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Thrown

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Thrown

A Thesis

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

Master of Fine Arts
In
Film and Theatre Arts
Film Production

By
Christopher Gayden
Auburn University and University of Alabama
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ABSTRACT

In this thesis paper, I will document and analyze the process of making my graduate thesis film, *Thrown*. I will start by stating my overall thesis statement, then move into the evaluation of my performance in regards to each specific area of the filmmaking process. I will reflect how I translated my learning at the University of New Orleans in a practical application short film exercise and detail my successes and struggles throughout the process. The goal of this investigation is to understand how I can improve in the future. In the end, I will determine if my thesis proves true, the level of my success in individual aspects of filmmaking, and the overall efficacy of *Thrown* as a short film.

Key words: short film, thesis, *Thrown*, family, Chris Gayden

CHAPTER 1 INTRODUCTION

Are there requisite universal axioms needed in order to create exceptional works of cinematic art? I believe that exceptional work can be achieved if the acceptance of compromise is eliminated from the filmmaking process. Despite an individual's level of experience, environment, or situational limitations... all can be overcome to deliver an extraordinary quality of cinematic storytelling, if the filmmaker sets the highest standards for themselves and does not waver. Within this paper I will analyze my ability to eliminate compromise from the process of creating the thesis film *Thrown*. I will evaluate my comprehensive knowledge of filmmaking gained at the University of New Orleans as applied to the execution of creating and producing the short film *Thrown*. Specifically, I will examine my roles performed as the writer, director, producer, and editor of the project. I will reflect upon and determine the effectiveness and quality of results in these components of the filmmaking process that fell under my leadership, which included: script, casting, location choices, direction, cinematography, production design, editing, etc. After reflection upon my own performance during this exercise, I hope to gain insight into areas I can improve. In conclusion, I will determine whether this project qualifies on the level of an exceptional work of art according to my perception and self-appointed standards.

CHAPTER 2 CHARACTERS PLOTTED

The protagonist of the story Sam Murphy, played by Luke Sexton, is a banged up former rodeo cowboy just released from court-ordered rehabilitation for alcohol dependence. Sam's goal of the film is to reconnect with his young daughter who is in the care of his estranged ex-wife and her new husband. Though Sam's intentions are noble, his underlying sense of selfish pride and entitlement taint his decision-making. The character Lila Murphy, played by Andi Bryan, is the daughter of Sam Murphy and Charlotte Bertts. Lila seemingly lacks understanding of the adult circumstances encompassing her parents' relationship and current environment. She is Sam's most ardent supporter and represents the manifestation of Sam's goal structurally within the script. The character of Charlotte Bertts, played by Chelsea Bryan, is the ex-wife of Sam and the protective mother of Lila. Charlotte is bruised emotionally from her previous relationship and is motivated to find a healthier path for her daughter and herself. Deputy Bertts, played by Tyler Gibbs, is the stoic no-nonsense husband of Charlotte and the newly minted stepfather of Lila. Bertts is excited by the idea of his new instant family and views the idea of Sam re-entering the picture to be very threatening. Deputy Bertts functions as the primary antagonistic force for Sam attaining his goal because of the collateral effect it will have upon his own hope for happiness and control. The character Pops Murphy, played by Phil Karnell, is Sam's sage father. Pops offers restrained and cautious advice to his defiant son. His interaction with Sam provides vital exposition for the viewer and sets the stage for impending conflict to follow. The bartender, played by Lance Nelson, innocently suffers the tragic consequence of Sam and Deputy Bertts' unavoidable conflict.

CHAPTER 3

WRITING

The initial concept for this screenplay was conceived in the Advanced Screenwriting class, taught by Erik Hansen, during the spring semester of my first year of graduate study. I initially intended to make this film in the fall of my second year, but I sacrificed that opportunity to help my classmates achieve their projects at that time. Though I did not make a movie of my own, I gained valuable experience in the production of other projects as Director of Photography for many of my classmates' films. The original eight-page script remained dormant as I matriculated further into the program. The following year I was enrolled in professor Erik Hansen's Thesis Writing class and began working on a completely different idea. The idea I was developing was inherently more complicated and fostered concerns of execution from a practical production standpoint. I was at a crossroads with a project I had invested a lot of time upon, and I questioned its feasibility of being produced. That is when Erik encouraged me to revisit the script that became the film *Thrown*. He thought it possessed components that, if effectively extrapolated, had the potential to become a compelling project.

At this time, I took his advice and saw a clearer path to creating a film within the personal and practical limitations I would face. Essentially the original script, entitled *Sam*, revolved around a weathered blues musician locked in an existential existence. The appeal of this script was seated in the relationships between Sam, his ex-wife, and a Sheriff that naturally induced conflict. This eight-page original version of the script possessed a nice foundation, but needed enhancement from techniques I acquired from professors Erik Hansen's screenwriting and Henry Griffin's story conceptualization courses.

I changed the backstory of the protagonist Sam Murphy from a weathered bluesman to a broken-down rodeo cowboy. I wanted the world of the rodeo to be on the periphery of the story

in order to provide a way to cinematically represent the strength of the emotional bond between Sam and his daughter Lila. A core element from Professor Hansen's courses was "Show, don't tell" and I attempted to implement this as often as I could while making this film. Sam and Lila's connection is actualized by the present of a bike, which Sam attempts to deliver to Lila on her birthday. Lila comments on this present as, "That's not a bike, it's a bull." The changing of the story world presented a visual metaphor for the struggle of the protagonist, Sam. The occupation of a rodeo cowboy is to hang on to the bull as long as they can until they are thrown off. Cowboys don't easily admit defeat as they try to tame an unruly beast. Therefore, the metaphorical bull the destructively prideful Sam is struggling with in this story is alcoholism, which has the potential to be far less forgiving than any real livestock. From this duality of theme, I decided on the title of the film *Thrown*.

In the final version of the script, I wanted the goal of the protagonist to be made as clear as possible from the outset, in order to allow the audience to track the progress of Sam achieving his goal and elicit audience emotion when he fails. Sam's goal, which is to be reunited with his daughter, is disseminated through direct dialog as Sam addresses a court-ordered recovery group in the opening scene of the movie. I augmented this moment photographically by noting in the script that this is the first time the audience sees Sam's face as he recites his goal.

Lila is the physical representation of Sam's goal, which presented the opportunity to write scenes that intercut between Lila in her environment and Sam as he moves toward Lila. This structure provided hierarchy of knowledge, where the audience is privy to information that Sam does not have. I provided information to the audience that is outside of Sam's awareness so that tension begins to build and investment by the viewer into the protagonist's plight is increased. I tried to incorporate this structure in the script in order to directly lead the postproduction edit. The script's format is intended to build tension between the characters,

heightening audience anticipation for resolution. Sam's scenes in the first half of the film are designed to reveal his building frustration and anxiousness to reach his daughter. These scenes are balanced and intercut with Lila's world and the characters in her environment that have an antagonistic impact on Sam achieving reconnection with Lila. I was able to create economy of location and character by placing the antagonist, Deputy Bertts, in Lila's environment, again allowing the audience to build anticipation for an inevitable confrontation with Sam. These choices not only aided in providing a script that was practical to achieve, they furnished a small cast with little extraneous distraction to the audience from engaging with essential characters and themes. There are classical elements of successful script structure that I tried to implement within the story structure. For example, the midpoint of the script, where the protagonist falls further away from achieving his goal, occurs at the conclusion of the confrontational standoff between Charlotte, Deputy Bertts and Sam in front of Lila's house. This scene concludes the development for the characters and propels the script forward into action. Charlotte decides to sign custody papers, Deputy Bertts is compelled to confront Sam, and Sam starts to lose his battle with self-control. The greatest challenge was to script the dual action between Lila riding her bike and Sam's drinking and fighting with the Deputy. The purpose of including these shots of Lila on her bike is to show consequences of Sam's decisions in contrast to his goal represented by Lila. Sam is taking the ride of alcoholism that is underpinned by selfish pride and Lila is riding her bull/bike. This decision is a gamble but I aspired to create a film that has depth, forcing the audience to make the connection (if I could adequately assemble the pieces in production and post-production). The resolution of the script presents a flawed yet nobly intended protagonist who finally achieves his goal of connecting with his daughter, albeit under tragic circumstances. Again, the scripted conclusion uses intercutting performances (while Lila

and Sam talk on the phone) with my full intention to pull at the heartstrings of the audience as best I could.

Overall the writing process started off smoothly because I already had a general vision of the characters, the goal of the protagonist, and the conflict I wanted to incite. However, as the screenwriting process continued, I struggled to make sure every line of dialog was purposeful when the pace of the film slowed and characters encountered each other. I knew where I wanted the story and characters to end up, but with so many possibilities and paths to get there, I struggled to put the final stamp on the script. I knew production was coming and that I needed to begin rehearsals, but with my thesis statement in mind, I did not want to move forward until I had the elements of story I desired as firmly posited in the script as possible.

CHAPTER 4

CASTING

The battle to acquire the strongest performances possible for any project is largely waged during the casting process. Only having the ability to offer actors the opportunity and experience of participating, I was concerned for the level of performances and therefore the quality of the finished project. My anxiety was high as I headed into the casting process; the probability of finding performers that could make the time commitment and possessed the specific qualities each character called for seemed very low. I have been part of several student auditions that have delivered varying levels of success, including: low turnout, aspiring actors merely looking to experience the audition process, and general lack of enthusiasm. I tried to counter what I have experienced by conducting auditions a little differently. On the Internet, I combed through dozens of local acting groups and casting pages, reviewing profiles of individuals that met some of the criteria for specific characters. I compiled a list, and contacted individuals with information on the film and an invitation to audition. I found this process to be highly efficient. Whether the actors possessed the attributes or talent level I was hoping to cast, the personal invitation delivered an enthusiasm and desire for the project I have not witnessed in other open student auditions. Some of the actors shared that they face rejection regularly, and the idea that they were invited or handpicked and contacted to audition was extremely motivating. Detractors might point to the fact that I could have missed on a great performance noting that the audition was not traditionally defined as “open.” However, I tried to invite all the actors that I found on a surface level who possessed the qualifications for the scripted characters. Approaching the casting process in this manner was used for casting all of the male roles.

The part of Sam was given to Luke Sexton from Shreveport, Louisiana. I contacted him through a stuntman Facebook group, and though he was slightly younger than I had initially

envisioned, he projected a ruggedness that suited the role. He possesses a familiarity with film sets from his stunt work and has an extensive theatrical background from his major study in college. In the audition Luke workshopped prepared script sides involving the character of Sam and his daughter Lila (performed in the audition by producer Jade Hewitt). I periodically changed situations in the scene or requested an alteration of his performance to which he competently delivered. His performance in this setting completely separated himself from the other actors under consideration for Sam and I knew as soon as it was over that he would have the role. Luke's stunt background was also a tremendous asset for the production since the climactic scene in the film called for a fight, a contingency that made the decision even more appealing.

Deputy Bertts was given to Tyler Gibbs. Tyler originally read for the role of Sam, but even while he performed sides tailored for that character it was evident to me that he might prove to be better suited for the role of the Deputy. After finishing the prepared material for the character of Sam, he workshopped some sides prepared for the character of the Deputy and performed admirably. Tyler has a stoic demeanor, which I hoped would translate to the screen that matched my original vision for Deputy Bertts. In meeting with Tyler I noticed he also was inclined to look out for his own best interest. Though this might be viewed as a potentially difficult personal characteristic to deal with, I saw this trait aligning with the nature of the character of Deputy Bertts and that his personality contrasted nicely against some of the characteristics that composed Luke's natural characteristics. Tyler also brought a stunt background, which I believed would match the needs for the climactic fight scene.

Originally the role of Pops was scripted as Sam's uncle. This role was given to David Cole, a New Orleans native. He read for Deputy Bertts and though his performance was less suited than Tyler's, his enthusiasm and attitude were desired on set. He was a very easy guy to

talk to, he was enthusiastic, and was committed to performance. There was just enough age variance between Luke and David that I thought David could fill the role. Things changed involving this role during the rehearsal process, however, which will be addressed later.

The female characters were not involved in the audition process. However, when scripting this story, the actual real-life mother and daughter duo of Chelsea and Andi Bryan were in the forefront of my mind. My producer Jade and I simply visited their home and discussed their interest in the opportunity. I was very fortunate to gain their immediate participation without hesitation. Previously I had seen Chelsea in several student productions and knew she could deliver the type of performance I was looking for. I was aware of all the cautionary stories of working with children on set and the difficulties and logistical issues that can restrict production. Nevertheless, I believed if Andi Bryan was in the role of Lila, many of these issues could be minimized. I had seen her in one or two short films previously, so I knew she entered the project with some experience. Having her actual mother play her screen mother would more than likely strengthen her performance through the natural chemistry that exists in their real life relationship. The down time between performance and production setups can require added responsibilities on a production if a child is involved. I believed having the actual parent of Andi would allow her to remain confident and comfortable during production time. In this situation the structure was built into each production day by having her mother in the cast and performing in most of the scenes together. In addition, Jade quickly developed a rapport with Andi that quickly eased any hesitation I might have had about Andi's impending comfort level and ability to interact with cast and crew.

CHAPTER 5 LOCATIONS

One of the first decisions I had to make regarding the actual production process was to shoot on location as opposed to shooting at the University of New Orleans Film and Theatre soundstage. I did not have money or labor to build out sets, so I quickly knew the soundstage was not going to be an option and that I was going to have to forego the complete control of light, production sound, and other desired aspects of filmmaking. Because I was working with a limited budget and limited resources, the scouting and procurement of locations took on extra importance because these selections also needed to provide the majority of the production value equated to production design. The subject matter lent itself to a more rural backdrop; however, there were other factors that dictated that the production had to be shot in New Orleans. These factors were: my extremely low budget, the ability to roster a crew, and the access to school equipment. The further I moved the production away from UNO the more cost I would accrue, whether for gas or lodging, or a number of other contingencies. I also believed if I moved the project outside of New Orleans I would greatly increase the risk of the crew developing issues with participation. I have witnessed this issue complicate several other student projects that I have participated on. Though the idea of shooting in New Orleans may not seem ideal for the subject matter of this project, there were decisions that I could make to minimize any deleterious impact.

I chose a UNO classroom for a sterile environment of the rehab meeting. The UNO bookstore made for a convenient location for a nondescript department store that was only used for two shots in the film. The parking lot of the Performing Arts Center would be empty on the weekend to shoot Sam leaving the rehab center. I believe these locations did not need to be established cinematically from a story standpoint or from a production perspective. Together

they created an easily contained shooting schedule. The location for Pop's ranch was more difficult to find. I was excited to contact the equestrian center location in City Park; however, they were unresponsive to a student film shoot on their property. After several other dead ends, producer Jade Hewitt contacted Good Horse LLC on the Westbank in New Orleans. Good Horse had a couple of acres carved out in the woods, a horse pen, and a couple of horses. Of course it rained prior to shooting, which made the pen unsafe for the horses. As a result, we were forced to shoot right outside the horse pen in the clearing intended for trucks and trailers. Lila's house, also on the Westbank, was the home of one of Jade's relatives. It was not the most ideal location for shooting, but accessibility was the primary determining factor. I would have preferred a more rural setting, but I was not able to find the proper environment that was also within the New Orleans area in order to help facilitate practical travel of cast and crew. The driving shots in the truck were to be picked up throughout the production near the surrounding areas of several of the locations. I was too cavalier in my initial consideration of these elements. I should have been more rigid in my planning of these shots and the specific road locations where they would take place. They proved more difficult to achieve and execute than had been anticipated and required more structure and planned choreography. The bar scene would ideally take place in a rural honkytonk, but the dive bar Snake and Jake's, and its dingy interior and unique look, suited the environment for the conflict between Sam and the deputy. The owner of the bar was very gracious and allowed total access during the day, as this business operates only at night and early into the morning, which suited our production needs.

CHAPTER 6

DIRECTING: REHEARSAL AND ON SET

I dedicated a significant portion of my script towards emphasizing non-verbal communication between characters. I find enjoyment in performances that are understated and provide the audience with insight into the character's mental state through non-verbal body language and communication. I am less stimulated by lengthy dialog and have always been intrigued when actors emote and display depth through mannerisms that evoke intent and communicate psychological information of the character to the audience. I really enjoy movies and performances like Bill Murray in *Lost in Translation* (directed by Sofia Copola) and *Broken Flowers* (directed by Jim Jarmusch), Clint Eastwood in *Unforgiven* (directed by Clint Eastwood), and Jack O'Connell in *'71* (directed by Yann Demange). These films take advantage of the subtleties of performance to reveal character's psychological states and disseminate information. Reading the actions of a character requires a cognitive investment from the audience, as opposed to being a non-participant and passively absorbing every character reaction and motive through stated dialog. Movies are visual, and I wanted to reflect and emphasize the descriptions in the script as to how performances were going to be "viewed" on screen and not just displayed on paper. I tried to make the script a tool for actors to assimilate those nuances into the performances. By creating a script with these nuances, and desiring these types of performances, I created my biggest challenge for directing this film. I believed if my personal preference or "style" was to emphasize the subtleties of non-verbal cues for the audience, I must make sure the actors' understanding of the script was sufficient to actualize the intent and design.

After casting, the first thing I did was drive to Shreveport to spend some time with Luke and go over the script. The trip was valuable to set the tone for the production in the mind of my principal actor. The practical side of no-budget student filmmaking quickly materialized at the

conclusion of this trip. The distance of Luke to New Orleans, coupled with the other cast members' schedules, was going to be an obstacle for the important preparation for the project. The trip to Shreveport alone cost upwards of \$150 dollars (gas and meals), and I immediately realized my budget could go quickly if I did not pay close attention. To my frustration and devastation, the ability to organize rehearsals that included full cast participation stayed outside my ability to establish. Luke worked for an adventure park in Shreveport, whose primary business hours were conducted on the weekends. This conflicted with the other male characters, whose jobs were during weekdays. I could not find a time when the male performers could come together. The female characters, comprised of a working mother and an eight year old, also proved to create insurmountable problems with scheduling. Though compromise now had a stranglehold around my project, I decided to do my best and meet with all the characters individually at their homes and work with them as best I could. I knew these meetings could not represent the effectiveness of actual rehearsals, but I tried to maximize each experience for the actors as best I could.

Practically exasperated a week before the production was to begin, I did manage to schedule one rehearsal with all the male characters present. Unable to gain access space at the Performing Arts Center, I secured a room in the UNO student center to recreate their scenes. Luke and Tyler's scenes were my primary focus for our abbreviated time. Luke had great suggestions and instincts. Tyler continually wanted to rework/add lines to construct more focus and screen time for his character. I capitulated to most of his requests in order to preserve interest, knowing as long as I could get the feel and essence of his character in the performance, any extraneous embellishments could be removed in postproduction. After Luke and Tyler worked their scenes, Luke began the scenes with David. My enthusiasm for David's potential performance quickly evaporated. Tasked with a supporting role as opposed to the more

prominent role he originally auditioned for, it proved very difficult for David to remain motivated. It just was not working for the character; the circumstances adversely affected David's rehearsal performance. This scene between Sam and his uncle/mentor was an essential vehicle to provide exposition for the audience. It appears small but it is very important to the character of Sam, his arc, and the structure of the film. I made an emergency call to Phil Karnell (an acting heavy-weight in my mind) and met with him the next day. I explained the importance of this scene, the situation I was facing, and he agreed to play the role. I adjusted the part from Sam's uncle to his father, Pops. I was relieved to know now the performance and scene would exceed my expectations because of Phil Karnell's involvement.

I had hopes of working with the child-actor Andi more than I was able to establish. Scheduling and communication were difficult during the pre-production process for Chelsea and Andi. I have always heard of the difficulties of working with young inexperienced actors, so I tried to consider how this character would be presented on screen in the script. I attempted to limit her actual screen exposure in terms of performance by relying on the supporting characters around Lila. I formatted the script so that her performances were primarily driven by her presence alone and not requiring heavy dialog. I was going to have to rely on this planning, because accessibility to rehearsal was limited to a couple of home visits that were difficult to control and focus. My desire to have her performance thoroughly vetted during the preproduction portion of this project was not actuated. I was going to have to place reliance more heavily than I wanted on direction that occurred on set. I fretted that now there were unique requirements of performance that must be delivered for impactful performance after only limited preparation.

This movie essentially revolves around a "cowboy," stereotypically men of few words. Because my script was lighter in dialog than most, I needed to do a great job emphasizing these moments in the script so they were understood by the cast, in order to appear within their

performances, especially Sam. This was a very ambitious undertaking considering my general lack of experience working with actors, the actors' experience level, and the absence of quality rehearsals. Nevertheless, I would visit with each performer before scenes and make sure that their characters' emotional state was synced properly to the period of time in the script. I wanted to make sure the energy entering each scene was connected to what the script was calling for. Each actor involved in the project had a different comfort level, competence, and expectation of direction in order to deliver their best performance. This required me to adjust my directing style depending on who was performing. Luke had a strong inclination for what performance choices he wanted to bring to the character of Sam, and those choices became smoother and stronger after a few takes. With Luke I just had to be patient and wait for that strength and comfort level to emerge. Tyler was very aggressive and brazen with adlibs and dialog suggestions on set. I had to be attentive to all his suggestions, constantly discussing the advantages and problems of each script adjustment. On occasion those suggestions were really good; other times I got the impression he was trying to increase his screen presence and I had to as deftly as possible bring him back to the desired content. Once we were in agreement, he delivered a consistent performance. Chelsea was incredible to work with. Before each performance we would have brief discussions to make sure she understood the intensity level of her character and overall connection to character. Once I acknowledged that we had what we needed, she would always offer another take that varied slightly so I would have a choice in the editing room. Though her role was supportive in nature, she operated with great talent and professionalism. As expected, Andi required constant encouragement. She had a great attitude that was fun and full of energy, but her lack of experience did require times of composed tolerance as a director. Some scenes just required her presence in the scene as prescribed through script structure; otherwise, I fear the proposition of working with a child would have been almost impractical. The climactic scene

with Sam required Chelsea to feed her lines from off screen so Andi could just repeat and mimic performance in order to achieve proper technique and intent. Again, the structure of the script allowed for me to get away with this because I knew I wanted to keep the focus on Sam. In the edit, I knew I was going to cut away from Lila and remain on Sam's reactions. Working with Andi proved extremely challenging and I was very fortunate to have both Chelsea and Jade there to help her and comfort her in a way I couldn't.

CHAPTER 7

COSTUME, HAIR AND MAKEUP

All of the action in the film takes place during one day. The period of time is established as contemporary. The challenge for costume and hair and makeup was to create consistent looks from scene to scene and from production day to production day. Duplicate wardrobes were acquired for the protagonist, since he was scheduled for almost every production day. Most costume considerations were pretty straightforward; the sheriff's uniform was rented at a local costume shop; as well as, cowboy hats, blue jeans, etc. The biggest unique challenge for the makeup department was the fake blood for the bartender's gunshot wound. Kristina Nicely prepared the mockup well and this practical effect was adequate for the scene. That coverage was shot last because I failed to have duplicate wardrobes for the bartender, but it did not affect the production or shooting schedule for the most part.

CHAPTER 8 PRODUCTION DESIGN

As previously mentioned, the production design was tied closely to the selection of the locations. I did not have the resources to shoot on a sound stage and, by forgoing that option, it was in the best interest of the production to make the practical locations an asset to the film. Originally I wanted to mimic the production design of *Traffic* (directed by Steven Soderbergh), where color palettes are distinct to the environment of specific characters. Sam's environment was to be dark and rough, with deep colors. This environment was to contrast with a softer, safer, pastel environment for Lila. I believe this was achieved to a small extent for this project, however, I would not say there is a stark delineation between different environments because of production design. The locations that were chosen were all active places of residence and business that allowed access for shooting, but did not accommodate set dressing the environments prior to the shooting schedule. Once we arrived on set, skeleton set dressing was assembled for scenes as time allowed. Most locations were simply augmented to enhance what was already present. For instance, at the ranch location, there were horse trailers and hay bales. We simply arranged those resources to create an environment that benefitted the scene. Another example would be the bar; red Christmas lights are permanent fixtures in the location, so we augmented what already existed with extra red strings in order to try and create a dangerous space. The sterile, organized, and nicely appointed house that was the primary environment for Lila provided contrast to Sam's environment. This contrast was intended to express the separation between the two characters for the viewer. The locations secured had to have some elements of desired production design needs, then simple embellishment and augmentation of props and set dressing was preformed. Producer Jade Hewitt was able to secure the donation of a Sheriff car from a local prop house for two days of production. This addition really changed the

perspective of the exterior of Lila's house exterior, strengthened the story, and subtly set the stage for the inevitable conflict within the narrative.

CHAPTER 9 CINEMATOGRAPHY

I wanted to photograph this film myself. I have gained the experience of shooting other projects during my studies at UNO, which originally justified this desire. I was responsible for this film and I initially saw it as a favorable time to showcase my interpretation of cinematography as a powerful storytelling tool in a way that rarely affords itself when executing someone else's creative vision. I still have regrets that I could not follow through with this ambition. I was not able to cultivate an environment that I believed shooting *Thrown* myself, would be successful. Three weeks before production, I chose not to follow this path and decided to ask Trenton Mynatt to be the Cinematographer. I made this decision for several reasons. As the project approached, there were several obstacles to overcome that required my time-management to be re-evaluated. Other aspects of preparation for the film were not being attended to, and I feared there were going to be inevitable problems during production that would require all of my attention. Even though I failed in my own aspirations, I recognized the practical advantages Trenton would bring to the project and I wanted to take advantage of the strong relationships Trenton had with the crew. Though I was responsible for this film, I was aware that, sociologically, I was an outsider among the students that comprised the crew. I did not possess the strong relationships that Trenton had cultivated with crewmembers for this particular project.

Visually, I am inspired by the full display of technique consistently executed by the cinematographer Roger Deakins in films like, *The Assassination of Jesse James by the Coward Robert Ford* (directed by Andrew Dominik). The standard of excellence in framing and use of subtle camera movement have inspired me to strengthen my own skills during my time of study at The University of New Orleans. I wanted this project to carry a similar level in attention to

detail and execution. I had a very strong visual plan, but that plan was for the most part self-contained. I failed to create excitement and a vested understanding of my photographic plan in order to elevate execution. In the weeks leading up to production, limited time and availability among the crewmembers of the camera department compromised the quantity and quality of pre-production preparation I desired. I could not organize comprehensive meetings. I could not inspire passionate time investment that would deliver results to the standard I originally desired for this project. This was one of my biggest disappointments and lessons of this process.

Inevitably, my inability to conduct the level of preproduction is the facet of the filmmaking process that allowed compromise to enter the filmmaking process the most. I generated detailed overheads, shot lists, and storyboarded important scenes, but I failed in creating interest in those tools outside of myself. I was able to schedule one walk through on location for the climactic scene just days prior to shooting. All of the members of the crew are smart and capable individuals and I have respect for everyone that participated. However, I take responsibility and culpability in failed leadership that was needed in order to eliminate compromise from the project completely. At this time I was committed to shoot and I was thankful for the crew's willingness to participate during the actual production days. One of the invaluable lessons I take from creating this thesis project is: if I ever want to develop the highest expectations for elevated future work, I must require exceptional preproduction preparation from everyone involved and a superior form of leadership from myself that exceeds the effort I conducted for this project. This is not a new lesson I needed to learn, but one I obviously needed to have reiterated and experience in order to grow and implement in the future.

The visual plan I had composed for the film was to use shots that were longer in duration and wider in scope in order to isolate both Sam and Lila in each of their spaces as much as possible. I wanted the audience to resonate with their disconnect and isolation. I wanted each

character to have a sense of something missing visually. I also wanted to take advantage of the use of a dolly in order to reframe the characters as action unfolds, especially at the beginning of the scenes. This use of camera movement would allow me to achieve a few different applications. In some instances I wanted to emphasize certain components of scenes without cutting and abruptly changing the focus of the audience. For example, camera movement would aid in scenes where Lila is present but where most of the action involves the adults. I could establish Lila in the space without cutting and then move to Charlotte and Deputy Bertts. The camera movement allowed me to direct the audience to her presence, then redirect their attention to the interaction of the other characters. I also wanted to use movement to subtly tighten or loosen the perspective of the scene as it began or ended in order to subconsciously invite emotional investment and tracking of characters. Once into scenes the camera remained fixed, that is, until the fight in the bar. For the fight, handheld camerawork was chosen in order to add kinetic energy and amplify intensity to the action, effectively taking the audience into the action.

Fluctuating weather conditions and regimented shooting schedules altered plans for driving shots of Sam in his truck. These shots were the most difficult to coordinate from a cinematography standpoint. I learned shots such as these require the most coordination, collaboration, and time to execute properly. I am exceptionally grateful for the camera operator, Barry Cunningham, for diligently staying with the project. I definitely should have done a better job of leading communication between Trenton and myself. I do not believe I fully communicated the visual plan as competently as I could have in order to elicit the benefit of passionate full immersion into the project. My inability to provide exceptional leadership allowed for satisfactory results to be the expectation level. For example, the bar scene was established from a different perspective than I had originally conceptualized. Aesthetically, this new angle was a nicer shot than I had called for to establish the scene but subsequently initiated a

different path of coverage from that new starting point that I thought would be less impactful once we moved in from the initial shot. I relented under the hopes of shooting both options, but time quickly became an issue and we proceeded down the most logical visual structure and coverage from where we started. Regardless, Trenton did offer some nice visual suggestions during production. For instance, the shot of Sam's reflection in the door window of the bar that turned out to be one of my favorite shots in the film. Even so, I do not think I led the overall collaboration between Director and Director of Photography to a level that took advantage of everyone's maximum potential. The camera department as a whole competently achieved proper exposure and focus during the project, an easily taken for granted execution but one I am thankful for.

The lighting design was to be motivated by "practical" sources. Subtle augmentation of light and fixtures that existed in each scene was what I wanted to initiate for this production. The subject matter did not lend itself to an over-produced production value. I wanted the film to be seated in the classicism construct. The film takes place during the day. While filming interiors, lights were positioned outside windows for consistent amplitude and to provide key light. With exterior scenes, backgrounds and character positioning were considered (as advantageously as possible) to make the best use of the single source of the sun. The bar scene called for the most extensive lighting setup. Snake and Jake's had a very dark interior, so canned lights were brought in over the bar and background tables and established as practical lighting sources. As noted previously, red Christmas lights line the walls of the bar. In camera Bokeh (light bloom) created separation for the characters against the dark background elevating the need for unmotivated backlights.

CHAPTER 10 POST PRODUCTION

From the onset of conceptualizing this thesis project, my desire for the postproduction workflow was to be easier than any other part of the filmmaking process. I wanted to follow the Hitchcock paradigm where all of the creative decisions are performed during preproduction, leaving the remainder of the film process to committed execution. I wanted a postproduction structure that was not responsible for creative creation or repurposing of content, but one that was of simple alignment of specific content that had been conceptualized during the preproduction process. I was unable to create this paradigm. The postproduction process was very instructional yet extremely difficult to arrive at a suitable result. My deficiency in leadership during the preproduction and production phases of the film allowed room for compromise to develop and problems to occur that I had to try and minimize in the postproduction phase. I experienced a very painstakingly long process of trial and error massaging the content to deliver a level of satisfaction. Whether because of large discrepancies, minor compromises, or an inability to conduct comprehensive follow through of plan during production, as mistakes compiled, an erosion to the strength of the narrative occurred which was revealed during the editing process.

The plurality of all of the difficulties I faced during the postproduction phase of production can be directly linked to my own compromise and lack of follow through in the preproduction and production phases of the project. Dealing with issues in postproduction was extremely edifying for my development of postproduction skills. However, after analysis, I am thankful for the larger lesson; I need a greater commitment and focus during preproduction and production, in order to minimize or eliminate future difficulties during postproduction. Again, this is not necessarily a lesson I was unaware of, but one that I believe I needed to experience so

that I could see that the level of dedication to preproduction and production during this project was not adequate to deliver the end result I had aspired to. I had to come to terms with an uncomfortable level of compromise with regard to several aspects of my original intentions and work extremely hard in postproduction to construct a film as well as I possibly could.

There are several situations during this project that illustrate where difficulties occurred during preproduction and production, that forced me to compromise my original conception of this film's postproduction process and ultimately altered the final product. For example, I believe some story elements could have been established and depicted with a greater degree of strength. Lila writing her letter to Sam during the opening shot could have been photographed with more care. Under pressure to stay on time with the shooting schedule, dealing with a child actor, and my ineffectiveness of communicating the importance of the shot, all undermined the ability to clearly establish the strength of the relationship between father and daughter during the opening shot of the film. I tried to overlay the audio of the subsequent scene over this shot in order to connect the shots and characters, but I do wish this element had been established a little more clearly. The actor was present, the camera rolled, the actions were recorded, but with a little better follow through and/or leadership, this story element could have been much stronger with or without an audio overlay simply from minor production adjustments. At times I failed in the leadership of the collaborative process with actors. Each actor brought unique qualities with varying degrees of capability and experience. I failed to illuminate understanding with the lead actor to appropriately display the proper emotive level required for an initial scene in the bar. This scene had to be removed from the story as a consequence of his unnatural performance. I did not direct the proper adjustments to correct his performance during production, which led to the elimination of the first part of the bar scene that included a brief conversation with the bartender. Another specific mistake on my part that illustrates the errors not addressed in the

preproduction and the production phase, which led to compromise in the postproduction phase, occurred during the scene when Lila receives her bike from the deputy. There was no sound for the only useable take delivered by the child actor. I did not create a system of double-checking or possibly an environment where the production sound mixer felt comfortable enough to make me aware that there was a problem. In postproduction I had to reconstruct her audio from other takes. These are just a few examples of several oversights that contributed to the laborious undertaking I created for myself in postproduction.

Editing the production sound required an investment almost proportionately equal in time to the time invested in the picture edit. Again, I was exposed to a lesson that I understood prior to the shooting but obviously I needed to experience the potential difficulties in its execution to learn from and grow from as a filmmaker. The decision to shoot at practical locations was made to take advantage of natural production design and budgetary necessity. In doing so, clean production sound would be a difficult task to attain. The film was shot early fall during the peak of the cicada/locust cacophony each year. Due to the nature of character (a cowboy), I thought the potential ambient noise in the background would not be too off-putting. Inevitably they bloomed the loudest during one of the more technical, highly choreographed, and rigidly scheduled scenes in the movie (when Sam first arrives in the street in front of Lila's). The locusts were not just in this scene, they were almost at a volume level that overtook moments in the scene from an audio standpoint. Due to difficulty making arrangements with schedules that eliminated the option for ADR sessions, cicada bloom was added to every outdoor scene in the movie in order to establish them early on for the audience and lessen the jarring impact during places where it was impossible to remove them. Working on the production sound was an incredibly meticulous process in order to bring it to a satisfactory level.

The original plan for the coloring of the movie was to be de-saturated. The tone of the story is very somber, and I wanted to have a dull and subdued color scheme to be established. This decision proved to be fortuitous for another reason as well. The climactic shot of the film (when Sam is seated on the ground in the bar talking on the phone to Lila) was unintentionally filmed underexposed. This circumstance left little leeway for digital manipulation without creating noise in the image, because much of the frame was in the knee of the latitude range of the recording medium. Because this circumstance occurred in the most important scene of this film (the climax), I chose to not crush the blacks for any shot in the movie. Again, this rigorous process was extrapolated by the fact that somehow some scenes were shot in different color spaces. Without crushed blacks and overall desaturation, the look of the film still reflects the doleful themes of content and the tragic emotions the film desires to elicit within the audience.

The musical score was executed as closely to the original plan as I could have hoped for. I wanted to find a guitar player who had the ability to recreate a specific sound and possessed the perspective to understand the feeling I wanted the music to establish and carry. The music was to be present throughout the entirety of the film, dipping and fading under specific dialog scenes when necessary. I thought finding and collaborating with this person was going to be difficult; however, I was very fortunate to have the right set of circumstances fall into place. A respected musical department faculty member referred me to UNO musical student Adam Guthrie. For general understanding of style and tone, I shared a video clip of famed musical producer Daniel Lanois improvising on a guitar in his home studio. I also conducted sessions that included focused analysis of the film with Adam, in order to disseminate a comprehensive knowledge of the project. In a week's time, Adam returned with the unpolished, gritty, sound design that is in the film. The music intentionally played a very pivotal role in the telling of this story cinematically. The music helps the audience to follow Sam's journey even when the action is

away from Sam. When the film shifts to Lila's environment, the music aids in the intention to subtly encourage the audience to correlate the consequences of other characters' actions as they impact Sam's goal of reconnecting with his daughter. If the music was to be light and airy or changed dramatically when environments changed, I believe it would invite the audience to view those scenes with a different perspective. By keeping the sound consistent from the time it is introduced with the main character Sam at the beginning of the film, the subsequent scenes' actions (even when Sam is not present) are psychologically shaped with the perception of consequences towards Sam's goal for the audience. My intention was for the music to help connect and shape perspective of actions that are consequential to Sam's journey of reaching his goal within the viewer for every scene in the movie.

During the postproduction process, I received invaluable contribution from Jade Hewitt with the setup and finishing workflow. Jade meticulously organized footage, down-converted easily managed file sizes, and synched audio and video. She showed unmatched knowledge, patience, and skill in dealing with these operations. Consequently, she competently walked the project through the final exporting stage of procedure once picture lock and sound editing were completed. She also helped create exports for multiple delivery options. All of these functions are very technical and require dedicated time investment and sophisticated knowledge. Jade navigated through all of these processes with ease and was a major contributor to the film in this capacity.

CHAPTER 11

CLOSING

Moviemaking as an art form is fundamentally defined by telling stories in a visual medium. The relationship between the writer, director, editor, and cinematographer is the foundation for a successful movie. The collective understanding of the story to be told by these four departments is the starting point for a strong project. The ability to move beyond this basic understanding and to actualize the details and subtleties of a particular story can separate a project from other films and in doing so attain a level of exceptional execution. Therefore, in order for a project to become exceptional, it is the quality of those essential collaborations and relationships that provides a chance for a project to reach its fullest potential. If a project benefits from high quality collaborations and understanding, it can move from just the general address of story to a more elevated and sophisticated cinematic experience. This theorized level of exceptional work is what I aspire to participate within as my career progresses.

I wanted to write, direct, edit, and shoot this film myself. I must admit that I leave this project wondering if I should have performed the cinematography myself? Would the project have benefitted from keeping the roles of writer, director, cinematographer and editor all within myself? Under the circumstances, would that have given this project the ability to be exceptional? Maybe?...maybe not. Could this project have reached an exceptional level if I had strengthened my relationships socially within the department among my peers? Maybe?...maybe not. I worked on all of my classmates' graduate school projects at some level, at some point during our matriculation. This is a unique claim I can state in regards to my graduate class, and one of which I am very proud and would not change in hindsight. Nevertheless, I did not instill a motivation in any of my graduate classmates to want to participate when it was my opportunity to make my thesis film. I did not gain the benefit of valuable collaboration and input from any of

the individuals I believe I should have been closest to during my studies at UNO. Should I have been more calculating and strategic in how I interacted with my peers, since the program is designed for each student to rely on classmates' participation for each other's work and quality of work? Moving on from my graduate class, did I set myself up socially to receive the best effort from everyone who did participate on this project? Maybe?...maybe not. What I can say definitively is that I need to improve my communication skills and leadership when in a collaborative environment. Even without the cinematography duties, I cannot say I executed the remaining responsibilities I undertook in a manner I would characterize as exceptional. I worked as hard as I could, and tried to make the best decisions in all the circumstances presented; however, I felt I operated within my responsibilities (which includes providing leadership for everyone on the project) with some level of compromise in regards to the expectation level I had originally intended to operate and the standard I originally set for this film project.

Ultimately I have learned, if quality relationships that fosters an investment of time into uncompromisingly developing and actualizing a thoughtful script and production plan, then that is a project that has a chance to be exceptional. I do not think this is an understanding that is unique to me or even gleaned from a rare insight. However, this understanding of how to be exceptional in the future was validated through my experience of fostering this project. The practical experience and the lessons I have learned will be invaluable to my growth as a filmmaker. I look forward to applying the knowledge I learned and the experience I gained during my studies at UNO (which includes this thesis project), so that I may have a chance to create exceptional work in the future. It is because of the knowledge through the teaching that UNO humbly allowed me to receive that allows me to confidently make this claim. The experience of this thesis film and its analysis provide the opportunity to case study how compromise developed in this project, so that I can accept my culpability within that process and

in the future correct those mistakes, which I believe will push me to future success. Thank you,
University of New Orleans.

FILMS CITED

'71 (Yann Derange, 2014)
Broken Flowers (Jim Jarmusch, 2005)
Lost in Translation (Sofia Copola, 2003)
The Assassination of Jesse James by the Coward Robert Ford (Andrew Dominik, 2007).
Traffic (Steven Soderbergh, 2000)
Unforgiven (Clint Eastwood, 1992)

APPENDICIES

Appendix A: Actor Contact Information

Thrown

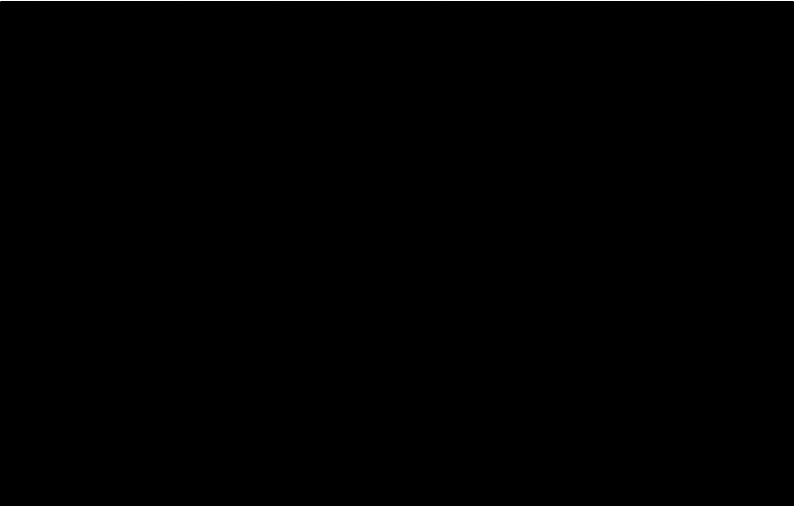
Directed by: Chris Gayden

Produced by: Jade Hewitt

Shooting September 2014

University of New Orleans: Thesis Film

Cast Contact Information

<i>Last</i>	<i>First</i>	<i>Character</i>	<i>Cell</i>	<i>Email</i>	<i>Home Address</i>	<i>SAG #</i>
Sexton	Luke	Sam				
Gibbs	Tyler	Sheriff				
Bryan	Andi	Lila				
Bryan	Chelsea	Charlotte				
Karnell	Phil	Pops				
Nelson	Lance	Mitch				

APPENDICIES

Appendix B: Actor Releases

UNO FILM The University of New Orleans Film Program		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
PROD. #:	PRODUCTION TITLE: <u>Thrown</u>	
PRODUCER: <u>Jade Hewitt (985) 778-9964</u>		DIRECTOR: <u>Chris Gayden (334) 549-3315</u>

ACTOR RELEASE FORM

To Whom It May Concern:

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

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

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

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

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

Name: Luke Sexton
Address: [REDACTED]
Telephone: [REDACTED]
Signature [REDACTED] Date 9-2-14
Character Name: SAM
Jade Hewitt 9/2/14 (985) 778-9964
Producer Signature Date Producer Telephone

APPENDICIES

Appendix B: Actor Releases

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Name: Daniel Nugent, AKA Tyler Gibbs
 Address: [REDACTED]
 Telephone: [REDACTED]
 Signature: _____ Date: 9/2/14

Character Name: Bertus

Jack Hewitt 9/2/14 (985) 778-9964
 Producer Signature Date Producer Telephone

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Name: Chelsea Bryan

Address: [REDACTED]

Telephone: [REDACTED]


Signature: [Signature] Date: 9/13/14

Character Name: Charlotte

Producer Signature: [Signature] Date: 9/13/14 Producer Telephone: (985) 778-9964

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

Name: Adnana Hebert
 Address: [REDACTED]
 Telephone: [REDACTED]
 Signature Chris Gayden (mother) Date 9/13/14
 Character Name: Lila
 Producer Signature Jade Hewitt Date 9/13/14 Producer Telephone (985) 778-9964

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

Name: PHIL KARNELL

Address: [REDACTED]

Telephone: [REDACTED]


Signature Phil Karnell Date March 1 2016

Character Name: pops

Chris Gayden March 1 2016 334-549-3315
 Producer Signature Date Producer Telephone

APPENDICIES

Appendix B: Actor Releases

		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
The University of New Orleans Film Program		
PROD. #:	PRODUCTION TITLE: Thrown	
PRODUCER: Jade Hewitt (985) 778-9964	DIRECTOR: Chris Gayden (334) 549-3315	

ACTOR RELEASE FORM

To Whom It May Concern:

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

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

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

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

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

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

Name: Lance M Nelson

Address: [REDACTED]

Telephone: [REDACTED]

Signature: [Signature] Date: 9/7/14

Character Name: Mitch

Producer Signature: [Signature] Date: 9/13/14 Producer Telephone: (985) 778-9964

APPENDICIES

Appendix C: Extras Group Release

 <p>The University of New Orleans Film Program</p>	<p>The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318</p>
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COURSE NAME AND NUMBER: Studio II		
PROD. #:	PRODUCTION TITLE:	Thrown
PRODUCER: Jade Hewitt (985) 778-9964	DIRECTOR:	Chris Gayden (334) 549-3315

GROUP RELEASE FORM

To Whom It May Concern:

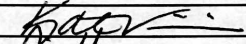
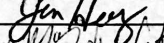
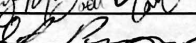
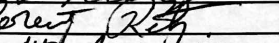
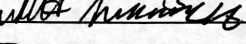
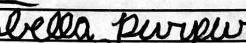
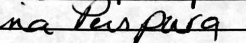
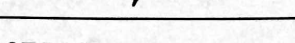
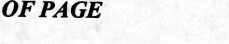
I (the undersigned) do hereby grant to the The University of New Orleans Film, Theater, and Communication Arts (hereinafter sometimes referred to as "you") the right to photograph me and use my picture, silhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled

Thrown (the "Picture").


I hereby grant to the The University of New Orleans Film, Theater, and Communication Arts, its successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which you may make of me or of my voice, including the right to substitute my voice for the voice of another person or persons, 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 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 production, or its duly appointed representative, and NOT The University of New Orleans Film, Theater, and Communication Arts.

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

DATE	PRINTED NAME	SIGNATURE
9/5/14	Kathleen Vieira	
9/5/14	Jim Hewitt	
9/5/14	Mary McDade Casteel	
9/5/14	Paul Purzo	
9/5/14	FLORENT RETZ	
9/5/14	DEMONI MCCORMICK	
9/14/14	PAUL PURPURA	
9/14/14	Isabella Purpura	
9/14/14	Daina Purpura	

ADDITIONAL SPACES ON BACK OF PAGE

 Jade Hewitt STUDENT PRODUCTION REPRESENTATIVE	(985) 778-9964 TELEPHONE
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APPENDICIES

Appendix D: SAG Contracts and Agreements



SCREEN ACTORS GUILD-AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS STUDENT FILM AGREEMENT

TITLE: " Thrown "

FILMMAKER:

Producer (Student): Chris Gayden

SS #: [REDACTED]

Address: [REDACTED]

City: [REDACTED]

State: [REDACTED]

Phone: [REDACTED]

Email: [REDACTED]

BUDGET: Project financed by: Chris Gayden

Cash expenditures \$ 4500

+

Crew deferrals \$ 0

+

Equipment deferrals \$ 0

Total Budget = \$ 4500

PRODUCTION: Shooting Location: New Orleans, LA

Total # shoot days 9 Dates: Start 9/5/14 Finish 9/21/14

Edited running time 18 minutes

of Performers 6 Professional 2 Non – Professional 4

Initial reason for producing this film: This film is for a class at the University of New Orleans.

Intention(s) upon completion of project: This is a thesis film that is required for graduation for the masters program at UNO. It will be submitted to film festivals as well.

Name of School: University of New Orleans

APPENDICIES

Appendix D: SAG Contracts and Agreements

1. **Scope**

The Screen Actors Guild-American Federation of Television and Radio Artists (hereinafter referred to as "SAG-AFTRA") Student Film Letter Agreement (hereinafter referred to as the "Agreement") is to be executed by the appropriate individual(s) (hereinafter referred to as "Producer(s)") when said Producer wishes to use one or more professional performers in student projects.

2. **Pre-Production Requirements**

Submit the following not less than one (1) month prior to the date Producer intends to start work with professional performers to the nearest SAG-AFTRA office.

- a. Copy of the final shooting script. A treatment is not sufficient.
- b. Detailed budget breakdown listing all deferred and actual cash outlay monies necessary to produce the project.
- c. A letter from the Producer's instructor confirming that the filmmaker is enrolled at that educational institution, and is undertaking the project pursuant to a course requirement or the signature of the instructor on the last page of this Agreement.
- d. A Letter of Intent from the Producer indicating the following:
 - i. Title
 - ii. Start date
 - iii. Estimated wrap date
 - iv. Intended number of actual shooting days
 - v. Medium to be used
 - vi. Edited running time
 - vii. Sub-total of deferred salaries (exclude performers' salaries)
 - viii. Sub-total of "up-front" monies
 - ix. Grand total (deferred and "up-front" monies)
 - x. Educational institution in which enrolled
 - xi. Course title and number
 - xii. Sources of financing
 - xiii. Who owns the film
 - xiv. Reason for producing project
 - xv. Intention(s) upon completion of project

The documents listed in A. through D. above shall constitute application to SAG-AFTRA to produce the Student Film named on the Information Sheet and to employ professional performers in the Student Film under the Agreement. If SAG-AFTRA, in its sole discretion, approves the application submitted in connection with the Student Film, the Producer shall be so notified and required to execute the SAG-AFTRA Student Film Letter Agreement.

In addition, Producer must submit to SAG-AFTRA a list of all professional performers to be employed in the Student Film.

APPENDICIES

Appendix D: SAG Contracts and Agreements

Producer shall submit two (2) copies of the executed Agreement to SAG-AFTRA not later than one (1) week prior to any work by professional performers. SAG-AFTRA shall make available to the Producer, Student Film Employment Contracts, a Final Cast List Information Sheet and Production Time Reports.

3. Student Film Projects Defined

- a. Primary purpose of such projects is a learning experience in which the Producer has the opportunity to work with professional performers and fulfill whatever educational requirements such project is produced for.
- b. The Producer must be a student enrolled in an accredited educational institution.
- c. The Producer must be a student enrolled in a filmmaking or television class at such accredited educational institution, either on the undergraduate or graduate level.
- d. The student (Producer) must own the project. It must not be owned by the educational institution in which Producer is enrolled. If the educational institution owns the project, a separate film letter agreement shall be negotiated between SAG-AFTRA and the educational institution.

4. Scope of Student Film Projects

- a. Maximum edited running time: 35 minutes
- b. Maximum grand total budget: \$35,000.00
- c. Maximum total shooting days: 20
- d. Maximum overall production period: 6 calendar weeks
- e. Exhibition of completed project:
 - i. In the classroom for a grade.
 - ii. At film festivals.
 - iii. Before the Academy of Motion Picture Arts and Sciences for possible award consideration. (In this regard, the Academy requires that a student film be exhibited at least one (1) week in a paying movie house to qualify for such consideration.)
 - iv. Use as a visual resume to demonstrate the student filmmaker's capabilities before established members of the entertainment industry.

APPENDICIES

Appendix D: SAG Contracts and Agreements

5. **Criteria for Denial of Student Film Projects**

- a. Any project which SAG-AFTRA believes, for any reason, cannot or will not meet the definitions outlined in sections 3 and 4 above.
- b. Any project intended for exhibition, sale, release, distribution or other public display in theatrical motion picture houses, free television, basic cable, pay cable, videocassettes/discs, holography, internet, interactive media of any type, commercial advertising or in educational or industrial markets, as more particularly defined in the applicable SAG-AFTRA agreement.
- c. Any project intended for exhibition into new or emerging technologies, which currently include, but are not limited to, use on portable media players, cell phones, ringtones or any future systems which may hereinafter be adopted.
- d. The exclusions outlined in this section 5 shall not limit SAG-AFTRA's right, in its sole discretion, to deny the Student Film Agreement to any person or entity.

In the event SAG-AFTRA denies a Producer's application for approval under this Agreement, the Producer shall then be offered the opportunity to execute the appropriate SAG-AFTRA agreement for his production.

6. **Subsequent Sale, Distribution, Exhibition, Assignment, Release**

Notwithstanding Sections 3 and 4 of this Agreement, the Producer understands and agrees to the following should the Producer desire to effect any of the above-mentioned:

- a.
 - i. Obtain express written consent from all professional performers.
 - ii. Send copies of the express written consent letters from the professional performers and a cover letter to SAG-AFTRA sufficiently in advance of the intended transaction.
 - iii. Upon review, if SAG-AFTRA approves the transaction, the Producer shall immediately pay all professional performers employed on the Student Film not less than \$100.00 for each day worked plus applicable overtime. [Note that if a professional performer's performance does not appear in the distributed version, such professional performer shall receive the deferred payment.]

Consecutive employment provisions of the collective bargaining agreement do not apply when calculating the deferred payment, unless the performer was on an overnight location during the filming of the production.
 - iv. Make contribution to the SAG-Producers Pension and Health Plans based on the gross compensation due the professional performers at the percentage applicable at the time of principal photography on the Student Film.

APPENDICIES

Appendix D: SAG Contracts and Agreements

- v. All compensation paid to Performer under the terms of this Agreement shall constitute wages and is subject to deductions for Social Security, Taxes and Disability Insurance. You shall make the required payments, reports and Withholding Deductions with respect to such taxes and premium. You shall also provide Unemployment Insurance for Performers employed by you.
- vi. Professional performers must receive payment no later than the first date of exhibition or availability outside the allowed markets.
- b. The procedures in Section 6.a. do not apply to exhibition or use in commercial advertising, industrial or educational use or in new or emerging technologies. Examples of such new or emerging technologies include, but are not limited to, use on portable media players, cell phones, internet, interactive markets or any futures systems which may hereinafter be adopted. Releases into such markets require prior negotiation with SAG-AFTRA.

Note: If Producer fails to obtain the consent of the professional performers, all professional performers shall immediately be due their total applicable salary based on the standard theatrical day performer rates at the time of principal photography, plus the appropriate pension and health contributions payable to the SAG-Producers Pension and Health Plans.

7. Production Requirements

a. Production Time Reports

Producer shall complete the Production Time Reports in ink detailing the specific time of reporting, travel, beginning and end of meals and dismissal on set. The professional performers shall review and sign the Production Time Report at the end of each day. Performers will not be asked to sign blank Production Time Reports. The original completed Production Time Reports shall be delivered to SAG-AFTRA by the Friday following the week of work. Failure to comply with the requirements concerning Production Time Reports shall cause SAG-AFTRA to be entitled to liquidated damages in the amount of \$275.00 per day of breach.

b. Employment Contracts

Each professional performer shall receive from Producer the Student Film Agreement Employment Contract for execution by the end of his/her first day of work on the Student Film. Such contract must be completed in ink by Producer before delivery to the professional performer. A copy of this Student Film Agreement shall be delivered to the professional performer and performer's representative not later than the first day of work.

The contract shall be executed in four (4) copies. One (1) fully executed original shall be given to the professional performer not later than the end of his/her first day of work. One (1) original shall be delivered to the performer's representative. One (1) original shall be delivered to SAG-AFTRA. One (1) original shall be retained by producer. Delivery to SAG-AFTRA and performer representative shall be made within four (4) days of the professional performer's first day of work.

APPENDICIES

Appendix D: SAG Contracts and Agreements

Failure to timely deliver the fully executed contract to a professional performer shall entitle each such performer to liquidated damages in the amount of \$10.00 per day until performer receives the fully executed employment contract. Failure to timely deliver the employment contracts to SAG-AFTRA shall entitle SAG-AFTRA to liquidated damages in the amount of \$10.00 per day per contract until SAG-AFTRA receives each such employment contract.

c. Payments Due for Exceeding 20 Day Shooting Schedule, 35 Minute edited length or \$35,000 Budgetary Limit

Professional performers' salaries, including overtime (except as provided in Section 10, below), shall be deferred until distribution beyond the scope of section 6, above, except that should Producer exceed the twenty (20) day shooting schedule, 35 minute edited length or should the Producer's costs exceed \$35,000, professional performers' salaries will be immediately due and payable as follows:

- i. Any professional performer who works outside the allowed Shooting Schedule (see Section 4) shall be entitled to be paid the rates under the current SAG-AFTRA Letter Agreement for Ultra Low-Budget Theatrical Motion Pictures for such days or weeks of work outside the allowed period(s).
- ii. In the event Producer's costs exceed \$35,000 or exceed the 35 minute edited length, all professional performers are immediately due upgrade to the rates and terms (including residuals) under the current SAG-AFTRA Letter Agreement for Ultra Low-Budget Theatrical Motion Pictures.
- iii. Producer shall make contribution to the SAG-Producers Pension and Health Plans based on the gross compensation paid each such performer at the current rate under the SAG-AFTRA Agreement for Independent Producers of Theatrical Motion Pictures ("Basic Agreement") at the time of employment.
- iv. Such salary payments due under (i) above do not entitle Producer to any distribution beyond those listed in Section 4 E), above.

d. Non-Deferred Monies

- i. Car mileage allowance reimbursement
- ii. Public transportation costs (due the day of work)
- iii. Liquidated damages for meal period violations
- iv. Per diem
- v. Reimbursement for expenditures made at request of Producer, for example, special hairdress, special make-up, or wardrobe
- vi. Late penalty payments to performers
- vii. Salary for work by a performer in excess of twelve (12) hours on any day, in excess of five (5) days in any workweek, or in excess of the twenty (20) shooting days.
- viii. Liquidated damages for rest period violations

APPENDICIES

Appendix D: SAG Contracts and Agreements

- ix. Liquidated damages: failure to submit production time reports on time, failure to deliver performer contracts etc.

- e. Hazardous Work

The Producer shall not require any performer to do stunt or hazardous work without first obtaining, from that performer, express written consent prior to the commencement of the performer's services in the Student Film. The Producer will fully discuss the physical requirements of the role at the time of audition or interview.

The Producer shall notify SAG-AFTRA of hazardous or stunt activity and the day on which such activity shall occur. The Producer shall provide a safety expert who shall be present and available for consultation at the place of such activity. An animal handler or qualified trainer shall be provided when Producer requires a performer to work with animals.

- f. Nudity

- i. The Producer will notify the professional performer or performer's representative of any nudity or sex acts expected in the role prior to the first interview or audition. The professional performer shall also have prior notification of any interview or audition requiring nudity and shall have the absolute right to have the person of performer's choice present at that audition. Total nudity shall not be required at such auditions or interviews; the professional performer shall be permitted to wear "pasties" and G-string or its equivalent.
- ii. During any production involving nudity or sex scenes, the set shall be closed to all individuals having no business purpose in connection with the project.
- iii. No photographs will be permitted other than production stills made by a photographer assigned to the production.
- iv. The appearance of a professional performer in a nude scene or the doubling of a professional performer in such a scene shall be conditioned upon the professional performer's express, written consent.
- v. If a professional performer has agreed to appear in such scenes and then withdraws consent, the producer shall have the right to double the performer. A professional performer may not withdraw consent as to film already photographed.

- 8. Consecutive Employment and Availability

Professional performers shall have the right to accept other professional employment during the course of production of the Student Film and in consideration thereof, SAG-AFTRA waives the requirement of consecutive employment as defined in the Basic Agreement. In exchange for this waiver, Producer agrees to waive his/her right to exclusive services of the professional performer during photography. Scheduling shall be subject to each professional performer's availability.

APPENDICIES

Appendix D: SAG Contracts and Agreements

9. Worktime

All time, from time the professional performer is required to report until dismissed, shall be counted as work time for the purpose of calculating overtime and rest periods, excluding meal periods. The deferred salary shall be compensation in full for eight (8) hours of work and shall be due for each day in connection with which the performer reports for work even if eight (8) hours of work is not required by Producer.

10. Overtime

Performers shall be due time and one half for the ninth, tenth, eleventh and twelfth hours or parts thereof, in tenth of hour (six (6) minute) units of work time, which overtime may be deferred and will only become payable as more particularly described elsewhere in this Agreement.

If a performer is required to work beyond twelve (12) hours in any day, such performer shall be due overtime at double the straight time rate for any time worked in tenth of hour (six (6) minute) units, which salary may not be deferred. For the purpose of calculating such overtime, the rate shall be based on the rates under the current SAG-AFTRA Letter Agreement for Modified Low Budget Theatrical Motion Pictures.

11. Meal Period

Allowable meal period shall not be counted as work time for any purpose. The performer's first meal period shall commence within six (6) hours following the time of his/her first call for the day; succeeding meal periods shall commence within six (6) hours after the end of the preceding meal period. An allowable meal period shall be not less than one-half hour and not more than one (1) hour in length. Producer shall immediately be liable for \$25.00 in liquidated damages due each affected performer for each half-hour of delay or fraction thereof.

12. Travel

- a. The applicable travel provisions of the Basic Agreement are modified as follows: A performer shall be deemed to be on an "overnight location" when it is necessary for the performer to remain away from his/her residence overnight for one or more nights . (regardless of the location of the producer's base.
- b. Whenever the performer is required to travel away from his/her principal place of residence for whatever purpose, compensation for time spent in travel shall be paid by Producer in addition to transportation expenses and per diem. Producer must furnish lodging and per diem to the performer until the performer is returned to the original place of departure.
- c. Except as modified herein, when Producer is required to provide transportation for a Performer all applicable provisions of the Basic Agreement shall apply, except when air travel is required, Producer may travel a Performer in coach class on a commercial airline. Notwithstanding, if any member of the production staff is flown any class other than coach, all Performers must be flown in the same higher class.

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Appendix D: SAG Contracts and Agreements

- d. Producer shall provide accidental death and dismemberment insurance in a principal sum not less than \$100,000.00 to the professional performer or the performer's designated beneficiary when performer is required to travel by plane at the request of Producer.

13. Overnight Locations

- a. Whenever the performer is required to travel away from his/her principal place of residence for whatever purpose, compensation for time spent in travel shall be paid by Producer in addition to transportation expenses and per diem. Producer must furnish lodging and per diem to the performer until the performer is returned to the original place of departure.
- b. All performers shall be provided with reasonable lodging and meals at all overnight locations.
- c. If meals are not provided by the Producer, then Producer agrees to pay to each professional performer the following amounts:

\$10.50	Breakfast
\$15.00	Lunch
\$27.50	Dinner

Such per diem shall be paid to performer in cash not later than the morning of the day of work.

14. Transportation

- a. Los Angeles thirty (30) mile studio zone - The Los Angeles studio zone is the area within a circle thirty (30) miles in radius from the intersection of Beverly Boulevard and La Cienega Boulevard, Los Angeles, California. Producer may require any performer to report anywhere within the studio zone. Those professional performers who are required to report to location within the studio zone shall be immediately reimbursed at the rate of \$.30 per mile for their actual travel to and from such location.
- b. New York eight (8) mile studio zone - The New York studio zone is the area within a circle eight (8) miles in radius from the center of Columbus Circle, New York City. Producer may require any performer to report directly anywhere within the studio zone accessible by public transportation. Those professional performers who are required to report to location within the studio zone shall be immediately reimbursed for the actual cost of their public transportation to and from such location.
- c. Other areas - Professional performers shall be reimbursed for the actual cost of reasonable forms of travel to locations. When the reasonable mode of travel is by car, performer shall be reimbursed at the rate of \$.30 per mile.

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Appendix D: SAG Contracts and Agreements

- d. Any area outside studio zones - Producer shall provide transportation to any area outside the studio zones.

15. Make up, Hairdress and Wardrobe

Producer shall immediately reimburse any professional performer required to purchase unique or particular make up, hairdress or wardrobe.

16. Rest Period

Each professional performer is entitled to a twelve (12) hour rest period from the time he/she is dismissed until recalled for whatever purpose. In the event the rest period is invaded, the professional performer shall be entitled to immediate payment of liquidated damages in the amount of \$100. The liquidated damages for a rest period violation may not be deferred.

17. Re-Takes, Added Scenes

SAG-AFTRA agrees that professional performers will make every reasonable effort to return at the request of the Producer for re-takes, added scenes, looping, trick shots, etc., and provided that such services are rendered by the professional performers within the twenty (20) consecutive shooting day ceiling, or the six (6) calendar overall workweek ceiling, whichever should apply, the Producer shall not be liable to pay the professional performers for such work.

Recall of professional performers by Producer after twenty (20) consecutive shooting days or six (6) calendar weeks shall immediately require that Producer pay the performer not less than one day's pay at the \$100 per day rate.

18. Use of "Double"

The Producer agrees not to "dub" or use as a "double" in lieu of the professional performer, except in the following circumstances:

- a. When necessary to expeditiously meet the requirements of foreign exhibition.
- b. When necessary to expeditiously meet censorship requirements, either foreign or domestic.
- c. When, in the reasonable opinion of Producer, failure to use a double for the performance of hazardous acts might result in physical injury to the performer.
- d. When the performer is not available, or
- e. When the performer fails or is unable to meet certain requirements of the role, such as singing or the rendition of instrumental music or other similar services requiring special talent or ability other than that possessed by the performer.

APPENDICIES

Appendix D: SAG Contracts and Agreements

19. Application of Basic Agreement

Except as expressly modified herein, all terms and conditions of the current Basic Agreement shall apply to the engagement and performance of professional performers hereunder. All disputes arising hereunder shall be subject to arbitration in accordance with Section 9 of the Basic Agreement.

20. Photocopies of Said Agreement to all Professional Performers

Producer understands and agrees to photocopy this Agreement and make it immediately available to all professional performers. Producer shall bear the entire cost of reproducing this Agreement for the express benefit of all professional performers whom the Producer utilizes.

PRODUCER

ACCEPTED, AND AGREED TO:

Jade Hewitt
(Producer/Student Signature)
Jade Hewitt
(Print Name)
8/19/14
(Date)

SAG-AFTRA

ACCEPTED, AND AGREED TO:

(SAG-AFTRA Signature)

(Date)

If a letter from the Producer's instructor confirming that the student is enrolled at that educational institution, and is undertaking the project pursuant to a course requirement is not separately provided, the following is required:

The above signed student is making the aforementioned film pursuant to a course requirement.

John H. Overton
(Professor Signature)
John H. Overton
(Print Name)

Name of Educational Institution: University of New Orleans

Date: 8/19/14

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Appendix D: SAG Contracts and Agreements



PRE-PRODUCTION CAST LIST

Production Company		Phone		Production Company Contact		
none		none		none		
Picture Title				Contact Jade Hewitt (producer)		
Thrown				(985) 778-9964 thrownthefilm@gmail.com		
Start Date		Finish Date		Total Shoot Days		
Friday September 5, 2014		Sunday September 21, 2014		9		
Total Number Daily Stunt Performers		1		Total Number Weekly Stunt Performers		0
Stunt Coordinator				Stunt Coordinator Contact		
Luke Sexton				Email: lukesexton24@hotmail.com		
Character Name	Actor's Last Four SSN Digits	Actor and/or Agent Contact	Days/ Weeks Worked	Base Salary	Total Earnings	SAG Use Only
Sam Murphy		Luke Sexton	8 Days 3 Weeks			
The Sheriff		Tyler Gibbs	8 Days 3 Weeks			
			Days Weeks			
			Days Weeks			
			Days Weeks			

APPENDICIES

Appendix D: SAG Contracts and Agreements



SAG-AFTRA MIAMI LOCAL
7300 North Kendall Drive, Suite 620
Miami, FL. 33156
Fax: 305-670-1813 TFF 800-844-5439

PRE-PRODUCTION CAST LIST

Name of Film Project	Producer	Production Contact Name	Contact Number	Start Date	Wrap Date
Thrown	Chris Gayden cgayden4@yahoo.com	Jade Hewitt jadehewitt7@gmail.com	JH: 9857789964 GC: 3345493315	9/5/15	9/21/14

Character Name	Performer Name (Professional Name)	SAG-AFTRA ID Number	Agent Contact & Phone Number (if applicable)	No. of Weeks	No. of Days	Base Salary*	Total Earnings*	SAG- AFTRA use on
Sam Murphy	Luke Sexton			3	8	DEF	DEF	
The Sheriff	Tyler Gibbs			3	8	DEF	DEF	

*If payment to the member is deferred, write "DEF" in these columns

APPENDICES

Appendix D: SAG Contracts and Agreements



SCREEN ACTORS GUILD-AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS STUDENT FILM LETTER AGREEMENT DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title " Inrown "
FILMMAKER: Name: Chris Gayden
PERFORMER: Name: Luke Sexton
Address: _____ Zip: 71101
Employment: Rate of Deferral: \$ 0 per day
Role: Sam Murphy
Start Date: 9/5 (Total Guaranteed Employment _____)

The Student Film Letter Agreement allows professional performers (both SAG-AFTRA members and non-SAG-AFTRA members) to render services in the film project on a deferred salary basis. No monies will be due the performer (with the following exceptions) until the film is released into a commercial market (i.e. Pay Cable, Theatrical Motion Picture Houses, Free Television, Videocassette, Educational/Industrial, etc.).

Non-deferred Payments

The following monies shall be due during the current production period:

1. Car mileage allowance reimbursement (30 cents per mile).
2. Meal penalties (if meal not provided within six (6) hours).
3. Per diem (on overnight location only).
4. Reimbursement for special hairdress, make-up or wardrobe.
5. Overtime for work in excess of 12 hours in any day (excluding time spent for meals), more than five consecutive days in each week, or for production which exceeds 20 total shooting days.
6. Late payment charges to performers (for payment due in #5).
7. Rest period charges (if performer not given at least 12 hours rest).
8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.



Performer affirms that he/she has received a copy of the full 11-page Film Letter Agreement, executed between SAG-AFTRA and the Filmmaker for the above film project.

By Chris Gayden
Filmmaker Signature

By [Signature]
Performer Signature

Date 9/5/14

Date 9-5-14

3 copies: Original: To SAG-AFTRA
Copy 1: To Performer
Copy 2: To Filmmaker

APPENDICES

Appendix D: SAG Contracts and Agreements



SCREEN ACTORS GUILD-AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS STUDENT FILM LETTER AGREEMENT DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title " Thrown "
FILMMAKER: Name: Chris Graydon
PERFORMER: Name: Tyler Gibbs
Address: [REDACTED] Zip 70093
Performer: [REDACTED]
EMPLOYMENT: Rate of Deferral: \$ 0 per day
Role: Sheriff
Start Date: 7/5/14 (Total Guaranteed Employment)

The Student Film Letter Agreement allows professional performers (both SAG-AFTRA members and non-SAG-AFTRA members) to render services in the film project on a deferred salary basis. No monies will be due the performer (with the following exceptions) until the film is released into a commercial market (i.e. Pay Cable, Theatrical Motion Picture Houses, Free Television, Videocassette, Educational/Industrial, etc.).

Non-deferred Payments

The following monies shall be due during the current production period:

1. Car mileage allowance reimbursement (30 cents per mile).
2. Meal penalties (if meal not provided within six (6) hours).
3. Per diem (on overnight location only).
4. Reimbursement for special hairdress, make-up or wardrobe.
5. Overtime for work in excess of 12 hours in any day (excluding time spent for meals), more than five consecutive days in each week, or for production which exceeds 20 total shooting days.
6. Late payment charges to performers (for payment due in #5).
7. Rest period charges (if performer not given at least 12 hours rest).
8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.



Performer affirms that he/she has received a copy of the full 11-page Film Letter Agreement, executed between SAG-AFTRA and the Filmmaker for the above film project.

By Chris Graydon
Filmmaker Signature

By Tyler Gibbs
Performer Signature

Date 7/5/14

Date 7/5/14

3 copies: Original: To SAG-AFTRA
Copy 1: To Performer
Copy 2: To Filmmaker

Appendix E: SAG Daily Reports

[illegible]

Appendix E: SAG Daily Reports

Exhibit G

SELECT FROM DROP-DOWN LIST										WORK - W		REHEARSAL - FITTING - FT		TRAVEL - TR		START - S		HOLD - H		TEST - T		FINISH - F					
CAST		CHARACTER		Report Makeup Wardrobe		WORK TIME		Dismiss Makeup Wardrobe		NO MEAL		1ST MEAL		2ND MEAL		TRAVEL TIME				Minors Tutoring Time		WARDROBE		MPVs		PERFORMER'S SIGNATURE	
M	I	N	O	R	?	Report Makeup Wardrobe	Dismiss on Set	Dismiss on Set	In	Out	Start	Finish	Start	Finish	Leave for Location	Arrive on Location	Leave Location	Arrive at Studio	Stunt Adj.		No. of Outfits Provided	Forced Call					
LUKE SEXTON						Sam Murphy	7:15 AM	5:50 PM				11:55 AM	11:55 PM								1	<input type="checkbox"/>					
TYLER GIBBS						Sheriff	11:55 AM	5:50 PM													1	<input type="checkbox"/>					
																						<input type="checkbox"/>					
																						<input type="checkbox"/>					
																						<input type="checkbox"/>					
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																						<input type="checkbox"/>					
																						<input type="checkbox"/>					

*This refers to the two (2) days (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.

Appendix E: SAG Daily Reports

[illegible]

Appendix E: SAG Daily Reports

SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

**SAG-AFTRA
ONE UNION**

Picture Title Thrown

Company_

Production No. _____

00389678

to 9/12/11

Conta _____

Product Tactel Hewitt

Phone No. _____

(985) 778-

6969

Shooting L

4A

Is Today a Design

ated Day off? Y

Yes ☐ No ☒

☒ Production Type: MP ☒

TV ☐ MOW ☐☐ Industrial ☐ Otherher ☐[illegible]

*This refers to the two (2) days (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.

APPENDICIES

Appendix E: SAG Daily Reports

Picture Title Thrawn

Company SAG-AFTRA ONE UNION

Shooting Location 2721 Denbury Drive, New Orleans, LA

Production No. 00381628 Date 7/13/11 Contact Jade Hewitt Phone No. (983) 778-9904

Is Today a Designated Day off? Yes ☐ No ☒ Production Type: MPA ☒ TV ☐ MOVI ☐ Industrial ☐ Other ☐

Exhibit G

SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

CAST		CHARACTER	WORK TIME		MEALS				TRAVEL TIME				Minors Tutoring Time	WARDROBE	MPVs	PERFORMER'S SIGNATURE
			Report on Set	Dismiss on Set	In	Out	Start	Finish	Leave for Location	Arrive on Location	Leave Location	Arrive at Studio				
Woke Seaton		Sam Murphy	8:15 AM	11:30 AM												
Tyler Gibbs		Shorife	7:15 AM	6:00 PM												

*This refers to the two (2) days (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.

Appendix E: SAG Daily Reports

SAG-AFTRA
ONE UNION

SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

Picture Title Thrawn Production No. 00384078 Date 11/11/14 Contact Jade Hewitt Phone No. (952) 778-9909
Company _____ Is Today a Designated Day off? Yes ☐ No ☒ Production Type: MP ☒ TV ☐ MOV ☐ Industrial ☐ Other ☐
Shooting Location 2721 Danbury Dr. New Orleans LA

SELECT FROM DROP-DOWN LIST										WORK TIME				MEALS				TRAVEL TIME				WARDROBE		Forced Call		MP's		PERFORMER'S SIGNATURE		
CAST	M I N O R ?	CHARACTER	Report Makeup Wardrobe	Report on Set		Dismiss Makeup on Set	Dismiss Makeup Wardrobe	In	Out	1ST MEAL		2ND MEAL		Leave for Location	Arrive on Location	Leave Location	Arrive at Studio	Stunt Adj.	Minors Tutoring Time	No. of Outfits Provided	Wardrobe									
				Start	Finish					Start	Finish	Start	Finish																	
LUCAS		Sam Murphy	W	3:30 PM	6:00 PM					-	-									1										
Tyler G. Ows		Sherry	W	9:30 AM	3:00 PM					12:30 PM	1:15 PM									2										
			W																											
			W																											
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			W																											

*This refers to the two (2) days (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.

Appendix E: SAG Daily Reports

SAG-AFTRA
ONE UNION

SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

Picture Title Thrown

Company _____

Production No. 203846

Date 9/20/21

Contact Jade Hewitt

Phone No. (985) 778-9909

TV ☒ MOW ☐ Industrial ☐ Other ☐

Production Type: MP ☒ TV ☐ Industrial ☐ Other ☐

Shooting Location 10639 Willow Dr. New Orleans, LA 70131

Is Today a Designated Day off? Yes ☐ No ☒

Production Type: MP ☒ TV ☐ Industrial ☐ Other ☐

SELECT FROM DROP-DOWN LIST

WORK - W REHEARSAL - FITTING - FT TRAVEL - TR

START - S HOLD - H

TEST - T

FINISH - F

CHARACTER

CAST

W

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W

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W

W

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W

WORK TIME

Report

Makeup

on Set

Wardrobe

7:30

AM

7:00

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MEALS

NO Meal

1ST MEAL

2ND MEAL

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Finish

TRAVEL TIME

Leave for

Arrive on

Location

Location

Location

Location

Location

Location

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Location

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Location

Appendix E: SAG Daily Reports

[illegible]

APPENDICIES

Appendix F: Crew Contact Information

Thrown

Directed by: Chris Gayden

Produced by: Jade Hewitt

Shooting September 2014

University of New Orleans: Thesis Film

Crew Contact Information

<i>Last</i>	<i>First</i>	<i>Position</i>	<i>Cell</i>	<i>Email</i>
-------------	--------------	-----------------	-------------	--------------

PRODUCTION

Gayden	Chris	Director
Hewitt	Jade	Producer
Fortier	Rashada	Producer
Hewitt	Jade	1st AD
Fortier	Rashada	2nd AD
Bertucci	Stephen	Script Supervisor
Poulliard	Emily	Production PA
Periban	Kyndra	Set PA
Forsyth	Alexandra	Set PA
Haykus	Amanda	Set PA
Miller	Sam	Set PA

CAMERA

Mynatt	Trenton	Director of Photography
Cunningham	Barry	Camera Op
Dominick	Noell	1st AC
Nguyen	Victor	2nd AC
Van Hoof	William	Camera PA
Lipscomb	Mason	DIT

APPENDICIES

Appendix F: Crew Contact Information

GRIP AND ELECTRIC

Lipscomb	Mason	Gaffer
Kleinpeter	Daniel	Key Grip
Redmond	Connor	Key Dolly Grip
Nix	Christiani	Grip/Electrician
Dufrechou	Nicholas	Grip/Electrician
Halter	Adam	Grip/Electrician

COSTUME, HAIR, MAKEUP

Vinson	Barbara	Key Costume
Nicely	Krystyna	Key Hair
Nicely	Krystyna	Key Makeup
Clanton	Leah	H/MU Assistant

PRODUCTION DESIGN

Boyett	Alaina	Production Designer
Nutter	Emilie	Prod. Design Assist

PRODUCTION DESIGN

Connor	Tim	Sound Mixer
Thiboedeaux	Donovan	Boom Operator

CATERING AND CRAFT SERVICES

Clanton	Leah	Catering
Clanton	Leah	Craft Services
Hewitt	Jim	Crafty/Catering

POST PRODUCTION

Gayden	Chris	Editor
--------	-------	--------

APPENDICIES

Appendix G: Location Contact Information

Thrown

Directed by Chris Gayden

Produced by Jade Hewitt

Shooting September 2014

UNO Thesis Film

<i>Script Loc.</i>	<i>Specifics</i>	<i>INT/EXT</i>	<i>Actual Location</i>	<i>Contact Name</i>	<i>Cell Number</i>	<i>Email</i>
Stables		EXT	10639 Willow Drive New Orleans, LA	Robbi Pounds		
Lila's House	Bedroom	INT	2721 Danbury Drive	Daina Purpura		
	Kitchen	INT	New Orleans, LA			
	Driveway	EXT				
Bar		INT and EXT	Snake & Jakes 7612 Oak St. New Orleans, LA	Dave Clements		

APPENDICIES

Appendix H: Location Contracts and Releases

 <p>The University of New Orleans Film Program</p>		<p>The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318</p>
COURSE NAME AND NUMBER: Studio II		
PROD. #:	PRODUCTION TITLE: Thrown	
PRODUCER: Jade Hewitt (985) 778-9964	DIRECTOR: Chris Gayden (334) 549-3315	
LOCATION MANAGER: Jade Hewitt (985) 778-9964		

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 9/1/14

Permission is hereby granted to Chris Gayden (hereinafter referred to as "Student Filmmaker") by Paul & Daina Purpura (hereinafter referred to as "Owner/Agent"), to use Home - Interior & Exterior the property and adjacent area, located at 6721 Danbury Dr. New Orleans LA for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 3 ☒ Days ☐ Weeks, beginning on 9/12 Friday (Day & Date) and ending on 9/14 Sunday (Day & Date).

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

Jade Hewitt Jack Hewitt 9/1/14
 STUDENT FILMMAKER DATE
Daina Purpura 9/9/14
 OWNER/AGENT DATE

ADDRESS: _____

TELEPHONE: _____

APPENDICIES

Appendix H: Location Contracts and Releases

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

COURSE NAME AND NUMBER: Studio II 6911	
PROD. #:	PRODUCTION TITLE: Thrown
PRODUCER: Jade Hewitt (985) 778-9964	DIRECTOR: Chris Gayden (334) 549-3315

STUDENT PRODUCTION LOCATION RELEASE

LOCATION House - Interior & Exterior
 PROPERTY OWNER Paul & Daria Purpura
 ADDRESS 2721 Danbury Drive
New Orleans, LA

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated _____ ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

Jade Hewitt Jade Hewitt 9/11/14
 Producer Date

Daria Purpura [Signature] 9/9/14
 Location Manager Date
 Owner/Agent Date

ADDRESS _____

TELEPHONE _____

APPENDICIES

Appendix H: Location Contracts and Releases

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

COURSE NAME AND NUMBER: Studio II	
PROD. #:	PRODUCTION TITLE: Thrown
PRODUCER: Jade Hewitt (985) 778-9964	DIRECTOR: Chris Gayden (334) 549-3315
LOCATION MANAGER: Jade Hewitt (985) 778-9964	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 9/1/14

Permission is hereby granted to Chris Gayden (hereinafter referred to as "Student Filmmaker") by Robbi Pounds (hereinafter referred to as "Owner/Agent"), to use Good Horse LLC the property and adjacent area, located at 10639 Willow Dr. New Orleans, LA for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on 9/20 Saturday (Day & Date) and ending on 9/20 Saturday (Day & Date).

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

Jade Hewitt Jade Hewitt 9/1/14
STUDENT FILMMAKER DATE

Robbi Pounds 9.20.14
OWNER/AGENT DATE

ADDRESS: 10639 Willow Dr N.O LA 70131

TELEPHONE: 931.3166

APPENDICIES

Appendix H: Location Contracts and Releases

APPENDICIES

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

COURSE NAME AND NUMBER: Studio II 6911			
PROD. #:	PRODUCTION TITLE:		Thrown
PRODUCER:	Jade Hewitt (985) 778-9964	DIRECTOR:	Chris Gayden (334) 549-3315

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Good Horse LLC
 PROPERTY OWNER Robbi Poulis
 ADDRESS 10039 Willow Dr
New Orleans, LA

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated Good Horse LLC ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

Jade Hewitt Jade Hewitt 9/1/14
 Producer Date

Robbi Poulis 9.20.14
 Location Manager Date
Robbi Poulis
 Owner/Agent Date

ADDRESS 10639 Willow Dr. NO 70131

TELEPHONE 931.3166

APPENDICIES

Appendix H: Location Contracts and Releases

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

COURSE NAME AND NUMBER: Studio II			
PROD. #:	PRODUCTION TITLE:		Thrown
PRODUCER: Jade Hewitt (985) 778-9964	DIRECTOR:	Chris Gayden (334) 549-3315	
LOCATION MANAGER: Jade Hewitt (985) 778-9964			

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 9/20/14

Permission is hereby granted to Chris Gayden (hereinafter referred to as "Student Filmmaker") by Ann Weiss (hereinafter referred to as "Owner/Agent"), to use 2004 Bayoune the property and adjacent area, located at 710 7437 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on 9/20/14 (Day & Date) and ending on 9/20/14 (Day & Date).

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

Chris Gayden 9/20/14
STUDENT FILMMAKER DATE

Ann Weiss 9/20/14
OWNER/AGENT DATE

ADDRESS: 2004 Bayoune
710 7437
TELEPHONE: 710 7437

APPENDICIES

Appendix H: Location Contracts and Releases

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

COURSE NAME AND NUMBER: Studio II 6911	
PROD. #:	PRODUCTION TITLE: Thrown
PRODUCER: Jade Hewitt (985) 778-9964	DIRECTOR: Chris Gayden (334) 549-3315

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Willow Drive Algiers LA
 PROPERTY OWNER Lynn Weiss
 ADDRESS 2004 BARONNE
NOVA 70113

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated _____ ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

Jade Hewitt Jade Hewitt 9/20/14
 Producer Date

Lynn Weiss Lynn Weiss 9/20/14
 Location Manager Date
 Owner/Agent Date

ADDRESS 2004 BARONNE
NOVA 70113
 TELEPHONE 710 7437

APPENDICIES

Appendix H: Location Contracts and Releases

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

COURSE NAME AND NUMBER: Studio II	
PROD. #:	PRODUCTION TITLE: Thrown
PRODUCER: Jade Hewitt (985) 778-9964	DIRECTOR: Chris Gayden (334) 549-3315
LOCATION MANAGER: Jade Hewitt (985) 778-9964	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 9/1/14

Permission is hereby granted to Chris Gayden (hereinafter referred to as "Student Filmmaker") by Dave Clements (hereinafter referred to as "Owner/Agent"), to use Snake and Jake's Bar the property and adjacent area, located at 7012 Oak St. New Orleans, LA for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 3 ☒ Days ☐ Weeks, beginning on 9/1, 9/7, 9/21 (Day & Date) and ending on 9/6, 9/17, 9/21 (Day & Date).

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

Jade Hewitt Jade Hewitt 9/1/14
STUDENT FILMMAKER DATE

Dave Clements 9/1/14
OWNER/AGENT DATE

ADDRESS: _____

TELEPHONE: _____

APPENDICIES

Appendix H: Location Contracts and Releases

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

COURSE NAME AND NUMBER: Studio II 6911	
PROD. #:	PRODUCTION TITLE: Thrown
PRODUCER: Jade Hewitt (985) 778-9964	DIRECTOR: Chris Gayden (334) 549-3315

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Snake and Jake's Bar
 PROPERTY OWNER Dave Clements
 ADDRESS 7012 Oak St
New Orleans LA

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated Snake and Jake's ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

Jade Hewitt Jade Hewitt 9/1/14
 Producer Date

Dave Clements Dave Clements 9/1/14
 Location Manager Date
Dave Clements Dave Clements 9/1/14
 Owner/Agent Date

ADDRESS _____

TELEPHONE _____

APPENDICIES

Appendix I: Street Filming Permits



CITY OF NEW ORLEANS

MAYOR'S OFFICE OF CULTURAL ECONOMY

FILM PERMIT

PROJECT:

Project Name: Thrown **Project Number:** 14-5193
Valid Dates: 9/5/2014 to 9/21/2014
Description: Student Film

APPLICANT:

Applicant Name: UNO **Contact Name:** Jade Hewitt
Applicant Address: 2000 Lakeshore Drive **Contact Phone:** (985) 778-9964
New Orleans, LA 70148 **Contact Email:** thrownthesisfilm@gmail.com
Applicant Phone: 888-514-4275

LOCATION PERMITS:

Number	Location	Film Date	Description
14-27172-FILM	2000 Lakeshore Dr	9/5/2014	INT/EXT
14-27173-FILM	7612 Oak St	9/6/2014, 9/7/2014, 9/21/2014	INT/EXT
14-27174-FILM	2721 Danbury Dr	9/12/2014 – 9/14/2014	INT/EXT
14-27175-FILM	10639 Willow Dr	9/20/2014	INT/EXT

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

A handwritten signature in black ink, appearing to read "Katie Williams".

Katie Williams – Director

9/2/2014
Date

Mayor's Office of Cultural Economy
1300 Perdido Street, 2nd Floor
New Orleans, LA 70112
504-658-4315

APPENDICIES

Appendix J: Insurance Documents



August 27, 2014

To Whom It May Concern,

Please be advised that all University of New Orleans student film projects done in fulfillment of course and degree requirements are covered by general liability and loss or damage by the University insurance policy. Attached is a sample Certificate of Insurance (COI) as evidence of coverage limits. It is not necessary to issue a COI specific to each student film project for the policy to be in place.

This letter confirms that Chris Gayden is a graduate student in the UNO film program and the project currently titled "Thrown" is his thesis project being done in fulfillment of graduate degree requirements.

Should you require more information about the University's insurance, please contact:

Sherri R. Ganucheau
Risk Management Coordinator, UNO
Email: sganuche@uno.edu
Office: (504) 280-6728

Sincerely,

Laura J. Medina
Assistant Professor
Department of Film & Theatre
University of New Orleans
Email: lmolina@uno.edu

APPENDICIES

Appendix J: Insurance Documents

COPY

CERTIFICATE OF INSURANCE

COPY

 Issue Date December 8, 2009

PRODUCER Office of Risk Management – DOA Post Office Box 91106 Baton Rouge, Louisiana 70821-9106	THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW.
INSURED State of Louisiana University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148	COMPANY AFFORDING COVERAGE Louisiana Self-Insurance Fund

CORP. NO: 4460

COVERAGES

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL TERMS, EXCLUSIONS, AND CONDITIONS OF SUCH POLICIES.

CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS	
					EACH OCCURRENCE	AGGREGATE
	GENERAL LIABILITY <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> POLLUTION (Sudden & Accidental Only) <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any one fire) <input type="checkbox"/> MEDICAL EXPENSES	CGL20092010	07-01-2009	07-01-2010	BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	 \$ 5,000,000
	AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED AUTOMOBILE PHYSICAL DAMAGE <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED				BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	 \$
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY				STATUTORY \$ (EACH ACCIDENT) \$ (DISEASE-POLICY LIMIT) \$ (DISEASE-EACH EMPLOYEE)	
	<input type="checkbox"/> OTHER					

DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS

Proof of coverage for UNO film project, "Tricycle Season," being filmed at the following locations: Charla Smith's residence located at 84 Dove Street in New Orleans, LA 70124; 1st NBC Bank located at 210 Beronne Street, New Orleans, LA 70112; Le Jouet Toy Store, 1700 Airline Drive, Metairie, LA 70001; JR's Pawn located at 2209 Jefferson Highway, Jefferson, LA 70121; and the First District Patrol Office located at 4116 Hessmer Avenue, Metairie, LA 70002.

EXAMPLE

CANCELLATION SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICES SHALL IMPOSE NO OBLIGATIONS OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES.	CERTIFICATE HOLDER University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148
AUTHORIZED REPRESENTATIVE <div style="text-align: center;"> <div style="font-size: 2em; color: blue; opacity: 0.5;">COPY</div> MELISSA HARRIS, UNDERWRITING MANAGER </div>	

APPENDICIES

Appendix J: Insurance Documents

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

COURSE NAME AND NUMBER: Studio II 6911	
PROD. #:	PRODUCTION TITLE: Thrown
PRODUCER: Jade Hewitt (985) 778-9964	DIRECTOR: Chris Gayden (334) 549-3315
LOCATION MANAGER: Jade Hewitt (985) 778-9964	

OFF-CAMPUS LOCATION & RELEASE FORM

To Whom It may Concern:

This is to certify that Chris Gayden is/are enrolled in the School of Filmmaking for the current term and is/are engaged in the production of an authorized ☐ film OR ☒ video project entitled Thrown

ATTACH CREW LIST ON SCHOOL OF FILMMAKING CREW LIST PRODUCTION FORM:

Filming Location(s):

2000 Lakeshore Drive, New Orleans, LA 70148
7012 Oak St. New Orleans, LA
2721 Danbury Dr. New Orleans, LA
10639 Willow Dr. New Orleans, LA

Date, time and duration of shoot: Sept. 5-7, 12-14, 20-21
Description of action to be filmed: All principal shooting

Any portrayal of weapons(prop or real), violence or illegal acts? ☒ YES ☐ NO
If YES, Weapons Release Form must be attached to this form.

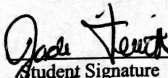
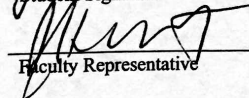
Any stunts or special effects? ☐ YES ☒ NO
If YES, Stunts/Special Effects Release Form must be attached to this form.

The Location Representative agrees that the UNO Film, Theater, and Communication Arts shall own all rights of every kind in and to all photographs and recordings made by the above named crew on or about these premises and shall have the right to use such photographs and/or recording in any manner it may desire without restriction or limitation of any kind. You represent and warrant that you are authorized to grant these rights.

We, the above named film crew, agree to exercise reasonable care in the use of these premises and to leave them in substantially as good condition as when received.

Film/Video projects undertaken by the UNO Film, Theater, and Communication Arts are for instructional purposes only and are not generally intended for commercial use.

Thank you for your cooperation.

 Student Signature	<u>9/4/14</u> Date	_____ Location Representative	_____ Date
 Faculty Representative	<u>9/4/14</u> Date	_____ Head of Production Signature	_____ Date

APPENDICIES

Appendix K: Weapons Release

University of New Orleans FTA: Weapons Release Form



WEAPONS RELEASE FORM

Course Number and Name: Studio II 6911

Production Title: Thrown

Producer: Jade Hewitt throwntheisisfilm@uno.edu Director: Chris Gayden cgayden4@yahoo.com

**ABSOLUTELY NO LIVE AMMUNITION IS TO BE BROUGHT ONTO
CAMPUS, STATE, OR ANY OUTSIDE LOCATION.**

This is to certify that Chris Gayden is/are enrolled in the UNO Film and Theatre Program for the current term and is/are engaged of the production of a video project entitled Thrown.

1st AD: Jade Hewitt

2nd AD: Rashada Fortier

Weapons Wrangler: Alaina Boyett

Film Location(s) where Weapons will be used:

- | | | |
|--------------------------|-------------------------------------|-------------|
| 1.) Snake and Jake's Bar | 7612 Oak St. New Orleans, LA | Sept. 6-7 |
| 2.) Private Residence | 2721 Danbury Drive. New Orleans, LA | Sept. 12-14 |

Weapons:

- 1.) U.S. Marines SS01 Airsoft Strike Shotgun (black and brown)
- 2.) Berreta M9/92FS (black) (Airsoft)
- 3.) Prop handgun (make and model not available)

Jade Hewitt

Student (print)

Jade Hewitt

Student (signature)

John Overton

Instructor (print)

John Overton

Instructor (signature)

9/1/14


Date

9/4/14

Date

APPENDICIES

Appendix L: Music Licenses

 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	<div style="border: 1px solid black; padding: 2px; display: inline-block;">Print</div>
Student: Chris Gayden	Email: cgayden@uno.edu		
Artist: Adam Guthrie	Phone: (334) 549-3315		
Course#: 7000-001	Email: [REDACTED]		
Project Title: Thrown	Phone: [REDACTED]		
	Professor: Hamp Overton		
	Date: 1/28/2016		

ORIGINAL MUSIC LICENSE AGREEMENT

THIS AGREEMENT, made and entered into as of March 10 2016, by and between
(DATE)

Adam Guthrie and Chris Gayden, for the
(STUDENT) (ARTIST)



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

project THROWN.
(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>Adam Guthrie</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>Mar 10</u> <small>DATE</small>
Student:	<u>Chris Gayden</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>March 10 2016</u> <small>DATE</small>

APPENDICIES

Appendix L: Music Licenses

CERTIFICATION OF AUTHORSHIP

I, Adam Gauthier, certify that I have composed all musical compositions and/or musical material submitted by me to Chris Gayden Student for use in the Picture currently titled "THROWN" 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:

Adam Gauthier

APPENDICIES

Appendix L: Music Licenses

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: Chris Gayden	Email: cgayden@uno.edu Phone: (334) 549-3315
Course#: 7000-001	Professor: Hamp Overton
Project Title: Thrown	Date: 1/28/2016

MUSICIAN CONSENT & RELEASE AGREEMENT

For good and valued consideration (herein defined as screen credit in the end credits), I hereby grant my consent for the recording and use of my performance for the soundtrack of the UNO Student short film project presently entitled: THROWN.

I grant to the Student Filmmaker, Chris Gayden, UNO Department of Film & Theatre, and their successors and assigns, the right, but not the obligation, to use this recording in all forms of distribution, exhibition and marketing of the short film project, through any and all media (whether now known or hereafter devised), throughout the world in perpetuity.

I hereby release Student Filmmaker & UNO Department of Film & Theatre, and their successors and assigns from all claims and demands in connection with my participation in this short film project.

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

Student Filmmaker agrees that credit for musician, if such credits are given, will be given in the end credits of the short film project – with placement, size and wording at the sole discretion of the Student Filmmaker.

Musician: Adam Guthrie Phone: (205) 901-9632

Email: _____

Instruments/Songs: Guitar


Address: _____

ACCEPTED AND AGREED TO:

Musician:	<u>Adam Guthrie</u> <small>PRINT NAME</small>	<u>Adam Guthrie</u> <small>SIGNATURE</small>	<u>Mar. 10</u> <small>DATE</small>
Student:	<u>Chris Gayden</u> <small>PRINT NAME</small>	<u>Chris Gayden</u> <small>SIGNATURE</small>	<u>March 10 2016</u> <small>DATE</small>

APPENDICIES

Appendix L: Music Licenses



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

Print

Student: Chris Gayden	Email: cgayden@uno.edu Phone: (334) 549-3315
Composer: Adam Guthrie	Email: [REDACTED] Phone: [REDACTED]
Project Title: Thrown	Date: 1/28/2016

COMPOSER LICENSE AGREEMENT FOR THESIS FILM

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

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

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

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

ACCEPTED AND AGREED TO:

Composer:	PRINT NAME	SIGNATURE	DATE
Student:	PRINT NAME	SIGNATURE	DATE

CERTIFICATION OF AUTHORSHIP

I, Adam Guthrie, certify that I have composed all musical compositions and/or musical material submitted by me to Chris Gayden Student/ Student for use in the Thesis Project currently titled "THROWN" 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: Adam Guthrie

APPENDICIES

Appendix M: Shooting Script

THROWN

By

Christopher Gayden

FINAL DRAFT

September 5, 2014

Thesis Film
University of New Orleans

cgayden4@yahoo.com
(334) 549-3315

APPENDICIES

Appendix M: Shooting Script

INT. REHAB FACILITY - MORNING

FADE IN.

Flashback: Lila running towards the distance.

SAM (OS)
The mail came yesterday. My
daughter sent her birthday list to
me. It's today. She's six.(pause)
Say's she wants two things. A rodeo
bull as a pet... and for me to come
home.

The group tamely chuckles. They are supportive of Sam.

A hand (no ring) grips a envelope. The envelope is red with
white crayon that has a heart with daddy in it.

SAM (OS CONT'D)
Going to have to be creative about
tha first part.

Worn boots shift.

SAM (OS CONT'D)
The names Sam Murphy. Back when I
was all knees and elbows, I came up
on a ranch. Pa was a cattleman. He
gave me a love for the rodeo.

Flashback: A man walks onto the rodeo ring dirt in the
arena.

SAM (CONT'D)
Got serious bout riden'
seven years back. Won buckles in
seven states. Was movin' right
through the circuits.

Flashback: A cowboy looking down at a bull beneath him. The
gate opens and the bull explodes from the chute.

A rodeo buckle.

SAM (OS CONT'D)
Sponsors were lining up for when I
jumped pro. I was next and everyone
knew it.(pause) Was setting up a
life that only I could.

Flashback: A bull in a pen. A bull's eye blinks. A spine
x-ray.

(CONTINUED)

APPENDICIES

Appendix M: Shooting Script

CONTINUED:

2.

SAM (OS CONT'D)

Drew a rank bull in Shreveport.
Named Rango. Book said he always
spun right. He came left into my
hand. Dropped me inside. They fused
my spine... C six & seven.

SAM MURPHY (cowboy, late twenties) stands at a lectern
facing an AA group of ten people from all walks of life. He
takes a moment before speaking again. His back is rigid.

SAM

Went back to ranch work when I got
back on my feet.(pause) Couldn't
ride? So I drank. Got pulled over
past November. Took a poke at the
patrolman. Cost me a year.(pause)
Only six if I spent thirty days
here. (pause) The moral is, I just
whipped drinkn. Now, I'm gonna be
my daughter's champion.

Sam relishes the approval of the group.

SAM (CONT'D)

Gonna go get a buckle for that.

EXT. SAM'S TRUCK PARKING LOT - MORNING

Sam throws his bag in the truck.

Sam tucks Lila's note in his pocket.

Sam's truck pulls away.

INT. LILA'S BEDROOM - MORNING

LILA (six years old and awesome) is asleep in her bed.
SHERIFF BERTTS (forty years old, calculating and sturdy)
nudges Lila to wake her up.

BERTTS

Morning Lila. Happy Birthday. Your
mom and I made pancakes....

Lila, springs out of bed straight past Bertts and CHARLOTTE
(twenty eight, pretty and determined) ignoring them.

Bertts turns to Charlotte (Lila's mother) to see if he did
something wrong.

Charlotte is humored by his confusion and exits after Lila.

APPENDICIES

Appendix M: Shooting Script

3.

Bertts tips down a picture of Sam and Lila on the night-stand.

EXT. RANCH - MORNING

Sam drives past a working ranch in his truck.

EXT. STABLES - MORNING

BUCK (Sam's father, a weathered rancher) pulls a nail out of a board. Sam approaches from behind him.

SAM

Pops.

Buck shoots a glance over his shoulder.

SAM (CONT'D)

Ma around?

BUCK

At your aunt's.

Sam kicks the dirt.

BUCK

She made up your old room. Didn't know your plans?

SAM

Just stopping in on my way to see Lila.

BUCK

On your way to see Lila? Your ex-wife got us on a schedule now, son.

SAM

Yea well, I'm her father.

BUCK

Right, then you can join us on Tuesday. We are going to bring her out here.

SAM

It's not like that. Tuesday is not her birthday? I deserve to see her today.

(CONTINUED)

APPENDICIES

Appendix M: Shooting Script

CONTINUED:

4.

BUCK

Life don't owe you anything Sam.

Buck looks up with disappointment that Sam has not changed.

SAM

You don't get it.

This isn't the welcome home Sam wanted. Sam starts to walk back to his truck. He stops.

SAM (CONT'D)

I've kicked drinkin'. I'm standin' tall now. Lila needs me and I'm going to see her.

Sam takes a step towards the truck.

BUCK

Son.

Sam stops but does not turn around.

BUCK (CONT'D)

Life knows it can throw you now Sam. Be careful how you climb back on.

Sam continues to his truck.

INT. LILA'S HOUSE - DAY

Lila opens a present.

Sheriff Bertts is standing in the background watching Charlotte prepare the table for their party.

He shifts some legal documents on the table.

BERTTS

Charlotte, why don't we go ahead and take care of this.

Charlotte looks at the papers. She shoots a quick glance over to Lila.

CHARLOTTE

Tomorrow... ok?

APPENDICIES

Appendix M: Shooting Script

5.

INT. STORE - DAY

Sam picks up a girl's bike.

Sam puts some money on the counter.

EXT. HIGHWAY - DAY

Tassels from the handle bars blow in the wind.

A bow on the bike struggles to hang on in the wind.

Sam driving down road with the bicycle in the back.

EXT. PAYPHONE - DAY

Sam pulls up to a payphone. Exits truck and dials.

INT. LILA'S HOUSE - DAY

Charlotte's phone vibrates next to the Sheriff Bertts' gun and holster on the counter.

Charlotte, Bertts, and Lila are too busy blowing out candles and blowing party noise-makers.

EXT. PAYPHONE - DAY

Sam drops the phone from his ear and hangs up.

INT. TRUCK ROAD - DAY

Sam is driving down road.

Sam sees part of a whiskey bottle under the passenger seat.

His mouth dries and his palms sweat. Sam feels for the envelope his daughter sent him.

INT. LILA'S HOUSE - DAY

Lila is enjoying a piece of cake while Charlotte is in the background.

Sam's truck pulls across the street with Lila's bike.

Charlotte sees Sam parked from the window.

(CONTINUED)

APPENDICIES

Appendix M: Shooting Script

CONTINUED:

6.

Charlotte and Bertts share a glance. She heads outside.

BERTTS

Lila, I think you might have a
present under your bed. Why don't
you go see?

Lila doesn't acknowledge Bertts and runs to the back.

Bertts looks out the window at Sam.

INT. TRUCK LILA'S HOUSE STREET - DAY

Sam picks up the whiskey bottle under the passenger seat.

The bottle is empty. He is relieved. He sets it on the seat.

Charlotte approaches from the house.

EXT. TRUCK LILA'S HOUSE STREET - DAY

Sam exits the truck and puts the bike on the ground. He
starts to lash horns to the throat of the bike with bailing
wire.

CHARLOTTE

No, no....absolutely not. Sam?

SAM

Good seeing you too, Charlotte.

CHARLOTTE

You can't be here. We went over
this. It is not your time.

SAM

Come on Charlotte? I'll make her
day.

CHARLOTTE

Please don't ruin this for us, Sam.

SAM

Ruin this for us? Us? What about me
Charlotte? How about not ruining
this for me.

CHARLOTTE

I should have known. You are just
so full of pride Sam. Both kinds.

Sam finishes fastening the horns. He stands up.

(CONTINUED)

APPENDICIES

Appendix M: Shooting Script

CONTINUED:

7.

Sam realizes Bertts has joined him and Charlotte.

Bertts puts his hand on Charlotte's shoulder.

Sam has not thought that through. He presses on.

SAM

Don't punish Lila, Charlotte.

Charlotte glances in the cab at the empty bottle. She picks it up. Her objectionable mood becomes seething anger.

CHARLOTTE

Get out of here Sam. You aren't welcome here!

SAM

Stop...

CHARLOTTE

I've heard it all a thousand times, Sam! Nothing is ever going to change with you!

Charlotte is no longer angry but overcome with emotion. She hands the bottle to Bertts and exits back to house.

Sam can't believe his misfortune.

SAM

I'm her father.

BERTTS

I'll give that to Lila for you.

Bertts picks up the bike by the handle bars. The two men leer at each other for a moment.

Bertts' grip tightens around the bottle.

SAM

This will always be my family.

The two stare for a moment. Sam turns to get in his truck. Bertts lingers for a beat then marches back to the house.

INT. LILA'S HOUSE - DAY

Charlotte fakes a smile to Lila while she unwraps a present. Lila is unaware of the turmoil around her.

Bertts enters with the bike.

(CONTINUED)

APPENDICIES

Appendix M: Shooting Script

CONTINUED:

8.

BERTTS
Look here Lila.

Bertts starts to undo the bull horns.

LILA
No! Those are bull horns. That's my
bull. I'm going to ride it just
like daddy.

Bertts does not enjoy Lila's response. He exits.

INT. TRUCK CAB STREET - DAY

Sam pulls up to a stop sign. He looks over at a dive-bar.
He pounds the steering wheel angrily, parks, and enters.

INT. LILA'S HOUSE - DAY

Bertts steps out of the back in full uniform.

Charlotte is cleaning up. Bertts looks at the other presents
they gave to Lila, then back to Charlotte. She shoots a
glance back at Bertts, but they don't speak.

The legal documents have Charlotte's signature and are
placed under Bertts' keys. He puts them in back pocket and
exits.

INT. DIVE-BAR - AFTERNOON

MITCH (thirty-four, quick with a smile) the
bartender, hangs up the phone and places it on the bar as
Sam enters.

Sam approaches the bar and takes a seat.

EXT. LILA'S HOUSE SIDEWALK - AFTERNOON

Lila pushes her bike to the sidewalk. Puts on her helmet.

EXT. DIVE-BAR STREET - AFTERNOON

Bertts pulls up.

He sees Sam's truck in front of the bar.

APPENDICIES

Appendix M: Shooting Script

9.

INT. DIVE-BAR - AFTERNOON

Sam studies the bottles that have been displayed to entice.

Sam sees Mitch in a picture with a ten year old girl.

SAM
You got a kid?

MITCH
Lives over in Houston. I see her
every summer. What can you do?
Right? What can I get for ya?

SAM
Whiskey.

Sam savors the sight of the drink, then turns it up. His
addiction is momentarily pacified. The door behind Sam opens
as he finishes.

BERTTS (OS)
All better, Sam?

Bertts is standing in the doorway.

EXT. LILA'S HOUSE SIDEWALK - AFTERNOON

Lila begins to peddle fiercely down the sidewalk.

INT. DIVE-BAR - AFTERNOON

BERTTS
I knew it would be easy to find ya.
What's it been? One day and you're
already curling right back up in
the bottle.

Sam stares at the bar.

Bertts is at the bar. He drops folded papers on the bar. He
eats peanuts.

BERTTS
We got a conversation needs
finishing, Sam. Back at the house
you seem to to be under the
impression you still have a family?
You need to understand something,
and it needs to be crystal
clear.(pause) Charlotte, Lila,

(CONTINUED)

APPENDICIES

Appendix M: Shooting Script

CONTINUED:

10.

SAM
Leave Lila out of this.

BERTTS
Or what?...

Bertts stands up. He drags his stool and the papers around the bar. He settles in and looks at the bottle in front of him.

BERTTS (CONT'D)
Making good decisions ain't your
strong suit is it Sam?

MITCH
Fellas?

Bertts holds up a hand that stops Mitch from speaking. He changes tactics.

BERTTS
I tell you what. Pour Sam here
another double.

Mitch reluctantly pours another drink.

BERTTS (CONT'D)
I'm actually here to celebrate some
good news.

Sam looks puzzled.

BERTTS (CONT'D)
Ohhh...Charlotte didn't tell you
yet did she?(pause) We decided Lila
is going to officially take my last
name.

Bertts unfolds and slides the documents "NAME CHANGE" in front of Sam.

The weight begins to sink in for Sam.

BERTTS(CONT'D)
That's right. It's my family now
Murphy.

Bertts puts his hand on Sam's shoulder. Sam shoves Bertts and Sheriff falls to the ground.

Bertts, compromised, hastily fumbles for his gun.

Sam lunges down onto Bertts as he removes his gun.

APPENDICIES

Appendix M: Shooting Script

11.

EXT. LILA'S HOUSE SIDEWALK - AFTERNOON

Lila squeals with delight. The wind whips through her hair.

INT. DIVE-BAR - AFTERNOON

The two men struggle for control. A single shot is fired.

EXT. LILA'S HOUSE SIDEWALK - AFTERNOON

The sidewalk comes rushing up on Lila.

Lila lies in a heap on the sidewalk next to her overturned bike.

INT. DIVE-BAR - AFTERNOON

After the shot. Sam wrestles the gun away from Bertts and quickly stands up and steps a few feet back from Bertts. The gun is pointed at the floor by his side.

Bertts slides back. He doesn't want to provoke Sam.

BERTTS

Easy Sam...

Sam hears some commotion behind the bar.

He points the gun at the Bertts while he takes his eyes off of him and looks over the bar.

Mitch is bleeding from his neck and is struggling for air.

Sam looks down at the gun in his hand.

SAM

Oh no... No?

Sam turns to look at Bertts but all he sees is the door closing. The sheriff is gone.

Sam runs around the bar to assist Mitch.

Mitch takes a wet suffocating breath and passes.

Confused, Sam looks at the blood on his hands. He still has the gun.

Sam runs to the front of the bar and looks out.

(CONTINUED)

APPENDICIES

Appendix M: Shooting Script

CONTINUED:

12.

Bertts is at his sheriff car directly across the street. He is holding a shotgun pointed at the front door and calling in backup from the radio.

Sam walks back to the bar. The world is crashing in on him.

He sees the legal papers on the bar.

Sam sees the phone.

INT. LILA'S KITCHEN - AFTERNOON

Charlotte tending to Lila's skinned knee. The phone rings.

CHARLOTTE

Hello?

INT. DIVE-BAR - AFTERNOON

SAM

Don't hang up! Charlotte. I need
Lila!

INT. LILA'S KITCHEN - AFTERNOON

SAM (OS CONT'D)

I'm her father? It's her
birthday...

Charlotte looks down at Lila who is staring up at her.

LILA

Mommy?

Charlotte relents and hands Lila the phone.

INT. DIVE-BAR - AFTERNOON

LILA (OS)

Daddy!

SAM

Happy birthday, Lila.

Sam removes the note from his pocket.

He sinks to the floor.

APPENDICIES

Appendix M: Shooting Script

13.

INT. LILA'S KITCHEN - AFTERNOON

LILA
You are supposed to be here?

INT. DIVE-BAR - AFTERNOON

SFX: Sirens begin to appear in the background.

SAM
I tried. Nobody understands Lila.

INT. LILA'S HOUSE KITCHEN - AFTERNOON

LILA
But you can do anything Daddy?

INT. DIVE-BAR - AFTERNOON

Sam realizes he has failed Lila.

He clutches the note Lila wrote.

SFX: The sirens are outside the bar. Doors close. Commotion.

LILA (SINGING OS)
Do you remember the song you sing
me? I'm your cowboy and I always
make eight. No bull can throw me
when I climb in the gate. I'll
never get thrown. I'll always hold
on....

SAM
Forgive me sweetheart.

Sam drops the phone from his ear.

CUT TO BLACK.

The door of the bar is rushed. Sirens blare.

DEPUTIES (OS)
Let me see your hands! Let me see
your hands! Face down!

APPENDICIES

Appendix N: Call Sheets

THROWN			
Call Sheet #1 – 9/5/2014			
Producer and 1st AD: Director: 2nd AD:		GENERAL CREW CALL 7:00 AM Shooting Call 8:00 AM	DATE: FRIDAY, 9/5/2014 DAY <u>1</u> of <u>9</u> LUNCH: 1:00 PM
SET CELL		***Company Notes*** There will be NO carpool. Shooting will take place on UNO campus.	

Weather: Cloudy with a 50% chance of T-storms. High 88 Low 74. Please bring appropriate rain gear and shoes.

SC.#	I/E	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS	LOCATION
7	INT	TOY STORE Sam buys Lila's bike.	Cast: 1, Store Clerk	1	D	1/8	2000 Lakeshore Drive New Orleans, LA 70148 PAC Room 313
1	INT	AA Meeting Sam talks to AA group.	Cast: 1, EXTRAS	1	D	1 4/8	NEAREST HOSPITAL Tulane Medical Center 1415 Tulane Ave New Orleans LA (504) 988-5263
9 and 11	EXT	ROADSIDE PAYPHONE Sam pulls up, exits truck, calls on phone, hangs up, and drives away.	Cast: 1	1	D	2/8	City Park 1 Palm Dr, New Orleans, LA 70124
2	EXT	OUTSIDE AA MEETING Sam gets in truck and pulls away.	Cast: 1	1	D	1/8	2000 Lakeshore Drive New Orleans, LA 70148
8	EXT	ROADSIDE Sam drives past camera in his truck.	Cast: 1	1	D	2/8	City Park 1 Palm Dr, New Orleans, LA 70124

TOTAL PGS: 2 2/8

#	CAST	CHARACTER	STATUS	PICK UP	H/MU/WD	ON SET	REMARKS
1	Luke Sexton	Sam Murphy	SW			7:15 am	
EXTRAS	Extras	AA Group	SWF			9:00 am	

DEPARTMENT NOTES

Special Equipment:	Dolly and dolly track. Skate wheels.	Props:	Note from Lila, Lila's bike, Sam's duffle bag.
Special Effects:			
Makeup/Hair:		Set Dressing:	Lectern, Payphone
Greenery:		Sound:	
Vehicles:	Sam's truck	Music:	
Art Department:	Posters for AA room.	Wardrobe:	Sam: boots, hat, belt buckle

APPENDICIES

Appendix N: Call Sheets

THROWN - Call Sheet # 1 – 9/5/2014			AC = After class		
PRODUCTION		CALL	ART		CALL
Producer	Jade Hewitt	7:00 am	Production Designer	Alaina Boyett	AC
Director	Chris Gayden	7:00 am	Art Director		
1 st AD	Jade Hewitt	7:00 am	Set Decorator		
2 nd AD	Rashada Fortier	7:00 am	Property Master	Alaina Boyett	AC
Script Supervisor	Stephen Bertucci	7:00 am	Art. Dep. Assistant	Emilie Nutter	AC
Production Assistant	Emily Poulliard	AC	Art. Dep. Assistant		
Production Assistant	Kyndra Periban	AC	COSTUME		CALL
Production Assistant	Alexandra Forsyth	AC			
CAMERA		CALL	Costume Designer	Barbara Vinson	7:00 am
Director of Photography	Trenton Mynatt	7:00 am	Costumer		
Camera Operator	Barry Cunningham	7:00 am	MAKE-UP & HAIR		CALL
1 st AC	Noell Dominick	7:00 am	Key MU Artist	Krystyna Nicely	7:00 am
2 nd AC	Victor Nyguen	AC			
Behind the Scenes Videographer	N/A		LOCATION		CALL
DIT	Mason Lipscomb	7:00 am	Location Manager	N/A	
Camera PA	William Van Hoof	AC			
GRIP & ELECTRIC		CALL	SOUND		CALL
Gaffer/ Key Grip	Mason Lipscomb	7:00 am	Sound Mixer	Tim Connor	7:00 am
Grip/Electric	Ian Cessna	7:00 am	Boom Operator	Donovan Thibodeaux	7:00 am
Grip/Electric	Christiani Nix	-			
Grip/Electric	Nicholas Dufrechou	-	CRAFT SERVICE/ CATERING		CALL
			Catering and Craft Services	Leah Clanton	7:00 am
TRANSPORTATION NOTES					
NO CARPOOL. Parking will be in the parking lot of the Performing Arts Center on UNO's campus. Grip truck is already on location in side parking lot.					
ADDITIONAL NOTES					
Luke will be driving himself to set. No pickup necessary. Luke will be bringing picture car.					

Advanced Schedule for Saturday, September 6, 2014

DAY 2 of 8

SC.#	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS.	TIMING	LOCATION
17	EXT BAR Sam pulls up in his truck.	1	1	D	1/8		7612 Oak St. New Orleans, LA 70118
19 RED	INT BAR Sam talks with Mitch. Sam talks with Sheriff.	1, 2, 6	1	D	2 1/8		(above)
TOTAL PGS: 2 2/8							

APPENDICIES

Appendix N: Call Sheets

<h1 style="margin: 0;">THROWN</h1> <h2 style="margin: 0;">Call Sheet #2 – 9/6/2014</h2>							
Producer and 1st AD: Director: 2nd AD: SET CELL		GENERAL CREW CALL 6:00 AM Shooting Call 8:00 AM	DATE: SATURDAY, 9/6/2014 DAY <u>2 of 9</u> LUNCH: 11:00 AM				
Company Notes <div style="background-color: yellow; padding: 5px; display: inline-block;"> The car pool will leave from the PAC parking lot on UNO's campus at 5:30 am. </div> PLEASE BE ON TIME.							
Weather: Cloudy with a 40% chance of T-storms. High 90 Low 75. Please bring appropriate rain gear and shoes.							
SC.#	I/E	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS	LOCATION
17	EXT	BAR Sam pulls up to bar in his truck.	Cast: 1	1	D	1/8	Snake and Jake's Bar 7612 Oak St. New Orleans, LA 70118
19 RED	INT	BAR Sam talks with Mitch. Sam talks with Sheriff.	Cast: 1, 2, 6	1	D	2 1/8	NEAREST HOSPITAL Lakeview Reg. Med. Center 95 Judge Tanner Blvd. Covington, LA 70433
TOTAL PGS: 2 2/8							
#	CAST	CHARACTER	STATUS	PICK UP	H/MU/WD	ON SET	REMARKS
1	Luke Sexton	Sam Murphy	SW			7:30 am	
2	Tyler Gibbs	Sheriff	SW			12:00 pm	
6	Lance Nelson	Mitch	SW			12:00 pm	
DEPARTMENT NOTES							
Special Equipment:	Dolly and dolly track. Skate wheels.	Props:	Bar phone. Alcohol. Glasses. Name change documents. Picture of Mitch and his daughter. Sheriff's gun. Sheriff's radio.				
Special Effects:		Set Dressing:					
Makeup/Hair:		Sound:					
Greenery:		Music:					
Vehicles:	Sam's truck.	Wardrobe:	SAM: boots, hat, and buckle. SHERIFF: full uniform.				
Art Department:	Bar sign. All INT bar.						

APPENDICIES

Appendix N: Call Sheets

THROWN - Call Sheet # 2 – 9/6/2014					
PRODUCTION		CALL	ART		CALL
Producer	Jade Hewitt	6:00 am	Production Designer	Alaina Boyett	6:00 am
Director	Chris Gayden	6:00 am	Art Director		
1 st AD	Jade Hewitt	6:00 am	Set Decorator		
2 nd AD	Rashada Fortier	6:00 am	Property Master	Alaina Boyett	6:00 am
Script Supervisor	Stephen Bertucci	6:00 am	Art. Dep. Assistant	Emilie Nutter	6:00 am
Production Assistant	Emily Poulliard	6:00 am	Art. Dep. Assistant		
Production Assistant	Kyndra Periban	6:00 am			
Production Assistant	Alexandra Forsyth	6:00 am			
Production Assistant	Sam Miller	6:00 am			
CAMERA		CALL	COSTUME		CALL
Director of Photography	Trenton Mynatt	6:00 am	Costume Designer	Barbara Vinson	6:00 am
Camera Operator	Barry Cunningham	6:00 am	Costumer		
1 st AC			MAKE-UP & HAIR		CALL
2 nd AC	Noell Dominick	6:00 am	Key MU Artist	Krystyna Nicely	6:00 am
Behind the Scenes Videographer	Victor Nyguen	6:00 am			
	N/A		LOCATION		CALL
DIT	Mason Lipscomb	6:00 am	Location Manager	N/A	
Camera PA	William Van Hoof	6:00 am			
GRIP & ELECTRIC		CALL	SOUND		CALL
Gaffer	Mason Lipscomb	6:00 am	Sound Mixer	Tim Connor	6:00 am
Key Grip	Daniel Kleipeter	6:00 am	Boom Operator	Donovan Thibodeaux	6:00 am
Key Dolly Grip	Connor Redmond	6:00 am			
Grip/Electric	Nicholas Dufrechou	-			
Grip/Electric	Christiani Nix	-			
Grip/Electric			CRAFT SERVICE/ CATERING		CALL
			Catering and Craft Services	Leah Clanton	6:00 am

TRANSPORTATION/ADDITIONAL NOTES

The general carpool shuttle meets at 5.30 AM at the Performing Arts Center (PAC) on UNO's campus (2000 Lakeshore Drive, New Orleans, 70148 LA).

Parking will be on the streets surrounding Snake and Jake's You will be instructed for parking when you arrive.

Luke, Tyler, and Lance will be driving themselves to set. No pickup necessary.

Advanced Schedule for Sunday, September 7th, 2014

Day 3 of 8

SC.#	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS.	TIMING	LOCATION
21	EXT BAR Sheriff pulls up to bar in Sheriff's car and sees Sam's truck.	2	1	D	1/8		Snake and Jake's Bar 7612 Oak St. New Orleans, LA 70118
19 WHITE	INT BAR Sam and Sheriff talk. They fight. Gun fires. Sam sees Sheriff outside with Shotgun.	1, 2, 6	1	D	1		(above)
TOTAL PGS: 1 1/8							

APPENDICIES

Appendix N: Call Sheets

<h1 style="margin: 0;">THROWN</h1> <h2 style="margin: 0;">Call Sheet #3 – 9/7/2014</h2>							
Producer and 1st AD: Director: 2nd AD:		GENERAL CREW CALL 7:00 AM Shooting Call 8:00 AM	DATE: SUNDAY, 9/7/2014 DAY <u>3</u> of <u>9</u> LUNCH: 1:00 PM				
SET CELL		***Company Notes*** <div style="background-color: yellow; padding: 2px; display: inline-block;"> The car pool will leave from the PAC parking lot on UNO's campus at 6:30 am. </div> PLEASE BE ON TIME					
Weather: Cloudy with a 50% chance of T-storms. High 88 Low 75. Please bring appropriate rain gear and shoes.							
SC.#	I/E	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS	LOCATION
21	EXT	BAR Sheriff pulls up to bar and sees Sam's truck.	Cast: 2	1	D	1/8	Snake and Jake's Bar 7612 Oak St. New Orleans, LA 70118
19 WHITE	INT	BAR Sam and Sheriff talk. They fight. Gun fires. Sam sees Sheriff outside with Shotgun.	Cast: 1, 2, 6	1	D	1	NEAREST HOSPITAL Tulane Medical Center 1415 Tulane Ave New Orleans LA (504) 988-5263
19 RED	INT	1 Shot: Sam all dialogue push in	Cast: 1	1	D	1	
TOTAL PGS: 2 1/8							
#	CAST	CHARACTER	STATUS	PICK UP	H/MU/WD	ON SET	REMARKS
1	Luke Sexton	Sam Murphy	SW			10:30 AM	Driving himself to set.
2	Tyler Gibbs	Sheriff	SW			7:30 AM	Driving himself to set.
6	Lance Nelson	Mitch	SW			10:30 AM	Driving himself to set.
DEPARTMENT NOTES							
Special Equipment:		Dolly and dolly track. Skate wheels.	Props:		Bar phone. Alcohol. Glasses. Name change documents. Picture of Mitch and his daughter. Sheriff's gun. Sheriff's radio. LILA'S NOTE		
Special Effects:		Gunfire. Fight stunts.	Set Dressing:		Same set dressing as 9/6/14		
Makeup/Hair:			Sound:		Make sure all ACs and the fridge is OFF before rolling		
Greenery:			Music:				
Vehicles:		Sam's truck. Sheriff's car.	Wardrobe:		SAM: boots and hat. SHERIFF: full uniform.		
Art Department:		Bar sign. All INT bar.					

APPENDICIES

Appendix N: Call Sheets

THROWN - Call Sheet # 3 – 9/7/2014					
PRODUCTION		CALL	ART		CALL
Producer	Jade Hewitt	7:00 am	Production Designer	Alaina Boyett	7:00 am
Director	Chris Gayden	7:00 am	Art Director		
1 st AD	Jade Hewitt	7:00 am	Set Decorator		
2 nd AD	Rashada Fortier	7:00 am	Property Master	Alaina Boyett	7:00 am
Script Supervisor	Stephen Bertucci	7:00 am	Art. Dep. Assistant	Emilie Nutter	-
Production Assistant	Emily Poulliard	7:00 am	Art. Dep. Assistant		
Production Assistant	Kyndra Periban	7:00 am	COSTUME		CALL
Production Assistant	Alexandra Forsyth	7:00 am			
CAMERA		CALL	Costume Designer	Barbara Vinson	7:00 am
Director of Photography	Trenton Mynatt	7:00 am	Costumer		
Camera Operator	Barry Cunningham	7:00 am	MAKE-UP & HAIR		CALL
1 st AC	Noell Dominick	7:00 am	Key MU Artist	Krystyna Nicely	7:00 am
2 nd AC	Victor Nyguen	7:00 am			
Behind the Scenes Videographer	N/A		LOCATION		CALL
DIT	Mason Lipscomb	7:00 am	Location Manager	N/A	
Camera PA	William Van Hoof	7:00 am			
GRIP & ELECTRIC		CALL	SOUND		CALL
Gaffer	Mason Lipscomb	7:00 am	Sound Mixer	Tim Connor	7:00 am
Key Grip	Daniel Kleipeter	7:00 am	Boom Operator	Donovan Thibodeaux	7:00 am
Key Dolly Grip	Connor Redmond	7:00 am			
Grip/Electric	Nicholas Dufrechou	-	CRAFT SERVICE/ CATERING		CALL
Grip/Electric	Christiani Nix	-	Catering and Craft Services	Leah Clanton	7:00 am

TRANSPORTATION/ADDITIONAL NOTES

The general carpool shuttle meets at **6:30 AM** at the Performing Arts Center (PAC) on UNO's campus (2000 Lakeshore Drive, New Orleans, 70148 LA).

Parking will be on the streets surrounding Snake and Jake's. You will be instructed for parking when you arrive.

Luke, Tyler, and Lance will be driving themselves to set. No pickup necessary.

Advanced Schedule for Friday, September 12th, 2014

Day 4 of 8

D	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS.	TIMING	LOCATION
15	EXT LILA'S DRIVEWAY Sam has confrontation with Charlotte and Sheriff.	1, 2, 3	1	D	1 3/8		2721 Danbury Drive New Orleans, LA 70131
20	INT SAM'S TRUCK Sam sees whiskey bottle and note from Lila. Charlotte approaches.	1, 3	1	D	2/8		(above)
21	EXT. LILA'S DRIVEWAY Lila rides bike and falls off.	4	1	D	4/8		(above)
TOTAL PGS: 2 1/8							

APPENDICIES

Appendix N: Call Sheets

THROWN	
Call Sheet #4 – 9/12/2014	
Producer and 1st AD: Director: 2nd AD: SET CELL:	<div style="display: flex; justify-content: space-between;"> <div style="text-align: center;"> GENERAL CREW CALL 6:30 AM Shooting Call 8:15 AM </div> <div style="text-align: right;"> DATE: FRIDAY, 9/12/2014 DAY 4 of 9 LUNCH: 12:30 PM </div> </div> <div style="text-align: center; margin-top: 10px;"> ***Company Notes*** <div style="background-color: yellow; padding: 2px; display: inline-block;"> The car pool will leave from the PAC parking lot on UNO's campus at 6:00 am. </div> PLEASE BE ON TIME <div style="background-color: yellow; padding: 2px; display: inline-block;"> Est. travel time from UNO: 30 minutes </div> </div>

Weather: Cloudy with an 80% chance of T-storms. High 89 Low 75. Please bring appropriate rain gear and shoes.

SC.#	I/E	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS	LOCATION
15	EXT	LILA'S DRIVEWAY Sam has confrontation with Charlotte and Sheriff.	Cast: 1, 2, 3	1	D	1 4/8	2721 Danbury Drive New Orleans, LA 70131
14	INT	SAM'S TRUCK Sam sees whiskey bottle and note from Lila. Charlotte approaches.	Cast: 1, 3	1	D	1/8	NEAREST HOSPITAL Tulane Medical Center 1415 Tulane Ave New Orleans LA (504) 988-5263
21	EXT	LILA'S DRIVEWAY/STREET/SIDEWALK Lila rides bike and falls off.	Cast: 4 (minor)	1	D	4/8	

TOTAL PGS: 2 1/8

DEPARTMENT NOTES			
Special Equipment:	Dolly and dolly track. Skate wheels.	Props:	Bike. Bow in bike. Sheriff's gun. Whiskey bottle. Note from Lila. Lila's bike helmet.
Special Effects:	Riding bike and falling.	Set Dressing:	
Makeup/Hair:		Sound:	
Greenery:		Music:	
Vehicles:	Sam's truck. Sheriff's car.	Wardrobe:	SAM: boots, hat, and belt buckle.
Art Department:	Military wall items. Boxes. Birthday party setup.		

#	CAST	CHARACTER	STATUS	PICK UP	H/MU/WD	ON SET	REMARKS
1	Luke Sexton	Sam Murphy	SW			7:00 AM	Driving himself to set.
2	Tyler Gibbs	Sheriff	SW			7:00 AM	Driving himself to set.
3	Chelsea Bryan	Charlotte	SW			7:00 AM	Driving himself to set.
4	Andi Bryan (minor)	Mitch	SW			1:00 PM	Being brought to set.

APPENDICIES

Appendix N: Call Sheets

THROWN - Call Sheet # 4 – 9/12/2014					
ac			AC = AFTER CLASS		
ac		CALL	ART		CALL
Producer	Jade Hewitt	6:30 AM	Production Designer	Alaina Boyett	AC
Director	Chris Gayden	6:30 AM	Art Director		
1 st AD	Jade Hewitt	6:30 AM	Set Decorator		
2 nd AD	Rashada Fortier	6:30 AM	Property Master	Alaina Boyett	AC
Script Supervisor	Stephen Bertucci	-	Art. Dep. Assistant	Emilie Nutter	-
Production Assistant	Emily Poulliard	AC			
Production Assistant	Kyndra Periban	AC	COSTUME		
Production Assistant	Alexandra Forsyth	AC	CALL		
CAMERA		CALL	Costume Designer	Barbara Vinson	6:30 AM
Director of Photography	Trenton Mynatt	6:30 AM	Costumer		
Camera Operator	Barry Cunningham	6:30 AM	MAKE-UP & HAIR		CALL
1 st AC	Noell Dominick		Key MU Artist	Krystyna Nicely	6:30 AM
2 nd AC	Victor Nyguen	AC			
Behind the Scenes Videographer	N/A		LOCATION		CALL
DIT	Mason Lipscomb	6:30 AM	Location Manager	N/A	
Camera PA	William Van Hoof	AC			
GRIP & ELECTRIC		CALL	SOUND		CALL
Gaffer	Mason Lipscomb	6:30 AM	Sound Mixer	Tim Connor	6:30 AM
Key Grip	Daniel Kleipeter	6:30 AM	Boom Operator	Donovan Thibodeaux	6:30 AM
Key Dolly Grip	Connor Redmond	6:30 AM			
Grip/Electric	Nicholas Dufrechou	6:30 AM	CRAFT SERVICE/ CATERING		CALL
Grip/Electric	Christiani Nix	-	Catering and Craft Services	Leah Clanton	6:30 AM

TRANSPORTATION/ADDITIONAL NOTES

The general carpool shuttle meets at **6:00 AM** at the Performing Arts Center (PAC) on UNO's campus (2000 Lakeshore Drive, New Orleans, 70148 LA).

Parking will be on the streets surrounding the house. DO NOT PARK IN FRONT THE HOUSE OR DRIVEWAY.

Luke, Tyler, Chelsea, and Andi will be driving themselves to set. No pickup necessary.

Advanced Schedule for Saturday, September 13th, 2014

Day 5 of 8

SCENE #	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS.	TIMING	LOCATION
18	INT LILA'S HOUSE Sheriff walks out the house in full uniform.	2	1	D	2/8		2721 Danbury Drive New Orleans, LA 70131
16	INT LILA'S HOUSE Sheriff gives Lila the bike that Sam bought.	2, 3, 4	1	D	3/8		(above)
6	INT LILA'S HOUSE Lila opens presents. Charlotte and Sheriff talk about name papers.	2, 3, 4	1	D	4/8		(above)
13	INT LILA'S HOUSE	1, 2, 3, 4	1	D	3/8		(above)
TOTAL PGS: 1 4/8							

APPENDICIES

Appendix N: Call Sheets

<i>THROWN</i>	
Call Sheet #5 – 9/13/2014	
Producer and 1st AD: Director: 2nd AD:	<div style="display: flex; justify-content: space-between;"> <div style="text-align: center;"> GENERAL CREW CALL 6:30 AM Shooting Call 8:15 AM </div> <div style="text-align: right;"> DATE: SATURDAY, 9/13/2014 DAY 5 of 8 </div> </div>
SET CELL:	<div style="display: flex; justify-content: space-between;"> <div style="text-align: center;"> ***Company Notes*** The car pool will leave from the PAC parking lot on UNO's campus at 6:00 am. PLEASE BE ON TIME Est. travel time from UNO: 30 minutes </div> <div style="text-align: right;"> LUNCH: 12:30 PM </div> </div>

Weather: Cloudy with an 50% chance of T-storms. High 87 Low 75. Please bring appropriate rain gear and shoes.

SC.#	I/E	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS	LOCATION
13	INT	LILA'S HOUSE CH, SH, and LA enjoy birthday cake. Sam pulls up in truck.	Cast: 1, 2, 3, 4 (m)	1	D	3/8	2721 Danbury Drive New Orleans, LA 70131
16	INT	LILA'S HOUSE Sheriff gives Lila bike that Sam bought.	Cast: 2, 3, 4 (m)	1	D	3/8	NEAREST HOSPITAL Tulane Medical Center 1415 Tulane Ave New Orleans LA (504) 988-5263
6	INT	LILA'S HOUSE Lila opens presents. CH and SH talk about legal name change papers.	Cast 2, 3, 4 (m)	1	D	4/8	2721 Danbury Drive New Orleans, LA 70131
18	INT	LILA'S HOUSE Sheriff walks out the house in full uniform.	Cast: 2, 3	1	D	2/8	2721 Danbury Drive New Orleans, LA 70131

TOTAL PGS: 1 4/8

#	CAST	CHARACTER	STATUS	PICK UP	H/MU/WD	ON SET	REMARKS
1	Luke Sexton	Sam Murphy	SW			7:15 AM	Driving himself to set.
2	Tyler Gibbs	Sheriff	SW			7:15 AM	Driving himself to set.
3	Chelsea Bryan	Charlotte	SW			7:15 AM	Driving himself to set.
4	Andi Bryan (minor)	Mitch	SW			7:15 AM	Coming with Chelsea.

DEPARTMENT NOTES			
Special Equipment:	Dolly and dolly track. Skate wheels.	Props:	Bike. Bow in bike. Sheriff's gun. Whiskey bottle. Note from Lila. Lila's bike helmet. Name change docs.
Special Effects:		Set Dressing:	Lila's birthday party. Birthday cake. Candles. Presents.
Makeup/Hair:		Sound:	
Greenery:		Music:	
Vehicles:	Sam's truck.	Wardrobe:	SAM: boots, hat, and belt buckle. Sheriff: street clothes AND full uniform. LILA: pajamas AND street clothes
Art Department:	Military wall items. Boxes. Birthday party setup.		

APPENDICIES

Appendix N: Call Sheets

THROWN - Call Sheet # 5 – 9/13/2014					
ac		CALL	ART		CALL
Producer	Jade Hewitt	6:30 AM	Production Designer	Alaina Boyett	6:30 AM
Director	Chris Gayden	6:30 AM	Art Director		
1 st AD	Jade Hewitt	6:30 AM	Set Decorator		
2 nd AD	Rashada Fortier	6:30 AM	Property Master	Alaina Boyett	6:30 AM
2 nd 2 nd AD	Emily Poulliard	6:30 AM	Art. Dep. Assistant	Emilie Nutter	6:30 AM
Script Supervisor	Stephen Bertucci	6:30 AM			
Production Assistant	Kyndra Periban	6:30 AM	COSTUME		
Production Assistant	Alexandra Forsyth	6:30 AM			
Production Assistant	Sam Miller	6:30 AM			
CAMERA		CALL	Costume Designer	Barbara Vinson	6:30 AM
Director of Photography	Trenton Mynatt	6:30 AM	Costumer		
Camera Operator	Barry Cunningham	6:30 AM	MAKE-UP & HAIR		
1 st AC	Noell Dominick	6:30 AM	Key MU Artist	Krystyna Nicely	6:30 AM
2 nd AC	Victor Nyguen	6:30 AM			
Behind the Scenes Videographer	N/A		LOCATION		CALL
DIT	Mason Lipscomb	6:30 AM	Location Manager	N/A	
Camera PA	William Van Hoof	6:30 AM			
GRIP & ELECTRIC		CALL	SOUND		CALL
Gaffer	Mason Lipscomb	6:30 AM	Sound Mixer	Tim Connor	6:30 AM
Key Grip	Daniel Kleipeter	6:30 AM	Boom Operator	Donovan Thibodeaux	6:30 AM
Key Dolly Grip	Connor Redmond	-			
Grip/Electric	Nicholas Dufrechou	6:30 AM	CRAFT SERVICE/ CATERING		CALL
Grip/Electric	Christiani Nix	-	Catering and Craft Services	Leah Clanton	6:30 AM

TRANSPORTATION/ADDITIONAL NOTES

The general carpool shuttle meets at **6:00 AM** at the Performing Arts Center (PAC) on UNO's campus (2000 Lakeshore Drive, New Orleans, 70148 LA). Those who live on the Westbank can meet us at location.

Parking will be on the streets surrounding the house. **DO NOT PARK IN FRONT THE HOUSE OR DRIVEWAY.**

Luke, Tyler, Chelsea, and Andi will be driving themselves to set. No pickup necessary.

Advanced Schedule for Sunday, September 14th, 2014

Day 6 of 8

SCENE #	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS.	TIMING	LOCATION
10	INT LILA'S HOUSE Phone rings. CH and SH don't answer.	2, 3, 4 (m)	1	D	2/8		2721 Danbury Drive New Orleans, LA 70131
22	INT LILA'S HOUSE Lila talks to Sam on the phone.	3, 4 (m)	1	D	1 4/8		(above)
13	INT LILA'S HOUSE Lila jumps out of bed and runs past SH and CH.	2, 3, 4	1	D	4/8		(above)
TOTAL PGS: 2 2/8							

APPENDICIES

Appendix N: Call Sheets

<i>THROWN</i>	
Call Sheet #6 – 9/14/2014	
Producer and 1st AD: Director: 2nd AD:	<div style="display: flex; justify-content: space-between;"> <div style="text-align: center;"> GENERAL CREW CALL 6:30 AM Shooting Call 8:15 AM </div> <div style="text-align: right;"> DATE: SUNDAY, 9/14/2014 DAY <u>6</u> of <u>8</u> </div> </div>
SET CELL:	<div style="display: flex; justify-content: space-between;"> <div style="text-align: center;"> ***Company Notes*** The car pool will leave from the PAC parking lot on UNO's campus at 6:00 am. PLEASE BE ON TIME Est. travel time from UNO: 30 minutes </div> <div style="text-align: right;"> LUNCH: 12:30 PM </div> </div>

Weather: Cloudy with an 50% chance of T-storms. High 89 Low 77. Please bring appropriate rain gear and shoes.

SC.#	I/E	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS	LOCATION
22	INT	LILA'S HOUSE Lila talks to Sam on the phone.	Cast: 3, 4 (m)	1	D	1 4/8	2721 Danbury Drive New Orleans, LA 70131
18	INT	LILA'S HOUSE Sheriff walks out the house in full uniform.	Cast: 2, 3	1	D	2/8	NEAREST HOSPITAL Tulane Medical Center 1415 Tulane Ave New Orleans LA (504) 988-5263
10	INT	LILA'S HOUSE Phone rings. Sheriff and Charlotte don't answer.	Cast: 2, 3, 4 (m)	1	D	2/8	2721 Danbury Drive New Orleans, LA 70131

TOTAL PGS: 2

#	CAST	CHARACTER	STATUS	PICK UP	H/MU/WD	ON SET	REMARKS
2	Tyler Gibbs	Sheriff	WF			9:30 AM	Driving himself to set.
3	Chelsea Bryan	Charlotte	WF			7:15 AM	Driving himself to set.
4	Andi Bryan (minor)	Mitch	WF			7:15 AM	Coming with Chelsea.

DEPARTMENT NOTES			
Special Equipment:	Dolly and dolly track. Skate wheels.	Props:	Bike. Bow in bike. Sheriff's gun. Whiskey bottle. Note from Lila. Lila's bike helmet. Name change docs. BAND AIDS. PEROXIDE.
Special Effects:		Set Dressing:	Lila's birthday party. Birthday cake. Candles. Presents.
Makeup/Hair:		Sound:	
Greenery:		Music:	
Vehicles:		Wardrobe:	Sheriff: street clothes AND full uniform. LILA: pajamas AND street clothes
Art Department:	Military wall items. Boxes. Birthday party setup.		

APPENDICIES

Appendix N: Call Sheets

<i>THROWN - Call Sheet #6 – 9/14/2014</i>					
ac		CALL	ART		CALL
Producer	Jade Hewitt	6:30 AM	Production Designer	Alaina Boyett	6:30 AM
Director	Chris Gayden	6:30 AM	Art Director		
1 st AD	Jade Hewitt	6:30 AM	Set Decorator		
2 nd AD	Rashada Fortier	6:30 AM	Property Master	Alaina Boyett	6:30 AM
2 nd 2 nd AD	Emily Poulliard	6:30 AM	Art. Dep. Assistant	Emilie Nutter	6:30 AM
Script Supervisor	Stephen Bertucci	6:30 AM			
Production Assistant	Kyndra Periban	6:30 AM	COSTUME		
Production Assistant	Alexandra Forsyth	6:30 AM			
Production Assistant	Sam Miller	6:30 AM			
Production Assistant	THE Amanda Haykus	6:30 AM			
CAMERA		CALL	Costume Designer	Barbara Vinson	6:30 AM
Director of Photography	Trenton Mynatt	6:30 AM	Costumer		
Camera Operator	Barry Cunningham	6:30 AM	MAKE-UP & HAIR		
1 st AC	Noell Dominick	6:30 AM	Key MU Artist	Krystyna Nicely	6:30 AM
2 nd AC	Victor Nyguen				
Behind the Scenes Videographer	N/A		LOCATION		CALL
DIT	Mason Lipscomb	6:30 AM	Location Manager	N/A	
Camera PA	William Van Hoof	6:30 AM			
GRIP & ELECTRIC		CALL	SOUND		CALL
Gaffer	Mason Lipscomb	6:30 AM	Sound Mixer	Tim Connor	6:30 AM
Key Grip	Daniel Kleipeter	6:30 AM	Boom Operator	Donovan Thibodeaux	6:30 AM
Key Dolly Grip	Connor Redmond	-			
Grip/Electric	Nicholas Dufrechou	6:30 AM	CRAFT SERVICE/ CATERING		
Grip/Electric	Christiani Nix	-	Catering and Craft Services	Leah Clanton	6:30 AM
TRANSPORTATION/ADDITIONAL NOTES					
The general carpool shuttle meets at 6:00 AM at the Performing Arts Center (PAC) on UNO's campus (2000 Lakeshore Drive, New Orleans, 70148 LA). Those who live on the Westbank can meet us at location.					
Parking will be on the streets surrounding the house. PLEASE DO NOT PARK IN FRONT THE HOUSE OR DRIVEWAY.					
Tyler, Chelsea, and Andi will be driving themselves to set. No pickup necessary.					

Advanced Schedule for Saturday, September 20th, 2014

Day 7 of 8

SCENE #	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS.	TIMING	LOCATION
5	EXT Riding Pen Sam talks to Buck (Father).	1, 5	1	D	1 4/8		Good Horse LLC 10639 Willow Dr. New Orleans, LA 70131
4	EXT Ranch Sam drives past ranch in his truck.	1	1	D	1/8		(above)
12	INT SAM'S TRUCK Sam drives down road and looks at whiskey bottle.	1	1	D	2/8		(above)
TOTAL PGS: 1 7/8							

APPENDICIES

Appendix N: Call Sheets

<i>THROWN</i>	
Call Sheet #7 – 9/20/2014	
Producer and 1st AD: Director: 2nd AD:	<div style="display: flex; justify-content: space-between;"> <div style="text-align: center;"> GENERAL CREW CALL 7:30 AM Shooting Call 8:45 AM </div> <div style="text-align: right;"> DATE: SATURDAY, 9/20/2014 DAY 7 of 8 </div> </div>
SET CELL:	<div style="display: flex; justify-content: space-between;"> <div style="text-align: center;"> ***Company Notes*** The car pool will leave from the PAC parking lot on UNO's campus at 7:00 AM. PLEASE BE ON TIME Est. travel time from UNO: 30 minutes </div> <div style="text-align: right;"> LUNCH 1:30 PM </div> </div>

Weather: Cloudy with an 20% chance of T-storms. High 89 Low 77. Please bring appropriate rain gear and shoes.

SC.#	I/E	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS	LOCATION
5	EXT	RIDING PEN Sam talks to Rancher and father, Buck.	Cast: 1, 5	1	D	1 4/8	Good Horse LLC 10639 Willow Drive New Orleans, LA 70131
4	EXT	RANCH Sam drives past ranch in his truck.	Cast: 2	1	D	1/8	NEAREST HOSPITAL Ochsner Medical Center 2500 Belle Chasse Hwy Gretna, LA (504) 392-3131
12	INT	SAM'S TRUCK Sam drives road and looks at whiskey bottle.	Cast: 1	1	D	2/8	Good Horse LLC 10639 Willow Drive New Orleans, LA 70131

TOTAL PGS: 1 7/8

#	CAST	CHARACTER	STATUS	PICK UP	H/MU/WD	ON SET	REMARKS
1	Luke Sexton	Sam	WF			8:00 AM	Driving himself to set.
5	Phil Karnell	Buck (Rancher)	SWF			11:15 AM	Driving himself to set.

DEPARTMENT NOTES			
Special Equipment:	Dolly and dolly track. Skate wheels.	Props:	Bike. Bow in bike. Sheriff's gun. Whiskey bottle. Note from Lila. Nails. Wooden board.
Special Effects:			
Makeup/Hair:		Set Dressing:	
Greenery:		Sound:	
Vehicles:		Music:	
Art Department:		Wardrobe:	SAM: hat, boots, belt buckle, jeans, blue jean shirt.

APPENDICIES

Appendix N: Call Sheets

<i>THROWN - Call Sheet #7 – 9/20/2014</i>					
ac		CALL	ART		CALL
Producer	Jade Hewitt	7:30 AM	Production Designer	Alaina Boyett	7:30 AM
Director	Chris Gayden	7:30 AM	Art Director		
1 st AD	Jade Hewitt	7:30 AM	Set Decorator		
2 nd AD	Rashada Fortier	-	Property Master	Alaina Boyett	7:30 AM
2 nd 2 nd AD	Emily Poulliard	7:30 AM	Art. Dep. Assistant	Emilie Nutter	-
Script Supervisor	Stephen Bertucci	7:30 AM			
Production Assistant	Kyndra Periban	7:30 AM	COSTUME		
Production Assistant	Alexandra Forsyth	7:30 AM			
Production Assistant	Sam Miller	7:30 AM			
Production Assistant	Amanda Haykus	-			
CAMERA		CALL	Costume Designer	Barbara Vinson	7:30 AM
Director of Photography	Trenton Mynatt	7:30 AM	Costumer		
Camera Operator	Barry Cunningham	7:30 AM	MAKE-UP & HAIR		
1 st AC	Noell Dominick	-	Key MU Artist	Krystyna Nicely	7:30 AM
2 nd AC	Victor Nyguen	7:30 AM			
Behind the Scenes Videographer	N/A		LOCATION		CALL
DIT	Mason Lipscomb	7:30 AM	Location Manager	N/A	
Camera PA	William Van Hoof	7:30 AM			
GRIP & ELECTRIC		CALL	SOUND		CALL
Gaffer	Mason Lipscomb	7:30 AM	Sound Mixer	Tim Connor	7:30 AM
Key Grip	Daniel Kleipeter	7:30 AM	Boom Operator	Donovan Thibodeaux	7:30 AM
Key Dolly Grip	Connor Redmond	7:30 AM			
Grip/Electric	Nicholas Dufrechou	-	CRAFT SERVICE/ CATERING		
Grip/Electric	Christiani Nix	7:30 AM	Catering and Craft Services	Jim Hewitt	7:30 AM
Grip/Electric	Adam Halter	7:30 AM			
TRANSPORTATION/ADDITIONAL NOTES					
The general carpool shuttle meets at 7:00 AM at the Performing Arts Center (PAC) on UNO's campus (2000 Lakeshore Drive, New Orleans, 70148 LA). Those who live on the Westbank can meet us at parking location.					
Parking will be at 9201 Patterson Road. New Orleans, LA 70131. The parking location is a baseball/softball complex. Park at the front of the parking lot. We will shuttle to set.					
Luke and Phil will be driving themselves to set. No pickup necessary.					

Advanced Schedule for Sunday, September 21th, 2014

Day 8 of 8

SCENE #	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS.	TIMING	LOCATION
3	INT LILA'S BEDROOM Lila jumps out of bed and runs past Sheriff and Charlotte.	2, 3, 4 (m)	1	D	4/8		2721 Danbury Drive New Orleans, LA 70131
19 BLUE	INT BAR Sam talks to Lila on the phone.	1	1	D	1 3/8		7612 Oak St. New Orleans, LA 70118
TOTAL PGS: 1 7/8							

APPENDICIES

Appendix N: Call Sheets

<i>THROWN</i>	
Call Sheet #8 – 9/21/2014	
Producer and 1st AD: Director: 2nd AD: SET CELL:	<div style="display: flex; justify-content: space-between;"> <div style="text-align: center;"> <b style="color: red;">SKELETON CREW CALL 7:45 AM Shooting Call 8:30 AM </div> <div style="text-align: right;"> DATE: SUNDAY, 9/21/2014 DAY 8 of 8 </div> </div> <div style="text-align: center; margin-top: 10px;"> ***Company Notes*** The skeleton car pool will leave from the PAC parking lot on UNO's campus at 7:15 AM. PLEASE BE ON TIME Est. travel time from UNO: 30 minutes </div>
LUNCH 1:45 PM	

Weather: Sunny with a 10% chance of rain. High 87 Low 73.

SC.#	I/E	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS	LOCATION
3	INT	LILA'S BEDROOM Lila wakes up, gets out of bed, and runs past Charlotte and the Sheriff.	Cast: 2, 3, 4 (m)	1	D	4/8	2721 Danbury Drive New Orleans, LA 70131
Various	INT	LILA'S HOSUE Pickup shots.	Cast: 2, 3, 4 (m)	1	D	Roughly 1/3	NEAREST HOSPITAL Ochsner Medical Center 2500 Belle Chasse Hwy Gretna, LA (504) 392-3131
19 BLUE	INT	INT BAR Sam talks to Lila on the phone.	Cast: 1	1	D	1 3/8	Snake and Jake's Bar 7612 Oak St. New Orleans, LA 70118
		.					

TOTAL PGS: 2 2/8

#	CAST	CHARACTER	STATUS	PICK UP	H/MU/WD	ON SET	REMARKS
1	Luke Sexton	Sam	WF			11:00 AM	Meet at Snake and Jake's.
2	Tyler Gibbs	Sheriff	WF			8:15 AM	Driving himself to set.
3	Chelsea Gryan	Charlotte	WF			8:15 AM	Driving herself to set.
4	Andi Bryan (minor)	Lila	WF			8:15 AM	Riding with Chelsea to set.

DEPARTMENT NOTES			
Special Equipment:	Dolly and dolly track. Skate wheels.	Props:	Bike. Bow in bike. Sheriff's gun. Whiskey bottle. Note from Lila. Nails. Picture of Sam and Lila. Picture of Sheriff, Charlotte, and Lila. Bar phone. Glasses. Whiskey bottle.
Special Effects:		Set Dressing:	Lila's bedroom: bed spread, poster, piggy bank, etc.
Makeup/Hair:		Sound:	
Greenery:		Music:	
Vehicles:		Wardrobe:	SAM: hat, boots, belt buckle, jeans, blue jean shirt. SHERIFF: street clothes. CHARLOTTE: pink top and jean shorts. LILA: pajamas from when we originally shot this scene
Art Department:	Lila's bedroom: bed spread, poster, piggy bank, etc.		

APPENDICIES

Appendix N: Call Sheets

<i>THROWN - Call Sheet #8 – 9/21/2014</i>					
ac		CALL	ART		CALL
Producer	Jade Hewitt	7:45 AM	Production Designer	Alaina Boyett	7:45 AM
Director	Chris Gayden	7:45 AM	Art Director		
1 st AD	Jade Hewitt	7:45 AM	Set Decorator		
2 nd AD	Rashada Fortier	-	Property Master	Alaina Boyett	7:45 AM
2 nd 2 nd AD	Emily Poulliard	10:45 AM	Art. Dep. Assistant	Emilie Nutter	-
Script Supervisor	Stephen Bertucci	7:45 AM			
Production Assistant	Kyndra Periban	7:45 AM	COSTUME		CALL
Production Assistant	Alexandra Forsyth	-			
Production Assistant	Sam Miller	10:45 AM			
Production Assistant	Amanda Haykus	-			
CAMERA		CALL	Costume Designer	Barbara Vinson	-
Director of Photography	Trenton Mynatt	7:45 AM	Costumer		
Camera Operator	Barry Cunningham	7:45 AM	MAKE-UP & HAIR		CALL
1 st AC	Noell Dominick	-	Key MU Artist	Krystyna Nicely	7:45 AM
2 nd AC	Victor Nyguen	7:45 AM			
Behind the Scenes Videographer	N/A		LOCATION		CALL
DIT	Mason Lipscomb	7:45 AM	Location Manager	N/A	
Camera PA	William Van Hoof	10:45 AM			
GRIP & ELECTRIC		CALL	SOUND		CALL
Gaffer	Mason Lipscomb	7:45 AM	Sound Mixer	Tim Connor	7:45 AM
Key Grip	Daniel Kleipeter	7:45 AM	Boom Operator	Donovan Thibodeaux	7:45 AM
Key Dolly Grip	Connor Redmond	7:45 AM			
Grip/Electric	Nicholas Dufrechou	-	CRAFT SERVICE/ CATERING		CALL
Grip/Electric	Christiani Nix	-	Catering and Craft Services	Jim Hewitt	7:45 AM
Grip/Electric	Adam Halter	10:45 AM			

TRANSPORTATION/ADDITIONAL NOTES	
SKELETON CREW: Carpool shuttle meets at 7:15 AM at the Performing Arts Center (PAC) on UNO's campus (2000 Lakeshore Drive, New Orleans, LA 70148). Those who live on the Westbank can meet us at house location.	
REST OF CREW: Carpool shuttle meets at 10:15 AM at the Performing Arts Center (PAC) on UNO's campus (2000 Lakeshore Drive, New Orleans, LA 70148).	
Luke, Tyler, Chelsea, and Andi will be driving themselves to set. No pickup necessary.	

APPENDICIES

Appendix N: Call Sheets

<h1 style="margin: 0;">THROWN</h1> <h2 style="margin: 0;">Call Sheet #9 – 3/30/2015</h2>							
Producer and 1st AD: Director:		GENERAL CREW CALL 9:00 AM	DATE: MONDAY, 3/30/2015	DAY 9 of 9			
SET CELL		Shooting Call 9:30 AM	LUNCH: 1:00 PM				
Company Notes Small skeleton crew moves from PAC to Audubon Park at 8:30 AM. Skeleton crew to meet general crew at 9:00 AM at S & J.							
Weather: Cloudy with a 60% chance of T-storms. High 78 Low 73. Please bring appropriate rain gear and shoes.							
SC.#	I/E	SET&SCENE DESCRIPTION	CAST/BG	DAY	D/N	PGS	LOCATION
1	INT	AA Meeting Sam talks to AA group.	Cast: 1	1	D	1/8	Performing Arts Center 2000 Lakeshore Drive New Orleans, LA 70148
14	INT	SAM'S TRUCK Sam sees whiskey bottle on truck floor. Sam driving looking conflicted.	Cast: 1	1	D	2/8	New Orleans
19 BLUE	INT	BAR Sam talks with Mitch. Sam talks with Sheriff.	Cast: 1	1	D	1	NEAREST HOSPITAL Tulane Medical Center 1415 Tulane Ave New Orleans LA (504) 988-5263
17	EXT	BAR Sam pulls up to bar. See's Lila's picture in mirror. Sees bar sign.	Cast: 1	1	D	1/8	Snake and Jake's Bar 7612 Oak St. New Orleans, LA 70118
21	EXT	HOUSE Lila walks outside with bike. She rides and falls off.	Cast: 4	1	D	3/8	2721 Danbury Drive New Orleans, LA 70131
TOTAL PGS: 2 2/8							
#	CAST	CHARACTER	STATUS	PICK UP	H/MU/WD	ON SET	REMARKS
1	Luke Sexton	Sam Murphy	WF			7:30 PM	Meet at UNO PAC.
3	Chelsea Bryan	Charlotte	WF			3:00 PM	Meet at Westbank house
4	Andi Bryan (minor)	Lila	WF			3:00 PM	Meet at Westbank house
DEPARTMENT NOTES							
Special Equipment:	Dolly and dolly track. Skate wheels.	Props:	Bar phone. Alcohol. Glasses. Name change documents. Note in envelope from Lila.				
Special Effects:		Set Dressing:					
Makeup/Hair:		Sound:					
Greenery:		Music:					
Vehicles:	Sam's truck.	Wardrobe:	SAM: boots, hat, and buckle. LILA: Pajamas and bike outfit.				
Art Department:	Bar sign.						

APPENDICIES

Appendix N: Call Sheets

THROWN - Call Sheet # 9 – 3/30/2015					
PRODUCTION		CALL	ART		CALL
Producer	Jade Hewitt	7:00 AM	Production Designer	Alaina Boyett	-
Director	Chris Gayden	7:00 AM	Art Director		
1 st AD	Jade Hewitt	7:00 AM	Set Decorator		
2 nd AD	Rashada Fortier	-	Property Master	Alaina Boyett	-
Script Supervisor	Stephen Bertucci	-	Art. Dep. Assistant	Emilie Nutter	-
Production Assistant	Emily Poulliard	9:00 AM	Art. Dep. Assistant		
Production Assistant	Kyndra Periban	-			
Production Assistant	Alexandra Forsyth	-			
Production Assistant	Sam Miller	-			
CAMERA		CALL	COSTUME		CALL
Director of Photography	Trenton Mynatt	7:00 AM	Costume Designer	Barbara Vinson	-
Camera Operator	Barry Cunningham	7:00 AM	Costumer		
1 st AC		9:00 AM	MAKE-UP & HAIR		CALL
2 nd AC	Noell Dominick	-	Key MU Artist	Krystyna Nicely	-
Behind the Scenes Videographer	Victor Nyguen	-			
	N/A		LOCATION		CALL
DIT	Barry Cunningham	7:00 AM	Location Manager	N/A	
Camera PA	William Van Hoof	-			
GRIP & ELECTRIC		CALL	SOUND		CALL
Gaffer	Mason Lipscomb	-	Sound Mixer	Donovan Thibodeaux	9:00 AM
Grip	Daniel Kleipeter	-	Boom Operator	Emily Poulliard	9:00 AM
Key Grip	Connor Redmond	-	Sound Utility/Grip	Christian Chesnut	9:00 AM
Grip/Electric	Nicholas Dufrechou	-			
Grip/Electric	Christiani Nix	-			
Grip/Electric			CRAFT SERVICE/ CATERING		CALL
			Catering and Craft Services	Leah Clanton	-

TRANSPORTATION/ADDITIONAL NOTES

7:00 AM crew call at the Performing Arts Center (PAC) on UNO's campus (2000 Lakeshore Drive, New Orleans, 70148 LA) for CHRIS GAYDEN, BARRY CUNNINGHAM, TRENTON MYNATT, AND JADE HEWITT.

General crew call at Snake and Jake's at 9:00 AM.

Parking will be on the streets surrounding Snake and Jake's and Westbank House Location. You will be instructed for parking when you arrive.

Luke will be driving himself to set. No pickup necessary.

Chelsea Bryan will be driving Andi to set at house location. 2721 Danbury Drive, New Orleans, LA 70131. No pickup necessary.

APPENDICIES

Appendix O: Shooting Stripboard

CAST MEMBERS

1. Luke Sexton
2. Tyler Gibbs
3. Chelsea Bryan

4. Andi Bryan (m)
5. Phil Karnell
6. Lance Nelson

APPENDICIES

Appendix O: Shooting Stripboard

Thrown Stripboard					
Start of Shooting Day 1 - September 5, 2014					
Sheet #: 7 1/8 pgs	Scenes: 7	INT Day	Toy Store Sam buys Lila's bike.	1	Est. Time
Sheet #: 1 1 4/8 pgs	Scenes: 1	INT Day	Alcoholics Anonymous Meeting Sam talks at lectern to AA group.	1	Est. Time
Sheet #: 9 1/8 pgs	Scenes: 9	EXT Day	Payphone Sam pulls up to a payphone. Exits truck and dials.	1	Est. Time
Sheet #: 11 1/8 pgs	Scenes: 11	EXT Day	Payphone Sam hangs up phone.	1	Est. Time
Sheet #: 2 1/8 pgs	Scenes: 2	EXT Day	Parking Lot Sam's truck pulls away.	1	Est. Time
Sheet #: 8 2/8 pgs	Scenes: 8	EXT Day	Highway Sam drives down road with bicycle in back seat.	1	Est. Time
End of Shooting Day 1 -- Friday, September 5, 2014 -- 2 2/8 Pages -- Time Estimate: 0:00					
Start of Shooting Day 2 - September 6, 2014					
Sheet #: 17 1/8 pgs	Scenes: 17	EXT Day	Sam's Truck Sam pulls up to a dive-bar.	1	Est. Time
Sheet #: 19 2 3/8 pgs	Scenes: 19 Red	INT Day	Dive Bar Sam sits down at bar, talks with Sheriff.	1, 2, 6	Est. Time
End of Shooting Day 2 -- Saturday, September 6, 2014 -- 2 4/8 Pages -- Time Estimate: 0:00					
Start of Shooting Day 3 - September 7, 2014					
Sheet #: 21 1/8 pgs	Scenes: 21	EXT Day	Dive Bar Sheriff drives up to bar and sees Sam's truck.	2	Est. Time
Sheet #: 23 1 pgs	Scenes: 19 White	INT Day	Bar Sam and Sheriff fight. Gun fires. Mitch is shot. Shi	1, 2, 6	Est. Time
End of Shooting Day 3 -- Sunday, September 7, 2014 -- 1 1/8 Pages -- Time Estimate: 0:00					
Start of Shooting Day 4 - September 12, 2014					
Sheet #: 15 1 4/8 pgs	Scenes: 15	EXT Day	Lila's Driveway Sam has confrontation with Charlotte and Sheriff.	1, 2, 3	Est. Time
Sheet #: 14 1/8 pgs	Scenes: 14	INT Day	Sam's Truck Sam sees whiskey bottle and note from Lila. Char	1, 3	Est. Time
Sheet #: 20 4/8 pgs	Scenes: 21	EXT Day	Lila's Driveway/Sidewalk Lila rides bike and falls off.	4	Est. Time
End of Shooting Day 4 -- Friday, September 12, 2014 -- 2 1/8 Pages -- Time Estimate: 0:00					

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Appendix O: Shooting Stripboard

Start of Shooting Day 5 - September 13, 2014					
Sheet #: 18 2/8 pgs	Scenes: 18	INT Day	Lila's House Sheriff walks out of house in full uniform.	2, 3	Est. Time
Sheet #: 16 3/8 pgs	Scenes: 16	INT Day	Lila's House Sheriff gives Lila the bike that Sam bought.	2, 3, 4	Est. Time
Sheet #: 6 4/8 pgs	Scenes: 6	INT Day	Lila's House Lila opens presents. Charlotte and Sheriff talk abc	2, 3, 4	Est. Time
Sheet #: 13 3/8 pgs	Scenes: 13	INT Day	Lila's House Charlotte, Sheriff, and Lila enjoy birthdy cake. Sar	1, 2, 3, 4	Est. Time
End of Shooting Day 5 -- Saturday, September 13, 2014 -- 1 4/8 Pages -- Time Estimate: 0:00					
Start of Shooting Day 6 - September 14, 2014					
Sheet #: 10 2/8 pgs	Scenes: 10	INT Day	Lila's House Phone rings. Charlotte and Sheriff don't answer.	2, 3, 4	Est. Time
Sheet #: 22 1 4/8 pgs	Scenes: 22	INT Day	Lila's Kitchen Lila talks to Sam on the phone.	3, 4	Est. Time
End of Shooting Day 6 -- Sunday, September 14, 2014 -- 1 6/8 Pages -- Time Estimate: 0:00					
Start of Shooting Day 7 - September 20, 2014					
Sheet #: 5 1 4/8 pgs	Scenes: 5	EXT Day	Riding Pen Sam talks to the Rancher and father, Buck.	1, 5	Est. Time
Sheet #: 4 1/8 pgs	Scenes: 4	EXT Day	Ranch Sam drives past ranch in his truck.	1	Est. Time
Sheet #: 12 2/8 pgs	Scenes: 12	INT Day	Sam's Truck Sam drives down the road and looks at whiskey b	1	Est. Time
End of Shooting Day 7 -- Friday, September 19, 2014 -- 1 7/8 Pages -- Time Estimate: 0:00					
Start of Shooting Day 8 - September 21, 2014					
Sheet #: 3 4/8 pgs	Scenes: 3	INT Day	Lila's Bedroom Lila jumps out of bed and runs past Sheriff and Cr	2, 3, 4	Est. Time
Sheet #: 24 1 3/8 pgs	Scenes: 19 Blue	INT Day	Bar Sam talks to Lila on the phone.	1	Est. Time
End of Shooting Day 8 -- Saturday, September 20, 2014 -- 1 7/8 Pages -- Time Estimate: 0:00					

APPENDICIES

Appendix P: Shot Lists

THROWN: Shot List: Chris Gayden

SM = Sam Murphy

SH = Sheriff

CH = Charlotte

LA = Lila

MT = Mitch

Scene	Shot	Location	Frame	Description	Equip & Mvmnt
fb	A		Wide	Bullriding. Do not show SM.	Gopro
fb	B	UNO	3quarters	SM podium. From buckle pullout. Steep light.Shadow.	Dolly slow pull
fb	C	Stables	Med	SM back to camera standing at the pens.	Dolly slow push
fb	D	Stables	Wide	SM CH LA. SM peels early. CH stays for a second. *Fr in Fr.	Dolly slow pull
	1 A	UNO	3quarters	SM back to camera in front of group.	Dolly slow push
	1 B	UNO	MCU	SM at lecturn.	
	2 A	Truck	insert	Streamers on bike blowing.	
	2 B	Truck	insert	Bow on bike.	
	2 C	Truck	Cu/Wide	From cab on driver mirror of SM tilt up to road signs	Tilt
	3 A	LA bedroom	MCU/CU	On framed pic rack to LA reflection.	Rack
	3 B	LA bedroom	Wide	Master. From outside room. LA CH SH	Dolly slow push
	3 C	LA bedroom	MCU 2	SH and CH	
	4 A	Stables	Wide	SM's truck moving away from camera towards stables.	Dolly slow push
	5 A	Stables	Med	From behind to in front of Rancher. Low. Reveal SM.	Dolly curve
	5 B	Stables	Wide	Master. SM and Rancher.	JIB high angle
	5 C	Stables	OTS MCU	Over Rancher into SM.	JIB
	5 D	Stables	OTS MCU	Over SM into Rancher.	JIB
	6 A	LA's house	Med	Rack from plant to LA. Master.	Dolly creep
	6 B	LA's house	OTS Med	Over CH into SH. *blocking	JIB
	6 C	LA's house	OTS Med	Over SH into CH. *blocking	JIB
	6 D	LA's house	insert	Legal papers. *Do not reveal name change.	JIB
	7 A	Truck road	Med	SM stopped at light. Rack to payphone out window.	Rack

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Appendix P: Shot Lists

8 A	Payphone	MCU	SM dials. *Same as: 10A.	
9 A	LA kitchen	Wide	Phone in FG. Rack to SH CH LA.	Rack
10 A	Payphone	MCU	SM hangs up. *Same as: 8A	
11 A	Truck hwy	Med	SM looks down at whiskey. From psngr.	
11 B	Truck hwy	POV	SM sees Whiskey.	
11 C	Truck hwy	insert	SM's hand shakes.	
12 A	LA's kitchen	MCU	LA eating cake. SH and CH in BG. Master	Dolly slow push
12 B	LA's kitchen	OTS Med	Over SH into CH.	JIB
12 C	LA's kitchen	OTS Med	Over CH into SH.	JIB
12 D	LA's kitchen	OTS LS	Over CH into SM's truck.	JIB
12 E	LA's kitchen	OTS Wide	Over SH into LA.	JIB
13 AC	Truck LA's st.	insert	SM picks up pic. SM puts pic in rearview.	
13 B	Truck LA's st.	MCU	Back of pick and hand in FG, into SM. From psngr.	
13 D	Truck LA's st.	Med	SM grabs bottle. He pours it out. From psngr.	Dolly slow push
13 E	LA's st. truck	Med	Travel with CH to the truck. *Same as: 14E.	Dolly
14 A	LA's st. truck	Wide	Master. SM CH SH.	JIB high angle
14 B	LA's st. truck	OTS Med	Over CH into SM.	JIB
14 C	LA's st. truck	OTS Med	Over SM into CH and SH	JIB
14 D	LA's st. truck	3 quarters 2	SH and SM.	Dolly slow push
14 E	LA's st. truck	Med	Travel with SH to the truck. *Same as: 13E.	Dolly
14 F	LA's st. truck	insert	SH's hand tightens on bat.	JIB
15 A	LA house	Med	LA unwraps present.	Dolly slow push
15 B	LA house	Med	CH from front to OTS of SH with bike.	Dolly curve
15 C	LA house	Wide	Master.	Dolly creep
16 A	Truck cab	MCU	SM looks up at rearview.	
16 B	Truck cab	POV	Bar in rearview, rack to pic.	Rack
17 A	LA's den	Med	CH FG cleaning up, SH in uniform.	JIB
17 B	LA's den	OTS LS	Over SH into presents.	JIB
17 C	LA's den	insert	Legal papers under keys.	JIB
18 A	Dive bar ext	Med	SM steps to front of bar. Pass in front, then behind.	Dolly curve

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Appendix P: Shot Lists

18 B	Dive bar ext	insert	SM's hand shakes. Shoot it off the dolly.	Dolly curve
19 A	Bar	insert	MT polishing glasses.	
19 B	Bar	MCU	MT face washes daylight when door opens. *22E,25B	JIB
19 C	Bar	Med	SM walks into bar. Pull back with SM. *Same set up: 25D.	Dolly back
19 D	Bar	OTS	Over SM walks into bottles and bar. Travel. *Set up:25E.	Dolly in
19 E	Bar	OTS Med	Over SM into MT. *Same as: 22D. Get 22B.	JIB
19 F	Bar	insert	SM hands tremor on bar.	JIB
19 G	Bar	OTS Med	Over MT into SM. *Same as: 22C. 22F reframed.	JIB
20 A	LA's sidewalk	LS	LA with bike.	Dolly slow push
21 A	Dive bar ext	LS to MCU	SM's truck. SH pulls up and sees it. Reaches for radio.	Rack
22 A	Bar	MCU	SM looking at bottles. *Same set up as: 22G, 25A.	JIB
22 B	Bar	insert	Picture of MT and daughter. *Same set up as 19E.	JIB
22 C	Bar	OTS Med	Over MT into SM. *Same as: 19G.	JIB
22 D	Bar	OTS Med	Over SM into MT. *Same as: 19E.	JIB
22 E	Bar	MCU	MT clean. Yeah....yeah, you bet. *Same as: 19B, 25B.	JIB
22 F	Bar	MCU	SM clean. You got a phone. *22C & 19G reframed.	JIB
22 G	Bar	insert	SM's hands. *Same setup as: 22A, 25A.	JIB
23 A	LA's sidewalk	Med	LA prepares to ride.	Dolly curve
24 A	LA's kitchen	OTS LS	Over CH into LA on sidewalk.	
24 B	LA's kitchen	Med	CH moves from window to phone. Travel.	Dolly in
25 A	Bar	MCU	SM clean. *Same as: 22A, 22G.	JIB
25 B	Bar	MCU	MT clean. *Same as: 19B, 22E. Always tmrw.	JIB
25 C	Bar	insert	SH hands with legal papers at door...and gun.	Dolly
25 D	Bar	MCU	SH at door. Pull back as he enters. *Same set up as: 19C.	Dolly back
25 E	Bar	OTS	Over SH as he walks into SM and MT. *Same setup as:19D.	Dolly in
25 F	Bar	OTS MCU	Over SM into SH. *Sam as: 27B. Punch: 27F.	JIB
25 G	Bar	OTS MCU	Over SH into SM. *Same as 27G. Punch:27G.	JIB
25 H	Bar	Med 2	SH and SM, MT in BG. *Same shot as: 27A.	Dolly slow push
26 A	LA's sidewalk	MCU	LA takes off down sidewalk. Overtakes. Low angle.	Dolly slow push stop
26 B	LA's sidewalk	LS	LA travels down sidewalk. Parallel.	Dolly tracking
27 A	BAR	Med 2	SH and SM, MT in BG. *Same shot as: 25H.	Dolly slow push
27 B	BAR	OTS MCU	Over SM into SH. *Same as: 25F. Punch: 27F.	JIB

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27 C	BAR	OTS MCU	Over SH into SM. *Same as: 25G. Punch: 27G.	JIB
27 D	BAR	insert	Legal papers.	JIB
27 E	BAR	insert	Drink.	JIB
27 F	BAR	ECU	SH clean. *Punch in from: 25F, 27B.	JIB
27 G	BAR	ECU	SM clean. *Punch in from: 25G, 27C.	JIB
27 H	BAR	OTS	Onto SH. FIGHT.	Hand-held
27 J	BAR	OTS	Onto SM. FIGHT	Hand-held
28 A	LA's sidewalk	MCU	LA travels down sidewalk	Dolly back (HH)
29 A	BAR	OTS	Over SM onto SH.FIGHT.GUNSHOT.	Hand-held
29 B	BAR	OTS	Over SH onto SM.FIGHT.GUNSHOT.	Hand-held
30 A	LA's sidewalk	POV	Bike wreck.	Gopro
30 B	LA's sidewalk	LS	LA on the ground in a heap.	Dolly slow push (HH)
31 A	BAR	OTS Med	Over SM into SH.	Hand-held
31 B	BAR	OTS Med	Over SH into SM.	Hand-held
31 C	BAR	MCU	MT BLEEDING.	Hand-held
32 A	BAR ext	LS	SM hurries to truck.Throws gun. Legal papers.	Dolly back (HH)
33 A	LA's corner	Med	SM pulls up abruptly and looks down street. Turns away.	Dolly push in (HH)
33 B	LA's corner	MCU	SM sees bike.Pounds steering wheel. From psngr.	Rack (HH)
34 A	SM's house ex	LS	SM travels in house. Legal papers.	Dolly back (HH)
35 A	SM's house	Wide	SM enters. Goes to counter.	Dolly push (HH)
35 B	SM's house	OTS	Over SM into bottle. Rack. Throw.	Rack (HH)
35 C	SM's house	Med	SM calls LA. SM sits down.	Dolly (HH)
35 D	SM's house	insert	Legal papers.	
36 A	LA's kitchen	Wide	Over CH into LA. Phone. Skinned knees and arm.	JIB high angle (HH)
37 A	SM's house	Med to MCU	SM.	Dolly slow push (HH)
38 A	LA's kitchen	MCU	CH.	JIB (HH)
39 A	SM's house	MCU	SM. *Same as 37A, 41A, 43A, 45A, 47A.	Dolly end push (HH)
40 A	LA's kitchen	OTS	Over CH into LA.	JIB (HH)
40 B	LA's kitchen	MCU	CH. *Same as: 38A.	JIB (HH)

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Appendix P: Shot Lists

41 A	SM's house	MCU	SM. *Same as: 37A, 39A, 43A, 45A, 47A.	Dolly creep (HH)
42 A	LA's kitchen	MCU	LA. *Same as: 44A, 46A.	Dolly creep (HH)
43 A	SM's house	MCU to CU	SM. *Same as: 37A, 39A, 41A, 45A, 47A.	Dolly creep (HH)
44 A	LA's kitchen	MCU to CU	LA. *Same as: 42A, 46A.	Dolly creep (HH)
45 A	SM's house	MCU to CU	SM. *Same as: 37A, 39A, 41A, 43A, 47A.	Dolly creep (HH)
46 A	LA's kitchen	CU	LA. *Same as: 42A, 44A.	Dolly (HH)
47 A	SM's house	CU	SM. *Same as: 37A, 39A, 41A, 43A, 45A.	Dolly (HH)

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Appendix Q: Movie Poster



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Appendix R: Film Reference

The DVD copy of the thesis *Thrown* is located in the Earl K. Long Library.

VITA

VITA

Christopher Gayden was born in Alexandria, Louisiana. He was raised in Montgomery, Alabama and graduated high school at Trinity Presbyterian School. He has a Bachelors Degree for Psychology from Auburn University and a Bachelors Degree for Telecommunications and Film from The University of Alabama. He will receive a Masters of Fine Arts in Film Production from The University of New Orleans upon graduation in May 2016.