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

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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. 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 despite the fact that women make up fifty-two percent of moviegoers according to the MPAA.

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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3 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). 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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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).\(^5\) 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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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,” 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

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). 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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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 1st 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 Pouliard - 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 (naivété 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 1st 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 1st 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 1st 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 crew members 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 2nd 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 reshoot 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 4th, 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.
WORKS CITED


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FILMS CITED


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

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

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

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.
Appendix A: Shooting Script

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 Riegel 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

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 log.”

The campers begin to disperse.

BILLIE
I’ll catch up with you guys.

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

EXT. DROP-OFF AREA/GAZEBO

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?
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

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, uuuuuuuuuu, uuu, UNSEX ME HERE!
Appendix A: Shooting Script

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.

I/E. LIZ’S OFFICE – MORNING
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.

EXT. DROP-OFF AREA/GROVE
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.
Appendix A: Shooting Script

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.

INT. REHEARSAL HALL - MORNING

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 --
Appendix A: Shooting Script

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.

EXT. REHEARSAL HALL – MINUTES LATER

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!
Appendix A: Shooting Script

10.

Maya 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

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
I got a callback! I got a callback!

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 Maya 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

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.
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

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

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

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.

INT. DINING HALL - AFTERNOON

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. Riegel 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)
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

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.
Appendix B: Actor and Background Releases

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.

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

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

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

(SIGNATURES ON PAGE 2)
## Appendix B: Actor and Background Releases

<table>
<thead>
<tr>
<th>Name of Minor:</th>
<th>Chaisyn Jane King</th>
<th>Age:</th>
<th>16</th>
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<tr>
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<td></td>
<td>Character:</td>
<td>Billie</td>
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<td>BROTHER □ SISTER □ NEPHEW □ NIECE □ OTHER □</td>
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<table>
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<tr>
<th>Name of Parent or Legal Guardian:</th>
<th>Lorri King</th>
<th>Email:</th>
<th>Lorri <a href="mailto:King@gmail.com">King@gmail.com</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone:</td>
<td>225-610-7121</td>
<td></td>
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</tr>
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<table>
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<tr>
<th>Address:</th>
<th>17841 General Forrest Ave, Baton Rouge, LA 70817</th>
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<table>
<thead>
<tr>
<th>Guardian on Location:</th>
<th>Lorri King</th>
<th>Email:</th>
<th>Lorri <a href="mailto:King@gmail.com">King@gmail.com</a></th>
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<tbody>
<tr>
<td>Phone:</td>
<td>225-610-7121</td>
<td></td>
<td></td>
</tr>
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</table>

**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.

Parent or Legal Guardian Signature: [Signature]  
Date: 9/22/17

Student Signature: [Signature]  
Date: 9/22/17
Appendix B: Actor and Background Releases

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 by him/her, in connection with the production and/or post production of the Picture.

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

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

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

(SIGNATURES ON PAGE 2)
Appendix B: Actor and Background Releases

<table>
<thead>
<tr>
<th>Name of Minor:</th>
<th>Raegan Bozas</th>
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<tbody>
<tr>
<td>Relationship to Parent or Legal Guardian:</td>
<td>SON □ DAUGHTER ☑ STEP-SON □ STEP-DAUGHTER □ BROTHER □ SISTER □ NEPHEW □ NIECE □ OTHER □</td>
<td>Character: Jackie</td>
</tr>
<tr>
<td>Name of Parent or Legal Guardian:</td>
<td>sharon Bozas</td>
<td>Email: <a href="mailto:sharon@rozaslaw.com">sharon@rozaslaw.com</a></td>
</tr>
<tr>
<td>Address:</td>
<td>410 Castine Knic</td>
<td>Baton Rouge 70808</td>
</tr>
<tr>
<td>Guardian on Location:</td>
<td></td>
<td>Email:</td>
</tr>
</tbody>
</table>

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, WHICHERVER IS MORE RESTRICTIVE.

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

Parent or Legal Guardian Signature: [Signature]  Date: 09/29/2017
Student Signature: [Signature]  Date: 09/28/17

Minor Actor Release and Information           Page | 2
CAST RELEASE

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Actor Name:</th>
<th>GRAHAM BURKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character:</td>
<td>NICK</td>
</tr>
<tr>
<td>Email:</td>
<td><a href="mailto:grahambuck@gmail.com">grahambuck@gmail.com</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>504.616.2787</td>
</tr>
<tr>
<td>Address:</td>
<td>2619 Dante St. New Orleans, LA 70118</td>
</tr>
</tbody>
</table>

[Signature]

DATE: 9/23/17

STUDENT SIGNATURE

DATE: 9/1/23/17
Appendix B: Actor and Background Releases

CAST RELEASE

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

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

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<table>
<thead>
<tr>
<th>Actor Name:</th>
<th>Email:</th>
</tr>
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<tbody>
<tr>
<td>Mary Pavlov</td>
<td></td>
</tr>
<tr>
<td>Phone: 913-104-7707</td>
<td></td>
</tr>
<tr>
<td>Character: A2 Knight</td>
<td>Address: 1234 Main St., Anytown, Anystate, 12345</td>
</tr>
</tbody>
</table>

ACTOR SIGNATURE

9/3/2017

STUDENT SIGNATURE

9/23/2017
Appendix B: Actor and Background Releases

CAST RELEASE
Lauren Erwin

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

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

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

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

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

Actor Name: John Charles
Email: uncharles@uno.edu
Phone: 337-342-9624
Character: Michael
Address: 2000 Lakeshore Drive, New Orleans, LA 70122

9/24/17

[Signature]

Student Signature

9/24/17

[Signature]
Appendix B: Actor and Background Releases

CAST RELEASE

Lauren Erwin

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

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

Actor Name: Greta Zehner
Character: Maxi
Address: 319 Jona St. Metairie, LA 70005

Date: 9/23/17

STUDENT SIGNATURE

DATE: 9/23/17
APPENDICES

Appendix B: Actor and Background Releases

CAST RELEASE

Lauren Erwin

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

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<table>
<thead>
<tr>
<th>Actor Name: Erica Fox</th>
<th>Email: <a href="mailto:eapirox11@gmail.com">eapirox11@gmail.com</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Character: Roz</td>
<td>Address: 3030 July St. Apt 325 Baton Rouge, LA 70808</td>
</tr>
</tbody>
</table>

[Signature]

9/24/17

STUDENT SIGNATURE

DATE 9/12/17
APPENDICES

Appendix B: Actor and Background Releases

EXTRAS GROUP RELEASE

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

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

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<tbody>
<tr>
<td>Jamie Lloyd</td>
<td>(337)962-1824/3379621821</td>
<td></td>
<td>09/30/17</td>
</tr>
<tr>
<td>Connie Leneu</td>
<td>225-229-4309</td>
<td></td>
<td>09/30/17</td>
</tr>
<tr>
<td>Evan Graves</td>
<td>9855176395</td>
<td></td>
<td>09/30/17</td>
</tr>
<tr>
<td>Matthew Anderson</td>
<td>935-505-1870</td>
<td></td>
<td>09/30/17</td>
</tr>
<tr>
<td>Hula Williams</td>
<td>256-723-3160</td>
<td></td>
<td>09/30/17</td>
</tr>
<tr>
<td>Billy Dee Davis</td>
<td>98971048374</td>
<td></td>
<td>09/30/17</td>
</tr>
<tr>
<td>Sherron Day</td>
<td><a href="mailto:theknightpatriot@gmail.com">theknightpatriot@gmail.com</a></td>
<td></td>
<td>09/30/17</td>
</tr>
</tbody>
</table>
EXTRAS GROUP RELEASE

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

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

<table>
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<th>PRINT NAME</th>
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<tbody>
<tr>
<td>Amy Laws</td>
<td>504-952-2542</td>
<td>Amy Laws</td>
<td>9/29/2017</td>
</tr>
<tr>
<td>Jacob Jennings</td>
<td>985-391-2530</td>
<td>Jacob Jennings</td>
<td>9/29/2017</td>
</tr>
<tr>
<td>Alex Chevez</td>
<td>225-387-9621</td>
<td>Alex Chevez</td>
<td>9/29/17</td>
</tr>
<tr>
<td>LysaL White</td>
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<td>LysaL White</td>
<td>9/29/17</td>
</tr>
<tr>
<td>Floreze Josean</td>
<td>225-223-6920</td>
<td>Floreze Josean</td>
<td>9/29/17</td>
</tr>
<tr>
<td>Paige Cordier</td>
<td>985-270-6478</td>
<td>Paige Cordier</td>
<td>9/30/17</td>
</tr>
<tr>
<td>Carson Thorpe</td>
<td>985-307-6478</td>
<td>Carson Thorpe</td>
<td>9/30/17</td>
</tr>
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</table>
Appendix B: Actor and Background Releases

EXTRAS GROUP RELEASE

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

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

<table>
<thead>
<tr>
<th>PRINT NAME</th>
<th>PHONE &amp; EMAIL</th>
<th>SIGNATURE</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Justin Exxon</td>
<td>(985) 246-0258</td>
<td></td>
<td>9-29-17</td>
</tr>
<tr>
<td>Kyla Fletcher</td>
<td>(504) 419-4511</td>
<td></td>
<td>9-27-17</td>
</tr>
<tr>
<td>William VanHoef</td>
<td>(301) 244-2536</td>
<td></td>
<td>9-21-17</td>
</tr>
<tr>
<td>Zack Swarden</td>
<td>(251) 641-8565</td>
<td></td>
<td>9-29-17</td>
</tr>
<tr>
<td>Dara Johnson</td>
<td>(313) 294-2237</td>
<td></td>
<td>9-29/17</td>
</tr>
<tr>
<td>Peyton Trey</td>
<td>251-593-6354</td>
<td></td>
<td>9-29/17</td>
</tr>
<tr>
<td>Laura Duval</td>
<td>(847) 915-9502</td>
<td></td>
<td>9-29/17</td>
</tr>
</tbody>
</table>
APPENDICES

Appendix B: Actor and Background Releases

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.

<table>
<thead>
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<td>Mallory Hynus</td>
<td>(985) 736-8405</td>
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<tr>
<td>Ryan Hazelwood</td>
<td>985) 722-8566</td>
<td>rwan_hazeled</td>
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<td>Keyera Joseph</td>
<td>(985) 223-3920</td>
<td>keyera_joseph</td>
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<td>Liza White</td>
<td>251-3211-4191</td>
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<td>Rachel Krupp</td>
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<tr>
<td>Leonard Jenkins</td>
<td>504-223-4789</td>
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<tr>
<td>Sonja Parker</td>
<td>(985) 515-333-56</td>
<td>sonja_parker</td>
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</table>
Appendix B: Actor and Background Releases

### EXTRAS GROUP RELEASE

**Lauren Erwin**

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

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

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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.

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<td>Hadley Rivas</td>
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<tr>
<td>Milan Kolim</td>
<td>504-713-6873</td>
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<tr>
<td>Silvia Ramirez</td>
<td>985-225-3666</td>
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APPENDICES

Appendix B: Actor and Background Releases

EXTRAS GROUP RELEASE

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

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

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

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

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APPENDICES

Appendix C: Crew and Cast List

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<tr>
<td>Director/Producer</td>
<td>Lauren Erwin</td>
<td>(985) 859-3527</td>
<td><a href="mailto:lewin@uno.edu">lewin@uno.edu</a></td>
</tr>
<tr>
<td>Producer</td>
<td>Emily Poulilard</td>
<td>(985) 237-8431</td>
<td><a href="mailto:epoulilad@uno.edu">epoulilad@uno.edu</a></td>
</tr>
<tr>
<td>Producer</td>
<td>Nick Manning</td>
<td>(985) 773-8609</td>
<td><a href="mailto:nanamanning@uno.edu">nanamanning@uno.edu</a></td>
</tr>
<tr>
<td>1st AD</td>
<td>Amy Laws</td>
<td>(504) 952-2542</td>
<td><a href="mailto:aclaws@uno.edu">aclaws@uno.edu</a></td>
</tr>
<tr>
<td>2nd AD</td>
<td>Langston Williams</td>
<td>(225) 937-3957</td>
<td><a href="mailto:lwill877@yahoo.com">lwill877@yahoo.com</a></td>
</tr>
<tr>
<td>PA</td>
<td>Alex Chevez</td>
<td>(985) 445-7811</td>
<td><a href="mailto:achevez@uno.edu">achevez@uno.edu</a></td>
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<tr>
<td>PA/Extras Wrangler</td>
<td>Dustin Forst</td>
<td>(504) 975-8405</td>
<td><a href="mailto:dforst@uno.edu">dforst@uno.edu</a></td>
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<td>PA-Extras Wrangler</td>
<td>Matt Power</td>
<td>(504) 909-1362</td>
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<tr>
<td>PA</td>
<td>Josiah Berger</td>
<td>(985) 379-8940</td>
<td><a href="mailto:jberger@uno.edu">jberger@uno.edu</a></td>
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<tr>
<td>PA-general</td>
<td>Anastasia Bennett</td>
<td>(240) 715-5167</td>
<td><a href="mailto:abennew2@uno.edu">abennew2@uno.edu</a></td>
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<tr>
<td>Script Supervisor</td>
<td>Stevie Cavaliere</td>
<td>(504) 333-0999</td>
<td><a href="mailto:scavaliere@uno.edu">scavaliere@uno.edu</a></td>
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<tr>
<td>Script Supervisor</td>
<td>Daniel Kleinpeiter</td>
<td>(225) 235-6022</td>
<td><a href="mailto:dkleinpeiter52@yahoo.com">dkleinpeiter52@yahoo.com</a></td>
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<tr>
<td><strong>Camera</strong></td>
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<tr>
<td>Cinematographer/Camera Operator/Timer</td>
<td>Mary McCade Casteel</td>
<td>(870) 530-1876</td>
<td><a href="mailto:marym.casteel@gmail.com">marym.casteel@gmail.com</a></td>
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<tr>
<td>Camera Operator (Dolly)</td>
<td>Trenton Mynnatt</td>
<td>(870) 291-0132</td>
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<tr>
<td>1st AC</td>
<td>Lorien Molinaro</td>
<td>(504) 452-5399</td>
<td><a href="mailto:lorien.molinaro@gmail.com">lorien.molinaro@gmail.com</a></td>
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<tr>
<td>2nd AC</td>
<td>Sydney Viard</td>
<td>(832) 693-8088</td>
<td><a href="mailto:sydney.viard@yahoo.com">sydney.viard@yahoo.com</a></td>
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<tr>
<td>Camera PA/DIT/Grip Truck Driver</td>
<td>Duane Perfumo</td>
<td>(504) 473-5411</td>
<td><a href="mailto:dpperfumo1@gmail.com">dpperfumo1@gmail.com</a></td>
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<td>Production Designer/Set Decorator/Costume Designer</td>
<td>Cypriene Oliver</td>
<td>(504) 451-4656</td>
<td><a href="mailto:cyprienevho@gmail.com">cyprienevho@gmail.com</a></td>
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<tr>
<td>Costume Designer</td>
<td>Laura Duval</td>
<td>(847) 915-0502</td>
<td><a href="mailto:lduval@uno.edu">lduval@uno.edu</a></td>
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<tr>
<td>Art Assist</td>
<td>Kayla Fisher</td>
<td>(504) 319-6408</td>
<td><a href="mailto:kaylakasaay@gmail.com">kaylakasaay@gmail.com</a></td>
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<tr>
<td>Art Assist</td>
<td>Johnny Clement</td>
<td>(985) 859-0994</td>
<td><a href="mailto:jcllement1@gmail.com">jcllement1@gmail.com</a></td>
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<td>Art Assistant</td>
<td>Maddie Forst</td>
<td>(504) 215-0361</td>
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<td>Art Assistant</td>
<td>Katalin Ford</td>
<td>(225) 205-4297</td>
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<td>Art Assistant</td>
<td>Dana Johnson</td>
<td>(613) 744-7237</td>
<td><a href="mailto:dananjohn90@gmail.com">dananjohn90@gmail.com</a></td>
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<td>Hair/Makeup Artist</td>
<td>Laura Duval</td>
<td>(847) 915-9502</td>
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<tr>
<td>Hair/Makeup Assist</td>
<td>Laura Watts</td>
<td>756-606-4175</td>
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<td>Nick Manning</td>
<td>(985) 773-8609</td>
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<tr>
<td>Key Grip</td>
<td>Kye Ruddy</td>
<td>(901) 651-8683</td>
<td><a href="mailto:kruddy@uno.edu">kruddy@uno.edu</a></td>
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<td>Grip</td>
<td>Will Yan Hoof</td>
<td>(318) 794-2756</td>
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<tr>
<td>Grip</td>
<td>Justin Faxon</td>
<td>(985) 246-0586</td>
<td><a href="mailto:justinfaxon@gmail.com">justinfaxon@gmail.com</a></td>
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<tr>
<td>Grip</td>
<td>Peyton Torey</td>
<td>(251) 593-6334</td>
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<tr>
<td>Grip</td>
<td>Waldo Posas</td>
<td>(504) 231-1391</td>
<td><a href="mailto:posas456@gmail.com">posas456@gmail.com</a></td>
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<tr>
<td>Grip</td>
<td>Zach Shorosh</td>
<td>(251) 648-5868</td>
<td><a href="mailto:zshorosh@gmail.com">zshorosh@gmail.com</a></td>
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<td>Sound Mixer</td>
<td>Emily Poulilard</td>
<td>(985) 237-8431</td>
<td><a href="mailto:epoulilad@uno.edu">epoulilad@uno.edu</a></td>
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<td>Add'l Sound Mixer</td>
<td>Erin Davis</td>
<td>(985) 587-7342</td>
<td><a href="mailto:edavis15@uno.edu">edavis15@uno.edu</a></td>
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<tr>
<td>Boom Operator</td>
<td>Jonah Carmone</td>
<td>(225) 262-9120</td>
<td><a href="mailto:jcarmona@uno.edu">jcarmona@uno.edu</a></td>
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<td>(985) 209-2598</td>
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<td>Craft Services Assistant</td>
<td>Louis Erwin</td>
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<tr>
<td>Crafty PA</td>
<td>Peter Hoffpaur</td>
<td>(504) 346-1902</td>
<td><a href="mailto:phoffpaur@uno.edu">phoffpaur@uno.edu</a></td>
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<td>Still Photographer</td>
<td>Paul Punzo</td>
<td>(303) 506-0277</td>
<td><a href="mailto:paulstephenpunzo@yahoo.com">paulstephenpunzo@yahoo.com</a></td>
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<tr>
<td>Still Photographer</td>
<td>Jacob Jennings</td>
<td>(985) 859-2398</td>
<td><a href="mailto:jacobjphotography@yahoo.com">jacobjphotography@yahoo.com</a></td>
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<tr>
<td>Re-Recording Mixer/Sound Editor</td>
<td>Aidan Dykes</td>
<td>(225) 614-6642</td>
<td><a href="mailto:specsoundsllc@gmail.com">specsoundsllc@gmail.com</a></td>
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<tr>
<td>Composer</td>
<td>Josh LeBlanc</td>
<td>(337) 688-1886</td>
<td><a href="mailto:leblancjosh40@gmail.com">leblancjosh40@gmail.com</a></td>
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Appendix C: Crew and Cast List

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<td>Chaislyn King</td>
<td>Bilo</td>
<td>225-454-4961</td>
<td><a href="mailto:chaislynjane@gmail.com">chaislynjane@gmail.com</a></td>
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<td>Graham Burk</td>
<td>Nick</td>
<td>504-616-2787</td>
<td><a href="mailto:graham.burk@gmail.com">graham.burk@gmail.com</a></td>
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<tr>
<td>Mary Pavlov</td>
<td>Liz</td>
<td>419-704-9702</td>
<td><a href="mailto:mary.pavlov@hotmail.com">mary.pavlov@hotmail.com</a></td>
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<tr>
<td>Raegan Rozas</td>
<td>Jackie</td>
<td>225-938-2683</td>
<td><a href="mailto:rozasjaegans@gmail.com">rozasjaegans@gmail.com</a></td>
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<tr>
<td>John Charles II</td>
<td>Michael</td>
<td>337-342-8654</td>
<td><a href="mailto:jaycharlesii@yahoo.com">jaycharlesii@yahoo.com</a></td>
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<tr>
<td>Greta Zehner</td>
<td>Mari</td>
<td>504-228-4869</td>
<td><a href="mailto:gzeher61891@gmail.com">gzeher61891@gmail.com</a></td>
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<tr>
<td>Erica Fox</td>
<td>Roz</td>
<td>303-476-3505</td>
<td><a href="mailto:egfox11@gmail.com">egfox11@gmail.com</a></td>
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APPENDICES

Appendix D: Location Release

LOCATION WRAP RELEASE

Location: Rivers Retreat

Property Owner/Agent: Juliet 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/discretionary use.

[Signatures]

STUDENT FILMMAKER

DATE: 10/1/17

OWNER/AGENT

DATE: 10/1/17

PHONE: 225.698.328

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APPENDICES

Appendix E: Insurance and Permits

Office of Risk Management
State of Louisiana
Division of Administration

August 30, 2017

Ms. Sherri Ganucheau
University of New Orleans
2000 Lakeshore Dr., Computer Center 210A
New Orleans, LA 70148

Dear Ms. Ganucheau:

RE: Certificates of Insurance for
Commercial General Liability
5120 University of New Orleans

Attached are the original certificates of insurance showing proof of coverage for location film shooting. Please make copies for your files and records and forward the original certificate to the certificate holder.

If you have any questions, please call me at (225) 342-8472 or send a fax to (225) 342-8473.

Sincerely,

Mark D. Joseph, CLTC, CISR
State Risk Underwriter

Attachments
## Appendix E: Insurance and Permits

### Certificate of Insurance

**PRODUCER**
Office of Risk Management – DOA  
Post Office Box 91106  
Baton Rouge, Louisiana 70821-9106

**INSURED**
State of Louisiana  
University of New Orleans  
2000 Lakeshore Drive  
New Orleans, LA 70148

**CORP. NO.** 5120

### COVERAGES

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.

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<td></td>
<td>ANY AUTO</td>
<td></td>
<td></td>
<td></td>
<td>Bodily Injury</td>
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<tr>
<td></td>
<td>OWNED</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>HIRED</td>
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<td></td>
</tr>
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<td></td>
<td>AUTOMOBILE PHYSICAL DAMAGE</td>
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<td></td>
<td>OWNED</td>
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<td>SPECIFICALLY DESCRIBED</td>
<td></td>
<td></td>
<td></td>
<td>(Each Accident)</td>
</tr>
<tr>
<td></td>
<td>HIRED</td>
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<td></td>
<td></td>
<td>(Disease-Policy Limit)</td>
</tr>
<tr>
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<td>WORKERS’ COMPENSATION AND EMPLOYERS’ LIABILITY</td>
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<td>(Disease-Each Employee)</td>
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<tr>
<td></td>
<td>OTHER</td>
<td></td>
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<td></td>
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</tbody>
</table>

**DESCRIPTION OF OPERATIONS/Locations/Vehicles/Special Items**

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

**CANCELLATION**

Should any of the above described policies be cancelled before the expiration date thereof, the issuing company will endeavor to mail 30 days written notice to the certificate holder named to the left, but failure to mail such notices shall impose no obligations or liability of any kind upon the company, its agents or representatives.

**CERTIFICATE HOLDER**

**AUTHORIZED REPRESENTATIVE**

Kristy Breaux  
14253 US 90  
Covington, LA 70433

[Signature]

ERISTY BREAUX, UNDERWRITING MANAGER
APPENDICES

Appendix E: Insurance and Permits
Appendix E: Insurance and Permits

### SCHEDULE OF FORMS

**09/15/2017**

<table>
<thead>
<tr>
<th>Form #</th>
<th>Ed.</th>
<th>Name</th>
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<tbody>
<tr>
<td>Notices</td>
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<tr>
<td>U-GU-319-F</td>
<td>0101</td>
<td>Important Notice - In Witness Clause</td>
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<td>GQUSB1-A</td>
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<td>Notice of Disclosure for Agent and Broker Compensation</td>
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<tr>
<td>U-GU-752-LA</td>
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<td>Important Information Required by Louisiana Department of Insurance</td>
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<td>EMUS03</td>
<td>0109</td>
<td>Agent - ESC</td>
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<td>STT-GU-195-B</td>
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<td>EMUS01</td>
<td>0813</td>
<td>Common Declaration</td>
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<td>UGUS19ACW</td>
<td>1002</td>
<td>Schedule of Forms and Endorsements</td>
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<td>1166</td>
<td>Common Policy Conditions</td>
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<td>IG277</td>
<td>0312</td>
<td>Louisiana Changes - Cancellation And Nonrenewal</td>
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<td>EM2666</td>
<td>0709</td>
<td>Definition of Productions and Budget Limitations</td>
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<td>EM2557</td>
<td>0708</td>
<td>Minimum Earned Premium Endorsement</td>
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<td>EM277</td>
<td>0708</td>
<td>Scheduled Events, Presentations and Productions Exclusions</td>
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<tr>
<td>EM411</td>
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<td>EMU202</td>
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<td>Commercial GL Coverage Declarations</td>
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<td>1002</td>
<td>Schedule of Forms and Endorsements</td>
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<td>CG2021</td>
<td>0413</td>
<td>Commercial General Liability Coverage Form</td>
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<td>IG201</td>
<td>0906</td>
<td>Nuclear Energy Liability Exclusion Endorsement (Broad Form)</td>
</tr>
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<td>IG2211</td>
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<td>Additional Insured - Manager of Lesser of Premises</td>
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<td>0500</td>
<td>Additional Insured - City or Political Subdivision-Permit</td>
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<tr>
<td>IG2226</td>
<td>1165</td>
<td>Additional Insured - Designated Person or Organization</td>
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<td>Additional Insured - Lessee of Insured Equipment</td>
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<td>IG2147</td>
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<td>Employment Related Practices Exclusion</td>
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<td>UGL-117L-A</td>
<td>0702</td>
<td>Fungi Barotrauma Exclusion</td>
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<td>Asbestos Exclusion</td>
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<td>EM4034</td>
<td>0704</td>
<td>Lead E exclusion</td>
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<td>Field of Entertainment Productions Exclusion</td>
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<td>EM4033</td>
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<td>Exclusion - Unmanned Aircraft</td>
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<td>Removal of Coverage for Premises in the Short Term Control of the Insured</td>
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<td>CG2188</td>
<td>1206</td>
<td>Louisiana Changes - Legal Action Against Us</td>
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<tr>
<td>CG2225</td>
<td>0308</td>
<td>Louisiana Changes - Insuring Agreement</td>
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<tr>
<td>CG2106</td>
<td>0514</td>
<td>Exclusion - Access or Disclosure of Confidential or Personal Information and Data-Related Liability - With Limited Bodily Injury Exclusion</td>
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<tr>
<td>EM2558</td>
<td>0706</td>
<td>Undisclosed Productions Exclusion Endorsement</td>
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<tr>
<td>EM2558</td>
<td>0311</td>
<td>Definition of Employee</td>
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<tr>
<td>GQUSB46</td>
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<td>Abuse or Mutilation Exclusion</td>
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<tr>
<td>U-GU-1157-A</td>
<td>0112</td>
<td>Collection or Distribution of Material or Information in Violation of Law Exclusion</td>
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<tr>
<td>EMUS01</td>
<td>0115</td>
<td>Disclosure of Important Information Related to Terrorism Risk Insurance Act</td>
</tr>
<tr>
<td>U-GU-707-DECW</td>
<td>0115</td>
<td>Cap on Losses From Certified Acts of Terrorism</td>
</tr>
</tbody>
</table>

**Workers’ Compensation Policy**

Policy form assignment to be handled by insurance carrier.

**Disclaimers**

This Certificate of Liability Insurance includes the Type of Insurance, Limits, and Schedule of Forms is effective as of 09/15/2017 at 12:02 PM PT. It does not affirmatively or negatively affect any existing or previously issued 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.

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).
APPENDICES

Appendix E: Insurance and Permits

Theatrical Permit for Minor(s)

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 Chaslyn Jane King (16) on location at 1423 Highway 190, Covington, LA 70435 on location at 1423 Highway 190, Covington, LA 70435. Beginning on 9/22/14 to 10/1/14 is 7:30 AM to 5:30 PM.

The child's legal parents or tutors are Lori L. King.

Residing at 17861 General Forrest Ave., Baton Rouge, LA 70817

Date of Approval:

September 1st, 2017

State Director of Labor Programs
APPENDICES

Appendix F: Music License

![Letterhead]

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317 | Fax (504) 280-6368
www.uno.edu

<table>
<thead>
<tr>
<th>Student:</th>
<th>Email:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lauren Erwin</td>
<td><a href="mailto:lewin@uno.edu">lewin@uno.edu</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer:</th>
<th>Email:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Josh LeBlanc</td>
<td><a href="mailto:leblanc.josh@uco.edu">leblanc.josh@uco.edu</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Project Title:</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camp Shakespeare for Young Performing Artists</td>
<td>3/22/18</td>
</tr>
</tbody>
</table>

**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:**

<table>
<thead>
<tr>
<th>Composer:</th>
<th>Signature:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Josh LeBlanc</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Student:</th>
<th>Signature:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lauren Erwin</td>
<td></td>
</tr>
</tbody>
</table>

March 22, 2018

**CERTIFICATION OF AUTHORSHIP**

1. __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: [Signature]
Appendix G: Final Cost Analysis

Camp Shakespeare Movie Budget

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>ESTIMATED</th>
<th>ACTUAL</th>
<th>OVER/UNDER</th>
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<tr>
<td>Actors</td>
<td>3,000.00</td>
<td>2,075.00</td>
<td>-925.00</td>
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<tr>
<td>Camera</td>
<td>1,200.00</td>
<td>1,899.85</td>
<td>-699.85</td>
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<tr>
<td>Location &amp; Transportation</td>
<td>6,000.00</td>
<td>9,500.00</td>
<td>-3,500.00</td>
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<tr>
<td>Props</td>
<td>1,000.00</td>
<td>183.58</td>
<td>816.42</td>
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<tr>
<td>Costumes</td>
<td>1,000.00</td>
<td>972.71</td>
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<tr>
<td>Set Decorations</td>
<td>1,000.00</td>
<td>413.45</td>
<td>586.55</td>
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<td>Insurance</td>
<td>500.00</td>
<td>1,181.49</td>
<td>-681.49</td>
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<tr>
<td>Makeup</td>
<td>300.00</td>
<td>106.05</td>
<td>193.95</td>
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<tr>
<td>Craft Services &amp; Catering</td>
<td>3,000.00</td>
<td>3,468.90</td>
<td>-468.90</td>
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<tr>
<td>Post Production</td>
<td>3,000.00</td>
<td>2,880.00</td>
<td>120.00</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>20,000.00</strong></td>
<td><strong>22,681.03</strong></td>
<td><strong>-2,681.03</strong></td>
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</tbody>
</table>

- Actors: 9%
- Camera: 8%
- Craft Services & Catering: 15%
- Location & Transportation: 42%
- Post Production: 13%
- Makeup: 1%
- Insurance: 5%
- Set Decorations: 2%
- Costumes: 4%
- Props: 1%
### Appendix H: Call Sheets

#### DAY #1 OF 6

**FRIDAY, SEPTEMBER 29, 2017**

**7:00 AM**

**Crew Call:**

- **7:00 AM**: Crew Call
- **8:30 AM**: Shooting Call
- **1:00 PM**: Lunch

**PREPARE FOR POSSIBILITY OF RAIN!**

- **High**: 90°F
- **Low**: 74°F
- **Sunrise**: 6:45 AM
- **Sunset**: 6:51 PM
- **Chance of Rain**: 10%
- **Wind**: 0 to 6 MPH

---

<table>
<thead>
<tr>
<th>SCENE</th>
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<th>POS</th>
<th>CAST</th>
<th>LOCATION</th>
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<tbody>
<tr>
<td>4</td>
<td>Billie visits Hamlet and sees Ros &amp; Michael</td>
<td>D</td>
<td>1/2</td>
<td>1</td>
<td>Rivers Retreat 14253 US-90 Covington, LA 70433</td>
</tr>
<tr>
<td>5</td>
<td>Billie tells Liz what she saw</td>
<td>D</td>
<td>1/3</td>
<td>1.1</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Liz comforts Billie</td>
<td>D</td>
<td>5/4</td>
<td>1.2</td>
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**TOTAL PAGES**: 2

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<tr>
<th>#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SWF</th>
<th>MT/To/Loc/Rpt</th>
<th>BMU</th>
<th>READY ON SET</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chaslynn King</td>
<td>BILLIE</td>
<td>SW</td>
<td>7:00 AM</td>
<td>7:00 AM</td>
<td>7:15 AM</td>
<td>Report to Amy</td>
</tr>
<tr>
<td>2</td>
<td>Mary Pavlov</td>
<td>LIZ</td>
<td>SW</td>
<td>10:00 AM</td>
<td>10:00 AM</td>
<td>10:15 AM</td>
<td>Report to Amy</td>
</tr>
</tbody>
</table>

---

**BACKGROUND ARTISTS, STAND INDS, & PHOTO DILLS**

**LOCATIONS**

**STAGING/STAGED AREAS**

**BASECAMP**

**CREW PARKING/EXTRA PARKING**

**HOSPITALITY**

**St. Tammany Parish Hospital**

1292 S. Tyler Street, Covington, LA 70433

---

**ADVANCE SCHEDULE**

<table>
<thead>
<tr>
<th>SCENE</th>
<th>DESCRIP</th>
<th>SET/D</th>
<th>POS</th>
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</thead>
<tbody>
<tr>
<td>3</td>
<td>Billie pursues Nick - &quot;I'm ready.&quot;</td>
<td>D</td>
<td>1</td>
<td>Billie, Nick, Marie</td>
</tr>
<tr>
<td>10</td>
<td>Nick goes too far with Billie at Callbacks</td>
<td>D</td>
<td>4/8</td>
<td>Billie, Nick, Liz, Reader</td>
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</table>

**TOTAL PAGES**: 3/8

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<table>
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<th>SCENE</th>
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<th>POS</th>
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<tbody>
<tr>
<td>4</td>
<td>Billie revisits Hamlet and sees Ros &amp; Michael</td>
<td>D</td>
<td>1/2</td>
<td>Billie, Michael, Ros</td>
</tr>
<tr>
<td>6</td>
<td>Billie &amp; Jackie watch Ros say goodbye. Nick approaches</td>
<td>D</td>
<td>7/8</td>
<td>Billie, Jackie, Nick, Ros</td>
</tr>
<tr>
<td>8</td>
<td>Billie gives Marie bad advice</td>
<td>D</td>
<td>6/8</td>
<td>Billie, Marie, Jackie</td>
</tr>
</tbody>
</table>

**TOTAL PAGES**: 2/7/8

---

**STAFF**

1ST AD: LAETE WILES
2ND AD: LAETTE WILES
DIRECTOR: BILL PENNING
PRODUCERS: NIKI PERRY, BILL PENNING

---

**SCHEDULE**: 5/10/17

**CAMERA STRUCTURED ARTS CENTER PARKING LOT**

University of New Orleans
2600 Lakeshore Drive
New Orleans, LA 70148

---

**BACKGROUND ARTISTS & STAND INS/PHOTO DILLS**

**LOCATIONS**

**STAGING/STAGED AREAS**

**BASECAMP**

**CREW PARKING/EXTRA PARKING**

**HOSPITALITY**

**St. Tammany Parish Hospital**

1292 S. Tyler Street, Covington, LA 70433

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**ADVANCE SCHEDULE**

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<th>POS</th>
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<td>4/8</td>
<td>Billie, Nick, Liz, Reader</td>
</tr>
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**TOTAL PAGES**: 3/8

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<th>SCENE</th>
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<th>SET/D</th>
<th>POS</th>
<th>CAST</th>
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<tbody>
<tr>
<td>4</td>
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<td>1/2</td>
<td>Billie, Michael, Ros</td>
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<td>Billie, Jackie, Nick, Ros</td>
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<td>8</td>
<td>Billie gives Marie bad advice</td>
<td>D</td>
<td>6/8</td>
<td>Billie, Marie, Jackie</td>
</tr>
</tbody>
</table>

**TOTAL PAGES**: 2/7/8

---

**STAFF**

1ST AD: LAETE WILES
2ND AD: LAETTE WILES
DIRECTOR: BILL PENNING
PRODUCERS: NIKI PERRY, BILL PENNING

---

**SCHEDULE**: 5/10/17

**CAMERA STRUCTURED ARTS CENTER PARKING LOT**

University of New Orleans
2600 Lakeshore Drive
New Orleans, LA 70148

---
### Appendix H: Call Sheets

**CAMP SHAKESPEARE**

**TRAVEL TIME FROM THE UNIVERSITY OF NEW ORLEANS: 1 HOUR 13 MINUTES**

<table>
<thead>
<tr>
<th>POSITION</th>
<th>NAME</th>
<th>LEAVE</th>
<th>CALL</th>
<th>POSITION</th>
<th>NAME</th>
<th>LEAVE</th>
<th>CALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIRECTOR/WRITER</td>
<td>LAUREN EDWIN</td>
<td>7:00am</td>
<td>HEAD M/U</td>
<td>LAURA DUVAL</td>
<td>7:00am</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRODUCER</td>
<td>EMILY POULIARD</td>
<td>7:00am</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRODUCER</td>
<td>NICK MANNING</td>
<td>7:00am</td>
<td>COSTUMES</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>1ST AD</td>
<td>AMY LAM</td>
<td>7:00am</td>
<td>STYLE DESIGNER</td>
<td>LAURA DUVAL</td>
<td>7:00am</td>
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<td>2ND AD</td>
<td>LANGSTON WILLIAMS</td>
<td>7:00am</td>
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<tr>
<td>SET PA - BG</td>
<td>DUSTIN FOREST</td>
<td>7:00am</td>
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<td></td>
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<tr>
<td>SET PA</td>
<td>ANASTASIA BERNETT</td>
<td>7:00am</td>
<td>ART DEPT.</td>
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<tr>
<td>SET PA - CRFT</td>
<td>ALEX CHEVES</td>
<td>7:00am</td>
<td>PRODUCTION DESIGNER</td>
<td>CYPRUS OLIVER</td>
<td>7:00am</td>
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<tr>
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<td>PETER HOFFMANN</td>
<td>7:00am</td>
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<td>ERYKA FLETCHER</td>
<td>7:00am</td>
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<tr>
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<td>JESSE CONRAN</td>
<td>7:00am</td>
<td>3RD ASSISTANT</td>
<td>JONNY CLAYTON</td>
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<tr>
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<td>MAGGIE FOREST</td>
<td>7:00am</td>
<td>HOLD</td>
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</tr>
</tbody>
</table>

**SCRIPT SUPERVISOR**

| SCRIPT SUPERVISOR | STEVIE CAVALIERS | 11:15am |         |
| SCRIPT SUPERVISOR | JORDAN BESNER   | 7:00am  |         |

**CAMERA**

| DIR OF PHOTOGRAPHY | MARY MCCOGE CASKELL | 7:00am |         |
| A CAM OP           | LOUISE MOLINARIO    | 7:00am |         |
| A CAM 2ND AC       | SYDNEY VIANO       | 7:00am | CATERING |
| CAM UTILITY/DIT    | JOSHUA CARMICHAEL  | 7:00am | CATERER  |

**Grip & Electric**

| GRIP & ELECTRIC | PAUL PUNZIO | 9:00am | CREW COUNT: 27 |
| Gaffer          | NICK MANNING | 7:00am | NON-UNION BG COUNT: 28 |
| Key Grip        | KRY BEDY     | 11:00am | TOTAL: 40 |
| Grip            | WILL VAN HOOG | 7:00am |         |
| Grip            | JUSTIN FAYON | 7:00am | BREAKFAST READY 8 |
| Grip            | PETRON TIMET | 7:00am |         |
| Grip            | MALDO POGA   | 7:00am | BO LUNCH READY 8  |
| Grip            | ZACH SERENOS | 7:00am | CREW LUNCH READY 1  |

**Sound**

| SOUND MIXER | EMILY POULIARD | 7:00am | KEY CRAFT SERVICE | MARGARETTE EDWIN | 7:00am |
| SOUND MIXER | ERIN DAVIS     | 7:00am | ASSIST CRAFT SERVICE | LOUISE EDWIN | 7:00am |
| SOUND MIXER | JOSHUA CARMICHAEL | 7:00am |         |

**Props**

| PROP MASTER | SHAWN MASTERS | 7:00am | STUNT COORDINATOR | ANIMAL WRANGLER |
|            |              |       |                   |                 |

**PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNGRAPE CONDITIONS**

**COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS**

**RADIO CHANNELS: 1-PID, 2-PID**
## Appendix H: Call Sheets

### Shooting Call

**Crew Call:**
7:00 AM

**Shooting Call:**
8:30 AM

**Day EP of 6**
Friday, September 22nd, 2017

**Crew Call:**
7:00 AM

**Shooting Call:**
8:30 AM

**Loc:**

**Schedule:**
9/19/17

### CAST

<table>
<thead>
<tr>
<th>CAST</th>
<th>ROLE</th>
<th>SEX</th>
<th>AGE</th>
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<th>MT</th>
<th>COMMENTS</th>
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<tr>
<td>1.</td>
<td>Thelma</td>
<td>F</td>
<td>25</td>
<td>7:00 AM</td>
<td>7:10 AM</td>
<td>Report to Set 600</td>
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<tr>
<td>2.</td>
<td>Mary</td>
<td>F</td>
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<tr>
<td>3.</td>
<td>Susan</td>
<td>F</td>
<td>28</td>
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### BACKGROUND ARTISTS & STAND IN/STROBE DOLS

<table>
<thead>
<tr>
<th>BACKGROUND ARTISTS &amp; STAND IN/STROBE DOLS</th>
<th>LOCATION</th>
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**Advance Schedule**

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<td>2</td>
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<tr>
<td>3</td>
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</table>

**Further Reading**

- [APPENDICES](#)
- [Appendix H: Call Sheets](#)
## Appendix H: Call Sheets

<table>
<thead>
<tr>
<th>POSITION</th>
<th>NAME</th>
<th>LEAVE</th>
<th>CALL</th>
<th>POSITION</th>
<th>NAME</th>
<th>LEAVE</th>
<th>CALL</th>
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<tr>
<td>DIRECTOR/WRITER</td>
<td>LAUREN BHUIN</td>
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<td>HEAD MUA</td>
<td>LAURA DUVALL</td>
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<tr>
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<td>EMILY POUILLARD</td>
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<td>7:00am</td>
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<td>NICK MANNING</td>
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<td>ANY LAVS</td>
<td></td>
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<td>COSTUME DESIGNER</td>
<td>LAURA DUVALL</td>
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</tr>
<tr>
<td>SET PA - BG</td>
<td>DUSTIN FORST</td>
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<td>HOLD</td>
<td>ART DEPT.</td>
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<td>PRODUCTION DESIGNER</td>
<td>CYRENE OLIVER</td>
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<td>SET PA - CRAPTY</td>
<td>PETER HOFFSAUR</td>
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<td>KAYLA PLETSCHER</td>
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<td>XR OF PHOTOGRAPHY</td>
<td>MARY MCCOY CASTELL</td>
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<td>7:00am</td>
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<td>A CAM Op</td>
<td>LORETTA MILLARI</td>
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<td>SYDNEY VIARD</td>
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<td>CAMERA UTILITY/DIT</td>
<td>SHANE PREFERS</td>
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<td>HOLD</td>
<td>CATERING</td>
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<td>PAUL PUNIO</td>
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<tr>
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<td>JUSTIN FAXON</td>
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<td>JACOB FISHER</td>
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<td>HOLD</td>
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<td>1:00pm</td>
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<td>MARGARET REWIN</td>
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<td>7:00am</td>
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<td>ASST CRAFT SERVICE</td>
<td>LOUIS REWIN</td>
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<td>ROOM OPERATOR</td>
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<td>PROPS</td>
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<td>ANIMAL WRANGLER</td>
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</table>

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Please notify the producer on any of any changes.
Copies of all necessary compact information can be found with the AD.
## Appendix H: Call Sheets

### Call Sheet - September 24th, 2017

**Camp Shakespeare**

**Director:** Lauren Jenny

**Producer:** Sherry Possall

**Contact:**
- DAY: 3 of 6
- SATURDAY, September 24th, 2017
- **Crew Call:** 7:00 AM
- **Shooting Call:** 8:00 AM
- **Equipment Check In:** On Monday is at 9 AM!!!

**Times:**
- **High 9:**
- **Low 6:**

**Rehearsal Date:**
- **9/23:**

**Cast:**
- **Billie:**
- **Max:**
- **Mrs. Adams:**
- **Mr. Adams:**
- **Will:**
- **Mr. and Mrs. Adams' Children:**
- **Mrs. Adams' Friend:**
- **Sherry:**
- **Cayla:**
- **Kelly:**
- **及其他角色名称**

**Set:**
- **Rehearsal Hall:**
- **Lecturn Room:**
- **Kitchen:**
- **Living Room:**
- **外景：**

### Equipment Check In

#### Equipment List:
- **Wardrobe:**
- **SFX:**
- **Lighting:**
- **Props:**

**Check In Date:**
- **9/23:**

**Contact:**
- **Production Manager:**
- **Sherry Possall:**
- **(505) 255-1252 (Office)
- **(505) 255-1257 (Fax)
- **(601) 936-3366 (Cell)**

### Call Sheet Details

<table>
<thead>
<tr>
<th>Scene</th>
<th>Cast</th>
<th>Character</th>
<th>Line/Action</th>
<th>Crew</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Chaslynn King</td>
<td>BILLIE</td>
<td>7:00 AM</td>
<td>7:15 AM</td>
<td>Report to Rehearsal</td>
</tr>
<tr>
<td>2</td>
<td>Harry Pemb</td>
<td>LEE</td>
<td>7:00 AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Graham Round</td>
<td>NICK</td>
<td>9:30 AM</td>
<td>9:45 AM</td>
<td>Report to Rehearsal</td>
</tr>
<tr>
<td>4</td>
<td>Deanne Stott</td>
<td>JACKIE</td>
<td>9:00 AM</td>
<td>9:15 AM</td>
<td>Report to Rehearsal</td>
</tr>
<tr>
<td>5</td>
<td>John Charles II</td>
<td>MICHAEL</td>
<td>7:00 AM</td>
<td>7:15 AM</td>
<td>Report to Rehearsal</td>
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<tr>
<td>6</td>
<td>Grace Taylor</td>
<td>JULIE</td>
<td>1:00 PM</td>
<td>1:15 PM</td>
<td>Report to Rehearsal</td>
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<tr>
<td>7</td>
<td>Tricia Fox</td>
<td>BOY</td>
<td>7:00 AM</td>
<td>7:15 AM</td>
<td>Report to Rehearsal</td>
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### Background Artists & Stand-In/Photo Drill

- **Stand-In Drill:**
- **Photo Drill:**

### Advance Schedule

#### September 24th, 2017

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<th>Set # 1 of 6</th>
<th>Set # 2 of 6</th>
<th>Set # 3 of 6</th>
<th>Set # 4 of 6</th>
<th>Set # 5 of 6</th>
<th>Location</th>
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<tbody>
<tr>
<td>7</td>
<td>INN RECEPTION HALL: Nick conducts auditions &amp; meets interrupts Billie</td>
<td>D</td>
<td>1, 2, 3, 4, 5</td>
<td>14225 US Hwy 190</td>
<td>Covington, LA 70433</td>
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<tr>
<td>9</td>
<td>INN DINING HALL: Billie arrives above all levels is confronted by dozens of</td>
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<td></td>
<td></td>
<td>D</td>
<td>1, 2, 3, 4, 5, 6, 7</td>
<td>14225 US Hwy 190</td>
<td>Covington, LA 70433</td>
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</table>

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set # 1 of 6</th>
<th>Set # 2 of 6</th>
<th>Set # 3 of 6</th>
<th>Location</th>
</tr>
</thead>
<tbody>
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<td>2</td>
<td>INN RECEPTION HALL: Billie greets friends, Mr. and Mrs. Adams announce name</td>
<td>D</td>
<td>1, 2, 3, 4, 5, 6, 7</td>
<td>14225 US Hwy 190</td>
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<td>INN DROP OFF/Area/Counter</td>
<td>D</td>
<td>1, 2, 3, 4, 5, 6, 7</td>
<td>14225 US Hwy 190</td>
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**Notes:**
- **Crew:**
- **Costume:**
- **Sound:**
- **Lighting:**
- **Props:**
### Call Sheets

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<th>Position</th>
<th>Name</th>
<th>Shift</th>
<th>Pay Period</th>
<th>Call</th>
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<td><strong>Directors/Writers</strong></td>
<td>Lauren Bemis</td>
<td>7:00am</td>
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<tr>
<td><strong>Producers</strong></td>
<td>Emily Sullivan</td>
<td>7:00am</td>
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<td>7:00am</td>
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<tr>
<td><strong>Production Manager</strong></td>
<td>Nick Manning</td>
<td>7:00am</td>
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<tr>
<td><strong>1st AD</strong></td>
<td>Amy Law</td>
<td>7:00am</td>
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<tr>
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<td>Lauren Williams</td>
<td>7:00am</td>
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</tr>
<tr>
<td><strong>SES PA - BG</strong></td>
<td>Justin Persky</td>
<td>7:00am</td>
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<tr>
<td><strong>SEPA - Anastasia Bennett</strong></td>
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<tr>
<td><strong>SEPA - Alex Chevez</strong></td>
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<tr>
<td><strong>SEPA - Crafty</strong></td>
<td>Peter Huppach</td>
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<td>7:00am</td>
</tr>
<tr>
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<td>Johnny Current</td>
<td>7:00am</td>
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<td>Nadine Forest</td>
<td>7:00am</td>
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<td>7:00am</td>
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<tr>
<td><strong>Script Supervisor</strong></td>
<td>Stevie Cavalier</td>
<td>7:00am</td>
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<tr>
<td><strong>Production Manager</strong></td>
<td>Justine Benson</td>
<td>7:00am</td>
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<td>7:00am</td>
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<td><strong>Editorial</strong></td>
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<tr>
<td><strong>Camera</strong></td>
<td>Mary Mocade Casseus</td>
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<td><strong>Animal Wranglers</strong></td>
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**Note:** All changes must be approved by the EU and/or AD. Changes or additions to the call sheets must be communicated to the EU and AD in advance. Any changes made without prior approval will result in a fee of $50 per change. Contact information can be found within the contact information section.
## Appendix H: Call Sheets

### DAY 8 OF 6
**FRIDAY, SEPTEMBER 29TH, 2017**

**CREW CALL:**
**7:00 AM**

**SHOOTING CALL:**
**8:00 AM**

**LUNCH:** 1:00 PM

**TOTAL PAGES:** 7/8

### CAST

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<td>Steven Dent</td>
<td>NICK</td>
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<td>Erica Fox</td>
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### BACKGROUND ARTISTS & STAND INS/PHOTO DOLLS

### LOCATION

### STATE/GOVERNMENT AREAS

- **CABIN 6 - Kane Carl**
- **CABIN 7 - Kendall Carl**
- **St. Thomas Parish Hospital**

### PRE-PRODUCTION (PRE-PRODUCTION)

- **Ziggy Smith**

### LOCATION

- **RIVERS RETREAT**
  - 14253 US Hwy 190
  - Covington, LA 70433

### ADVANCE SCHEDULE

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<th>INST</th>
<th>COST</th>
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### PRODUCTION LIST

- **DIRECTOR:** Lash LaBeouf
- **PRODUCER:** Emily Powell
- **SET DESIGNER:** Rich Marz
- **PRODUCTION MANAGER:** Nick Nee
- **PRODUCTION COORDINATOR:** Emily Powell
- **PRODUCTION MANAGER:** Rich Marz

**Phone Numbers:**
- **Lash LaBeouf:** (504) 922-5245
- **Emily Powell:** (504) 922-5245
- **Rich Marz:** (504) 922-5245
- **Nick Nee:** (504) 922-5245

**Email:**
- **Lash LaBeouf:** lalbeouf@billyincorporated.com
## Appendix H: Call Sheets

<table>
<thead>
<tr>
<th>POSITION</th>
<th>NAME</th>
<th>LEAVE</th>
<th>CALL</th>
<th>POSITION</th>
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<th>LEAVE</th>
<th>CALL</th>
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<td>SET FA - COSTUME</td>
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Please notify the producers or execs of any unsafe conditions.
Coping of all properity contact information can be found with the AD.

Radio Channels: 1-800-1-800.
**Appendix H: Call Sheets**

**SCHEDULE:**
- **Shooting Call:** 8:30 AM
- **Day:** Day 3 of 6
- **Date:** Saturday, September 30, 2017
- **Time:** 7:00 AM

**Cast:**
- **Billie:** Chaslyn King
- **Liz:** Mary Pavlov
- **Jackie:** Keegan Nokes
- **Michael:** John Charles II
- **Marti:** Greta Lehner
- **Bob:** Erika Fox

**Background & Stand In/Photo Bills:**

**Sch 1:**
- **Crew:** 7:30 AM
- **Background:** 7:00 AM

**Location:**
- **River Retreat**: Covington, LA 70433

**Advance Schedule:**

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**Contact:**
- **Director:** Lauren Erb
- **Producer:** Emily Pouliang
# Appendix H: Call Sheets

## Camp Shakespeare

**Date:** Saturday, September 30th, 2017

### Travel Time from the University of New Orleans: 1 Hour 11 Minutes

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<td>Daniel Kleinwet</td>
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<td>Grip &amp; Electric</td>
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<td>Grip</td>
<td>Will Van Hoof</td>
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<td>Grip</td>
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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-Face, 2-Face.
APPENDICES

Appendix H: Call Sheets

DAY #6 OF 6
SUNDAY, October 1st, 2017

Crew Call: 7:00 AM

SHOOTING CALL: 8:30 AM

LUNCH: 1:00 PM

IT’S GONNA BE HOT! STAY HYDRATED!

TEMPS: HIGH 87° LOW 71°

SUMMER 6:45 AM

CHANCE OF RAIN: DAY 0% NIGHT 0% NO WINDS

SCHEDULE: 5/10/17

SCRIPT: 7/1/17

CAMPUS:

PERFORMING ARTS CENTER PARKING LOT
University of New Orleans
2000 Lakeshore Drive
New Orleans, LA 70148

COSTUME:

SOUND:

LOGISTICS

STAGING/STUNTS/TECH:

CABIN - Male Cast / Cabin - Female Cast
Dining Hall
Crew-Around round circle tent pavilion

St. Tammany Parish Hospital
1282 S. Tyler Street, Covington, LA 70433

ADVANCE SCHEDULE

1ST AD

2ND AD

DIRECTOR

PRODUCER

ARTIST

LAUREN EBBIN

LINDSEY WILLIAMS

LAUREN EBBIN

EMILY POLIANO

NICK HARRING

1-504-962-5465

(225) 307-3557

(504) 833-3527

(504) 237-5422

(504) 773-0069

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# Appendix H: Call Sheets

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Please notify the producer or ADs of any unsafe conditions.
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 campsakespearemovie@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)
Ros 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
Appendix J: Production Stills

The following images are not color-corrected.
Appendix J: Production Stills
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APPENDICES

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Appendix J: Production Stills
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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 21st, 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.