

Spring 5-18-2018

## The Making of Camp Shakespeare For Young Performing Artists

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The Making of Camp Shakespeare For Young Performing Artists

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

Lauren Erwin

B.F.A. New York University, 2012

May 2018

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## ABSTRACT

In this thesis paper, I will detail the making of *Camp Shakespeare For Young Performing Artists*, my final graduate film at the University of New Orleans, from its inception as a screenplay to its final form as a short film. In Part One I will examine the personal and cultural influences that led me to develop the script. Part Two will review the pre-production process – how my collaborators and I prepared for the shoot. In Part Three I will scrutinize the day-to-day process of filming. Part Four will chart the post-production process in which the film took its final shape. Finally, I will analyze my successes and failures as a filmmaker and the leader of a creative team as well as whether the film met the goals I set for it.

Keywords: Camp Shakespeare For Young Performing Artists, short film, theatre, summer, camp, Lauren Elizabeth Erwin, Macbeth, A Midsummer Night's Dream, William Shakespeare, female protagonist, antihero, coming-of-age, Southern film, Louisiana film, extras, minors

## INTRODUCTION

Throughout my time in the University of New Orleans M.F.A. Film and Theatre program, I exclusively wrote screenplays featuring female protagonists. When I entered the graduate program in 2015, discussions on gender parity in Hollywood and on Broadway were resuming with vigor. As I was writing the screenplay for *Camp Shakespeare For Young Performing Artists* in the summer of 2016 and working on the film over the course of the next year, several studies were published on the subject of the underrepresentation of women in creative positions in Hollywood, a phenomenon sometimes referred to as “the celluloid ceiling.” The Center for the Study of Women in Television and Film in San Diego released a survey of the behind-the-scenes employment rate of women in the top-grossing films of 2017. According to this study, women made up only eight percent of directors and ten percent of writers<sup>1</sup>. The same research group surveyed the number of female protagonists in the top one hundred films of 2016. That study revealed that women made up only twenty-nine percent of the films’ protagonists<sup>2</sup> despite the fact that women make up fifty-two percent of moviegoers according to the MPAA<sup>3</sup>. In 2018 Greta Gerwig became only the fifth woman to be nominated for the Academy Award for Best Director while Rachel Morrison became the first woman ever to be nominated for the Academy Award for Cinematography.

While these statistics certainly represent the makeup of Hollywood films, the ratios don’t sound familiar to me as an independent filmmaker and film student. In my time at the University of New Orleans, the graduate classes have always consisted of more women than men. The same was true in my undergraduate theatre classes at New York University. Women are present

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<sup>1</sup> Lauzen, Martha M. *The Celluloid Ceiling: Behind-the-Scenes Employment of Women on the Top 100, 250, and 500 Films of 2017*. San Diego: Center for the Study of Women in Television and Film. PDF.

<sup>2</sup> Smith, Stacy L., et al. *Inequality in 900 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBT, and Disability from 2007-2016*. Los Angeles: Annenberg Foundation. PDF.

<sup>3</sup> *Theatrical Market Statistics 2016*. Los Angeles: Motion Picture Association of America. PDF.

in droves but still underrepresented in the industry at large. An anecdotal version of this divergence constantly recurred in my scene study classes at NYU. Female students bemoaned that scenes for two women, let alone “good” ones, were more difficult to find. This was certainly the case in plays written by men, and most of the playwrights recommended by the (prominently male) teachers were men. This issue followed me through my transition from theatre student to film student. The scripts and films studied were overwhelmingly created by men and taught by men. The female creators are out there – I’ve seen them – but there is an unspoken hesitation to bestow the laurels of quality as soon on works made by women as those made by men. Perhaps the world doesn’t need *more* female filmmakers, but rather those filmmakers need the same opportunities and platforms afforded to their male peers. This lack of representation in art academia was the main driving force behind many of my artistic decisions during my time in UNO’s graduate program.

Wanting to represent women behind and in front of the camera was important to me, but I didn’t want to paint any protagonist as some idealized amalgamation of “womanhood.” Rather, I wanted to be as free as my male peers to create a portrait of a singular, flawed, even unlikable protagonist who discovers her own worth. The impetus behind my previous film *Vore* was the same, but the films don’t share much else. The former is an erotic psychodrama about an unsatisfied older woman who discovers that the only thing that will fulfill her is being literally consumed. On the other hand, *Camp Shakespeare For Young Performing Artists* is a coming-of-age film set at a performing arts camp for teenagers. *Vore* features only two adult characters and has an overall serious tone. *Camp Shakespeare For Young Performing Artists* has a large, young cast and is lighter in tone, although the film is not without its darker moments. The reason I chose to pursue a drastically different style for my thesis film was to challenge myself. Unlike

*Vore*, this film is personal, although it is not autobiographical. Even though the events of the story have been altered and dramatized, being so open about my formative experiences was something I had avoided in my filmmaking up until this point. I didn't want to relive them. I even worried they would be uninteresting to the "general" viewer because I rarely saw women's stories represented. The latter is a fallacy, but it likely emerged from the gender composition of the faculty and creators being studied in my classes. My personal challenge in deciding to bring this story to the screen was to overcome the hurdle of self-deprecating anxiety that had been planted in me by my years in male-skewed arts academia.

As an undergraduate, often the plays I enjoyed that featured well-written women were centuries old and written by William Shakespeare. My scene study classes spent more time on the works of Shakespeare than any other playwright. (As I branched out into my own personal searches post-undergraduate career, I found wonderful plays by female authors; the reason I gravitated toward Shakespeare was because he was the best of the male playwrights offered.) I went on class trips to all-female productions of *Julius Caesar* and *The Taming of the Shrew*, all-male productions of *Twelfth Night* and *Richard III*, and many more. The Shakespearean work that stayed with me most wasn't a traditional play, but rather a live adaptation of Tina Packer's *Women of Will: Following the Feminine in Shakespeare's Plays*. Her examination of the traditionally villainous Lady Macbeth stayed with me: "The story of the Macbeths is the story of what happens when a powerful woman loses herself and plays the patriarchal game"(239).<sup>4</sup> That interpretation of the play left me with an intense sympathy for the fictional would-be-queen. She buys into the idea that kingship *should be* her desire even though she cannot actually possess it. She prays for her womanly nature to be removed in order to attain it, implying something

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<sup>4</sup> Packer, Tina. *Women of Will: Following the Feminine in Shakespeare's Plays*. New York: Alfred A. Knopf, 2015. Print.

unnatural about the desire. When she achieves her goal, her marriage falls apart, she goes mad, and she kills herself. Playing the game did not end well for her. Although that result might sound like a judgment of the character as weak, I always found myself asking, “What’s so great about succeeding on a man’s terms anyway?” Along with this insight into Lady Macbeth and considering how much time I spent with the works of Shakespeare, positioning my film’s protagonist Billie - a young woman taking destructive actions within the patriarchal institution of the theatre - in the world and words of Shakespeare was an intuitive choice. Sympathy, however, wasn’t my only motivating emotion – anger was, too.

Most of all I was angry at being treated as “less than” by the people from whom I was supposed to be learning. I detail some specific occurrences of this treatment in the Development section. In my experience female anger is often dismissed, so I knew that I couldn’t have characters hurl feminist ideology at the audience. I also couldn’t portray my central character Billie as a blameless victim of the system. All the elements of a strong protagonist - a flaw, a desire that drives the action of a story, conflict, and opportunities to learn and grow - had to be present for the film to work on a cinematic level. Only by including all of this could I make a successful film for my fellow young women artists. I wanted them to see a reflection of themselves - not the airbrushed, packaged side, but the ugliness that emerges from struggle. Conflict reveals character after all. That ugliness needs to be shown, and having it doesn’t make a character undeserving of having his or her story told. Being caught doesn’t mean the end of the world, although as teenagers everything feels like the end of the world. I hope that those who watch the film recognize Billie as a human with problems and desires. If the women who watch *Camp Shakespeare For Young Performing Artists* walk away from my film seeing a relatable part of themselves represented, I’ll consider the film a success.

## DEVELOPING THE SCRIPT

### Personal Experiences

As stated in my introduction, I knew this film would be highly personal. I pulled story elements and characters from two specific experiences that shared the setting of an overnight summer theatre camp: my time as an adolescent at Camp Kahdalea in North Carolina and a summer spent training in performing the works of Shakespeare at the Royal Academy of Dramatic Art in London. Camp Kahdalea was the most beautiful place fourteen-year-old me had ever seen: towering trees, babbling brooks, dappled sunlight, etc. The camp was nestled high in the mountains. Although the usual camp activities of archery and crafting weren't my cup of tea, I loved participating in the musicals and plays, although I, much like Billie, resented the inclusion of counselors in the casting process. Angry teenage me begrudged being passed over for a role in favor of an older, attractive junior counselor. Unlike my protagonist Billie, I did not sabotage the girl, but I remember the wound keenly. The isolated bubble of camp, much like the bubble of college, made everything more potent and pressing at the time. If I didn't succeed in getting the role I wanted in a silly, little camp play, how could I ever hope to succeed in a theatrical career? Despite that nagging question, I persisted and managed to build my résumé and gain entry into New York University's Tisch School of the Arts.

So many experiences in that part of my life inspired me to write my thesis script. A much older scene partner stuck his tongue down my throat during a scene without any warning. A male teacher called a fellow student "a stupid bitch" while he was giving her feedback on her presentation. That same teacher used derogatory names for the female reproductive system in most of his classes. I found myself constantly resenting the casting of skinnier girls over myself for the most coveted roles. A male director threw a rolling costume rack across the rehearsal hall

in the middle of a tantrum. A male teacher refused to let two actors halt a scene after the female actor fell partially *through* a wall.

After I graduated from NYU, I spent the summer of 2013 at RADA in a program dedicated to performing the works of William Shakespeare. This program greatly enhanced my understanding and execution of Shakespeare's works. RADA was another kind of bubble – across the sea with the same people for eight weeks. Here, I met many of the people who would inspire the campers in my screenplay, many of whom have gone on to achieve success as actors. I also met the teacher who specifically inspired my film's main antagonist Nick, a great advocate of the philosophy of always breathing at the end of the line when performing verse. I wholeheartedly agree with this teaching. This philosophy is a simplification of the stage director Peter Hall's thought that "if it (the verse) is delivered with five accents as written, and with a tiny sense break (*not* a stop) at the end of each line, communication with an audience is immediate" (12).<sup>5</sup> Clear communication was something I aspired to in my work as I moved into film. No person or audience can read the creator's mind, so even though I was intimately familiar with the subject matter of adolescent theatrical training, I had to find a way to communicate this with my audience. However, being clear doesn't always mean being factual. Although the incident with the teacher/director in the film is fictional, I did have many more interactions with toxic teachers from then through now that left strong impressions on me. One was overly familiar and flirtatious. Another addressed me by the wrong name in a public e-mail despite knowing me for three years. One even threatened my life should I dare touch a Rubbermaid cart. (Even if this was meant in jest, it wasn't appropriate.) Co-workers higher in the chain of command – teachers of a sort - played with my hair on set in front of my boss. One squeezed my knee in a van. Another asked me out on set for a drink. In my previous films, I've received criticism for my

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<sup>5</sup> Hall, Peter. *Shakespeare's Advice to the Players*. New York: Theatre Communications Group. 2003. Print.

male characters acting “unrealistically” for doing several of the previous listed actions. These critics were usually male. Perhaps a good summation of the atmosphere in parts of artistic academia can be found by reading the 2016 exposé by Aimee Levitt and Christopher Piatt on the mental and physical abuse of women running rampant in Profiles Theatre in Chicago. Many of the actors and crew who worked on shows at this theatre stayed silent due to “fearing personal or professional retaliation,”<sup>6</sup> much like the larger-scale abuse of Harvey Weinstein. One of my male actors pointed out the kismet of the timing, but I let him know that this kind of thing had been going on in the theatre and film industries for decades. All these interactions, both the bad and the good, led me to the creation of my world, protagonist, and antagonist. More women were gaining access to wider platforms, although they didn’t necessarily have less to fear. I know that’s why I’ve kept quiet in the past. For me, I always felt I needed a woman in power who was on my side before I could speak up, so I created the character of Liz. She lacks knowledge about Shakespeare but is full of wisdom on how to handle those who abuse their positions of power. I never had a Liz, so I made one.

### Media Influences

Unlike *Vore*, which was inspired by the works of David Lynch and Bryan Fuller, I had no specific filmmaker in mind as an influence when I began writing the screenplay. Once I had settled on the setting and plot, I spent time studying the style of coming-of-age films, particularly those with flawed young women at the center. *The Diary of a Teenage Girl* (both the novel and film) and *The Opposite of Sex* were two entries that stood out as being particularly useful. Minnie and Dede, the young female protagonists, each commit what most would categorize as

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<sup>6</sup> Levitt, Aimee and Christopher Piatt. “At Profiles Theatre the drama – and abuse – is real.” *The Chicago Reader*. June 8, 2016. [www.chicagoreader.com/chicago/profiles-theatre-theater-abuse-investigation/Content?oid=22415861](http://www.chicagoreader.com/chicago/profiles-theatre-theater-abuse-investigation/Content?oid=22415861). Accessed 8 Mar. 2018.



repulsive actions. Minnie has an affair with her mother's boyfriend, and Dede seduces her brother's boyfriend. Sex and gender dynamics are the center of these films. In my film Billie's sexuality underscores some of her actions, but this isn't the sole topic of my movie. The author of *The Diary of a Teenage Girl* wrote, "What I have always hoped is that the central character, Minnie Goetze, is a person to whom readers will relate, whether they be female, male, old, or young. Minnie is, first and foremost, a human being" (xv).<sup>7</sup> This is the kind of understanding that I wanted for Billie. Although both *The Diary of a Teenage Girl* and *The Opposite of Sex* employed voiceover, I made the choice to stray from this pattern. The option has its uses, but voiceover is highly subjective. I wanted to give the audience a chance to come to their own conclusions about Billie as much as possible. She does employ manipulative tactics at times, but I wanted to be as hands-off as I could when it came to judging or not judging her. Since this was to be a personal film, I wanted it to be as close to reality as possible with the additional heightened drama of the theatre. In reality we don't get the benefit of hearing people tell us their motivations, and in cinema the old adage goes that it is better to show than tell.

In terms of showing, I wanted the world to resemble the idyllic camp of my youth and of the cinema I was consuming at the time. I fell in love with *Wet Hot American Summer*. Joy radiated off every frame of that film and its pitch-perfect television prequel *Wet Hot American Summer: First Day of Camp*. That series even has an overly familiar drama teacher and a montage of painfully bad auditions. Although I have previously expressed that anger was the driving emotion in creating this film, the exhilaration and joy the theatre gave to me cannot be denied. I recognized it even in the exaggerated parody of *Wet Hot American Summer*. I saw it, too, in the critically panned musical *Camp*. That joy was also there in the struggles of a fictional

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<sup>7</sup> Gloeckner, Phoebe. Preface to the Revised Edition. *The Diary of a Teenage Girl: An Account in Words and Pictures*, by Gloeckner. Berkeley: North Atlantic Books, 2015.

classical festival in the Canadian television series *Slings & Arrows*, which I discovered while at NYU. That euphoria is also what the protagonist of *Crazy Ex-Girlfriend*, which I constantly re-watch, is searching for when she follows her summer camp love to California. The struggle between the anger I couldn't escape and the joy I remembered is what ultimately led to the script, which took shape in an elective course in the summer of 2016.

### The Screenplay

Since I began writing the screenplay in Professor Griffin's "Advanced Screenwriting" class, little changed about it. It always took place on the first day of summer session at a rural theatre camp revolving around the work of William Shakespeare. I always knew that Billie was desperate to be cast as the lead, particularly because it was her last year at camp before college. I knew that she would sabotage the people she viewed as competition in order to achieve her goals. She would almost be willing to sabotage herself, too. A male director would begin as a perceived ally and later be revealed as an antagonist while the new female camp director would have the exact opposite trajectory. My first draft was thirty pages long. It included subplots of the camp director's struggle to assert her authority and more development of the relationships between the main trio of campers. As I realized that the script could be my thesis, I immediately began whittling it down to the essentials: Billie, what she wants, and what stands in her way.

The scenes that were eventually cut took place outside of the camp in one way or another. The script originally began in Billie's urban bedroom where she was writing a truly cringe-worthy college admissions essay with no parental figures to guide her. The next scene covered her receiving a rejection from her dream school. I kept versions of these scenes in the script through several drafts until my former thesis committee member Professor Medina pointed out

that being outside of the camp was jarring in terms of the story and from a practical production standpoint. From that point on, practicality became a major factor in my decision-making, especially as my intended shoot date grew closer. I was going to be making this movie, not just imagining an idealized version of it. The more I thought about it, the more I realized those scenes were also me making excuses for Billie. Actors, even young ones, deal with rejection constantly. That baggage comes with the territory. The scenes could further contextualize her, but I didn't want to risk them being used to explain away her behavior and remove her agency. Instead, I opted to use these cut scenes as notes for the actor that would eventually play her.

The other way the script used to leave the camp was through fantasy sequences that Billie would step into when her feelings of inferiority, jealousy, anger, and desperation flared up. She stepped into one during her warm-up in the woods in which she imagined the other three young female characters reciting the "raven himself is hoarse" speech from *Macbeth*. She again stepped into one when she considers how to take vengeance against the New Girl (Mari in the screenplay). Finally, she entered another fantasy when she reads the *Macbeth* scene at the callback with Nick. Professor Griffin urged me to try a draft without these forays into another style of movie. After I completed a draft without them, I realized that they, too, could be seen as easy excuses for Billie's actions. She could be viewed as an unhinged exception rather than the logical result of the systems in which she was living. I left these fantasies behind, much as Billie eventually leaves hers behind.

The climax and the ending were the hardest scenes to figure out. I felt it was important to show that Billie makes the decision to refuse Nick's advances on her own before Liz's interference in order to maintain Billie's agency. Although the institutions she participates in shaped her, I still wanted her to be responsible for her choices. She has a talent-crush on Nick,

they flirt with each other, but she is the one who stops when he takes it too far, revealing that he doesn't respect her in the way that she respects him. He doesn't value her, and she realizes that she needs to value herself. I struggled with how to portray this without being too "on the nose." She couldn't vocalize her realization without sounding like a sitcom character from a "very special episode," so I simply had her back away from Nick – a clear, visual indication of her lack of consent and her realization. Only then does Liz appear. Liz's presence as well as Billie's best friend Jackie's pushback throughout the film were essential in showing Billie what real alliance looks like. She still gets to make her own decisions.

For the ending, at first I neither wanted to reward Billie for her behavior nor did I want to condemn her. I considered having her present in the last scene but on the sidelines. Even now, I wonder if there was something to that option, but this was *her* story after all. Removing her from the center of the ending felt wrong. I wanted her to be up onstage with her fellow females, having made up for her mistakes in the time that passed. Part of this may have been pride on both my and her part since I constantly remind the reader that she takes her craft seriously and is talented. I wanted that aspect of her to remain even without the skewed perspective of Nick. I decided to let the choice of play move from *Macbeth* to *A Midsummer Night's Dream*, which concludes with "a great celebration of unity and community" (Packer 143) between all parties. I cast Billie as the mischievous Puck to call back to her actions without continuing to punish her for them. Her friend Jackie forgives her, the New Girl forgives her, and she forgives herself.

## PRE-PRODUCTION

### The Crew

Once I was happy with the script, I began confirming my major creative collaborators. I knew the requirements of the story would necessitate an early fall shoot date. The script was also the largest production I had planned despite confining it to one location. Thankfully, I had worked on several student films during my time at UNO and had always made certain to facilitate a positive working environment on my own sets. My productions never ran over their allotted time, and the entire crew was well fed with all dietary restrictions met. This may seem small, but it ensured that all the crew from my second year film *Vore* wanted to return to work with me again. Only those who had moved out of state did not come back for at least part of the shoot. I specifically sought out female collaborators in my time in the graduate program, and my creative team choices reflect that. My fellow graduate student Amy Laws returned as my 1<sup>st</sup> Assistant Director to help me keep the production organized and efficient. Alumna Mary McDade Casteel was once again my cinematographer. Her work on *Vore* helped elevate that film, which had a successful festival and streaming run. In the same vein, alumna Cypriene J. Oliver was again my Production Designer. I trusted both her vision and her work ethic. For the first time, I worked with producers to help handle the burden of pre-production paperwork, extras casting, and filling out the other crew positions. The two undergraduates who served as my producers - Nick Manning and Emily Poulliard - had also been involved in the theatre, so they had the same frame of reference at their disposal when making decisions. Since I was working full time, I depended on them for much of the legwork, and they performed admirably while also fulfilling their usual positions as Gaffer and Sound Mixer on set. Once I had my

major collaborators in place, I moved on to logistics so that I could give my crew practical parameters for their creative brainstorming.

### Budget

With a large cast, a larger crew, and extras to pay and feed as well as post-production costs to keep in mind, I estimated the film would cost at least \$15,000 dollars. When I received the Nims Fellowship, I was able to allocate more funds to certain areas in order to increase the production values of the picture, particularly in the choice of location. I increased the budget to \$20,000.

Paying my lead actors, no matter their age or union status, was important to me. This eventually would lead to the first snag in the pre-production process. The University of New Orleans does not offer its film students Worker's Compensation Insurance, which is required when employing a paid minor. This particular requirement was never brought up in any of my previous classes, so it was an unexpected addition to the budget. Fortunately, I was able to acquire the insurance so my producers could attain a permit stating that I was allowed to employ my lead actor. I am very grateful for my producers' help in this area since I wanted this to be the most professional set I could make it. Although I could not pay my extras, I was able to provide petty cash for tolls and keep everyone well fed by allocating location funds and craft services/catering budgets realistically. Good food keeps a crew happy and working, so I couldn't skimp on that. Art was given a limit of \$3,000 for the costumes, set dressing, props, makeup, and all the decorations for the final *A Midsummer Night's Dream* scene. They came in under budget. The choice of location, which included the reimbursement of gas and toll money for the actors and crew, ended up costing more than originally anticipated but was worth it for the

convenience and aesthetic it brought to the production. I reserved \$3,000 dollars for post-production sound and music. I did not allocate any funds for color since my cinematographer would be doing the timing herself. Besides the increase for the location and the unplanned inclusion of additional insurance, the cause of my coming in above my anticipated budget was an incident that necessitated the rental of an outside camera. This incident will be detailed in the Pre-production (Cinematography) section.

### Location Scouting

I always knew the choice of location for the titular camp would be a make-it-or-break-it decision. In an ideal world, all the locations in the script would be present in one real-world location, just like an actual overnight camp. It would also be affordable, available, and close enough to New Orleans to make finding unpaid extras easier. Since I lived out of state for six years, I worked closely with my mother, a lifelong Louisiana resident, to help me find potential locations. Preliminary research led me to Camp Istrouma near Baton Rouge where another graduate student worked. The camp had hosted several film productions. Unfortunately, the camp wasn't available for two consecutive weekends that fall, and the travel time would mean housing my crew there overnight. Although the camp looked right, it was impractical. I then toured state parks, which were affordable and available but distant and potentially confusing for new crew or cast members to navigate, which would lead to lost time. Two Girl Scout camps were considered as well as several locations around my hometown of Thibodaux where I had filmed *Vore*, but distance was a problem in all cases. Finally, I found The Rivers Retreat in Covington. When I visited, it had all the spaces I needed: a cafeteria, idyllic woods, an outdoor gathering place, a rehearsal hall, and a pavilion that could easily be transformed into a theatre. It

was close enough to New Orleans and looked much like a Louisiana version of Camp Kahdalea. However, the price for renting the retreat for six days of shooting was far beyond what I had planned. I negotiated with the owners Tony and Juliett Giordano, who are also part of the film industry, and we came to an agreement. Although the location and travel took up a significant portion of the budget, all the other factors made the choice completely worth it in my eyes. When taking my collaborators out for a technical scout, all were in agreement that this choice would make production easier and the production values higher.

### Casting

Casting was the first major creative hurdle of my film, which surprised me, as I have experience in casting at the student and professional level. When writing my prospectus, I detailed a casting approach that emphasized scouting local schools and theatrical groups for the best young actors. The practicalities of working full time in order to maintain my budget made executing this plan impossible. Instead, I used my method of circulating the breakdown through professional channels and local filmmaking social media groups. I expected that finding the right Billie and Nick would be the most difficult, and I was right. They were the last two characters to be cast.

Incredible as it seems, Chaislyn Jane King, the actor who plays Billie in the film, was not my first choice for the role. I felt she did not have the correct body type for Billie. At the time I insisted that Billie should be overweight in order to represent another body type onscreen and because it added a visual shorthand to Billie's instant classification of the delicate New Girl (Mari) as competition. Initially, I cast Lynley Norton, a shy actor with a quiet intensity. Despite my repeated explanation of the content of the script, two weeks before the shoot, her agent called



to tell me that Lynley was uncomfortable with the subject matter. I offered to rewrite the scene to her comfort, but the agent wouldn't hear it. In the end the switch was for the best. I called Chaislyn, whom I had cast as the New Girl. She did not have the physicality I initially imagined for Billie, so I had to rethink certain aspects of her. However, Chaislyn took direction extraordinarily well, picked up the Shakespearean language quickly, conducted herself with the utmost professionalism, was easy to get along with, and had an unexpected subtlety despite her youth and musical theatre background. I knew I could work with her and that she would bring a fantastic physical contrast to such a resentful character.

When Chaislyn and her mother Lorri accepted the role of Billie, I cast UNO alumna Greta Zehner as the New Girl. I had often seen Greta miscast as dark, edgy characters, but she has a lovely, natural awkwardness about her. The physical difference between her and Chaislyn was not strong enough to make Billie's resentment of her immediately understandable, so everything depended on contrasts in their vocal and physical performances. They delivered on both. For Billie's best friend Jackie, I discovered Raegan Rozas from Baton Rouge. She was a natural fit for the tomboyish Jackie, and her unique, husky voice added maturity to the character. For the parts of Roz and Michael, I turned to two actors I had worked with before: Erica Fox and John Charles II. Erica was attending LSU's graduate acting program, and I had spent three years with her at NYU. The timing worked out perfectly. Again, I wanted more of a physical contrast between Roz and Billie, but Erica's quiet confidence made the tension between them believable. I had worked with John on a production of *Hamlet* a few years prior and knew he would bring an upbeat, humorous energy to the film. Raegan and John ended up as the only people of color in my main cast. This is nowhere near inclusive enough, and I will be more vigilant going forward.

In terms of the adult characters, one role was staggeringly simple to cast and the other would not be cast until three weeks before the shoot. I wrote the part of Liz for Mary Pavlov who I had auditioned for many other UNO films. It was never exactly the right fit, but I liked her as an actor. I wrote Liz to fit her like a glove. Her natural nervous energy belies her strength. Nick was another matter. Talented, local male actors who are willing to work for SAG minimum are difficult to find because they are in high demand and low supply. For all my previous films, I've written the male roles with particular actors in mind to make the casting process easier. UNO alumnus John Neisler was my first choice followed by local filmmaker Christian Walker. Both were unavailable. The next best actor threatened to show up at my house if I didn't give him footage for his reel on time. I ended up reconceiving Nick as younger than originally intended, and I turned to local theatre groups. I remembered being impressed with Graham Burk in several productions at the Tulane Shakespeare Festival. I offered him the role. Amazingly, he had also studied under the man on whom the character Nick was based. This led to an instant bond between us.

Meanwhile, my producers handled the extras casting by reaching out to local high schools, children's acting classes, and UNO students. We also made offers for featured roles in the audition montage sequence to actors who stood out in the auditions. Emily and Nick's helming of this took a huge weight off my shoulders, and although we ended up with fewer extras than was ideal, we always planned the addition of younger looking crewmembers to fill in the gaps. With so many paid extras positions in Louisiana, it has always been difficult to fill out group scenes in unpaid thesis films. I think we were among the more successful in this aspect.

Although I am pleased with the casting, I can't help but wonder what might have been if I had followed through on my initial plan of intensive scouting. Would I have found the originally

intended physical type for Billie who was also a great actor and a professional? Would I have found an age-appropriate Nick? What could this have added to the film? I made the choice to prioritize my job so that other areas of the film would not suffer. In the end Chaislyn and Graham were exactly the actors I needed to make the film possible, and I am thrilled with their performances in the final film.

### Rehearsal

With the final cast being assembled only weeks before the first day of shooting, I had to streamline rehearsals. After a read-through with the entire company, I scheduled two other rehearsals. Upon the recommendation of Professor Medina, I held a group rehearsal with the younger cast members to give them a chance to bond with each other and with me. We played theatre games like Zip/Zap/Zop and “passed” each other improvisational physical movements. We also did some text work on an excerpt of *Romeo and Juliet* to get them in the headspace of theatre camp. I spent some additional time with Chaislyn on the text to get her to the level of comfort needed to be convincingly skillful onscreen.

The only scene I physically walked through with the actors in rehearsal was the climax involving Billie and Nick. Because I knew this scene contained potentially upsetting subject matter, I wanted both actors, but particularly Chaislyn, to feel as comfortable as possible. We discussed ideas for the blocking, worked through the scene and the characters’ objectives in sections, marked the entire thing, and ran it twice. After rehearsal Graham privately expressed some hesitancy about performing the scene, but his discomfort was assuaged by the minor employee worker’s permit and by Chaislyn’s mother Lorri’s seal of approval and promised presence on set.

## Production Design

I implicitly trusted my Production Designer Cypriene to bring the physical world of Camp Shakespeare to life. She took the lead in every art sub-department. She designed the camp t-shirts chromatically according to their Renaissance associations: blue for the counselors (service), green for the new campers (naiveté and freshness), and purple for the senior campers (royalty). Each of the principal and supporting characters had their own film character references that Cypriene ensured came through in their styling with the assistance of Key Costumer and Makeup Artist Laura Duval, a UNO graduate student. The props were all handcrafted, and the set decorations for the spaces were purchased at local thrift stores to give the camp an eclectic vibe. The locations themselves did much of the work for us, and all furniture was already on site. Cypriene was able to arrange and fill the space despite not being able to dress the sets for the first day of shooting until dawn of the first shooting day – when our rental agreement began. For the *A Midsummer Night's Dream* scene, the costumes were sourced from UNO's costume closet and from local costume stores, giving the final scene a vibrant, homespun, “putting on the show” vibe that the more uniform apparel in the rest of the film purposefully lacked. The pavilion, dressed in garlands, butterflies, and twinkle lights, took on a whimsical atmosphere that was perfect for the ending. The only snag came with Billie's final Puck costume, discussed in the Production section (Shooting Day Six). Cypriene also designed the banners and signs that populated the camp. She made the overall look completely cohesive.

In terms of Production Design, my only regrets are in myself for a slight lack of oversight. I knew that Cypriene wouldn't let me down, so I didn't check in as often as I should have once the semester began and I became busy with my day job and other aspects of the film. Because of this, I missed the fact that Liz and Nick would also be in the camp t-shirts,

necessitating a last minute line change to differentiate between their status and Roz's. I also didn't realize until the day of the shoot that Billie's copy of *The Complete Works of William Shakespeare*, though obviously lovingly crafted, was difficult to identify immediately. Another aspect I wish I had paid more attention to was filling the space. Cypriene made do with the budget we had, which meant that some of the walls were bare at times, breaking the illusion that the camp had been around for years. Had I realized this, I may have made the decision to increase the art budget. Overall, the things that I would do over in terms of production design are small in comparison to the artistic eye and work ethic that Cypriene brought to the project.

### Cinematography

Working with Mary McDade Casteel was a true highlight of the filmmaking process. We had worked together on her films as a graduate student at UNO and continued our working relationship through my graduate projects. My second year film *Vore* was greatly enhanced by her artistic and practical skills, and I knew she would be an invaluable collaborator for my thesis. This film was much more in Mary's preferred wheelhouse of realistic lighting as opposed to *Vore*, which was highly stylized. We discussed and watched many of the references I mentioned in the influence section: *The Diary of a Teenage Girl* for the nostalgic feel, *Wet Hot American Summer: First Day of Camp* for the comedic audition montage sequence, and *Slings & Arrows* for the subtle magic of the theatre. This sharing of influences allowed us to come to a common vocabulary. She showed me the opening tracking shot of *The Parent Trap* remake, which was her inspiration for the two dolly shots that introduce the camp and close out the film. She used the "Me!" scene from *Legally Blonde* to show me how she wanted to cover the scene in which Billie learns she has a callback. For the *A Midsummer Night's Dream* scene, she pulled from the

lighting of several staged productions of the play. The only moment of departure from our realistic, if whimsical, approach was in the climactic scene. When Billie begins her read with Nick, we wanted the scene to feel dangerous and the world off-balance, so Mary suggested going handheld with the camera. Although filming only a portion of the scene handheld could have proven tricky in editing, it was artistically bold, and we were excited by it. We also planned out the shot lists and shooting schedule with the 1<sup>st</sup> Assistant Director Amy Laws, who helped us keep the practical aspects, such as actor availability, daylight, and weather in mind.

We wanted the movie to have a vintage feel despite the fact that we were filming with a digital camera, so Mary rented lenses and filters from Panavision. Using these lenses required changing the lens mount on the RED Epic for another RED Epic lens mount, which the professionals of Panavision did on their premises. They also offered to service the school's camera for free because of the business we brought them. Although I was unaware of the lens mount change, I don't know that it would have raised any red flags for me as we did this sort of thing at the television production I worked on every day. However, when Mary mentioned this to members of the Production Resource Committee, they ordered the camera returned in its original condition, which we had already done. An emotionally tumultuous three-day turnaround ensued, which nearly prevented us from checking out the school's equipment for the second weekend of the shoot. We filled out a PRC request to have the Panavision employees change the lens mount for weekend two, but we were denied based on the fact that the PRC "didn't want students altering the camera." To my recollection there was no specific rule in the Production Resources Rental Policy preventing this kind of change, but whatever policy was previously in place was taken down from the school's Intranet website and replaced after my shoot. Rather than waste time or energy appealing the decision or resigning to shooting half the film with a

different quality of lens, we returned the school's camera in perfect working condition, and I made the decision to rent another Red Epic camera from my acquaintances at Worklight Pictures, a local production company comprised of UNO alumni. Even though they gave us a good deal, this cost me an additional \$1,200.

I blame myself for being uninformed of the lens mount change ahead of time. Had I known about it, I would have requested permission long before my shoot dates. However, I do not agree that such a simple change, especially when executed by professionals, should be against school policy. Other than that incident, I have never been more pleased with the cinematographic aspects of a film of mine. Mary and I always work well together because we have been given the tools in this program to communicate across departments. She would draw out overhead diagrams for me when I needed something tangible to look at, and I could provide her with references or talk her through the moods and tones I wanted to evoke in various scenes. Our previous working relationship greatly enhanced the success of this collaboration.

## **PRODUCTION**

### Shooting Day One

Because half the scenes in the film were exteriors and because the lead actor was a minor, the shoot was time sensitive. Cypriene and Laura arrived early to arrange the actors' green rooms and to arrange Liz's office. The first scene on the schedule was set in the woods, which required little in the way of set dressing. Amy marked out a clear path to the location, and I was able to block and rehearse the warm-up montage with Chaislyn. She was then sent to costume and makeup while Mary lit the scene. Even well organized plans go awry. Despite the fact that everyone arrived early, last minute changes needed to be made to Billie's styling since Billie's look would remain unchanged until the final scene. Her green eye makeup and accessories were a bit much at first, so Laura toned them down. There was an issue with the school's equipment that prevented the smart slate from syncing up with the camera. We shot the first scene despite this since it would only affect the process by which I would have to sync the footage and sound in post-production. Fortunately, on a break between set-ups, I was able to figure out the setting needed to fix the issue. Filming Billie's warm-up montage was genuinely fun. We tried many different vocal and physical warm-ups, keeping in mind the intended comedic tone of the scene in both performance and camera angle until her final monologue recitation. This became our first confrontation with cloud shifts, so we decided to keep the camera rolling and capture several takes of Billie's monologue. As I viewed dailies of this scene after the day's wrap, I found myself wishing that I had planned for a little more variety outside of what was scripted, but I ended up having enough coverage for the scene to work.

We moved on to scene five in Liz's office in which Billie rats out Roz and Michael. Cypriene had already dressed the set in accordance with Mary's shooting plan. Mary Pavlov's



styling as Liz had to be adjusted between rehearsing and shooting because she appeared more glamorous than awkward. The scene was written without dialogue, but Emily, as both producer and sound mixer, suggested we record the actors improvising the implied conversation. We did so and were able to move on swiftly.

The office's lighting and set dressing had to be shifted, which gave me time to rehearse with Mary Pavlov and Chaislyn. I helped Chaislyn shift into an appropriately vulnerable headspace by reminding her of what had just occurred in the story, namely the kiss and betrayal of Nick. I also encouraged her to voice Billie's self-deprecating thoughts aloud to further ground her in the reality of the moment despite the fact that we hadn't yet filmed the preceding climactic scene. Once she was in that headspace, Amy helped me keep the crew working quietly so that nothing would pull Chaislyn out of character. Because of this, we went straight into shooting her close-up after the master so we could capture her strongest performance. After Chaislyn's coverage, we turned around to capture Mary Pavlov. At first she was too earnest for my taste. I was keenly aware that coming-of-age films could often drift into the saccharine, so I gave her more physical activity to complete at her desk to distract her until the latter half of the scene. This solved the problem, and we were able to wrap early.

### Shooting Day Two

Day two was Graham's first day on set. We were filming his two scenes alone with Billie. Following Professor Medina's advice, I scheduled the emotionally intense climax as early as possible so that neither Graham nor Chaislyn had time to be nervous about it. The latter was a huge undertaking that required moving from tripod to handheld, so we opted to shoot the expository scene at the gazebo first. It was here that I noticed Graham's stiffness, not in his face

but in his body. This made the master of the scene the most difficult to capture, so I adjusted the blocking to allow Billie to initiate the hug between them. Once we moved to coverage, the performances were much more natural. I reminded Chaislyn of Billie's goal in following Nick here – to make an impression on him. I had Graham focus on the physical action of smoking to help him relax further, and I gave him an “as if” of a cat playing with a mouse. This immediately brought out the performance I wanted.

We soon moved on to rehearsing the climactic scene in the rehearsal hall. I decided that only a skeleton crew and Chaislyn's guardian should be present in order to keep the actors comfortable, open, and focused. After walking through the blocking with the actors, Mary and I cleared the set of everyone but ourselves so that we could walk through the camera choreography. We used stand-ins for this to maintain the actors' energy. The transition to handheld took longer than expected and made it difficult for the 1<sup>st</sup> Assistant Camera to pull focus, which I later noticed in the dailies. No shot was egregiously out of focus, and at times the softness gave this portion of the scene a dream-like quality. I kept my acting adjustments to a minimum since we had previously rehearsed this scene. I also wanted to maintain the mood we had created in the room. My only regret about this scene is that we didn't plan for a static master shot, which would have potentially been useful in editing. We chose to stick with our artistic vision. The best choice I made was keeping the crew inside the room to a minimum. This made the actors more comfortable and allowed Mary and me to focus.

### Shooting Day Three

On day three we filmed the other half of the warm-up montage in the woods in which Billie spies on Roz and Michael smoking and kissing. I made sure that Erica and John had time

to hang out before they had to kiss. Being able to cast and work with one of my fellow NYU undergraduates was a pleasure. She required very little direction. Roz was written as a focus of Billie's jealousy and insecurity. Erica brought genuineness to the role that made it difficult for the viewer to dislike her.

We soon moved on to scene six in which Jackie and Billie watch Nick and Roz say goodbye. The scene is the first time that Jackie suspects Billie might be up to something. This was Raegan's first day on set. I made the decision to keep Raegan's actual glasses on her after seeing her styling, which was a little too glam rock for the gawky tomboy I envisioned. Changes in the clouds were once again an issue, but we returned to the practice of keeping the camera rolling and resetting as soon as the clouds cleared. Graham's performance started out a little stiffly again, so I used the same techniques as I had the previous day to relax him. Because of the footage and the somewhat "on the nose" dialogue I had written for him, his inclusion in the scene was eventually cut.

The final scene of the day was Billie's sabotage of the New Girl. Although Greta had been on set the previous day, this was her first scene with dialogue. This was the only day that weather became an issue. Because it was hot on set, production provided fans for the actors and ample water for everyone, but day three brought the opposite problem in terms of hydration. Although we were under cover for the scene, we had plans in place to move inside if the storm came within a certain distance. Fortunately we were able to complete the scene in less time than anticipated. I focused on Greta's performance first. I wanted to emphasize the New Girl's obliviousness to the "rules" of the camp, so I gave her the "as if" of a deer in headlights. The New Girl is written to be absolutely genuine – it is Billie who believes her to be a saboteur for interrupting Billie's audition. In terms of Billie, I steered Chaislyn away from a stereotypical

portrayal of a “mean girl.” Chaislyn and I agreed that Billie’s driving motivation in this scene is her insecurity. She’s not a moustache-twirling villain, but rather someone who believes that her talent is not enough even though it should be. This discussion helped her adjust her performance in terms of subtlety.

The only major hiccup on day three was the presence of an undergraduate PA. Over the course of the day, this PA talked loudly near the sound mixer after “quiet on set” was called, broke a piece of the cinematographer’s personal equipment, and hit on several of the actors. After a brief discussion with the producers and the 1<sup>st</sup> Assistant Director, we decided to ask the young man not to return. We arranged for another script supervisor during the week.

#### Shooting Day Four

During the week, a few last minute schedule changes arose, so there was some confusion at the top of the day about which scene (the audition or the argument-in-the-cafeteria scene) was up first. Fortunately, Cypriene started dressing both sets when she arrived, so the delay was minimal. This was also our last day on set without extras, although all remaining scenes involved extras. We had already planned on dividing the coverage of these scenes into two parts. The shots requiring a greater number of extras would be picked up on day six. Mary made careful note of the positions and intensities of the lighting. We used the younger-looking crew to fill in for extras when they were needed. Only one of them had their face featured, so for the most part this was convincing. Doing so allowed us to focus on the actors’ performances in these scenes rather than be distracted by the wrangling and placement of extras.

We began with scene nine – the callback list reveal and the argument between Jackie and Billie in the cafeteria. The performances were strong, but one piece of dialogue didn’t work.

Billie was scripted to say, “It’s not like in college they’re gonna cast someone like me as the lead.” No matter how many different directions I gave Chaislyn, those words coming out of her mouth didn’t ring true. That line was left over from when I imagined a physically different Billie. I realized in hindsight that I should have cut this line because it made editing the scene much more difficult as did the overlapping dialogue. Lesson learned.

We moved on to the partial coverage of the audition montage. We shot Nick and Liz’s reactions to the auditions and the New Girl’s interruption of Billie’s audition. These were fun for the whole cast and crew. We were able to leave the lighting and set dressing in place. Even without extras, these portions of the scene were convincing when we later matched them with shots from day six. The only shot that we had to film that day that didn’t work visually was the master. The shot felt empty even with the crewmembers present. Since Graham couldn’t be present on the final day of filming, we did not get a chance to reshoot this.

### Shooting Day Five

This day was huge. We had extras, two complex camera shots, and the longest scene in the script to cover. We also had to complete the longer scene before lunch due to Graham’s schedule. Alumnus Daniel Kleinpeter’s addition to the crew was invaluable. He not only took up the reins of Script Supervisor, but he also coordinated the extras’ actions and positions onscreen. Daniel had experience choreographing extras from his work on the same television show on which I worked. Fewer extras showed up than had confirmed, but we expected this and so had dressed the crew in camp t-shirts to fill in the gaps. Alumnus Trenton Mynatt came to set to assist the gaffer Nick Manning and to operate the camera while it was on the dolly for the second scene of the day. His presence greatly expedited the building of the twenty-by-twenty

silk needed to keep the extras and actors lit consistently throughout the morning. Mary Pavlov's performance was the most time-consuming part of the first scene. Although I had written the part for Mary and she was hilarious in the read-through, something wasn't clicking on set. I believe a suggestion by one of my committee members about a different approach to Liz's character made me doubt my instincts regarding her particular awkwardness. Because of this, we shot almost ten takes of her long shot coverage, removing the possibility of getting a clean single of her or of the principal campers. Instead, we had to be satisfied with the three-shots and moving medium close-ups, which later made editing more difficult. John's performance as Michael was a bit over-the-top in some of these shared takes, so time had to be spent adjusting his performance to match the others. During lunch, I was told that one of the older extras was using inappropriate language. Langston Williams, the 2<sup>nd</sup> Assistant Director, told him to cease. When he did not, Langston and I asked him to leave set, which relieved everyone.

After lunch we moved on to what was expected to be the opening scene of the movie: an elaborate panning dolly shot of the campgrounds followed by a dolly push-in to Billie. Once again, Daniel and Trenton's involvement was essential in achieving these shots' full potential. Cypriene placed the camp sign and gave props to the extras that Daniel blocked. Trenton operated the camera so Mary could watch the frame on the monitor. That, however, didn't work as planned because of the moving camera and finicky SDI cable, so we had to pause for playback after every take. We did several takes simply due to the complexity of the shot. Minor adjustments had to be made after each one because of the setting sun and the varied timing of the intended cut point, but in the end we had several options. The last thing I did on this day was select extras to be featured in the comedic audition montage to be filmed the next day.

## Shooting Day Six

On day six, we picked up the rest of the coverage of scene seven, which required only one shot but greatly added to the camp atmosphere. Since many of the extras had been present the day before, things moved swiftly. We had left the lighting and set dressing in place from day four, so Trenton, Nick, and Cypriene worked on prepping the pavilion for the *A Midsummer Night's Dream* scene that was to be the last of the shoot.

We moved on to the coverage of the “bad” auditions, which we kept simple in terms of camera and lighting for time’s sake and comedic effect. Many of the approaches to the Shakespearean text had been pre-planned, but there were also some pleasant surprises like the Singing Camper who made up her own tune for the Juliet speech. We also reshot Billie’s audition from day four with extras in the frame for options in cutting.

We shot scene twelve, the cafeteria/apology scene, after lunch. Trenton remained in the pavilion to set up the dolly track for the last scene, and Nick returned to help Mary adjust the lighting in the cafeteria. We kept the coverage in this scene very simple, keeping Jackie and Billie in the frame together to visually enhance their reunion. The light was soft and golden to reflect the healing process that was beginning between the two friends. By this point everyone had really settled into their characters, so I gave only the slightest adjustments.

For the final sequence, the cast and extras changed into their Shakespearean costumes while the camera and electrical department made final lighting adjustments and practiced the dolly moves. We ran into a problem with Billie’s Puck costume, a decorated unitard that was too revealing. Laura and Cypriene found an alternative way to cover Chaislyn. They ended up using a different costume’s green wrap to do so. Although it wasn’t what we had originally pictured, its addition made everyone more comfortable. We blocked the extras and did several takes of

the dolly shots (exact reverses of scene one's dolly shots). We wrapped early enough that we were able to celebrate with freezy-pops and music at sunset before breaking down and packing.



## **POST-PRODUCTION**

### Workflow and Editing

Post-production was the most challenging part of my process. I planned my shoot early in order to give myself ample time to edit, which I had been advised to do by Mary and other alumni. I didn't begin the workflow process until January despite wrapping my shoot in early October. I was still working full time, preparing for Amy Laws' thesis film shoot, and studying for the comprehensive exams. Another factor in the delay between production and post-production was that I didn't want to rely on the school's resources after my interaction with the Production Resource Committee. I built my own PC for editing at home, which was a time-consuming process. I had anxiety surrounding viewing the footage. I was worried that the footage wouldn't be "good enough" to justify everyone's hard work or the money spent. So much had gone into the previous stages that I couldn't imagine the footage would be representative of that. This is a problem I've run into many times in my creative work. Along with that anxiety, I also felt overwhelmed by the workflow. Thankfully, I took the first step of reaching out to Assistant Professor James Roe, the department's post-production advisor, who unknowingly helped me overcome this anxiety by simply giving me his time before the spring term officially started. He was the first person who asked how editing was going, and this outside reminder helped kick-start my post-production process. He reminded me how to create proxies in DaVinci Resolve and then bring those into Avid Media Composer for editing. I am extremely grateful to him for taking the time to advise me throughout post-production.

My first cut included every scene from the script in the order as originally written. This cut was rough around the edges and twenty-three minutes long. Once I saw the entire film played out, I decided to begin work on a second cut without showing anyone the first. During

this time Angela Catalano, an adjunct faculty member, replaced Professor Medina on my committee. As a film curator, I knew Angela would bring a studied eye, a wealth of current knowledge, and a much-needed female perspective to my panel.

For the next two cuts, which I did show my committee members, I removed two scenes – the first scene between Nick and Billie at the gazebo and the scene in which Jackie and Billie observe Roz leaving the camp. On the advice of Professor Griffin, I tried to stay in the wide shots longer to enhance the comedic moments. I have a well-documented preference for close-ups. Staying wide was sometimes effective, but other times it felt impersonal. The cut was choppy with little time to get to know any of the characters and no opportunity to relate to Billie. The opening shots of the camp weren't particularly dramatic, so I brainstormed other ways to introduce Billie and the theatrical nature of the film. I moved Billie's warm-up to the beginning, which allowed the audience immediate identification with her and immersion into the world.

For the next cut, I reinstated the gazebo scene in order to clue the audience in on Billie's motivations for her actions. Most of the film stayed the same with the exception of cutting the audience reactions during the audition to keep the sense of objectivity for which I was aiming. However, the feedback from committee members now was that the pace dragged despite the film being the exact same length. Furthermore, no one was empathizing with Billie yet.

For my final cut, I worked for a week straight with my thesis committee member Artist-in-Resident Florent "Danny" Retz. We went scene by scene to figure out how to best track and sympathize with Billie's journey. We tightened the pace of the opening warm-up scene. We restructured the cuts in the expository group meeting scene by adding more back and forth between the campers and the counselors about whom they were gossiping. This made the necessary information much clearer without bogging down the scene. We returned to using

more close-ups to help the audience get to know Michael and Jackie before their fellowship with Billie splits. The remainder of Billie's rehearsal scene in the woods was tightened, as was her observation of Roz and Michael. This gave the action a sense of urgency and impulsiveness. After all, Billie is only a second-degree saboteur. We added the recorded improvised dialogue into the Liz and Billie office scene and reinstated the interaction between Jackie and Billie as they observe Roz leaving. This was essential in establishing Jackie's positioning as the film's moral compass. We decided to intercut the Singing Girl throughout the audition montage to retain the humor and pace. We also rearranged the reactions to the New Girl's interruption to make it more jarring and embarrassing for Billie. For the sabotage scene, we chose to keep Jackie's eavesdropping more apparent so that the following confrontation would have more motivation. In the cafeteria/confrontation scene, we had to decide how best to cut the line about Billie's anxieties regarding casting in college. We opted for keeping Billie's brief change to sympathy for the New Girl onscreen and cutting to Jackie's reaction for Billie's line, "This is my last chance." Although I initially wanted to keep that line onscreen, I realized its inclusion harkened back to that "very special episode" feeling I had been working to avoid. We decided to end the scene with Billie's implied threat to Jackie for a stake-raising transition into the climax. In the climactic scene, we smoothed the transition from handheld (subjective) to tripod (objective) without distracting the viewer. We started close and moved out to mirror Billie's gradual shift in mentality and to keep the focus on her actions. We increased the length of all of Billie's coverage to more closely track her perspective shift. We also decided to disregard Liz's entrance in order to ensure that the focus was on the fact that Billie chooses to refuse Nick's advances. After this scene, we tightened up the denouement by cutting some of the dialogue in the second Liz and Billie office scene and by rearranging the order of the conversations in the

final cafeteria scene. We added one shot to the final *A Midsummer Night's Dream* sequence in order to show Billie's patched relationship with the New Girl. The cut was picture locked on March 4<sup>th</sup>, 2018.

### Finishing the Film: Sound, Music, and Color

I hired UNO alumnus Aidan Dykes, who had worked on several thesis films in the past, to be my re-recording mixer and sound editor. Because I was behind schedule, I had to forego the possibility of fully customized Foley and ADR sessions, but Aidan still provided me with options to enhance the aural landscape of the film to give the camp a busy, full atmosphere. He cleaned up the dialogue tracks, added effects, and sourced Walla and atmosphere from libraries and our set recordings. During our spotting session, he also offered his opinion on the vibe and placement of music.

For the film's score, Kylie Arceneaux, an acquaintance from the local theatre scene, connected me to Josh LeBlanc, a guitarist and writer for the Lafayette band The Givers. Josh was very excited to score his first film. The Givers' music is whimsical with a dash of funk, exactly what I had envisioned. After giving him the reference of *The Diary of a Teenage Girl*, we were off and racing to meet the two week deadline. His initial submissions were more punk rock than I expected. Getting on the same page took several rounds of feedback. I thought the reference along with the spotting session notes would be clear enough, but his inexperience as a composer for film coupled with my limited experience communicating with one filled me with anxiety about the film's completion. Until our last notes session, I wasn't sure if the music would be to my satisfaction. However, during that final session, the adjustments I had were

merely about rearranging where certain songs would play. In the end his music hit all the right notes. The score is funky and dreamy without overt sentimentality.

In terms of color, Mary wanted to correct and grade her own work, and I was only too happy to let her. Since the film takes place in the realm of realism, the highest priority was simply matching shots within scenes. We also wanted to bring out the vibrancy of the camp through contrast. The outside scenes had wonderful greens with which to play. Mary cooled down the tones beginning with the scene in which Billie reports Roz and Michael. This brought out Billie's coldness toward the other young women. This lasted until the second scene in the office between Billie and Liz. From that point on, the greens and warm golds returned in full force. For the final scene, she brought in purples to emphasize the twilight of the film and of Billie's arc. I was very pleased with the way her work enhanced the final product. When this was done, Professor Roe walked me through Adobe After Effects so that the quality of my titles would match the quality of the film.

## ANALYSIS

I am quite satisfied with the work I did in the development stage. By starting the script a semester earlier than anticipated and pulling from my personal life, I was much further along in my process with the time came to turn in my prospectus. Many of the actions were fictionalized or dramatized, but this truly is an account of the kind of physical and mental spaces I occupied for a large portion of my life. I initially had anxieties about sharing any of it lest my peers or teachers assume it was a factual account of myself, but I overcame this. I was able to write a script that was both achievable in its scope and personal in a way I hadn't allowed myself to be in my previous work. The problems with the script were ones that only arose once shooting was underway, such as expository lines that were a mouthful or dialogue that was too "on the nose" when spoken aloud. I don't regret any of the cuts I made at this stage – including them would have made the film far bigger than the resources I had. I wish I could have given the camper Michael and the camp director Liz more development, but I always kept the practical side of things in mind. Ultimately, this was Billie's story that had to be compellingly told and shot in only six days. Therefore, the scale ended up being exactly right.

There are certain aspects of my pre-production process that I could improve upon going forward, particularly in areas in which I felt overwhelmed due to my day job. Prioritizing what is most important to me in terms of casting is one of these areas, whether it is the physicality of an actor, their skill with Shakespearean text, or the legwork required in securing the appropriate amount of extras. In this particular case, I know that the way things turned out was for the best. Lynley may have looked more like the Billie in my mind, but Chaislyn brought Billie to life vibrantly with subtlety, efficiency, and professionalism. In the end, her performance, combined with the editing choices, allow the audience to see Billie's humanity. She and the other cast

members bring the camp to quirky life, as do the extras, despite there not being as many of them as I wanted. The other area I know I can improve on is oversight of the art team. Having been in several art departments in my time at UNO, I knew how difficult pleasing a director could be. Because of this knowledge, I skewed myself too far in the other direction, giving free rein to someone I trusted. Fortunately, as expected, she did an incredible job. In doing so, however, little details (not so little on the big screen) were missed. I believe my limited time rehearsing with the actors was well spent in encouraging their chemistry with each other and their trust of me. This time, short though it was, made communicating with them on set a breeze. Working with actors is my strongest feature as a director, and this film is the best example of that. My collaboration with Mary was also very successful despite the bureaucratic snag. The fruits of this labor are seen most clearly in the beauty of the final product. The look of the film is realistic with a nostalgic, whimsical flourish, exactly the spirit of summer camp that I wanted to capture. The location, though expensive, was the right choice as were most of the choices my team and I made. I would change very little about the pre-production process because, ultimately, those decisions led me to the film I have today.

Production is probably the area with which I am most satisfied with my own performance. Working with actors has always been natural for me because of my background in the theatre. Casting the right people for the job went a long way in making this portion of the process efficient and enjoyable. My natural inclination toward effective time management was enhanced by my previous work as a stage manager and my employment on a serial television show. I now realize that being more confident in my decisions regarding performances, especially during scenes with extras, would have helped me gain additional coverage. Since it was my first experience working with extras, I swiftly learned how to manage and block them

for maximum effectiveness, although greater numbers would have been helpful in filling out the frame. The only real snags in production were the results of my slight lack of oversight in pre-production. Overall, I was very satisfied with this portion of my creative process.

Post-production was the area in which I let myself down somewhat. I believe that my anxiety surrounding trying to have “the perfect thesis film” led me to procrastinating. Through a combination of the threat of the time crunch for graduation and the generous help of Professor Roe and Mr. Retz, I finally found the motivation to begin my work in earnest. This issue has followed me throughout my academic career, and dealing with it under the intense pressure of a thesis revealed to me what a big problem it is. I also found myself struggling with editing in a way I hadn’t in my previous work. Objectivity and faux-ignorance about the subject matter were difficult to find, so I required the help of a more objective eye. In the future I will consider both an assistant editor and a co-editor from the start of the post-production process. The additional time I could have had to work on the final product is my biggest regret.

Despite some hiccups, I overall feel that the film is successful. I set out with the intention of creating a film featuring a young, flawed female protagonist who would make mistakes but emerge on the other side of the conflict victorious by discovering her own worth. Although it was never necessary for Billie to be likeable, I directed the actors effectively and used the material I had to make her plight empathetic to the viewer. I also wanted this to be my most cinematic film. Through my collaboration with my production designer, cinematographer, and post-production advisors, I was able to succeed in this aspect as well. As the film moves into public viewing, I will continue to consider the film a success if audiences, particularly young female audiences, recognize and feel for Billie. Audiences need more depictions of the



different sides of women onscreen, even the sides we would rather not show. If *Camp Shakespeare For Young Performing Artists* contributes to that, it is a success.

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## APPENDICES

### Appendix A: Shooting Script

#### CAMP SHAKESPEARE (FOR YOUNG PERFORMING ARTISTS)

Written by

Lauren Erwin

Based on Some True Incidents, All Thrown Together and Rearranged

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## APPENDICES

### Appendix A: Shooting Script

1                   EXT. DROP-OFF AREA/GAZEBO - MORNING                   1

Teens, clad in a rainbow of camp T-shirts, reunite with friends from summers past.

Two girls run up to each other and strike dramatic poses.

A counselor comforts a tiny, nervous camper.

A small group stands in a circle and recites the prologue from *Romeo & Juliet* in exaggerated unison.

BILLIE (17), an overweight ball of anxiety and ambition, clutches a *Complete Works of William Shakespeare* and stands alone. She stares determinedly at the sign reading "Camp Shakespeare For Young Performing Artists."

She tugs at her too-tight camp shirt, casts a brief glance at the carefree faces around her, and walks away from them.

2                   EXT. LAKEFRONT ASSEMBLY - MORNING                   2

Seated campers chatter excitedly while instructors and counselors talk amongst themselves near the lake.

Billie sits near the back, her nose buried in her *Complete Works*, an open seat on either side of her.

                                  MARI (O.S.)  
Mind if I sit?

Billie squints up at MARI (16), lovely and smiling needily. Billie looks her up and down enviously.

                                  BILLIE  
It's saved.

Billie returns to her book. Taken aback, Mari leaves.

After she's gone, Billie scans the crowd. Near the front, she spots ROZ (25), a striking, athletic counselor.

As she glares, a pair of hands grab her shoulders.

                                  JACKIE  
We few, we happy few!

                                  BILLIE  
          (joining in)  
We band of --

                                  MICHAEL  
Nerds!

## APPENDICES

### Appendix A: Shooting Script

2.

JACKIE (17), a tough and confident girl, and MICHAEL (17), an impish boy, plop into the seats beside her.

MICHAEL (CONT'D)

Billie, Jackie, you do know we're about to get a whole summer of corny Shakespeare jokes, right?

BILLIE

They're not corny, Michael, they're poetic.

Roz's laughter rings out, bringing Billie's attention back to the front where her eyes light on NICK (39), imposing and charismatic for a man in cargo shorts with a hangover.

Michael catches Billie's look and raises his eyebrows at her.

JACKIE

I hope he's not directing the mainstage this year.

BILLIE

Nick's brilliant.

JACKIE

Yeah, brilliant. "Breathe here, don't breathe there," or my personal favorite, "Try doing it like a girl."

Billie shakes her head. At the front of the assembly, Nick leans into Roz and whispers. Billie gnaws at her lip.

JACKIE (CONT'D)

Wondering which Roz-starring vehicle we'll have the pleasure of appearing in this year?

BILLIE

(quiet, intense)  
She's not gonna be the lead this year.

Jackie squeezes her shoulder. Roz shoots a wave in their direction, which Michael returns. Billie notices.

BILLIE (CONT'D)

It's such bullshit that counselors get to audition.

MICHAEL

Well, she is really good.

## APPENDICES

### Appendix A: Shooting Script

3.

The girls shoot him glares. He shrugs in surrender.

LIZ KNIGHT (38), a frazzled woman juggling clipboards, comes to the front of the sea of campers and clears her throat a few times before they notice.

LIZ  
(stiffly)  
Greetings, campers, and welcome to  
this summer at Camp Shakespeare for  
Young Performing Artists.

An awkward pause until Roz initiates a round of applause.

LIZ (CONT'D)  
Thank you. Now, I know a lot of you  
may be wondering where Mr. Oliver  
is. Well, I have good news.  
(beat)  
He will not be joining us this  
summer.

Murmurs and sounds of disappointment fill the air.

LIZ (CONT'D)  
He has been hired to direct a  
touring production of Ty -- Tim --  
Timon of Athens... by William  
Shakespeare.  
(more scattered applause)  
I'm Liz Knight, and I'll be serving  
as your interim camp director for  
the summer. And our own Nick Riegal  
will be directing the mainstage  
production of *Macbeth*.

Campers' eyes widen, some snigger or gasp. Nick smirks.

LIZ (CONT'D)  
What? Did I -- um, I thought you  
only didn't say that in a theatre --

NICK  
(from his seat)  
Well, Lizzy, we here at Camp  
Shakespeare have a motto you might  
not have heard of.  
(beat)  
All the world's a stage?

Campers chuckle. Liz smiles weakly. Nick moves to the front.

## APPENDICES

### Appendix A: Shooting Script

4.

NICK (CONT'D)  
Warm-ups at ten fifteen, auditions  
at eleven in the rehearsal hall,  
and please keep in mind: if you're  
on time, you're already late.

Billie nods seriously to herself and watches Nick walk off.

LIZ  
And, uh, breakfast is served in the  
dining hall. Oh. And good luck!

NICK  
(over his shoulder)  
She means "Break a leg."

The campers begin to disperse.

BILLIE  
I'll catch up with you guys.

She begins to walk after Nick. Jackie shakes her head.

3

EXT. DROP-OFF AREA/GAZEBO

3

Billie pursues Nick as he lights a cigarette.

BILLIE  
Nick!

He looks up, recognizing her, and smiles.

NICK  
Billie.

He pulls her in for a hug. She coughs a bit at the smoke.

NICK (CONT'D)  
You're all grown up.

She tries to hide her blush.

NICK (CONT'D)  
Lots of good parts for your last  
summer with us. I've even invited a  
few agents from the city for  
opening night.

Her eyes go big, but she puts on her best adult face.

NICK (CONT'D)  
But that'll be our little secret?



## APPENDICES

### Appendix A: Shooting Script

5.

He puts a hand on her shoulder. She nods and takes a breath.

BILLIE  
I'm gonna try really hard this  
year. I'm ready.

He considers her.

NICK  
We'll see. Now, get to work on your  
monologue.  
(as he walks away)  
Impress me.

She smiles to herself then rushes off.

In the distance, Nick passes a clearly lost Mari, only  
pausing long enough for a salacious glance.

4

EXT. WOODS - MORNING

4

Beams of light dapple the woods. Billie sits on an overturned  
tree, the *Complete Works* in her lap.

REHEARSAL MONTAGE

- Billie makes notations on the page with her right hand  
while now and again tapping out the rhythm with her left.

BILLIE  
Short line, Regular line. Feminine  
ending --

- She sticks out her tongue and makes figure eights with it.

- Spine rolls.

- She walks with one hand pointed out and turns sharply when  
she reaches the end of a verse line. Her speech is singsong.

BILLIE (CONT'D)  
The raven himself is hoarse/That  
croaks the fatal entrance of  
Duncan/Under my battlements. Come,  
you spirits/That tend on mortal  
thoughts -- That tend on mortal  
thoughts -- Shit. Shitshitshit.

She goes to the book but stops herself from reading it.

BILLIE (CONT'D)  
That tend on mortal thoughts,  
uuuhhhhhh, uuuh, UNSEX ME HERE!

## APPENDICES

### Appendix A: Shooting Script

6.

She does a fist pump of victory.

- She stands still, her eyes glinting and focused. For the first time, a hint of talent.

BILLIE (CONT'D)  
Come, thick night/And pall thee in  
the dunnest smoke of hell/That my  
keen knife sees not the wound it  
makes/Nor heaven peep through the  
blanket of the dark/To cry "Hold,  
hold!"

She smiles to herself but then shakes her head, dissatisfied.

She takes a deep breath to begin again when the sound of LAUGHTER rings out.

END MONTAGE

She looks around for the source but sees nothing. She shakes off the distraction, closing her eyes to refocus, but the LAUGHS ring out again.

Following the sound, she comes around the trunk of a tree to see Michael sitting on the ground with Roz.

In a panic, Billie ducks behind the tree. She peers around to see the pair smoking a joint and kissing between puffs.

After watching for a few moments, she takes a step to sneak off when -- a thought. She looks back at Roz's carefree, beautiful face, and her gaze hardens.

5 I/E. LIZ'S OFFICE - MORNING 5

Billie knocks on the open door of Liz's office.

Liz beckons her in to sit. Billie does so, and as she begins talking, Liz's face grows more and more serious.

6 EXT. DROP-OFF AREA/GROVE 6

Roz, teary-eyed, waits with her bags on the bridge. Nick approaches her and wraps her in a hug.

Billie watches from a safe distance.

JACKIE (O.S.)  
Heard she was screwing a camper.

Billie turns to see Jackie behind her, arms crossed.

## APPENDICES

### Appendix A: Shooting Script

7.

BILLIE

Oh, I heard it was drugs or something. Do they know who told?

Jackie looks at Billie curiously then shrugs.

Roz picks up her bags and starts walking toward the camp exit. Nick watches for a moment and then heads in Billie and Jackie's direction. Jackie shifts uncomfortably.

NICK

Well, casting should be interesting this year.

Billie grins. Jackie rolls her eyes.

JACKIE

What do you think about that whole thing, Nick?

Roz reaches the exit.

NICK

Well, Jacqueline, I think that there are simply some people to whom the rules don't apply.

He leans in conspiratorially.

NICK (CONT'D)

There's only one rule that must never be broken.

As he leans down, Billie inhales his words, rapt.

7

INT. REHEARSAL HALL - MORNING

7

NICK

ALWAYS BREATHE AT THE END OF THE GODDAMN LINE!

Nick is standing in the midst of the campers as they stretch and warm-up, Billie and Jackie together.

JACKIE

You seen Michael?

Billie shakes her head, distracted. Nick sits down behind a table next to Liz, her eyes wide. The campers sit on the floor. Silence.

## APPENDICES

### Appendix A: Shooting Script

8.

LIZ  
Uuh, remember: there are no small  
parts, only --

NICK  
Who's up first?

#### AUDITION MONTAGE

OVERDRAMATIC CAMPER  
To be or not to be!?

MUMBLING CAMPER  
To be or not to be?

BEAT POET CAMPER  
To be? Or? Not? To Be? That...  
is... the... question?

Nick rolls his eyes as does Billie.

TINY, SHRILL CAMPER  
Blow, winds, and crack your cheeks!  
Rage! Blow!

Liz squints. Billie shakes her head.

MONOTONOUS CAMPER  
(reading from a paper)  
But masters, remember that I am an  
ass; though it be not written down,  
yet forget not that I am an ass.

Blank looks from all.

INTERPRETIVE DANCE CAMPER  
(dancing)  
The quality of mercy is not  
strained/It droppeth as the gentle  
rain from heaven...

Nick grows more exasperated while Liz's confusion deepens.  
Billie's mood is up as the ridiculousness increases.

#### END MONTAGE

NICK  
Billie? Let's have you now.

She smiles a strained smile and slowly approaches the stage,  
oblivious to a thumbs up from Jackie. She breathes deeply.

BILLIE  
The raven himself is hoarse --

## APPENDICES

### Appendix A: Shooting Script

9.

A door in the rear of the hall SLAMS open, halting Billie and making everyone turn around. Mari mouths an apology.

BILLIE (CONT'D)

Sorry, Nick, can I start over?

Her face is growing splotchy, her breath hitches. He nods.

NICK

(over his shoulder)

Quiet in the back, for god's sake!

Billie shuts her eyes. When she opens them, they are once again filled with intensity. Liz leans forward.

BILLIE

The raven himself is hoarse/That  
croaks the fatal entrance of  
Duncan/Under my battlements.

8

EXT. REHEARSAL HALL - MINUTES LATER

8

Billie paces outside of the hall, her face beet red. Mari slips out of the door.

MARI

(hushed)

That was incredible! I'm sorry I  
came in at the beginning there. I  
can't believe I napped on my first  
day! I was so tired from the trip  
and just, like, super nervous --

Billie just stares.

MARI (CONT'D)

Look, you're obviously really good  
at all this stuff. Do you have any  
advice for me? For my first time?

Billie thinks for a moment.

BILLIE

Well, Nick really goes for that  
whole mid-line stopping thing, so  
just breathe in the middle of the  
lines, where the periods and commas  
are, and you'll be great.

MARI

Yeah? Awesome. Thanks!

## APPENDICES

### Appendix A: Shooting Script

10.

Mari slips back into the hall. Billie smirks but turns to find Jackie standing in the doorway. She goes back inside having witnessed the whole exchange.

9

INT. DINING HALL - AFTERNOON

9

INSERT: CALLBACKS - 3:30 P.M. Macbeth: Forrest Leo, Dean Linnard, Lady Macbeth: Billie Burbage --

At the sight of her name, Billie's face lights up. She makes her way out of the crowd, oblivious to the congratulatory pats from other campers surrounding her.

She sits at a table, bouncing in her seat.

BILLIE

IgotacallbackIgotacallback!

JACKIE

(breaking the reverie)  
Did you know Michael went home?

BILLIE

What? Oh. No. Did you see my --

JACKIE

And what was that earlier with the new girl? Pretty shitty, Bill.

Jackie gestures at another table. Billie turns around to see Mari crying quietly into her salad.

BILLIE

It was just a joke, Jackie. Come on, she's new. She got a "learning experience" or whatever. It's my last year.  
(beat)

It's not like in college they're gonna cast someone like me as a lead. It's my last chance.

JACKIE

Yeah. Yeah, mine, too.  
(off Billie's look)  
Did you not even bother reading past your own name?  
(shaking her head)  
See you at callbacks.

## APPENDICES

### Appendix A: Shooting Script

11.

BILLIE  
Hey, Jackie! Good luck.  
(beat)  
You're gonna need it.

She walks away. Billie is alone again in the sea of campers.

10

INT. REHEARSAL ROOM - AFTERNOON

10

Billie stands in the center of the room, facing a counselor serving as a READER (24). Nick watches.

BILLIE  
Who dares receive it other? As we  
shall make our griefs clamor and  
roar/Upon his death?

Billie holds for a beat and then breaks character, grinning.

NICK  
Nice. I think that's all I need.

BILLIE  
I could do it again if you want.  
Different.

NICK  
It was fine.

Billie's face falls.

The reader exits, leaving the door open behind him. Nick begins packing up his notes. Billie gnaws at her lip.

BILLIE  
What if we tried doing it?

Nick stops packing and looks at her.

BILLIE (CONT'D)  
The scene.

He sighs, nods, and plops into the reader's chair. She slowly approaches him.

BILLIE (CONT'D)  
When you durst do it, then you were  
a man...

He shakes his head and looks away.

## APPENDICES

### Appendix A: Shooting Script

12.

BILLIE (CONT'D)  
Nor time nor place/Did then adhere,  
and yet you would make both --

She shoves his shoulder on the last line. He looks up at her.  
She bends down so her face is on his level.

BILLIE (CONT'D)  
I have given suck, and know/How  
tender 'tis to love the babe that  
milks me.

She slowly takes his hand and brings it to her heart.

BILLIE (CONT'D)  
I would, while it was smiling in my  
face/Have plucked my nipple from  
his boneless gums/And dashed the  
brains out, had I so sworn as  
you/Have done to this.

He rises, keeping his hand in place.

NICK  
If we should fail?

BILLIE  
We fail? But screw your courage to  
the sticking-place --

In a flash, Nick leans forward and kisses her, hard on the  
mouth. Her eyes go wide.

BILLIE (CONT'D)  
(breathless)  
You, uh, cut me off. I still had,  
like, a dozen lines.

He shrugs and leans down to kiss her again. She responds this  
time, standing on her toes to meet him. After a moment...

NICK  
Maybe we should continue this  
somewhere a little more private.

BILLIE  
Shouldn't we finish the audition?

He laughs. She laugh a little, too, to match him.

NICK  
You've made my decision very easy.



## APPENDICES

### Appendix A: Shooting Script

13.

She looks at him, confused for a second, before his mouth is on hers again. He moves a hand toward her breast.

Her face turns red, and she starts shaking her head.

BILLIE  
Wait, wait, I don't want it if I  
don't deserve it.

He looks at her and raises an eyebrow.

NICK  
I'll give you the part, Billie.  
Come on, you don't have to play  
hard to get, it's just a stupid  
camp play.

Realization smacks into her like a freight train. As he leans in, she pushes him off and shakes her head. She looks like she might scream or gag or both.

She turns to leave, her eyes teary and face splotchy. She is confronted in the doorway by a livid Liz.

LIZ  
Billie, my office. Now.

Billie nods and hurries out. Liz stares at Nick who merely sighs and looks away.

11 I/E. LIZ'S OFFICE - AFTERNOON

11

Billie curls up in a chair and wipes away a stray tear. After a few moments, Liz breezes into the room, sits at her desk, and starts shuffling through files.

BILLIE  
I can call a car to bring me home.

LIZ  
What? I'm not sending you home.  
Unless you want me to?

After a moment, Billie shakes her head.

LIZ (CONT'D)  
It's really up to your parents,  
though, who I need to call.  
What a mess of a first day, huh?  
(MORE)

## APPENDICES

### Appendix A: Shooting Script

14.

LIZ (CONT'D)

I promise you I'm going to do everything I can to resolve this, starting with firing the crap out of that man, which, I'll admit, I've been wanting to do all day.

She looks at Billie who finally cracks a small smile.

LIZ (CONT'D)

Feel up to dinner?

Billie nods.. The two sit together in the fading sunlight.

12 INT. DINING HALL - AFTERNOON

12

The campers chatter excitedly, Billie quiet and alone. At the front of the hall, Liz clears her throat. They fall silent.

LIZ

I know you're all anxiously awaiting a cast list, but there's been a change of plans. Mr. Riegal will no longer be with us this summer, or any summer, due to personal issues.

Murmurs. Billie looks around guiltily.

LIZ (CONT'D)

In honor of this fresh start, I've selected a new play for the mainstage. Uuh, just give me one --

She leafs through the papers in her hand while the camp erupts in conversation.

Jackie approaches Billie's table and sits. A pause.

BILLIE/JACKIE

I'm sorry!

BILLIE

Wait, what are you sorry for?

JACKIE

I know how much you like Nick --

Billie freezes.

JACKIE (CONT'D)

(whispering)

I think I got him fired.

(MORE)

## APPENDICES

### Appendix A: Shooting Script

15.

JACKIE (CONT'D)

He used some not very PC turns of phrase when he was "giving me notes." I told Liz.

BILLIE

I'm so sorry, Jackie.

JACKIE

Being "brilliant" doesn't mean you get to do whatever you want.

Jackie gently nudges Billie's shoulder with her own.

LIZ

Oh, right, so the play is --  
A Midsummer Night's Dream.

(beat)

Now, I'm no performer, but since you all put yourselves out there today, I thought I'd read you a little something from it.

Jackie and Billie lean on each other as Liz begins.

LIZ (CONT'D)

If we shadows have offended/Think  
but this, and all is mended --

13 INT. PAVILION - DUSK

13

Campers flit around the forest set as fairies including Billie, dressed as a mischievous sprite.

LIZ (V.O.)

That you have but slumbered  
here/While these visions did  
appear/Gentles, do not reprehend/If  
you pardon, we will mend.

Liz sits in the audience, taking notes and smiling. Jackie, dressed in boys' clothing, laughs from offstage as do other campers. Finally, Billie takes centerstage.

BILLIE


Else the Puck a liar call/So, good  
night unto you all/Give me your  
hands, if we be friends/And Robin  
shall restore amends.

She holds out her hands, and the cast of campers run to her and take their bows together. Jackie and Billie hold hands as they bow again, grinning ear to ear. Applause.

## APPENDICES

### Appendix B: Actor and Background Releases

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2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 280-6317 | Fax (504) 280-6318  
www.uno.edu

Student: Lauren Erwin	Email: lerwin@uno.edu Phone: 985-859-3527
Course#: 6911	Professor: Henry Griffin
Project Title: Camp Shakespeare	Date: 9/17/2017

**MINOR ACTOR RELEASE AND INFORMATION**

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

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

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

I hereby grant to the Student Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and records which you may make of his/her voice, including the right to substitute his/her voice for the voice of another person or persons, and the right to use his/her name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the Picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by him/her, in connection with the production and/or post production of the Picture.

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

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

(SIGNATURES ON PAGE 2)

## APPENDICES

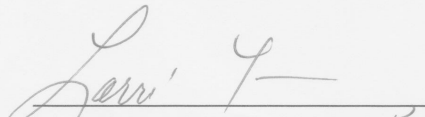

### Appendix B: Actor and Background Releases

Name of Minor: <u>Chaislyn Jane King</u>	Age: <u>16</u>
Relationship to Parent or Legal Guardian: SON <input type="checkbox"/> DAUGHTER <input checked="" type="checkbox"/> STEP-SON <input type="checkbox"/> STEP-DAUGHTER <input type="checkbox"/> BROTHER <input type="checkbox"/> SISTER <input type="checkbox"/> NEPHEW <input type="checkbox"/> NIECE <input type="checkbox"/> OTHER <input type="checkbox"/>	Character: <u>Billie</u>

Name of Parent or Legal Guardian: <u>Lorri King</u>	Email: <u>LorriKing@gmail.com</u> Phone: <u>225-610-7121</u>
Address: <u>17861 General Forrest Av., Baton Rouge, LA 70817</u>	
Guardian on Location: <u>Lorri King</u>	Email: <u>LorriKing@gmail.com</u> Phone: <u>225-610-7121</u>

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


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

  
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9/22/17  
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## APPENDICES

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 <div style="display: inline-block; vertical-align: middle;"><p>DEPARTMENT OF <b>Film &amp; Theatre Arts</b> THE UNIVERSITY of NEW ORLEANS</p></div> <div style="display: inline-block; vertical-align: middle; margin-left: 20px;"><p>2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317   Fax (504) 280-6318 www.uno.edu</p></div>		<a href="#">Print</a>
Student: Lauren Erwin	Email: lerwin@uno.edu Phone: 985-859-3527	
Course#: 6911	Professor: Henry Griffin	
Project Title: Camp Shakespeare	Date: 9/17/2017	

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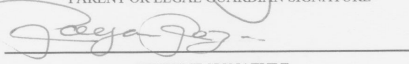

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Name of Minor: <u>Raegan Rozas</u>	Age: <u>17</u>
Relationship to Parent or Legal Guardian: SON <input type="checkbox"/> DAUGHTER <input checked="" type="checkbox"/> STEP-SON <input type="checkbox"/> STEP-DAUGHTER <input type="checkbox"/> BROTHER <input type="checkbox"/> SISTER <input type="checkbox"/> NEPHEW <input type="checkbox"/> NIECE <input type="checkbox"/> OTHER <input type="checkbox"/>	Character: <u>Jackie</u>

Name of Parent or Legal Guardian: <u>Sharon Rozas</u>	Email: <u>sharon@rozaslaw.com</u> Phone: <u>225-806-0191</u>
Address: <u>410 Castle King Baton Rouge 70808</u>	
Guardian on Location:	Email: <u>5</u> Phone:

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

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Student: Lauren Erwin	Email: lerwin@uno.edu
	Phone: 985-859-3527
Course#: 6911	Professor: Henry Griffin
Project Title: Camp Shakespeare	Date: 9/17/2017

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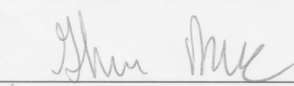
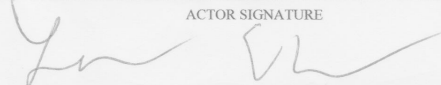
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy,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

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Actor Name: <u>GRAHAM BURK</u>	Email: <u>graham.burk@gmail.com</u>
	Phone: <u>504. 616. 2787</u>
Character: <u>NICK</u>	Address: <u>2619 DANTE ST., NEW ORLEANS, LA 70118</u>

  
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ACTOR SIGNATURE  
  
  
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STUDENT SIGNATURE


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Course#: 6911	Professor: Henry Griffin
Project Title: Camp Shakespeare	Date: 9/17/2017

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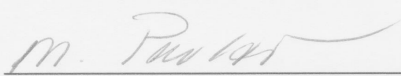
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Actor Name: <u>MARY PAVLOV</u>	Email: <u>MARY.PAVLOV@hotmail.com</u>
	Phone: <u>419-704-9708</u>
Character: <u>Liz Knight</u>	Address: <u>111 St. Ann Pl #485</u> <u>Hamdenville, IA 70471</u>

  
\_\_\_\_\_  
ACTOR SIGNATURE

9/23/17  
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Student: Lauren Erwin	Email: lerwin@uno.edu
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Course#: 6911	Professor: Henry Griffin
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Actor Name: <u>John Charles</u>	Email: <u>jnccharle@uno.edu</u>
	Phone: <u>337-342-9654</u>
Character: <u>Michael</u>	Address: <u>2000 Lakeshore Drive, New Orleans, LA 70122</u>

John C. [Signature]

ACTOR SIGNATURE

9/24/17

DATE

John C. [Signature]

STUDENT SIGNATURE


9/24/17

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	Date: 9/17/2017

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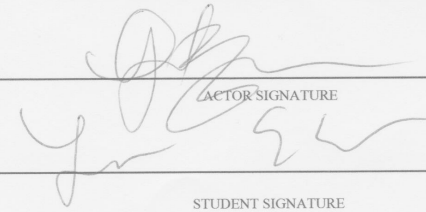
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Actor Name: <u>Greta Zehner</u>	Email: <u>gzehner61891@gmail.com</u>
	Phone: <u>504-228-4869</u>
Character: <u>Mari</u>	Address: <u>319 Iona St. Metairie, LA 70005</u>


  
\_\_\_\_\_  
ACTOR SIGNATURE  
  
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Project Title: Camp Shakespeare	Professor: Henry Griffin
	Date: 9/17/2017

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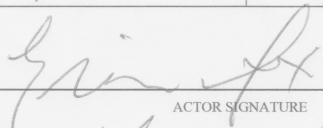
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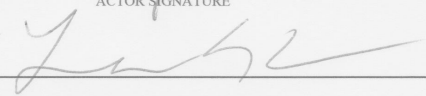
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Actor Name: <u>Erica Fox</u>	Email: <u>egfox11@gmail.com</u>
	Phone: <u>305-478-3505</u>
Character: <u>Poz</u>	Address: <u>3030 July St. Apt 325 Baton Rouge, LA 70808</u>

  
 \_\_\_\_\_  
 ACTOR SIGNATURE


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Student: Lauren Erwin		Email: lerwin@uno.edu Phone: 985-859-3527	
Course#: 6911		Professor: Henry Griffin	
Project Title: Camp Shakespeare		Date: 9/17/2017	

**EXTRAS GROUP RELEASE**

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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.

PRINT NAME	PHONE & EMAIL	SIGNATURE	DATE
Jamie Lloyd	(337) 962-1824 / jllloyd21@att.net	<i>Jamie Lloyd</i>	09/30/17
Carrre Llew	225-229-4304	<i>Carrre Llew</i>	9/30/17
Evan Graves	985 517 6395 dgraves222@yahoo.com	<i>Evan Graves</i>	9/30/17
Matthew Denino	225-505-1870 Ldenino@cox.net	<i>Matthew Denino</i>	9/30/17
Jayla Williams	225-733-7160	<i>Jayla Williams</i>	9/30/17
Billy Dee Davis	504-579-2995 davis.geri80@yahoo.com	<i>Billy Dee Davis</i>	9/30/17
Streeton Day	(985) 710-4594 theknightpatriot@gmail.com	<i>Streeton Day</i>	9/30/17

## APPENDICES

### Appendix B: Actor and Background Releases

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: Lauren Erwin	Email: lerwin@uno.edu Phone: 985-859-3527
Course#: 6911	Professor: Henry Griffin
Project Title: Camp Shakespeare	Date: 9/17/2017

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PRINT NAME	PHONE & EMAIL	SIGNATURE	DATE
Amy Laws	504-952-2542 aclaws@uno.edu	<i>Amy Laws</i>	9/29/2017
Jacob Jennings	985-859-2348 jacob.jennings@uno.edu	<i>Jacob Jennings</i>	9-29-2017
Alex Chavez	985-445-2811 alexchavez@gmail.com	<i>Alex Chavez</i>	9/29/17
Lisa L. White	225-381-4021 LWhite8567@cox.net	<i>Lisa L. White</i>	9/29/17
Florere Joseph	225-223-3930 flwilliams@chsncr.org	<i>Florere Joseph</i>	9/29/17
Paige Cordier	985-276-8443 paigecordier@yahoo.com	<i>Paige Cordier</i>	9-30-17
Carson Thorpe	985-807-6478 mistythorpe@gmail.com	<i>Carson Thorpe</i>	9-30-17



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Course#: 6911	Professor: Henry Griffin
Project Title: Camp Shakespeare	Date: 9/17/2017

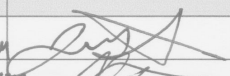

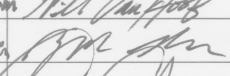
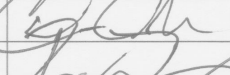

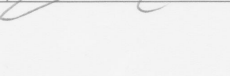
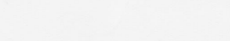
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PRINT NAME	PHONE & EMAIL	SIGNATURE	DATE
Justin Faxon	(985) 246-0986 <small>justinfaxon@gmail.com</small>		9-29-17
Kayla Fletcher	(504) 919-6418 <small>kaylafletcher@gmail.com</small>		9-29-17
William VanHoof	(318) 744-2756 <small>wjvanhoof@gmail.com</small>		9-29-17
Zack Sharrosh	(251) 648-5868 <small>zsharrosh@gmail.com</small>		9/29/17
Dana Johnson	813-784-7237 <small>plytonfire@gmail.com</small>		9/29/17
PEYTON TIREY	251-593-6334		9/29/17
Laura Duval	(847) 915-9502		9/29/17

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PRINT NAME	PHONE & EMAIL	SIGNATURE	DATE
Mallory Hynes	(985) 373-8405 mallory.hynes@uno.edu	<i>Mallory Hynes</i>	9-30-2017
Ryan Hazlewood	(985) 722-8596 rhazlew@uno.edu	<i>Ryan Hazlewood</i>	9-30-2017
Keyera Joseph	(225) 223-3930 Ewilliams@schsner.org	<i>Keyera Joseph</i>	9-30-2017
Liza White	(225) 281-4021 lwhite8567@cox.net	<i>Liza White</i>	9-29-17
Rachael Knaps	985 510 7339 rachaelknaps@gmail.com	<i>Rachael Knaps</i>	9-29-17
LEONARD LEMMY VASHINDA	504-232-4759 LVASHIN@UNO.EDU	<i>Leonard Lemmy Vashinda</i>	9/30/17
Sonja Parker	(985) 515-3836 wparker32@aol.com	<i>Sonja Parker</i>	9/30/17



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PRINT NAME	PHONE & EMAIL	SIGNATURE	DATE
Hadley Rinaudo	225-773-6605	<i>[Signature]</i>	10/1/17
Milan Koluman	504 458 4888 HDK@uno.edu	<i>[Signature]</i>	10/1/17
Lia Ramirez	985 255 3266 lia.salime@gmail.com	<i>[Signature]</i>	10/1/17

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
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PRINT NAME	PHONE & EMAIL	SIGNATURE	DATE
Hrilina Ramra Khiani	Hrilina@usa.com		

## APPENDICES

### Appendix C: Crew and Cast List

Position	Name	Number	Email
<b>Production</b>			
Director/Producer	Lauren Erwin	(985) 859-3527	lerwin@uno.edu
Producer	Emily Poulliard	(985) 237-8431	epoullia@uno.edu
Producer	Nick Manning	(985) 773-8609	namannin@uno.edu
1st AD	Amy Laws	(504) 952-2542	aclaws@uno.edu
2nd AD	Langston Williams	(225) 937-3957	lwill677@yahoo.com
PA	Alex Chevez	(985) 445-7811	achevez@uno.edu
PA/Extras Wrangler	Dustin Foret	(504) 975-8406	dforet@uno.edu
PA-Extras Wrangler	Matt Power	(504) 909-1362	mdpouer@uno.edu
PA	Josiah Berger	(985) 379-8940	jpberger@uno.edu
PA-general	Anastasia Bennett	(240) 715-5167	arbenne2@uno.edu
Script Supervisor	Stevie Cavalier	(504) 333-0999	scavalie@uno.edu
Script Supervisor	Daniel Kleinpeter	(225) 235-6022	dkleinpeter92@yahoo.com
<b>Camera</b>			
Cinematographer/Camera Operator/Timer	Mary McDade Casteel	(870) 530-1876	marym.casteel@gmail.com
Camera Operator (Dolly)	Trenton Mynatt	(870) 291-0182	trentonmynatt@hotmail.com
1st AC	Lorien Molinario	(504) 452-5399	lorien.molinario@gmail.com
2nd AC	Sydney Viard	(832) 693-8088	sydney.viard@yahoo.com
Camera PA/DIT/Grip Truck Driver	Duane Prefume	(504) 473-5411	djprefu1@uno.edu
<b>Art</b>			
Production Designer/Set Decorator/Costume Designer	Cypriene Oliver	(504) 451-4858	cyprienewho@gmail.com
Costume Designer	Laura Duval	(847)-915-9502	lduval@uno.edu
Art Assist	Kayla Fletcher	(504)-919-6408	kaylakaay@gmail.com
Art Assist	Johnny Clement	(985) 869-0994	jpclame1@uno.edu
Art Assist	Maddie Foret	(504)315-0301	maddieforet@gmail.com
Art Assist	Katalea Ford	(225) 205-4927	knford@uno.edu
Art Assist	Dana Johnson	813-784-7237	danamanfoo@gmail.com
<b>Hair/Makeup</b>			
Hair/Makeup Artist	Laura Duval	(847)-915-9502	lduval@uno.edu
Hair/Makeup Assist	Laura Watts	796-606-4175	laura.d.watts@gmail.com
<b>Grip &amp; Electric</b>			
Gaffer	Nick Manning	(985) 773-8609	namannin@uno.edu
Key Grip	Kye Ruddy	(901) 651-8683	kruddy@uno.edu
Grip	Will Van Hoof	(318) 794-2756	wjvanhoof@gmail.com
Grip	Justin Faxon	(985) 246-0986	justinfaxon@gmail.com
Grip	Peyton Tirey	(251) 593-6334	peytontireyfilm@gmail.com
Grip	Waldo Posas	(504) 231-1381	posas455@gmail.com
Grip	Zach Shorosh	(251) 648-5868	zshorosh@gmail.com
<b>Sound</b>			
Sound Mixer	Emily Poulliard	(985) 237-8431	epoullia@uno.edu
Add'l Sound Mixer	Erin Davis	(985) 687-7342	adavis15@uno.edu
Boom Operator	Jonah Carmena	(225) 252-9120	jcarmena@uno.edu
<b>Craft Services &amp; Catering</b>			
Craft Services/Caterer	Marguerite Erwin	(985) 209-2598	erwin824@bellsouth.net
Craft Services Assistant	Louis Erwin	(985) 209-2599	erwin840@bellsouth.net
Crafty PA	Peter Hoffpauir	(504) 346-1902	phoffpau@uno.edu
<b>Stills</b>			
Still Photographer	Paul Punzo	(303) 506-0277	paulstephenpunzo@yahoo.com
Still Photographer	Jacob Jennings	(985) 859-2398	jacobjphotography@yahoo.com
<b>Post-Production</b>			
Re-Recording Mixer/Sound Editor	Aidan Dykes	(225) 614-6642	specsoundsllc@gmail.com
Composer	Josh LeBlanc	(337) 658-1986	leblancjosh40@gmail.com

## APPENDICES


### Appendix C: Crew and Cast List

Actors			
Chaislyn King	Bille	225-454-4961	chaislynjane@gmail.com
Graham Burk	Nick	504-616-2787	graham.burk@gmail.com
Mary Pavlov	Liz	419-704-9702	mary.pavlov@hotmail.com
Raegan Rozas	Jackie	225-938-2683	rozasjraegan@gmail.com
John Charles II	Michael	337-342-8654	jaycharlesii@yahoo.com
Greta Zehner	Mari	504-228-4869	gzehner61891@gmail.com
Erica Fox	Roz	303-478-3505	egfox11@gmail.com

## APPENDICES

### Appendix D: Location Release

Print



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THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
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(504) 280-6317 | Fax (504) 280-6318  
www.uno.edu

Student: Lauren Erwin	Phone & Email: lerwin@uno.edu 985-859-3527
Course#: 6911	Professor: Henry Griffin
Project Title: Camp Shakespeare	Date: 9/17/2017

**LOCATION WRAP RELEASE**

Location: Rivers Retreat

Property Owner/Agent: Juliett Giordano / Anthony Giordano

Address: 14253 Hwy 190 Covington, LA 70435

Phone: 213-819-1131

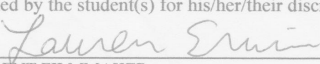
Owner of the property described above hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

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 relation to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Department of Film & Theatre, 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.

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

  
STUDENT FILMMAKER

10/01/17  
DATE

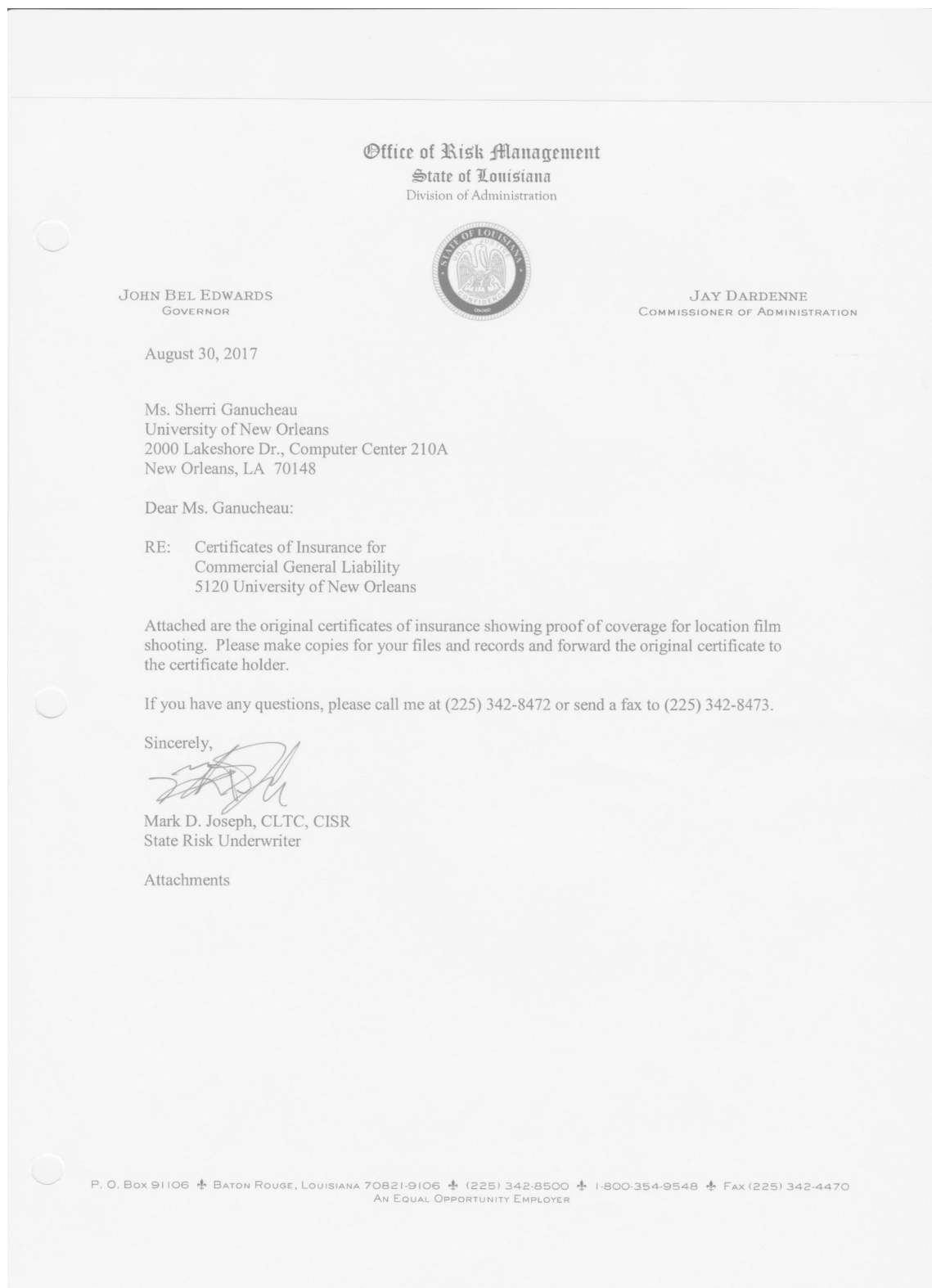
  
OWNER/AGENT

10/01/17  
DATE

213 669 8308  
PHONE


## APPENDICES

### Appendix E: Insurance and Permits



# APPENDICES

## Appendix E: Insurance and Permits

CERTIFICATE OF INSURANCE						
						Issue Date August 29, 2017
<b>PRODUCER</b> Office of Risk Management – DOA Post Office Box 91106 Baton Rouge, Louisiana 70821-9106			THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION AND MAY CONFER RIGHTS UPON THE CERTIFICATE HOLDER BY AMENDING OR EXTENDING THE COVERAGE AFFORDED BY THE POLICIES BELOW AS STATED IN THE DESCRIPTION OF OPERATIONS SECTION.			
<b>INSURED</b> State of Louisiana University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148			<b>COMPANY AFFORDING COVERAGE</b>  Louisiana Self-Insurance Fund			
CORP. NO: 5120						
<b>COVERAGES</b>						
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
	<b>GENERAL LIABILITY</b> <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"/> CONTRACTUAL LIABILITY <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	CGL20172018	07-01-2017	07-01-2018	BODILY INJURY  PROPERTY DAMAGE  BI & PD COMBINED	\$ 5,000,000
	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED  <b>AUTOMOBILE PHYSICAL DAMAGE</b> <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  <input type="checkbox"/> OTHER				STATUTORY \$ (EACH ACCIDENT) \$ (DISEASE-POLICY LIMIT) \$ (DISEASE-EACH EMPLOYEE)	
<b>DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS</b> Proof of coverage for the location filming at: The Rivers Retreat Center 14253 US 90 Covington, LA 70433 Dates: September 22-24, 2017 and September 29, 2017 through October 1, 2017						
<b>CANCELLATION</b>						
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.						
<b>CERTIFICATE HOLDER</b>				<b>AUTHORIZED REPRESENTATIVE</b>		
The Rivers Retreat Center 14253 US 90 Covington, LA 70433				 KRISTY BREAU, UNDERWRITING MANAGER		



# APPENDICES

## Appendix E: Insurance and Permits



### CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY)  
09/15/2017

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

**IMPORTANT:** If the certificate holder is an **ADDITIONAL INSURED**, the policy(ies) must have **ADDITIONAL INSURED** provisions or be endorsed. If **SUBROGATION IS WAIVED**, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

<b>PRODUCER</b> Supple-Merrill & Driscoll, Inc. Insurance Agents and Brokers 550 El Dorado Street Pasadena, CA 91102 Phone No. (626) 795-9921 Fax No. (626) 577-6656		<b>CONTACT</b> NAME: Ellie Mendoza PHONE (A/C No. Ext): (626) 795-9921 FAX (A/C No.): (626) 577-6656 E-MAIL: ellie@productioninsurance.com ADDRESS:	
<b>INSURED</b> Lauren Erwin 1624 Napoleon Ave New Orleans, LA 70115 Phone No. 9858593527 Fax No.		<b>INSURER(S) AFFORDING COVERAGE</b> INSURER A: EIC - Empire Indemnity Insurance Company NAIC # 21334 INSURER B: ZII - Zurich American Insurance Company of Illinois 27855 INSURER C: INSURER D: INSURER E: INSURER F:	

**COVERAGES** **CERTIFICATE NUMBER: 713413** **REVISION NUMBER:**

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 THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	ADDL INSD	SUBR WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS
EIC	<input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR GEN'L AGGREGATE LIMIT APPLIES PER: <input checked="" type="checkbox"/> POLICY <input type="checkbox"/> PRO-JECT <input type="checkbox"/> LOC OTHER:	X		EN9642590-00	09/22/2017	10/02/2017	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (Ea occurrence) \$ 100,000 MED EXP (Any one person) \$ 5,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 1,000,000 PRODUCTS - COMP/OP AGG \$ 1,000,000
	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED AUTOS ONLY <input type="checkbox"/> HIRED AUTOS ONLY <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> NON-OWNED AUTOS ONLY						COMBINED SINGLE LIMIT (Ea accident) \$ BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$
	<b>UMBRELLA LIAB</b> <input type="checkbox"/> EXCESS LIAB <input type="checkbox"/> OCCUR <input type="checkbox"/> CLAIMS-MADE DED RETENTION \$						EACH OCCURRENCE \$ AGGREGATE \$
ZII	<b>WORKERS COMPENSATION AND EMPLOYERS' LIABILITY</b> ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below	Y/N	N/A	WC0294044-00	09/22/2017	11/21/2017	<input checked="" type="checkbox"/> PER STATUTE <input type="checkbox"/> OTH-ER E.L. EACH ACCIDENT \$ 1,000,000 E.L. DISEASE - EA EMPLOYEE \$ 1,000,000 E.L. DISEASE - POLICY LIMIT \$ 1,000,000
				Proof of Workers Compensation Insurance only.			

**DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES**  
 Certificate Holder is named as an Additional Insured as their interests may appear.  
 Coverage Location: United States & Canada  
 Production Camp Shakespeare  
 All coverages expire at 12:01 a.m. Standard Time.

<b>CERTIFICATE HOLDER</b> Louisiana Workforce Commission ATTN: Debbie LaRocca 1001 N 23rd St Baton Rouge, LA 70804 United States Of America Phone No. 3374758702 Fax No.	<b>CANCELLATION</b> SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS. AUTHORIZED REPRESENTATIVE
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This certificate of insurance does not affirmatively or negatively amend, extend, or alter the coverage afforded by the insurance policy.



# APPENDICES

## Appendix E: Insurance and Permits

SCHEDULE OF FORMS			DATE (MM/DD/YY) 09/15/2017
<b>Insured:</b> Lauren Erwin			
This Schedule of Forms is attached to and made part of certificate number 713413, as of 09/15/2017 at 12:02 PM PT, and lists the forms included in the policy(s) and subsequent endorsement (s) at the time this certificate was issued.			
Form #	Ed.	Name	
<b>Entertainment Production Package</b>			
<b>Notices</b>			
U-GU-319-F	0109	Important Notice - In Witness Clause	
U-GU-1191-ACW	0315	Sanctions Exclusion Endorsement	
U-GU-874-A	0611	Notice of Disclosure for Agent and Broker Compensation	
<b>Common</b>			
U-GU-752-B LA	0110	Important Information Required by Louisiana Department of Insurance	
EM3653	0108	Jacket - EIC	
STF-GU-199-B	0109	Service of Suit and In Witness Clause	
EM3601	0303	Common Declarations	
UGU619ACW	1002	Schedule of Forms and Endorsements	
IL0017	1198	Common Policy Conditions	
IL0277	0312	Louisiana Changes - Cancellation And Nonrenewal	
EM0860	0709	Definition of Productions and Budget Limitations	
EM0867	0709	Minimum Earned Premium Endorsement	
EM0877	0709	Scheduled Events, Presentations and Productions	
EM4811	0709	Unscheduled Events, Presentations and Productions Exclusions	
IL0003	0908	Calculation of Premium	
<b>General Liability</b>			
STF-GU-199-B	0109	Service of Suit and In Witness Clause	
EM3602	0302	Commercial GL Coverage Declarations	
UGU619ACW	1002	Schedule of Forms and Endorsements	
CG0001	0413	Commercial General Liability Coverage Form	
IL0021	0908	Nuclear Energy Liability Exclusion Endorsement (Broad Form)	
CG2011	0413	Additional Insured - Managers of Lessors of Premises	
CG2012	0509	Additional Insured - State or Political Subdivision-Permit	
CG2026	1185	Additional Insured - Designated Person or Organization	
CG2028	0413	Additional Insured - Lessor of leased equipment	
CG2147	1207	Employment Related Practices Exclusion	
U-GL-1171-A-CW	0703	Fungi Bacteria Exclusion	
U-GL-1178-A-CW	0703	Asbestos Exclusion	
EM4634	0704	Lead Exclusion	
EM4630	1106	Field of Entertainment Productions Exclusion	
CG2109	0615	Exclusion - Unmanned Aircraft	
EM4633	1106	Removal of Coverage for Premises in the Short Term Control of the Insured	
EM4650	0905	Commercial General Liability Changes	
CG0118	1204	Louisiana Changes - Legal Action Against Us	
CG0125	0303	Louisiana Changes - Insuring Agreement	
CG2106	0514	Exclusion - Access or Disclosure of Confidential or Personal Information and Data-Related Liability - With Limited Bodily Injury Exception	
EM0858	0709	Undeclared Productions Exclusion Endorsement	
EM0859	0311	Definition of Employee	
CG2146	0798	Abuse or Molestation Exclusion	
U-GL-1517-ACW	0112	Collection or Distribution of Material or Information in Violation of Law Exclusion	
U-GU-630-DCW	0115	Disclosure of Important Information Relating to Terrorism Risk Insurance Act	
U-GU-767-BCW	0115	Cap on Losses From Certified Acts of Terrorism	
<b>Workers' Compensation Policy</b>		Policy form assignment to be handled by insurance carrier.	
<p><b>Disclaimers</b></p> <p>This Certificate of Liability Insurance includes the Type of Insurance, Limits, and Schedule of Forms in effect as of 09/15/2017 at 12:02 PM PT. It does not affirmatively or negatively amend, extend, or alter the coverage afforded by the insurance policy nor confer any rights upon the certificate holder. You may be required to request an updated certificate in the event of subsequent policy modifications.</p> <p>The information included in this certificate that has been provided by Abacus Insurance Brokers, is for your information only, and does not create a contract or agency relationship between the certificate holder or any insured and Abacus Insurance Brokers. By accepting this certificate the certificate holder acknowledges that Abacus Insurance Brokers is not the agent of the certificate holder or any insured, but is solely the agent of the listed carrier(s). Abacus Insurance Brokers makes no representation whether the coverages listed herein are appropriate for the certificate holder or any insured. Please review the listed coverages carefully and direct any questions to your broker. For a complete listing of coverages, terms, conditions and exclusions, please view the referenced Policy(s).</p>			
APA-CERT-FORMLIST 0914		Certificate Number: 713413	Page 1 of 1

## APPENDICES

### Appendix E: Insurance and Permits

LOUISIANA WORKFORCE COMMISSION <small>The Department of Labor</small>	
<b>Theatrical Permit for Minor(s)</b>	
Pursuant to R.S. 23:253-258, authority is granted to University of New Orleans / Camp Shakespeare whose legal address is 1624 Napoleon Avenue, New Orleans, LA 70115 to exhibit and or employ, Chaislyn Jane King (16) on location at 14253 Highway 190, Covington, LA 70435 Beginning on 9/22/14 to 10/01/17 From 7:30 AM to 5:30 PM	
The child's legal parents or tutors are Lorri L. King Residing at 17861 General Forrest Ave., Baton Rouge, LA 70817	
September 14 <sup>th</sup> , 2017 Date of Approval 	
_____ State Director of Labor Programs	

## APPENDICES

### Appendix F: Music License

	DEPARTMENT OF <b>Film &amp; Theatre Arts</b> 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: <u>LAUREN ERWIN</u>	Email: <u>lerwin@uno.edu</u> Phone: <u>(985) 859-3527</u>
Composer: <u>JOSEPH LEBLANC</u>	Email: <u>leblancjosh40@gmail.com</u> Phone: <u>(337) 658 1986</u>
Project Title: <u>Camp Shakespeare For Young Performing Artists</u>	Date: <u>3/22/18</u>

### 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 Joshua LeBlanc"


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

ACCEPTED AND AGREED TO:

<b>Composer:</b>	<u>Joshua LeBlanc</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>March 22, 2018</u> <small>DATE</small>
<b>Student:</b>	<u>LAUREN ERWIN</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>3/22/18</u> <small>DATE</small>

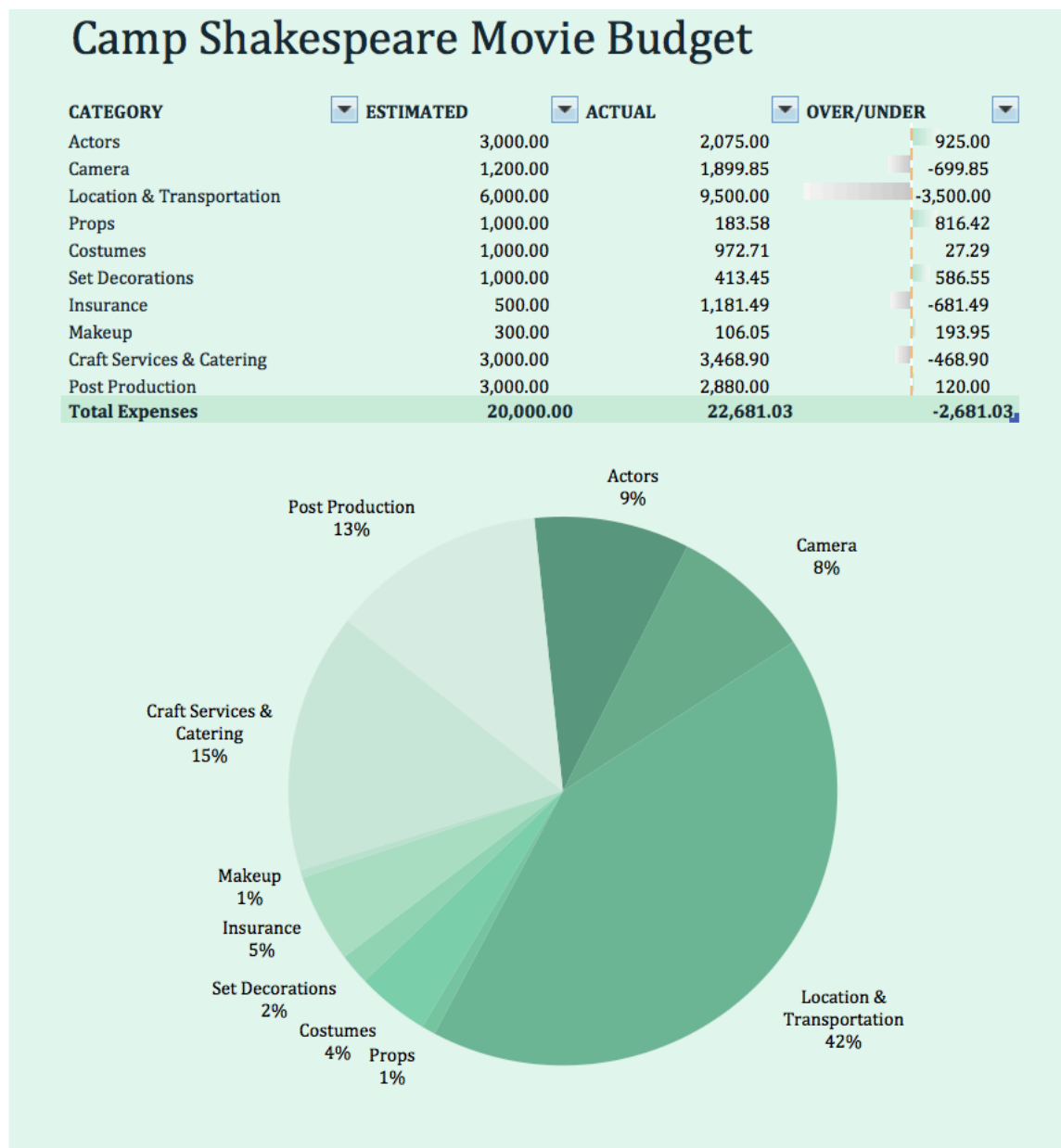
#### CERTIFICATION OF AUTHORSHIP

I, Joshua LeBlanc, certify that I have composed all musical compositions and/or musical material submitted by me to Lauren Erwin Student/ Student for use in the Thesis Project currently titled "Camp Shakespeare" 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: 


## APPENDICES

### Appendix G: Final Cost Analysis



# APPENDICES

## Appendix H: Call Sheets

		DAY #1 OF 6 FRIDAY September 22nd, 2017		<b>PREPARE FOR POSSIBILITY OF RAIN!</b>  TEMPS: HIGH 88°    LOW 74° SUNRISE: 6:48 AM SUNSET: 6:57 PM CHANCE OF RAIN %: DAY 0% & NIGHT 30% WINDS W - 6 MPH			
		Camp Shakespeare		<b>CREW CALL:</b>  <b>7:00 AM</b>			
DIRECTOR: LAUREN ERWIN PRODUCER: EMILY FOULLIARD PRODUCER: NICK MANNING 1st AD: AMY LAWS		SET CELL: (504) 952-2542	<b>SHOOTING CALL:</b>  <b>8:30 AM</b>  LUNCH: 1:00 PM		SCHEDULE: 9/19/17 SCRIPT: 9/14/17		
<b>**CARPOOL LEAVES AT 6AM DAILY!** PETTY CASH IS AVAILABLE FOR TOLL BRIDGE! WEAR SUNBLOCK/BUG SPRAY! DON'T ENTER POOL AREA!</b> NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated!							
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
4	EXT WOODS Billie revites Hamlet and sees Roz & Michael	D	1 2/8	1	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433		
5	I/E. LIZ'S OFFICE Billie tells Liz what she saw	D	1/8	1,2			
11	INT LIZ'S OFFICE Liz comforts Billie	D	5/8	1,2			
			TOTAL PAGES:	2			
#	CAST	CHARACTER	SWF	PU/Lv/Rpt	HMU	READY ON SET	COMMENTS
1	Chaislyn King	BILLIE	SW	7:00 AM	7:05 AM	7:15 AM	Report to Amy
2	Mary Pavlov	LIZ	SW	10:00 AM	10:05 AM	10:15 PM	Report to Amy
BACKGROUND ARTISTS & STAND INS/PHOTO DBLS				ACCOUTREMENT			
STAND INS	SCENES	CALL	BOY ON SET	DEPT.	SC#		
				PROPS:                      Sc. 4: Complete works of W.S., Pen, Highlighter, Rolled Joint, Lighter; Sc. 5: Complete works of W.S.; Sc. 11: Files			
				COSTUME:                      Sc. 4: Camp T- Shirt, Too-tight Camp T-Shirt; Sc. 5: Camp T- Shirt, Too-tight Camp T-Shirt; Sc. 11: Camp T- Shirt, Too-tight Camp T-Shirt;			
				SOUND:			
: NON UNION BGS		: Total Stand Ins					
LOGISTICS							
STAGING/HOLDING AREAS		BASECAMP		CREW PARKING/EXTRAS PARKING		HOSPITAL PH:	
TBD		TBD		Around gravel circle		St. Tammany Parish Hospital 1202 S. Tyler Street, Covington, LA 70433	
ADVANCE SCHEDULE							
September 23rd, 2017				DAY # 2 of 6			
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
3	EXT DROP OFF AREA/GAZEBO Billie pursues Nick - "I'm ready."	D	1	Billie, Nick Marie	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433		
10	INT REHEARSAL ROOM Nick goes too far with Billie at Callbacks	D	2 4/8	Billie, Nick, Liz, Reader			
			TOTAL PAGES:	3 4/8			
September 24th, 2018				DAY # 3 of 6			
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
4	EXT WOODS Billie recites Hamlet and sees Roz & Michael	D	1 2/8	Billie, Michael, Roz	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433		
6	EXT DROP OFF AREA/GROVE Billie & Jackie watch Roz hug Nick goodbye. Nick approaches	D	7/8	Billie, Jackie, Nick, Roz			
8	INT REHEARSAL HALL - MINUTES LATER Billie gives Marie bad advice	D	6/8	Billie, Marie, Jackie			
			TOTAL PAGES:	2 7/8			
1ST AD AMY LAWS (504) 952-2545		2ND AD LANGSTON WILLIAMS (225) 937-3957		DIRECTOR LAUREN ERWIN (985) 859-3527		PRODUCER EMILY FOULLIARD (985) 237-8431	
						PRODUCER NICK MANNING (985) 773-8609	


# APPENDICES

## Appendix H: Call Sheets

CREW CALL: 7:00 AM		<b>CAMP SHAKESPEARE</b>				DATE: FRIDAY, SEPTEMBER 22nd, 2017			
LUNCH: 1:00 PM						DAY #1			
TRAVEL TIME FROM THE UNIVERSITY OF NEW ORLEANS: 1 HOUR 11 MINUTES									
POSITION	NAME	LEAVE	1st/2nd/3rd	CALL	POSITION	NAME	LEAVE	1st/2nd/3rd	CALL
PRODUCTION					MAKE-UP & HAIR				
DIRECTOR/WRITER	LAUREN ERWIN			7:00am	HEAD M/U	LAURA DUVAL			7:00am
PRODUCER	EMILY POUILLIARD			7:00am					
PRODUCER	NICK MANNING			7:00am	COSTUMES				
1ST AD	AMY LAWS			7:00am	COSTUME DESIGNER	LAURA DUVAL			7:00am
2ND AD	LANGSTON WILLIAMS			7:00am					
SET PA - BG	DUSTIN FORET			7:00am					
SET PA	ANASTASIA BENNETT			7:00am	ART DEPT.				
SET PA	ALEX CHEVEZ			7:00am	PRODUCTION DESIGNER	CYPRIENE OLIVER			7:00am
SET PA - CRAFTY	PETER HOFFPAUIR			HOLD	ART ASSISTANT	KAYLA FLETCHER			7:00am
					ART ASSISTANT	JOHNNY CLEMENT			7:00am
					ART ASSISTANT	MADDIE FORET			HOLD
SCRIPT SUPERVISOR									
SCRIPT SUPERVISOR	STEVIE CAVALIER			11:15am					
SCRIPT SUPERVISOR	JOSIAH BERGER			7:00am					
CAMERA					EDITORIAL				
DIR OF PHOTOGRAPHY	MARY MCDADE CASTEEL			7:00am					
A CAM OP									
A CAMERA 1ST AC	LORIEN MOLINARIO			7:00am					
A CAMERA 2ND AC	SYDNEY VIARD			7:00am	CATERING				
CAMERA UTILITY/DIT	JONAH CARMENA			7:00am	CATERER				1:00pm
STILL PHOTOGRAPHER	PAUL PUNZO			9:00am					
GRIP & ELECTRIC					CREW COUNT: 27				
GAFFER	NICK MANNING			7:00am	NON-UNION BG COUNT:				
KEY GRIP	KYE RUDDY			11:00am	TOTAL: 30				
GRIP	WILL VAN HOOF			7:00am	BREAKFAST READY @				
GRIP	JUSTIN FAXON			7:00am					
GRIP	PEYTON TIREY			7:00am	BG LUNCH READY @				
GRIP	WALDO POSAS			HOLD	CREW LUNCH READY @				
GRIP	ZACH SHORROSH			7:00am					
SOUND					CRAFT SERVICE				
SOUND MIXER	EMILY POUILLIARD			7:00am	KEY CRAFT SERVICE	MARGUERITE ERWIN			7:00am
SOUND MIXER	ERIN DAVIS			HOLD	ASST CRAFT SERVICE	LOUIS ERWIN			7:00am
BOOM OPERATOR	JONAH CARMENA			7:00am					
PROPS					MISCELLANEOUS				
PROP MASTER					STUNT COORDINATOR				
					ANIMAL WRANGLER				
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS									
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS									
RADIO CHANNELS: 1-PROD, 2-PROD,									

# APPENDICES

## Appendix H: Call Sheets

 Camp Shakespeare		DAY #2 OF 6 FRIDAY September 22nd, 2017		WEAR SUNBLOCK/BUG SPRAY & A SMILE  TEMPS: HIGH 87° LOW 73° SUNRISE: 6:49 AM SUNSET: 6:55 PM CHANCE OF RAIN %: DAY 0% & NIGHT 30% WINDS W - 12 MPH			
		CREW CALL: <b>7:00 AM</b>					
DIRECTOR: LAUREN ERWIN PRODUCER: EMILY POUILLIARD PRODUCER: NICK MANNING 1st AD: AMY LAWS		SET CELL: (225) 937-3957		SHOOTING CALL: <b>8:30 AM</b>  LUNCH: 1:00 PM			
CARPOOL LEAVES AT 6AM DAILY! EMAIL IF YOU NEED CARPOOL! PETTY CASH IS AVAILABLE FOR TOLL BRIDGE SEE MARGUERITE ERWIN! DON'T ENTER POOL AREA! NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated! SCENE 10 WILL BE A CLOSED SET!!!							
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
3	EXT DROP OFF AREA/GAZEBO Billie pursues Nick - "I'm ready."	D	1	1, 3, 6	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433		
10	INT REHEARSAL ROOM Nick goes too far with Billie at Callbacks	D	2 4/8	1, 2, 3	CARPOOL PERFORMING ARTS CENTER PARKING LOT University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148		
TOTAL PAGES: 3 4/8							
#	CAST	CHARACTER	SWF	FO/Lv/Rpt	BMU	READY ON SET	COMMENTS
1	Chaislyn King	BILLIE	W	7:00 AM	7:05 AM	7:15 AM	Report to Langston
2	Mary Pavlov	LIZ	W	12:30 PM	12:35 PM	12:45 PM	Report to Langston
3	Graham Burk	NICK	SW	7:00 AM	7:05 AM	7:15 AM	Report to Langston
6	Greta Zehner	MARI	SW	7:00 AM	7:05 AM	7:15 AM	Report to Langston
BACKGROUND ARTISTS & STAND INS/PHOTO DBLS							
STAND INS	SCENES	CALL	ROY ON SET	DEPT.	SC#		
						PROPS:	
						COSTUME:	
						SOUND:	
: NON UNION BGS		: Total Stand Ins					
LOGISTICS							
STAGING/HOLDING AREAS		BASECAMP		CREW PARKING/EXTRAS PARKING		HOSPITAL PH:	
TBD		TBD		Around gravel circle		St. Tammany Parish Hospital 1202 S. Tyler Street, Covington, LA 70433	
ADVANCE SCHEDULE							
September 24th, 2017				DAY # 3 of 6			
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
4	EXT WOODS Billie recites Hamlet and sees Rox & Michael	D	1 2/8	1,5,7	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433		
6	EXT DROP OFF AREA/GROVE Billie & Jackie watch Rox hug Nick goodbye. Nick approaches	D	7/8	1,3,4,7			
8	INT REHEARSAL HALL - MINUTES LATER Billie gives Marie bad advice	D	6/8	1,4,6			
TOTAL PAGES:			2 7/8				
September 29th, 2017				DAY # 4 of 6			
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
7	INT REHEARSAL HALL Nick conducts bad auditions & Mari interrupts Billie	D	1	1,2,3,4,6	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433		
9	INT DINING HALL Billie excited about call backs is confronted by Jackie	D	5/8	1,4,6			
TOTAL PAGES:			1 5/8				
1ST AD AMY LAWS (504) 952-2545		2ND AD LANGSTON WILLIAMS (225) 937-3957		DIRECTOR LAUREN ERWIN (985) 859-3527		PRODUCER EMILY POUILLIARD (985) 237-5431	
						PRODUCER NICK MANNING (985) 773-8609	



# APPENDICES


## Appendix H: Call Sheets

CREW CALL: 7:00 AM		<b>CAMP SHAKESPEARE</b>				DATE: SATURDAY, SEPTEMBER 23rd, 2017			
LUNCH: 1:00 PM						DAY #2			
TRAVEL TIME FROM THE UNIVERSITY OF NEW ORLEANS: 1 HOUR 11 MINUTES									
POSITION	NAME	LEAVE	SE/PRO/DEPT	CALL	POSITION	NAME	LEAVE	SE/PRO/DEPT	CALL
PRODUCTION					MAKE-UP & HAIR				
DIRECTOR/WRITER	LAUREN ERWIN			7:00am	HEAD M/U	LAURA DUVAL			7:00am
PRODUCER	EMILY POUILLIARD			7:00am					
PRODUCER	NICK MANNING			7:00am	COSTUMES				
1ST AD	AMY LAWS			7:00am	COSTUME DESIGNER	LAURA DUVAL			7:00am
2ND AD	LANGSTON WILLIAMS			7:00am					
SET PA - BG	DUSTIN FORET			HOLD					
SET PA	ANASTASIA BENNETT			7:00am	ART DEPT.				
SET PA	ALEX CHEVEZ			7:00am	PRODUCTION DESIGNER	CYPRIENE OLIVER			7:00am
SET PA - CRAFTY	PETER HOFFPAUR			7:00am	ART ASSISTANT	KAYLA FLETCHER			7:00am
					ART ASSISTANT	JOHNNY CLEMENT			7:00am
					ART ASSISTANT	MADDIE FORET			HOLD
SCRIPT SUPERVISOR									
SCRIPT SUPERVISOR	STEVIE CAVALIER			7:00am					
SCRIPT SUPERVISOR	JOSIAH BERGER			7:00am					
CAMERA					EDITORIAL				
DIR OF PHOTOGRAPHY	MARY MCDADE CASTEEL			7:00am					
A CAM OP									
A CAMERA 1ST AC	LORIEW MOLINARIO			7:00am					
A CAMERA 2ND AC	SYDNEY VIARD			7:00am	CATERING				
CAMERA UTILITY/DIT	DUANE PREFUME			HOLD	CATERER				1:00pm
STILL PHOTOGRAPHER	PAUL PUNZO			9:00am					
GRIP & ELECTRIC					CREW COUNT: 25				
GAFFER	NICK MANNING			7:00am	NON-UNION BG COUNT:				
KEY GRIP	KYE RUDDY			7:00am	TOTAL: 29				
GRIP	WILL VAN HOOF			7:00am	BREAKFAST READY @				
GRIP	JUSTIN FAXON			7:00am					
GRIP	PEYTON TIREY			HOLD	BG LUNCH READY @				
GRIP	WALDO POSAS			7:00am	CREW LUNCH READY @				
GRIP	ZACH SHORROSH			HOLD					
SOUND					CRAFT SERVICE				
SOUND MIXER	EMILY POUILLIARD			7:00am	KEY CRAFT SERVICE	MARGUERITE ERWIN			7:00am
SOUND MIXER	ERIN DAVIS			HOLD	ASST CRAFT SERVICE	LOUIS ERWIN			7:00am
BOOM OPERATOR	JONAH CARMENA			7:00am					
PROPS					MISCELLANEOUS				
PROP MASTER					STUNT COORDINATOR				
					ANIMAL WRANGLER				
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS									
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS									
RADIO CHANNELS: 1-PROD, 2-PROD,									



# APPENDICES

## Appendix H: Call Sheets

		DAY #3 OF 6 SATURDAY September 24th, 2017		<b>EQUIPMEENT CHECK IN</b> <b>ON MONDAY IS AT 9AM!!!</b> TEMPS: HIGH 87° LOW 69° SUNRISE: 6:48 AM SUNSET: 6:54 PM CHANCE OF RAIN #: DAY 40% & NIGHT 10% WINDS W - 6 MPH																									
		<b>CREW CALL:</b> <b>7:00 AM</b>																											
DIRECTOR: LAUREN ERWIN PRODUCER: EMILY POULLIARD PRODUCER: NICK MANNING 1st AD: AMY LAWS		SET CELL: (225) 937-3957		<b>SHOOTING CALL:</b> <b>8:00 AM</b> LUNCH: 1:00 PM																									
CARPOOL LEAVES AT 8:45AM DAILY! <b>EMAIL IF YOU NEED CARPOOL!</b> PETTY CASH IS AVAILABLE FOR TOLL BRIDGE SEE MARGUERITE ERWIN! DON'T ENTER POOL AREA! NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated!																													
<table border="1"> <thead> <tr> <th>SCENES</th> <th>SET AND DESCRIPTION</th> <th>D/W</th> <th>PGS</th> <th>CAST</th> <th>LOCATION</th> </tr> </thead> <tbody> <tr> <td>4</td> <td>EXT WOODS Billie recites Hamlet and sees Roz &amp; Michael</td> <td>D</td> <td>2/8</td> <td>1,5,7</td> <td>RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433</td> </tr> <tr> <td>6</td> <td>EXT DROP OFF AREA/GROVE Billie &amp; Jackie watch Roz hug Nick goodbye. Nick approaches</td> <td>D</td> <td>7/8</td> <td>1,3,4,7</td> <td></td> </tr> <tr> <td>8</td> <td>EXT REHEARSAL HALL - MINUTES LATER Billie gives Marie bad advice</td> <td>D</td> <td>6/8</td> <td>1,4,6</td> <td>CARPOOL PERFORMING ARTS CENTER PARKING LOT University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148</td> </tr> </tbody> </table>						SCENES	SET AND DESCRIPTION	D/W	PGS	CAST	LOCATION	4	EXT WOODS Billie recites Hamlet and sees Roz & Michael	D	2/8	1,5,7	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433	6	EXT DROP OFF AREA/GROVE Billie & Jackie watch Roz hug Nick goodbye. Nick approaches	D	7/8	1,3,4,7		8	EXT REHEARSAL HALL - MINUTES LATER Billie gives Marie bad advice	D	6/8	1,4,6	CARPOOL PERFORMING ARTS CENTER PARKING LOT University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148
SCENES	SET AND DESCRIPTION	D/W	PGS	CAST	LOCATION																								
4	EXT WOODS Billie recites Hamlet and sees Roz & Michael	D	2/8	1,5,7	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433																								
6	EXT DROP OFF AREA/GROVE Billie & Jackie watch Roz hug Nick goodbye. Nick approaches	D	7/8	1,3,4,7																									
8	EXT REHEARSAL HALL - MINUTES LATER Billie gives Marie bad advice	D	6/8	1,4,6	CARPOOL PERFORMING ARTS CENTER PARKING LOT University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148																								
TOTAL PAGES: 1 7/8																													
#	CAST	CHARACTER	SWF	PU/Lv/Rpt	HMU	READY ON SET	COMMENTS																						
1	Chaislyn King	BILLIE	W	7:00 AM	7:05 AM	7:15 AM	Report to Langston																						
2	Mary Pavlov	LIZ	HOLD																										
3	Graham Burk	NICK	W	9:30 AM	9:35 AM	9:45 AM	Report to Langston																						
4	Raegan Rozas	JACKIE	SW	9:30 AM	9:35 AM	9:45 AM	Report to Langston																						
5	John Charles II	MICHAEL	SW	7:00 AM	7:05 AM	7:15 AM	Report to Langston																						
6	Greta Zehner	MARI	W	1:00 PM	1:05 PM	1:15 PM	Report to Langston																						
7	Erica Fox	ROZ	SW	7:00 AM	7:05 AM	7:15 AM	Report to Langston																						
BACKGROUND ARTISTS & STAND INS/PHOTO DBLS						ACCOUTREMENT																							
STAND INS		SCENES	CALL	ROY ON SET	DEPT. SC#																								
					PROPS:																								
BACKGROUND		SCENES	CALL	ROY ON SET	COSTUME:																								
					SOUND:																								
: NON UNION BGS		: Total Stand Ins																											
LOGISTICS																													
STAGING/HOLDING AREAS		BASECAMP		CREW PARKING/EXTRAS PARKING		HOSPITAL PH:																							
Cabin 6 - Male Cast		Dining Hall		Around gravel circle		St. Tammany Parish Hospital 1202 S. Tylor Street, Covington, LA 70433																							
Cabin 7 - Female Cast																													
ADVANCE SCHEDULE																													
September 29th, 2017				DAY # 4 of 6																									
SCENES	SET AND DESCRIPTION	D/W	PGS	CAST	LOCATION																								
7	INT REHEARSAL HALL Nick conducts bad auditions & Mari interrupts Billie	D	1	1,2,3,4,6	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433																								
9	INT DINING HALL Billie excited about call backs is confronted by Jackie	D	5/8	1,4,6																									
TOTAL PAGES:				1 5/8																									
September 29th, 2017				DAY # 5 of 6																									
SCENES	SET AND DESCRIPTION	D/W	PGS	CAST	LOCATION																								
2	EXT LAKEFRONT ASSEMBLY Billie greets friends, Liz and Nick announce Macbeth	D	3	1,2,3,4,5,6,7	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433																								
1	EXT DROP OFF AREA/GAZEBO Billie arrives at camp	D	3/8	1																									
TOTAL PAGES:				3 3/8																									
1ST AD AMY LAWS (504) 952-2545		2ND AD LANGSTON WILLIAMS (225) 937-3957		DIRECTOR LAUREN ERWIN (985) 855-2527		PRODUCER EMILY POULLIARD (985) 237-8421																							
						PRODUCER NICK MANNING (985) 773-8609																							


# APPENDICES

## Appendix H: Call Sheets

CREW CALL:		7:00 AM		<b>CAMP SHAKESPEARE</b>		DATE: SUNDAY, SEPTEMBER 24th, 2017		
LUNCH:		1:00 PM				DAY #3		
TRAVEL TIME FROM THE UNIVERSITY OF NEW ORLEANS: 1 HOUR 11 MINUTES								
POSITION	NAME	LEAVE	IN/OUT/REF	CALL	POSITION	NAME	LEAVE	
PRODUCTION					MAKE-UP & HAIR			
DIRECTOR/WRITER	LAUREN ERWIN			7:00am	HEAD M/U	LAURA DUVAL		
PRODUCER	EMILY POUILLIARD			7:00am				
PRODUCER	NICK MANNING			7:00am	COSTUMES			
1ST AD	AMY LAWS			7:00am	COSTUME DESIGNER	LAURA DUVAL		
2ND AD	LANGSTON WILLIAMS			7:00am				
SET PA - BG	DUSTIN FORET			7:00am				
SET PA	ANASTASIA BENNETT			HOLD	ART DEPT.			
SET PA	ALEX CHEVEZ			7:00am	PRODUCTION DESIGNER	CYPRIENE OLIVER		
SET PA - CRAFTY	PETER HOFFPAUIR			7:00am	ART ASSISTANT	KAYLA FLETCHER		
					ART ASSISTANT	JOHNNY CLEMENT		
					ART ASSISTANT	MADDIE FORET		
SCRIPT SUPERVISOR								
SCRIPT SUPERVISOR	STEVIE CAVALIER			7:00am				
SCRIPT SUPERVISOR	JOSIAH BERGER			7:00am				
CAMERA					EDITORIAL			
DIR OF PHOTOGRAPHY	MARY MCDADE CASTEEL			7:00am				
A CAM OP								
A CAMERA 1ST AC	LORIE MOLINARIO			7:00am				
A CAMERA 2ND AC	SYDNEY VIARD			7:00am	CATERING			
CAMERA UTILITY/DIT	DUANE PREFUME			7:00am	CATERER		1:00pm	
STILL PHOTOGRAPHER	PAUL PONZO			HOLD				
GRIP & ELECTRIC								
GAFFER	NICK MANNING			7:00am				
KEY GRIP	KYE RUDDY			7:00am				
GRIP	WILL VAN HOOF			7:00am				
GRIP	JUSTIN FAXON			7:00am				
GRIP	PEYTON TIREY			HOLD				
GRIP	WALDO POSAS			7:00am				
GRIP	ZACH SHORROSH			HOLD				
SOUND					CRAFT SERVICE			
SOUND MIXER	EMILY POUILLIARD			7:00am	KEY CRAFT SERVICE	MARGUERITE ERWIN		
SOUND MIXER	ERIN DAVIS			HOLD	ASST CRAFT SERVICE	LOUIS ERWIN		
BOOM OPERATOR	JONAH CARMENA			7:00am				
PROPS					MISCELLANEOUS			
PROP MASTER					STUNT COORDINATOR			
					ANIMAL WRANGLER			
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS								
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS								
RADIO CHANNELS: 1-PROD, 2-PROD,								

# APPENDICES

## Appendix H: Call Sheets

		DAY #4 OF 6 FRIDAY September 29th, 2017		<b>IT'S GONNA BE HOT! STAY HYDRATED!</b>  TEMPS: HIGH 90° LOW 73° SUNRISE: 6:52 AM SUNSET: 6:48 PM CHANCE OF RAIN *: DAY 0% & NIGHT 0% WINDS SW - 9 MPH			
		Camp Shakespeare		<b>CREW CALL:</b>  <b>7:00 AM</b>			
DIRECTOR: LAUREN ERWIN PRODUCER: EMILY POUILLIARD PRODUCER: NICK MANNING 1st AD: AMY LAWS		SET CELL: (504) 952-2545		<b>SHOOTING CALL:</b>  <b>8:00 AM</b>  LUNCH: 1:00 PM			
SCHEDULE: 9/19/17 SCRIPT: 9/14/17							
CARPOOL LEAVES AT 5:45AM DAILY! <b>MAIL IF YOU WIND CARPOOL!</b> PETTY CASH IS AVAILABLE FOR TOLL BRIDGE SEE MARGUERITE ERWIN! DON'T ENTER POOL AREA! NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD.							
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
7	INT REHEARSAL HALL Nick conducts bad auditions & Mari interrupts Billie	D	1	1,2,3,4,6	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433		
9	INT DINING HALL Billie excited about call backs is confronted by Jackie	D	5/8	1,4,6	CARPOOL PERFORMING ARTS CENTER PARKING LOT University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148		
TOTAL PAGES: 1 7/8							
#	CAST	CHARACTER	SWF	PU/Lv/Rpt	HMU	READY ON SET	COMMENTS
1	Chaislyn King	BILLIE	W	7:00 AM	7:05 AM	7:15 AM	Report to Amy
2	Mary Pavlov	LIZ	W	12:30 PM	12:35 PM	12:45 PM	Report to Amy
3	Graham Burk	NICK	W	12:30 PM	12:35 PM	12:45 PM	Report to Amy
4	Raegan Rozas	JACKIE	W	7:00 AM	7:05 AM	7:15 AM	Report to Amy
5	John Charles II	MICHAEL	HOLD				
6	Greta Zehner	MARI	W	7:00 AM	7:05 AM	7:15 AM	Report to Amy
7	Erica Fox	ROZ	HOLD				
BACKGROUND ARTISTS & STAND INS/PHOTO DBLS				ACCOUTREMENT			
STAND INS	SCENES	CALL	RDY ON SET	DEPT.	SC#		
						PROPS:	
						COSTUME:	
						SOUND:	
: NON UNION BGS				: Total Stand Ins			
LOGISTICS							
STAGING/HOLDING AREAS		BASECAMP		CREW PARKING/EXTRAS PARKING		HOSPITAL PH:	
Cabin 6 - Male Cast		Dining Hall		Around gravel circle		St. Tammany Parish Hospital 1202 S. Tylar Street, Covington, LA 70433	
Cabin 7 - Female Cast							
ADVANCE SCHEDULE							
September 30th, 2017				DAY # 5 of 6			
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
2	EXT LAKEFRONT ASSEMBLY Billie greets friends, Liz and Nick announce Macbeth	D	3	1,2,3,4,5,6,7	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433		
1	EXT DROP OFF AREA/GAZEBO Billie arrives at camp	D	3/8	1			
TOTAL PAGES:			1 5/8				
October 1st, 2017				DAY # 6 of 6			
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
7	INT REHEARSAL HALL Nick conducts bad auditions. Mari interrupts Billie.	D	6/8	1,2,3,4	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433		
9	INT DINING HALL Billie is excited about callbacks, is confronted by Jackie.	D	3/8	1,4,6			
12	INT DINING HALL Billie and Jackie apologize. Liz announces new play.	D	1 2/8	1,2,4,6			
13	INT DAVILLION "Goodnight unto you all" Billie reaches for friends-The end	DK	4/8	1,2,4,6			
TOTAL PAGES:			2 7/8				
1ST AD AMY LAWS (504) 952-2545		2ND AD LANGSTON WILLIAMS (225) 937-3557		DIRECTOR LAUREN ERWIN (985) 859-3527		PRODUCER EMILY POUILLIARD (985) 237-8431	
						PRODUCER NICK MANNING (985) 773-8609	


# APPENDICES

## Appendix H: Call Sheets

CREW CALL:		7:00 AM	CAMP SHAKESPEARE			DATE: FRIDAY, SEPTEMBER 29th, 2017			
LUNCH:		1:00 PM				DAY #4			
TRAVEL TIME FROM THE UNIVERSITY OF NEW ORLEANS: 1 HOUR 11 MINUTES									
POSITION	NAME	LEAVE	DAY/PM/PPH	CALL	POSITION	NAME	LEAVE	DAY/PM/PPH	CALL
PRODUCTION					MAKE-UP & HAIR				
DIRECTOR/WRITER	LAUREN ERWIN			7:00am	HEAD M/U	LAURA DUVAL			7:00am
PRODUCER	EMILY POUILLIARD			HOLD					
PRODUCER	NICK MANNING			7:00am	COSTUMES				
1ST AD	AMY LAWS			7:00am	COSTUME DESIGNER	LAURA DUVAL			7:00am
2ND AD	LANGSTON WILLIAMS			HOLD					
SET PA - BG	DUSTIN FORET			HOLD					
SET PA	ANASTASIA BENNETT			HOLD	ART DEPT.				
SET PA	ALEX CHEVEZ			7:00am	PRODUCTION DESIGNER	CYPRIENE OLIVER			7:00am
SET PA - BG	MATT POWER			HOLD	ART ASSISTANT	KAYLA FLETCHER			7:00am
SET PA - CRAFTY	PETER HOFFPAUWIR			HOLD	ART ASSISTANT	JOHNNY CLEMENT			HOLD
SCRIPT SUPERVISOR					ART ASSISTANT	MADDIE FORET			HOLD
SCRIPT SUPERVISOR	STEVIE CAVALIER			HOLD	ART ASSISTANT	KATALEA FORD			HOLD
SCRIPT SUPERVISOR	JOSIAH BERGER			HOLD					
SCRIPT SUPERVISOR	ALEX CHEVEZ			7:00am					
CAMERA					EDITORIAL				
DIR OF PHOTOGRAPHY	MARY MCDADE CASTEEL			7:00am					
A CAM OP									
A CAMERA 1ST AC	LORIEN MOLINARIO			7:00am					
A CAMERA 2ND AC	SYDNEY VIARD			7:00am	CATERING				
CAMERA UTILITY/DIT	DUANE PREFUME			7:00am	CATERER				1:00pm
STILL PHOTOGRAPHER	PAUL PUNZO			HOLD					
STILL PHOTOGRAPHER	JACOB JENNINGS			7:00am					
GRIP & ELECTRIC					CREW COUNT: 22				
GAFFER	NICK MANNING			7:00am	NON-UNION BG COUNT:				
KEY GRIP	KYE RUDDY			7:00am	TOTAL: 27				
GRIP	WILL VAN HOOFF			7:00am	BREAKFAST READY @				
GRIP	JUSTIN FAXON			7:00am					
GRIP	PEYTON TIREY			7:00am	BG LUNCH READY @				
GRIP	WALDO POSAS			HOLD	1:00pm				
GRIP	ZACH SHORROSH			7:00am	CREW LUNCH READY @				
					1:00pm				
SOUND					CRAFT SERVICE				
SOUND MIXER	EMILY POUILLIARD			HOLD	KEY CRAFT SERVICE	MARGUERITE ERWIN			7:00am
SOUND MIXER	ERIN DAVIS			7:00am	ASST CRAFT SERVICE	LOUIS ERWIN			7:00am
BOOM OPERATOR	JONAH CARMENA			7:00am					
PROPS					MISCELLANEOUS				
PROP MASTER					STUNT COORDINATOR				
					ANIMAL WRANGLER				
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS									
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS									
RADIO CHANNELS: 1-PROD, 2-PROD,									

# APPENDICES

## Appendix H: Call Sheets

		DAY #5 OF 6 SATURDAY September 30th, 2017		<b>IT'S GONNA BE HOT! STAY HYDRATED!</b>  TEMPS: HIGH 93°    LOW 71° SUNRISE: 6:53 AM SUNSET: 6:47 PM CHANCE OF RAIN %: DAY 0% & NIGHT 0% WINDS SW - 8 MPH																									
		Camp Shakespeare		<b>CREW CALL:</b>  <b>7:00 AM</b>																									
DIRECTOR: LAUREN ERWIN PRODUCER: EMILY FOULLIARD PRODUCER: NICK MANNING 1st AD: AMY LAWS		SET CELL: (225) 937-3957		<b>SHOOTING CALL:</b>  <b>8:30 AM</b>  LUNCH: 1:00 PM																									
MINORS WILL BE ON SET! ACT ACCORDINGLY! CARPOOL LEAVES AT 5:45AM DAILY! EMAIL IF YOU NEED CARPOOL! PETTY CASH IS AVAILABLE FOR TOLL BRIDGE SEE MARGUERITE ERWIN! NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. DON'T ENTER POOL AREA!																													
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SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION																								
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TOTAL PAGES: 3 3/8																													
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3	Graham Burk	NICK	W	7:00 AM	7:05 AM	7:15 AM	Report to Langston																						
4	Raegan Rozas	JACKIE	W	7:00 AM	7:05 AM	7:15 AM	Report to Langston																						
5	John Charles II	MICHAEL	WF	7:00 AM	7:05 AM	7:15 AM	Report to Langston																						
6	Greta Zehner	MARI	W	7:00 AM	7:05 AM	7:15 AM	Report to Langston																						
7	Erica Fox	ROZ	WF	7:00 AM	7:05 AM	7:15 AM	Report to Langston																						
<b>BACKGROUND ARTISTS &amp; STAND INS/PHOTO DBLS</b>																													
STAND INS		SCENES	CALL	RDY ON SET	DEPT.	SC#																							
					PROPS:																								
BACKGROUND		SCENES	CALL	RDY ON SET	COSTUME:																								
29	CAMPERS (GATHERED FOR ASSEMBLY)	2,1	7:00am	7:30am	SOUND:																								
29	: NON UNION BGS : Total Stand Ins																												
<b>LOGISTICS</b>																													
STAGING/HOLDING AREAS		BASECAMP		CREW PARKING/EXTRAS PARKING		HOSPITAL PH:																							
Cabin 6- Male Cast/Cabin 7- Female Cast		Dining Hall		Crew-Around gravel circle past pavillion		St. Tammany Parish Hospital																							
Dining Hall - Extras				Extras-Next to pavillion to right once in		1202 S. Tyler Street, Covington, LA 70433																							
<b>ADVANCE SCHEDULE</b>																													
October 1st, 2017				DAY # 6 of 6																									
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION																								
7	INT REHEARSAL HALL Nick conducts bad auditions. Mari interrupts Billie.	D	6/8	1,2,3,4	RIVERS RETREAT 14253 US-Hwy 190 Covington, LA 70433																								
9	INT DINING HALL Billie is excited about callbacks, is confronted by Jackie.	D	3/8	1,4,6																									
12	INT DINING HALL Billie and Jackie apologize. Liz announces new play.	D	1 2/8	1,2,4,6																									
13	INT PAVILLION "Goodnight unto you all" Billie reaches for friends-The end	DK	4/8	1,2,4,6																									
TOTAL PAGES:			2 7/8																										
1ST AD AMY LAWS (504) 952-2545		2ND AD LANGSTON WILLIAMS (225) 937-3957		DIRECTOR LAUREN ERWIN (985) 859-3527		PRODUCER EMILY FOULLIARD (985) 237-8431																							
						PRODUCER NICK MANNING (985) 773-8609																							

# APPENDICES

## Appendix H: Call Sheets

CREW CALL:		7:00 AM		CAMP SHAKESPEARE				DATE: SATURDAY, SEPTEMBER 30th, 2017					
LUNCH:		1:00 PM						DAY #5					
TRAVEL TIME FROM THE UNIVERSITY OF NEW ORLEANS: 1 HOUR 11 MINUTES													
POSITION		NAME		LEAVE	SS / PS / SPS	CALL	POSITION		NAME		LEAVE	SS / PS / SPS	CALL
PRODUCTION						MAKE-UP & HAIR							
DIRECTOR/WRITER		LAUREN ERWIN				7:00am	HEAD M/U		LAURA DUVAL				7:00am
PRODUCER		EMILY POUILLIARD				7:00am							
PRODUCER		NICK MANNING				7:00am	COSTUMES						
1ST AD		AMY LAWS				7:00am	COSTUME DESIGNER		LAURA DUVAL				7:00am
2ND AD		LANGSTON WILLIAMS				7:00am							
SET PA - BG		DUSTIN FORET				7:00am							
SET PA		ANASTASIA BENNETT				HOLD	ART DEPT.						
SET PA		ALEX CHEVEZ				HOLD	PRODUCTION DESIGNER		CYPRIENE OLIVER				7:00am
SET PA - BG		MATT POWER				7:00am	ART ASSISTANT		KAYLA FLETCHER				7:00am
SET PA - CRAFTY		PETER HOFFPAUIR				7:00am	ART ASSISTANT		JOHNNY CLEMENT				HOLD
SCRIPT SUPERVISOR						ART ASSISTANT							
SCRIPT SUPERVISOR		STEVIE CAVALIER				HOLD	ART ASSISTANT		KATALEA FORD				7:00am
SCRIPT SUPERVISOR		JOSIAH BERGER				HOLD							
SCRIPT SUPERVISOR		DANIEL KLEINPETER				7:00am							
CAMERA						EDITORIAL							
DIR OF PHOTOGRAPHY		MARY MCDADE CASTEEL				7:00am							
A CAM OP		TRENTON MYNATT				7:00am							
A CAMERA 1ST AC		LORIE MOLINARIO				7:00am							
A CAMERA 2ND AC		SYDNEY VIARD				7:00am	CATERING						
CAMERA UTILITY/DIT		DUANE PREFUME				HOLD	CATERER						1:00pm
STILL PHOTOGRAPHER		PAUL PUNZO				HOLD							
STILL PHOTOGRAPHER		JACOB JENNINGS				7:00am							
GRIP & ELECTRIC						CREW COUNT: 26							
GAFFER		NICK MANNING				7:00am	NON-UNION BG COUNT: 29						
KEY GRIP		KYE RUDDY				7:00am	TOTAL: 78						
GRIP		WILL VAN HOOFF				7:00am							
GRIP		JUSTIN FAXON				7:00am	BREAKFAST READY @						
GRIP		PEYTON TIREY				HOLD							
GRIP		WALDO POSAS				7:00am	BG LUNCH READY @						
GRIP		ZACH SHORROSH				HOLD	CREW LUNCH READY @						
SOUND						CRAFT SERVICE							
SOUND MIXER		EMILY POUILLIARD				7:00am	KEY CRAFT SERVICE		MARGUERITE ERWIN				7:00am
SOUND MIXER		ERIN DAVIS				HOLD	ASST CRAFT SERVICE		LOUIS ERWIN				7:00am
BOOM OPERATOR		JONAH CARMENA				7:00am							
PROPS						MISCELLANEOUS							
PROP MASTER							STUNT COORDINATOR						
							ANIMAL WRANGLER						
							MINOR GUARDIANS		16 EXTRAS PARENTS				7:00am
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS													
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS													
RADIO CHANNELS: 1-PROD, 2-PROD.													

## Appendix H: Call Sheets

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# APPENDICES

## Appendix H: Call Sheets

CREW CALL:		7:00 AM		CAMP SHAKESPEARE				DATE: SUNDAY, OCTOBER 1st, 2017					
LUNCH:		1:00 PM						DAY #6					
TRAVEL TIME FROM THE UNIVERSITY OF NEW ORLEANS: 1 HOUR 11 MINUTES													
POSITION		NAME		LEAVE	W/P/NOT	CALL	POSITION		NAME		LEAVE	W/P/NOT	CALL
PRODUCTION						MAKE-UP & HAIR							
DIRECTOR/WRITER		LAUREN ERWIN				7:00am	HEAD M/U		LAURA DUVAL				7:00am
PRODUCER		EMILY POUILLIARD				7:00am	ASST. M/U		LAURA WATTS				7:00am
PRODUCER		NICK MANNING				7:00am	COSTUMES						
1ST AD		AMY LAWS				7:00am	COSTUME DESIGNER		LAURA DUVAL				7:00am
2ND AD		LANGSTON WILLIAMS				7:00am							
SET PA - BG		DUSTIN FORET				7:00am							
SET PA		ANASTASIA BENNETT				HOLD	ART DEPT.						
SET PA - SCRIPTY		ALEX CHEVEZ				7:00am	PRODUCTION DESIGNER		CYPRIENE OLIVER				7:00am
SET PA - BG		MATT POWER				7:00am	ART ASSISTANT		KAYLA FLETCHER				7:00am
SET PA - CRAFTY		PETER HOFFPAUIR				11:00am	ART ASSISTANT		JOHNNY CLEMENT				HOLD
SCRIPT SUPERVISOR							ART ASSISTANT		MADDIE FORET				7:00am
SCRIPT SUPERVISOR		STEVIE CAVALIER				HOLD	ART ASSISTANT		KATALEA FORD				7:00am
SCRIPT SUPERVISOR		JOSIAH BERGER				HOLD							
SCRIPT SUPERVISOR		DANIEL KLEINPETER				O/C							
CAMERA						EDITORIAL							
DIR OF PHOTOGRAPHY		MARY MCDADE CASTEEL				7:00am							
A CAM OP		TRENTON MYNATT				7:00am							
A CAMERA 1ST AC		LORIEN MOLINARIO				7:00am							
A CAMERA 2ND AC		SYDNEY VIARD				7:00am	CATERING						
CAMERA UTILITY/DIT		DUANE PREFUME				7:00am	CATERER						1:00pm
STILL PHOTOGRAPHER		PAUL FUNZO				HOLD							
STILL PHOTOGRAPHER		JACOB JENNINGS				HOLD							
GRIP & ELECTRIC						CREW COUNT: 28							
GAFFER		NICK MANNING				7:00am	NON-UNION BG COUNT: 30						
KEY GRIP		KYE RUDDY				7:00am	TOTAL: 76						
GRIP		WILL VAN HOOF				7:00am							
GRIP		JUSTIN FAXON				7:00am	BREAKFAST READY @						
GRIP		PEYTON TIREY				HOLD							
GRIP		WALDO POSAS				7:00am	BG LUNCH READY @						
GRIP		ZACH SHORROSH				HOLD	CREW LUNCH READY @						
SOUND						CRAFT SERVICE							
SOUND MIXER		EMILY POUILLIARD				7:00am	KEY CRAFT SERVICE		MARGUERITE ERWIN				7:00am
SOUND MIXER		ERIN DAVIS				HOLD	ASST CRAFT SERVICE		LOUIS ERWIN				7:00am
BOOM OPERATOR		JONAH CARMENA				7:00am							
PROPS						MISCELLANEOUS							
PROP MASTER							STUNT COORDINATOR						
							ANIMAL WRANGLER						
							MINOR GUARDIANS		18 EXTRAS PARENTS				7:00am
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS													
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS													
RADIO CHANNELS: 1-PROD, 2-PROD.													



## APPENDICES

### Appendix I: Casting Breakdown

#### UNO GRADUATE THESIS FILM CASTING CALL

##### *CAMP SHAKESPEARE FOR YOUNG PERFORMING ARTISTS*

Written & Directed by Lauren Erwin

**AUDITIONS: August 18th - 20th**

**FILMING: September 22nd - 24th & September 29th - October 1st**

**SAG-AFTRA/NON-UNION**

Contact Lauren Erwin at [campshakespearemovie@gmail.com](mailto:campshakespearemovie@gmail.com) with your headshot, resume, and availability to schedule an audition.

On the first day of her last summer at an exclusive performing arts camp, blindly ambitious teen Billie Burbage is determined to win a leading role.

##### **LEADS: (\$125/day)**

**[BILLIE]** Looks 16-18, Any Ethnicity

Billie's desire to be appreciated blinds her to the feelings of those around her. An Intense, Overweight, Talented Ball of Anxiety and Envy.

**[NICK]** Late 30s/Early 50s, Any Ethnicity

Nick directs the mainstage play while being overly familiar with those who look up to him. He sees himself as the be all end all at the camp. A Charming, Cocky Bully.

**[LIZ]** Late 30s/Early 40s, Any Ethnicity

As the Interim Camp Director, Liz is clearly a fish out of water, but she tries to make the summer the best it can be for her campers. Frazzled, Nurturing with a Quiet Strength.

##### **SUPPORTING: (Copy, Credit, Meals)**

**[JACKIE]** Looks 17-18, Any Ethnicity

Jackie is Billie's best friend but doesn't approve of what Billie is up to. Tough, Confident.

**[MICHAEL]** Looks 17-18, Any Ethnicity

Michael focuses on the fun side of camp. Mischievous, Elfin.

**[MARI]** Looks 16-17, Any Ethnicity

Mari is new, and her thinness and naivete become a focus of Billie's jealousy.

**[ROZ]** Mid 20s, Any Ethnicity (Non-speaking)

Roz is Head Counselor and the de facto leading lady at the camp, but this position of privilege has made her careless and overconfident. Statuesque. Flirty.

**[CAMPERS]** Theatre kids of all kinds! Will be featured in a comedic audition montage

## APPENDICES

### Appendix J: Production Stills

The following images are not color-corrected.





## APPENDICES

### Appendix J: Production Stills





## APPENDICES

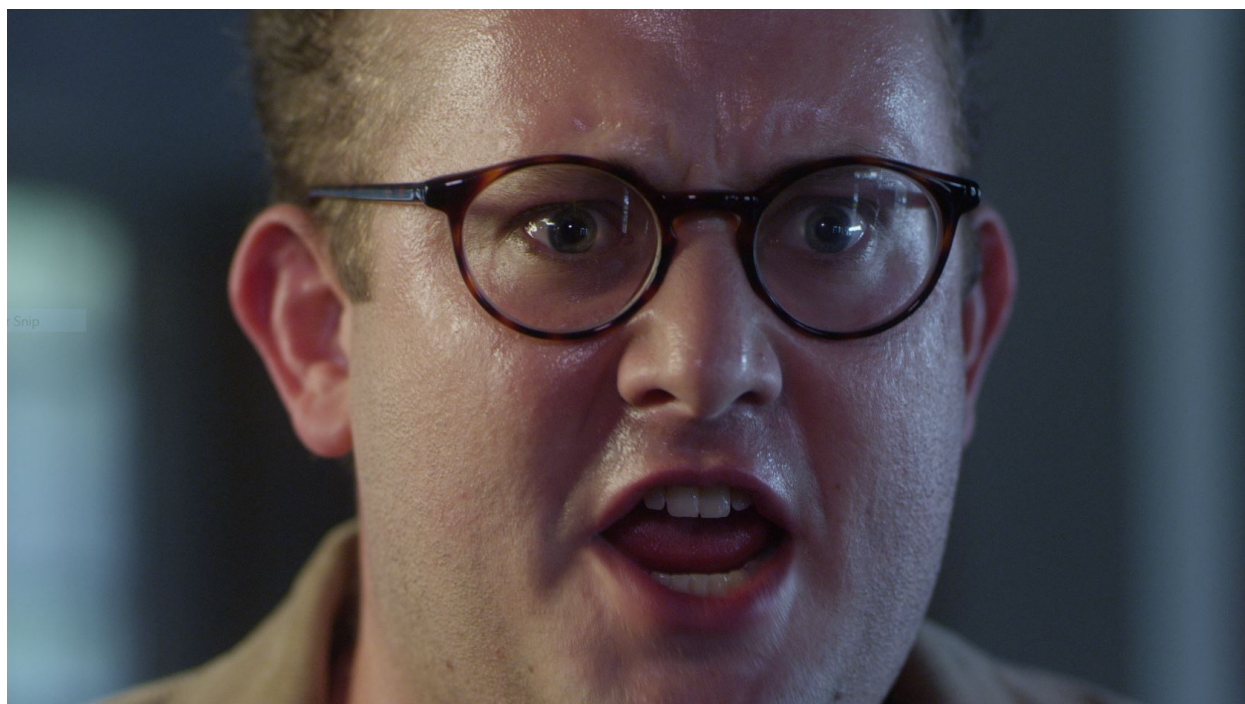
### Appendix J: Production Stills





## APPENDICES

### Appendix J: Production Stills



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### Appendix J: Production Stills





## APPENDICES

### Appendix J: Production Stills



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### Appendix J: Production Stills





## APPENDICES

### Appendix J: Production Stills



## APPENDICES

### Appendix K: Film Reference

The Blu-ray copy of the thesis film *Camp Shakespeare For Young Performing Artists* is located in the Earl K. Long Library.

## **Vita**

Lauren Elizabeth Erwin was born in Jefferson, Louisiana on July 21<sup>st</sup>, 1990. She was raised in Thibodaux, Louisiana, and graduated from Edward Douglas White Catholic High School in 2008. She attended New York University's Tisch School of the Arts in New York City and graduated in 2012 with a B.F.A in Drama. She enrolled at the University of New Orleans in the fall of 2015 to pursue a Master of Fine Arts in Film Production. She graduates in May of 2018.