Unintentional Community

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Unintentional Community

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

Patrick Sanderson

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# Table of Contents

Abstract..................................................................................................................................................1

I. Introduction.....................................................................................................................................1
   i. Inspiration and Story....................................................................................................................2

II. Pre-Production...............................................................................................................................5
   i. The First Draft............................................................................................................................5
   ii. The Schedule............................................................................................................................6
   iii. Crewing up..............................................................................................................................7
   iv. Location Scout.........................................................................................................................8
   v. Set Design................................................................................................................................10
   vi. Casting.....................................................................................................................................11
   vii. The Table Read......................................................................................................................15
   viii. Shooting Schedule..............................................................................................................15
   ix. Pre-Production Conclusion.................................................................................................16

III. Production....................................................................................................................................18
   i. Acting.........................................................................................................................................18
   ii. Just Directing...........................................................................................................................19
   iii. That Very First Day................................................................................................................20
   iv. The Rest of the First Weekend...............................................................................................21
   v. Lessons for the Next Weekend...............................................................................................23
   vi. The Second Weekend............................................................................................................24
   vii. The Rain................................................................................................................................25
   viii. What I Would Do Differently.............................................................................................26

IV. Post-Production............................................................................................................................27
   i. The First Cut.............................................................................................................................27
   ii. Working with an Assistant Editor..........................................................................................28
   iii. Test Screenings......................................................................................................................29
   iv. Picture Lock............................................................................................................................30
   v. Music.......................................................................................................................................31
   vi. ADR..........................................................................................................................................32
   vii. Final Mix...............................................................................................................................33
   viii. Color.....................................................................................................................................34
   ix. Final Lock................................................................................................................................35
   x. Post-Production Conclusion.................................................................................................35

V. The Bible........................................................................................................................................36

VI. The Plan.........................................................................................................................................38

VII. Final Thoughts............................................................................................................................39

VII. PDF of The Series Bible................................................................................................................41

Appendix A: Shooting Script..............................................................................................................49
Appendix B: Crew and Cast List.........................................................................................................79
Appendix C: Budget.............................................................................................................................80
Appendix D: Wavier Forms................................................................................................................81

Vita

iii
ABSTRACT

The contents of this thesis will detail the entire process I took in making the first episode of Unintentional Community. I have broken up my process into six parts. Part One will discuss the inspirations for the show as well as how it came about. Part Two will cover all of the pre-production work that my team and I went through. Part Three discusses the entire process of my shooting experience as a director and actor. Part Four details the long post-production process. Part Five talks about the show’s bible. Finally, Part Six lays out our entire plan for how we intend to shop Unintentional Community.

Keywords: Unintentional Community, pilot, show, comedy, director, actor, Patrick Sanderson
I. INTRODUCTION

Unintentional Community is a mockumentary show set in a hippy community. It’s a form of comedy that thrives off of improvisation, whether that be the actors during a scene or the dialogue being morphed into something completely new in between takes. We knew we wanted to be open to anything on set but that demanded that we prepare for everything before we shoot.

I believed that, with the right cast, we would be able to capture some of our funniest moments by allowing the actors to improv with each other. This may sound like an easy task, right? You just let the actors do whatever they want, right? Unfortunately, that is far from the truth. The success of our improv was a direct result from our diligent planning in pre-production. In order to be able to go with something new in the moment, we had to make sure that we did everything we could in pre-production to prepare ourselves for every single thing that we would need.

This was a good example of the many things that our planning allowed us to do on set. We were able to shoot things that weren’t in the script and change up complete lines of dialogue right there in the moment, but we never lost track of the bigger picture. I think there’s a risk with doing things this way. It can be easy to lose sight of certain small details that you really need for the story. Knowing
every thing you need before hand is essential for you to successfully switch things up on the fly.

_Unintentional Community_ is littered with funny moments that aren’t in the script. We have moments that we never would have achieved if we made our actors stick to the script. A relationship between the cast was formed from improv during the scenes. This relationship created a really strong chemistry between everyone that clearly shows on the screen and translates perfectly for the character dynamics that we set out to achieve. All of this was only possible because we spent the time to make sure we would be ready for anything and everything.

i. Inspiration and Story

I have always been geared toward writing comedy. I find it to be the most enjoyable thing to watch. It’s hard to believe that there’s been anyone in the entire history of the world that didn’t enjoy a good laugh. Supple and demand, right?

This idea came up during a brainstorm session with my writing partner, Zach Jenkins. He is a yoga instructor and he has spent several summers living in yoga retreats. He pitched the idea that it would be great to make a film that shows the funny archetypes of people that you always find in these communities. From there we began piecing it together. I took out my notebook and just started writing down the kinds of people that we would want to explore, where this community would be and what kind of fun unique spins we could put in.
In this same session, we also decided this would be a mockumentary. We knew the style would be a change for us but the comedic opportunities that it opened us up to were something we saw as a huge plus.

We knew we needed to have some “normal” people coming into the community which fit perfect as the audience’s introduction to these people as well. In this first brainstorm, we had the general concept and almost all of the characters that ended up in the final draft. Of course details changed, but the overall idea came together right then and there.

I am a huge fan of The Office and Summer Heights High, which are both mockumentaries. I think that brand of comedy works so well. This format heavily uses juxtaposition which is perfect for comedy. Also, the interview style is an incredibly useful and fair tool when using exposition. We were able to get right into our characters heads during these interviews. I think this is a huge reason that we have such complex characters in just the first episode.

From the very start this was always intended to be a show. We never saw this as a short film or feature. Unintentional Community is a 30 minute episodic comedy. Not only is this the obvious natural fit for this concept but it’s also exactly what I wanted for my thesis. I wanted to leave UNO with something that could grow. I didn’t see the benefit of spending all this money on a short film that in it’s best case scenario get’s into some festivals. I wanted something with legs and that’s exactly what we set out to create.
This first episode follows two “friends”, Sandy and Julia, on their first day arriving in the intentional community, Samsara. Throughout their first day they are thrown into this little world that is quite different from what they are use to. The people here have their own weird way of doing things and a lot of it doesn’t make much sense. Sandy and Julia will have to decide if they want to live with these people off the grid or go back to their stressful lives back in the real world.

While the first episode is heavily centered around Sandy and Julia, the rest of the show is not written that way. Unintentional Community is about the people in Samsara and how they coexist. We call out social issues like: leadership, religion, stereotypes, gender, etc.

The dream for this show is much bigger than this first episode but we knew how important it was to get this pilot exactly how we wanted it. This pilot is our portfolio and proof of concept. The success of this pilot is obviously vital to where we go with it in the future.

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1 THE OFFICE - GREG DANIELS, RICKY GERVAIS, STEPHEN MERCHANT, 2005
2 SUMMER HEIGHTS HIGH - STUART MCDONALD, CHRIS LILLY, 2007
II. PRE-PRODUCTION

i. The First Draft

The first draft is without a doubt the hardest one to get onto paper. My writing partner and I had been work shopping this concept for over a year before the first draft was written. Since we had been working this concept for so long, we already had a lot of it in place. I knew what the first episode of this show was going to look like. I knew which characters we wanted to put into it and I knew exactly how we were going to end it. The thing I didn’t exactly know is how these people interacted with one another. I also wasn’t exactly sure how to even write a mockumentary formatted script.

I looked up scripts from my favorite mockumentary style shows and comedies with our tone like: The Office, Summer Heights High and Arrested Development. This gave me a good example of how these scripts were structured on the page, which is very different from a normal narrative script. I was able to take all these shows and combined them into a style that I thought fit our show the best.

Learning who these characters are and how the live with one another was only something that I could discover by putting them down on paper. Like always, the first draft is drastically different from the final draft, but there were many elements and scenes that were really cemented in this first go.
Catherine’s character, for example, basically stayed the same throughout the entire process. A lot of her lines are actually identical to the first draft. This is usually something I would never want to do, but we knew this character so well from the start that we were able to really nail her dialogue right from the beginning.

Catherine was a unique case though. The rest of the cast changed drastically. Names changed and also personalities of characters were completely changed from this initial script. Some of these changes came from us wanting the character to be more complex but a lot of it came from casting, which we’ll talk about more a little later.

This first draft set us up to know what important pieces we would need like: location, cast, props, animals, etc. Luckily, those pieces didn’t change much and we were able to get moving on to locking down locations and actors.

ii. The Schedule

In all the parts of pre-production, the schedule is the aspect that really changed the most. I set out deadlines and dates for certain tasks to be done by but for the most part a lot of those got pushed back. The good thing though is that the initial dates were set far sooner than any of them needed to be. This gave us a sense of urgency to get these tasks done and made us feel late on things that we weren’t actually in any danger of missing.

This schedule was really a huge help to see everything we needed to get done all in one place. It gives you a sense of just how many
things you are going to need to accomplish in order to get this film done.

The most important date is the shoot date. If you have everything ready by that initial shoot date, then you’ve done your job. While we may have hit several bumps in the road, we were able to get everything together by that all important shoot date.

iii. Crewing up

Once I saw how much I needed to have done in the next 6 months, I knew that I was going to need help. Delegating responsibilities was essential in getting this project finished. I first got two producers on board. They were able to begin the initial search for other crew members that we would need.

My biggest job at this moment was to get the director of photography that I wanted most. I knew one guy who would make my life so much easier. This man’s name is Trenton Mynatt and he was my one and only choice for DP. I began by gently pestering him about the idea of shooting my thesis. Every couple weeks I would ask him again until he finally agreed to read the script. Once he read the script and saw it was a mockumentary, he was in. Landing Trenton as the DP was one of the most vital parts to this projects success. He was able to view things from a completely different perspective. Trenton took charge of his own camera team and G&E team, which again took so much pressure off of me. He changed the game for us.
The next step was finding our 1st assistant director. Again, I had my first choice and that choice was Langston Williams. Langston is an incredibly organized individual who has a certain calming presence about him. Luckily, Langston agreed to be a part of Unintentional Community and he would be a huge part of helping us run this show smoothly.

Casting was right around the corner so we had to get our casting director in place. Fabiola Andrade took charge of the casting. She had her work cut out for her as we had 10 speaking roles. I worked closely with her to make sure we got as many actors in front of us as we could.

The crewing aspect to any project cannot be overlooked. Without a few of these pivotal people, this film would have a very different look. I was very fortunate to get every single crew member that I wanted from the start. I know that it doesn’t always work out that way but I was persistent and that persistence paid off.

iv. Location Scout

The location for this project was very clear; we needed a summer camp that looked some what run down but it had to have the amenities to house the cast and crew for both weekends. No big deal, right?

This was the hardest/ most stressful part of the entire pre-production process for me. I really struggled finding a location. I started looking in April. I began by searching for summer camps in the state. I called every single camp that looked like it would fit what
we were looking for. They were all either booked or they weren’t interested in opening it up for a film crew. I drove to every camp that was within two hours of New Orleans, still no luck.

I had to consider that I may not find exactly what I wanted. This is when I started planning on the possibility of having to shoot in multiple locations. Obviously, this wouldn’t have been ideal but it was a real possibility.

Two months into the search, I found myself at a nudist colony in Slidell, Louisiana. This was rock bottom for my location search. There I was, fully clothed, smack dab in the middle of dozens of fully nude 50 somethings. I even almost had a bit of a panic attack. Needless to say, the nudist colony was not going to be our camp.

Up to this point, I had fully taken on the location scouting by myself. I had driven all over the state, called everyone I could think of and even almost sold my soul to a nudist colony. This is when I did what I should have done before, I asked Fabiola to help me out in the search. She immediately put me in touch with a location scout that she had worked with before. He gave me two names. I emailed the first name and looked up her camp. It was absolutely perfect. I literally cried when I saw the pictures because it was exactly what I had been dreaming of. Camp Marydale was a perfect fit. Now I just had to make it work.

Jill Pollard was the lady who was in charge of the camp. I immediately formed a relationship with her. I knew how important she would be to this project. Camp Marydale had let movies shoot at their
camp before so they were familiar. I went to Jill’s office and brought cookies and sat down to find out exactly what I needed to do. I felt it was incredibly important that I had face to face meetings with anyone who I would need help from. Emails were not going to cut it.

I wrote up a contract for Jill only to find out that UNO had to write up the contract and my name couldn’t be on it. This was my introduction to the world of insurance. I would spend the next 3 months going back and forth from building to building, person to person to get the insurance worked out. The fact that there was a payment involved completely complicated the situation. I had to give a donation to the school that they had to turn into payment for Camp Marydale. It forced me to pull favors from several different people which put me at the mercy of others. It was an incredibly tedious task but well worth it. Two weeks before shooting, we had all of the paperwork done and I had formed a nice relationship with the people who ran the camp. This would come in handy later in the production.

v. Set Design

Now that we had our camp, it was time to turn it into a hippy community. Since I had built a relationship with the people at Marydale, they allowed us to start setting up before all of the paperwork was final. Luckily, they had a large storage building on the grounds that would end up being a huge help for us.

Elena Bueso, head of the art department, and I made close to a dozen trips out to Saint Francisville on the search for anything and
everything we could use. This being a hippy commune, we were wide open with what we needed. We went to all the local thrift stores and told them about the project and promised to give them credits. To our surprise this worked out exceedingly well. We got the vast majority of our set dressing and costumes for free.

We were able to make this girl scouts camp look like a lived in hippy community for under $500. The rest of the art department work on painting signs and getting specific things we would need for the camp.

The biggest lesson I learned in all of this, was that it never hurts to ask. The worst thing we heard was no and that never set us back. We were able to pull so many favors from strangers just by simply speaking to them in person and asking for their help. The people of Saint Francisville were so incredibly helpful in our mission to make a believable hippy community.

vi. Casting

Casting was without a doubt the most pivotal part of pre-production but also the most fun. We had a large cast so we had to audition dozens of people for several different parts.

Four of the roles in this show had already been given to actors who weren’t required to audition. For two of the parts, I already had two actors in mind with whom I had previously worked with and I knew they were perfect for the parts. The other role went to my cowriter. We both felt comfortable with him taking on the role and I was set to
take on the other role. This was a bit of a risk but I trusted my gut. I couldn’t imagine anyone else playing any of those parts.

The audition process was a very long one. We put out a casting call on three different platforms and also contacted local talent agencies and had them send us actors who fit what we were looking for. This ended up being a crucial part for our casting strategy. We spent about a month getting a good list together. We went through over a hundred requests. We dwindled it down to probably about 60 or 70 total.

The auditions were split up into three weekends. The supporting roles were auditioned for on the first weekend. This worked out very well. After the first day of auditions I was already sold on two actors, but we still went through the full three days of auditions.

Since this project was expected to have a lot of improv, we asked all of the actors auditioning to do some improv exercises with us. This was super important in our selection process. The actors that we ended up choosing were the ones that were able to improv the best. It wasn’t necessarily because they were the most funny but it was more that we could see how well this person knew the character they were playing. It would help later on in our writing process as well.

We were able to find all the parts that we needed for those supporting roles on the first weekend. This left the second weekend totally open to the bigger parts. In *Unintentional Community*, we follow a boy and girl who are very close friends. There’s a specific dynamic that we were looking for. Without natural chemistry, the story
wouldn’t work. We auditioned several people for these roles as well as the role of Frank. Frank is the older man who owns the land that the hippies have taken over. This is also a role that’s very complex and has to be played the right way for it to work.

We got it down to four girls and three boys for our two leads. The part of Frank was still an issue. That’s when we decided the we shouldn’t be looking for a Frank. We should be looking for a Francine. This changed everything, but that will come later.

Two days before our call backs we decided to put out one more casting call. This final casting call gave us Ricky Faust. The second Ricky sat down in the room we knew he had the part. He was exactly what we were looking for. To be fair though, we gave everyone else a chance.

We held our call backs with the eight actors. It took all day. We paired everyone up with each other and had them do some improv together. We also did something that I thought was unique. We brought each person in by themselves at the end and asked them who they felt the most chemistry with. Ricky said exactly what we were thinking. He chose Olivia Peck.

Olivia Peck was a really interesting case. When we were deciding on call backs, she was our last choice. She wasn’t exactly what we were picturing for the role but she was really funny and there was something really unique about her. So we decided why not. Little did we know, she was exactly what we needed.
She made us totally change how we saw the part. The way she played Julia morphed the entire tone of the character. After we decided on Sandy and Julia’s roles, I sat down at the computer and started changing dialogue that fit the actors. I was putting in things that I heard them say during their improv sessions. They had a natural chemistry from the very start and it was magic. It could not have been more clear that we had the two most perfect people to play these parts. I could cry right now just thinking about it.

Now, the Francine situation was obviously not ideal, but we had to do it. We held auditions for this part about a month after we casted the other roles. We sent out our casting calls like last time. I asked a few people who I trusted if they knew anyone who would fit the role. One of the names that came up twice was Adella Gautier. She was a fiery older woman who had just recently overcome cancer. This was obviously a concern of mine since I knew we would be shooting outside in the heat.

We brought in Adella for an audition and she had it before she walked into the room. She was already in character as I was helping her out of the car. I’m pretty sure she never left character the whole time she was with us. I spoke with her about the concerns that I had and she assured me she would be fine. We accommodated her a little more than the others to be extra safe.

With a month and a half before the shoot, we had totally locked our cast. We had filled all ten speaking roles with perfect fits. I sent out scripts to the whole cast and opened myself up for any
questions that they had. I wouldn’t see them all in the same room until the table read.

vii. The Table Read

The table read for this project was so much more beneficial than I ever thought. This was the first time I really got to hear all the actors say their lines together. It truly was the first time the scenes were brought to life.

I had heard before that the table read was mostly for the writers and this could not have been more true. Immediately following the table read, I went back to the script and changed up some dialogue. The characters were really starting to be molded into the people that were playing the roles. I think this worked really well because our casting was spot on.

viii. Shooting Schedule

The shooting schedule was right at the top of the list for the things that set us up for the most success. I sat down with Trenton and Langston the week of the shoot and we went over every single thing that we wanted to do.

We spent about eight hours going through every scene that we would be shooting on the first weekend. This was incredibly tedious but it gave us an opportunity to envision exactly what we were going to need. Trenton and I had been to the location together, so that was essential in us laying out how we were going to shoot certain scenes.
This being a mockumentary, left us with a lot of situations where we basically knew we were going to be lose with the camera. We had two cameras rolling for most of the scenes because we wanted to be able to capture anything that was going to happen. This was all in preparation for improv.

The shooting schedule laid out all of the shots that we absolutely knew we were going to need. It also gave us an idea of what other shots we would have an opportunity to grab in the moment.

ix. Pre-Production Conclusion

I could not have ever imagined the amount of work that went into prepping for this project. It was truly a full time job to make sure that everything was in place and ready to go. I was happy to take a hands on approach in every single aspect of pre-production and I think thats what a director/producer should do.

I learned so much about working with people in the initial process. The relationships that you build with people truly make such an impact on the final product. Wherever I pulled a favor, I always kept my word to each person and I’m proud of that.

At the same time, trusting your crew members to do their jobs was also a huge lesson. I knew that I had to put faith in the people I was working with. While I kept a close eye on everything going on, I tried to never micromanage. I wanted everyone to feel that they were truly making a difference in the project.
We were very lucky to get so many people on board who were truly excited about this show and believed in its potential. This was key. I wanted to surround myself with people who believed in Unintentional Community as much as I did. We weren’t shooting this with any belief that this would be the one and only episode shot. We shot this truly believing that this would be a nice learning experience for when we come back and shoot the rest of this show. When everyone is working together in a common goal that they all believe in, magic is bound to happen.
III. PRODUCTION

i. Acting While Directing

I took on the task of playing a large role in this piece. It’s how I always envisioned it and I knew I would regret it if I didn’t just go for it. So one of my main tasks before the shoot was to practice my character.

My acting coach, Lance Nicols, played a huge role in helping me find my character's, Jonas J, voice. Once I had his voice down, I could start to create his mannerisms. Everything else about the character began to fall into place for the most part.

Jonas J is a complex character and one that if played wrong it could be really bad. Jonas is an over sexual character who sees himself as the leader of the community. He is far from the leader though and the rest of the people look at him like he’s an idiot. Certain aspects of his behavior are incredibly inappropriate. The thing about him though is that he doesn’t know how wrong he is. He truly thinks he is helping people.

I had to find the line between making this character funny, sexually inappropriate believable and somewhat endearing. This in itself was really a difficult task. My writing partner and I spent a lot of time molding Joans so he would not cross the line and become grossly offensive. This was only something we would see if it worked once we got on set.
ii. Just Directing

Directing this project was a daunting task because of the large cast. The 10 speaking roles was something that at times was very difficult to focus on everyone. I had to find ways to make my time as valuable as possible since I was often acting as well.

I had an advantage with the whole cast and crew staying at the camp with me. I used this time to either go over how I envisioned the scenes, talk about their lines or even rehearse in the locations. This extra time off set was essential to things running smoothly on set.

Another key for directing this many actors was trust. I had casted these people because I believed they knew who this character was and the choices that they would make. I really trusted most of the choices these actors made and even shifted entire scenes into a direction that they took it. For example, Matt Story, who plays Jebadiah, said something about his father beating him in one of his interviews. It sounds terrible but it was a hilarious direction to go for this character and it made Jebadiah so much more complex. I stopped everything and Matt, Zach and myself reworked his dialogue to fit this new direction. We did the same thing with his second interview as well to continue to push this new theme. This openness to new ideas is something that really brought a lot of depth to this project.
iii. That Very First Day

I have learned in the past that the first day of shooting is always the toughest. To try and make everything run as smoothly as possible, I showed up to set a day early. I had a few key crew members and some of the actors as well. This really helped us get a good start for the next day. We were shooting in Saint Francisville, which is a two hour drive from New Orleans.

The very first day of the shoot was by far the most difficult of the entire project. We were missing Langston because he had work. This was really where I learned just how incredibly important a good 1st and 2nd AD are. Langston’s replacement for the first day was not prepared to take on the job. This is my fault because I should have been more diligent with her but I just believed her when she told me she knew what to do. This mishap would make this day one of the hardest of my life.

Like usual, the first day was running a bit slower than we would have liked but we were really getting everything we needed and there were no issues for the most part. This all changed when it became my time to go on camera. Since we were missing Langston, there wasn’t anyone ready to take on his role with me in the scene. I really felt a immense amount of pressure.

Looking back, I would have pushed all my stuff off of the first day. It was harder than I could have imagined to pop out of being the director into acting like this really weird guy on camera. Without Langston there, I had to totally run the set by myself.
We got through all of my scenes relatively quickly. The main hold up was lighting set. All of my worries were totally in my head. I played on camera exactly how I needed to and I was very happy with the performance once I got to see it.

Directing while acting is something that got a lot easier as we went on. Not only was I more comfortable but I also had Langston there so I wasn’t answering everyone’s questions while trying to get into character.

I felt all the pressure on that first day. Even though I had planned and prepared and did everything I thought I needed to, I still felt the weight. This day was an incredible learning opportunity. I’m very proud that after everything, we were able to get exactly what we wanted that day. It set us up for the rest of the shoot. It was truly a baptism by fire.

iv. The Rest of the First Weekend

Once the dreaded first day was out of the way, everything really began to run smoothly. Langston showed up first thing in the morning on the second day. I could hear angels singing as he walked up. I probably cried a little bit here too.

Our second day was a fairly easy day. The main task on this day was handling all of the animals and extras. We had several goats and chickens for this day. They were not only needed for our big outdoor scene but we needed them in a kitchen scene as well. We were fortunate to get some really well behaved animals and things ran as smooth as
you could hope for with the amount of animals we had. The extras were very easy to give direction to. I had no problem in that area. Langston was a huge help. We were actually able to finish early and rehearse our big scene for the next day.

The third day of shooting was the Purge scene. This was an eight page scene that involved 9 of the 10 speaking roles. We had planned prior that we would dedicate an entire day to shooting this one scene, and we needed it. The rehearsal the day before proved to be incredibly beneficial. This gave Trenton and myself a chance to put everyone exactly where we needed them to be. From here Trenton was able to really start to envision how he was going to shoot this. He suggested we add a very wide master shot grabbing the entire scene. This wasn’t something we had in our original shooting schedule but it ended helping us in more ways than one.

When we began shooting we started with this master shot. This was an opportunity for my cast and me to run through the entire eight page scene without stopping. We basically rolled on these rehearsals and it gave me a place to cut out to while I was editing. It also was just a great practice for us acting. It gave me a chance to really deiced how I wanted things before I had to get fully into character.

We had to fight the sun during this day long scene but we got everything we needed. It took us eight hours to shoot this scene. We were left with enough time to grab the final scene we needed for the weekend. I was so deep into my character at this point that I truly felt like I could keep going forever, but I think I was alone on that.
We wrapped up the last day in 10 hours. We were able to successfully shoot the scene that concerned us the most. Trenton’s advice to rehearse the day before was the best thing we could have possibly done and we used that the next weekend as well.

v. Lessons for the Next Weekend

We learned a lot that first weekend. The crew got into the swing of things. I think everyone had a good idea of what they needed to do. The camera department really got use to how we were shooting this, since it was different from what any of them had ever done. Overall, we were ready to finish things up.

I personally learned a few lessons the hard way. The most important lesson was how important my 1st AD was. I cannot stress that enough. Especially since I was acting every day of the shoot.

Another lesson is to have more than one animal wrangler. We had quite a few goats and dogs causing some issues. We were lucky we didn’t end up losing any of the animals. In hindsight, 10 goats and 5 chickens was overkill. I think we could have done fine with half the amount of animals.

The first weekend allowed me to build a rapport with my cast and crew. We had all built a relationship and we knew what to expect from each other for the most part. I was able to pull aside anyone who I wanted to discuss things with and having that open dialogue really helped us out going forward.
vi. The Second Weekend

Having the week in-between was a great opportunity to tie up some things that didn’t go over great the first weekend. There really wasn’t much that I wanted to change but this was a great time for everyone to pause and recharge. This also gave Trenton and I a chance to get our next shot list together.

The biggest change from the first weekend was the catering. The food the first weekend was not up to par and was definitely not what I had expected. So I cancelled the first caterer and brought in someone who Langston suggested. Our new chef, Sidney, was incredible. He really helped me motivate everyone by giving us incredible food. He was making us gourmet food for every single meal. It was better than I ever could have imagine and it really made a big difference. A well fed crew works much more efficiently.

The second weekend was Adella’s weekend. We planned it out so she would only need to be there for two days. We wanted to be able to not keep her any longer than we needed. Like I said earlier, she had just over come cancer and was 80 years old so we needed to take precautions with how much we worked her. We were able to get her stuff done in the beginning of the days for the most part.

Our practice from the first weekend was paying off and by mid-day Saturday we were a full day ahead of schedule. But then the skies opened up and it started raining. It would continue raining until Sunday afternoon.
vii. The Rain

If it weren’t for this down pour, we would have finished everything on Saturday night. This was the hardest rain storm Saint Francisville had seen in years. It was so bad that we were actually trapped at the camp at one point because the bridge to exit was under water. If that didn’t make matters bad enough, we lost power for close to 18 hours. We only had one scene left to shoot, but it was an outdoor nighttime scene around a fire. Definitely not the easiest thing to do in the rain.

We tried our best to wait out the rain and shoot very early Sunday morning but the rain never let up. I had known the rain was a possibility so I bought several large tarps that we were able to cover the entire fire pit area and as much wood as we could. All we could do was wait.

Sunday morning we lost most of our crew because we couldn’t shoot until late that night. So we just waited. The power trucks came around 8pm and turned the power back on. By 9pm we were rolling. The fire pit had some how miraculously stayed dry under the tarp.

This ended up being the second hardest day of the shoot. We were all dead tired and there was some blocking issues that I was trying to work out. Never the less, by 4am, we were wrapped. And to make it even better, the footage is some of the best of the whole shoot.

We were so lucky that key crew members stuck in there with us and finished this final scene. It is also the final scene in the episode so the energy was really perfect and everything came together.
viii. What I Would Do Differently

If I could go back and do anything differently it would be to make sure my 2nd AD knew everything that I expected of her. This was really my main issue throughout the entire production and luckily it didn’t hinder anything.

This was a good lesson when to trust you gut. I had asked her prior if she wanted me to go over everything with her but she assured me she knew what she was doing. I should have told her I wanted to do it just in case. This would have made that first day so much easier for me.

Even though this wasn’t an ideal situation, we were able to really thrive during production. I have never heard of any thesis film being an entire day ahead of schedule. I think this all really goes back to our planning. We were able to really protect ourselves from something happening that was out of our control.

The planning of the the fire scene at the end is not something I would change. It’s unfortunate that it rained but most our scenes were shot outside any way so the rain would have put us on hold no matter what. This was a tough decision at the time because I knew the rain was a real possibility but all I could do was push ahead and get done what we could. Thankfully, it all worked out in the end.
IV. POST PRODUCTION

i. The First Cut

If the first draft is the hardest, then the first cut is the longest, in every way. I started editing immediately. Considering this project is heavy on improv and shot with two cameras, there was a lot of footage. The only way to do it was to just dive in.

I started by going through every single second of footage. I picked out the takes that I thought were the best. I would take notes on which ones I thought would work and which takes had the funniest moment or joke. After I had reviewed everything, I started piecing it together.

I edited in order. I thought this was clearly going to be the most effective way. I had some issues with my cold open. Cold opens are hard because you just immediately throw your audience in. My natural instinct is to grab them with something from the jump but the way it was written and shot was a little flat. There wasn’t too much movement and it was just a guy talking in front of a ashy fire pit. So to solve this I added in shots of him walking with his voice over the top. It worked. It made sense with our format and it added some movement.

Once I got going, I rarely stopped. Besides going to work, eating, exercising and sleeping, the only thing I did was edit. I logged my hours for the first cut, which ended up being 47 hours. I had a cohesive 32 minute first cut after a week. Not too bad.
Once I had my first cut, I showed it to Zach and then went and made a second cut. I would say that I technically had three or four cuts before I started screening the “first test cut”.

**ii. Working with an assistant editor**

I was advised by Trenton that I should let someone else take a stab at the edit. I agreed that fresh eyes on it could give us a new perspective. Trenton gave me the name of a guy who is a really good editor and also makes comedies himself.

Thomas Baumgardner wasn’t involved in any other aspect of the project. He knew nothing of *Unintentional Community* until we sat down and talked. He was the freshest eyes we could possibly get. I gave Thomas the script, told him there was a ton of improv and really sent him on his way.

Waiting on this next cut was torture. I had spent the last month just editing away and now I had to just sit and wait. It was incredibly difficult but finally in about three weeks Thomas sent me his cut. Right from the first sequence I loved the changes he made. He put in some perfect juxtaposition that I totally missed. His temp music could not have been more perfect (more on that later). Then I started noticing some parts were missing. Then I realized a ton of our jokes were missing. These weren’t just jokes though. These were elements that were important for character dynamic and development.

Thomas came over and we watched it together and discussed the many pieces that were now gone. He gave his side and I gave mine. It
was a meeting that lasted over five hours. In the end, I felt really strong about things that I thought should still be in the episode. This meeting with Thomas forced me to explain exactly why these things needed to stay and what they did for the story. It was an incredibly beneficial experience.

So I did what any other open minded filmmaker would do; I spent over 20 hours putting back the majority of the pieces that he had removed. The difference though was that I was now fully confident in all of these decisions. I knew the purpose of every single moment in that episode.

iii. Test Screenings

The test screenings were a really interesting experience. We set out to test these cuts in front of every single demographic we could. I continued to smooth out the edit throughout this process as well. The test screenings really opened us up to a lot of thing that we weren't expecting.

The hardest thing about opening yourself up to criticism is knowing which criticism to take. We got so many different opinions that by the end of the process we were pretty much done listening to what most people had to say. That being said, the vast majority of the screenings were really eye opening.

We would always ask the obvious questions like: did you get the plot, were you ever lost, is there something that you don’t understand, etc. We also would always ask people who their favorite
character was and who they thought the leader of the community was. The favorite character question was also so interesting because we began to see a trend dependent on age/demographic. At this point, I can pretty much guess who will like which characters. Some characters were received better than I expected and some the opposite.

Our biggest question was about offense. We touch on some pretty controversial things in this first episode. It was important that we brought these issues up without them being in bad taste. This was our most difficult task with this piece. No one who viewed these test cuts was offended. No women, men, gay, straight, white or black people came away feeling wrongly portrayed or offended. As two white male writers, this was a huge compliment. The test screenings were a huge success.

iv. Picture Lock

Picture lock was a difficult thing to do. I had been sitting on the same cut for about 6 weeks before I met with Professor James Roe. The length was a little longer than we wanted (32 minutes with credits) but I figured it was fine. This was soon to all change.

I met with James four days before I was planned to picture lock. I had a scheduled date with Apex Post Production to do all the sound work so I knew I had to hit that deadline. Zach and I really respect James’ opinion and his advice to us was that we had space to cut it down. He also told us that 32 minutes can look like lazy editing when we should aim to get the cut down under 30 minutes. He was right.
I took his advice and cut down small parts here and there. I worked hard to take any unnecessary “air” out of the piece. I knew that in order to get two minutes cut out that I was going to have to lose something big. I cut out an interview that was funny and it helped with character development but wasn’t 100% crucial. Chopping out the entire interview got us under 30 minutes. It also helped a lot with the pacing.

The feedback that I got on the new cut was that it was funnier and several people didn’t even realize that the interview had been cut out. This was our last “baby” that we had to kill and it ended up being the right decision. We were able to get everything smoothed out and turned in to Apex on time.

v. Music

I had mentioned earlier that the temp music Thomas found was perfect, and it was. Unfortunately, we didn’t own any of the music so we had to make our own. This was a really tough task. On one hand we wanted to make something totally original but also something close to the temp since it was so perfect.

We had a band, that included Zach, make the music for our intro. This was the most important music in the entire show since we intend for it to play in every single episode. We wanted it to have the same impact as the temp music but also bring more of a unique Indian vibe.

The original piece was definitely in the right direction that I wanted but I felt that it needed to have more energy to fit the intro
visuals. I felt it was important to customize this intro music as much as we possibly could.

After sitting down with Zach and the engineer, we finally came to a final piece. It was a hard thing to continue to tell them that I wanted it to be different but it was a situation where I knew that if we didn’t get it perfect I would regret it.

I am still currently in the process of getting used to hearing new music on the episode. I have watched it over 100 times with the same music so it’s a slow process getting accustomed to the change. This is something that happens throughout the entire editing process.

vi. ADR

Working with Apex Post Production has been a really incredible experience. They have taken the sound editing to a level that I had never experienced before. We brought in all 10 speaking characters to do ADR. Again, the large cast was an obstacle but careful planning helped it run smoothly.

I split the ADR sessions into two different days. I brought half the actors one day and the other a few days later. Most of the actors had never done ADR in a professional sound stage before so there was some warming up that I had to help them with. It was a bit unnatural to direct them in this setting because it was so difficult to not give them blatant line readings. I had a shorter fuse with this than I would have on set. Usually I would continue to work with the actor without giving them a line reading, but in this setting, if they
weren’t getting it right after a few tries I would just give it to them exactly how I wanted it. Fortunately, the actors understood and they actually preferred that method.

vii. Final Mix

The final mix at Apex was a very intensive process. We sat down with the guys there and went over the entire sound mix for about eight hours. It was great to hear the episode be full. The sound has a way of filling in any pieces that seem to lag.

There were some changes that I made during the session. A couple of the lines they chose were different from the ones I preferred. It was a group effort working with the guys there to get it exactly where we needed.

I couldn’t be happier with the outcome of the new sound design of the piece. Good quality sound is the difference from amateur to professional films, in my humble opinion.

viii. Color

Color was the first part of this entire process that I was mostly absent for. My DP, Trenton, color graded the entire piece. We wanted it to have a very naturalistic look. There was one issue though. We shot with three different cameras and they all had different internal settings. Ultimately, this caused a challenge.

Since the cameras were shooting with different settings, the color was difficult to match. This also posed a problem since most
scenes were shot with two cameras at a time. We had two different camera’s footage cutting right next to one another. This meant the color had to match.

After my first color meeting with Trenton, I realized the color was not going to be perfect. I had him saturate one scene a little more and that helped, but the final product was not perfect. I can notice inconsistencies throughout the episode, although I don’t think most viewers will ever notice.

The color was the last thing to be done before we were totally locked. I had to sacrifice the piece being completely perfect. I realized that the issues were not glaring and ultimately were not something that we were going to be able to fix without bringing someone else in. For what it’s worth, I haven’t heard any feedback about the color being an issue since we locked.

ix. Final Lock

The final lock was difficult. I had set a date for myself and time was up. The episode had a few details that I thought stuck out but no one else ever seemed to notice them. This was one of those times when I had to trust more subjective eyes.

I was happy to be able to put it all together with the final sound and color. It sounded and looked professional. Ultimately, that was the goal and we succeeded.
x. Post Production Conclusion

Post production was an incredibly tedious process. I started editing in the first week on November and was completely finished March 5. I was more than happy with the time that it took.

I found that the sound took a lot longer than I anticipated. We were working with Apex for 6 weeks. I initially thought we would only be with them for a month. The Mardi Gras holiday set us back a week but fortunately we were still able to get everything we needed in the beginning of March, and that was our goal.

Throughout this process I learned how important feedback is. I also learned how important it was to know what feedback to take and which to ignore. We got a lot of conflicting opinions and we had to stick with our gut on a lot of decisions. I feel that we came out with a product that will serve the purpose that we intended.
V. THE BIBLE

This being a show, we have to have a bible that we bring to any pitch. The bible will consist of details in this world that are necessary for a potential buyer to know in order to see our full vision. The more research that I’ve done about how bibles are done today is that people want more visuals and less text. Unintentional Community’s bible consists of: a show introduction, tone, first season episode by episode synopsis, main character descriptions and the path of the show.

It was very important that any writing in the bible had the same comedic tone that the show has. This is important to keep the reader in the comedic mindset since they will hopefully be watching or have just watched the pilot. Our episode breakdown in just a short paragraph about what happens in the episode. We kept it broad and didn’t over tell the story of the episodes.

Our character breakdown consists of a picture of the character, a drawing and screen grab, as well as a short description and their spirit animal. We include a drawing of the animal as well. This was a very visual way for the reader to get a really good sense of who this person is without having to read all about them.

The tone is right in the beginning of the bible. We use examples of inspiration that could help be a point of reference for the reader. We also keep this section very comedic and concise.
Finally, the path of the show is a quick blurb about where we see this show going. I find it important for the writers to know how they want to end their show. This is a way to keep the show moving in a steady direction and protect us from veering too far from our original intention.

It is understood that a bible is just a fluid vision for the show. We know that many things may change but those important details like tone, format and path are things that should be inherent in this story no matter what.
VI. THE PLAN

The plan for Unintentional Community consists of two parts: meetings and festivals. My Plan A is to contact anyone who may be able to put me in touch with someone who could lead us toward distribution. While I’m moving in that direction, I will also submit the piece in specific festivals. I have keyed in on certain festivals that I think will be to our biggest benefit. The festivals I have chosen are either very prestigious (Sundance, ATX, New Orleans Film Fest) or they are geared for television (iTV Fest, CineLove TV Pilot Fest).

The first meeting that we had was with a producer who works for Bron Studios. He is shooting a Tom Hardy movie at my dads house. I got him to watch our pilot and listen to our pitch. We got invaluable feedback from him and we also potentially can got a contact in L.A. who develops projects like this. I have kept the mindset that we cannot depend on this at all. I will still move forward full speed on my other avenues.

I anticipate the plan evolving as we move forward but as of right now I feel confident in the initial direction. It is important that we put ourselves in front of as many potential buyers as possible. I believe we will be picked up eventually. We just have to continue fighting.
VII. FINAL THOUGHTS

To sum up this entire project thus far in one word, it would have to be stamina. I’ve needed stamina in every single phase of this project. If I stop moving, the entire train will come to an immediate stop. I am the engine.

Pre-production was a constant effort to put people together and make sure everything was falling into place. There were several issues that I had to remedy first hand. The location scout was a long journey that seemed totally helpless at times. The countless trips back and forth to Saint Francisville were absolutely exhausting. The never ending rewrites became second nature. It was truly something that had to be handled on a daily basis.

Production was a two week whirlwind. I was living off of only a few hours of sleep a night. I was the first up and the last to go to sleep. I knew directing and acting at the same time would be difficult. It truly was but it was everything I hoped it would be. I was fully immersed in this project. The enthusiasm of my cast and crew made my job so much easier. They made all the difference.

Post-production was just pure work. I’ve become so accustom to sitting in front of my computer that I do it out of instinct whenever I get home. I have spent countless hours editing this piece and that just includes the picture. The time we spent on music and at Apex was also grueling. It’s a very long and tedious process to get things perfect, or almost perfect.
This final phase will require the most stamina. I know that we have a long road ahead of us. I have to keep the same enthusiasm that I had when we first started. The sales pitch starts now. All the work we’ve done will come down to whether or not we can sell the potential of this show to someone.

I think the first three phases went better than I could have asked for. I know that only happened because of the initial preparation. We set out some pretty difficult deadlines and we hit them all. I’m proud of my cast and crew. Unintentional Community was a very ambitious project for us to take on and I think the evidence shows that we more than succeeded. Only time will tell if others agree.
Go ahead and watch the pilot, we know you want to.

Samsara, the name of our community, refers to the cycle of rebirth within the universe.

Much like our people, who burned their old lives away to reinvent and evolve in this special little community.
WELCOME TO YOUR NEW HOME

THROUGH THE LENS OF A DOCUMENTARY CREW, WE WATCH AS TWO "FRIENDS" RUN FROM THEIR LIVES IN THE REAL WORLD TO AN INTENTIONAL COMMUNITY WHERE THEY TRY TO FIT IN TO THIS TOTALLY MISSED GROUP OF MODERN DAY HIPPIES.

UNINTENTIONAL COMMUNITY IS A DOCUMENTARY EPISODIC COMEDY.

SET IN AN INTENTIONAL COMMUNITY THAT HAS OVERCOME AN OLD SUMMER CAMP, MUCH TO THE DISMAY OF FRANKIE, THE LAND OWNER. THE CAMPUS IS FILLED WITH NEW AGE "HIPPIES" DISCOVERING WHO THEY ARE AND HOW THEY BELONG.

INSPIRED BY EXPERIENCES FROM LIVING IN A COMMUNITY, WE USE A FICTICAL DOCUMENTARY CREW TO GUIDE THE VIEWER AS THE COLORFUL CHARACTERS TAKES US ON A JOURNEY INTO WHAT IT MEANS TO COEXIST, CO-CREATE, AND COLLABORATE... ON A LAND THAT'S NOT ACTUALLY THEIRS. SOUNDS FAMILIAR RIGHT?

CHARACTERS VS SPIRIT ANIMALS

LIKE A TOYOTA COROLLA, SANDY MIGHT BE ROUGH AROUND THE EDGES BUT HE'S DETERMINED AND TRUSTWORTHY. THE PERFECT RECIPE FOR A FRIEND TO COUNT ON. JONAS IS MORE AFRAID OF LOSING JULIA AS A "FRIEND" THAN HE IS OF NOT GETTING INTO COLLEGE SCHOOL.

FULL OF PRIDE, JONAS STRUGGLES AROUND LIKE A PEACOCK, PLAYING HIS BRIGHT FEATHERS FOR ALL TO SEE. IS THIS ALL COVERING SOME DEEP INSECURITY ABSOLUTELY. A FORMER CELLO PLAYER, JONAS BURIES HIS DADDY ISSUES BY TRYING TO RULE HIS "PEOPLE" WITH A VERY TOUCHY HAND. MAY TOO TOUCHY.

SEXUAL AND PERSUASIVE, GRAY CAN GET WHAT SHE WANTS. IF SHE SHOWS WHAT THAT IS, MUCH LIKE A PRISION BIRD PUSHING FOR FREEDOM FROM HER OWN RESTRAINTS, GRAY LOOKS TO THE COMMUNITY FOR ACCEPTANCE AND PURPOSE. IT'S ALSO A NICE FIT DROP INSIDE THE CUMULUS MUSIC FESTIVAL SCENE. HULA HOOPING IS HARD WORK.

THE GENTLEST OF THE BIG CATS, A SLOW LEOPARD IS MAJESTIC AND POWERFUL. JULIA IS TOO. SHE JUST DOESN'T KNOW IT YET. CRIPPLING HER SUCCESSFUL PARENTS' HOPPY EXPECTATIONS, JULIA IS LOOKING FOR ANYTHING BUT HER CURRENT PATH. UNLESS IT'S SANDY'S HELP. SHE DOESN'T WANT HIM EITHER... OR DOES SHE?
FOREST

MOVING AT HIS OWN PACE, FOREST IS THE GUARDIAN OF THE DOORWAY. LIKE A TURTLE WITHIN THE SHORE, HE MEETS NEWCOMERS FROM HIS INNER WORLD, HE SPORTS MAGIC, OFTEN IN THE FORM OF PSYCHEDELIC MUSHROOMS. WE THINK FOREST HAS BEEN IN THE COMMUNITY THE LONGEST BUT NO ONE REALLY SURE. NOT EVEN FOREST HIMSELF.

TERRY

ALTHOUGH EASY TO ANGER, TERRY HAS A GENTLE HEART. BENEATH HIS ROUGH BEHAVIOR, LIKE THE BUFFALO, HE IS FILLED WITH ABUNDANCE. QUICK TO TAKE HIS STANDS OUT ON OTHERS, TERRY TRIES TO FINGER THE VOICES OF HIS VICE. NOT TO MENTION HE’S SLEEPING WITH THE MAYOR’S SON. BUT NO ONE’S SUPPOSED TO KNOW THAT.

CATHERINE

PREDICTABLY UNPREDICTABLE, CATHERINE IS A WALKING ENIGMA. HER SPIRIT ANIMAL IS THE CAT. INDEPENDENT AND MYSERIOUS, SHE IS OFTEN UNSOCIAL. TRY AS SHE MIGHT TO FIT IN, CATHERINE’S STILL JUST A TRUSTAFARIAN ACTING POOR UNTIL SHE DECIDES SHE’S.. WELL, NOT POOR ANYMORE.

JEBABU

RIDING FROM HIS ADDICTION, JEBABU IS A MASTER OF APPARENT DECERTES. HE SEES TEMPORARY SHELTER BY CHANGING RELIGIONS AND ISN’T AFRAID TO PLAY DEAD. THOUGH HE TRIES HIS BEST, HE CAN’T ALWAYS KEEP HIS DARE EASY IN THE CLOSET. HIS JOURNEY IS ONE THAT KICKS ROCK BOTTOM MORE THAN ONE.

SEASON ONE BREAKDOWN

SEASON ONE’S EPISODES FOLLOW THE THEMES OF THE 7 CHAKRAS

1 ROOTS: (MULADHARA)

THE COMMUNITY OF BAASARA PREPARES FOR MAMA FRANCINE’S EARTH APPEARANCE DAY. THE TWO HENRIES, JULIA AND SANDY, ARRIVE. THEY DRAG ALL OF THEIR BAGGAGE IN WITH THEM, FILLING IT ALL OVER THE PLACE DURING THEIR VERY FIRST PURGE CEREMONY. WILL THEY DECIDE THAT BAASARA IS THE RIGHT PLACE FOR THEM OR WILL THEY HOP IN THEIR MINIUMB AND HEAD BACK TO THE REAL WORLD?
2 THE KEY: (SVADHISTHANA)

Jeb and Terry are locked in the freezer and of course, only forest knows where the key is. Julia joins the forest on a mission to find the key; but, little do they know, they may uncover more than they expect. Meanwhile, on the other side of the camp, Sandy reluctantly takes some pointers from Jonas on how to get Catherine in his "Phallus Palace". Jonas may not be the only one misreading some social cues; Sandy just might walk into another friend zone. The deeper Julia and Sandy get into the community, the further they may be getting pulled apart.

3 THE RED TENT: (MANIPURA)

A guest visits the community and she may just be Jonas' worst nightmare. Women's empowerment makes a stop to the community to help the women find their inner power. Jonas starts an empowerment movement of his own, which ends in a pathetic display of a man coming to his breaking point. Vira Grace K's lessons may even spark a change in Julia and Shay, a change that may loosen pull them further from their perspective male counterparts.

4 THE INTERVENTION: (ANAHATA)

Jonas has been on a downward spiral, culminating in his dramatic breakdown outside the red tent. In order to save one of their own, the community calls an intervention or as they call it a self awakening bath. The members go around to tell Jonas how his behavior has affected them in negative ways. Shay, with her new found power, takes aim at Jonas like she never has before. The truth chases Jonas deep in the woods into isolation. But Jonas isn't the only one in need of an intervention. Jeb and Terry may have a secret of his own that begins to surface.

5 THE CONCERT: (VISHUDDHA)

Now that Shay has taken her place atop the throne, what better way to introduce herself into power than an over-the-top concert that the community can't afford. Shay manages to convince Jeb to help her plan a concert disguised as a family gathering. In order to pay the band, Jeb does what any quick thinking addict would do; he panics off with the profits from hisrugger. To say the least, this doesn't go over well and just like Woodstock of '69, '72 ends in a fiery house pit. Shay's reign of power is a fast and furious disaster.

6 THE VISIT: (AJNA)

Mama Francine is sick and the whole community comes together to find her a cure. Well kind of. Forest sends I am to town to get “medicine” from the other nearby intentional communities. Equipped with nothing but a hand drawn map and Opioid Van, I am finds himself lost inside of a shopping mall. Meanwhile, the rest of the community is trying to decide what is best for Francine. Unfortunately, I am takes the bad and Mama Grace is blow his own mouth long. Bender, Julia and Sandy are able to sneak Francine to the hospital. But, a good deed sparks Julia and Sandy to begin mending their broken friendship.

7 THE NEW MOON GATHERING: (SAHASRARA)

The community is set to celebrate the new moon the only way they know how. A fashioned magic mushroom trip. Thanks to forest, Sandy and Terry sip into their mushroom soup a little sooner than they planned. A very resistant Julia takes some really poor advice from Shay about what not to do on her first mushroom trip. Jeb, deeper into the dark side than ever before, is settling up for today's moon gathering, still under the impression Francine has died. In the midst of everyone in the peak of their mushroom trip, the sheriff barges in with a warrant, but he won't be the only surprise visitor.
CHARACTER DRIVEN, SYMPTOMATIC AND EMOTIONAL, UNEXPECTED COMMUNITY USES COMEDY AS A MIRROR, REFLECTING THE ARCHETYPES FOUND WITHIN OURSELVES AND WHATEVER COMMUNITY WE CHOOSE TO CALL HOME. THE DOCUMENTARY STYLE JUXTAPOSED TO THE ECCENTRICITIES OF THE CHARACTERS SETS THE STAGE FOR COMEDY THAT SLIPS BETWEEN THE THRESHOLD OF THE VIEWER.

MUCH OF THE HONOR IS ALSO FOUND IN THE CUTAWAYS, SIMILAR TO THE FORMAT FOUND IN SHOWS SUCH AS ARRESTED DEVELOPMENT ON THE OFFICE. THE PERSPECTIVES OF THE CHARACTERS PAIRED WITH THE UNBIASED DOCUMENTARY FOOTAGE, OFFER A HUMOROUS GLIMPSE INTO THE HYPOCRISY OF HUMANITY. THIS SOMEWHAT DARK HUMAN DESCRIBES TROUBLED CHARACTERS RUNNING FROM WHO THEY ARE... OR MAYBE THEY JUST ALL HAVE DADDY ISSUES.

OUR CHARACTERS ARE A FOUND EGG OF CONTRADICTION, WITH THE STAGE SET, THE KARAOKE TENDENCIES OF THE CHARACTERS TAKE BOTH THE DOCUMENTARY CREW AND THE VIEWER ON A WILD RIDE. THERE IS A NICE BALANCE OF DARK HUMOR MIXED WITH GOOD FEELS.

OUTSIDE OF OUR COMMUNITY

MADBEVILLE

WHAT BETTER TO BE NEXT DOOR THAN A QUANT LITTLE CONSERVATIVE TOWN RUN BY A MONOPOLISTIC, LAND GRABBING MAYOR AND A GOD FEARING BAUTH OF A SHERIFF.

IT ISN’T UNTIL I AM CAUSES A ROKUS IN TOWN THAT BARABARA FINDS ITSELF DIRECTLY IN THE CROSSHAIRS OF MADBEVILLE’S FUTURE.

MAYOR GOODMAN HAS HIS SIGHTS SET ON FRANCISCO’S LAND AND HE’LL DO WHATEVER IT TAKES TO GET IT... ESPECIALLY ONCE HE FINDS OUT HIS SON IS IN A RELATIONSHIP WITH ONE OF THE HIPPIES... AND IT’S A BOY
**The Other Hippies**

SAMSARA ISN'T THE ONLY INTENTIONAL COMMUNITY IN THE AREA. THERE ARE OTHER NEAR BY COMMUNES THAT ARE A BIT MORE ORGANIZED THAN SAMSARA.

I GUESS YOU CAN SAY WE'RE THE BLACK SHEEP OF THE FAMILY.

THE COMMUNITIES ALL TRADE GOODS AND SERVICES WITH EACH OTHER. THEY EVEN TAKE PART IN EACH OTHER'S CEREMONIES FROM TIME TO TIME.

LUCKILY, SAMSARA HAS SOMETHING ALL THE OTHER COMMUNITIES VALUE... NONE OTHER THAN POSEY'S OXYGEN CHOP OF HALLUCINOGENIC MUSHROOMS.

**Yea But Where Are We Going?**


AS THE SHOW GOES ON, THE CONFLICT WITH THE OUTSIDE WORLD CONTINUES TO GROW.

IN THE SECOND SEASON, WE'LL SEE THE MAYOR'S EFFORTS TO TAKE OVER THE LAND FORCE THE MEMBERS TO WORK TOGETHER TO KEEP THEIR HOME.

FRANCINE WON'T LIVE FOREVER... SOMEONE'S GOING TO HAVE TO STEP UP OR OUR HIPPIES MIGHT BE HOMELESS HIPPIES. BUT NOT THE TRENDY KIND.
Films Cited

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Appendices

Appendix A: Shooting Script

Unintentional Community
"Roots"
(episode 1)
by
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Draft 14
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EXT. COMMUNAL AREA – DAY

FOREST, (30) doepy but gentle with long hair, leads the unseen camera crew around the property.

The property is an old summer camp, called Samsara. Tall pine trees abound with a couple small cabins and lake in the distance.

CHICKENS and GOATS run about, a group of members are off to the side doing their yoga practice.

Forest stands at a fire pit surrounded by wooden benches.

Ashes fill the fire pit.

FOREST
Yea so this is actually a pretty cool spot. On all of our first days we come here and if we decide to stay we burn a bunch of our stuff from our old lives.

Forest picks up a handful of the ashes and sprinkles them in the wind.

CAMERA MAN (O.C.)
What did you burn?

FOREST
Hmm.. I don’t really remember. I think I burned my walkman. Man, I dunno why I did that. I shoulda just like burned my massive collection of beanie babies or like a Blockbuster card or something.

Forest looks into the PIT.

FRANCINE, (60) grumpy but “normal” looking, walks up and tosses a CRISTAL at Forest.

FRANCINE
Forest, what I’d tell you about leavin ya damn rocks laying around?

Forest picks up his crystal.

FOREST
It’s not a rock. It’s crystal. Amethyst.
FRANCINE
Well you leave it laying around
again and Imma fist you in ya face.

Forest watches Francine storm off.

FOREST
Wow. That’s the stuff Mama Francine
does to keep my fire lit.

CUT TO:

FRANCINE INTERVIEW: ON LAWN MOWER

CAMERA MAN
Do you like having these people on
your land?

FRANCINE
These people? You callin’ these
things out here people? I’d have a
hard time saying I enjoy them. I’d
say I put up with em. They’re like
stray cats. I made the mistake of
letting a couple hang around and
the next thing you know I gotta
community of cats. And they
multiply like cats too. I can hear
em.. howlin through the night

SHOTS OF:

3 EXT. LAWN MOWER AREA: FRANCINE CHASING SOME MEMBERS WITH THE LAWN MOWER

4 EXT. LAKE: FRANCINE WATCHING IN CONFUSION AS TWO MEMBERS BATH IN THE LAKE

5 EXT. DOCK: FRANCINE ACTUALLY ENJOYING SITTING BY THE LAKE WHEN THE NUDIST POOPS OUT AND CLIMBS UP ON THE DOCK NEXT TO HIM.

6 EXT. COMMUNAL AREA – DAY

Forest looks to the camera crew questioningly.

FOREST
Is this gonna be on the same
channel as Lost?

(MORE)
FOREST (CONT'D)
Man it’s just really weird to think that they were never actually on an island. So deep.

END OF COLD OPEN:

TITLE/INTRO CREDITS: UNINTENTIONAL COMMUNITY

SHOTS OF:
7  EXT. OUTSIDE CABINS: SHAY HARASSING BOOM OP.
8  EXT. OUTSIDE CABINS: SAGE SMUDGING INTO MEMBERS FACES
9  EXT. GRASS FIELD: YOGA CLASS WITH JONAS J BEING EXTRA TOUCHY
10 EXT. OUTSIDE CABIN: FOREST PLAYING GUITAR
11  CAMP WITH SIGN BY LAKE
12  EXT. DINNING HALL - DAY

The dinning hall is an outdoor sitting area. There are a couple of LONG TABLES.

TERRY, heavy set angry looking vegan, fills everyone’s PLATES with the healthy RICE like food.

I am sit at the table, praying over his food. Really feelin’ it.

CATHERINE, (23) a pretty french trustafarian with a maybe too clean looking, isn’t amused.

CATHERINE
Oh my god!? Quinoa again? I don’t get it. What are we growing chickens for if we’re not going to eat their eggs.

Catherine scoops the quinoa with a spoon and slaps it back down.

TERRY
Oh I’m so sorry. I just thought it’s too nice of a day to be eatin’ chicken abortions.
CATHERINE
Like, actually that’s hilarious you say that. Because what the hell do you think quinoa is?

TERRY
What? Not chicken periods! It’s a grain ya dumb bitch!

JEBIDIAH, 30 year old clone of Jesus Christ, walks in holding BREAD.

JEBIDIAH
Guys, please. Let us break bread.

Jeb breaks the bread and passes it to the person next to him.

Catherine and Terry stare at each other with animosity.

Francine walks by. Everyone at the table stops talking and watches reverently as he passes through.

The NUDEST accidentally cuts Francine off. Francine grunts and exits.

JEBIDIAH (CONT’D)
So, tonight is Mama Francine’s Earth Appearance day, and I know she’d like us to do something special for her.

CUT TO:
13 JEBIDIAH INTERVIEW: BY DINNING HALL

JEBIDIAH
We call it Earth Appearance day instead of birthday because I mean think about it, if you were “born” in July, that actually means you were born in October, when your parents (miming sex with fingers) conceived you.

CUT TO:
14 FRANCINE INTERVIEW: LAWN MOWER

FRANCINE
I remember the flower children back in my day. My husband, exhusband, was a Dead Head. Maybe he still is.

(MORE)
FRANCINE (CONT’D)
Hopefully he’s just dead. Anyway
these new age hippies are more or
less just a bunch of free loaders..
that smell like patchouli and
burlap sacks.

15

EXT. DINNING HALL – DAY

Catherine looks at Jeb with disgust.

CATHERINE
Is this gluten free?

JEBIDIAH
It’s free of sin. That should be
more than good enough for you.

The door swings open. SHAY, (20) a sultry sexy, blonde hippie
girl, strolls and sits at the open seat.

Catherine gives her a smug look and raises her eyebrow.

JEBIDIAH (CONT’D)
I think we shouldn’t break with
tradition. We always have
ceremonies. I want us to clear
space and just.. hold it.

SHAY
Speaking of holding space, Jonas J
just held my space, giving me a
yoni massage for the last 3 hours.
It felt like our souls met on the
astral plane and had fourteen
lifetimes of continuous tantric
sex.

Jebidiah cringes and covers his holy ears.

Terry flamboyantly places his hands on his hips.

TERRY
Mhmm, I wouldn’t mind him holding
my space, if you know what I mean.
I got a big old space for him right
here.

Jebidiah stands up pushing the chair away.

JEBIDIAH
Jesus, I mean...

Jebidiah looks to the air muttering apologies.
JEBIDIAH (CONT'D)
God is everywhere. Let's keep this
space holy and free of the
defilement of the flesh.

Shay purses her lips.

SHAY
I don't know what you're talkin'
about man. I think sex is like
really holy.

Terry flashes a little grin.

16 TERRY INTERVIEW: IN KITCHEN

Terry holds a ZUCCHINI while he talks.

TERRY
I mean Shay.. I gotta agree with
her on this one. There are some
meats this vegan will eat..

Terry smiles and then looks at the zucchini and frowns in
embarrassment

17 EXT. DINNING HALL - DAY

JEBIDIAH
Can we get back to Mama Francine's
celebration?

Shay butts in, grabbing a piece of bread.

SHAY
Oh yea Catherine, you're getting a
new roomie today. They like
literally just showed up and I
already hate the girl.

Catherine swallows a bite of quinoa and then looks around for
an ally.

CATHERINE
Ughhh. So what, I'm supposed to
just be cool with sharing? That's
what we're doing here now? Sharing?

I am claps to finish his prayer. He's heard nothing.
EXT. CAMP ENTERANCE - DAY

A van pulls up with Julia and Sandy. Forest waits by the side of the road, waving them to park.

Julia and Sandy leave the van as Forest greets them immediately with a hug. First hugging Julia, he pulls her in and breathes deeply.

Julia surprised places an unsure hand on Forest’s back.

Forest releases his embrace and turns to Sandy.

Forest gives the same hearty hug to Sandy with similar sounds.

Letting go Forest steps away and lets out a deep breath of gratitude. He looks them each in the eye.

Unsure, Julia and Sandy look to each other.

FOREST
What a sweet couple. Welcome to Samsara.

JULIA
Oh no, we aren’t a couple. Just friends.

SANDY
Yeah man just really good friends. Is that patchouli you’re wearing?

CUT TO:

JULIA AND SANDY INTERVIEW: NEAR ENTRANCE WITH BAGS

SANDY
A couple could mean many things. A couple of apples or a couple grapes. Hey we’re just a couple of bananas.

JULIA
Do you even hear yourself? You’re an idiot.

SANDY
She’s been a little on edge ever since a video went viral of her losing her mind in the law school library.

CUT TO:
VIDEO SURVEILLANCE:

Julia is losing her mind in the library.

CUT BACK:

JULIA
Are you serious? That’s not why I left. And dude like, you flunked out of culinary school.

SANDY
I didn’t flunk. I just didn’t get in... yet.

JULIA
Yeah well at least I could have finished law school if I wanted.

SANDY
Yea. Definitely. If you didn’t murder all those defenseless books and act like a psychopath.

They’re both pissed now.

EXT. CAMP ENTERANCE - DAY

Forest hands them housing information (HAND DRAWN MAP).

FOREST
Well ok then, this way friends.

SANDY
So how long have you been here?

FOREST
Ummm, I don’t know. Like what do you mean? Like right here, waiting for yall? I dunno. Maybe 15-20 minutes.

EXT. OUTSIDE THE CABINS - DAY

Sandy and Julia, (27) obvious tension from Sandy being friend zoned, walk up to their cabins to find JONAS J, (25) your typical yogi douche.. long hair and shirtless, holding crow pose with immaculate form and concentration.

JONAS J
Haa.. Wow.. I knew I’d find you here.

(MORE)
JONAS J (CONT'D)
(takes deep breath in)
Because I could smell you.
(beat)
I mean because I could sense you.

Sandy and Julia look at each other in confusion.

Jonas J pops out of crow into downward dog and transitions into a standing pose.

JONAS J (CONT'D)
I'm Jonas J. Hi! I'm the self love coach here. But I think my people here would describe me as their guru. If I had to guess. But honestly I'm just trying to fill their holes. The holes in their hearts.

Jonas J pokes Sandy's heart.

CUT TO:

23 JONAS J INTERVIEW: INSIDE HIS CABIN

JONAS J
You see every community has their fearless leader. Like John Smith with those morons. Or L. Ron Hubbard had scientists working for him. Even Bikram Choudhury. My idol. I mean he has touched so many people. Inside and out. Hopefully one day I can do the same to my people here. Whether they want me to or not. I'm gonna touch em.

24 INT. SANDY AND JONAS' CABIN - DAY

Sandy, Jonas J and Julia all walk into the CABIN, a simple summer camp design flanked by TWIN SIZED BEDS.

Jonas J has decorated the cabin with TAPESTRIES, lots of CANDLES, a GUITAR hangs on the wall.

JONAS J
Here ya go little guy.. This is your bed here and that's mine there. But I honestly don't sleep in my bed much. Are y'all boyfriend/girlfriend?

JULIA
Oh my god. No!
Sandy’s a bit offended.
Jonas J moves in closer to Julia as he speaks.

JONAS J
Oh. Wow. Interesting.

Jonas moves in a sniffle Julia’s arm pit.

JONAS J (CONT’D)
I like to kind of swim into
whoever’s deep sea of blankets need
me the most.

Jonas J “depits” and fist bumps Sandy’s shoulder.

JONAS J (CONT’D)
You get my JJ reference huh?

SANDY
JJ? JJ Abrams?

JONAS J
No dude. Jack Johnson...
(singing)
Swim in the deep sea of blankets...

SANDY
Yea that’s definitely John Mayer.

Leaving the room, Jonas J points to Sandy and Julia, laughing.

JONAS J
Alright I’ll catch you muchachos
later. Breathe! Get comfortable. Or
get uncomfortable. Right? Omm.

Sandy and Julia stare at each other in silence.
Sandy, troubled, looks at the camera.

CUT TO:

SANDY AND JULIA INTERVIEW: IN SANDY’S CABIN

SANDY
Ok so I knew things would be
different here but that was soo
different. Like, was that a real
actual person?
JULIA
Yeah Sandy, but that’s what we’re here for. At least that’s why I’m here. Why exactly are you here again?

SANDY
What? We came here to be sniffed? So what, you liked that now?

JULIA
I didn’t say I liked it. But yeah, I guess I’m open to being sniffed.

Sandy’s calling her bluff.

SANDY
(at the camera)
Yeah. This won’t last long.

INT. JULIA’S CABIN — DAY 26
Julia puts HER THINGS down in her room while Catherine sits on her bed and watches.

Their cabin is very similar to Jonas J’s. Catherine has taken over pretty much the whole cabin with her things.

There’s POSTERS of Jimmy Hendrix, Janis Joplin, and Al Gore on the walls. A DIFFUSER in the corner. Lots of PLANTS in the room.

CATHERINE
It’s cool if you wanna put your stuff wherever; but I dunno, maybe keep most of it on your bed. You have a lot of things which might be weird for the Feng Shui of our room.

JULIA
Oh, ok. I didn’t actually bring a lot of stuff. I think I’ll put it in these drawers.

CATHERINE
Oh, umm, yea actually the humidity in that drawer is the perfect house for my selenite crystals and that one has my new laptop in it.

Julia opens the last DRAWER.
CATHARINE (CONT’D)

That one’s empty but I need it to stay empty because I don’t like hoarding unnecessary accessories in my life.

Julia gives up and sits on the bed. She opens her backpack and a LETTER falls out.

She looks over the LETTER thoroughly.

CATHARINE (CONT’D)

I’d also appreciate it if you didn’t waste paper. If you need to write something just like do it in your head, or record it on your iPhone. Paper doesn’t grow on trees, you know.

JULIA

No, it’s just a letter from my dad.

She quickly shoves the letter under the pillow on her bed.

JULIA (CONT’D)

It’s nothing.

CATHARINE

Oook. (under her breath)

So wasteful.

CUT TO:

CATHARINE INTERVIEW: OUTSIDE THE CABIN

CATHARINE

Yeah she seems like whatever, I guess. She’s definitely gonna have a rude awakening when she realizes she’s like, out in nature. This isn’t Coachella. Like leave your flower head band at home.

Catherine softly touches the flower headband she wears.

CATHARINE (CONT’D)

I know I’m wearing one but I made it, with flowers I picked.

(to camera crew)

Can you turn the fan on?
SHOT OF:
Catherine gives Julia a half smile and then smells her hair while Julia picks up her bag. She’s not impressed.

CUT TO:

JULIA INTERVIEW: IN HER CABIN

JULIA
The letter from my dad is just about how proud he is that I’m following in his footsteps to be a lawyer. Or was, I guess. It’s sweet and like I’m so close to finishing but it just... feels off. Like it’s not me.

Julia looks away from the camera and bites her cheek as a nervous reaction.

EXT. GRASSY KNOLLE – DAY

Everyone sits in the grass Indian style in a circle. Lake in the distance.

About 10-12 members of the community slowly gather into the circle.

Sandy reluctantly sits down.

I AM, a blissfully confused/enlightened man, walks up and sits next to Sandy.

Sandy looks towards him. I AM, unaware stares forward.

SAND
Hey man, I’m Sandy...

I AM, inspired, begins to speak in spoken word.

I AM

SANDY
No dude, my name is Sandy.

I AM put his hand over his heart.
I AM

I Am.

Sandy keeps looking at I Am, expecting more.

SANDY
You are.. what?

I AM
I AM is... my name.

Jebidiah comes and sits next to them.

JEBIDIAH
Hey little brethren. You must be the new guy.

Sandy switches his confused face to greet Jeb.

JEBIDIAH (CONT’D)
My name is Jebidiah.

SANDY
Hey. I’m Sandy.

I AM looks at him and starts again.

I AM

JEBIDIAH
(talking over I Am)
We’re all real excited to have y’all here. Nothing like getting some newcomers. Especially a new couple.

Sandy doesn’t correct him. He looks at the camera like “don’t say anything”.

Jebidiah takes a LOAF of bread out of his robe and takes a bite.

SANDY
Is that sour dough?

JEBIDIAH
Hmmm. I think so. I don’t know.. dough

Jeb bursts out in laughter. He loves puns.
SANDY
It looks like it... I actually work at a bakery back in the city.

JEBIDIAH
Oh wow, that’s great. We could really use a baker here! You should meet Terry our chef. He’d love a hand in the kitchen.

CUT AWAY TO:

INT. KITCHEN - DAY

Terry is screaming at Forest for opening a cabinet in the kitchen.
The kitchen is a mess. POTS and PANS everywhere.
There’s a CHICKEN running loose. GOATS on the table.
It’s mayhem.

TERRY
How many times I gotta tell you to keep your skinny ass outta my kitchen... Little bitch ass touchin my things.

Terry begins to throw food and utensils at Forest.
Forest lets out a loud lady like scream as he runs out.

EXT. GRASSY KNOLLE - DAY

Sandy is really interested

SANDY
That actually sounds pretty cool.

Jonas J steps into the middle of the circle, interrupting.

JONAS J
Alright everybody, today is one of those really special days. Today we will be celebrating the arrival of two more of us. Julia and Randy.

Sandy shakes his head.
The members do their ritual celebration noise which is each of them making their own animal noise, at the same time.

Jonas J looks in on Julia.
Shay takes notice. She doesn’t approve.

JONAS J (CONT’D)
To bring these two beautiful souls along I think we should welcome them with what we do best. Let’s Purge.

Everyone lets out a howl.

JONAS J (CONT’D)
Remember to grab my stick before you speak.

Jonas J holds up a LARGE SNAKE STICK.

JEBIDIAH INTERVIEW: NEAR LAKE

JEBIDIAH
The purge is an opportunity for us as a group to clear the air and let it all out. It’s really great to have an opportunity to remind your peers of their short comings in a totally friendly and safe setting.

SHOTS OF:

The nudist man jumping across the circle and tackling an unexpected member. His blurred out privates are rubbing all over him. The circle of members clears.

EXT. GRASSY KNOLE – DAY

Terry stands up quickly to go first. He grabs the talking stick.

TERRY
I’ll go first... I know that Catherine’s lil ass has been sneaking into my kitchen.

CATHERINE
Oh yea?

TERRY
Touchin’ my utensils. My blender. My fruit.

Catherine calmly stands up. She always looks high.
CATHERINE
Yea so, funny you say that since I get all my juice from The Main Squeeze down the street. It’s excellent. Healthy. Antioxidant. You probably lost your stuff while you were drunk on red meat.

Everyone gasps and looks at Terry.

CUT TO:

36 INT. KITCHEN - NIGHT

We see through a window, Terry aggressively eating large amounts of RED MEAT.

He laughs. He hums in happiness. He cries in regret and shame.

37 EXT. GRASSY KNOLE - DAY

CATHERINE
That’s right.

TERRY
You lyin’ lil’ bitch.

CATHERINE
Animal killer!

Terry swings the talking stick at Catherine and swipes it just across her head.

Waving his hands Jebidiah comes into the middle of the circle.

JEBIDIAH
Alright, guys. What the hollarin’ heck... W...W..J..D?

Jeb shakes his head.

I Am eyes widen like “wooah”

JEBIDIAH (CONT’D)
Let’s take a couple deep breaths, alright. Let’s let our new couple go, huh?

Jonas Jbutts in to continue to “lead his people”.
JONAS J
Ok ok guys. Let’s have the newcomers speak. Go ahead Julia. Let’s open up that shirt, pull your breasts apart and bare your heart to this world. Metaphorically speaking. Or... literally, if you’d like.

Shay glares at Julia. She cannot stand not having the attention.

SHAY
I’ll show my breasts.

JONAS J
SHHHH. Stop it.

Forest catches sight of Sandy deep in thought.

JEBIDIAH
Hey there man, you look like you have something heavy in your heart.

Sandy startled looks up then reluctantly gets up.

SANDY
I guess I’ve been keeping this to myself for awhile. Julia, I feel like I need to tell you something. I...

Terry, excited, interrupts.

TERRY
Oh this gonna be good.

Julia looks shocked for a moment.

Sandy flustered continues.

SANDY
No no, I mean. I know you like to pretend that you’re always in control but I know you are confused and unsure about what you want to do.

JULIA
What are you talking about? What do you know?
SANDY
I think I know you pretty well.
I’ve seen the change in you the
last few years. You’re different
Maybe that’s what you’re doing
here... trying to find the old
Julia.

Julia looks down while Sandy talks.

SANDY (CONT’D)
You can be honest and talk about
these things. Especially to me.

Julia angrily stands up.

She takes a deep breath.

JULIA
Sandy, you need to give me some
space. We are just friends and
already everyone here thinks we are
something more. You’re crowding me.
Yeah maybe I am different. Maybe
because we aren’t 8 years old
anymore.

JONAS J
Beautiful baby girl. Bare it all.

SANDY

JULIA
I don’t need your help! I came here
for me. Can you say the same?
Actually, ha you can. You came here
for me. You need to back off. I
swear, you’d do anything to make
sure no one gets too close to me.

Everyone is in silence.

Shay stands up and interrupts.

SHAY
Jonas Jay forced me to do butt
stuff to him.

Shay stares right at Julia.

Everyone gasps and looks at Jonas J.
JONAS J
Woah now, ya little popsicle.
Forced is strong word. I’d say I asked and you complied. And it was nice.

Shay bashfully smiles and looks down. She mouths “I love you” to him and glares at Julia as she sits.

Julia storms out of the Purge Circle.

FOREST INTERVIEW: IN CANOE

FOREST
You see, the interesting thing about The Purge is that it’s really for the person purging. Not the one being purged on.

CAMERA MAN
Wait, did you bring a paddle?

FOREST
No man. He’s got one right there.

We see the boom op.

CAMERA MAN
Dude that’s a boom. It’s a microphone.

FOREST
Well I doubt he’s getting any service out here.

EXT. GRASSY KNOLE – DAY

Jonas starts to follow Julia, but turns around to Sandy.

JONAS J
(singing)
The space between. The tears we cry. That keep us coming back for more.

SANDY
(screaming at him)
That is also not Jack Johnson.
(to himself)
I’m outta here man. I don’t need this.

Forest overhears Sandy.
FOREST
(walking away)
Hey, it’s like the prime time
television series, Lost. The people
who found their purpose on the
island were the ones that survived.
So you can either, get lost or...
get lost.

Forest looks up and closes his eyes.

Sandy storms off.

JEBIDIAH
Wow. Ok. So that was great. Let’s
head to the lake. Maybe for a
Baptism. I’m just kidding. But I
mean I will. Huh? Who wants one?

EXT. NATURE TRAIL - DAY

Jonas J catches up to Julia.

JONAS J
Hold up peanut. I’d like to do some
energy work on you to help you
release.

JULIA
What dude?

JONAS J
Ok here, you breathe into my mouth
and I’ll breathe into your mouth
and then you breathe into my mouth
and then I’ll breathe back into
your..

JULIA
(interrupting)
I’m sick of everyone thinking they
know what’s best for me. This is my
thing. It’s like no matter where I
am or what I’m doing, someone’s
gotta be telling me how to be doing
it better.

Julia is opening up. Jonas is looking at her but he’s not
listening.

Shay watches from behind a tree.
JONAS J
That’s the great thing about humans. Once you unzip that skin suit, that’s where the real meat is. Here let me breathe into you.

Jonas gets real close.

JULIA
Dude are you serious?! I was actually trying to open up to you. Jesus Christ, you are such a douche!

CUT AWAY TO

EXT. LAKE - DAY

Jebidiah heard that through the woods. He winces in pain. He pulls the baptism victim out the water.

EXT. NATURE TRAIL - DAY

Julia screams more and storms off.

Shay loves it and gets Jonas’ attention with a little kissy face.

JONAS J INTERVIEW:

JONAS J
I recently read in an ancient sanskirt blog, Chaturanhana Shavansana Tiki Misala. Which directly translate to, “no means yes”.

EXT. OUTSIDE THE CABINS - EVENING

Julia is flustered as she walks back to her cabin.

Shay comes up behind her.

SHAY
Hey Gulia. Slow down. Look, I know you’re into Jonas J. But we’re pretty much exclusive. Like he’s never said that but I know he feels that.

(MORE)
SHAY (CONT’D)
I mean I’d be cool letting Jonas do a twin goddess awakening session with us.

Julia has no idea what that means.

SHAY (CONT’D)
It’s basically a threesome.

JULIA
(interrupting)
Dude.. Shay. No. No to whatever you are talking about.

SHAY
So you don’t want to do a twin goddess awakening?

JULIA
He’s using you. You don’t see that?

SHAY
No. He loves me. He cries in my arms. He’s like a tiny little baby bird and I’m the tree holding away the storm.

Shay sways her arms like a tree in the wind.

CUT TO:

45 INT. OUTSIDE BY A POND – EVENING
JJ and Shay are under a large tree. Candles surround them.
Jonas J lays naked in the fetal position. He loudly cries as Shay strokes his hair.

46 EXT. OUTSIDE THE CABINS – EVENING

JULIA
I’m in no position to give you or anyone advice but all I’m saying is you’re going to get hurt.

SHAY
Like.. Wait, what do you mean?

JULIA
How do you not understand what I just said?
(beat)
Look I’m just trying to figure this out for myself.
(MORE)
JULIA (CONT'D)
Like I don't even know if I belong here. I'm walking out one month before graduating law school. That's a real career. People would be proud of that.

SHAY
Ohhh. Well I'll totally help you pack. Right now.

FRANCINE (O.S.)
(interrupting)
Do you hear what you just said?

Julia and Shay are startled and turn around.

Francine stands with book in hand.

JULIA
What?

FRANCINE
Do you hear yourself?

Francine is right in front of her at this point.

FRANCINE (CONT'D)
You said, people would be proud of that career. Are you proud of that?

Francine stares right in her eyes.

Forest is in the background just staring at the stars. Mouth wide open. Pouting.

FRANCINE (CONT'D)
People, live their whole lives living in fear disguised as practicality. Quit thinkin' with that
(pokes her in the forehead)
And start feeling with this
(points to her heart)

Julia watches him as she walks off. She's shaken.

SHAY
Wait!!

Shay looks down at her pointer and index finger
SHAY (CONT’D)
So you’re saying I shouldn’t be playing in Jonas’ butt?

Francine screams back at Shay from a distance.

FRANCINE
Did you just hear what I told her?
If you like what you’re findin in that asshole then keep diggin. Just wash your damn hands when you’re done.

Shay shrugs her shoulders and grins.

CUT TO:

47 JULIA INTERVIEW: UNDER TREES NEAR WHERE THEY JUST WERE

JULIA
That old lady really got me. She got me thinking about when me and Sandy were kids. We would always say that we were gonna be astronauts when we were older. But then you get older and kinda crush those dreams for other people’s expectations.

CUT TO: REENACTMENT

48 EXT. OPEN FIELD – DAY

Through the lens of old looking camera footage.

It’s the past. Sandy and Julia are kids rolling around in the grass.

YOUNG SANDY
I think we should start on Pluto. It’s blue.

YOUNG JULIA
But if we’re gonna have our home base on the moon shouldn’t we pick a planet closer.

YOUNG SANDY
Julia, we have all the time in the world. It doesn’t matter where we start.
YOUNG JULIA
Hmm. Then let's get to the milky way!
Young Sandy pulls a boogie out his nose and sucks it off his finger.

YOUNG SANDY
That was a good one.

JULIA INTERVIEW: UNDER TREES NEAR WHERE THEY JUST WERE

JULIA
I need a minute. Sorry...

FADE TO BLACK. HOLD THERE FOR A SECOND.

EXT. LARGE FIRE PIT - EVENING

All the members are circled around the large fire pit.

Jebidiah stands on a bench to lead the ceremony.

JEBIDIAH
Oh how great it is that we can all be here to celebrate the appearance of our Mama Francine.

Everyone makes their animal noise.

JEBIDIAH (CONT'D)
Francine course won't be attending because she is holding space for all of us. That's what makes this so special.

Jebidiah stands in front of all the people.

JEBIDIAH (CONT'D)
Let's all sing the Earth Appearance day song.

Forest plays his guitar and sings.

Julia walks up.

She looks around at everyone singing. Maybe she still feels a bit off.
To her surprise Sandy comes and stands next to her.

**JULIA**
(just to Sandy)
You didn’t leave.

**SANDY**

Nope.

**JULIA**

Sandy.. I’m sorry for saying what I said. It was really mean. I don’t totally feel that way. I just wanted to have my own thing. Maybe you’re right. Maybe I did kind of lose myself the past few years.

**SANDY**

I understand. I know you probably think it’s bullshit but I have a purpose here. I can feed all these crazy ass people. The kitchen is a wreck. They kinda need me.

**JULIA**

Really? So you’re gonna stay.

**SANDY**

Yea. I am.

I AM walks past.

**I AM**

Yea?

**SANDY**

No.. Dude, not you.

Julia hugs Sandy.

**JULIA**

I don’t think it’s bullshit. Seriously, I’m so relieved. This can be like one of old our space missions. Remember?

**SANDY**

I can’t believe you remember that.

Julia goes in for a big hug.

Sandy gives that awkward half hug/tap on the shoulder thing. He’s not there yet.
TERRY
Uh uhh. That ain’t how we hug around here.

Terry grabs Sandy and intensely and intimately embraces him. Sandy’s still standing awkward.

JULIA
Ohh. Ok?

Terry pulls Julia in to make a little hug trio.

JONAS J
(singing)
Mhmm. It’s always better when we’re together.

SANDY
Ok. Yeah that counts. But dude, please.

Sandy motions between Julia and himself.

Jonas prayer nods.

CUT TO:

51
EXT. AT THE EDGE OF THE FIRE PIT

Julia and Sandy both step forward with their ITEMS that they intend to burn.

Sandy’s item is a rejection letter from a culinary school and Julia’s has a letter from her father about how happy he is that she is going to law school.

Sandy and Julia both toss them in the FIRE.

They BURN.

FOREST
Oh wait.. Dude, they’re are just burning paper? Man.. I’m pretty sure I burned my passport and like a bunch of money.

CATHERINE
What is it with y’all and wasting paper. Y’all have no concept of clean living.

Catherine takes a big puff of her cigarette.
Catherine (to camera (cont’d))
This doesn’t count. I rolled it myself. With organic rolling papers.

Jebidiah
Wow guys. I couldn’t be more excited about the direction God has us heading in!

Everyone is hugging and congratulating each other.

Terry and Catherine have a moment, hug then look at each other in disgust.

Catherine
You smell like dead baby cows.

Terry
Well, I wish you were a dead baby cow. And I’d eat your lil ass too. I don’t give a fuck.

Drone Shot Fly Up:
Fade to Black:
Cut to:

52 Int. Franks Cabin – Evening
Francine watches through a window.
The members all howl together.
We see a small tear on her eye. She wipes it, sniffs and says.

Francine
God damnit, you hippies.
The hippies are filling that hole in Francine’s heart.
Appendix B: Cast and Crew List

CREW:
DIRECTOR — PATRICK SANDERSON

WRITERS — ZACH JENKINS & PATRICK SANDERSON

DIRECTOR OF PHOTOGRAPHY — TRENTON MYNATT

PRODUCERS — PATRICK SANDERSON, ZACH JENKINS & FABIOLA ANDRADE

1ST ASSISTANT DIRECTOR — LANGSTON WILLIAMS

PRODUCTION DESIGNER — ELENA BUESO

CAST:

OLIVIA PECK — JULIA

RICKY FAUST — SANDY

ADELLA GAUTIER — FRANCINE

PATRICK SANDERSON — JONAS J

ZACH JENKINS — FOREST

MATT STORY — JEBADIAH

MOLLY LYNN — SHAY

ROSHA WASHINGTON — TERRY

MANON PAGES — CATHERINE

ZEB HOLLINS III — I AM
Appendix C: Final Budget

LOCATION AND CRAFTY
Location | $2,000
Location alterations | $500
Hotel Rooms | $500
Catering | $4,250
Crafty | $1,000
TOTAL EXPENSES | $8,250

CAST AND CREW
Crew | $2,900
Cast | $5,250
TOTAL EXPENSES | $8,150

EQUIPMENT RENTAL AND ART
Camera | $2,556.00
Sound | $3,000
Wardrobe | $300
Set Dress | $1,000.00
Grip Truck | $800.00
TOTAL EXPENSES | $7,656

POST PRODUCTION
Post Sound | $6,000.00
Editor | $400.00
Poster | $500
Reshoots | $3,000
Total | $9,900

TOTAL
Location and Crafty | $8,250
Cast and Crew | $8,150
Equipment | $7,656
Post Production | $9,900
Total | $33,956

Total at $33,956
### Appendix D: Wavier Forms

#### CAST RELEASE

I, the undersigned, hereby grant to UNO Student Patrick Sanderson ("the Filmmaker") the right to photographme 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 _Unintentional Community_ (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>Actor Name:</th>
<th>Location:</th>
<th>Email:</th>
<th>Phone:</th>
</tr>
</thead>
<tbody>
<tr>
<td>amon Pages</td>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Character:</th>
<th>Address:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catherine</td>
<td>2117 Edgebrook Avenue, Metairie LA 70001</td>
</tr>
</tbody>
</table>

---

**Date:**

**Signature:**

---

**Date:**

---

**Student Signature:**

---

**Date:**

---
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\begin{tabular}{|l|}
\hline
\textbf{Actor Name:} & Alvarez (autocasas) \\
\hline
\textbf{Email:} & alvaroautocasas@gmail.com \\
\hline
\textbf{Character:} & Community guy \\
\hline
\textbf{Address:} & 2217 E. Denver Avenue, Metairie, LA 70001 \\
\hline
\end{tabular}

\begin{tabular}{|c|}
\hline
\textbf{DATE:} & 10/15/17 \\
\hline
\end{tabular}
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,
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effect thereof.

Actor Name: ___________________________________________  Email: ___________________________________________
Character: ____________________________________________  Phone: ___________________________________________
Address: ______________________________________________

Student Signature ___________________________  Date: 10.15.17

Actors Signature ___________________________  Date: 10.15.17
**CAST RELEASE**

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<table>
<thead>
<tr>
<th>Actor Name: Bottle Lynn</th>
<th>Email: Mollylynne Gmail.com</th>
</tr>
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<tbody>
<tr>
<td>Character: Shay</td>
<td>Address: 3135 Dauphine St</td>
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<tr>
<td></td>
<td><strong>Oct. 15, 2017</strong></td>
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**DATE**

<table>
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<td><strong>10-15-17</strong></td>
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(Original Signature)

Actors Name: Olivia Peck       Email: olivapeckactress@gmail.com
Character: Julia       Address: 2100 College Dr. Apt 610

Student Signature: [Signature]       Date: 10/14/15

Actor Signature: [Signature]       Date: 10/15/17
CAST RELEASE

I, the undersigned, hereby grant the University of New Orleans Student [Name] ("the Student") the right to use, photograph, record my voice, performances, acts, 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 [Title] (the "Project").

I hereby grant to the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the personal right to use, as you may desire, all still and motion pictures and sound track recordings and records which the University of New Orleans Department of Film & Theatre may make of me or of my voice, and the right to use my name or likeness 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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Student: 
Name: Patrick Sanderson
Email: pmsander@uno.edu
Phone: (985) 373-0292
Course: FTA 6910/6911
Professor: Danny Retz
Project Title: Unintentional Community
Date: October 14, 2017

Actor Name: Ricky Faust
Email: RICKYCFRAUST@GMAIL.COM
Phone: 310-927-9337
Character: Sandy
Address: 934½ City Park Ave, New Orleans, LA 70119

Signature Date: 10/14/17
Student Signature Date: 10-15-17
CAST RELEASE

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<th>Email:</th>
<th>Phone:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patrick Sanderson</td>
<td><a href="mailto:pmsander@uno.edu">pmsander@uno.edu</a></td>
<td>(985) 373-0292</td>
</tr>
<tr>
<td>Character:</td>
<td>Address:</td>
<td></td>
</tr>
<tr>
<td>Student:</td>
<td>Date:</td>
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<td>Date:</td>
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</table>

[Signatures and dates provided in the document]
CAST RELEASE

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<th>( \text{NAME} )</th>
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<tbody>
<tr>
<td>Email:</td>
<td>\text{EMAIL}</td>
</tr>
<tr>
<td>Character:</td>
<td>\text{CHARACTER}</td>
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<tr>
<td>Address:</td>
<td>\text{ADDRESS}</td>
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</tbody>
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\( \text{SIGNATURE} \) \( \text{DATE} \)

\( \text{STUDENT SIGNATURE} \) \( \text{DATE} \)
<table>
<thead>
<tr>
<th>Student:</th>
<th>Patrick Sanderson</th>
<th>Email:</th>
<th><a href="mailto:pmsander@uno.edu">pmsander@uno.edu</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Course#:</td>
<td>FTA 6910/6911</td>
<td>Phone:</td>
<td>(985) 373-0292</td>
</tr>
<tr>
<td>Project Title:</td>
<td>Unintentional Community</td>
<td>Professor:</td>
<td>Danny Retz</td>
</tr>
<tr>
<td>Date:</td>
<td>October 14, 2017</td>
<td></td>
<td></td>
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</table>

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I, the undersigned, hereby grant to UNO Student [Name] ("the Filmmaker") the right to photograph me and to record my voice, performance, 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 [Title](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>Adella Gauthier</th>
<th>Email:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character:</td>
<td>Francine</td>
<td>Phone:</td>
</tr>
</tbody>
</table>

**ACTOR SIGNATURE**

**DATE**

**STUDENT SIGNATURE**

**DATE**
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Actor Name: Zeke Hollins III
Email: zeke@kidsmart.org
Phone: 225-250-8113
Address: 2823 General Pershing St. #1

Actor Signature: [Signature]

Date: 10/15/17

Character: I Am

UNIVERSITY OF NEW ORLEANS

Date: 10/15/17
LOCATION CONTRACT

Permission is hereby granted to Patrick Sanderson (student filmmaker) by

F. Roland (Owner/Agent) to use 10317 Marydale Rd., LA 70775 for the

property and adjacent area, located at 10317 Marydale Rd., LA 70775 for the

purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to

exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall

include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to

remove the same after completion of filming.

The above permission is granted for a period of 8 Days with

10-12-17 (Day and Date) and ending on 10-23-17 (Day and Date).

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

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

STUDENT FILMMAKER DATE

ADDRESS: 10317 Marydale Rd., Saint Francisville, LA 70775

OWNER/AGENT PHONE

10-20-17 725-628-3112
MUSIC RELEASE FORM

1. Zach Jenkins (Composer/Musician), who composed/performed and/or own the copyright(s) to the music track(s) entitled:
   UC Intro
   Catherine Cabin
   Jonas Cabin

I agree to allow Patrick Sanderson (Filmmaker/Production Company), to use my work in the production entitled Unintentional Community (Film Title).

As compensation for my performance/composition in Unintentional Community (Title of film), I have received credit (Description of payment for appearance/performance) from Thirsty Roots Films (Production Company).

I, the COMPOSER/MUSICIAN, own the sole and legal copyright to the described work, and hereby agree to the use of this work in the promotion, production and distribution of the FILM without further compensation.

I understand also that any and all proceeds from the film are the property of the Thirsty Roots Films (Production Company).

I am 18 years or over: YES [ ] NO [ ] (indicate by checking yes or no)

Zach Jenkins
Composer/Musician (Print Name) ____________________________ Composer/Musician (Signature) ____________________________

Parent/Guardian if Minor (Print Name) ____________________________ Parent/Guardian if Minor (Signature) ____________________________

Composer/Musician (Address) ____________________________

Patrick Sanderson ____________________________
FILMMAKER (Print Name) ____________________________ FILMMAKER (Signature) ____________________________
The Blu-Ray copy of the thesis film *Unintentional Community* is located in the Earl K. Long Library.
Vita

Patrick Sanderson was born in Mandeville, Louisiana on July 11th, 1989. He attended Loyola University of New Orleans and graduated in 2014 with a BA in communications and a minor in Film Studies. During his time there he won the Loyola Film Festival’s award for Best Film in 2014. She graduates in May 2018.