement in the grocery store has been discussed previously, but this was a film I saw as being primarily shot on sticks. Following our rehearsal of the lengthy, climactic scene in the back of the grocery store, in which Murph confronts Roy, Trenton proposed the idea of doing the scene in a series of long handheld takes. This would allow us to accomplish what would be very demanding day of shooting, due to the length of the scene. After considering this idea, I agreed. Shooting the scene in this way would help set it apart from the other scenes, and the long, handheld takes give it a unique, visceral energy that fits the action very well. I decided to expand the use of handheld to the empty parking lot scene, in the moments where Murph is being threatened by the Man in the Suit. Thus, a handheld camera became the visual signifier for moments of particular danger for Murph.

Art

I was very familiar with the work of Production Designer Ellen Bull from working on such UNO films as Wendy Granger's *The Veil*, Joey Laura's *Rachel's Madcap Theater*, Thomas Baumgardner's *Shape Matters* and Jon Kieran's *For Want Of*. She is easily the most creative and thorough production designer I've worked with in New Orleans, and I asked her if she'd be interested in working on *Cobbler*, thinking it to be a long shot. Fortunately for me, she accepted. I knew I had written an art-heavy film, with all the set dressing required in the living spaces of Murph and Helena, and the importance and quantity of the various food props. I was determined to give Ellen what she needed to carry out what I had written, and thus set aside 2000 of my 7000 dollar budget for art.

In our initial meeting, Ellen and I laid out a general plan for the production design of the film. The first thing I said to her was that I wanted the food to stand out. The peach cobbler had to look sublime in order for the film to work. This dessert had to look beautiful and mouth-watering, since it is the symbol of Murph's happiness and the thing that waits for him at the end of the film. Ellen took great care in perfecting her peach cobbler recipe, and even chose a distinct bowl and spoon to help the cobbler stand out to audiences. She was meticulous in the selection of the featured peaches in the produce section, cobbler cooking scenes, and peach visions. Meanwhile, I wanted the ham salad to be a concoction that was at once mysterious, wondrous, menacing and disgusting. Ellen was very excited to take this task on, and was greatly successful. She combined the conventional base ingredients of mayonnaise and chopped ham with

stranger things meant to add color and texture to the proceedings, including purple cabbage, peas, and carrots.

I wanted the grocery store to appear recognizable and familiar, so much of the set dressing that occurred in Matherne's was arranging and rearranging the elements that were already present in the store. Under Ellen's leadership, the art team of Margaret Broach, Anita Mayeaux and Amelia McCoy arranged numerous tableaux out of the items and displays that they found on site.

For the rest of the locations, I allowed Ellen a great deal of freedom with the specific items she used for set dressing, communicating general ideas and concepts, and allowing her to decide on the particulars. I told her that everything in Murph's world was a bit old-fashioned and disheveled. He would have old furniture, old technology in his office, nothing modern. I wanted lots of brown in Murph's office. Helena's place, by contrast, was to be immaculate and symmetrical. Ellen did an incredible job of gathering the items to fill Murph's and Helena's apartments. She was frequently asking me character and story-related questions, so that her choices were working in tandem with the story world I was hoping to create. Ellen's production design in many cases pushed me to further flesh out and understand the characters in my own script, and thus helped enrich my work as a director. Murph's signature use of flyers as a detective strategy grew out of a conversation with Ellen. She asked me to delve deeper into the backstories of Roy and Helena, which are reflected in the police file and newspaper props, respectively.

Costumes

My film has a large cast, with a story that takes place over several days, and so I knew costumes would be a large organizational task and require a considerable budgetary commitment. For this job I turned to Rebecca Llorella, who is not only incredibly hardworking and reliable, but also possessed a mind for organization and experience with design. I had worked with Rebecca on Joey Harmon's *Chipotle Mayo*, and was blown away with the incredible design work she did on the climactic wedding reception scene. Though she informed me she had never done costumes before, I was confident that she possessed the necessary skills and would do a terrific job. Together we developed basic concepts for each character's look. Some characters, like Roy, the mechanics, the Great Falcon store uniform, the Man in the Suit, were very straightforward; I had a clear idea what I wanted, or the nature of the character called for something very specific. Murph and Helena were the two characters that featured the most costume changes and so, Rebecca and I worked together to come up with a series of costumes that were consistent in style but also had nice variety. I wanted Murph to wear a jacket that could collect all the dirt and debris from his various misadventures, and so as an audience we could see the buildup as the movie progressed. Only his loud printed shirts would change from day to day. Murph's clothes would ultimately get very messy, since he would be covered in ham salad at the film's climax, so it was essential that doubles of Murph's main costume be purchased. Rebecca and I coordinated with the AD department so that our schedule would allow for maximum use from the dirty and clean versions of Murph's costume.

Hair and Makeup

The hair and makeup on *Cobbler* was done by Stephanie Jennings, who did incredible work on my hair when I was acting on *Shape Matters*. After watching her tame my unruly curls into the slick, severely parted Poe-esque hairdo of my character William Wheeler, and hearing of her experience working on numerous professional sets, I trusted her completely with the appearance of the actors in my own film.

In addition to Stephanie, I had Alaina Boyett on the crew to handle special effects makeup. Alaina was concerned with two specific areas: Murph's bruises, and ham salad. Thomas would be made up with bruises for a large majority of the film, and Alaina was there to apply the bruise makeup and keep it consistent throughout the production. Similarly, after Murph's attempted smothering-by-ham salad, he carries the remnants of it on his person for several scenes following. Alaina also was responsible for the application and continuity of this makeup effect as well.

Sound

After having difficulty with sound in both my first and second year film projects, I was determined to get the very best production sound for my thesis. Therefore, Jon Kieran, sound mixer, was the first person I secured as a member of my crew. Jon is an experienced mixer, and is extremely proactive in his approach to recording the best sound. We used the school's Tascam multitrack recorder, boom mic and lavalier microphones. Jon requested the rental of a zeppelin to get clean sounds in our exterior scenes, which I was more than happy to provide.

The greatest obstacle faced by the sound team was the treacherous acoustic environment of the grocery store. Here was a space with layers upon layers of low-end drones. Fans, coolers and refrigerators surrounded us on all sides, and while Matherne's was happy to oblige us for most of our production needs, our request to turn off the refrigerators was firmly (and understandably) denied. It was up to Jon and boom operator Donovan Thibodeaux to rely on lavaliers and careful boom placement to capture the best signal to noise ratio possible. With the exception of one scene, the production sound captured in the store was usable and could be cleaned up with filters in post. A more in depth discussion of this process can be found in the post sound section later in this essay.

Fundraising

To cover the expenses of this film, I chose to launch a fundraising campaign with the website Indiegogo, with a short pitch video as its centerpiece. This sort of online promotion was an entirely new experience to me and one that I consider a valuable learning experience. While some Indiegogo videos heavily feature the director and other crew talking at length about what they plan to do, I wanted to minimize my presence and make it more about the content of the film and the story I hope to tell. The video introduced the character of Murph in his office, talking to the audience in voice over about the premise of the film, the case he's working, his affinity for peaches, and so forth, and concluding with a brief message from myself and Trenton Mynatt. Making the video was helpful in many ways. It was a nice dry run for Thomas to get a handle on Murph's character. It allowed Alaina to camera test her bruise makeup. We were able to catch that our initial selection for Murph's jacket caused a severe moire pattern on camera and a different jacket needed to be found. We filmed the video on the UNO soundstage using the set that already existed in there, and dressed it using items borrowed from the UNO film graduate assistant's office, and thus were able to work quickly and keep expenses down.

The fundraising itself I would classify as moderately successful. I did most of the online promotion myself, and so I did not get any financial contributors that were not family or friends. When I need to raise funds online again using Indiegogo or a similar site, I would delegate the fundraising to someone with more knowledge and talent for that sort of work.

Grip Truck

In the last days of preproduction before the commencement of principal photography, a great deal of attention was given to issues regarding the grip truck. I was informed weeks in advance by Aaron Rushin in the equipment room that the battery on the grip truck had died and needed to be replaced, but that UNO Facility Services would have the job done by my scheduled shoot dates. As I continued to monitor the situation, it seemed likely that the job would not be done in time. I received two conflicting pieces of advice on how to handle the situation. Aaron advised me to do nothing, and wait for facility services to get the job done on their own time. He said that if I were to speak to them in attempt to hurry them along, it would only irritate them and cause them to delay the progress further. Meanwhile, Laszlo Fulop, the chair of my committee, proposed the opposite course of action: speak face to face with whoever I must until the job is done. America, he said, is a country that runs on face to face interaction, and that people are more likely to do things, even break protocol, when someone is physically present and asking for something, versus communication via an email or phone call. With time running out, I decided to heed Laszlo's advice, and set out on foot to the vehicle maintenance garages to see what I could find out.

After hours of walking back and forth across the UNO campus to a variety of different offices, I learned that the lack of action was caused by a communication breakdown between three offices. The garage was waiting on a work order from the facility services main office, facility services was waiting on approval from the purchasing office, and the

purchasing office had granted this approval but facility services had lost track of it. All of this information came to light the day before shooting, and after impressing upon all three offices the extreme urgency of my request, I was able to get them working on it by the end of the day. The workers at the garage assured me that the new battery would be installed “at some point” during the day on Friday.

My confidence in this promise was not particularly high, so I decided to plan as though we might not have the truck working at all for our first shoot day. It was necessary to put a backup plan into action. I rented a U-Haul trailer that would be pulled by Trenton’s Nissan Xterra. We added a number of extra lights and hardware to my equipment list and loaded our gear into this trailer. We borrowed a large gas generator from Joey Harmon’s family to power our lights. None of these precautions were ultimately necessary, as the battery was installed and the truck operational by Friday afternoon when the crew moved to our first interior location.

This stressful and frustrating series of events helped me to recognize the truth in Laszlo’s advice. It was face to face interaction that finally got the battery installed. If I had waited, I might not have had a truck at all for my entire shoot. While it is difficult to assign blame for the delay to any one person, I am disappointed in the inability of the system put in place by UNO to help one of their students in a time of great need. This failure of the system ended up costing me both time and money.

Chapter 3: The Shoot

First Weekend

With the grip truck issues resolved, the first weekend of shooting went fairly well. We made all of our days, and got all the shots we needed. There were several things worth noting:

On Day 1 we shot many of the short exterior scenes that made up Murph's "detective montage." We got these scenes shot in West End Park and on the UNO Campus before lunch. Meanwhile, art was to go ahead and prep Donna's house for the Helena scenes in the afternoon. There was some confusion surrounding this arrangement. Donna was expecting a full crew, and was confused as to why I was not there. Once the full crew arrived, I spoke to Donna and diffused some of her concerns. By the end of the day, she was so impressed with the professionalism and work ethic of our crew that all her anxiety was forgotten.

Our one and only location on Day 2 was Joey Harmon's apartment, where we shot all the "Murph's Apartment" scenes. The small size of the location did prove challenging, as expected. But we faced another unforeseen challenge that day: the heat. Temperatures rose considerably on Saturday, and was uncomfortable both for those working in the apartment upstairs, and in crew holding in the backyard. We did the best we could to keep people comfortable, shaded, and hydrated.

I had cast two friends to play the small roles of the two mechanics that tie up Murph and trash his place. One is an actor, and the other is not. Early that day, we received word that one of the mechanics--the non actor--would not be coming to set that day. We quickly made some adjustments to the plan, and our art assistant Amelia McCoy was able to step in and play the part. Thankfully, Rebecca had an extra mechanic shirt that fit Amelia. She filled in admirably.

Day 3 saw two company moves: We started in West End Park for the Murph/Man in Suit scene by the lake. Then to Russell's Marina Grill for the Murph/Cass diner scene, and back to the UNO campus for the Murph/Man in Suit parking lot scene. Heat continued to be a factor on this day, especially by the lake, where there was absolutely no shade to be found. Grip & Electric put up tents as well as the 12x12 solid to give crew shelter from the hot sun. Actors were taken to cars with the air conditioning on between takes to keep them cool and prevent fatigue.

Two of the issues of the weekend: the unexpected loss of an actor on the day of shooting, and the consternation surrounding the arrival time of the crew at Donna's house, were caused by a lapse of communication between my crew and people unfamiliar with the filmmaking process. I would not consider this to be a pattern with my crew, as we were able to communicate very effectively with the management at Russell's and the Americoin phone company, and both entities delivered for us without incident. Nevertheless, the experience reinforced the lesson that great care must be

taken to explain the filmmaking process to the new and uninitiated, so that everyone clearly understands expectations and procedure.

Second Weekend

After spending the first weekend on the move and out in the elements, I was eager to settle into the routine of shooting four days in Matherne's. The four day shoot--Friday night, Saturday night, Sunday night, Monday night--was possible because we shot on Labor Day weekend. Matherne's closed at 9PM and our crew had to be out by 6AM, so we would have approximately eight hours of shooting per day. Thus, an extra day was necessary.

The crew really hit its stride in Matherne's. The shooting plan was executed to perfection. We got everything we needed, there were no surprises, we wrapped on time every day. I can't attribute this success to anything innovative or profound. Assistant Director Rashada Fortier, Trenton, and I made a thorough shooting schedule, and we stuck to it. The crew came together and got it done.

The only unexpected incident came from the arrival of some new PAs for this second weekend of shooting. Earlier that week I addressed a classroom full of first year graduate students and invited them to be production assistants on the movie. This was the first week of the school year, and I saw this as a great opportunity for the first years to get on set right out of the gate and meet other filmmakers in the department. Three of them took me up on the invite. Little did anyone on the crew know that one of these first years was a vegan, and because all of our craft service and catering orders were already set, we were unprepared to feed her. It was lucky for us that we were in a

grocery store, and could easily purchase food for her to eat. But it was a situation that could have been a disaster in other circumstances.

Chapter 4: Post Production

Editing

Having written and directed *The Cobbler and the Diamond*, I was not obliged to edit the film as a requirement for the graduate thesis. Nonetheless, I wanted to edit the film myself, at least the first several cuts. I am well aware of the benefits that can come of having someone edit the film who isn't the writer/director. An impartial editor can offer a fresh interpretation on the material and recognize the things that could be omitted that the writer/director is unwilling to cut. It had always been my intention to find another editor to provide this outsider's perspective, but initially I was unsure of to whom I would entrust this task. In the meantime, I would cut the film as I saw fit, and see how it turned out. My main goal with editing *Cobbler* was to have the cuts reflect Murph's mental state. When Murph is at peace in the grocery store, the cuts would be slower, smoother, unobtrusive. When Murph is under pressure, cuts would be quicker, more frantic, jarring.

Unsurprisingly, the first cut was too long. I had included everything we shot, just to get a sense of how it played. There were things that could clearly be cut. I had shot an entire end credits scene, depicting the entire cast in the grocery store, shopping. It was an idea I felt very strongly about as I was writing the script. But now that I saw it, I realized I didn't need it. Once Murph got his peach cobbler, the story was over, and nothing more needed to be seen after that. I chose to replace that sequence with the slow motion footage of the peaches being tossed past the camera lens that we shot for Murph's

visions of peaches. It was a simpler image, and one might interpret these peaches as Murph's thoughts as he enjoys his hard-earned cobbler.

Another scene that struck me right away as expendable was Joey Harmon's "Cheese Expert" scene. It's a scene that I enjoy very much. The scene takes place as Murph enters the dark, deserted store and finds a worker tending to a giant wheel of cheese. This worker directs Murph to the back of the store, where Roy is making ham salad. It's one of the best looking scenes in the film. The lighting is moody and atmospheric. Joey's performance is hilarious and bizarre and creates an wonderful sense of foreboding going into the climactic scene. The problem is that the scene was doing nothing but adding atmosphere, and was stalling the storytelling at a moment when it needed to be moving forward. So, it had to go.

Beyond that, there were few major cuts I could think to make. I made several more passes on the film, taking out the air and whittling scenes down where I could. But despite my best efforts I only managed to get the film down from 25 minutes to 22. I felt it was time to bring in a second editor. I had an idea of who I could ask, but I could also see some potential problems that could arise from my choice of co-editor.

It occurred to me that Thomas Baumgardner might be a great choice as co-editor. I knew that went against all conventional wisdom. A film's lead actor would ordinarily be the last person one would want doing the editing. But Thomas is a great editor, and a perfectionist. He put a tremendous amount of work into editing Wendy Granger's *The*

Veil, and it showed. I also know he's been editing his own performances for years and I felt I could trust him in that regard. Finally, I knew he's pretty sharp about finding little bits and pieces of movies to cut in order to improve pacing and timing. But despite all of this, I still hesitated, because *he was the lead actor of the film*.

Fortunately, Thomas did end up as co-editor. He saw my rough cut when I brought him in to record Murph's voiceover, and a few days later, he told me he had all kinds of ideas for how he could cut down my cut of the film. I was so excited, I told him he could start right away. I should have trusted my initial instincts, because Thomas did a great job. In his first pass, he trimmed several minutes off the cut and finally got it down under 20 minutes, a feat I thought to be impossible. After Thomas finished his cut, I sat down with him and together we refined his version to an almost picture locked cut. One thing was missing before I was ready to lock.

Through the editing process, I realized I needed a stronger opening image than the one we shot, which was the out-of-focus shot of Murph walking through the automatic doors and into focus. The glamour shot of the bowl of peach cobbler came to mind. I felt this could work as an opening image since it establishes the thing that Murph ultimately wants right away. It also serves to introduce the blank white space inhabited by peaches and cobbler that we cut to various times throughout the film, which essentially represents Murph's thoughts. I saw this as important also because we lose track of peach cobbler over the course of the film. Murph never mentions it explicitly until the last lines of the film, so it seemed like a good idea to establish it right away.

The image of the cobbler didn't seem enough, however. I considered the title of the film, and decided that if I was going to show the cobbler, I should also show the diamond. Perhaps a shot of the diamond on its display stand, shining as if it were in a jewelry store commercial, until a gloved hand creeps into frame and swipes it. I thought this would help to get the audience oriented. A comment I'd heard from people watching my rough cuts was that the very beginning was somewhat confusing--it took them some time to understand what Murph was doing with all the quick scenes and jumping around in time. By showing the crime--the inciting incident, as it were, I thought it could help to alleviate this issue.

Of course, this diamond shot did not exist. I would have to pick it up. I went online and ordered a big glass diamond paperweight. Ellen quickly fashioned a display out of wire and black velvet. Trenton and I went into the UNO soundstage and picked up the shot in just shy of two hours. With the diamond shot in place, I was fully picture locked.

Post Sound

Post production sound was an area I knew I would need some major help with. Earlier sections of this paper cover the issues with the production sound, and I would need a post sound mixer with access to some powerful tools and the skill to use them if I was to deal with all the refrigerator noise in the grocery store scenes. It was important to me to get the sound mix working at a high level. To do anything less would diminish the value of the work that had gone into the project thus far.

After seeking the advice of my peers, I concluded that Jon Vogl was someone I should contact. Jon is a professional post sound mixer based in New Orleans who is willing to work on student films. Jon offered me a generous student discount, and the quality of his work has been well worth the price I paid. In addition to cleaning up the ambient noise and equalizing the dialogue, Jon worked voiceover tracks to give them a fuller, more omniscient sound. He was complimentary of the work of my sound department, Jon Kieran and Donovan Thibodeaux, noting how the mics were almost always on axis, and how we got quality recordings of detail sounds like bags crinkling and ham salad squishing. Jon Kieran would roll sound on anything and everything. We recorded almost no MOS on this film, and this is a practice I intend to continue throughout my career. I have learned a great deal about the post sound mixing process from Jon Vogl. From basics, such as how to prep an Avid project for post sound work, to how an ADR session works.

Jon advised an ADR session for the crucial climactic scene in the back of the store. I was nervous about this. The performances of Thomas and Sam were great and I was worried that we would have trouble replicating them. But my fears were unfounded. Both actors were very successful in recreating what they did on location. Jon recorded them one at a time. They could watch picture on the large projection screen in Jon's studio, and we were able to watch playback right away to see if the recordings synced up. It took both actors a few tries to get into a rhythm, but once they were warmed up it was remarkable how precise they could be. We discovered that if they left one earphone off their ear, and one on, they could hear what they were saying as well as the audio they needed to reproduce. I have done ADR sessions on my own before, but this was the first one I felt was successful.

Music

The film features an original score by James Partridge. I met James while working at Newman Summer Day Camp, where I taught the film classes and he taught the music classes. At one point James approached me and expressed his interest in trying his hand at scoring for film. I was thrilled to give him a chance. James is a very talented musician with a background in many different genres. I was already familiar with his work as a saxophone player, and thought that instrument would work well as part of the score.

James brought a lot of new ideas to the table regarding the score. My one major goal with the score was for it to resemble an old-fashioned crime movie score, using instruments like sax or piano, but with something very different to set it apart as something different. James ended up using sax, clarinet, and acoustic bass, but added accordion, glockenspiel, and some electronic effects when necessary. I thought this was very interesting and really fit the project. He wrote a few recurring themes for the film: A joyful “Peach Theme,” a wistful, mysterious “Ham Salad Theme,” and a driving tango that recurs when Murph is doing detective work. The accordion became Murph’s signature instrument, which I find incredibly fitting. The result is a blend of a classic, genre-appropriate approach to the music, and something quirkier. I would compare it to a blend between Mark Mothersbaugh’s work on early Wes Anderson films, and the scores of Henry Mancini. I’m very pleased with the result and would be thrilled to work with James on future projects.

Screening and Audience Reception

The Cobbler and the Diamond was first screened before an audience at the University of New Orleans Film Festival. By my assessment, the film was well received. The jokes earned laughs. The climax played very well, better than I could have anticipated. As Roy and Murph struggled over the ham salad, there was palpable tension in the Nims Auditorium. When Murph went into the salad, the audience reacted with laughter and disgust, and when he emerged, they actually applauded. In my conversations with audience members afterwards, I got the sense that people recognized the scene as a transformative moment for Murph, and that it worked beyond the level of a gross-out gag. I was worried that the shock value of the scene might overshadow its importance in terms of Murph's arc, but the people that I spoke to seemed to understand my intention. Among all the thesis films screened that day, *Cobbler* won the Audience Award, and also earned the award for best original score.

Chapter 5: Analysis & Conclusion

I am proud of *The Cobbler and the Diamond*. It was a challenging film to make for many reasons, and I am proud of myself and my crew for rising to these many challenges.

The specifics of the story changed and evolved throughout the development and production phases, but ultimately *The Cobbler and the Diamond* remained true to my original artistic intention and feels like the movie I set out to make.

Furthermore, I am proud of the execution of this film. Collaborations with cast and crew were successful. The production ran smoothly and we conducted ourselves with professionalism and integrity. In my opinion, the most successful scene of the film is the climactic confrontation between Murph and Roy. It represents a triumph for all departments: The acting, camerawork and lighting, art direction (most notably the ham salad), makeup, sound (both on-location and post sound) and music, all come together to make this scene humorous, visceral, and unexpected. My crew was an absolute joy to collaborate with, and their work and creativity elevated my vision to a final tangible product that will mean something to an audience.

I stand by my decision to take the extra time I deemed necessary to make the best film I could. Rushing this film into production by Spring 2014 would have been a huge mistake. I would have gone into the shoot unprepared, stressed, and probably unsure of my script and my preparation. Making a film is a massive investment of money and time, both one's own, and that of others, and it is the responsibility of the director to ensure that those resources aren't squandered for any reason. In the case of *The*

Cobbler and the Diamond, I felt that extra time was necessary for me to do the best job I could when it came time to shoot.

The major area in which the film did not meet my expectations was in communication of theme. Earlier I alluded to a thematic connection I hoped to make between the act of grocery shopping and one's quest for self-actualization. The idea was that the grocery store could serve as a metaphor for the possibilities of life, and that one can choose to shop to survive, or to look deeper, to create and innovate and pursue your passions. This idea did not really make it onto the screen as I had hoped. Much of the insight was lost; I could not fit it into a script of this particular scale. Working these thematic elements into a script that also has a fairly intricate plot and is eighteen pages in length is a tall screenwriting order that I wasn't up to at this point in my life. As a screenwriter I am drawn to stories that involve the unexpected synthesis of disparate ideas, and the inherent challenge there is finding ways to convey the connection and unity between them. It was enough of a task for me to take a detective story and create a scenario that connected it to a grocery store in a way that made sense in the story world I had created. With more efficient storytelling I could have found a better way to work in the thematic nuances without them feeling forced, and thus create a more compelling and rewarding experience for the audience. I'm not sure that the failure to deliver this theme is a problem, though. *Cobbler* does have a theme that is communicated effectively—that one must not only be true to one's nature, but realize that it takes grace and self awareness to bow out of something that doesn't fit, *did* make it into the film in a way that worked and met my intention.

I stand behind *The Cobbler and the Diamond* as being representative of my best work as a filmmaker to date. I have grown as an artist and as a person in the process of making it, and believe I have created something that will find an audience beyond the UNO community. The most valuable lesson I learned from the experience is that the ideas that resonate with you are worth the challenges. They are worth the extra time and energy. They are worth taking risks for and suffering for, if need be. If the idea hadn't spoke to me, I would not likely have been able to push through the numerous challenges, both creative and logistical, and deliver a finished film that many people told me would be difficult to make work. Thus, a personal connection, or affinity between artist and subject, matters. It made the difference for me, and for this film.

Filmography:

Chinatown (1974, dir. Roman Polanski)

Chipotle Mayo (2014, dir. Joey Harmon)

For Want Of (2015, dir. Jonathan Kieran)

Law and Order (1990-2010, cr. Dick Wolf)

The Maltese Falcon (1941, dir. John Huston)

The Naked Gun: From The Files of Police Squad! (1988, dir. David Zucker)

The Pink Panther (1963, dir. Blake Edwards)

Rachel's Madcap Theater (2014, dir. Joey Laura)

The Rockford Files (1974-1980, cr. Stephen J. Cannell, Roy Huggins)

Shape Matters (2015, dir. Thomas Baumgardner)

The Veil (2014, dir. Wendy Granger)

Appendices

The Cobbler and the Diamond

By

Jake Hoyson

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1 INT. GREAT FALCON GROCERY STORE - NIGHT 1

The sliding doors whoosh open and in walks MURPH MALLORY, private investigator, early 30s. He's got a nasty bruise on his face.

MURPH (V.O.)
In my line of work, it helps to
have a good grocery store nearby.

He picks up a handbasket and strides forth into the store.

2 INT. LOADING DOCK - DAY 2

A HUGE THUG is bashing Murph's face repeatedly into a wall.

MURPH (V.O.)
Earlier that day I was on the job,
and I had an epiphany. In my line
of work, you can't ignore
epiphanies.

MURPH
Aha!

The thug hesitates for a second, confused. Then he resumes the beating.

3 INT. GREAT FALCON GROCERY STORE - NIGHT 3

We're with Murph as he moves confidently through aisles and past displays. He makes for the produce section.

MURPH (V.O.)
It's here, somewhere. Just the
thing I need to break this case
wide open.

Murph closes in on a stock worker.

MURPH
Hey kid. Murph Mallory, Private
Investigator. I need you to answer
some questions for me, and I need
the truth. Do you have peaches in
stock today?

The stock worker gapes at Murph. Murph's intensity makes the stock worker nervous. The worker fumbles for the right answer.

(CONTINUED)

STOCK WORKER

Peaches? Uh, no. But, peach season is just starting so...the first shipment should be coming in a few days...?

MURPH

Hmm. Okay. You're alright, kid. What else do you have around here that has peaches in it?

4 INT. GREAT FALCON GROCERY STORE - CANDY AISLE - NIGHT 4

Murph stands in front of an array of peach rings.

MURPH (V.O.)

One sign of a good grocery store: Choices. Most stores carry peach rings. But only a good one offers you the choice between three different brands. The Great Falcon Grocery Store has never let me down.

Murph selects a bag of peach rings and takes off.

5 INT. GREAT FALCON GROCERY STORE - FROZEN FOOD AISLE - NIGHT 5

Murph takes a bag of frozen peas from the frozen food section.

MURPH (V.O.)

When I'm there, I can always find exactly what I need.

6 EXT. PARKING LOT - NIGHT 6

Murph sits in his car, holding the bag of peas to his face and snacking on peach rings.

A MAN IN A SUIT approaches the car. He carries a paper coffee cup with a to-go lid on it.

MAN IN THE SUIT

You're Murph Mallory?

MURPH

Is this a business inquiry or are you just here to beat me up?

(CONTINUED)

CONTINUED:

3.

The man in the suit calmly snatches Murph's peach rings and dumps them on the ground. He takes the lid off the coffee cup and slowly pours it onto Murph's crotch.

MAN IN THE SUIT
I'd quit looking for the Korg
Diamond if I was you.

He drops the cup and walks away.

7 INT. MURPH'S APARTMENT - OFFICE - DAY 7

Murph sits at the desk in his office. He's clipping coupons. On the desk is the front page of a newspaper: KORG DIAMOND DISAPPEARS! There's a photo of an exasperated young woman in an evening gown accompanying the article.

MURPH (V.O.)
A few weeks back, the Korg Diamond
vanished without a trace, and no
one could figure out how or why. It
wasn't long before yours truly got
a call from Helena Korg herself.

8 INT. HELENA KORG'S PARLOR - DAY 8

In a glamorous parlor we find the glamorous HELENA KORG, the woman from the news article.

HELENA
You're a son of a bitch, Murph
Mallory!

MURPH
Are you going to hire me or not?

She slaps him across the face three times.

HELENA
Yes.

9 EXT. STREET - DAY 9

Murph staples a flyer to a telephone pole with a staple gun. The colorful flyer has a picture of the Korg Diamond as well as Murph's contact info.

Murph looks satisfied with his work.

10 EXT. ALLEY - DAY 10

Murph is pressed up against a dumpster by a WOMAN WITH AN EYEPATCH. She brandishes a knife at Murph's face.

WOMAN WITH EYEPATCH
You stay the fuck away from the
Korg Diamond, Mallory!

MURPH
I have no idea where it is!

11 INT. MURPH'S APARTMENT - OFFICE - DAY 11

Murph is tied to his own office chair with orange extension cords. A pair of angry-looking MECHANICS stand over him.

HEAD MECHANIC
I said, stay away from the Korg
fucking Diamond, Mallory!

MURPH
I told you, I don't know where it
is!

The head mechanic turns to the other mechanic.

HEAD MECHANIC
Might be lying. Take a look around.
Maybe he's found it already.

The other mechanic nods. He takes a drawer out of Murph's filing cabinet...

MURPH
Don't...

...and dumps it out on the floor. Papers everywhere.

12 EXT. PARK BENCH - DAY 12

Murph approaches the bench and sits down, where an informant is waiting.

MURPH
What did you find out?

The informant pulls a gun on Murph.

(CONTINUED)

CONTINUED:

5.

MURPH

Huh. What is this now?

INFORMANT

This is a double cross. Dumbass.

Murph groans.

13 INT. HELENA KORG'S PARLOR - DAY

13

Murph is covered in dirt. He sits next to Helena on a handsome sofa. He's defeated, desperate, weary. Helena sips prosecco from a champagne glass.

MURPH

Can you think of anywhere else it might be? Have you looked under these sofa cushions yet?

HELENA

Yes.

MURPH

Have you retraced your steps? Sometimes that works for me.

Helena's patience wears thin.

HELENA

Yes I've done that.

There's a peach at the top of a bowl of fruit on the table in front of them.

MURPH

Where did you get that?

HELENA

What?

MURPH

Let me have that peach.

HELENA

Absolutely not. I need that for my morning bellini.

MURPH

But it'll help clear my head.

(CONTINUED)

HELENA

A peach will help clear your head?

MURPH

Peaches do that.

Helena looks at Murph with seething frustration. She leans closer and closer to him. Eye twitching. Hand raised, ready to slap.

HELENA

Mr. Mallory, your head is empty
enough without the aid of peaches.

Murph looks in disbelief at her. She's uncomfortably close to him. Murph doesn't know what else to do, so he kisses her.

Helena immediately pulls away and slaps him harder than ever. Then she throws her prosecco at him. They sit in silence for a moment, not looking at each other.

MURPH

Would it be possible for you to pay
me in advance?

The look on her face makes it plain the answer is no.

14 EXT. MURPH'S APARTMENT - DAY 14

Murph trudges up to the door of his apartment. It has been busted open. He walks up to it, looks inside.

15 INT. MURPH'S APARTMENT - OFFICE - DAY 15

The front room of Murph's apartment is trashed. Things are tossed everywhere.

Murph stands in one spot, surveying the mess.

16 INT. MURPH'S APARTMENT - KITCHEN - DAY 16

The kitchen is in a similar state. No food to be seen, but plates and drawers are strewn everywhere.

Murph goes to the fridge. Only an empty jar of peach jelly. He picks up the jar and looks at the label. Peaches.

17 INT. GREAT FALCON GROCERY STORE - DAY

17

An empty fruit display in the produce section. A cheerful sign announces: "Peaches! 2.99/lb."

Murph looks at the empty display in utter shock. It can't be.

MURPH

They're out of peaches. They're out of...HOW CAN THEY BE OUT OF PEACHES?

A STORE MANAGER hurries up to Murph, dressed in a crisp dress shirt and tie. His nametag identifies him as ROY.

ROY

Please calm down, sir. We're very sorry about the peaches.

MURPH

How can you not have peaches here? It's peach season!

ROY

Sir, this is the best year for peaches in half a century. The demand is unprecedented. We sold out in a matter of hours.

Murph grabs Roy by the collar. Roy remains cool.

MURPH

When does the next shipment come in?

ROY

That's difficult to say. It could be tonight, it could be tomorrow, it could be next week.

MURPH

Don't bullshit me!

ROY

If you're interested, we're having a special on ham salad. Made right here in-house. Six-fifty a pound.

Murph releases Roy. Murph stands there, fuming.

(CONTINUED)

MURPH

Don't you tell me what to eat! I
HATE ham salad.

Roy is finally fazed by this remark. Murph grabs the handle of his cart and stalks off.

18 INT. GREAT FALCON GROCERY STORE - DAY 18

Murph trudges to the automatic "out" doors, paper bags in hand. Helena Korg sweeps past Murph through the in doors, not even noticing his presence. She pushes an empty cart.

Murph sees her and makes a sudden about-face. He watches her make her way down an aisle.

Murph grabs an empty cart of his own. He dumps his groceries into the cart and pursues her into the store.

19 INT. GREAT FALCON GROCERY STORE - AISLE - DAY 19

Murph pushes his cart slowly down an aisle. Helena, oblivious, shops further down. Murph places items deliberately into his cart, watching Helena the whole time.

MURPH (V.O.)

What was she doing there? She's not a regular. How could she have had that fresh peach if the Great Falcon was out? Could be she got it somewhere else. But maybe she knew something. Or someone. If she had some crooked back-alley peach source, I was going to find out.

Helena rounds the corner at the end of the aisle. Once she's out of sight, Murph speeds up. He rounds the corner, but Helena's GONE.

Murph whips around. She's not there, either. He scans the horizon of the store frantically, and finally spots her.

She's standing close with Roy the store manager in a secluded corner of the store, having an intimate conversation. Murph watches them with bewilderment. Helena nervously looks over her shoulder. Roy looks up as well.

Murph jumps to hide behind a display case. When he peeks out from behind it, he sees Roy handing Helena a PEACH! She leans in and they kiss passionately. Murph's eyes bulge.

20 INT. GREAT FALCON GROCERY STORE - AISLE - DAY 20

Murph pushes his cart back down the aisle. He's in a hurry.

MURPH (V.O.)

I knew right away that manager was as slimy as a three day old fish fillet. Now he and Helena have something going? With my luck, the peaches AND the diamond were all wrapped up in this somehow. A guy can't even go grocery shopping anymore.

21 INT. GREAT FALCON GROCERY STORE - WALL OF MANAGERS - DAY 21

Murph stands before the wall where all the manager's pictures hang. He finds the right one: "ROY TURTLEDOVE, NIGHT MANAGER," the plaque reads. Murph glares at it.

MURPH

I'm coming for your ass.

22 EXT. PAY PHONE - DAY 22

Murph talk into a pay phone.

MURPH

Cass, I need a favor...could you run a background check on a guy named Roy Turtledove...Yeah. Right now, if you can. That's great, I'll meet you there.

Murph hangs up. He turns to go. Standing right there is the Man In The Suit.

MAN IN THE SUIT

I said quit looking for the diamond, Murph. Why are you still looking?

MURPH

I...I have no choice.

MAN IN THE SUIT

Of course you do.

The Man in the Suit punches Murph in the jaw, hard. Murph gapes at him, dazed. The suit punches him again. This time Murph yells out, and spits out a tooth.

(CONTINUED)

MURPH

It's my job.

The Man in the Suit cracks a mad smile. Then a hearty laugh.

MAN IN THE SUIT

And you're doing so well at it.

He punches Murph again. Murph spits out another tooth. The Man in the Suit grabs Murph's face, twisting it so that his tongue sticks out. The Suit clicks out a switchblade and points it.

SERIES OF QUICK SHOTS: PEACHES PEACHES PEACHES! Finally, a longer look on a glorious dish of PEACH COBBLER. Then back to Murph and the Suit at the pay phone.

MAN IN THE SUIT

If I catch you looking for the Korg
Diamond again, I'll cut this tongue
of yours right out.

The Man in the Suit produces a peach ring and places it on Murph's tongue like a host.

MAN IN THE SUIT

Enjoy.

He releases his grip and leaves. Murph pulls his tongue, and the peach ring, slowly back into his mouth. He bites down to chew the peach ring, and yelps out in great pain. He spits the peach ring out.

23 INT. RUSSELL'S MARINA GRILL - EVENING

23

Murph sits at the bar by himself, looking distraught. He holds a bag of frozen french fries to his face. There's a glass of ice water on the table.

JUNIOR DETECTIVE CASS HECKMANN, 30, slides into the seat next to him. She wears a badge on her belt like the ladies of Law and Order.

CASS

Hey Murph. How's the case going?

MURPH

Terrible. None of it makes sense,
I'm down two teeth and everyone's
being really mean to me.

Cass produces a manila folder.

(CONTINUED)

CASS

This guy seems like a good suspect for your jewel thief. Charges of grand larceny, breaking and entering, no convictions. Made himself a rep as a safe cracker. There's a long list of rich girls who are convinced he stole precious stones from them.

Murph can't believe his luck. He stares at the papers, flipping through them listlessly.

MURPH

Huh.

CASS

Thing is, he's been clean for the past three years. What do you think? Is he your guy?

24 INT. GREAT FALCON GROCERY STORE - NIGHT

24

Murph strides through the double doors of Great Falcon. The store is now deserted in the late hours. Murph moves through the aisles, looking for Roy. But he's nowhere to be found.

Finally, Murph sees an employee, perched behind the cheese counter, pensively smelling wheels of cheese.

MURPH

Where's Roy Turtledove?

CHEESE EXPERT

In the back. Making ham salad.

A grinding mechanical sound like a table saw can be heard. The cheese expert points like a phantom.

CHEESE EXPERT

That way. Follow the sound.

Murph turns toward a double swinging door marked "Employees Only." More horrible grinding from within.

25 INT. CORRIDOR - NIGHT

25

Murph walks through a dark corridor. At the end is a light, coming through a doorway. The screeching, sawing sound grows louder as Murph approaches.

He reaches a clear plastic curtain, and passes through it.

26

INT. BUTCHER'S ROOM - NIGHT

26

This room is filled with slicers, grinders, knives, hooks, tenderizers and other butcher's equipment.

At the center of it all is a large table with all sorts of things strewn about. A large ham, half cut. Jars and jars of mayonnaise and pickles. Other, more esoteric ingredients. And a huge pile of ham salad.

It is here we find Roy Turtledove, cutting up the ham with a noisy carving knife. His hands are covered by food prep gloves. He wears an apron over his dress shirt and tie.

MURPH

Roy Turtledove?

ROY

Yes?

MURPH

Murph Mallory. Private investigator.

ROY

From the produce section. Helena's told me about you. Looking for the Korg Diamond?

MURPH

Yeah. Did you steal it?

ROY

No.

Murph stares at him. Waiting for something else to happen.

MURPH

Okay. Are you sure?

ROY

I love Helena. I'd never steal from her. Ham salad?

MURPH

No. I know about your record, Roy.

ROY

I thought you might. Yes, I stole jewels. I was good at it. But ultimately it didn't matter to me. You know what does?

(CONTINUED)

MURPH

Please don't say ham salad.

ROY

Ham salad. Even back when I was stealing, it was all I really cared about. One night this beautiful young thing in a green dress stabbed me right through with an antique scimitar.

MURPH

Why?

ROY

I tried to steal her earrings. I was bleeding everywhere, but I had to hold on. I had to live, so that I could perfect my recipe. Eight miles I walked to the hospital. When I regained strength enough to lift a tin can, I applied for a job here, stocking shelves at the Great Falcon. That was three years ago and I haven't stolen a thing since. Especially not the Korg Diamond.

Murph is captivated by this tale.

MURPH

But, did you make it? The...the perfect ham salad?

ROY

My magnum opus.

Roy gestures toward the pink heap on the table.

MURPH

You're right. I do believe you.

A calm smile on Roy's face. He nods.

ROY

Good. Well, I've got three more hams to mince by sunrise, so, if we're done here...

MURPH

No, Roy. We're not done here.

Roy flinches.

(CONTINUED)

MURPH

You have stolen something. Not the diamond. Something of *mine*. I told you not to bullshit me, Roy.

Murph steps closer to Roy, menacingly.

ROY

I'm sure I don't know what you're talking about.

MURPH

PEACHES! Where are the peaches, Turtledove?

ROY

Peaches? What peaches? I told you we're out!

Murph grabs Roy and slams him into the side of a fridge.

MURPH

What about the peach you gave Helena next to the meat coolers? I saw it Roy! I saw everything!

ROY

She likes the peaches! They're for her morning bellini! I had to set some aside or...Who else knows about this?

MURPH

Just you and me. But I can't imagine the owners of this place would be pleased to hear that the night manager's been swiping produce.

Pure terror in Roy's eyes for an instant. Then it dissipates into a calm that's even more unnerving. Murph senses it.

MURPH

I think I'll file my complaint right now.

ROY

You won't.

Murph turns to go. Roy strides after him, and grabs him by the collar of his jacket.

(CONTINUED)

Roy spins Murph around and slams him onto the table, into the mound of ham salad. Murph struggles, but Roy overpowers him.

ROY

I wanted to respect you, Murph. I
can see that you are a man of
vision.

Murph cries out, unintelligible.

ROY

But my vision is greater.

Roy presses Murph deeper and deeper into the pile of ham salad. It's starting to swallow him up.

ROY

Now give up. Just give up. Gi--

Suddenly, Roy flinches, and his face goes blank. He falls flat on his face, hitting the floor with a sickening thud. Murph just stares, horrified.

After a moment, he goes to Roy and rolls him over. His eyes are wide open. His mouth is a great big smile.

Murph feels for a pulse. Nothing. He's disturbed by Roy's expression and shuts his eyes. Tries to rearrange the smile, but can't.

Murph stands slowly. He moves back over to the pile of ham salad and tastes it. It's good. Really good. He looks over to Roy.

MURPH

Perfect.

Then, footsteps behind him.

Murph whirls around and finds himself face to face with the same stock worker who told him about the peaches earlier.

MURPH

Oh. Let me explain.

The stock worker lets out a high pitched shriek.

27 INT. GREAT FALCON GROCERY STORE - BACK ROOM - NIGHT 27

Murph sits alone at a table in a dark room in the bowels of the grocery store. Lost in thought. Still covered in ham.

The door swings open. Cass strides in, carrying a styrofoam coffee cup. She stands over Murph, the table between them.

CASS

Just talked with the EMTs and such.
His heart exploded. Or maybe his
brain.

MURPH

They can tell that stuff right
away?

CASS

Apparently. Anyway, it's clearly a
freak medical thing. Nobody with
two brain cells would even think of
implicating you.

Murph can't believe all of this. He's visibly shaken up.

CASS

Hey, it happens.

MURPH

Cass, why am I doing this?

CASS

I always thought it was because you
had nothing better to do. That's
why I do it! Anyhoo, I brought you
this. Looks like you need it.

She passes Murph the coffee. He gulps it down.

28 INT. GREAT FALCON GROCERY STORE - NIGHT 28

Murph emerges from the double doors into the public portion of the store. Waiting for him there is a distressed Helena Korg.

HELENA

The police told me who Roy was. He
stole my diamond, didn't he?

MURPH

I thought he might have. But he
didn't. No way.

(CONTINUED)

Helena's whole demeanor changes. She clings desperately to Murph's words.

HELENA
Are you sure?

MURPH
I know it. That guy only cared
about two things. You and...

HELENA
...Ham salad.

Murph gives an affirmative shrug. Helena smiles warmly.

MURPH
Helena, I'm done. I quit.

HELENA
You what?

MURPH
I have to quit. Your diamond must
be out there somewhere. But I can't
find it. I'm not going to find it.

Helena is shocked, but after a moment she understands.

HELENA
You're an idiot, Murph. I can only
hope you're not dumb enough to turn
this down.

She reaches into her pocket and pulls out a roll of cash.

HELENA
For your trouble. Do with it
whatever you like.

She gives Murph the cash and strolls off down the aisle.
There's something in her hand: A BAG OF PEACHES.

Murph looks off at the grocery store, stretching out before
him. A few feet away is a shopping cart, completely empty
and ready to go.

MURPH
Whatever I like.

He takes the handle of the cart in his hands and sets off.

29 MONTAGE: MURPH GOES SHOPPING 29

Murph pushes his cart through the store. Taking everything in.

He hoists a sack of flour into his cart.

Murph rounds the bend into the produce section. There they are: THE PEACHES.

Murph approaches the display, but there's someone else there: The Man in the Suit.

The Man in the Suit rummages through the peaches, picking and choosing. Murph watches him for a second. Then the Man in the Suit looks up at Murph. A tense moment.

The tension breaks. The Man in the Suit smiles politely, takes a peach, and goes. Murph watches him stroll off.

Murph looking at peaches. Taking his time. Sizing them up.

He gets more ingredients. Brown sugar. Nutmeg. Ice cream.

30 INT. MURPH'S APARTMENT - KITCHEN - NIGHT 30

Murph's cutting up peaches.

MURPH (V.O.)
Before Roy kicked the bucket, he
called me a man of vision. I
thought he was full of shit.

Now he's mixing a batter. Ingredients are spread out across the counter.

MURPH (V.O.)
But maybe Roy knew the score all
along. I did have a vision once. It
was of peach cobbler.

31 INT. MURPH'S APARTMENT - KITCHEN - DAY 31

Morning light shines through the windows. An egg timer hits zero.

32 INT. MURPH'S APARTMENT - OFFICE - DAY 32

Murph places the perfect bowl of peach cobbler on the center of his desk. Molten orange peaches and golden crust, topped with vanilla ice cream.

Murph sits and appreciates the sight and smell of his hard-earned cobbler. Then he takes a bite. It is a moment of pure joy. Murph is at peace.

33 INT. GREAT FALCON GROCERY STORE - DAY 33

Close on the "Peaches!" sign. The Informant approaches the full display of peaches, picks one up and examines it.

The Cheese Expert explaining the differences between two giant wedges of cheese to the Huge Goon.

The Stock Worker looking over a shelf full of canned goods. Adjusts one to face forward.

Helena Korg standing at the deli counter. She's dressed down, in a hoodie and workout pants. She chooses a container of ham salad from a massive cooler full of them.

The Head Mechanic in the produce section, thumping watermelons.

Cass at the bakery. The baker presents to her a birthday cake. "Happy Birthday Chief Mulraney" it says.

The Woman With An Eyepatch wrestles a giant bag of dog food into her packed shopping cart. A little kid runs up to her and looks up at her eagerly, holding up a box of sugary cereal. The kid wears an eyepatch too. She looks at the kid sternly and shakes her head. The kid's face falls.

Murph pushes his cart past the wall of pictures. Portraits of all the store managers in their ties. He stops at Roy's. He looks at it for a moment and moves on.

The Cobbler and the Diamond Cast List

Thomas Baumgardner	as Murph Mallory
Anna Brown	as Helena Korg
Sam Cobean	as Roy Turtledove
John Neisler	as Man in Suit
Robyn Nolting	as Cass
Hayden Guthrie	as Alice
Anita Mayeaux	as Woman with Eyepatch
Randy Walker	as Johnson the Mechanic
Amelia McCoy	as Mitzi the Mechanic
Stephen Bertucci	as The Informant
Mary McDade Casteel	as Casey
Joey Harmon	as the Cheese Expert (scenes cut)

The Cobbler and the Diamond Crew List

Jacob Hoyson:	Writer, Director, Editor
Mack Walker:	Producer, Unit Production Manager, Assistant Director, 2nd Unit
Jessica Voelker:	Producer
Reid Hoyson:	Executive Producer, Craft Services
Marilyn Hoyson:	Executive Producer
Karen Hoyson:	Executive Producer
Trenton Mynatt:	Director of Photography
Ellen Bull:	Production Designer
Rashada Fortier:	First Assistant Director
Jonathan Kieran:	Sound Mixer
Donovan Thibodeaux:	Boom Operator
Andrea Kuehnel:	Camera Operator, Director of Photography, 2nd Unit
Noell Dominick:	1st Assistant Camera
Tyler Laperouse:	1st Assistant Camera
Andres Ballesteros:	2nd Assistant Camera
Daniel Kleinpeter:	2nd Assistant Camera
Mason Lipscomb:	D.I.T., Grip
Jordan McVey:	Camera PA
Barry Cunningham:	Gaffer, Grip Truck Driver
Connor Redmond:	Key Grip
Madison Beaudet:	Grip
Emmett Crockett:	Grip
Paul Punzo:	Grip
Margaret Broach:	Property Master
Anita Mayeaux:	Set Dresser
Amelia McCoy:	Art Assistant
Rebecca Llorella:	Costume Designer
Stephanie Jennings:	Hair and Makeup
Alaina Boyett:	Special Makeup Effects, 2nd Assistant Director
Stephen Bertucci:	Script Supervisor
Erick Wolfe:	Stunt Coordinator, Additional Props
Joey Harmon:	2nd Unit Director, Still Photographer
Adam Halter:	Craft Services
Mary McDade Casteel:	Production Assistant
Demi Peralta:	Production Assistant
Kathleen Vieira:	Production Assistant
Langston Williams:	Production Assistant
Thomas Baumgardner:	Editor
James Partridge:	Original Score Composer
Phil Racz:	Accordionist
Jon Vogl:	Sound Supervisor, Re-recording Mixer
Tyler Benjamin Heath:	Assistant Sound Editor, ADR Mixer

The Cobbler and the Diamond: Budget Overview

	<u>Proposed</u>	<u>Actual</u>
Preproduction	200	200
Art Department	2000	1115
Craft Services and Catering	1500	1500
Sound	500	1950
Wardrobe and Makeup	1000	800
Production Expendables	200	200
Media Storage	600	600
Misc. Expenses	1200 allotted	-
Chapman Dolly	-	220
Location Fees	-	2000
Film Festivals	-	300
	7000	8885



DATE:	8/23/14			CAST ID AND CALL:		NOTES:		
DAY:	2 of 7			CREW CALL: Carpool Call: 7:00AM On set Call: 7:30AM				
SHOT #	Rig	Shot Size	Lens	Description	Cast	BG	TIME	SET UP+SHOOT
				Set up time			7:30	90
				Scene 7 Int. Murph's Office - Day - Murph clips coupons, sees newspaper article				
7		MS		MM sitting at desk	1	**	9:00	30
7A		INS		Newspaper	1	**	9:30	15
				Scene 11 Int. Murph's Office - Day - Murph is interrogated by Mechanics				
11		MS		MM tied up	1,7,14	**	9:45	45
11A		WS		POV of mechanics	1,7,14	**	10:30	30
11B		CU		MM reaction to mechanics	1,7,14	**	11:00	30
11C		OTS		Drawer being dumped with MM in shot	1,7,14	**	11:30	15
				Scene 15 Int. Murph's Office - Day - Murph arrives home to trashed apartment				
15		WS/MS		MM walks through his trashed apartment	1	**	11:45	60
15A		WS		High ceiling shot	1	**	12:45	30
				LUNCH			1:00	60
				Scene 16 Int. Murph's Kitchen - Day - Murph walks through trashed kitchen				
16		WS		Murph walks through kitchen	1	**	2:00	30
16A		CU		Peach Jam	1	**	2:30	15
16B		CU		MM looking at jam	1	**	2:45	15
				Scene 30 Int. Murph's Kitchen - Day - Murph makes the perfect peach cobbler				
30		MWS		Counter	1	**	3:00	30
30A		CU		MM	1	**	3:30	30
30B		CU		Peaches being cut	1	**	4:00	15
30C		CU		Batter being mixed	1	**	4:15	15
30D	Dolly	INS		Ingredients, Utensils	1	**	4:30	15
				Scene 30 Int. Murph's Kitchen - Day - Egg Timer Dings				
31		CU		Egg timer	**	**	4:45	15
				Scene 30 Int. Murph's Kitchen - Day - Murph eats his perfect peach cobbler				
32		CU		Covers scene	1	**	5:00	30
32A		WS		Peach cobbler set down	1	**	5:30	15
32B		CU		MM eating	1	**	5:45	15
					Wrap		5:45	
					LM		6:15	
				Total				

DATE:	8/24/14			CAST ID AND CALL:		NOTES:		
DAY:	3 of 7							
				CREW CALL: Carpool Call: 12:30PM On Set Call: 1:00PM				
SHOT #	Rig	Shot Size	Lens	Description	Cast	BG	TIME	SET UP+SHOOT
				Set up time			1:00	30
				Scene 22 Ext. Payphone - Day - Murph call's Cass, is confronted by Man in Suit				
22		Super WS		MM at payphone	1,13	***	1:30	60
22A	HH	CU		MM as he says lines "Cass I need favor"	1,13	***	2:30	30
22B	HH	CU/OTS		Reveal Man in Suit	1,13	***	3:00	30
22C	HH	OTS		MM	1,13	***	3:30	30
				Company Move to Russell's Grill			4:00	15
23		LS		Bar reveal	1, 6		4:15	45
23A		2S		Cass and Murph at the bar	1, 6		5:00	30
23B		MS		Cass during conversation with Murph	1, 6		5:30	30
23C		MS		Murph during conversation with Cass	1, 6		6:00	30
23D		INS		Police Files	1, 6		6:30	15
				Dinner			6:45	60
				Company Move to Last Location			7:45	30
6		WS		Murph sits in car, and is accosted by Man in Suit	1,13	***	8:15	45
6A		OTS		On Murph as Man in Suit confronts him	1,13	***	8:45	30
6B		OTS		On Man in Suit as he confronts Murph	1,13	***	9:15	30
6C		INS		Coffee dump	1,13	***	9:45	30
					Wrap		9:45	30
					LM		10:15	
					Total			10

DATE:	8/29/14			CAST ID AND CALL:		NOTES:		
DAY:	3 of 7			CREW CALL: Carpool Call: 7:00PM On Set Call: 8:30PM				
SHOT #	Rig	Shot Size	Lens	Description	Cast	BG	TIME	SET UP+SHOOT
				Set up time			8:30	60
				Scene 3 Int. Great Falcon Grocery Store - Peach Display				
3	Dolly	WS/2S		WS into 2S, covers entire scene	1, 10		9:30	45
3A	Dolly	MS/CU		Covers MM	1, 10		10:15	15
3B	Dolly	MS/CU		Covers Stock Worker throughout scene	1, 10		10:30	15
				Scene 17 Int. Great Falcon Grocery Store - Peach Display				
17	Dolly	MS		Empty peach display	***		10:45	15
17A	Dolly	CU		Low angle of MM, peach display's POV	1		11:00	15
17B	Dolly	WS/2S		WS push into 2S, MM and RT interaction	1, 3		11:15	30
				Scene 18 Int. Great Falcon Grocery Store - Front of Store				
18	Dolly	WS		Cover entire action of MM noticing HK	1, 2		11:45	30
				DINNER			12:15	30
				Scene 19 Int. Great Falcon Grocery Store - Aisle				
19	Dolly	LS		MM pushing shopping cart, following HK	1, 2		12:45	30
19A	Dolly	LS		Reverse of 19, HK picking up groceries then leaves	1, 2		1:15	30
19B	Dolly	CU		MM watching HK	1		1:45	15
19C	Dolly	WS		MM looks for HK, then hides behind cupcake	1		2:00	15
19D	Dolly	WS		HK and RT interaction	2, 3		2:15	15
19E	Dolly	CU		MM watching HK and RT	1		2:30	15
19 F	Dolly	OTS		HK and RT interaction	2, 3		2:45	15
				Scene 20 Int. Great Falcon Grocery Store - Aisle				
20		CU		MM rushing away with shopping cart	1		3:00	15
20A		INS		Shopping cart wheels spinning	***		3:15	15
20B		INS		Contents in cart shaking	***		3:30	15
				Wrap			3:45	30
				LM			4:15	
				Total				7

Director	Jacob Hoyson	
Producer	Jessica Voelker	
1st AD	Rashada Fortier	
UPM	Maurice Walker	

The Cobbler and the Diamond

LUNCH	11:45:00	CRAFT SERVICES	
		Adam Halter	
SUNRISE		SUNSET	
6:32 AM		17:24:00	
WEATHER	82° AM	93° NOON	91° PM
Humidity	56%	Partly Cloudy	

Note 1: Individual call times may vary.

Note 2: Questions? Call Rashada Fortier

Crew Call 7:00 AM

On-Set Call 7:30 AM

Nearest Hospital

Tulane University Hospital (504) 988-5344
1415 Tulane Avenue
New Orleans, LA 70148

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
12	EXT. Park Bench	D	4/8	1, 8	West End Park
	Murph Meets with his Informat and is double crossed				New Orleans, LA 70124
9	EXT. STREET	D	1/8	1	West End Park
	Murph posts a flyer asking for information about the Korg Diamond				New Orleans, LA 70124
10	EXT. ALLEY	D	2/8	1, 5	UNO Campus - Abandoned Dormitory
	Murph is attacked by the Woman with the Eyepatch				2000 Lakeshore Dr., New Orleans LA,
2	EXT. LOADING DOCK	D	2/8	1, 12	UNO Campus - Abandoned Dormitory
	Murph has his face bashed into a wall by a Huge Goon				2000 Lakeshore Dr., New Orleans LA,
8	INT. HELENA KORG'S PARLOR	D	3/8	1, 2	
	Murph meets with Helena and asks her to hire him				New Orleans, LA 70118
13	INT. HELENA KORG'S PARLOR	D	1 3/8	1, 2	
	Murph attempts to interrogate Helena				New Orleans, LA 70118
					TOTAL PAGES 2 7/8

#	NAME	CHARACTER	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Thomas Baumgardner	Murph Mallory	6:15 AM	6:15 AM	7:30 AM	
2	Anna Brown	Helena Korg	10:30 AM	10:30 AM	1:00 PM	
8	Stephen Bertucci	The Informat	6:15 AM	6:15 AM	7:30 AM	
12	Erick Wolfe	Huge Goon	8:30 AM	8:30 AM	9:30 AM	
5	Anita Walker	Eyepatch Woman	8:30 AM	8:30 AM	9:30 AM	

STAND-INS / ATMOSPHERE	PRODUCTION NOTES
N/A	

ADVANCE SCHEDULE



SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
7	INT. Murph's Apartment - Office	D	2/8	1	
11	INT. Murph's Apartment - Office	D	4/8	1, 7,	
15	INT. Murph's Apartment - Office	D	1/8	1	
16	INT. Murph's Apartment - Kitchen	D	1/8	1	
30	INT. Murph's Apartment - Kitchen	D	3/8	1	
31	INT. Murph's Apartment - Kitchen	D	1/8	1	
32	INT. Murph's Apartment - Office	D	2/8	1	

POSITION	NAME	PHONE	IN
Production			
Director	Jacob Hoyson		6:00 AM
1st AD	Rashada Fortier		6:00 AM
2nd AD	Alaina Boyett		6:00 AM
UPM	Maurice Walker		6:00 AM
Set PA	Patrick Dougherty		6:00 AM
CAMERA			
Dir. Of Photog.	Trenton Mynatt		7:00 AM
Camera Operator	Andrea Kuehnell		7:00 AM
1st AC	Noell Dominick		7:00 AM
2nd AC	Andres Ballestros		7:00 AM
SOUND			
Sound Recorder	Jonathan Kieran		7:00 AM
Boom Operator	Donovan Thibedeaux		7:00 AM
GRIP AND ELECTRIC			
Gaffer	Barry Cunningham		7:00 AM
Key Grip	Connor Redmond		7:00 AM

POSITION	NAME	PHONE	IN
COSTUMES & VANITIES			
Costume Designer	Rebecca Llorella		6:00 AM
Set Costumer	Brooke Bolden		6:00 AM
Hair	Stephanie Jennings		6:00 AM
Makeup	Cammy Crockett		6:00 AM
SFX Makeup	Alaina Boyett		6:00 AM
CRAFT SERVICE &			
Craft Service	Adam Halter		6:00 AM
Set Photographer	Joey Harmon		7:00 AM
DIT	Mason Lipscomb		7:00 AM
ART			
Production Designer	Ellen Bull		7:00 AM
Set Decorator	Anita Walker		7:00 AM
Property Master	Margaret Broach		o/c
Art Assistant	Amelia McCoy		7:00 AM

Director	Jacob Hoyson
Producer	Jessica Voelker
1st AD	Rashada Fortier
UPM	Maurice Walker

The Cobbler and the Diamond

LUNCH	1:00 PM	CRAFT SERVICES
		Adam Halter
SUNRISE		SUNSET 
6:32 AM		17:24:00
WEATHER	79° AM	90° NOON 91° PM
Humidity	63%	Partly Cloudy

Note 1: Individual call times may vary.

Note 2: Questions? Call Rashada Fortier

Crew Call 7:00 AM

On-Set Call 7:30 AM

Nearest Hospital

Tulane University Hospital (504) 988-5344
1415 Tulane Avenue
New Orleans, LA 70148

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
7	INT. Murph's Apartment - Office <i>Murph clips coupons and finds the article about the missing diamond</i>	D	2/8	1	
11	INT. Murph's Apartment - Office <i>Murph is interrogated by two Mechanics</i>	D	4/8	1, 7, 14	
15	INT. Murph's Apartment - Office <i>Murph returns to a trashed apartment</i>	D	1/8	1	
16	INT. Murph's Apartment - Kitchen <i>Murph sees that his Kitchen has also been trashed</i>	D	1/8	1	
30	INT. Murph's Apartment - Kitchen <i>Murph makes the perfect peach cobbler</i>	D	3/8	1	
31	INT. Murph's Apartment - Kitchen <i>The Egg timer goes off</i>	D	1/8	1	
32	INT. Murph's Apartment - Office <i>Murph eats his perfectly prepared peach cobbler</i>	D	2/8	1	
					TOTAL PAGES 16/8

#	NAME	CHARACTER	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Thomas Baumgardner	Murph Mallory	7:15 AM	7:15 AM	8:30 AM	
7	Bryan Spitzfaden	Head Mechanic	7:15 AM	7:15 AM	8:30 AM	
14	Randy Walker	Mechanic	7:15 AM	7:15 AM	8:30 AM	

STAND-INS / ATMOSPHERE	PRODUCTION NOTES
N/A	

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
22	EXT. Pay Phone	D	12/8	1, 13	West End Park
23	INT. Russell's Marina Grill	N	7/8	1, 6	Russell's (Trenton's favorite spot)
6	EXT. Street	N	5/8	1, 13	UNO Parking Lot

POSITION	NAME	PHONE	IN
Production			
Director	Jacob Hoyson		7:00 AM
1st AD	Rashada Fortier		7:00 AM
2nd AD	Alaina Boyett		7:00 AM
UPM	Maurice Walker		7:00 AM
Set PA	Demi Peralta		7:00 AM
CAMERA			
Dir. Of Photog.	Trenton Mynatt		7:00 AM
Camera Operator	Andrea Kuehnelt		7:00 AM
1st AC	Noell Dominick		7:00 AM
2nd AC	Andres Ballestros		7:00 AM
SOUND			
Sound Recorder	Jonathan Kieran		7:00 AM
Boom Operator	Donovan Thibedeaux		7:00 AM
GRIP AND ELECTRIC			
Gaffer	Barry Cunningham		7:00 AM
Key Grip	Connor Redmond		7:00 AM
Grip	Daniel Kleinpeter		7:00 AM

POSITION	NAME	PHONE	IN
COSTUMES & VANITIES			
Costume Designer	Rebecca Llorella		7:00 AM
Set Costumer	Brooke Bolden		7:00 AM
Hair/Makeup	Stephanie Jennings		7:00 AM
SFX Makeup	Alaina Boyett		7:00 AM
CRAFT SERVICES			
Craft Service	Adam Halter		7:00 AM
Set Photographer	Joey Harmon		7:00 AM
DIT	Mason Lipscomb		7:00 AM
ART			
Production I	Ellen Bull		7:00 AM
Set Decorator	Anita Walker		7:00 AM
Property Master	Margaret Broach		o/c
Art Assistant	Amelia McCoy		7:00 AM

Director	Jacob Hoyson	
Producer	Jessica Voelker	
1st AD	Rashada Fortier	
UPM	Maurice Walker	

The Cobbler and the Diamond

LUNCH	7:00 PM	CRAFT SERVICES	Adam Halter
SUNRISE	6:33 AM	SUNSET	7:32 PM
WEATHER	88° AM	93° NOON	90° PM
Humidity	63%	Partly Cloudy	

Note 1: Individual call times may vary.

Note 2: Questions? Call Rashada Fortier

Crew Call 1:00 PM

On-Set Call 1:30 PM

Nearest Hospital

Tulane University Hospital (504) 988-5344
1415 Tulane Avenue
New Orleans, LA 70148

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
22	EXT. Pay Phone <i>Murph calls Cass, but is surprised by a Man in a Suit</i>	D	1 2/8	1, 13	West End Park
23	INT. Russell's Marina Grill <i>Murph meets Cass, who reveals startling information</i>	N	7/8	1, 6	Russell's Marina Grill 8555 Ponchatrain Blvd, New Orleans, LA 70124
6	EXT. Street <i>Murph has a less than friendly encounter with a Man in a Suit</i>	N	5/8	1, 13	UNO Parking Lot 2000 Lakeshore Drive, New Orleans, LA 70124
					TOTAL PAGES 2 6/8

#	NAME	CHARACTER	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Thomas Baumgardner	Murph Mallory	12:30 PM	12:30 PM	1:30 PM	
13	John Niesler	Man in Suit	12:30 PM	12:30 PM	1:30 PM	
6	Robyn Nolting	Cass Heckham	3:30 PM	3:30 PM	4:30 PM	

STAND-INS / ATMOSPHERE			PRODUCTION NOTES
Stand-In	Report at:	Set by:	Our first scene will be outside right at midday! Please be prepared for the heat. Bring sunscreen, hats and drink plenty of water!
Lenny Vasbinder	4:00 PM	4:30 PM	
Kerry Tolliver	4:00 PM	4:30 PM	
Tresslar Burton	4:00 PM	4:30 PM	
Paul Punzo	4:00 PM	4:30 PM	
Emmett Crockett	4:00 PM	4:30 PM	
Josh Pereira	4:00 PM	4:30 PM	
Daniel Kleinpeter	4:00 PM	4:30 PM	

ADVANCE SCHEDULE

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION

POSITION	NAME	PHONE	IN
Production			
Director	Jacob Hoyson		12:30 PM
1st AD	Rashada Fortier		12:30 PM
2nd AD	Alaina Boyett		12:30 PM
UPM	Maurice Walker		12:30 PM
Set PA	Demi Peralta		12:30 PM
CAMERA			
Dir. Of Photog.	Trenton Mynatt		1:00 PM
Camera Operator	Andrea Kuehnell		1:00 PM
1st AC	Noell Dominick		1:00 PM
2nd AC	Andres Ballestros		1:00 PM
SOUND			
Sound Recorder	Jonathan Kieran		1:00 PM
Boom Operator	Donovan Thibedeaux		1:00 PM
GRIP AND ELECTRIC			
Gaffer	Barry Cunningham		1:00 PM
Key Grip	Connor Redmond		1:00 PM
Grip	Madison Beaudet		1:00 PM

POSITION	NAME	PHONE	IN
COSTUMES & VANITIES			
Costume Designer	Rebecca Llorella		12:30 PM
Set Costumer	Brooke Bolden		12:30 PM
Hair/Makeup	Stephanie Jennings		12:30 PM
SFX Makeup	Alaina Boyett		12:30 PM
CRAFT SERVICE			
Craft Service	Adam Halter		12:30 PM
Set Photographer	Joey Harmon		1:00 PM
DIT	Mason Lipscomb		1:00 PM
ART			
Production Designer	Ellen Bull		12:30 PM
Set Decorator	Anita Walker		1:00 PM
Property Master	Margaret Broach		1:00 PM
Art Assistant	Amelia McCoy		1:00 PM

Director	Jacob Hoyson
Producer	Jessica Voelker
1st AD	Rashada Fortier
UPM	Maurice Walker

The Cobbler and the Diamond

LUNCH	1:30 AM	CRAFT SERVICES	Adam Halter
SUNSET	7:31 PM	SUNRISE	6:40 AM
WEATHER	79° PM	78° MIDNIGHT	77° AM
Humidity	86%	Scattered Thunderstorms	

Note 1: Individual call times may vary.
Note 2: Questions? Call Rashada Fortier

Carpool Call	7:00pm
On-Set Call	8:30pm

Nearest Hospital
Baton Rouge General Medical Center 8585 Picardy Ave, Baton Rouge, LA 70809 (225) 763-4000 Open 24 Hours

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION	
1	INT. Great Falcon Grocery Store - Front of Store <i>Murph enters the Great Falcon Grocery Store</i>	N	2/8	1	<div>Matherne's Supermarket 7580 Bluebonnet Blvd Baton Rouge, LA 70810</div>	
3	INT. Great Falcon Grocery Store - Peach Display <i>Murph has an argument with an employee over peaches</i>	N	6/8	1, 10		
4	INT. Great Falcon Grocery Store - Candy Aisle <i>Murph chooses from an array of peach rings</i>	N	2/8	1		
5	INT. Great Falcon Grocery Store - Frozen Food Aisle <i>Murph picks up a bag of Frozen peas</i>	N	2/8	1		
21	INT. Great Falcon Grocery Store - Wall of Managers <i>Murph discovers Roy's picture on the Manager Wall</i>	N	2/8	1		
25	INT. Great Falcon Grocery Store - Dark Corridor <i>Murph goes to confront Roy</i>	N	1/8	1		
					TOTAL PAGES	17/8

#	NAME	CHARACTER	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Thomas Baumgardner	Murph Mallory	8:30pm	8:30pm	10:00pm	
10	Hayden Guthrie	Stock Worker	8:30pm	8:30pm	10:30pm	

STAND-INS / ATMOSPHERE	PRODUCTION NOTES
Background Gabbi Buffington Hamid Khosravanipour Johnny Ballance Shampaon Hewitt	Report at: 9:00 PM 9:00 PM 9:00 PM 9:00 PM Set by: 10:00pm 10:00pm 10:00pm 10:00pm



SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
26	INT. Great Falcon Grocery Store - Butcher's Room	N	37/8	1, 3	MAIN UNIT
33	INT. Great Falcon Grocery Store	N	5/8	2, 5, 7, 9, 10, 11	SPLINTER UNIT

POSITION	NAME	PHONE	IN
Production			
Director	Jacob Hoyson		8:30 PM
1st AD	Rashada Fortier		8:30 PM
2nd AD	Alaina Boyett		8:30 PM
UPM	Maurice Walker		8:30 PM
Set PA	Mary Casteel		8:30 PM
Set PA	Kathleen Viera		8:30 PM
Set PA	Langston Williams		8:30 PM
CAMERA			
Dir. Of Photog.	Trenton Mynatt		8:30 PM
Camera Operator	Andrea Kuehnle		8:30 PM
1st AC	Daniel Klempeter		8:30 PM
2nd AC	Tyler Laperouse		8:30 PM
SOUND			
Sound Recorder	Jonathan Kieran		8:30 PM
Boom Operator	Donovan Thibedeaux		8:30 PM
GRIP AND ELECTRIC			
Gaffer	Barry Cunningham		8:30 PM
Key Grip	Connor Redmond		8:30 PM
Grip	Paul Punzo		8:30 PM
Grip	Emmett Crockett		8:30 PM

POSITION	NAME	PHONE	IN
COSTUMES & VANITIES			
Costume Designer	Rebecca Llorella		8:30 PM
Set Costumer	Brooke Bolden		8:30 PM
Hair/Makeup	Stephanie Jennings		8:30 PM
SFX Makeup	Alaina Boyett		8:30 PM
CRAFT SERVICE & ART			
Craft Service	Adam Halter		8:30 PM
Set Photographer	Joey Harmon		8:30 PM
DIT	Mason Lipscomb		8:30 PM
ART			
Production Designer	Ellen Bull		8:30 PM
Set Decorator	Anita Walker		8:30 PM
Property Master	Margaret Broach		8:30 PM
Art Assistant	Amelia McCoy		8:30 PM

Director	Jacob Hoyson	
Producer	Jessica Voelker	
1st AD	Rashada Fortier	
UPM	Maurice Walker	

The Cobbler and the Diamond

LUNCH	1:45	CRAFT SERVICES	
		Adam Halter	
SUNSET		SUNRISE	
7:32 PM		6:40 AM	
WEATHER	78° PM	75° MIDNIGHT	75° AM
Humidity	91%	Scattered Thunderstorms	

Note 1: Individual call times may vary.
Note 2: Questions? Call Rashada Fortier

Carpool Call	7:00pm
On-Set Call	8:30pm

Nearest Hospital
Baton Rouge General Medical Center 8585 Picardy Ave, Baton Rouge, LA 70809 (225) 763-4000 Open 24 Hours

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
26	INT. Great Falcon Grocery Store - Butcher's Room <i>Murph Confronts Roy and a fight ensues</i>	N	3 7/8	1, 3	Matherne's Supermarket 7580 Bluebonnet Blvd., Baton Rouge, LA 70810
					TOTAL PAGES 3 7/8

#	NAME	CHARACTER	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Thomas Baumgardner	Murph Mallory	8:30pm	8:30pm	9:30pm	
3	Sam Cobean	Roy Turtledove	8:30pm	8:30pm	9:30pm	
10	Hayden Guthrie	Stock Worker	9:30pm	9:30pm		

STAND-INS / ATMOSPHERE	PRODUCTION NOTES
Background Report at: Set by:	



ADVANCE SCHEDULE					
SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
27	INT. Great Falcon Grocery Store - Back Room	N	6/8	1, 6	
29	INT. Great Falcon Grocery Store - Peach Display	N	4/8	1, 13	
28	INT. Great Falcon Grocery Store - Back of Store	N	1 2/8	1, 2	

POSITION	NAME	PHONE	IN
Production			
Director	Jacob Hoyson		8:30pm
1st AD	Rashada Fortier		8:30pm
2nd AD	Alaina Boyett		8:30pm
Set PA	Mary Casteel		8:30pm
CAMERA			
Dir. Of Photog./Cam Op	Trenton Mynatt		8:30pm
1st AC	Tyler Laperouse		8:30pm
2nd AC	Daniel Kleinpeter		8:30pm
SOUND			
Sound Recorder	Jonathan Kieran		8:30pm
Boom Operator	Donovan Thibedeaux		8:30pm
GRIP AND ELECTRIC			
Gaffer	Barry Cunningham		8:30pm
Key Grip	Connor Redmond		8:30pm

POSITION	NAME	PHONE	IN
COSTUMES & VANITIES			
Costume Designer	Rebecca Llorella		8:30 PM
Set Costumer	Brooke Bolden		8:30 PM
Hair/Makeup	Stephanie Jennings		8:30 PM
SFX Makeup	Alaina Boyett		8:30 PM
CRAFT SERVICE			
Craft Service	Adam Halter		8:30 PM
Set Photographer	Joey Harmon		8:30 PM
DIT	Mason Lipscomb		8:30 PM
ART			
Production Designer	Ellen Bull		8:30 PM
Set Decorator	Anita Walker		8:30 PM
Property Master	Margaret Broach		8:30 PM
Art Assistant	Amelia McCoy		8:30 PM

Director	Jacob Hoyson	
Producer	Jessica Voelker	
1st AD	Rashada Fortier	
UPM	Maurice Walker	

The Cobbler and the Diamond

LUNCH	1:45	CRAFT SERVICES	
		Adam Halter	
SUNSET	 7:32 PM	SUNRISE	 6:40 AM
WEATHER	78° PM	75° MIDNIGHT	75° AM
Humidity	91%	Scattered Thunderstorms	

Note 1: Individual call times may vary.
Note 2: Questions? Call Rashada Fortier

Carpool Call	7:00pm
On-Set Call	8:30pm

Nearest Hospital
Baton Rouge General Medical Center 8585 Picardy Ave, Baton Rouge, LA 70809 (225) 763-4000 Open 24 Hours

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
33	INT. Great Falcon Grocery Store	N	5/8	2, 5, 7, 9, 10, 11	Matherne's Supermarket
	End Credits Scene				7580 Bluebonnet Blvd., Baton Rouge, LA 70810
					TOTAL PAGES 5/8

#	NAME	CHARACTER	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
2	Anna Brown	Helena Korg	9:30 PM	9:30 PM	11:00 PM	
5	Anita Walker	Eyepatch Woman	9:30 PM	9:30 PM	11:00 PM	
7	Randy Walker	Head Mechanic	10:00 PM	10:00 PM	11:00 PM	
10	Hayden Guthrie	Stock Worker	10:00 PM	10:00 PM	11:00 PM	
11	Joey Harmon	Cheese Expert	9:30 PM	9:30 PM	11:00 PM	
13	John Niesler	Man in Suit	10:00 PM	10:00 PM	11:00 PM	
14	Amelia McCoy	Mechanic	9:30 PM	9:30 PM	11:00 PM	
15	Julian	Child with Eyepatch	10:00 PM	10:00 PM	11:00 PM	



STAND-INS / ATMOSPHERE	PRODUCTION NOTES

POSITION	NAME	PHONE	IN
Production			
Director	Joey Harmon		8:30 PM
1st AD	Maurice Walker		8:30 PM
Set PA	Kathleen Viera		8:30 PM
Set PA	Langston Williams		8:30 PM
CAMERA			
Dir. Of Photog./Cam Op	Andrea Kuehnle		8:30 PM
SOUND			
Sound Recorder			
Boom Operator			
GRIP AND ELECTRIC			
Grip	Paul Punzo		8:30 PM
Grip	Emmett Crockett		8:30 PM

POSITION	NAME	PHONE	IN
COSTUMES & VANITIES			
Costume Designer	Rebecca Llorella		8:30 PM
Set Costumer	Brooke Bolden		8:30 PM
Hair/Makeup	Stephanie Jennings		8:30 PM
SFX Makeup	Alaina Boyett		8:30 PM
CRAFT SERVICES			
Craft Service	Adam Halter		8:30 PM
Set Photographer	Joey Harmon		8:30 PM
DIT	Mason Lipscomb		8:30 PM
ART			
Production Designer	Ellen Bull		8:30 PM
Set Decorator	Anita Walker		8:30 PM
Property Master	Margaret Broach		8:30 PM
Art Assistant	Amelia McCoy		8:30 PM

Director	Jacob Hoyson	
Producer	Jessica Voelker	
1st AD	Rashada Fortier	
UPM	Maurice Walker	

The Cobbler and the Diamond

LUNCH	12:30pm	CRAFT SERVICES	
		Adam Halter	
SUNSET	 7:29PM	SUNRISE	 6:41 AM
WEATHER	88° PM	78° MIDNIGHT	77° AM
Humidity	73%	Scattered Thunderstorms	

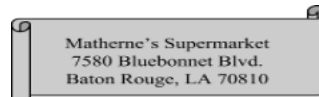
Note 1: Individual call times may vary.
Note 2: Questions? Call Rashada Fortier

Carpool Call	7:00pm
On-Set Call	8:30pm

Nearest Hospital
Baton Rouge General Medical Center 8585 Picardy Ave, Baton Rouge, LA 70809 (225) 763-4000 Open 24 Hours

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION	
29	INT. Great Falcon Grocery Store - Peach Display <i>Murph runs into the Man in the Suit while buying peaches</i>	N	4/8	1, 13	<div>Matherne's Supermarket 7580 Bluebonnet Blvd Baton Rouge, LA 70810</div>	
27	INT. Great Falcon Grocery Store - Back Room <i>Cass comforts Murph after Roy's Death</i>	N	6/8	1, 6		
28	INT. Great Falcon Grocery Store - Back of Store <i>Murph talks to Helena about her relationship with Roy</i>	N	12/8	1, 2		
					TOTAL PAGES	
#	NAME	CHARACTER	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Thomas Baumgardner	Murph Mallory	8:30pm	8:30pm	10:00pm	
2	Anna Brown	Helena Korg	11:30pm	11:30pm	1:00am	
6	Robyn Nolting	Cass Heckham	10:00pm	10:00pm	11:30pm	
13	John Niesler	Man in Suit	8:30pm	8:30pm	10:00pm	

STAND-INS / ATMOSPHERE	PRODUCTION NOTES
Background Report at: Set by:	



SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
1	INT. Great Falcon Grocery Store - Front of Store	N	2/8	1	
4	INT. Great Falcon Grocery Store - Candy Aisle	N	2/8	1	
5	INT. Great Falcon Grocery Store - Frozen Food Aisle	N	2/8	1	
21	INT. Great Falcon Grocery Store - Wall of Managers	N	2/8	1	
25	INT. Great Falcon Grocery Store - Dark Corridor	N	1/8	1	

POSITION	NAME	PHONE	IN
Production			
Director	Jacob Hoyson		8:30 PM
1st AD	Rashada Fortier		8:30 PM
2nd AD	Alaina Boyett		8:30 PM
UPM	Maurice Walker		8:30 PM
Set PA	Mary Casteel		8:30 PM
Set PA	Kathleen Viera		8:30 PM
Set PA	Langston Williams		8:30 PM
CAMERA			
Dir. Of Photog.	Trenton Mynatt		8:30 PM
Camera Operator	Andrea Kuehnelt		8:30 PM
1st AC	Daniel Kleimpeter		8:30 PM
2nd AC	Tyler Laperouse		8:30 PM
SOUND			
Sound Recorder	Jonathan Kieran		8:30 PM
Boom Operator	Donovan Thibedeaux		8:30 PM
GRIP AND ELECTRIC			
Gaffer	Barry Cunningham		8:30 PM
Key Grip	Connor Redmond		8:30 PM
Grip	Emmett Crockett		8:30 PM

POSITION	NAME	PHONE	IN
COSTUMES & VANITIES			
Costume Designer	Rebecca Llorella		8:30 PM
Set Costumer	Brooke Bolden		8:30 PM
Hair/Makeup	Stephanie Jennings		8:30 PM
SFX Makeup	Alaina Boyett		8:30 PM
CRAFT SERVICE			
Craft Service	Adam Halter		8:30 PM
Set Photographer	Joey Harmon		8:30 PM
DIT	Mason Lipscomb		8:30 PM
ART			
Production Designer	Ellen Bull		8:30 PM
Set Decorator	Anita Walker		8:30 PM
Property Master	Margaret Broach		8:30 PM
Art Assistant	Amelia McCoy		8:30 PM

Director	Jacob Hoyson	
Producer	Jessica Voelker	
1st AD	Rashada Fortier	
UPM	Maurice Walker	

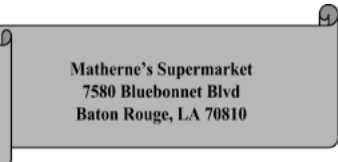
The Cobbler and the Diamond

LUNCH	12:30pm	CRAFT SERVICES	
		Adam Halter	
SUNSET	 7:27PM	SUNRISE	 6:41 AM
WEATHER	79° PM	77° MIDNIGHT	76° AM
Humidity	73%	Partly Cloudy	

Note 1: Individual call times may vary.
Note 2: Questions? Call Rashada Fortier (832) 647-5758

Carpool Call	7:00pm
On-Set Call	8:30pm

Nearest Hospital
Baton Rouge General Medical Center 8585 Picardy Ave, Baton Rouge, LA 70809 (225) 763-4000 Open 24 Hours

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION	
1	INT. Great Falcon Grocery Store - Front of Store <i>Murph walks into the Great Falcon Grocery Store</i>	N	2/8	1	<div><p>Matherne's Supermarket 7580 Bluebonnet Blvd Baton Rouge, LA 70810</p></div>	
4	INT. Great Falcon Grocery Store - Candy Aisle <i>Murph picks up some peach rings</i>	N	2/8	1		
5	INT. Great Falcon Grocery Store - Frozen Food Aisle <i>Murph gets frozen peas for his swelling eye</i>	N	2/8	1		
21	INT. Great Falcon Grocery Store - Wall of Managers <i>Murph discovers Roy's picture on the Wall of Managers</i>	N	2/8	1		
24	INT. Great Falcon Grocery Store - Cheese <i>Murph encounters the Cheese expert</i>	N	4/8	1, 11		
25	INT. Great Falcon Grocery Store - Dark Corridor <i>Murph goes to confront Roy</i>	N	1/8	1		
					TOTAL PAGES	15/8

#	NAME	CHARACTER	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Thomas Baumgardner	Murph Mallory	8:30pm	8:30pm	10:00pm	
11	Joey Harmon	Cheese Expert	8:30pm	8:30pm	10:00pm	

STAND-INS / ATMOSPHERE			PRODUCTION NOTES	
Background	Report at:	Set by:		
Gabbi Buffington	9:00 PM	10:00pm		
Shampaon Hewitt	9:00 PM	10:00pm		
Justin Thigpen	9:00 PM	10:00pm		

POSITION	NAME	PHONE	IN
Production			
Director	Jacob Hoyson		8:30 PM
1st AD	Rashada Fortier		8:30 PM
2nd AD	Alaina Boyett		8:30 PM
UPM	Maurice Walker		8:30 PM
Set PA	Mary Casteel		8:30 PM
Set PA	Kathleen Viera		8:30 PM
Set PA	Langston Williams		8:30 PM
CAMERA			
Dir. Of Photog.	Trenton Mynatt		8:30 PM
Camera Operator	Andrea Kuehnelt		8:30 PM
1st AC	Daniel Kleimpeter		8:30 PM
2nd AC	Tyler Laperouse		8:30 PM
SOUND			
Sound Recorder	Jonathan Kieran		8:30 PM
Boom Operator	Donovan Thibedeaux		8:30 PM
GRIP AND ELECTRIC			
Gaffer	Barry Cunningham		8:30 PM
Key Grip	Connor Redmond		8:30 PM
Grip	Emmett Crockett		8:30 PM

POSITION	NAME	PHONE	IN
COSTUMES & VANITIES			
Costume Designer	Rebecca Llorella		8:30 PM
Set Costumer	Brooke Bolden		8:30 PM
Hair/Makeup	Stephanie Jennings		8:30 PM
SFX Makeup	Alaina Boyett		8:30 PM
CRAFT SERVICE & CATERING			
Craft Service	Adam Halter		8:30 PM
Set Photographer	Joey Harmon		8:30 PM
DIT	Mason Lipscomb		8:30 PM
ART			
Production Designer	Ellen Bull		8:30 PM
Set Decorator	Anita Walker		8:30 PM
Property Master	Margaret Broach		8:30 PM
Art Assistant	Amelia McCoy		8:30 PM

Actor Release Form

I Thomas Baumgardner hereby grant to the University of New Orleans and **Jacob Hoyson** (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 Cobbler and the Diamond (the picture)

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

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

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

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

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

Name: _____

Thomas Baumgardner

Signature: _____

[Signature]

Date: _____

10-6-2015

Student Filmmaker (print name) **Jacob Hoyson**

Actor Release Form

I Anna Brown hereby grant to the University of New Orleans and **Jacob Hoyson** (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 Cobbler and the Diamond (the picture)

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

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

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

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duty 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: Anna Brown



Signature: [Signature] Date: 9/21/2015

Student Filmmaker (print name) **Jacob Hoyson**



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

PROD. #:	PRODUCTION TITLE: <u>The Cobbler and the Diamond</u>
PRODUCER: <u>Jacob Haysen</u>	DIRECTOR: <u>Jacob Haysen</u>

ACTOR RELEASE FORM

To Whom It May Concern:

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

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

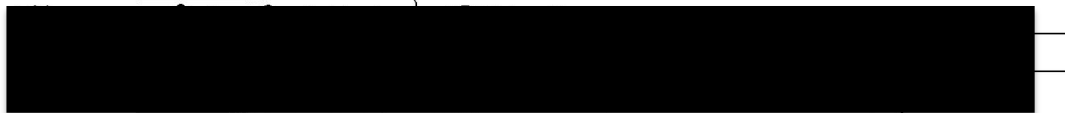
I agree that I will not assert or maintain against the Film, Theatre, and Communication Arts, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other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

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

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

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

Name: Samuel K. Cobean



Signature [Signature] Date 12/6/14

Character Name: Roy Turtle dove

Producer Signature [Signature] Date 12/6/14 Producer Telephone [Redacted]

Actor Release Form

I John Neisler hereby grant to the University of New Orleans and **Jacob Hoyson** (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 Cobbler and the Diamond (the picture)

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

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Per
SAGAFTRA

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.

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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: JOHN NEISLER

Address:

Telephone:

Signature: [Signature] Date: _____

Student Filmmaker (print name) **Jacob Hoyson**

Actor Release Form

I Robyn Nolting hereby grant to the University of New Orleans and **Jacob Hoyson** (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 Cobbler and the Diamond (the picture)

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

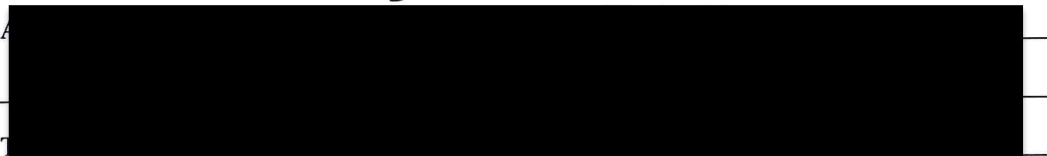
I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights,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

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

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

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

Name: Robyn Nolting



Signature:  Date: 9/22/15

Student Filmmaker (print name) **Jacob Hoyson**

Actor Release Form

I Hayden Guthrie hereby grant to the University of New Orleans and **Jacob Hoyson** (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 Cobbler and the Diamond (the picture)

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

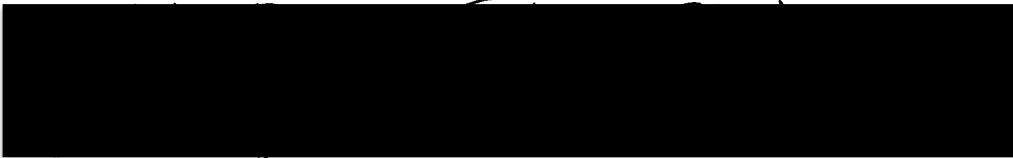
I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights,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

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

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

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

Name: Hayden Guthrie



Signature: Hayden Guthrie Date: OCT. 6, 2015

Student Filmmaker (print name) **Jacob Hoyson**

Actor Release Form

I Anita Mayeaux hereby grant to the University of New Orleans and **Jacob Hoyson** (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 Cobbler and the Diamond (the picture)

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

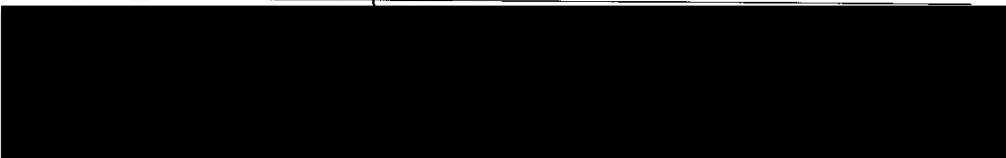
I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights,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

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

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

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

Name: Anita Mayeaux



Signature: Anita Mayeaux Date: 9-22-2015

Student Filmmaker (print name) **Jacob Hoyson**

Actor Release Form

I Amelia McCoy hereby grant to the University of New Orleans and **Jacob Hoyson** (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 Cobbler and the Diamond (the picture)

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

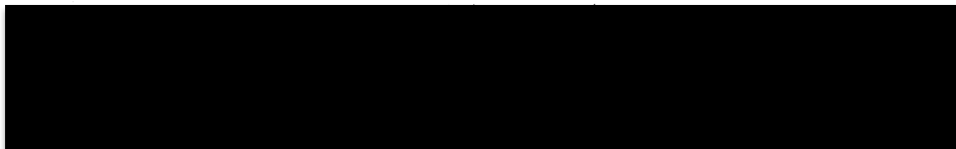
I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights,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

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

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

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

Name: Amelia McCoy



Signature: [Signature] Date: 10-1-15

Student Filmmaker (print name) **Jacob Hoyson**

Actor Release Form

I Mary McDade Casteel hereby grant to the University of New Orleans and **Jacob Hoyson** (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 Cobbler and the Diamond (the picture)

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


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

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

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

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

Name: Mary McDade Casteel

Signature:  Date: 9/22/15

Student Filmmaker (print name) **Jacob Hoyson**



The University of New Orleans Film Program

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

COURSE NAME AND NUMBER:

PROD. #:

PRODUCTION TITLE:

Cobbler and the Diamond

PRODUCER:

Maurice Walker

DIRECTOR:

Jacob Hoyson

LOCATION MANAGER:

STUDENT PRODUCTION LOCATION CONTRACT

DATE:

3/17/15

Permission is hereby granted to Jacob Hoyson

(hereinafter referred to as

"Student Filmmaker") by

Tim Stevens

(hereinafter referred to as

"Owner/Agent"), to use

~~Home~~ Matherne's Supermarket

the property and adjacent

area, located at 7580 Bluebonnet Blvd. Baton Rouge, LA 70810

for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 4 ☒ Days ☐ Weeks, beginning on 8/29/2014 (Day & Date) and ending on 9/1/2014 (Day & Date).

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

STUDENT FILMMAKER

DATE

3/17/15

OWNER/AGENT

DATE

03/17/15

ADDRESS: 7580 Bluebonnet Blvd. Baton Rouge, LA 70810

TELEPHONE:



The University of New Orleans Film Program

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

COURSE NAME AND NUMBER: Thesis	
PROD. #:	PRODUCTION TITLE: The Cobbler and the Diamond
PRODUCER: Mack Walker	DIRECTOR: Jacob Hoyson
LOCATION MANAGER: Jacob Hoyson	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 10/12/15

Permission is hereby granted to Jacob Hoyson (hereinafter referred to as "Student Filmmaker") by Donna Maselli (hereinafter referred to as "Owner/Agent"), to use [REDACTED] the property and adjacent area, located at [REDACTED]

for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on August 22, 2014 (Day & Date) and ending on August 22, 2014 (Day & Date).

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

STUDENT FILMMAKER

DATE

OWNER/AGENT

DATE

ADDRESS:

TELEPHONE:



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

COURSE NAME AND NUMBER: Graduate Thesis Film	
PROD. #:	PRODUCTION TITLE: The Cobbler and the Diamond
PRODUCER: Mack Walker	DIRECTOR: Jacob Hoyson
LOCATION MANAGER: Jacob Hoyson	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 10/6/15


Permission is hereby granted to Jacob Hoyson (hereinafter referred to as "Student Filmmaker") by Joey Harmon (hereinafter referred to as "Owner/Agent"), to use my house the property and adjacent area, located at [REDACTED]

for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on August 23rd, 2014 (Day & Date) and ending on August 23rd, 2014 (Day & Date).

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

Jacob Hoyson	10/6/15
STUDENT FILMMAKER	DATE
<u>[Signature]</u>	<u>10/6/15</u>
OWNER/AGENT	DATE
ADDRESS: <u>[REDACTED]</u>	
TELEPHONE: <u>[REDACTED]</u>	

	DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.uno.edu

Student: Jacob Hoyson	Email: jacob.hoyson@gmail.com
Composer: James Partridge	Phone: [REDACTED]
Project Title: The Cobbler and the Diamond	Date: October 10, 2015

COMPOSER LICENSE AGREEMENT FOR THESIS FILM

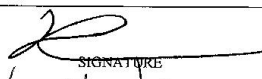
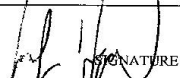
For good and valuable consideration, the receipt of which is hereby acknowledged, Composer grants to UNO MFA Graduate Student (Student) and Student's successors and assigns, a non-exclusive license in the master use, synchronization and performance rights to certain musical composition(s) composed by Composer for use in connection with the Thesis 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.

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

Student 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 James Partridge"

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

ACCEPTED AND AGREED TO:

Composer:	James Partridge PRINT NAME	 SIGNATURE	10/10/15 DATE
Student:	Jacob Hoyson PRINT NAME	 SIGNATURE	10/10/15 DATE

CERTIFICATION OF AUTHORSHIP

I, James Partridge, certify that I have composed all musical compositions and/or musical material submitted by me to Jacob Hoyson Student/ Student for use in the Thesis Project currently titled "The Cobbler and the Diamond" and that such compositions and/or materials are original creations by me and the Student's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.

Signature of Composer:



Vita

The author was born in Pittsburgh, Pennsylvania on April 1, 1986. He grew up in Mt. Lebanon, a suburb of Pittsburgh, and graduated from Mt. Lebanon High School in 2004. He earned a Bachelor's degree in Drama and a concentration in the Integrated Program for Humane Studies from Kenyon College in 2008. He joined the graduate program of the University of New Orleans School of Film and Theatre in August 2011, and will graduate with a Master of Fine Arts degree in December 2015.