

Fall 12-18-2015

Fathers and Sons: A Journey in Creating a Personal Work of Cinematic Art

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Fathers and Sons: A Journey in Creating a Personal Work of Cinematic Art

A Thesis

Submitting 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

Samuel Duane Hopson III

B.A. University of Lafayette in Louisiana, 2010

December, 2015

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Acknowledgements

This film would not have been possible without the guidance of my thesis committee members Danny Retz, Henry Griffin, and Hamp Overton. The advice and assistance that I received from my committee during the writing and editing process of producing my film proved to be invaluable. I would also like to thank Andrea Kuehnel and Aaron Muse for their technical expertise in the final stages of finishing my film. Finally yet importantly, I would like to thank my parents, Sam and Donna Hopson, and my girlfriend Alison Maulhardt for their endless support of my academic and artistic pursuits.

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Abstract

This document gives an account of my artistic efforts in creating my thesis film *Fathers and Sons*. This document includes sections that cover the writing, casting, production design, principal photography, and editing of my film. I give special attention to the writing process in Chapter 2, because of its personal significance to my growth as a filmmaker. This chapter details the evolution of my original story concept from a drama to a comedy. The ultimate goal of my film was to create a personal work of art. This document self-reflects on how well I was able to achieve this goal, and what I learned along the way.

Keywords: film; writing; directing; comedy; New Orleans; art

Chapter 1 Introduction

In my time as a filmmaker at the University of New Orleans, I have struggled to make a film that is a true representation of my artistic sensibilities. Most of my shortcomings as a filmmaker can be attributed to my lack of experience in visual storytelling. I also feel that the types of stories I wrote did not align with my artistic talents. Like other aspiring filmmakers who enroll in film school, I am allowing my artistic endeavors to be on full display and open to critical analysis. For this reason, I always felt compelled to deliver dramatic stories that appealed to my academic mentors. When it came time to direct these stories, my lack of experience would force me to cut corners, and I was unable to fully capture the concepts I wanted to explore. As a result, the finished products fell flat in terms of narrative structure and emotional impact.

In considering my previous efforts in visual storytelling, one goal I made for myself in directing my thesis film was to create a story that was from the heart. I knew that if I chose to tell a story that was inspired by events from my real life, I would be better able to express my vision of the film. I also feel that writing from the heart enables an artist to form a lasting emotional connection with a work of art. Since this is my final film at U.N.O., I felt a great responsibility in producing a film that I could look back on with approval. I also wanted to challenge myself by writing a better functioning script than my previous efforts in storytelling. For this story, I wanted to exercise my screenwriting ability by creating a story that featured a wider variety of characters that would help me explore the concepts I wanted to convey. Writing a story with a large number of characters would also help me practice directing multiple actors at one time. My ultimate goal for writing and directing this film was to create something that was an

honest representation of my artistic sensibilities. Instead of mimicking other directors' styles of storytelling, I set out to write a script that would help me discover my own style for filmmaking. This document will detail my experiences through all the stages of film production.

Chapter 2 Writing

Inspiration

Before I even began the writing process for my thesis film project, I knew I wanted to create a drama about familial relationships. My main source of inspiration for writing dramatic situations about the family unit was the films of Paul Thomas Anderson. *Boogie Nights* and *Magnolia* are the best examples of how Anderson uses character relationships to convey themes dealing with family dysfunction. In his career as a filmmaker, Anderson has told stories about porn stars, oil tycoons, and even followers of a religious cult. While these films are very diverse in their subject matter, the theme that ties them all together has to do with the perception of a family unit. My other main source of inspiration was one particular conversation I had one day with my father.

Before I moved to New Orleans to pursue an M.F.A. in Liberal Arts, I worked with my father as his land-man assistant. Most of our work consisted of driving to different states to deliver chemicals and check equipment for larger oil field companies. While we spent many hours of the day in the fields, we spent the majority of our time on the road. One particular day, we had to make a stop in Baton Rouge to pick up some steaks for a client before heading to Alabama. Besides delivering chemicals and servicing oil field equipment, a key component to my father's business, and I'm sure other oil field businesses, were acts of quid pro quo. Ever since I could remember, my father was always going the extra mile for his customers. This could include catering a crawfish boil, taking clients out to dinner, or even buying them gifts for no particular occasion. Since my father operated a small company, he would always stress the fact that in order to compete in such an aggressive market, it is important to outperform the

competitor in any way imaginable. Once we entered the meat market, an attractive middle-aged woman greeted my father as if they were best friends. He introduced me to her and she told me that they have known each other since I was an infant. Once we got back on the road, my father started telling me stories concerning the woman that I had just met. He even told a story about one time when they were making out in her car, and she propositioned him for sex. He admitted that he wanted to, but refused since he was married to my mother at the time, and I had just been born. After hearing this, I became furious and started swearing at my father. At some point in the conversation when he was desperately trying to defend himself, he told me about a time when he was in high school and had gone to a bar to drink with his friends. While hanging out with his friends, my father locked eyes with his father, who had his arm around a woman who was not his wife. It was as if he was justifying his actions based on how his father acted in a similar situation. This one conversation had a profound impact on my perception of a family. All I could think about was how my mother, as well as my grandmother, would live to the end of their days without knowing the full truth of their marriages. It also made me think about the relationship between a father and son. I asked myself whether we are all destined to become mirror images of the men who raised us?

Original Concept

The image of a man who has just witnessed his father committing adultery served as a catalyst for my thesis film screenplay. Like the real life scene my father painted for me, the initial setting of my story was in a bar. The story involved a man in his mid-twenties, Kyle, who is engaged in a competition to sleep with a random woman. Kyle's opponent in the competition is his father Charles. The script reaches its

conclusion when Kyle loses to his father, and is left humiliated and alone. One of the major factors in the evolution of my original script was the feedback I was receiving from my professor, and the other students in the thesis script writing workshops. While these sessions have the potential to be beneficial in creating a better working screenplay, the major drawback is the possible surrender of creative authorship. I experienced this sense of artistic withdrawal during one of the last sessions in the semester. Towards the end of class when everyone was sharing their suggestions on how to improve my script, my professor suggested that my story should conclude with my protagonist trying to rape the woman that he and his father were seducing. While this story arc would work with the themes that I was trying to explore with my story, the thought of this inclusion made me extremely uncomfortable. The idea of directing a rape scene seemed problematic if I wanted to create something that would seem realistic, since I had no experience directing a sex scene. I also felt that such a major script revision would confirm the fact that the finished product would not be something that I could call my own.

Revised Concept

Before my acceptance into the U.N.O. graduate program, I would daydream about the films I would make. Most of these ideas fit into the comedy genre, and would often include a bizarre form of humor, vulgar in nature, and not universally acceptable. While most of the humor is crude and not to everyone's taste, I still felt that my story ideas had the potential of connecting with my target audience. While attending graduate school, my entire outlook on storytelling was challenged by the work my classmates were creating. At times, I felt the stories being told were straightforward and extremely familiar. Still, the vast majority of the instructors fully embraced this work, which

caused me to question my artistic instincts. I felt that the stories I truly wanted to tell would not be considered respectable art in the eyes of my professors. From that point on, I did my best to come up with material that I felt would please the majority of viewers. Many of the films I made with this mindset were not a true representation of my artistic nature. Instead of creating from the heart, I was merely mimicking other directors or other familiar genre pieces.

For my thesis film, I decided to go back to my artistic roots as a storyteller. For the first time since attending graduate school, I wanted to make an honest film that I could truly call my own. In order for this to work, I had to fully embrace the bizarre storytelling sensibilities that defined me as an artist. Instead of starting from scratch with a completely different idea, I decided to reinvent my previous concept through the use of comedy. Since this artistic reinvention was fueled by my rebellious attitudes towards what I felt was expected from me as a student filmmaker, I decided to parody a storyline that felt all too familiar. Before attending graduate school, I promised myself that I would never write a story about struggling artists in their mid-twenties. Stories of this nature always come across as cliché and self-indulgent, especially when told from the perspective of a filmmaker in his or her mid-twenties. In most cases, the conflict of these stories focuses on an artist's inability to create new works of art, or their inability to make others appreciate their art. For my script, I decided to create a story in which the protagonist finds the courage to create what comes naturally to him, through the guidance of his father.

Plot

My story begins with my protagonist, Kyle, being interviewed for a comic strip artist position for a local newspaper. The interviewer, Winston, will only hire him if he agrees to create art for a certain demographic. For this reason, Winston is the primary antagonist of my film. Towards the end of the interview, Winston assigns Kyle the task of creating a comic strip that would be humorous to people his parents' age. In the following scene, Kyle gets a phone call from his older brother, Donald, reminding him of their father's birthday party. In the course of their phone conversation, Donald insults Kyle by telling him that he should not feel compelled to get their father, Charles, a gift. Fuelled by his frustration towards his brother, as well as his assignment to create a comic strip catered to older adults, Kyle decides to give his father the comic strip that he will turn in for his second interview.

During the dinner party, Kyle and Donald take turns giving their gifts to Charles. Donald volunteers to go first and gives his father a series of photographs of himself and his wife, Sheila, taken by a professional photographer. Each photograph turns out to be more bizarre than the previous one, but Charles still warmly accepts them. When Charles opens Kyle's gift, his response is less enthusiastic. Kyle's comic strip depicts a cartoon version of a grim reaper visiting his father. Even with a clever punch line in the final panel, Charles pushes away Kyle's gift in favor of Donald and Sheila's photos. Feeling as though he has failed as an artist and a son, Kyle experiences an emotional breakdown that results in him stripping down to his underwear, and screaming obscenities in the backyard.

The next scene shows a depressed Kyle sulking in the living room while his father sits across from him. When Charles tries to figure out what caused Kyle's rage induced behavior, Kyle asks his father why he was so unimpressed with his gift. At first, Charles tries to comfort Kyle by telling him that the joke was lost on him. When Kyle tells him that his new job would involve him writing for his father's generation, Charles suggests that he should try working for his brother's real estate business instead. Feeling humiliated, Kyle accuses his father of not respecting his artistic endeavors. Charles admits that this is partially true; he takes out his wallet, and pulls out a folded drawing that Kyle had given him when he was a teenager. The drawing depicts a voluptuous cartoon woman drawn in the style of Japanese anime. Charles tells him that he has kept this drawing for such a long time because it reminds him of the artist Kyle used to be. He goes on to say that, creating art for someone else is the equivalent of selling your soul to the devil. The scene ends with Charles telling Kyle that he will always love him, which restores Kyle's confidence.

The film reaches its conclusion when Kyle returns to Winston's office for a second interview. Instead of bringing in his assignment, Kyle scolds Winston for forcing him to draw something that would jeopardize his artistic credibility. After swearing at Winston, the film ends with Kyle dancing in celebration.

One of my goals in writing this story was to deliver a punch line that would reinforce my approach to the parody genre. The major punch line in my script is the drawing that Kyle gave to his father when he was a young child. If this script functioned as a drama, I am confident this drawing would be a beautiful nude portrait of the female form, which would help restore the artistic confidence of the central protagonist. Instead,

I am distorting this plot device by adding a gratuitous layer of sexuality that would provide a humorous element to the situation and characters. This sexual distortion of a familiar plot device also gives the ending an ironic twist. While Charles's advice gives Kyle a sense of dignity, one must question if this advice is a proper form of parenting and guidance. After all, the major motivation for Charles's advice stems from a perverted sexual nature. Instead of providing his son with skills to aid in his maturation, the lessons taught to Kyle enable him to remain in a form of arrested development.

One of the script revisions that I am most proud of is the inclusion of Winston's son Jerry. After writing an initial draft of the script, I realized that my story contained some fairy-tale like elements. In the script, Charles compares the surrendering of artistic honesty to selling your soul to the devil. In applying this theme to my subject matter, it becomes clear that the character of Winston represents a satanic-like villain to the hero. If Kyle represents the brave knight who hopes to vanquish his demon, then Charles represents the king who must bless him in his quest for heroism. After drawing these conclusions about my script, I decided to embrace the fairy-tale inspiration. My main goal was to create a character that would represent a damsel in distress that my hero would rescue after battling his enemy. The first idea that I considered was making up a character that acted as a slave to Winston. Since Winston is a senior editor for a newspaper, I felt that an unpaid intern would be a great addition to the interview scenes. I imagined this intern was in a constant state of punishment, and that he or she was forced to sit in Winston's office and suffer a great amount of humiliation. While this character and the situational humor would be a great fit for what I was trying to do, I felt that I could improve upon this idea by tying it together with the themes I was already trying to

explore. Since my script focuses on the relationship between a father and son, my message would be better conveyed if this slave character were Winston's son. When contemplating the son's age, I felt the use of a child would be highly beneficial to me in getting laughs from the scenes of mistreatment and humiliation. In doing so, it gave me an entirely new perspective on the major purpose of this character. Since Kyle represents the tortured artist, it is reasonable that the character of Jerry would represent the soul of a tortured artist. Jerry's age gives support to this representation by adding a layer of child-like innocence. In the opening scene of my film, Kyle agrees to compromise his artistic integrity by drawing what Winston tells him to create. This scene depicts Jerry as a tortured prisoner bullied by his father. In the final scene of my film, Kyle declines the position and his artistic soul is set free. In the final moments of my film, Jerry is shown celebrating Kyle's victory by joining him in the act of dance.

In its final version, my script represents all of my frustrations as a student filmmaker with its thematic portrayal of rebellion. It also represents a positive growth in the feelings I have for my own father. While my first concept for my thesis conveyed a sense of fatherly betrayal, the final version of *Fathers and Sons* is an optimistic view on the love I still have for my father.

Chapter 3 Casting

Donald

After finishing my script, I began seeking out crew members for my production. One of the first positions I was looking to fill was the producer of my film. The first person I approached for this position was Joey Harmon. I thought Joey would make a fine producer because of the films he had made in his time at U.N.O. I have grown to admire Joey as a filmmaker because he was honest about his comedic style and approach to filmmaking. I would even say that his approach to filmmaking served as one of the inspirations for my growth as an artist. When I first talked to him about being my producer, he requested a copy of the script before officially making a decision. During our next meeting, Joey professed his love for my script and said that he would much rather act in the film, as opposed to producing. Having worked with Joey in my previous film, *The One That Got Away*, I knew he was up to the challenge of transforming himself into another character. Since Joey is in his late twenties, this meant that the only roles available to him were Kyle, and Kyle's brother Donald. In my script, the character of Donald serves as the major form of comic relief. Donald says some of the funniest lines in my film. When writing Donald, I really wanted to create someone who would be the polar opposite of my main character. This meant that Donald had to be confident, arrogant, and superficial. Knowing Joey's skill as an actor, I had complete confidence that he could embody all of these qualities while still providing comic relief to the story.

After confirming Joey for the role of Donald, I began the process of casting the remaining roles for my film. Just like my previous films, I submitted casting ads to various websites. These ads offered a brief synopsis of my film, a complete rundown of

all the characters and their attributes, and fifty dollars a day for compensation. In my previous films, I never felt the need to pay my actors since I knew that many aspiring actors were willing to work for free just to build up their portfolio. However, since this was my thesis film, I felt obligated to offer compensation in an effort to gain more interest, and to make sure the actors were completely dedicated to the project.

Winston

The second role that I cast was the role of Winston. The actor who was most interested in playing this role was Joey Alonzo. Instead of asking him to read lines from the script, I prepared a monologue that would give me a good idea of the character. I asked the actor to pretend he was reciting life stories that he would publish as a memoir. At first, I was not confident in his skills based on his delivery of the monologue. One of the worst characteristics an actor can have is making the acting feel visible and completely artificial. Joey gave me this feeling through his exaggerated facial expressions, and the artificial voice he was using. However, whenever I would talk to him and give him directions, he would talk to me in this very gruff and intimidating voice. Once I was made aware of this, I decided to abandon the monologue and just asked him to get in my face and yell obscenities at me. This approach gave me a much better idea of how Winston should feel to the viewers. I told him that Winston is essentially the devil, and that he should not be afraid to act mean and intimidating. After all, Winston is such a horrible human being that he humiliates his child for public viewing. After this change in approach, Joey gave me a great sense of confidence in his portrayal of Winston.

Debbie

Even though my method for auditioning Joey Alonzo with a prepared monologue wasn't entirely beneficial, I understood that this approach was inevitable when casting the parts of Debbie and Sheila. Since both of these characters only have a few lines in the entire script, it made more sense to prepare monologues so the actors could have more to experiment with. I decided to write each of the monologues as diary entries, which gave me an opportunity to understand how I wanted these characters to behave. Writing monologues in this way also gave me a chance to see if these actresses had the potential of being funny. For the monologue of Debbie, I tried to write material that reflected her feelings towards her two sons. When writing the script, I had always envisioned Debbie as the kind of mother that could choose a favorite child. With this in mind, I created a diary entry that Debbie writes the night of Donald's high school graduation. In the course of the monologue, Debbie admits to her diary that Donald is her favorite child, and how she has a suspicion that Charles feels the same way. While praising all of the good qualities of Donald, she also takes time to confess her negative feelings towards Kyle. My ultimate goal in writing this monologue was to see if I could find an actress that made me believe a mother could favor one child over the other. The actress who made me believe this was Ronnie Hooks. When I first met Ronnie, I got the sense that she was a hardworking actress who understood the importance in collaborating with other artists. These feelings were confirmed when I heard her audition. There was something so moving about the way she treated the words that I prepared for her. By the time she finished the monologue, tears were streaming down her face. My only regret after seeing her audition was that I could not give her a bigger role.

Sheila

Whenever it was time to write Sheila's monologue, I decided to write something that was more comedic than Debbie's was. Just like the character of Donald, I created the character of Sheila to function as comic relief. For this reason, I decided to make Sheila's diary entry about the first time she had sex with Donald. I always imagined Donald as the kind of man who would attract a ditsy blonde to be his trophy wife. When writing Sheila's confession, I made sure to incorporate lines that would reflect a less than average intelligence. The first to audition for the role of Sheila was a model/actress named April Nelson. The first thought I had when meeting April was that she definitely looked the part of a trophy wife. After discussing what I was expecting from the character, I asked her to read her monologue as if she was telling her best friends about a romantic sexual encounter. Within minutes of her getting into character and performing her monologue, I found myself laughing uncontrollably. Just like Ronnie, April was very skillful in the way she takes words written by someone else, and instantly makes them sound like her own. I also feel it takes a great amount of courage to drop your guard in front of someone you have met for the first time, and not be afraid to act like a complete moron. While she definitely looked the part, the real reason April earned the part of Sheila was her comedic sensibilities.

Charles

One of the most important roles in my film is Kyle's father Charles. For this reason, I could not just create a monologue like I had for the previous characters. In order to cast the role with complete confidence, I had to hear an actor deliver dialogue from the scene when Charles reveals the drawing Kyle drew when he was a child. The

first and only actor that showed serious interest in playing Charles was an actor named Jeff Oettle. Before he auditioned for the part, I had some serious doubts. Whenever I held auditions for my previous films, I would always make it a point to do research on the actors who sent me proper headshots and resumes. This would include looking for their films on YouTube, checking to see if they had an acting reel, or simply searching their name in Google. Whenever I googled Jeff's name, I discovered that he served as a church minister. After finding this out, I felt incredibly confused since the pages I sent him included a great amount of vulgar language. Even if he was interested in the role based on the pages I sent him, I was positive that he would drop out once he read the entire script. When the day finally came for him to audition, my initial concerns were quickly put to rest. The detail that Jeff understood immediately about the character was the fact that Charles acts more like a best friend to Kyle, instead of a mature father figure. Watching Jeff convey his lust and excitement over a voluptuous cartoon woman reminded me of a child opening his favorite gift at Christmas. While Jeff gave me exactly what I wanted from the character of Charles, I had a major concern about his age. Even though Jeff was in his early forties, his appearance gave the impression that he was in his mid-thirties. When considering this issue, I was reminded of something Robert Downey Sr. said about the casting choices he made in *Putney Swope*. While being interviewed by P.T. Anderson, Downey recounted a time when someone asked him why he cast a little person as the President of the United States. Downey simply told this person it was because he gave the best reading for the part. Even after Jeff grew a beard to make him appear older, I knew it was inevitable that an audience member would

question the logic of this man having children in their twenties. Regardless of his age, there was a youthful quality to his interpretation of Charles that I found irresistible.

Kyle

One of the most difficult parts to cast for my film was the role of my central protagonist. This was mostly because of all the roles in my film, the role of Kyle was the most sought after by actors. Like the character of Charles, there was no way I could cast this role without having an actor perform a considerable amount of dialogue. I felt the best course of action was to have the actor deliver dialogue from the two interview sequences with Winston. Having these scenes acted out would give me the best impression of how an actor conveys Kyle's character arc. In the first scene of the film, Kyle is weak and timid. When the film reaches its conclusion, Kyle has evolved into a confident and respectable man. Along with performing dialogue, there was no possible way I could give an actor the role without seeing him dance. The only actor that satisfied all three criteria was an actor by the name of Adam Henslee. When I first met Adam, I was immediately drawn to his physical presence. With his short stature and shoulder length hair, he reminded me of a young Jason Schwartzman. He even had this soft way of speaking that conveyed a certain kind of sensitivity. I also felt these physical qualities would work well when comparing them to the large physicality of the actor I got to play Donald. Apart from his physical appearance, another reason that I felt so strongly about Adam taking on the role of Kyle was that he made me laugh during his audition. However, this was a much different form of humor than what my confirmed actors delivered. The reason for this difference is the way the character is written. Aside from the mental breakdown and the speech delivered in the final scene, I wrote the character to

have deadpan reactions to people and situations. After hearing Adam work with the dialogue, I was confident that he would be a perfect fit for delivering comic lines with little to no emotion.

Jerry

After casting the major characters of the film, the one obstacle remaining was casting a child actor for the role of Winston's son Jerry. Unlike my other casting calls I posted online, the child actor ad received no attention whatsoever. Months after posting these child actor ads, I was faced with the prospect of cutting Jerry from the film entirely. Since this character was an essential device in conveying the thematic message of my story, I was willing to do whatever must be done to fill this role. Remembering that Joey Alonzo was a parent to three young boys, I asked if he would be willing to see if one of his sons would agree to act in my movie. At first, he was under the impression that his son would be subjected to a great amount of vulgar language and situations for an extended period of time. After explaining that I could shoot the close-up shots of his son separate from the shots of the other characters swearing, he agreed to ask his oldest son Luke. With the added incentive of a videogame I agreed to purchase for him once he completed his scenes, Luke agreed to take the role of Jerry. Feeling somewhat relieved, I was still faced with the challenge of getting a five-year-old child, with no formal acting experience, to perform on command. The chapter on shooting the actual film discusses these challenges in detail.

Directing

One of the main goals I set for myself was to spend a great deal of time with my actors to make sure everyone was confident in portraying their characters. It would also

allow me to give them a sense of my style of humor, and what I was trying to achieve with my story. Once I had all of my actors in place, I scheduled a meeting that was designed to get everyone familiar with one another. After the introduction, I made them watch one of my favorite Andy Kaufman appearances on *The Late Show* with David Letterman. In this appearance, Kaufman enters the stage dressed in a diaper and turban. After demonstrating a few dance moves to the beats of Congo drums, Kaufman shows his skills as a sword swallower. After doing this, the drums stop and Kaufman moves off stage to grab a guitar and a fake mustache. He then proceeds to perform a beautiful rendition of Slim Whitman's song Rose Marie. This was the moment in the video when the audience, as well as my actors, stopped laughing and just sat silent. After the video ended, I told my actors that I wanted to show them this clip to get an idea of what I was trying to achieve for my film. Kaufman's performance illustrates that even the most strange and peculiar forms of art can still be considered beautiful. While I wrote this film to make people laugh at varying degrees of absurdity, my focus was to convey a heartfelt moment between a father and son.

Based on auditions, I had complete confidence that all of my actors were up to the challenge in delivering believable performances. However, I was still concerned about how the actors would play off one another. These concerns were put to rest whenever we entered the rehearsal process. When directing comedic situations, there is no greater feeling than having to pause rehearsing because everyone is breaking character from laughing too hard. The rehearsals were also constructive in how they restored my confidence in directing actors. After running through a scene, I would take some time in providing my actors with feedback. Even when I was giving a small suggestion that had

to do with physical mannerisms or behavioral ticks, the actors would agree enthusiastically and deliver much better performances.

Besides putting heavy emphasis on the rehearsal process, I wanted to spend some personal time with my lead actor Adam. Most of these sessions involved us going to a bar to have an in depth discussion about character motivations. I feel like these discussions were highly beneficial since it gave me the opportunity to fully open up about situations from my past. Since one of the major influences for this script is the relationship I have with my father, opening up about personal experiences, good and bad, would aid my efforts as a director. Spending time with Adam also allowed me to learn about his method of collaborating with directors. As I have learned from my class on film directing, there are many dos and don'ts when trying to get an actor to perform in a way that is desirable to a director's sensibilities. There are times when a director can offend an actor by choosing a poor method of direction. By establishing an amicable relationship, I felt I could collaborate with Adam without the possibility of insulting his acting technique. My only regret is that I did not have enough time to provide all of the actors with the same treatment.

Chapter 4 Production Design

Artwork

One of the most important production design elements crucial in telling my story is the artwork. The first person I contacted to do artwork for my film was my best friend Austin Ward. While we attended the University of Lafayette, Austin had a job as a comic strip artist for the university newspaper. I felt this made him more than qualified to create the comic strip that Kyle gives to his father. Apart from his qualifications as a comic strip artist, I knew I was comfortable with collaborating with Austin, since he created the poster for my previous film *The One That Got Away*.

While the comic strip was instrumental in conveying Kyle's failure as an artist, the anime drawing of the voluptuous woman was essential in showing Kyle's artistic success. When I was still in the process of recruiting crew members, I made sure to send scripts to everyone in hopes that the subject matter would encourage people to become a part of the team. One day I received a message from one of my grips informing me that he knew an artist who specializes in comic book and anime characters. As it turned out, the artist he spoke of was Ian Cessna, and he actually worked on my first film *Two Conventions*. In our first meeting, Ian showed me a sketchpad that contained a plethora of comic book and anime characters. After looking through all of the drawings, I felt he was the perfect choice to draw Kyle's drawing. Another piece of art that I asked Ian to draw was a drawing of a knight battling a demonic creature. This piece of art appears in the opening credits of my film and it reinforces the fairy tale elements of my script. After agreeing to create two original works of art for my film, Ian volunteered to contribute various sketches from his own collection for Kyle's portfolio during the interview scenes.

In writing a script about a tortured artist, I knew from the start that I had to find an artist who could deliver gorgeous images that connected with Kyle's father, as well as the audience. I feel that Ian went above and beyond with everything he contributed to the production. If at some point I decide to have a poster made for my film, I believe Ian would be the right person for that job too.

Locations and Set Dressing

Another aspect of the production design that I knew I had to get right was the film's locations. The location that I was most concerned about was Kyle's parents' home. As a student filmmaker, it can be very difficult to find someone who is willing to have a film crew shoot a scene inside their home for a twelve-hour period. The fact that I would need the location for multiple days due to the scene's page count worsened the situation. I knew that I could not resolve this issue by asking one of my friends for access to their home. It would cost too much money to give the impression that a middle-aged married couple owned the home. When considering all of these issues, it became clear to me that my only option for making this work was to rent someone's house for an entire weekend. At this point, I realized the best way to do this was with a website called Airbnb.com. Airbnb is a website that specializes in providing travelers with lodging options. While the website primarily caters to travelers who want to avoid hotel expenses, Airbnb is extremely beneficial to those who want to earn some extra money by renting out their homes. After setting up a profile and selecting the dates I needed to shoot, a list of homes with those dates open were presented to me. Another great thing about the website is that each renter profile includes pictures of the property. Once I found a house that suited all of my needs, I sent a personalized message to the renter. I

made sure to mention that I was a student filmmaker, and that I would need the house for only twelve hours each day. Whenever I received a response from the renter, I was overjoyed to find out that they agreed to my request. They even gave me a price cut since I was not sleeping over. They normally charge \$150 for each night, but I ended up paying \$250 for three days. After giving me a proper tour of the residence, I realized that there was no need for my crew to do any kind of set decoration. The owners of the property had a very eccentric interior design style, which added so much production value to the look of my film. I even found more use of the home than I anticipated since the owners were so accommodating. When we first met, they told me that I had free reign over the entire house. After looking at all of the rooms, I decided that we could shoot Donald's portion of the phone call in the master bedroom. Looking back on the entire process of production planning, finding a location through Airbnb was one of my most successful moments as a film planner.

After securing my major location, the rest of the production design elements quickly fell into place. I decided to use my house for the scene involving Kyle's bedroom. Joey Harmon and my good friend Clayton McAllister contributed set dressing materials that included paintings, art supplies, and action figures. For the interview scenes, I decided to use a conference room in the Performing Arts Center. I knew this would not be a problem since the same conference room was featured in many different student films. Barry and Kaitlynn Cunningham spent the night before the shoot dressing the room with various decorations to give it an office aesthetic. After everything was set in place, there was nothing left to do but shoot the film.

Chapter 5 Principal Photography

First Weekend of Shooting

Since the scenes involving Kyle's parents' home was scheduled for the second weekend of my shoot, the first weekend was dedicated to filming the interview scenes, and the scene involving Kyle's bedroom. We decided it would be best to start with Kyle's bedroom scene, since we felt it would be relatively easy given the small amount of shots we planned to shoot. Things got off to a shaky start when the first shot we had scheduled was not working properly. The shot involved a dolly movement from a piece of art to my protagonist. Even though I had prior experience working with dolly shots in my class on cinematography, this shot turned out to be more challenging than any other shot in my film. The movement was very difficult to pull off since the shot required my camera operator to tilt the camera, and then hold that position for two minutes as my actor held a conversation on the phone. This also required my focus puller to hit multiple marks since the movement was extremely complicated. When the shot did work as intended, the resulting image was not visually pleasing. After four efforts to make it work without success, I decided to cut my losses and just scrap the shot completely. Even after cutting the shot, we still filmed a dolly shot which serves as an image for the opening credits of my film. The next problem we ran into was issues regarding sound. During our coverage of the phone conversation, my sound operator informed us that she was picking up sounds of someone cutting grass a couple houses down from mine. This problem was taken care of when one of my grips politely asked the lawn worker to hold off for a thirty-minute period. After this sound issue was resolved, we finished the first shoot without encountering any more problems. Before shooting the first day, we gave

ourselves some breathing room by scheduling a twelve-hour shoot day. I was very pleased with my crew when we finished shooting seven hours ahead of schedule. Even though people were given the opportunity to leave immediately after, everyone stuck around to eat lunch and celebrate a successful first shoot date. As the director, I was very satisfied with the first day of shooting. I was especially proud that we managed to get a great dolly shot of my protagonist drawing in the center of his room. I'm a big fan of one-point perspective dolly shots, and this felt really good to witness during the first day of shooting.

With the first shoot day behind us, the only thing left to shoot for the first weekend were the interview scenes. While the first day of shooting was relatively simple, the following two shoot dates proved to be the most frustrating experiences I had in the course of my film shoot. At the beginning of our second day, things got off to a rough start when my actor playing Winston started experiencing a mild form of stage fright. This was much unexpected since Joey had performed well in rehearsals. Within seconds of shooting the first shot, Joey stumbled on his very first line. I yelled cut, Joey yelled an obscenity, and nervousness set in. While I was nervous about the ominous nature of this issue, I was also concerned about the emotional state of my actor. After he voiced his self-criticisms, I was worried that his goof up in the public eye would affect his confidence as an actor. After shooting three more takes, his performance got better, however it was still problematic. His struggle to remember all of his proper lines was clearly visible. Shooting a relatively close shot of an actor puts everything on full display, especially the moments when a person stares off into the distance in a desperate attempt to recall the mental image of words on a page. With some words of

encouragement and a few more takes, these issues started to diminish. After we had successfully filmed most of our planned shots, the next problem revealed itself with the sounds of various brass instruments. As it turned out, an elementary school band had rented one of the rooms on a floor below us. What made matters worse was the fact that they had rented the room for two-hour sessions for the next two days. This meant that at the same time the following day, my production would be subjected to another significant interruption in shooting. The only reason why this turn of events did not completely botch my shooting schedule was that some of our planned shots could be filmed without sound. In the end, we made the best of the situation and suffered no real scheduling conflicts. Still, it was a massive inconvenience to try communicating with other crew members with a considerable amount of background noise.

Another time I faced production problems occurred on the second day of filming the office sequences. The major cause of these problems had to do with filming the scenes involving Luke Alonzo. Before filming even began, I made sure to schedule some time to spend with Luke. Since he was only five years old, it was important for me to create a comfortable relationship with him. I did my best establishing this relationship by trying to communicate with him through the perspective of a child. We talked about video games, cartoons, and superhero movies. My main goal was to make sure he wasn't intimidated by my presence, since I would end up spending a great deal of time with him on set. After this relationship was established, I began to instruct him on how to say the lines. While I gave him an impression to imitate back to me, I was never concerned with how convincing he was as an actor. As an audience member, I enjoy when a comedy director breaks the fourth wall by drawing attention to the fact that the child is a terrible

actor. I also discovered that breaking the fourth wall in this manner would be beneficial to me in drawing the audience's attention to Jerry's odd nature. Since Jerry's character is supposed to express the idea of a character's soul, it was important that I capture the character in a different way than the other characters in my story. When figuring out the best possible method to capture Luke in an efficient way, we decided that we could get all of his coverage with six shots. When it came time to film his scenes, I had not anticipated on how difficult it would be to deal with the erratic nature of a young child. Just the act of getting him to sit still in a chair ended up being an exhausting effort. At times, both my producer and I had serious doubts about the possibility of making this work. In the end, the ingenuity of my main actor Adam saved the day. Adam understood, more so than I did, that the best way to get a child to cooperate with you is to make a game out of the situation. When filming Luke, Adam was off camera instructing his actions. When Luke did not want to sit still, Adam would tell him that that the only way to beat an imaginary character from a videogame is to remain completely still. Luke responded well to this form of coaching and ended up giving us exactly what we needed. At the end of the day, it took us two hours to complete the six shots we planned on shooting. Looking back, if Adam had not expressed an interest in trying to better the situation with Luke, the character of Jerry might be completely absent from the film.

Even after struggling to get a child to perform in front of the camera, the production problem that affected me the most was when I had a confrontation with the producer and director of photography of my film. This incident occurred when we were prepping to shoot the scenes of my actor dancing. As the lights were being set up to film the scene, I took five minutes to go into another room with Adam to give him some time

to practice dancing. After we were satisfied with what he was about to do, we walked into the office and it occurred to me that the lights were set up in the opposite direction of how I wanted the scene to be filmed. When I brought this up to my producer, he was noticeably upset by my efforts to correct the situation. I felt his negative attitude in the way he instructed the grips to reset the lights. The worst part about this confrontation was that it was in public view. I knew that if I could sense irritation in his speech and body language, then others are sure to notice it too. At that moment, I felt that if I lost his respect, others would follow suit. Wanting to resolve this situation as quickly as possible, I asked him if we could have a quick talk in private. Once we were alone, I apologized to him for my part in the misunderstanding. I told him that he seemed noticeably upset, and that I was sorry if I caused him any annoyance whatsoever. After I told him that he was obviously upset, he quickly changed his attitude and gave me the impression that the confrontation was behind us.

Even though the crew experienced times of stress during the first shooting weekend, there were positive moments during filming that restored my confidence as a storyteller. The best example of this was when the entire crew watched the video clip of Adam dancing in one hundred and twenty frames per second. While reviewing the clip, I used my phone to play the song that I was intending to play the images against in the final edited form. It gave me an incredible amount of pleasure to hear the roaring laughter from crew members.

Second Weekend of Shooting

After experiencing periods of great difficulty during the first weekend of shooting, I was certain that the second weekend's shoot would be equally, if not more

problematic. One of the reasons for this assumption was the fact that we were scheduled to shoot for longer periods, since the scenes involved a higher page count. Another reason was that I would be working with five actors at one time, instead of just three. Since my previous weekend of shooting involved one of my actors' experiencing stage fright, I figured working with five actors would increase my chances of this happening again. I was also concerned about the weather since one of the scenes required us to shoot outdoors. Ultimately, the second weekend of shooting ended up being far easier than the first. While we ran into minor issues, we were still able to get exactly what we wanted.

One of the highlights from the second weekend was filming shots that expressed my lead character's inner turmoil. The first one of these shots we filmed involved a slow dolly of my lead actor's face. The shot foreshadows Kyle's emotional breakdown after being humiliated by his family. I drew inspiration from *The Godfather* and *The Shining* when trying to figure out the best way to communicate this message to the audience. I remembered the moment in *The Godfather* when the camera lingers on Michael's face just before shooting the two men responsible for the attack on his father. I also recalled the famous stare that Jack Nicholson delivers in *The Shining*, which gives the impression that the main character is experiencing a psychotic breakdown. After using four takes to film the dolly shot, I was confident that we had captured the moment perfectly. The reason why it works so well is that it illustrates the importance of dramatic blocking. Since this shot is a crucial moment of the scene and film, it was important that I film it in a different manner than the previous shots. After numerous viewings of the finished film, the dolly shot remains my favorite shot of the entire movie. Another moment of

satisfaction occurred when we filmed the actual emotional breakdown. When I had first seen pictures of the location on Airbnb, I was under the impression that there was a massive field in the backyard of the owners' home. After realizing this, I revised the physical action of the emotional breakdown. In the script's earliest form, I had Kyle's character swinging a piece of wood against a tree while screaming lines of obscenities. Since the location did not have a single tree in the back yard, I decided that it would be humorous if I filmed the actor sprinting in the opposite direction of the house. After visiting the location in person, I realized that the picture I had seen was very misleading. Due to the forced perspective of the photograph, what I assumed to be a horizon was in fact the top of a small levee that served as an elevated walking track. When considering a way to revise the action, I came to the realization that I could create a humorous situation if I took full advantage of the landscape. I decided to have the character strip down to his underwear as he struggled to walk up a small hill. I also knew that the best way to capture this moment was to shoot the action in a long shot. In my class on cinematography, I learned that physical comedy tends to work better in a long shot, and this principle held true for the scene we filmed. It also strengthened the idea that my character was struggling to overcome the obstacles in his life. After reviewing the footage we shot, I knew that we had done a phenomenal job in capturing the comedic nature of the scene.

While the material filmed added to the overall enjoyment of my filmmaking experience, I think the enthusiasm I felt from everyone involved played a larger role in the restoration of my confidence as an artist. After filming many scenes that resulted in my crew laughing at the end of each take, I started to sense a growing level of

collaboration between members of my crew. While filming Donald's half of the phone conversation, I started receiving suggestions on how to improve the comedic nature of the shot. I had always envisioned Donald having a phone conversation while lying on a bed in his underwear. Since the script suggested that the character was in the process of seducing his wife who was about to get home, Barry suggested that the character could wear a bath towel instead. I loved this idea, and it encouraged me to expand upon it. With this costume change, I started to view Donald as a teen-age girl who is talking to one of her girlfriends on the phone. With this in mind, I decided to have Joey lay down on his stomach at the foot of the bed. I then instructed him to rock his legs back and forth to accentuate his bare legs. This turned out to be one of the hardest takes to get through since everyone involved were on the verge of bursting out with laughter. This experience reminded me of a story I heard about Stanley Kubrick when watching the documentary *Stanley Kubrick: A Life in Pictures*. During an interview with Keir Dullea, the actor said that Kubrick was open to suggestions from his crewmembers when figuring out ways of shooting a scene. Dullea went on to say that he was responsible for the filming technique involved in conveying the passage of time in the final scene of *2001: A Space Odyssey*. This technique involved Keir Dullea's character staring at older versions of himself to communicate the amount of time he spent in isolation. Having firsthand experience with a similar situation, I realized that the success of a film isn't just about the collaboration that occurs between a director and his actors. It's also about the collaboration between a director and the crew members responsible for bringing his vision to life.

After wrapping production, I was extremely proud of everyone for contributing his or her talents to making my film a reality. Even though we had our share of

difficulties that could have been avoided with better planning and communication, I still feel lucky that my thesis film shoot ran its course without significant complications in production.

Chapter 6 Post-Production

Score

Long before filming commenced, I was in the process of planning for post-production. I knew from the start that I wanted the musical score to mirror the story arc of my main character. The first musician I contacted was my good friend Blake Watson. Since Blake's musical style falls into the category of industrial electronica, I felt that this music genre would be a great fit in expressing the sense of rebellion that Kyle experiences in the end of my film. After sending him a script to read, I told him to compose a catchy song for my characters to dance to in the final moments of my film. After a period of two weeks, Blake sent me a song that functioned in the exact way I had imagined. Having this song available to me before filming took place allowed me to better direct my actors. It also helped me to convey my comedic intentions to my crewmembers, since we were able to watch the footage with the song playing in the background.

After establishing that my theme of rebellion would play out to the sounds of industrial electronica, I knew I had to contrast this final moment by using a more classical approach to the rest of my film. Using a symphonic score in the beginning would also help me draw attention to my film's sense of genre parody. For this task, I contacted another one of my musician friends named Ben Sellers. I felt comfortable collaborating with Ben since he composed the score for my previous film *The One That Got Away*. I also knew that he had a natural talent for composing comedic scores to films, since he excelled in his film scoring classes as an undergraduate. Aside from giving him a few musical samples, I gave him carte blanche in the composing process. After receiving the

tracks he composed, it was clear to me that Ben understood the best ways of drawing humor from the context of the situations. At times the film score acts in a more dramatic manner to highlight the strange nature of a character's behavior or actions. At other times, the score will take a more comedic approach by contrasting the sadder moments of my film with a more upbeat musical accompaniment. A good example of this would be the final moments of my first scene. Before filming, I knew that I wanted to include a classical waltz to play over the opening credits. I also knew that this song should enforce the negative feelings my protagonist experiences from a humiliating first interview. When Ben sent me an idea of what he had in mind, the song ended up being more uplifting which clashed with the emotional beat to great effect. In the end, I was very pleased with the work of my two composers. The final film would lose a considerable amount of comedic charm if I did not have the proper score to accent the central beats of my story.

Editing

When it came time to edit, I made the decision to personally take on the responsibility of cutting the material together. The inability to let someone else have a creative input was in no way a factor for me making this decision. What was a factor was what I viewed as my shortcomings as a filmmaker. Unlike some of the other students in my program, I would not say that I feel entirely comfortable with the various technical skills involved in making a film. Most of these insecurities have to do with the editing software's that are necessary in the finishing process. Since I gave the editing responsibility to someone else for my previous film, I feel like I missed the opportunity to learn essential software knowledge. While I am comfortable with the basics of Avid

Media Composer, I have little to no knowledge of the user functions of Scratch Assimilate. Since Scratch Assimilate is required in dealing with Red Camera footage, I felt inclined to give my best effort in learning to use the various controls of this software. Another factor that influenced this decision was the way I felt towards the subject matter of my film. Since it was my first time directing a comedy, I felt compelled to learn the various techniques in setting up comedic beats through the timing of edits. In acquiring this knowledge, I would feel more confident as a storyteller.

One of the most important things I learned from the post-production stage, is that the collaboration process involved in editing is just as important as the collaboration that occurs when the film is in the process of being shot. After completing the first cut of my film, the feedback I started to receive from the members of my thesis committee proved to be invaluable in giving my film its comedic edge. After viewing my first cut, Hamp Overton emphasized that comedic editing is all about finding the proper sense of timing. He gave me the impression that the material presented had the potential to be quite humorous if I put more effort in finding the correct editing rhythm. After taking this advice, I took some time in tightening and restructuring my edits. After I completed my second cut, Henry Griffin gave me some suggestions on how to cut unneeded material that was not necessary to the function of my story. Most of this material had to do with awkward dialogue moments, or scenes that made my film drag at certain points. He was also responsible for breathing life into all of the jokes in my film. After watching my film a considerable amount of times, the moments that once made me laugh started to seem stale. After taking his advice, I found myself laughing at these same jokes once again. After completing a third cut, my major professor, Danny Retz, helped when I was

having trouble with the actual mechanics of editing. While I'm somewhat familiar with the various functions of Avid Media Composer, I'm in no way a master of the technology. While working together, I was thoroughly impressed by his knowledge as an editor. What took me hours to accomplish, Professor Retz could take care of in minutes. He also added a great amount of style to some of the story beats in my film. In most cases, these additions had to do with the sound design of the movie. In one example, the subtle use of a sound effect that gave the impression of an ambulance speeding through traffic, gave a deeper meaning to a certain line of dialogue. These small details of sound design gave life to the edited images. In the scenes depicting my central character's breakdown, Danny helped me give atmosphere to the scene by incorporating various sound effects that strengthened the comedic moments of the action. He also helped me figure out ways to progress through scenes without calling attention to the sudden shift in atmosphere.

Before I even started writing the final version of my script, I was experiencing the same rebellious mindset that defined my lead character's story arc. The source for this rebellious attitude had to do with the critiques in writing class. After finishing the final version of my film, I discovered a greater appreciation of collaboration through the beneficial guidance of my thesis committee and crew members.

Chapter 7 Conclusion

After the completion of my thesis film, I started to let others view the material. Most of these viewers were friends and fellow filmmakers. It gave me a great sense of pride when viewers found moments in the film to be quite humorous. Still, there were moments when jokes did not pay off as I imagined they would. One of the main criticisms of my film had to do with the minor characters. My friend Matt Alison, who also writes screenplays, told me that I should have made the “normal” characters less normal. Before making the film, I set a goal for myself to work with a larger ensemble of actors. Since some of the minor characters were not as fleshed out as some of the major characters in my film, I would say that I only partially accomplished this goal. There were also moments in the film that could have been strengthened by a more focused sense of visual storytelling. One example is the scene where Kyle draws the comic strip for his father’s birthday. While the scene illustrates the general action of Kyle creating art, the scene does not communicate the struggle involved in the creation process, which is a central theme I was trying to communicate. Another example is the scenes involving Winston’s son Jerry. There are times when the shots of Luke jump the 180-degree line, which can be jarring to an audience member. I believe this filming error could have been avoided if we had more time and patience to block the shots involving Luke. While I think the finished product could have been better, I felt good in knowing that I partially succeeded in my first direction of a comedic film.

In the months following the editing of my film, I found myself having other comedic short film ideas that I wanted to film in the near future. While I do not think *Fathers and Sons* will be the funniest film I will ever create, I admire it for serving as a

reminder that my true artistic sensibilities could be used to tell a compelling story. As I've stated before, it also served as a learning experience. While the writing of the story grew out of my rebellious attitudes to collaboration, the shooting and editing of the film made me realized that collaboration is essential to creating works of cinematic art.

Filmography

2001: A Space Odyssey, Stanley Kubrick, 1968

Boogie Nights, Paul Thomas Anderson, 1997

The Godfather, Francis Ford Coppola, 1972

Magnolia, Paul Thomas Anderson, 1999

Putney Swope, Robert Downey Sr., 1969

The Shining, Stanley Kubrick, 1980

Stanley Kubrick: A Life in Pictures, Jan Harlan, 2001

Budget

Talent.....	\$820
Craft Services.....	\$400
Props and Set Dressing.....	\$60
Locations.....	\$250
Artist Fees.....	\$140
Composer Fees.....	\$100
Post-Production.....	\$200

Total: \$1,970

Appendices

Appendix A Script

Fathers and Sons
Finalized Draft

By
Trey Hopson

INT. WINSTON PHILLIPS'S OFFICE — DAY

KYLE, a small guy in his mid-twenties, sits in a chair looking nervous and uncomfortable. He's dressed in a blue short-sleeve button down shirt, tie, and a nice pair of khakis.

WINSTON PHILLIPS, a man of great girth, devours a glazed doughnut at a large desk in front of Kyle. The desk is cluttered with stacks of papers, cigarette butts, and a glass case filled with sprinkled doughnuts. Winston flips through a large notebook as his eyes scan the contents of each page. The notebook is filled with illustrations of characters and comic strips. After scanning the final page, he sets the notebook down and licks his fingers clean. He then directs his attention to Kyle.

WINSTON
You got some good things here. You've got more talent than Daniel Poe.

KYLE
Who's Daniel Poe?

WINSTON
He was our old cartoonist. Unfortunately he recently passed away.

KYLE
Oh man, I'm sorry to hear that. What happened to him?

WINSTON
Tumors.

(CONTINUED)

CONTINUED: 2.

KYLE
Tumors? What kind of tumors?

WINSTON
Life-threatening ones.

KYLE
Oh, that's unfortunate.

WINSTON
Yes, I'm aware.

KYLE
OK.

Winston squeezes out of his chair and waddles around the desk to get closer to Kyle. He leans against the front of his desk and crosses his arms.

WINSTON
First off, do you have any questions?

KYLE
Uh, yea. Who is that? Kyle gestures to a small boy sitting in a miniature plastic chair. The boy stares at the carpet. Winston looks disapprovingly at the child.

WINSTON
Thats my son Jerry.

KYLE
Oh. Is it take your son to work day?

Winston looks confused. As if the question is so bizarre.

WINSTON
No.

This comment creates an uncomfortable silence.

WINSTON
He released his bowels in class. It was a mess. Some of the other kids threw up.

(CONTINUED)
CONTINUED: 3.

JERRY
Dad! Don't tell him!

WINSTON
I'm not trying to shame you, I just think your actions are shameful! Anyways, I also feel that there's room for improvement.

Kyle nods his head in agreement. This hides his disappointment.

WINSTON
You see, our largest market are adults forty-five and up. That's really the only people who still get their news from print.

KYLE
Yea, that makes sense.

WINSTON
So it's important to understand that even a cartoonist has to know his or her audience. Think about the stuff that you're parents grew up with. Talking animals, goofy kids, shit like that.

KYLE
So, just a couple of characters interacting, a joke in the final panel?

WINSTON
Is that something you think you could do?

KYLE
Yea, I feel like I have a good idea of how to make it work.

Kyle wipes the sweat from his forehead.

WINSTON
Here's some good advice. Whenever you think of something funny to write or draw, just ask yourself if you think your mom or dad would like it. Sound good?

(CONTINUED)

CONTINUED: 4.

KYLE

Yea, that sounds fine. So does this mean...

WINSTON

Settle down, you don't have the job yet. I want you to go home and whip up some cartoons with my advice in mind. Come back here in two days, then I can give you a definite yay or nay. Is that clear?

Winston holds out his hand for a shake. Kyle gets up from his chair and goes to shake it.

KYLE

Yes sir. Thank you so much for your time Mr Winston...

As the two men shake hands, a moist BURPING sound erupts from the hand grip. Both men look at each other with an uncomfortable expression on their faces. Winston releases his grip as Kyle pulls his hand back.

KYLE

I'm sorry, it must be the sweat.

WINSTON

It's fear. That's OK.

KYLE

So come back in two days, is the same time fine?

Winston grows annoyed.

WINSTON

Yep.

Kyle notices the annoyance and starts to leave the office. He then hesitates, and turns back.

KYLE

Did you have any preference on...

WINSTON

Please leave.

(CONTINUED)

CONTINUED: 5.

INT. KYLE'S APARTMENT — DAY

Kyle lies on the floor listening to classical music through his headphones. His room looks like an art studio that has never been cleaned up. Aside from the usual bedroom furniture, all the contents in his room are art supplies. Canvasses lean against walls. Metal tubes of paint leak their contents onto his desk.

There is only one framed print that hangs from the wall.
The

image depicts a satanic creature with flames coming out of his mouth. Next to the demon is knight holding a sword to the belly of the beast. Flames engulf this adventurer. The drawing looks as though it was drawn by a small child. A golden sticker with the title, 1st PLACE, is still stuck onto the top corner of picture.

While listening to music through his phone, the music cuts off as his phone begins to vibrate from an incoming call. Kyle looks at the phone in annoyance, removes his headphones, and answers the call.

KYLE
Hey Donald.

INT. DONALD'S BEDROOM — DAY

Donald lies in bed eating fruit from a bowl.

DONALD
Sup bro, what you up to?

INTERCUT BETWEEN KYLE AND DONALD.

KYLE
Nothing, just chilling over here. How bout you?

DONALD
Just getting my fruit on for a little vitamin boost. Sheila gets home in a bit, hopefully I can get a little fuck sesh in before dad's party. You coming tonight right?

(CONTINUED)

CONTINUED: 6.

KYLE
Yea, I'll be there.

DONALD
Did you get him anything?

KYLE
No, not yet. I think I'll just end up getting him a card.

DONALD
Well I hope it's an awesome fucking card. He's gonna love what me and Sheila got him.

KYLE
Yea, I'm sure he will.

DONALD
But honestly dude, don't feel like you have to spend too much money on Dad. We all know money's tight for you right now.

KYLE
Thanks for your concern Donald, but I'm managing.

DONALD
Whatever you say. By the way, have you had any experience with flavored condoms? Like if I put one flavor condom on, and then I put another one on top of that with a completely different flavor, do you think there's any chance of a flavor fusion?

KYLE
I don't know if it works like that.

DONALD
Yea you're prolly right. I suppose I could still put two on, then halfway through the blowjob I could just yank off the second one to surprise her taste buds.

KYLE
Yea Donald that sounds fine. Listen I gotta go. I'll see you tonight.

(CONTINUED)

CONTINUED: 7.

DONALD
Peace out, dick brain.

After hanging up, Kyle grabs his sketch pad, sharpens a pencil and grabs a ruler. He then outlines three blank panels on the pad.

INT. KYLE'S PARENT'S HOUSE — DAY

Kyle is sitting at his parent's dinner table with his parents, Donald, and Donald's gorgeous wife SHEILA. Kyle's mom, DEBBIE, is a petite woman her mid-fifties. Kyle's dad, CHARLES, is a large, well built man.

CHARLES

So Kyle, how was work today?

KYLE

I got written up.

DEBBIE

Kyle! What happened?

Kyle hesitates.

KYLE

One of my boogs fell into a customer's shopping bag. The family looks disgusted.

DONALD

How could a person even notice that?

KYLE

She didn't witness it fall. But I think she put it together when she saw me reach in her bag to try and find it.

CHARLES

My god.

DEBBIE

You'll be lucky if they keep you on.

(CONTINUED)

CONTINUED: 8.

KYLE

I don't think it matters. I'm pretty sure I can get this job as an illustrator.

SHEILA

If not, I'm sure Donald can hire you for some work. Odd jobs at least right babe?

DEBBIE

Oh! That's a great idea! Donald smiles at this.

DONALD

Yea I'm sure I can find some bullshit for you to do. It'll be like you're my assistant.

SHEILA

Like Money Penny!

DONALD

Yea but like the really old one. The one Bond would never sleep with.

Donald seems pleased with his joke. Kyle looks confused.

KYLE

I'm trying really hard not to think about the meaning of that comment. Donald smiles approvingly.

DONALD

And that is why, you'll never be my assistant.

KYLE

What?

Donald looks at the family confidently. Everyone looks confused.

DONALD

I rest my case.

CHARLES

Oh my god, would you two shut up. Can I open my gifts yet Deb?

(CONTINUED)

CONTINUED: 9.

Everyone's had cake.

DEBBIE

I don't see why not. Donald and Sheila, you guys wanna go first?

DONALD
Absolutely.

Donald pulls up a large gift bag. He hands it over to his father.

DONALD
Hope you like it big guy.

Charles tears away the wrapping, opens the box, and pulls out a framed picture of Donald and Sheila holding each other. The picture is black and white. Donald and Sheila act as if they're models for a clothing magazine.

DEBBIE
Oh that's lovely.

CHARLES
Yea, real nice image quality. We can hang it above the fireplace.

Donald and Sheila look pleased with their reaction.

SHEILA
There's more. There's more.

CHARLES
What else is in here?

Charles digs a little further into the box and pulls out extra photographs.

(CONTINUED)

CONTINUED: 10.

DONALD
We booked the guy for two hours so we were like "What the hell?". Charles flips through the pics. One is of Donald shirtless, about to throw a football, a look of determination on his face. One of Sheila holding a flower, her eyes closed as if in a spiritual trance. Charles looks surprised.

CHARLES

Uh, yea these are nice too. Oh, this one is interesting.

Charles holds a pic of Donald's face painted down the center. He reaches towards the camera with an open hand.

DONALD

And just so you know, the photographer said he can do wallet prints for everyone.

Kyle seems pleased with the result.

DEBBIE

Well I think that was such a thoughtful gift.

CHARLES

Yea guys, thanks.

DEBBIE

Kyle it's your turn.

Kyle reaches down and lifts a thin square object wrapped in newspaper. He hands it to his dad.

CHARLES

It looks like another picture. Kyle you didn't hire the same guy did you.

KYLE

No, that would be stupid.

Donald gets red with anger.

(CONTINUED)

CONTINUED: 11.

Charles starts to unwrap the gift as Kyle eagerly awaits his reaction. After clearing away the newspaper, Charles looks at the comic strip, trying to figure out its meaning.

Panel one through two shows a cartoon version of Charles reading a newspaper, hearing a knock at the door, and going to open the door. Panels three through four shows Charles looking at the grim reaper on the opposite side of the doorway.

CHARLES
Well, um.

DEBBIE
What is it?

Charles holds it out for the entire family to see.

SHEILA
What's that the reaper is saying at the end?

Charles looks at the words.

CHARLES
"I hope this pinata has macaroni inside".
The family looks at Kyle, awaiting the explanation.

KYLE
You know, like, why is a piñata filled with Italian food?
The family looks at one another.

KYLE
And plus it's a joke about dad getting old.

DONALD
So dad dies in the end?
Donald smiles at this. Kyle shakes this off.

CHARLES
Well, thanks Kyle. Very humorous. This comment feels
forced. Kyle notices.

(CONTINUED)

CONTINUED: 12.

KYLE
This is the comic strip I'll be
turning in for my interview.
Charles confused. He holds out the comic to Kyle.

CHARLES
Does that mean you'll be needing this back?
Kyle looks like he was just hammered in the gut. He

hesitates before speaking.

KYLE

No, no I can print another one. You can keep it.

DEBBIE

I'm sure we can find some place to put it.

CHARLES

Yea we'll make it work. Thanks again Kyle.

Charles says this as he sets the comic off to the side.

CHARLES

So where did you guys meet that photographer?

DONALD

He goes to the same gym we go to.

SHEILA

Yea, he's a real nice guy.

As the coversation continues, Kyle remains silent and stares off into space. His blood boils.

DONALD

I actually met him in the locker room. I was putting on some fresh clothes, and this guy's nice camera falls out of his locker. He was just as nervous that the camera was broken as I was, cuz he had this real worried look on his face when he looked into my eyes. I knew at that moment that this guy was passionate about photography.

(CONTINUED)

CONTINUED: 13.

KYLE (INTERRUPTING)

May I be excused please?

The family goes silent and looks at Kyle.

CHARLES

What's the problem?

KYLE

Hot snakes. I think mom made the food too spicy.

Debbie looks disgusted.

DEBBIE
Please go.

KYLE
Thanks.

Kyle leaves the table as the family continues their conversation.

DONALD
Anyways, he told me that he took school pictures for the local schools, so I figured he was a professional.

SHEILA
He's really sweet. Most of the set ups were his idea. He took a lot of shots of Donald.

CHARLES
Do you guys smell smoke?

The family gets up from their seats and moves to the living room. The family looks out of the backyard window with a look of shock on their faces.

Outside in the backyard, Kyle is half naked staring in the distance. Flames engulf his clothing inside a fire pit.

INT./EXT. FRONT DOOR — NIGHT

(CONTINUED)

CONTINUED: 14.

Charles and Debbie are saying there goodbyes to Donald and Sheila.

SHEILA
Well we had a lovely time despite the night's unfortunate ending.

DEBBIE
We had a good time too. It was so nice seeing you guys.

CHARLES

Thanks again for coming, son. Drive home safely. Donald looks over his dad's shoulder and sees Kyle sitting on the couch in the living room. He looks furious.

DONALD

Good night, bro. Good luck on the second meeting.
Kyle doesn't respond.

DONALD

Good night, pops. Happy birthday.

SHEILA

Happy birthday, Mr. Charles!

CHARLES

Take it easy, Sheila.

Donald and Sheila walk from the porch to their car as Charles closes the door. As Charles and Debbie walk back inside, they both look towards Kyle on the couch. Debbie gives Charles a kiss on the cheek, whispers something, and walks to bed. Charles takes a seat in the recliner next to the couch Kyle is sitting on.

CHARLES

Well? What's the deal?

KYLE

What the hell happened tonight?

CHARLES

What do you mean?

(CONTINUED)

CONTINUED: 15.

KYLE

Was it that bad?

CHARLES

What?

KYLE

My gift.

CHARLES

Don't get down on yourself, just because I didn't get it,
doesn't mean other people won't.

KYLE

But that was the whole point of the assignment! Make
something your parents liked, and I fucked it up.

CHARLES

Well forget about it then. I think you should really give
the idea of working with your brother a chance.

Kyle looks shocked.

KYLE

What? Don't you respect what I'm trying to do?!

Charles sighs at this.

CHARLES

No. Not at all. It sucks, I'm sorry.

Kyle looks shocked at what his father just said.

KYLE

What?

Charles gets out of his chair and moves to sit next to

Kyle.

In the process he pulls out his wallet from his back
pocket.

(CONTINUED)

CONTINUED: 16.

CHARLES

I think it's important that you see this.

Charles pulls out a folded piece of paper from his wallet's
sleeve and unfolds it to show Kyle. Kyle looks at the piece
of paper and sees an anime style drawing of a voluptuous
woman in short shorts and a t-shirt. The woman's breast
bulge out from her t-shirt and her nipples are visibly
poking through the shirt. The heading on the top of the
page reads "Happy Father's Day Big Stud".

Kyle looks from the erotic drawing to his father's gaze.

CHARLES

Do you remember when you gave me this?

KYLE

When I was fourteen?

CHARLES

Thirteen, if I'm not mistaken.

KYLE

Why do you still have that?

CHARLES

Well, besides the fact that for some reason it kinda turns me on every time I see it, I keep it because it reminds me of how you used to be.

KYLE

What do you mean?

CHARLES

You used to be a real artist. Free to create anything you like. What you gave me tonight was a bullshit take on humor. A uninspired attempt at a played out joke. But look at what you did when you were only thirteen. I mean, look at the titties on that babe. How do you give so much life and energy to a cartoon at that age?

KYLE

I can't do that kind of stuff for my job.

(CONTINUED)

CONTINUED: 17.

CHARLES

Well then fuck that job. I rather you work at McKay's than sucking the devil's dick. Letting someone tell you exactly what to produce is how an artist loses their soul. This...

Charles caresses the image with his finger tips.

CHARLES

This is how an artist keeps his soul. I love you son. No matter what you do. I just prefer the tits.

Kyle gets emotional. He remains silent.

CHARLES

Good night son, good luck with the meeting tomorrow.

Charles walks towards the bedroom hallway, then hesitates.

CHARLES

Oh, and could I get that back please. I always forget to clear the browsing history. Sex brain.

Kyle hands the drawing back to his father.

As Charles exits the room, Kyle is left alone with a smile on his face.

INT. WINSTON PHILLIPS'S OFFICE — DAY

Winston is looking over some paperwork while eating a sprinkled donut. Jerry sits in the same chair as before. His intercom buzzes which prompts him to drop his doughnut and lick his fingers. He then pushes the intercom button.

WINSTON

What is it?

WOMAN

Mr. Kyle is here to see you.

He checks his watch.

(CONTINUED)

CONTINUED: 18.

WINSTON

Alright, send him in.

Shortly after, Kyle walks confidently into the office in a t-shirt, jean shorts, and leather sandals.

WINSTON

You're earlier than expected. Where's your notebook, I thought we agreed that you would have something better for me today.

KYLE

Fuck that noise. Winston looks shocked.

WINSTON

Excuse me?

KYLE

I'm not interested in this position anymore.

WINSTON

Oh really?

Winston picks up his doughnut and reclines back into his chair. A smug look plastered over his face. Suddenly Kyle slaps the doughnut out of his hand. Winston's arrogance turns to anger.

KYLE

There will be no munching on delicious treats during my speech! I've come here today to tell you that you can shove your funny animals and goofy children up your ass.

JERRY

Even me?

KYLE

No, no Jerry just the characters.

Winston continues to stare at Kyle as this speech goes on.

(CONTINUED)

CONTINUED: 19.

KYLE

You will not take my soul you fuck. No one will ever tell me what to draw. I draw big titties, and dragons, shit like that. That's what I do. And that can be respectful. One person who respects it is my dad. My dad loves me, and I love him! Oh man! That feels so good to say! Kyle leans in closer to Winston's face.

KYLE

These lip, will never drink from the love meat of satan. Starting today, this world will start sucking my dick.

After saying this Kyle walks out the office and shuts the door behind him. Winston is left completely baffled at what has just happened. Suddenly Kyle walks back into the office

and goes to Winston's desk once more.

KYLE

I hadn't originally planned on this, but I wouldn't be able to forgive myself if I left this office without trying one of these doughnuts. I hope you don't mind.

Kyle removes the lid and starts to grab at a doughnut.

WINSTON

Are you fucking kidding me?!

KYLE

Are there jelly ones?

WINSTON

Get the fuck out of my office!

KYLE

That's fine. I'm cool with regular.

JERRY

Can I have one?

Kyle looks at the boy and fishes out one more doughnut from the case. He then walks to Jerry and holds out the doughnut.

(CONTINUED)

CONTINUED: 20.

KYLE

Go forth dear child, you are free.

Jerry grabs the doughnut.

JERRY

What?

KYLE

Goodbye.

As Kyle walks away with a doughnut in hand, he breaks out in dance as the scene plays out with a pop song. He shakes his hips, kicks his legs, and even incorporates eating the doughnut into his dance number. Eventually Jerry joins in. Winston is left utterly confused as he watches Kyle dance

out of his office.

THE END

Appendix B Call Sheets

UNO THESIS FILM: FATHERS AND SONS CALL SHEET # 1						
Producer: Barry Cunningham Director: Trey Hopson 1st AD: Emmett Crockett 2nd AD: Langston Williams SET CELL: (601) 918-1528 UNO Dept. of Film & Theatre Performing Arts Center 307 2000 Lakeshore Dr., NOLA 70148		GENERAL CREW CALL <div style="font-size: 2em; font-weight: bold; margin: 10px 0;">7:00AM</div> Shooting Call: 8.30AM			Day of week, Date Day: <u>1</u> OF <u>6</u> Sunrise: 6:36AM Sunset: 7:33PM Weather <small>16, 80 to 73 20% Chance of Rain Mostly Cloudy</small> Lunch: 1:00PM	
AVOID JAZZ/FEST TRAFFIC IF AT ALL POSSIBLE						
SC.#	SET & SCENE DESCRIPTION	CAST/BG	D/N	PGS	LOCATION ADDRESS	
2	INT Kyle's Bedroom: Kyle and Donald talk on the phone.	1	D2	17/8	604 S Genois St. New Orleans, LA 70119 CREW PARKING On Street Parking NEAREST HOSPITAL Interim LSU Hospital 2021 Perdido St New Orleans, LA 70112	
TOTAL PGS:				17/8		
#	CAST	CHARACTER	STATUS	H/M/U/W	ON SET	REMARKS
1	Adam Henslee	KYLE	SW	7:30AM	8:00AM	
#	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/M/U/W	ON SET	REPORT TO
TOTAL:						
DEPARTMENT NOTES						
MUIH:		CAMERA:				
WRDBE:		SOUND:				
ART: Art Supplies, Canvases, Paint Tubes etc. Satanic Print		PROPS: Kyle's Headphones; Cell Phone; Sketch Pad;				
NOTES:		Pencil				
		LOCATIONS:				
ADVANCE SCHEDULE - DAY 2 OF 6 - DAY DATE 4/25/2015 - Approx. Call Time: 7:00 AM						
SC.#	SET DESCRIPTION	CAST/BG	CAST/B.G.	D/N	PGS	LOCATION NOTES
1a	INT. Winston Phillips's Office: Kyle interviews with Phillips	1, 2		D1	3418	Location Address
6a	INT. Winston Phillips's Office: Kyle Returns Tells off Phillips	1, 2		D3	2218	UNO Performing Arts Center 2000 Lakeshore New Orleans, LA 70148
						Crew Parking
						Parking Lot at PAC
TOTAL					56/8	
PRODUCER		1ST A.D.		2ND A.D.		
Barry Cunningham		Emmett Crockett		Langston Williams		
(336) 240-3731		(601) 918-1528		(225) 937-3957		

UNO THESIS FILM: FATHERS AND SONS CALL SHEET # 2						
Producer: Barry Cunningham Director: Trey Hopson 1st AD: Emmett Crockett 2nd AD: Langston Williams SET CELL: (601) 918-1528 UNO Dept. of Film & Theatre Performing Arts Center 307 2000 Lakeshore Dr., NOLA 70148		GENERAL CREW CALL <div style="font-size: 2em; font-weight: bold; margin: 10px 0;">7:00AM</div> Shooting Call: 8:30AM			Day of week, Date Day: <u>2</u> OF <u>6</u> Sunrise: <u>6:23AM</u> Sunset: <u>7:33PM</u> Weather <small>H: 83 L: 73-85% Chance of Rain Mostly Cloudy</small> Lunch: 1:00PM	
AVOID JAZZFEST TRAFFIC IF AT ALL POSSIBLE **Jerry (the child) will be on set, avoid foul language if at all possible**						
SC #	SET & SCENE DESCRIPTION	CAST/BG	D/N	PGS	LOCATION ADDRESS	
1a	INT. Winston Phillips's Office: Kyle interviews with Phillips	1, 2	D1	3 4/8	UNO Performing Arts Center 2000 Lakeshore Drive New Orleans, LA 70148	
6a	INT. Winston Phillips's Office: Kyle Returns Tells off Phillips	1, 2	D3	2 2/8		
					CREW PARKING	
					In PAC Parking Lot	
					NEAREST HOSPITAL	
					East Jefferson Hospital 6521 Spanish Fort Boulevard New Orleans, LA 70124	
				TOTAL PGS: 5 6/8		
#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Adam Henslee	KYLE	W	7:30AM	8:00AM	
2	Joey Alonzo	WINSTON PHILLIPS	SW	7:30AM	8:00AM	
#	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO
TOTAL:						
DEPARTMENT NOTES						
MU/H:			CAMERA:			
WRD/BE: KYLE: Tie, Khakis, Short Sleeve Button Down, T-Shirt, Jean Shorts, Leather Sandals			SOUND:			
ART: Art Supplies, Canvases, Paint Tubes etc. Satanic Print			PROPS: Stacks of papers, Cigarette butts, Glass case, Doughnuts, Notebook, Telephones			
NOTES: **Jerry will be on set to get acclimated to the set workflow.**			LOCATIONS:			
ADVANCE SCHEDULE - DAY 2 OF 6 - DAY DATE 4/25/2015 - Approx. Call Time: 7:00 AM						
SC #	SET DESCRIPTION	CAST/BG	D/N	PGS	LOCATION NOTES	
1b	INT. Winston Phillips's Office: Kyle interviews with Phillips	1, 2	D1	3 4 1 8	UNO Performing Arts Center 2000 Lakeshore New Orleans, LA 70148	
6b	INT. Winston Phillips's Office: Kyle Returns Tells off Phillips	1, 2	D3	2 2 1 8		
					Crew Parking	
					Parking Lot at PAC	
				TOTAL	5 6/8	
PRODUCER		1ST A.D.		2ND A.D.		
Barry Cunningham		Emmett Crockett		Langston Williams		
(330) 240-3731		(601) 918-1528		(225) 937-3957		

UNO THESIS FILM: FATHERS AND SONS CALL SHEET # 3						
Producer: Barry Cunningham Director: Trey Hopson 1st AD: Emmett Crockett 2nd AD: Langston Williams SET CELL: (601) 918-1528 UNO Dept. of Film & Theatre Performing Arts Center 307 2000 Lakeshore Dr., NOLA 70148		GENERAL CREW CALL <div style="font-size: 2em; font-weight: bold;">7:00AM</div> Shooting Call: 8:30AM			Day of week, Date Day: <u>3</u> OF <u>6</u> Sunrise: 6:22AM Sunset: 7:34PM Weather Hi: 88 Lo: 72 20% Chance of Rain Mostly Cloudy Lunch: 1:00PM	
AVOID JAZZFEST TRAFFIC IF AT ALL POSSIBLE **Jerry (the child) will be on set, avoid foul language if at all possible**						
SC.#	SET & SCENE DESCRIPTION	CAST/BG	D/N	PGS	LOCATION ADDRESS	
1b	INT. Winston Phillips's Office: Kyle interviews with Phillips (All shots with Jerry)	1, 2, 3k	D1	3 4/8	UNO Performing Arts Center 2000 Lakeshore Drive New Orleans, LA 70148	
6a	INT. Winston Phillips's Office: Kyle Returns Tells off Phillips	1, 2, 3k	D3	2 2/8		
TOTAL PGS: 5 6/8					CREW PARKING	
					In PAC Parking Lot	
					NEAREST HOSPITAL	
					East Jefferson Hospital 6521 Spanish Fort Boulevard New Orleans, LA 70124	
#	CAST	CHARACTER	STATUS	H/M/U/W	ON SET	REMARKS
1	Adam Henslee	KYLE	W	7:30AM	8:00AM	
2	Joey Alonzo	WINSTON PHILLIPS	W	7:30AM	8:00AM	
3k	Luke Alonzo	JERRY PHILLIPS	SW	7:30AM	8:00AM	
#	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/M/U/W	ON SET	REPORT TO
TOTAL:						
DEPARTMENT NOTES						
MU/H:			CAMERA:			
WRD/BE: KYLE: Tie, Khakis, Short Sleeve Button Down, T-Shirt, Jean Shorts, Leather Sandals			SOUND:			
ART:			PROPS: Stacks of papers, Cigarette butts, Glass case, Doughnuts, Notebook, Telephone			
NOTES: **Jerry will be on set to get acclimated to the set workflow.**			LOCATIONS:			
ADVANCE SCHEDULE - DAY 4 OF 6 - DAY DATE 5/1/2015 - Approx. Call Time: 12:00 PM						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	LOCATION NOTES	
4a	INT. KYLE'S PARENT'S HOUSE - DAY: Tailadega Nights Style Dinner Scene	1, 4, 5, 6, 7	D2	6 1/8	Location Address	
5a	INT/EXT. FRONT DOOR - NIGHT: Family's departure	1, 4, 5, 6, 7	D2	3 1/2	AirBnB 105 Hazel Drive New Orleans, LA 70123	
					Crew Parking	
					Available parking on Location	
TOTAL				9 5/8		
PRODUCER		1ST A.D.		2ND A.D.		
Barry Cunningham		Emmett Crockett		Langston Williams		
(330) 240-3731		(601) 918-1528		(225) 937-3957		

UNO THESIS FILM: FATHERS AND SONS CALL SHEET # 4						
Producer: Barry Cunningham Director: Trey Hopson 1st AD: Emmett Crockett 2nd AD: Langston Williams SET CELL: (601) 918-1528 UNO Dept. of Film & Theatre Performing Arts Center 307 2000 Lakeshore Dr., NOLA 70148		GENERAL CREW CALL <div style="font-size: 2em; font-weight: bold;">12:00PM</div> Shooting Call: 1:00PM			Day of week, Date Day: <u>4</u> OF <u>6</u> Sunrise: <u>6:17AM</u> Sunset: <u>7:37PM</u> Weather: Hi: 88 Lo: 72 20% Chance of Rain Mostly Cloudy Lunch: 6:00PM	
SC.#	SET & SCENE DESCRIPTION	CAST/BG	D/N	PGS	LOCATION ADDRESS	
4a	INT. KYLE'S PARENT'S HOUSE - DAY: Talladega Nights Style Dinner Scene	1, 4, 5, 6, 7	D2	6 1/8	AirBnB 105 Hazel Drive New Orleans, LA 70123	
5a	INT/EXT. FRONT DOOR - NIGHT: Family's departure	1, 4, 5, 6, 7	D2	3 4/8		
					CREW PARKING	
					Available parking on Location	
					NEAREST HOSPITAL	
					East Jefferson Hospital 6521 Spanish Fort Boulevard New Orleans, LA 70124	
				TOTAL PGS:	9 5/8	
#	CAST	CHARACTER	STATUS	H/M/U/W	ON SET	REMARKS
1	Adam Henslee	KYLE	W	12:30PM	1:00PM	
4	Joey Harmon	DONALD	SW	12:30PM	1:00PM	
5	Jeff Oettle	CHARLES	SW	12:30PM	1:00PM	
6	Ronnie Hooks	DEBBIE	SW	12:30PM	1:00PM	
7	April Nelson	SHEILA	SW	12:30PM	1:00PM	
#	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/M/U/W	ON SET	REPORT TO
TOTAL:						
DEPARTMENT NOTES						
MUIH:			CAMERA:			
WRDBE:			SOUND:			
ART:			PROPS: Pic of tits, Comic Strip, Wallet,			
NOTES:			LOCATIONS:			
ADVANCE SCHEDULE - DAY 5 OF 6 - DAY DATE 5/2/2015 - Approx. Call Time: 12:00 PM						
SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	LOCATION NOTES	
4b	INT. KYLE'S PARENT'S HOUSE - DAY: Talladega Nights Style Dinner Scene	1, 4, 5, 6, 7	D2	6 1/8	Location Address AirBnB 105 Hazel Drive New Orleans, LA 70123	
5b	INT/EXT. FRONT DOOR - NIGHT: Family's departure	1, 4, 5, 6, 7	D2	3 1/2		
					Crew Parking	
					Available parking on Location	
				TOTAL	9 5/8	
PRODUCER		1ST A.D.		2ND A.D.		
Barry Cunningham		Emmett Crockett		Langston Williams		
(330) 240-3731		(601) 918-1528		(225) 937-3957		

UNO THESIS FILM: FATHERS AND SONS

CALL SHEET # 5

Producer: Barry Cunningham
 Director: Trey Hopson
 1st AD: Emmett Crockett
 2nd AD: Langston Williams

SET CELL: (601) 918-1528

UNO Dept. of Film & Theatre
 Performing Arts Center 307
 2000 Lakeshore Dr., NOLA 70148

GENERAL CREW CALL

1:15PM

Shooting Call: 2:15PM

Day of week, Date

Day: 5 OF 6

Sunrise: 6:16AM Sunset: 7:38PM

Weather: Hi: 78 Lo: 60
 0% Chance of Rain Mostly Cloudy

Lunch: 6:00PM

Carpool departing UNO's campus at 12:35pmDon't forget your bug spray**

SC.#	SET & SCENE DESCRIPTION		CAST/BG	D/N	PGS	LOCATION ADDRESS
4b	INT. KYLE'S PARENT'S HOUSE - DAY: Talladega Nights Style Dinner Scene		1, 4, 5, 6, 7	D2	6 1/8	AirBnB 105 Hazel Drive New Orleans, LA 70123
5b	INT/EXT. FRONT DOOR - NIGHT: Family's departure		1, 4, 5, 6, 7	D2	3 4/8	
3a	INT. DONALD'S BEDROOM - NIGHT: Phone Conversation		5	D1	1 5/8	
CREW PARKING						
Limited parking on Location						
NEAREST HOSPITAL						
River Oaks Hospital 1525 River Oaks Road West New Orleans, LA 70123						
					TOTAL PGS: 9 5/8	
#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Adam Henslee	KYLE	W	1:45PM	2:00PM	
4	Joey Harmon	DONALD	W	1:45PM	2:00PM	
5	Jeff Oettle	CHARLES	W	1:45PM	2:00PM	
6	Ronnie Hooks	DEBBIE	W	1:45PM	2:00PM	
7	April Nelson	SHEILA	W	1:45PM	2:00PM	Work until 3-5ish.
#	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO
TOTAL:						
DEPARTMENT NOTES						
MUI/H:			CAMERA:			
WRD/BE:			SOUND:			
ART:			PROPS: Pic of tils, Comic Strip, Wallet, Gift bags, Glasses of wine			
NOTES:			LOCATIONS:			
ADVANCE SCHEDULE - DAY 5 OF 6 - DAY DATE 5/3/2015 - Approx. Call Time: 12:00 PM						
SC.#	SET DESCRIPTION		CAST/BG	D/N	PGS	LOCATION NOTES
4c	INT. KYLE'S PARENT'S HOUSE - DAY: Talladega Nights Style Dinner Scene		1, 4, 5, 6, 7	D2	6 1/8	Location Address
5c	INT/EXT. FRONT DOOR - NIGHT: Family's departure		1, 4, 5, 6, 7	D2	3 1/2	AirBnB 105 Hazel Drive New Orleans, LA 70123
3b	INT. DONALD'S BEDROOM - NIGHT: Phone Conversation		5	D2	1 5/8	Crew Parking
					TOTAL	Available parking on Location
					11 1/4	
PRODUCER			1ST A.D.		2ND A.D.	
Barry Cunningham			Emmett Crockett		Langston Williams	
(330) 240-3731			(601) 918-1528		(225) 937-3957	

FATHERS AND SONS Call Sheet					
Sunday, 5/3/2015, DAY: 6 of 6					
PRODUCTION		CALL	CRAFT SERVICE & CATERING		CALL
Director	Trey Hopson	1:15PM			
Producer	Barry Cunningham	1:15PM			
1st AD	Emmett Crockett	1:15PM	CRAFT SERVICE FOR		
			LUNCH FOR:		
CAMERA		CALL			
Cinematographer	Barry Cunningham	1:15PM			
SOUND		CALL			
Sound Mixer	Tylyn Anson	1:15PM			
GRIP		CALL			
Best Boy	James Williams	1:15PM			
ART DEPARTMENT		CALL			
MAKE-UP/ HAIR		CALL	SPECIAL EQUIPMENT		CALL
			Camera		
			Electric/Grip		
			Sound		
			Dolly/Track		
TRANSPORTATION NOTES					
Carpool leaving UNO PAC parking lot at 12:35					

Appendix C Contracts and Release Documents

Print

	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
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Student: Samuel Hopson	Email: shopson@uno.edu Phone: 337-254-1906
Course#: 6912	Professor: Danny Retz
Project Title: Fathers and Sons	Date: 4/26/15

MINOR ACTOR RELEASE AND INFORMATION

Minors (anyone under eighteen years of age) may be used in student productions only under the following conditions:

- Approval of the Course Instructor or Thesis Supervisor
- Signed permission from a parent or legal guardian.
- Parent or legal guardian must have read, approved of, and initialed the production script.
- Parent, legal guardian or person approved by parent / legal guardian agrees to be present during filming.

I/We, the undersigned, am/are the parent/parents or guardian of the below named minor child.
I/We, the undersigned, being of legal age, do hereby consent and grant to the Student Filmmaker named above, (hereinafter sometimes referred to as "you"), permission to photograph the below named minor child in connection with the student project tentatively entitled
Fathers and Sons (the "Picture").

I hereby grant to the Student Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and records which you may make of his/her voice, including the right to substitute his/her voice for the voice of another person or persons, and the right to use his/her 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 him/her, in connection with the production and/or post production of the Picture.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student Filmmaker or its duly appointed representative, and NOT the UNO Department of Film & Theatre.

I/We, further agree and warrant that the below named minor child will not disaffirm or disavow said consent and permission on the grounds that he/she was a minor on the date of execution thereof or any similar grounds whatsoever, or endeavor to recover from you personally or through any guardian, any sums for participating in the Picture.

I hereby certify and represent that I am the parent or legal guardian of the below named minor child, and I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

(SIGNATURES ON PAGE 2)
Minor Actor Release and Information

Page | 1

Name of Minor: Luke Alonzo	Age: 5
Relationship to Parent or Legal Guardian: SON <input checked="" type="checkbox"/> DAUGHTER <input type="checkbox"/> STEP-SON <input type="checkbox"/> STEP-DAUGHTER <input type="checkbox"/> BROTHER <input type="checkbox"/> SISTER <input type="checkbox"/> NEPHEW <input type="checkbox"/> NIECE <input type="checkbox"/> OTHER <input type="checkbox"/>	Character: Jerry

Name of Parent or Legal Guardian: <i>Jerry Alonzo</i>	Email: <i>Redacted</i> Phone: <i>Redacted</i>
Address: <i>Redacted</i>	
Guardian on Location: <i>Jerry Alonzo</i>	Email: <i>NA</i> Phone: <i>NA</i>

NOTE: MINORS ARE ONLY ALLOWED TO BE ON SET FOR A MAXIMUM NUMBER OF HOURS AS STATED IN THE SCREEN ACTORS GUILD RULES OR BY THE STATE OF LOUISIANA, WHICHEVER IS MORE RESTRICTIVE.

NOTE: IF MINOR WILL MISS SCHOOL, STUDENT FILMMAKER MUST COMPLETE "MINOR ACTOR RELEASE FROM SCHOOL" FORM.

	<u>4/26/15</u>
PARENT OR LEGAL GUARDIAN SIGNATURE	DATE
	<u>4/26/15</u>
STUDENT SIGNATURE	DATE

Print

 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.unofilm.com

Student: Samuel Hopson	Email: shopson@uno.edu
Course#: 6912	Phone: 337-254-1906
Project Title: Fathers and Sons	Professor: Danny Retz
	Date: 5/3/15

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Samuel Hopson ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Fathers and Sons (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their 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 the Filmmaker 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.


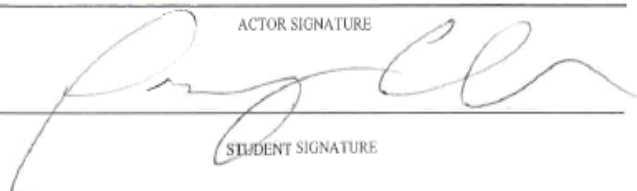
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, 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 Filmmaker 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 that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

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.

Actor Name: <u>Jeff Oatley</u>	Email: <u>[Redacted]</u>
Character: <u>Charles</u>	Address: <u>[Redacted]</u>

 _____ ACTOR SIGNATURE	<u>5/3/15</u> _____ DATE
 _____ STUDENT SIGNATURE	<u>5/3/15</u> _____ DATE

Print



Student: Samuel Hopson	Email: shopson@uno.edu Phone: 337-254-1906
Course#: 6912	Professor: Danny Retz
Project Title: Fathers and Sons	Date: 5/3/15

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Samuel Hopson ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Fathers and Sons (the "Picture").

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

Actor Name: <u>April Wilson</u>	Email: <u>[Redacted]</u>
Character: <u>Shela</u>	Phone: <u>[Redacted]</u>
	Address: <u>[Redacted]</u>

April Wilson

ACTOR SIGNATURE

[Signature]

STUDENT SIGNATURE

5/3/15

DATE

5/3/15

DATE

Print

	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.unoflta.com
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Student: Samuel Hopson	Email: shopson@uno.edu
Course#: 6912	Phone: 337-254-1906
Project Title: Fathers and Sons	Professor: Danny Retz
	Date: 5/3/15

CAST RELEASE

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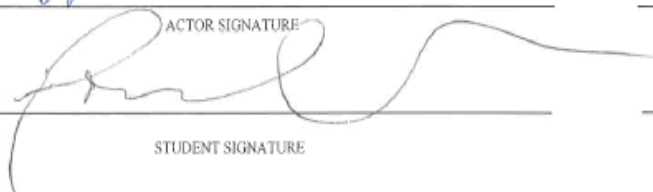
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy,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

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

Actor Name: <u>Joey Harrison</u>	Email: <u>[Redacted]</u>
Character: <u>Donald</u>	Phone: <u>[Redacted]</u>
	Address: <u>[Redacted]</u>

	<u>5/3/15</u>
ACTOR SIGNATURE	DATE
	<u>5/3/15</u>
STUDENT SIGNATURE	DATE

Print



Student: Samuel Hopson	Email: shopson@uno.edu Phone: 337-254-1906
Course#: 6912	Professor: Danny Retz
Project Title: Fathers and Sons	Date: 4/26/15

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Samuel Hopson ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Fathers and Sons (the "Picture").

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I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

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.

Actor Name: <u>Adam Hencke</u>	Email: <u>[Redacted]</u>
Character: <u>Kyle</u>	Phone: <u>[Redacted]</u>
	Address: <u>[Redacted]</u>

Adam Hencke

ACTOR SIGNATURE

4/26/15

DATE

[Signature]

STUDENT SIGNATURE

4/26/15

DATE

Print



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

7000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317 Fax (504) 280-6319
www.unofilm.com

Student: Samuel Hopson	Email: shopson@uno.edu Phone: 337-254-1906
Course#: 6912	Professor: Danny Rotz
Project Title: Fathers and Sons	Date: 4/26/15

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Samuel Hopson ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Fathers and Sons (the "Picture").

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

Actor Name: <u>Joey Aloha</u>	Email: <u>[Redacted]</u>
Character: <u>Winston</u>	Phone: <u>[Redacted]</u>
	Address: <u>[Redacted]</u>

[Signature]
ACTOR SIGNATURE

4/26/15
DATE

[Signature]
STUDENT SIGNATURE

4/26/15
DATE

Print



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 290-6317 / Fax (504) 280-6318
www.unofilm.com

Student: Samuel Hopson	Email: shopson@uno.edu
Course#: 6912	Phone: 337-254-1906
Project Title: Fathers and Sons	Professor: Danny Retz
	Date: 5/3/15

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Samuel Hopson ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Fathers and Sons (the "Picture").

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I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

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.

Actor Name: <u>Ronnie Hooks</u>	Email: <u>[Redacted]</u>
Character: <u>Debbie</u>	Phone: <u>[Redacted]</u>
	Address: <u>[Redacted]</u>

ACTOR SIGNATURE

5/3/15

DATE

STUDENT SIGNATURE

5/3/15

DATE

Print



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) 280-6313
www.uno.edu

Student: Samuel Hopson	Phone & Email: shopson@uno.edu 337-254-1906
Course #: 6912	Professor: Danny Retz
Project Title: Fathers and Sons	Date: 3/17/15

LOCATION CONTRACT

Permission is hereby granted to Samuel Hopson (student filmmaker) by Rosie Sharp (Owner/Agent) to use house the property and adjacent area, located at 600 S. Genard St. 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, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on Friday 3/13/15 (Day and Date) and ending on Friday 4/3/15 (Day and 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, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker, and the University of New Orleans Department of Film & Theatre, free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

STUDENT FILMMAKER

DATE

OWNER/AGENT

DATE

ADDRESS: 2000 Lakeshore Dr., Department of Film & Theatre, New Orleans, LA. 70148

Print



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: Samuel Hopson	Phone & Email: shopson@uno.edu 337-254-1906
Course #: 6912	Professor: Danny Retz
Project Title: Fathers and Sons	Date: 4/2/15

LOCATION CONTRACT

Permission is hereby granted to Samuel Hopson (student filmmaker) by Tim Beal-leson (Owner/Agent) to use house the property and adjacent area, located at 1024 Hazel Dr. 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, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 3 ☒ Days ☐ Weeks, beginning on 5/1 Friday (Day and Date) and ending on 5/3 Sunday (Day and 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, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker, and the University of New Orleans Department of Film & Theatre, free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

STUDENT FILMMAKER

DATE

OWNER/ AGENT

DATE

ADDRESS: 2000 Lakeshore Dr., Department of Film & Theatre, New Orleans, LA. 70148



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THE UNIVERSITY of NEW ORLEANS

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www.uno.edu

Print

Student: Samuel Hopson	Email: shopson@uno.edu Phone: 337-254-1906
Course#: 6912	Professor: Danny Retz
Project Title: Fathers and Sons	Date: 4/13/15

ART WORK RELEASE

I, the undersigned, hereby grant to the Student Filmmaker, Samuel Hopson ("you"), the University of New Orleans Department of Film & Theatre, and their successors, assigns and licensees the perpetual right but not the obligation to use my artwork in the student project tentatively entitled Fathers and Sons (the "Picture") and to utilize and reproduce the artwork in connection with the Picture, without limitation as to time or number of runs, for reproduction, exhibition and exploitation, throughout the world, in any and all manner, methods and media, whether now known or hereafter known or devised, and in the advertising, publicizing, promotion, and exploitation thereof.

I agree that I will not bring against you, the UNO Department of Film & Theatre, or your successors, licensees and assigns any claim, action, suit, or demand of any kind or nature whatsoever arising from the use of such artwork, including, but not limited to, those based upon defamation (including libel and slander), invasion of privacy, right of publicity, copyright, or any other personal and/or property rights and agree that I will not, in the future, assert or maintain any claims against you, the UNO Department of Film & Theatre, or your successors, licensees and assigns.



I represent that I am the owner and/or authorized representative of the artwork, and that I have the authority to grant you the permission and rights herein granted, and that no one else's permission is required with respect to the rights herein granted.

In granting of the foregoing rights and licenses, I acknowledge that I have not been induced to do so by any representative or assurance by you or on your behalf relative to the manner in which any of the rights or licenses granted hereunder may be exercised; and I agree that you are under no obligation to exercise any of the rights or licenses granted hereunder.

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

Owner of Artwork: <u>Ian Cessna</u>	Artwork Title/Description: <u>Klye's Art</u>
Email:	Address:
Phone:	

AGREED AND ACCEPTED BY:

 OWNER SIGNATURE	<u>Ian Cessna</u> PRINT NAME	<u>4/13/15</u> DATE
 STUDENT SIGNATURE	<u>Sam Hopson</u> PRINT NAME	<u>4/13/15</u> DATE

[Print](#)

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: Samuel Hopson	Email: shopson@uno.edu Phone: 337-254-1906
Course#: 6912	Professor: Danny Retz
Project Title: Fathers and Sons	Date: 4/07/15

ART WORK RELEASE

I, the undersigned, hereby grant to the Student Filmmaker, Samuel Hopson ("you"), the University of New Orleans Department of Film & Theatre, and their successors, assigns and licensees the perpetual right but not the obligation to use my artwork in the student project tentatively entitled Fathers and Sons (the "Picture") and to utilize and reproduce the artwork in connection with the Picture, without limitation as to time or number of runs, for reproduction, exhibition and exploitation, throughout the world, in any and all manner, methods and media, whether now known or hereafter known or devised, and in the advertising, publicizing, promotion, and exploitation thereof.

I agree that I will not bring against you, the UNO Department of Film & Theatre, or your successors, licensees and assigns any claim, action, suit, or demand of any kind or nature whatsoever arising from the use of such artwork, including, but not limited to, those based upon defamation (including libel and slander), invasion of privacy, right of publicity, copyright, or any other personal and/or property rights and agree that I will not, in the future, assert or maintain any claims against you, the UNO Department of Film & Theatre, or your successors, licensees and assigns.

I represent that I am the owner and/or authorized representative of the artwork, and that I have the authority to grant you the permission and rights herein granted, and that no one else's permission is required with respect to the rights herein granted.

In granting of the foregoing rights and licenses, I acknowledge that I have not been induced to do so by any representative or assurance by you or on your behalf relative to the manner in which any of the rights or licenses granted hereunder may be exercised; and I agree that you are under no obligation to exercise any of the rights or licenses granted hereunder.

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

Owner of Artwork: <u>Austin Ward</u>	Artwork Title/Description: <u>Comic</u>
Email: [Redacted]	[Redacted]
Phone: [Redacted]	[Redacted]

AGREED AND ACCEPTED BY:

<u>Austin Ward</u> OWNER SIGNATURE	<u>Austin Ward</u> PRINT NAME	<u>4/17/15</u> DATE
<u>[Signature]</u> STUDENT SIGNATURE	<u>Tray Hopson</u> PRINT NAME	<u>4/17/15</u> DATE

Print



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: Samuel Hopson	Email: shopson@uno.edu Phone: 337-254-1906
Course#: 6912	Professor: Danny Retz
Project Title: Fathers and Sons	Date: 4/20/15

ART WORK RELEASE

I, the undersigned, hereby grant to the Student Filmmaker, Samuel Hopson ("you"), the University of New Orleans Department of Film & Theatre, and their successors, assigns and licensees the perpetual right but not the obligation to use my artwork in the student project tentatively entitled Fathers and Sons (the "Picture") and to utilize and reproduce the artwork in connection with the Picture, without limitation as to time or number of runs, for reproduction, exhibition and exploitation, throughout the world, in any and all manner, methods and media, whether now known or hereafter known or devised, and in the advertising, publicizing, promotion, and exploitation thereof.

I agree that I will not bring against you, the UNO Department of Film & Theatre, or your successors, licensees and assigns any claim, action, suit, or demand of any kind or nature whatsoever arising from the use of such artwork, including, but not limited to, those based upon defamation (including libel and slander), invasion of privacy, right of publicity, copyright, or any other personal and/or property rights and agree that I will not, in the future, assert or maintain any claims against you, the UNO Department of Film & Theatre, or your successors, licensees and assigns.

I represent that I am the owner and/or authorized representative of the artwork, and that I have the authority to grant you the permission and rights herein granted, and that no one else's permission is required with respect to the rights herein granted.

In granting of the foregoing rights and licenses, I acknowledge that I have not been induced to do so by any representative or assurance by you or on your behalf relative to the manner in which any of the rights or licenses granted hereunder may be exercised; and I agree that you are under no obligation to exercise any of the rights or licenses granted hereunder.

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

Owner of Artwork:	Artwork Title/Description:
<u>Joseph Harmon</u>	<u>Painting</u>
Email:	Address:
Phone: <u>Redacted</u>	<u>Redacted</u>

AGREED AND ACCEPTED BY:

<u>Joseph Harmon</u> OWNER SIGNATURE	<u>Joseph Harmon</u> PRINT NAME	<u>4/20/15</u> DATE
<u>[Signature]</u> STUDENT SIGNATURE	<u>Trey Hopson</u> PRINT NAME	<u>4/20/15</u> DATE



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Student: Samuel Hopson	Email: shopson@uno.edu Phone: 337-254-1906
Artist: William Blake Watson	Email: Phone:
Course#: 6912	Professor: Danny Retz
Project Title: Fathers and Sons	Date: 6/12/15

ORIGINAL MUSIC LICENSE AGREEMENT

THIS AGREEMENT, made and entered into as of 6/12/15, by and between
(DATE)

Tray Hopson and William Watson, for the
(STUDENT) (ARTIST)

use of original song Hot Snaks in the UNO FTA student film
(SONG)

project Fathers and Sons.
(PICTURE)

The parties agree as follows:

1. The Artist grants the Student, their successors, assigns, and licensees, a non-exclusive license for the master, synchronization and performance rights to the Song, or any portion thereof, for use in the Picture. These rights include the use of existing recordings the Artist may have, as well as versions of the Song that may be produced and recorded expressly for use in the Picture.
2. The license granted will cover all formats of the Picture and all media by which the Picture is exhibited, distributed, exploited, marketed, and performed (whether now known or herein after devised), throughout the universe in perpetuity.
3. The Student acknowledges and agrees that the Artist will retain all rights to the musical compositions, lyrics and sound recording licensed to the Student hereunder for use in the Picture.
4. The Student, their successors, assigns, and licensees, will retain all rights to the Picture.
5. The Artist warrants that no promise of payment or compensation was made or will be made by the Student for the Artist's participation in this project.
6. This agreement will not be valid without execution of the **Certificate of Authorship** (page 2).
7. Student agrees to accord Artist credit in the end credits of the film: "song title, performed by, written by".

ACCEPTED AND AGREED TO:

Artist:	<u>William Blake Watson</u> PRINT NAME	<u>William Blake Watson</u> SIGNATURE	<u>6/12/15</u> DATE
Student:	<u>Tray Hopson</u> PRINT NAME	<u>Tray Hopson</u> SIGNATURE	<u>6/12/15</u> DATE

CERTIFICATION OF AUTHORSHIP

I, Blake Watson, certify that I have composed all musical compositions and/or musical material submitted by me to Tracy Hopson Student for use in the Picture currently titled "Fathers and Sons" 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 Artist: Villia Blake Watson

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Student: Samuel Hopson	Email: shopson@uno.edu Phone: 337-254-1906
Composer: Ben Sellers	Email: <u>[Redacted]</u> Phone: <u>[Redacted]</u>
Course#: 6912	Professor: Danny Retz
Project Title: Fathers and Sons	Date: 8/20/15

COMPOSER LICENSE AGREEMENT

For good and valuable consideration, the receipt of which is hereby acknowledged, Composer grants to UNO 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 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 Ben Sellers". This agreement will not be valid without execution of the Certificate of Authorship below.

ACCEPTED AND AGREED TO:

Composer:	<u>Ben Sellers</u> PRINT NAME	<u>Ben Sellers</u> SIGNATURE	<u>8/20/15</u> DATE
Student:	<u>Trey Hopson</u> PRINT NAME	<u>[Signature]</u> SIGNATURE	<u>8/20/15</u> DATE

CERTIFICATION OF AUTHORSHIP:

I, Ben Sellers, certify that I have composed all musical compositions and/or musical material submitted by me to Trey Hopson Student/ Student for use in the Student Project currently titled "Fathers and Sons" 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: Ben Sellers

Appendix D Film Reference Page

The DVD copy of the thesis film *Fathers and Sons* is located in the Earl K. Long Library.

Vita

Samuel Duane Hopson III was born in Lafayette, Louisiana on August 20, 1986. He graduated from Lafayette High School in Lafayette, Louisiana in 2005. He attended the University of Louisiana at Lafayette, graduating with honors with a Bachelor of Arts in Broadcasting, in 2010. He enrolled in the University of New Orleans in 2012 to pursue a Master of Fine Arts in Film Production. He graduates in December of 2015.