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Ronin Nights

Carl Johnson

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Ronin Nights

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 Production

by

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Abstract Page

Below is a reflection paper based on my time at UNO earning my M.F.A. in Film Production. It also covers the experience in creating my thesis film **Ronin Nights**. After the reflection will be the shooting script and all the forms that were filled out for the production.

Keywords: film, film production, thesis film, cars, drifting, motorsport, street drifting, drift racing, japan, Nissan, Toyota, BMW, Mazda, Corolla, kishotenketsu, kishōtenketsu,

Ronin Nights, my thesis film, is not a movie. A movie is a single story told in one film. My thesis film is a television pilot. I think too many people who have watched my film and commented on its content have judged it based on the markers of a short movie. To reiterate my thesis film is not a movie, it is the first of a series of films, or episodes, for a television show. My film is **Ronin Nights** and the episode is called "The Hidden Master."

To summarize, my thesis film deals with drifting. It is a motorsport that originated in Japan and has since spread throughout the world. It is the fastest growing motorsport in the U.S. The fact that some of my thesis chair members, adults over the age of 35, don't know anything about it shows how small the drift world still is. It's no NASCAR, yet. If you want to know more, google "Japan drifting" or "Formula D" for an idea of what it is.

An FYI, I have a reading comprehension problem. I've struggled getting my college degrees because of it and since I have trouble reading I don't read a lot and because of that I have a very limited vocabulary. I had scores in the teens for my Reading and English portions of my ACT tests. The only way I got into LSU was because I had really high Math and Science scores. I say all that because I'm going to use some vulgarity in this essay and guess what, deal with it. It is who I am and how I speak. It is the best representation of who I am and I'm not changing that for this reflection essay. I was raised white trash and I'm going to speak like white trash.

From my first interview with the graduate program when they told me that graduate students were given eight days with a RED camera and the Grip truck, my aspirations were to shoot a feature film for my thesis film. Obviously that didn't happen. Unlike most of my fellow graduate cohort members, I had been making films (shorts, web series, and documentaries) before entering the graduate program. I was under the assumption that I would be at a disadvantage when entering the program as I didn't have any extensive formal training in film prior to the graduate program. I thought I would have my hands full

being in classes with real filmmakers. I was wrong. I also thought that since I was entering a film school, an art-like school, I thought there would be encouragement towards students trying new things and developing new skills. I thought people would be excited about new things and ideas related to filmmaking and the medium. I was wrong. After my first day of graduate school and every single one after that, I have felt a hammer beating me down, trying to get me to submit to a form of mediocrity all the while a certain instructor in the program continued his gas lighting barrage on me and every student he encountered. "That's stupid." "That's the worst idea." "You can't do that." "That's not how things work here." "What I want you to do is shut the fuck up."

I had spent most of the 2010s either making my own projects or working on other people's projects. I'd met some UNO graduates in the Masters and Bachelors programs along the way. I use to talk about how good the UNO program was to people because I took an undergraduate film class back in 2006, back when Super 8 cameras were still being used. Today tiny camcorders are used instead. Because of my experience over these past three years, my enthusiasm for UNO has died. I still guide people to the program as it is the better option in my opinion but I don't have the same passion as before. After my first year alone, the negativity I was feeling from certain faculty individuals was so high that I wanted to quit making films altogether. In some way I sort of did that. I would say that I put in about 80% effort on my first 3-2-1 film, 50% on my second 3-2-1 film and even less so on my second year project. In a lot of ways I've lost an interest in making short films. To be clear, I put in less effort in my school films not in ones outside of school. In my first year, I ran my own film festival for its second year. I shot interviews for it and edited together videos promoting the festival. I made other internet videos as well. I just loss interest in making films for UNO. And I don't want to bore anyone with the details but the main reason I stayed was for financial reasons. That might not make much sense as I'm broke. All I can say is student loans. But I also stayed hoping deep down that I would get to be a G.A. and teach, my other passion which I also have a masters in, but teaching or a G.A. position never happened.

After my first year making shorts did nothing for me. By then I had seen a lot of crap go through the film program and even more at the local festivals. I didn't see a point in trying too hard. I wanted to make something that actually meant something to me and progressed my career. I can't look forward to working on sets for money after graduation like most students because of my weight and torn meniscus. The only thing I saw was to actually make my own movies that could at least generate some income down the line. I wanted to make a feature film for my thesis but that idea was shut down. If I had to make a short then I was set on making a thesis film that was easy. I had seen the kind of thesis films from the past and figured I could make something as well as that without trying. I'm not saying that all thesis films have been garbage, there have been some really good ones but there have also been some bad ones too. Plus I didn't have any money to spend on anything grand other than two people sitting in a dark room talking for 15 minutes. But after the executive producer on my thesis goaded me into trying something interesting I decided to make a 30 minute television pilot for my thesis. I figured if I could pull it off the way I originally imagined, it could serve as a spec pilot. It didn't. In the end I would say I have a proof of concept television pilot.

The finished thesis film isn't the finished film. I don't know if it will ever be good enough to be released. And I'm not one of those filmmakers that obsesses over the film for months trying to make it perfect. I know I will never be a Christopher Nolan or Spielberg. Becoming a TV director is fine with me. Plus I have more of a "crank shit out" philosophy to making films. My thesis mostly needs a lot of sound work, stuff that I have very little skill in. When I first wrote my prospectus I wanted to make a spec TV pilot. The idea was that it would require only a few things reshot for an actual series, mostly the car stuff. After some locations fell through, key crew couldn't be wrangled, and a community of car enthusiasts left me hanging; it became clear that this is no more than a proof-of-concept TV pilot, if that. In my prospectus I originally had planned on the drifting to occur at the Belle Chasse Government Complex which used to be an old state school for the mentally handicapped. It had old buildings and

closed off streets. It was perfect for the pilot. If the show was picked up, additional roads would have been needed which I figured that I would have an actual budget worthy of the show by then and be in a better position to acquire roads needed for the series. That's not what ended up happening. I didn't get that location and that was the first huge obstacle. I made the mistake in assuming that since I had filmed on the same property once before and that the parish president's secretary was my high school/college friend's mom then I would be golden, but no. When one lawyer with a bigoted attitude towards drifting told the parish president that we would destroy the property and people would be injured, my fate was sealed. Later I found another place that gave me permission but because of the way our insurance is written through the state I couldn't secure that location.

On that note, our insurance sucks. One of the major reasons I've hated my time in the program is because every time I asked to do anything, I got a NO because of "insurance reasons." Here is all this fancy equipment and the only way to try it out and get acquainted with it is inside a tiny little equipment room. The only time it leaves is for an actual project. An example, there is not enough room in the equipment room to set up the jib and practice pan, tilt, and job shots. So no one gets any real experience using the gear even when the gatekeeper of the room allows.

I eventually was given permission to film the driving scenes of my thesis at the UNO Lakefront Arena. Not an ideal place to film drifting. The arena isn't ideal because it has curbs everywhere and since we wouldn't have a pit crew for each car to replace broken parts nor did we have multiples of each car like a professional show would have, that meant the drivers had to take things cautiously. A little more detail about the arena's streets, while they had turns and such, they are exactly two car lanes wide with hard curbs. I say exactly two lanes wide because on a normal road there is a little extra room past the white line before a curb but not here. The Belle Chasse location was great because it had more turns, more variety, and no curbs whatsoever. There were some fire hydrants and light poles ever once and a while but those could have been blocked by safety equipment. So with that in mind the arena's speeds

had to be reduced and more importantly the angles achieved by the cars was reduced. I knew on the day when we were filming that the captured footage wasn't as exciting as I had hoped. The only cool part is when my lead stunt driver drifted a turn that's used for the opening of the film. He was able to go big because the road was wider at the beginning which gave him a little more safety room. My stunt coordinator ribbed the driver a lot during that night about not being consistent. I understood where the coordinator was coming from because in the stunt world consistency is key. Stunt Drivers have to hit marks with the cars or someone could get hurt. I knew my driver could do that but weeks before we had multiple discussions leading up to the night about the arena's curbs. Considering we didn't have anything to replace his car or his wheels and because of the continuity issues that would arise from the lack of replacements, he held back for the safety of production. Interesting enough a driver that I did get, one of the few that volunteered his time and his car for the film, wrecked his car on the first turn. It was his second time through the turn, the first one he understeered but was able to stop himself. If you've seen the teaser trailer, his is the burgundy car that slides to a stop. If you've seen the finished film, his second attempt where he crashed was captured and put into the film. After my lead driver gave him direction on how to handle the turn and not do what he had just did, the driver either ignored the lead driver or forgot because he did the same thing but with more speed and he understeered into a fence post. He not only cracked his wheel but he also bent his sub frame. While fixing the wheel would be hard and fixing the sub frame is possible, they weren't something that could be done that day. After the accident the driver apologized profusely to me. He knew he fucked up. So there I was without a driver and a car. The bigger issue was that this occurred on day three and the day before we shot a scene with the car that is now wrecked. And that was the last day we were allowed to shoot at the arena. After shuffling some cars around and finding a replacement for the wrecked one I now had to reshoot that car scene from the previous night. Thank goodness my actors in that scene were great and

came back for a pick up day a few weeks later. Crisis dealt with. Oh and the driver was perfectly fine, it was low speed collision and he was slowing down anyway when the accident occurred.

So with all those headaches I would say this is far from the original film I set out to make. There are no positive things that I learned on this set. I didn't walk away feeling good about the shoot. Part of me felt that I could have gotten better footage if I had shot it without UNO's thesis requirements like a stunt coordinator or forms filled out. When I first started making shorts I used to be all about the forms and being legal but realized it got in the way, especially when it's a small team. All the things I have learned are negative and hugely influence how I would do things differently. I would not have over 30 UNO students as crew. There were some great students, such as my D.P. who himself has a ton of experience like myself. My Assistant Directors were phenomenal as well as my script supervisor. And I know if I had a more competent crew we could have shot so much more in the time we had. There were some great grips from the school. What I had found was that if I leaned on anyone in another department I sometimes found myself falling flat onto the proverbial ground. One of the examples is sound. One student told me she would be the mixer on my film but she ended up not being able to for one weekend because she had to shoot her film for another class on one of my weekends. To be clear, I did try and get the schedules for all the shoots occurring in the fall all the way back in May but guess what? No one had that info. Not until the semester started did that information come available and I had already set my shoot dates, others set their dates around me, and I was locked into those weekends. How is a thesis student supposed to pick a weekend months in advance without knowing when some of their student crew might be unavailable? Ridiculous. So without a mixer I had to find one. A recent graduate of UNO was available but only if he was paid. So I paid him and I regret it. Even if he would have been free, I wish I would have recorded audio myself. Not only that but the boom operator he got was bad, granted the operator got better as the shoot went on but the mixer, not so much. My biggest headache was the mixer's slowness. When the D.P. was setting up a shot, a person in sound

might, I don't know, want to use that time to ask the A.D. what scene we were about to shoot. The reason I use that as an example is because the mixer waited until we said "roll sound" to enter the scene numbers into the mixer. The purpose is so that instead of random file names for the audio files they would be labeled with the scene and take number. It should alleviate issues in post and make a faster post production process. Sounds like a great idea. The problem is that the mixer who held up precious minutes, an estimated 85 minutes one night, to do this task ended up not entering the correct info. I had to spend days making a table with the labeled files and what they actually went with. Then I had to rename all the sound clips. So many files were mislabeled and so many lavalier tracks were mislabeled, that I was delayed over a week in editing. Audio for my film has been a nightmare. It seemed that the biggest issue with such a young crew is that many didn't have a good work ethic. As my executive producer said of being successful on a film set, I'm paraphrasing, it's all about anticipating what's needed next. The issue was many of the students didn't do this. Maybe they didn't care or were lazy. I don't know but I don't want to use mostly UNO students again.

So with all the headaches in shooting the film I can say that at least no one got injured. Oh wait, I can't say that because someone did and didn't tell anybody. After my film wrapped I composed a questionnaire with the help of a professor. I felt that every film, not just my thesis film, should have some type of process for getting the truth out about the set. The theater department does something like this but they do it in person. I had heard whispers that people were very unhappy with crafty and some of the lunch options on two of the nights for my film. I had someone for the second weekend available to handle crafty for the film but not one member of the crew or anyone else wanted anything to do with crafty for the first weekend. They all wanted to either be near the camera team or in some way be in art. So because of that there was no one to hand out crafty in a delicate manner. Pause, let me step back and speak about craft services for a second. I've been on probably more film sets than all but a few of my key crew members. I've seen loads of money spent on tons of junk food and sugar.

What I've witnessed is that many people tend to hang out at crafty while others are working. No Bueno. Also the high consumption of sugar leads to sugar crashes and work slows down and accidents happen. I saw this on another thesis film. On my film I didn't want that because of all the stunts and tons of shooting needed for my film. The problem is when there isn't a person to run crafty that means no one is dividing things up to create an efficient space for the delving out of the crafty. For example, no one is putting some mixed nuts in a cup for easy consumption or cutting up fruit and putting them into a cup. What then happens is that crews tend to pig out on what is there and crafty ends up being consumed in half a day. I'm a penny pincher and don't like wasting money. I take this perspective because I grew up poor and am still poor. Money is tight for me. I've seen other filmmakers who have been lucky enough to have glamorous crafty and drinks on their sets. It must be nice but I've never been one of them to do that. I've always focused on having a decent lunch and having water on my sets. The snacks have always been absent on my previous sets unless the day was so short that there would be no lunch so snacks were the food for the day. I can never afford crafty and catering and from what I've seen most sets end up with extra stuff which equates to wasted money. I've seen this on many sets, the wasted money on crafty. Hell, I have two boxes of fruit snacks, estimated around 20 bucks, that no one ate on my shoot.

Also I didn't have a car to have the ability to go to the store and pick this stuff up. I picked up the first weekend's stuff with a budget rental truck that was being rented to carry the large props and set dressing for that weekend. Another thing, making a thesis film without a car adds so much more of a burden and raises the stress level to the extreme. I know for certain that a lot of what got in my way and hindered my ability to get certain things done was because I didn't have a car. I do not recommend someone entering the program if they don't have a car. This is especially true because of the huge cases our equipment room has for even the smallest item. Carrying a large case that weighs five times that of

the small payload on multiple buses is not fun. I would also not recommend making a thesis film with a torn meniscus.

As for the lunches over the first weekend I had two overnight shoot days with lunch being served at midnight. With no one available for crafty that meant there was no one available to cook food or keep food warm. Side note, these were really cold nights so if I had gotten nice warm food from say a restaurant or grocery store, it would have had to been picked up at least two hours before lunch. Then by the time lunch hit, it would be cold. So I figured that on a cold night people should at least have warm food. So I ordered pizza for the two overnight lunches. You would have thought I shit in people's mouths the way they reacted to having to eat pizza. These entitled little fucking snowflakes had the gall to complain about pizza. They were lucky to be fed. One of my grips had a similar sentiment as I did. He roughly told me, I don't know what they are complaining about, it's free food, it's better than nothing. And I know some film person is going to chime in and say, feeding a crew is normal on a film set and I would agree but it doesn't always happen. Again as a reminder, I've been on a lot of film sets and some were shit shows. I've worked 16 hours on a set without food. To complain about pizza on a student set like this is ridiculous. Back to the questionnaire, before sending out the questionnaire I heard there was a lot of whispers about how the crew was disgruntled about the lack of crafty and having to eat pizza for lunch. A questionnaire was sent out. Of the 24ish responses, about half were negative and the other half were positive. What I gained from reading the responses was that besides from being a misogynistic sexist racist tyrant with tyrants for A.D.s, someone was injured on the fifth day.

On the fifth day, I had the art team, who is in charge of set dressing, move old oil barrels and stack them to create a pseudo wall. Some of them were empty and some had either rain water in them or used oil. Because of this the filled ones were heavy. The art team was mostly women and one man. From what I gather from the story is that three women struggled moving the barrels. Instead of asking a grip for help, whose literal job is moving heavy stuff, the art team did the work themselves. Also from

what I gather, they didn't stack the empty or lightest ones on top. So these three art team members tried lifting the barrels themselves and in mid-lift one slipped and fell on someone's toe. This person was in pain the rest of the day and for most of the next day in which they went home early. It was also our last shooting day. Not until the next day did they go to the hospital where they found out they fractured their toe. I remember seeing the student the following weekend at a workshop wearing a boot and wondering how that happened. It is unfortunate that a student was injured on my set but after the other remarks by the same student in the questionnaire, I really don't care she hurt herself. Also another set of questionnaire responses by a guy read like he was announcing how "woke" he was and how he would never write something, like my script, that was so sexist and racists. Fuck him.

To hell with all the haters which isn't just directed towards a selection of UNO students, it's also toward the drift community. Many in the drift community professed their desire to help with the film but when it came time to shooting it. Crickets. I needed a lot of cars for the closing of the film to help create a sense of scope and wonder to the world. All I got was a few. I also wanted more drifters for the stunt driving but only got two and one wrecked his car. All in all I was very upset with them. Then after shooting the film and making a kick-ass teaser trailer and spreading the word to drifters on both coasts, almost no one has pitched in to help me fund the post-production of the film. To be clear, the part I sought funds for was the post-sound part. This is where the challenge of mixing all the audio for this film comes in. I needed professional mixers to create a cool audio mix for the film. The reason being is because I had to record a lot of the engine sounds weeks after we shot them. Now I need to get those sounds to match the cars and the perspective of the cars in relation to the camera's position. Also there are a lot of sound effects and soundscape stuff that just isn't my specialty. If I could have got a professional post sound team, this would not be my problem. The professionals could elevate the material to another level. It had happened before with an action film I made pre-UNO. The same people I was trying to employ had worked some killer magic and elevated my action film. One of the biggest

things about filmmaking is that no one person can make the entire film. I knew going into this project from the very beginning that the post sound process was crucial. And I knew that I wouldn't be able to do it. The post sound house was game to help. They even offered me a deal but I still needed to raise some funds. I started a Kickstarter and with two months to raise funds, the max allowed by Kickstarter, I've only raised eight percent of my goal. I'll admit, I expected the drifters out there to contribute to the campaign. They didn't. The biggest hurt though might be the cast of my thesis film. While I never expected them to give money I did expect them to share the project and be active in the process. I told them when they were cast that a Kickstarter was going to be done and it would need their support. The only one who has actively tried to get the Kickstarter funded is one of my actresses in the film. She plays a small role in the pilot but a huge character in the series. What's funny is the calls of misogyny and sexism are thrown at her scenes and she herself thinks the students need to "get over themselves." She has worked tirelessly in spreading the word to major drifters and companies. I would like to take the time to thank ENEOS Oil and Home Depot. Home Depot donated about \$300 in materials so I could build the gas pumps in the film and ENEOS donated approximately \$2000 in oil to my film so I could give the drivers' cars a form of meal in the form of new oil for their engines. ENEOS has also donated some paraphernalia so that I can run a raffle to raise funds for the film. Having ENEOS Oil, the largest oil company in Japan, support the project has been one of the highlights of the project. But alas, with even all that support no one is coming up with the cash.

The disappointment is part of life. With all the other obstacles that have been put in front of me, I do wish I wouldn't have made such a big film. I've made "big" films in the past and they always end up headaches with lots of disappointment. And to be clear, I mean a big film as in a big short film that doesn't have enough cash to have competent people and staffed department heads. The bigger the film the more I have to trust other people, and some of those people end up being incompetent. Now of course this falls onto me as the producer and director of this film to hire competent people. As I said

before I had planned to do something easy but my executive producer changed my mind. Also I felt a little energized and inspired by some new blood in the film department. After submitting my thesis here at school I don't know what I will do with it. I was originally going to send it to some festivals that have TV pilot programs but they cost money and I don't feel like wasting any on entrance fees. I don't know if I want to try and submit it to any networks or companies as a proof of concept pilot especially with the sound not being what it could be. I don't feel my vision is expressed in the final product. Visually it is as best I can get it without reshooting it, but sound is the thing that could be ramped up. For example, I think the sound is at a three out of 10 when I know what is there could be raised to an eight out of ten. And now with the COVID-19 dampening the Kickstarter even more, I don't know what kind of future there is for me and this film. As is most of the country and world, I'm in a holding pattern waiting to see how we all come out of this pandemic.

Let's talk goals of the program. Going into the film program, there were a lot of things I already knew how to do. I know I don't write very well and don't ever see me considering myself a writer. I would prefer to not credit myself but then it would look weird if the credits didn't include a "written by." But my skills as a writer did improve while here. I entered with issues writing dialogue and I would say I still do. In my first year I was in a writing class and while I had written scripts for years and knew the format really well and understood the basics to the three act structure, the one thing I never knew about or thought of was theme or as another professor got me thinking, what is the film about. So those pieces of information were great to grasp and helped me think about filmmaking in a different way. I find that when I'm working on another person's film, the biggest issues in communication come from the director and myself having two different themes in mind for the film. It creates a conflict in ideology for the film and can hamper the filmmaking process. This change in thinking has helped me as a director too.

When I entered the program I mostly wanted to learn more about being a better director. While a new theater teacher helped us learn to communicate with actors, the other stuff that is required of a director is something I never learned. I had really hoped I would get more clarification of where a director's role ended and I could expect a department head to pick up. I've had to wear all the department head hats previously to my thesis film that I don't know where I should let someone take over. I think the program could benefit if it forced students from the very beginning to have someone else shoot and edit their film. It would force communication skills onto the students. Also I usually am disappointed when I trust other people. I did learn some good pieces of information about directing/acting. In my first year, I created my own learning objectives that I implemented in my first two films. While I may have not tried the hardest make a great film, I did focus more on trying different things so that I could learn new skills. In my second year film, I acted in my film. I learned a lot of about directing and acting. I learned how to listen and feel the performance instead of sitting behind the monitor watching it but that lesson I taught myself. I think all directors should have to act at least once.

I also wanted to know more about production design. I still don't understand that. I understand what a director should know but other than that I'm blind. Funny thing is that a few of those snout nosed kids put on the questionnaire that they finally see how important a production designer is and that my film needed one. Umm, no duh kids. Everyone acted like I didn't think I needed one or I chose not to have one. The real reason is that I couldn't find anyone. This program doesn't teach it so no one knows how to be a department leader in art. Some of my choices were too afraid because of the scale of my project. And most of the "art" kids act like pot heads which doesn't exactly put faith in their potential leadership qualities.

In the process of taking the producing course and other production courses, I have gained the confidence that I know how to make a movie. I say that because I've met "producers" of other shorts in the past and some recent graduates and they don't know anything about making a film. They may

understand the business side of producing like option agreements, deals and other stuff but I've come across too many that don't know how to get a film made. Like the nitty gritty nature of it. I know I can pick up any script, whether I'm directing it or not, and know how many days it will take to shoot, the obstacles in the script, and how to get it shot/made. At least when it comes to non-visual effects movies, I don't know anything about visual effects.

In my thesis defense I was asked about something I learned about myself. Before the endeavor I knew that I was and still am a pessimist. I also get very depressed and stressed when I have no money to do things. Things like buy food. Personally I'm approaching homelessness in two months and the added stress of no money causes a lot of anxiety and spirals me into a depressed state. My executive producer on my thesis and classmate helped me get through school by being positive energy in my life. I know I need that in order to completely avoid going full depression. I have been advised to see a shrink or get some form of counseling but with no transportation or money to do that, I find it difficult to even contemplate. After upon reading this there are a lot of negative thoughts and feelings. Not to come off as a victim or anything but I've had my own type of hardships from childhood that I continue to deal with today that have shaped and continue to influence the person I am. Most are monetary issues and the only times I've been happy in my life were when I had money, not a lot, just enough to pay rent, insurance, buy food and go to the movies on the weekends. So what I've learned is something I already knew, I'm a sad person.

To sum up everything, I met good and bad people at UNO. The good people I hope to work with in the future and that we stay friends. The bad people, they need to choose another profession. I think the program at UNO has a lot going for it but it needs to be drastically re-tooled. We live in this digital-internet age and too many of our faculty don't understand YouTube, Instagram, Tik-Tok, etc. A film degree doesn't have to be only for making Hollywood films. Many people could take the information learned and apply them to social media platforms. People are making a living on those platforms and

some are making millions of dollars. And having faculty with their heads in the dirt isn't helping. It hurts and weakens a program that isn't suitable for the future. Other schools will eventually out pace UNO because of these shortcomings. The faculty needs to step up their game or retire. UNO Film could be as big as Chapman or USC if it tried.

Ronin Nights

by

Carl Johnson

(Pilot) The Hidden Master

Current Version
(ver8)

Carl Johnson



1 EXT. BACK ENTRANCE/ABANDON NAVAL COMPLEX - NIGHT 1

A rusted gate open to the public road. An old black and gray TE71 Corolla enters zooming past another gate, past a rusted sign that reads "Military Personnel Only."

2.1 EXT. TE71/ABANDON NAVAL COMPLEX - NIGHT 2.1

The TE71 drifts around a turn, fully sideways, tires **SCREECH**ing.

2.2 INT. TE71/ABANDON NAVAL COMPLEX - NIGHT 2.2

INSERT: CU - PEDAL WORK, SHIFTER, AND STEERING WHEEL.

3.1 EXT. R32/BUNKER/ABANDON NAVAL COMPLEX - NIGHT 3.1

A R32 with EMERALD TIDE logo sits parked. KISSING SoundFX inside. Tires **SCREECH** in the distance.

3.2 INT. R32/BUNKER/ABANDON NAVAL COMPLEX - NIGHT 3.2

NATALIE SMITH (17 petite African-American) suddenly breaks away from CHESTER's (19 white dude) face.

NATALIE
Did you hear that?

CHESTER
It's nothing.

He continues kissing her.

INTERCUT - 3.1 EXT. R32
- 2.1 EXT. TE71/ABANDON NAVAL COMPLEX

TE71 slides around another turn.

Natalie sits up.

NATALIE
Sounds like someone's still out there getting more seat time.

Chester scoffs and pulls her back in.

TE71 drifts a different turn.

NATALIE (CONT'D)
Yep definitely someone out there.

She sits up, looking out the window. Chester sighs.

TE71 zooms through another turn, its screeching rubber and engine revs grow closer.

Chester sits up looking out at the dark empty complex.

CHESTER
Everyone left hours ago. No one
should still be out here.

NATALIE
Well, I wanna go. It's creepy as f--

CHESTER
Don't be like th--

The TE71's engine **REVS** and Tire **SCREECH** approach.

NATALIE
Chester now!

Chester sighs.

INSERT: CU - STARTING R32, SHIFTING, AND GAS PEDAL.

4.1 EXT. R32/ROADS NAVAL COMPLEX - NIGHT 4.1

The R32 rolls down the small roads.

4.2 INT. R32/ROADS NAVAL COMPLEX - NIGHT 4.2

Chester drives casually while Natalie stays on edge.

CHESTER
Cool so we'll head back to the shop
and continue wh--

NATALIE
No Chester, I wanna go home.

CHESTER
Come on, really Nat?

From behind the TE71 slides into view, racing towards them.

INSERT: EXT. TE71 CLOSING IN ON THEM

NATALIE
Come on Nat? You see I told you.

Chester checks his mirrors.

CHESTER
Looks like an old family car.
Probably a local joyriding.

3.

4.3 INT./EXT. LEFT-TURN/NAVAL COMPLEX - NIGHT 4.3

Chester enters a corner barely sliding. The TE71 closes in attacking the corner.

NATALIE
(excited)
That corner entry speed!

CHESTER
Oh you want speed?! I'll unleash
the power.
(power)
THE POWER OF MY TURBO CHARGED
STRAIGHT SIX!

4.4 INT./EXT. STRAIGHT/NAVAL COMPLEX - NIGHT 4.4

On the straightaway, Chester floors it, leaving behind the TE71. Natalie grips the seat belt looking in the side mirror.

CHESTER
Ha! Can't handle that more powar.

4.5 INT./EXT. RIGHT TURN THROUGH GATES/NAVAL COMPLEX - NIGHT 4.5

The R32 poorly slides (right) into the next sharp turn. The TE71 reappears attacking the corner, on the R32's bumper.

NATALIE
(smirking)
He caught up.

CHESTER
Whatever!

4.6 INT./EXT. LONG BEND/NAVAL COMPLEX - NIGHT 4.6

On the long right bend the R32 slows down as the TE71 races by.

CHESTER
What's this guy doing? Doesn't he
know this course, after this long
right is a sharp left.

NATALIE
Oh no.

The TE71 disappears around the long right.

4.

CHESTER
What an idiot.

4.7 INT./EXT. CLIMATIC TURN/NAVAL COMPLEX - NIGHT 4.7
The R32 comes to the sudden left. A barricade sits on the road preventing drivers from going straight. The only path is a sudden left onto a gravel road. No Te71.

The R32 stops.

CHESTER
Where'd he go?

Natalie looks out her window and points.

NATALIE
Look.

Chester leans over looking out her window.

In the distance the TE71 drives off on the dusty gravel road.

CHESTER
How the hell?

Natalie smiles.

TIRE SCREECH TO...

5.1 EXT. FOYER/HIGH SCHOOL - DAY (LIBERAL ARTS BLD?) 5.1
BELL **RINGS**. STUDENTS pile out in uniforms.

Among the horde, CHRIS TRAN (18 Vietnamese kid) shuffles out, one backpack strap on, with the spirited JIMMY BRANDT (plump 17 white kid), both backpack straps on.

JIMMY
(smells air)
You smell that? Awesomeness. Right?

Silence. Chris looks down at his report card.

JIMMY (CONT'D)
Chris!

Nothing. Jimmy pulls out a Bull Horn.

JIMMY (CONT'D)
CHRIS!

Chris turns around.

5.

CHRIS

Oh hey, were you saying something?

Jimmy tosses the horn.

JIMMY

Dude, it's summer break. Freedom.

5.2 Ext. HIGH SCHOOL - DAY

5.2

They continue walking.

CHRIS

Not for me. My mom's making me take
Pre-Cal over the summer.

JIMMY

Ouch.

A horn **HONKS**. Natalie, in skirt and blouse uniform, runs up
behind them.

CHRIS

(showing Jimmy)
And look, I barely made a C in
Algebra 2.

Natalie passes them.

JIMMY

Yea for an Asian kid you sure do
suck at math.

NATALIE

(stepping up to them)
Hey, does someone need help in
math?

They stop. Chris notices her and instantly freezes, barely
nodding. She extends a business card to Chris.

NATALIE (CONT'D)

Here. Call me if you need any help.

His hand, of it's own mind, takes the card. She giggles and
winks, skipping away to Chester in his R32.

Off the curb, her skirt floats revealing a bit of underwear.

Chris turns away blushing while Jimmy grins and stares.

6.

JIMMY
(super smug)
Did you see that, her pant--

CHRIS
Don't be a perv.

JIMMY
(loudly)
I'm not a perv.

He sulks as Chris examines the card. Jimmy joins in.

INSERT: CARD "NATALIE SMITH: MATH AND SCIENCE TUTOR"

6 EXT. BUS STATION - DAY

6

INSERT: CARD "NATALIE SMITH..."

Chris examines the card while Jimmy rambles on next to him.

JIMMY
I wish I was dumb and needed
tutoring. She probably makes bank
(in a fantasy)
SINCE SHE'S SO HOT.
(back to reality)
Am I right?

Jimmy nudges Chris. He nods and puts away the card.

JIMMY (CONT'D)
(changing subject)
Speaking of bank...

A bus enters view.

7 EXT. SIDEWALK/GAS STATION - DAY

7

Chris and Jimmy walking.

JIMMY
I figure by the end of summer our
new job will have given me enough
cash to put a down payment on a
proper Drift Car. It'll be awesome!
You should save up and buy one too.
Together we'll roll in STYLE!

CHRIS
Can't I drift my mom's car?

Jimmy hits him.

CHRIS (CONT'D)
Ow! What the hell man?

JIMMY
You can't use that old thing.

8 EXT. GAS STATION - DAY

8

A beautiful 350Z with an EMERALD TIDE logo sits at the pump being filled by HENRY THOMPSON (20, African-American), in work uniform, as KEN ANDERSON (19, white guy) stands across the car.

KEN
We'll battle tomorrow night. I'll represent the Emerald Tide.

HENRY
And I'll represent the River Dragons.

KEN
It's settled then.

HENRY
It's your funeral. That military defense complex is no joke.

Henry Finishes pumping Gas.

KEN
Nothing I can't handle.

At the far end, Chris and Jimmy enter passing by a reddish S14 with a RIVER DRAGONS sticker.

JIMMY
Oh my GOD, look at this beautiful drift machine.

Chris looks at the S14. The 350Z **STARTS**. They turn.

HENRY
(to Ken)
If you say so. I'll inform my team.

Ken revs the Z then leaves. Chris watches the Z leave as Jimmy rushes up to Henry

HENRY (CONT'D)
 (to Jimmy)
 Ken Anderson of the Emerald Tide
 just challenged the River Dragons
 to a race tomorrow night.

JIMMY
 Oh my god! The Emerald Tide? The
 Legends of the Lakefront?

HENRY
 Hey now the River Dragons are pret--

JIMMY
 (in his own world)
 A showdown in my hometown, this is
 gonna be EPIC! Lightning! Lightning!
 Lightning!

VFX cheap anime lightning and SFX THUNDER.

9.1 EXT. BUNKER/NAVAL COMPLEX - DAY 9.1

RYAN ANDERSON (25) and two MECHANICS are working on a Black
 300ZX with Emerald Tide logo.

The R32 rolls up to a stop.

9.2 INT. R32/BUNKER/NAVAL COMPLEX - DAY 9.2

Chester shuts the car off.

NATALIE
 (scolding)
 Um Chester dear, why are we back
 here?

CHESTER
 (exiting the car)
 I'll just be a sec.

INTERCUT - 9.1

Chester walks up to Ryan.

RYAN
 (to the mechanics)
 That's enough, button it back up.
 (to Chester)
 What's new Chester?

CHESTER
 Something interesting I encountered
 last night. A Corolla, a TE71...

In the car, Natalie looks over engineering school brochures.

10

EXT. GAS STATION - DUSK

10

In work uniforms; Chris sweeps by the pumps, slwly working his way to Jimmy, with notepad, who sort of helps Henry shelve oil.

HENRY
A Fairlady huh?

JIMMY
Yea, just like the Emerald Tide's
Ken Anderson. It'll be sweet!

Jimmy makes engine REV Limiter and tire screeching sounds.

HENRY
(suspect)
Wow, didn't know you could afford
the monthly payments?

JIMMY
(slight defeat)
Just barely. My dad's co-signing.

HENRY
Hm, and you're going to race it?

JIMMY
(back to normal)
Duh!

HENRY
With the stock suspension?
(off Jimmy's dumb look)
Cause ya gonna have to upgrade to
some adjustable coilovers.

INSERT: DOLLAR FIGURES ADDING UP

HENRY (CONT'D)
And then there's an LSD, that is if
your stock Z doesn't come with one.
(off Jimmy's dead look)
And then there's the tires, wow 17
inch ones too. Gonna need lots and
lots of tires, and extra wheels for
those tires.
(Jimmy drops the notepad)
Oh and how are you paying for
insurance?

INSERT: DOLLAR TOTAL EXPLODES

Jimmy falls over dead. Henry laughs.

HENRY (CONT'D)
Hey man, that's why I have my 240.

Jimmy revives. Chris pauses taking notice.

HENRY (CONT'D)
It's fun and peppy and it won't
break the bank. Whatever you
choose, just remember to make sure
it's rear wheel drive.

Near them now, Chris jumps in.

CHRIS
Really? My mom's car is rear wheel--

Jimmy turns to him, scolding look.

JIMMY
Chris, what did I say?
(to Henry)
Sorry about that Henry, his mom's
car is so old.

HENRY
That shouldn't matter. You see...Um

Chris stops sweeping, paying attention.

HENRY (CONT'D)
Look, you guys are out of school
now and since the team's gonna get
some practice runs in tonight, you
two should come out, and see the
different drift cars.

JIMMY
Really? That would be sweet! Chris?

CHRIS
(yawning)
I don't know. I'm pretty tired.

JIMMY
Man, you're always tired.

CHRIS
Exams really pooped me out. Plus my
mom'll probably say no. Thanks for
the invite anyway Henry.

HENRY

No prob, we'll get ya next time.

The Boss, RICHARD MAY (40 white dude), exits the store.

RICHARD

(Dafoe-like)

You know, I'm somewhat of a street racer myself.

Jimmy and Henry snicker. Boss lights a cigarette.

RICHARD (CONT'D)

So where's the hotspot these days?

HENRY

Come on boss you know the best spot around here is still the old defense complex.

RICHARD

Ahh yes, the old military defense complex.

JIMMY

Years ago after I moved here, my mom and I got lost driving through it. At night!

HENRY

(taunting Jimmy)

Spooky.

JIMMY

Stop it.

CHRIS

But it can be a useful shortcut to bypass the center of town.

Henry and Jimmy start laughing. Richard interested.

HENRY

Yea, if you're insane. That place is so dark, not to mention all the blocked streets. With that place, you never know what you might find around a corner.

JIMMY

(fake driving)

Yea, haha, Vroom, ERRCH, Oh no! What's that?

(MORE)

JIMMY (CONT'D)
 (fake crashing)
 BROCSH, CRASH, Ahhhhh!

Jimmy and Henry laugh.

JIMMY (CONT'D)
 Man Chris, you really are tired.

Chris shrugs as two cars drive up. Chris runs over to them.
 Jimmy straightens up and joins him. Henry returns to the oil.

RICHARD
 (reminiscing)
 You know, I had an old friend who
 used that place as a shortcut. He
 was also the fastest racer in the
 area.

Henry stops.

RICHARD (CONT'D)
 All in a tiny Corolla.

HENRY
 A WHAT?

Richard turns and leaves, heading back inside.

RICHARD
 Think about that tonight.

11 EXT. TRAN HOME/STREET - NIGHT 11

Chris, carrying his book bag, walks down the sidewalk to his gate, the edge of a small car is seen. He stops and gazes at it, then he walks into the yard pass the shotgun home to the small house in the back.

12 INT. LIVING ROOM/TRAN HOME - NIGHT 12

Chris enters, dropping his bag on the sofa.

CHRIS
 (shouting in Vietnamese)
 Hey Mom, I'm home.

His mom, LINH TRAN, pokes her head in.

LINH
 (in Vietnamese)
 Hey honey, I'm finishing dinner. I
 got you some study guide books.

Chris approaches the pile of ACT books on the table.

13.

LINH (O.S.) (CONT'D)
The Librarian said these are the
best.

Chris sighs.

13.1 EXT. HENRY'S S14/ABANDON NAVAL COMPLEX - NIGHT 13.1
Henry's S14 barrels down a straightaway. He poorly drifts a
turn.

13.2 INT. HENRY'S S14/ABANDON NAVAL COMPLEX - NIGHT 13.2
Henry drives with Jimmy in the passenger seat.
INSERT: CU - SHIFTING AND STEERING

JIMMY
(fearful)
Dude this is awesome!

HENRY
I haven't even warmed up.

13.3 EXT. HENRY'S S14/ABANDON NAVAL COMPLEX - NIGHT 13.3
Henry continues down the road until Ken blasts by on the
straight and effortlessly drifts through the next corner.

13.4 INT. HENRY'S S14/ABANDON NAVAL COMPLEX - NIGHT 13.4
Henry tenses (feels shocked).

14 EXT. ABANDON NAVAL COMPLEX - NIGHT 14
MONTAGE: VARIOUS CARS RACE THE COURSE.

DISSOLVE TO

15 EXT. CONVENIENCE STORE - NIGHT 15
Jimmy's hand retrieves a drink from the soda machine. He
joins Henry and RJ (19 Hispanic dude) chill, drinking energy
drinks by the store's payphone, near RJ's yellow S13. Other
cars sit in the parking lot.

RJ
Dude, Henry, those Emerald Tide are
freakin fast.

HENRY
Yea they're no joke. Have you ever
seen them out here before, on the
course?

RJ

Nah.

Henry pauses, thinking.

JIMMY

What is it?

HENRY

If they're this fast already...

(beat)

I don't know how I'm supposed--

RJ gets Henry's attention pointing over Henry's shoulder.

Ken exits the store, bag in hand. He smirks then hops into his Z and leaves.

HENRY (CONT'D)

(squeezing his can)

You know what, I might loose to
these guys tomorrow but I'm sure as
shit not gonna stand by and let
them win it without a fight.

Henry tosses his can in the trash as RJ does the same.

RJ

Right on!

Those two exit to the parking lot. Jimmy hesitates following them and notices his drink. Sounds of RJ's car starting up and leaving. Jimmy starts chugging at the trash can getting antsy, his legs trying to leave before he's done. He finishes and dumps the can. He runs to the lot.

Henry's car backs up next to Jimmy.

HENRY

Sorry Jimmy, you stay here. I need
to focus.

Henry takes off leaving Jimmy alone. Jimmy **BURPs!**

16.1 EXT. HENRY'S S14/NAVAL COMPLEX - NIGHT 16.1

Henry's S14 races down the road. RJ's S13 stays back a few lengths behind him.

16.2 INT. HENRY'S S14/NAVAL COMPLEX - NIGHT 16.2

Henry focuses on driving.

15.

HENRY (V.O.)
These guys may be faster but I
can't let them walk all over us.

Henry shifts gears.

16.3 EXT. HENRY'S S14/NAVAL COMPLEX - NIGHT 16.3

Henry's S14 tries to drift a turn hard.

17.1 INT. RJ'S S13/NAVAL COMPLEX - NIGHT 17.1

RJ focuses.

RJ (V.O.)
Henry's really going at it.
(smirking)
The Emerald Tide better watch out.

RJ shifts gears.

17.2 EXT. RJ'S S13/NAVAL COMPLEX - NIGHT 17.2

RJ's car continues through the turn, gripping more so.

18 INT. LIVING ROOM/TRAN HOME - NIGHT 18

Chris lays passed out on the couch, an opened ACT book in his lap. Linh picks up his backpack. A card falls out.

She picks it up reading it. It's Natalie's. She smiles.

LINH (V.O.)
(in Vietnamese)
Awe, my boy is finally getting
serious about his studies.

Her eyes water as she places a blanket on him.

At the family altar decorated with Catholic relics, pictures of ancestors and one of a young Linh holding a baby next to a MAN. Their bodies obscure a small gray sedan.

Linh approaches and picks up the picture, tears flowing.

LINH (V.O.)
Phoung, my love, our dreams for our
boy are coming true. I miss you.

She smiles and kisses the picture.

16.

19.1 EXT. HENRY'S S14 & RJ'S S13/NAVAL COMPLEX - NIGHT 19.1
Henry and RJ zoom down the straights and through a turn.

19.2 INT. HENRY'S S14/NAVAL COMPLEX - NIGHT 19.2
HENRY (V.O.)
I need to be faster.

19.3 INT. RJ'S S13/NAVAL COMPLEX - NIGHT 19.3
RJ's eyes widen
RJ (V.O.)
He's going in too hot!

19.4 EXT. HENRY'S S14 & RJ'S S13/LONG BEND/NAVAL COMPLEX - NIGHT 19.4
Henry's S14 charges into the long bend. RJ's hits his brakes.

19.2 INT. HENRY'S S14/NAVAL COMPLEX - NIGHT 19.2
Henry grits his teeth.
HENRY (V.O.)
Oh shit.

19.5 EXT. HENRY'S S14/ LONG BEND/NAVAL COMPLEX - NIGHT 19.5
The S14 corners hard, the rear breaking loose.

19.2 INT. HENRY'S S14/NAVAL COMPLEX - NIGHT 19.2
Henry lets off the gas.

19.5 EXT. HENRY'S S14/LONG BEND/NAVAL COMPLEX - NIGHT 19.5
The car's inertia switches. Throwing itself the other way.

19.2 INT. HENRY'S S14/NAVAL COMPLEX - NIGHT 19.2
Henry mashes the gas.
HENRY (V.O.)
Grip baby grip.
Henry struggles with the wheel.
HENRY (V.O.)
Oh no, no, no!

17.

19.5 EXT. HENRY'S S14/CLIMATIC TURN/NAVAL COMPLEX - NIGHT 19.5

The car slides into a barricade.

20 EXT. CONVENIENCE STORE - NIGHT 20

Jimmy sulks nwxt to the pay phone, playing with the change slot.

RJ's S13 flies in, screeching to a stop. RJ explodes out towards the payphone. Jimmy jumps up.

JIMMY
What happened?

RJ
Henry crashed.

JIMMY
(reeling)
What?

RJ fumbles change, depositing it. Jimmy kneels.

JIMMY (CONT'D)
(over dramatic)
This can't be, he was so young.

RJ dials.

RJ
Dude he's fine.

JIMMY
(praying)
Oh thank the car gods.

RJ
(on the phone)
Hello yes I need a tow... yes out
at the old defense complex... What,
really? Ok... Yes thank you.

RJ hangs up and hunches over against the pay phone. Jimmy slides into RJ's space quizzical.

RJ (CONT'D)
Henry went into a corner a little
too hot and crashed.

JIMMY
Is the car?

RJ
He might have bent a control arm.

JIMMY
Will he be able--

RJ
I don't know but come on. I'll give
you a ride home. The tow truck's
going to be a few hours.

Jimmy sighs. They get in RJ's car.

21 EXT. CLIMATIC TURN/NAVAL COMPLEX - NIGHT 21

Henry's S14 sits with one wheel on a metal barricade. Its
hazards on. He squats down next to the car, his head hangs
low.

HENRY (V.O.)
I'm sorry ole girl. I pushed you
too far and you paid the price.
(looking up)
Who's gonna face the Emerald Tide
now?

22 EXT. BUNKER/NAVAL COMPLEX - NIGHT 22

Ken sits on the edge of the loading dock while Ryan stands
above smoking a cigarette. Their two Zs are parked.

A River Dragons marked car poorly takes the turn in front of
them.

RYAN
I heard there was better talent out
here. I guess I heard wrong.

KEN
They are definitely of a lower
caliber.

RYAN
And that's why I'm gonna sit this
one out.

Ryan flicks his cigarette and jumps down.

KEN
Well shit, then I should too.

Ken jumps down. Ryan opens his car door.

RYAN
No you stay.
(getting in car)
You're gonna run this course and
set a record these locals won't
ever be able to break.

Ken smiles. Ryan starts his Z.

RYAN (CONT'D)
No one will ever forget the Emerald
Tide.

Ryan drives off.

23.1 EXT. CLIMATIC TURN/NAVAL COMPLEX - NIGHT 23.1

RJ stands at the rear of the S14 pushing on it while Henry
sits in it trying to drive it off the barricade.

HENRY
(struggling)
Push harder.

RJ
(through the struggle)
You push harder.

RJ gives up.

RJ (CONT'D)
It isn't working, let's just wait
for the tow truck.

Henry resigns, turning off the car and exiting it.

A small engine **PURRS** in the distance. RJ and Henry look to
the empty corner's exit.

HENRY
Could that be an Emerald Tide
driver?

Tires **SCREECH**. The noise increasing.

RJ
Nah, they all left already.

HENRY
They're coming fast.

The noise grows louder. Henry looks at their position of his
car and the turn.

HENRY (CONT'D)
Bro we need to move.

Henry and RJ scramble falling over next to his car just as...

23.2 EXT. DRIFT/CLIMATIC TURN/NAVAL COMPLEX - NIGHT 23.2

At the corner the TE71 explodes into view in full drift.

RJ
He's going too fast.

HENRY
It was nice knowing ya.

INSERT: CU - INT. TE71; STEERING, SHIFTING AND PEDAL WORK.

The TE71's inertia shifts and the car flawlessly flicks itself the other way sliding in front of them and onto the gravel road. It barrels on down the road.

23.3 EXT. CLIMATIC TURN/NAVAL COMPLEX - NIGHT 23.3

RJ and Henry stand up a gasp.

HENRY
Was that a Corolla?

RJ
Ah, yea I think. My abuela drove one.

HENRY
That's definitely not your grandma's car.

The engine's **PURR** fades. A small smile creeps onto Henry's face. He then turns away into...

24 EXT. GAS STATION - DAY 24

Henry turns to Us as a car drives away. RJ, hangs out recreating the story to Richard.

RJ
And then the engine faded in the distance. Mr. Richard, it was insane.

HENRY
So Boss, is that the Corolla you were talking about?

RJ
Wait he knows that car?

Richard nods.

RICHARD
It sounds like the one. Last I
remember it makde deliveries for a
small Pho joint near the bridge.

HENRY
Pho?

RICHARD
You can't miss it.

RJ
Mmm Pho. We should find this place.

RJ looks at his watch then Henry.

RJ (CONT'D)
Aren't you off yet?

HENRY
Supposed to be, I'm waiting on
those two knuckleheads to relieve
me.

RICHARD
Their bus is probably running late.
You go ahead, I'll cover.

HENRY
Are you serious?

RICHARD
Did I stutter? Get outta here.

HENRY
RJ get the car!

RJ rushes over to his car while Henry dashes into the garage
ripping his uniform shirt off.

Richard lights up a cigarette and blows a puff of smoke.

RJ pulls up as Henry darts out in normal clothes.

HENRY (CONT'D)
Thanks Boss.

Henry hops in through the window. They drive off.

RICHARD (V.O.)
 (chuckling)
 Oh to be young.

HONK. A small family car pulls up. Richard sighs. Putting out the cigarette

RICHARD (V.O.)
 Where are those two knuckleheads?

25 INT. CHRIS' CAR/HWY - DAY

25

HONK. Jimmy, from the passenger seat, honks Chris' car horn. Chris swats him. Traffic surrounds them. Horns **HONK** and cars slowly move.

JIMMY
 Man, the luck huh?

CHRIS
 Yea.

JIMMY
 Here we are stuck in traffic on the
 one day your mom's nice enough to
 let you take the car out.

CHRIS
 Yea she was kinda cheerful huh.

26 EXT. BACK OF RESTAURANT/PHO SHOP - DUSK

26

Wearing reading glasses, Linh talks on the phone and sits on a small crate with a pen and notepad. Next to her is an ashtray on another crate.

LINH
 (good English)
 Great. Yes. Monday's perfect.
 (beat)
 Thank you Natalie. Bye-Bye.

She ends the call making final annotations. She smiles.

HENRY (O.S.)
 They said around back right?

Henry and RJ round the corner to Linh.

Noticing them she takes off her glasses and points to the delivery sign with the phone's antenna.

LINH
(broken English)
Deliveries between--

HENRY
No no, we're not here for that.

LINH
Want food, go in front.

HENRY
Sorry, no, we're not here for food
either.

RJ
Man, speak for yourself.

HENRY
We're here about the sedan. The
Corolla one.

Linh squints, examining them.

RJ
See we heard this was the place
that... a um... driver.

RJ pantomimes steering a wheel. Linh rolls eyes.

LINH
Car not for sale.

RJ and Henry shake their heads.

HENRY
No. We're looking for the driver,
the street racer. Up front they
said to talk to you.

LINH
Street Racer?

HENRY
Yes.

RJ
Finally.

Linh gets up shooing them towards the front, waving the phone
around.

LINH
No street racer, you want food go
up front.

HENRY
Please, we need your help.
(beat)
We heard the Corolla makes the
deliveries here.

They stop at the street. RJ's S13 parked behind them.

LINH
Gray?

HENRY
Yes. The Gray Corolla.

Linh notices RJ's S13. She sighs.

LINH
(soft)
Retired.

The two pause.

RJ
Maybe we need a translat--

LINH
(stern)
Retired.

She floats her hand in the air and up to the sky.

LINH (CONT'D)
Retired.

Henry and RJ point up.

HENRY
Retired?

RJ
Dead?

Henry hits RJ.

HENRY
Dude.

RJ
What I'm hungry.

HENRY
Apologies. Did it happen this
morning?

LINH
(confused)
What you talking about?

RJ
Did they die today?

Henry gives him a look.

LINH
Retired many years ago.
They look at each other puzzled.

LINH (CONT'D)
Now you go.

HENRY
But wait.

Linh shoos them.

LINH
Leave. Leave now.

They walk away to the S13. Linh turns away out of their sight.

HENRY
I don't understand. We saw that car
last night. Those skills.

Linh pauses, listening.

RJ
This sucks. That drift last night
was insane. Where are we gonna find
someone like that this last minute?

HENRY
I don't know but whoever they are,
they're sure as hell a better
driver than Ken Anderson.

RJ
Maybe it's a different car than
what your boss Mr. Richard was
talking about.

LINH (V.O.)
Richard?

HENRY
(sulking)
I guess. Come on let's go grab a
quick bite.

RJ
Yes. I'm starving.

They get in the car. Linh puts her glasses back on and looks
through her notepad.

27 EXT. GAS STATION - NIGHT

27

Richard shuts and locks the store's door.

Chris and Jimmy finish hanging their uniforms on the rack in
the garage and exit. The boss steps in and shuts some lights
off on the station.

RICHARD
What's the big plans for tonight?

JIMMY
We're going to the big race at the
complex.

CHRIS
Might be cool.

RICHARD
You taking the Corolla?

Richard points to the gray TE71 off to the side.

CHRIS
Yea. Its weird, when I woke up
today, my mom was really chipper.
She told me I could take the car
and to go have fun.

Jimmy looks at his watch.

JIMMY
Chris, we need to bounce, the race
is gonna start soon.

RICHARD
You guys have fun.

The two head to the car.

27.

RICHARD (V.O.)
(smiling)
This could be interesting. Maybe I
should go watch?

They drive off in the TE71. Inside the garage a phone **RINGS**.

28 INT. GARAGE/GAS STATION - NIGHT 28

Over at a work bench the phone **RINGS**. Richard flicks on the
florescent light and picks up the phone as he sits on the
garage stool.

RICHARD
Hello MT Gas--

LINH (O.S.)
Hello Dick.

29.1 EXT. TE71/COMPLEX ENTRANCE - NIGHT 29.1

Cars line the small parking lot. Imports and domestics. The
TE71 slowly rolls by the crowds of people.

Amongst the Japanese cars, a Mustang with two older guys, MAX
and PERKINS, watch as the Corolla passes by.

MAX
(laughing)
Look somebody brought their gokart.

PERKINS
(serious)
I know that car. It can't be.

29.2 INT. TE71/COMPLEX ENTRANCE - NIGHT 29.2

Chris and Jimmy survey the area.

CHRIS
Do you see a spot to park?

JIMMY
Nope.
(beat)
Oh look, there's Henry and RJ.

29.3 EXT. TE71/COMPLEX ENTRANCE - NIGHT 29.3

RJ and Henry face the open course.

Off to the side Natalie and Chester stand by talking with
other Emerald Tide.

At the starting line, Ken steps out his Z.

KEN
So... who's my opponent?

RJ and Henry look at each other and nervously laugh.

HENRY
RJ, it seems like you're our
soldier tonight.

JIMMY (O.S.)
(shouting)
Hey Henry, where should we park?

RJ and Henry turn around spotting the TE71. They smile.

Chester spins to look. Natalie recognizes Chris.

NATALIE
Chris?

30 INT. LIVING ROOM/TRAN HOME - NIGHT

30

INTERCUT - 28 INT. GARAGE/GAS STATION - NIGHT

Linh sits on the sofa talking on the phone.

RICHARD
(shocked)
He's been making deliveries for how
long?

LINH
Four years now.

RICHARD
Since he was 14! Are you crazy?

LINH
Gotta start sometime.

RICHARD
So he's been out there everyday,
rain or shine?

LINH
Almost, only when my customer's
supply runs low.

RICHARD
Wow! You know the way those boys
talked about Chris' driving, you
know who it sounded like?

LINH
 I know.
 (sighs)
 He's become fast, just like his
 father.

Linh looks at the picture of her baby Chris and his dad.

31.1 EXT. NAVAL COMPLEX ENTRANCE - NIGHT 31.1

HENRY
 (acceptance)
 So wait, that was you last night?

CHRIS
 Sorry I didn't stop. When I'm
 driving, I get into this zone--.

HENRY
 No worries.

RJ
 Sick man.

JIMMY
 Wait so you've been driving all
 these years and you didn't even
 tell me.

CHRIS
 It was illegal and my mom said--

Jimmy face palms himself. Chester walks up to the group,
 Natalie by his side, quiet.

CHESTER
 Hold the phone, this kid can't be
 the one I raced the other night.

CHRIS
 What? I was just hurrying home to
 grab some Zs before school. I'm
 sorry, I didn't know we were
 racing.

The crowd and Natalie chuckle. Chester notices.

CHESTER
 A funny guy huh?

Chester steps to Chris as Ken cuts him off.

KEN

Chester!
 (walking up to the TE71)
 You telling me this is the car you
 were raving on about to my brother?
 It looks like something my nanny
 drove.

RJ

You would need a nanny!

RJ and Ken exchange looks. Ken recomposes, shouting to the crowd.

KEN

The River Dragons actually expect
 me to race this kid.

Chris nervously smiles

KEN (CONT'D)

Look he still has braces.
 (pause for laughter)
 Not to mention his car's older than
 me!

Spectators laugh. Chris slouches and drops his shoulders.

CHRIS

(quietly to Henry)
 He's right, I can't race him. I'm
 just a kid and his car is--

HENRY

(into Chris' eyes)
 Trust me. He may have more power
 than you but from what I've seen
 and now heard.
 (smiles)
 He's out matched.

Chris looks around at all the people then to RJ.

RJ

You got this.

He looks at Jimmy who smiles and hits him on the arm.

JIMMY

If you're even a little bit as good
 as they say, then you gotta go show
 Rich boy what you and this car can
 do.

31.

The two smile.

CUT TO

31.2 EXT. STARTING LINE/NAVAL COMPLEX ENTRANCE - NIGHT 31.2

The Z and TE71 lined up side by side. The drivers inside, engines running. Henry steps in the middle.

HENRY
(points to Ken)
Ready?

Ken **REVS** the Z.

HENRY (CONT'D)
(points to Chris)
Set?

Chris **REVS** the tiny engine. Henry raises his arms in the air.

HENRY (CONT'D)
(swinging them down)
GO!

The cars launch forward.

CUT TO BLACK



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

Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

UNO student project crew members are expected to follow professional production practices and adhere to the Student Filmmakers' Code of Responsibility, listed below.

Professional production practices include: Obtaining written permissions and permits (for location filming, employment of minors, etc.), carrying appropriate insurance, observing and adhering to safety rules and safe behavior, properly adhering to any and all agreements entered into (including SAG-AFTRA), meeting all obligations, and making all promised payments in a timely manner.

1. The Student Filmmaker of the short film project is responsible for all UNO equipment checked out for their project. This responsibility includes not allowing anyone who is not certified or qualified to operate UNO equipment.
2. While filming on location:
 - a. Obtain written permission for all location filming (by owner or legal agent of owner).
 - b. File for City, State or Parish filming permit, where required.
 - c. Be considerate to the businesses and neighbors
 - d. Create no excessive noise.
 - e. Make notification to all those who will be impacted by the filming.
3. Absolutely no alcohol or drugs may be consumed on set or on location or during work hours.
4. No smoking on set or within 25 feet of an exterior location. This includes so-called "vaping" or "eCigarettes".
 - a. All cigarette butts must be collected – provide a can or other receptacle for this.
5. Collect and properly dispose of all trash generated by the production.
6. Crew members must wear appropriate work clothing and proper footwear (no open-toed footwear). Clothing that does not display common sense or good taste shall not be worn to work.
7. If the script includes stunts, a Stunt Coordinator who is approved by the course Instructor must be engaged to supervise stunts (someone who has professional film credits as a Stunt Coordinator). Student must secure a "Stunt Coordinator Information" form.
8. No guns are allowed on set.
9. When using Prop weapons (which must be non-firing replicas), one crew member must be designated to manage and hold all weapons whenever the camera is not rolling. Generally, this will be the Prop Master.
10. Students must follow all General Rules for Safety:
 - a. Limit work hours to 12 hours (not including lunch). Exhaustion can lead to accidents both on and off set (driving home).
 - b. Always designate the crew member who is in charge of safety. In general, this will be the 1st AD. When a Stunt Coordinator is employed, he/she shall be equally responsible for safety of all crew.
 - c. Wear any necessary protective gear when the situation requires (masks, ear protectors, etc.)

(SIGNATURES ON PAGE 2)

Filmmaker's Code of Responsibility

Page | 1

- d. Maintain clear walkways and exit passageways. Do not block exits with equipment.
- e. Cover all cables and other hazards that are run along walkways or other public areas.
- f. Do not operate equipment for which you are not certified or qualified.
- g. Carry and have quick access to at least one working fire extinguisher (or more, as the situation requires) (available on the department's grip truck).
- h. Carry, at a minimum, one industrial/workplace first-aid kit at all times (available on the department's grip truck).
- i. Locate the address of the nearest hospital to each filming location. This information MUST be included on each day's Call Sheet.

By signing this code of responsibilities, crew member agrees to abide by this code and acknowledges that violation of this code may result in a failing grade for the Student Filmmaker named above, enrolled in the FTA production course listed above, for which this project is being made.

ACKNOWLEDGED & AGREED BY:

Carl Orhase

PRINT NAME

Carl

SIGNATURE

10/24/11

DATE

Written & Directed by	Carl Johnson
Executive Produced by	Duane Prefume
Director of Photography	Ben Donnellon
Art Director	Justin Faxon
Wardrobe Supervisor	Payton Subervielle
Music by	Oliver Bonie
first assistant director	Nick Manning
second assistant director	Emily Mouton
key stunt driver	Jeff Perkins
additional stunt drivers	Zachary Goutierez
	Ryan Wilson
	Joey Himel
	Noah Boudreaux
	Landon James Aucoin
assistant art director	Carla Price
set dresser	Gabriela Aldana
art production assistant	Elizabeth Bundick
graphic designer	Garrett deValcourt

first assistant A camera	Kelly Witters
second assistant A camera	Kenzy Latham
B camera operator	Andrew Madden
D.I.T.	Dustin Foret
camera production assistants	Blaise Bonura
	Zion Marable
boom operator	Ian Glotfelty
sound utility	David Senentz
additional sound mixing	Scarlett Scalise
script supervisor	Bryce Toups
assistant script supervisor	James Pardue
key makeup artist	Jeanette Renee' Netherland
assistant makeup artist	Katherine Hill
chief lighting technician	Gerard Lee Lewis Jr.
key grip	Tyler Euper
best boy grip	William Inderkummen
dolly grips	Daniel Lamplugh
	Noah Stijl
grip & electrics	Ian MacFadyen
	Griffith Goransson
	Lada Egorova
	R.J. Nelson

	Ben Delbert
location manager	Brianna Huber
location coordinator	Sage Laurel Blackledge
craft services	Dylan V. Mininger
grip truck driver	Robbie Morgan
picture vehicle coordinator	John Gautreaux
picture car drivers	Nick Melson
	Jermey Guthrie
water truck coordinator	Erin Price
water truck operator	Eric Boudreaux Jr.
second second assistant director	Stevie Cavalier
production assistants	Elyse Hunt
	Holly Ferrari
	Emelie Lasseigne



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www.unofilm.com

Student: <u>Carl Johnson</u>	Email: <u>C [REDACTED]</u>
Course#: <u>5530</u>	Phone: <u>[REDACTED]</u>
Project Title: <u>Ben Niglas</u>	Professor: <u>Boyd</u>
	Date: <u>10/24/19</u>

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Carl Johnson
ADDRESS: [REDACTED]
CITY: [REDACTED]
CELL PH: [REDACTED]
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): no body

CREW POSITION: director

SCHEDULED WORK DATES: 05/01/19 TO 05/10/20

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Carl Johnson

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE

[Signature]
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/24/19

3/1/20
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
2. **MEALS:** The Production will provide meal breaks and/or food at (6) hour intervals.
3. **SCREEN CREDIT:** Screen credit is not guaranteed and is solely at the Student Filmmaker's discretion.
4. **RIGHTS:** Student Filmmaker named above shall be the owner of all of the results and proceeds of Crew Member's services for the above named Student Project, including any copyright, trademark and any other intellectual property rights in any work or property created by Crew Member, or anyone under their direction.
5. **INSURANCE:** Crew members are responsible for liability and collision insurance and deductibles on her/his personal vehicle used in conjunction with this production. Insurance coverage on items borrowed or rented from Crew Member is the responsibility of the Crew Member unless set out otherwise in a formal written agreement. Crew Member warrants that any tools which Crew Member shall supply are in safe working condition and that Crew Member possesses knowledge as to their safe manner of operation.
6. **CREW MEMBER CONDUCT:** Crew Member acknowledges that UNO Department of Film & Theatre has a strict policy prohibiting the use of alcohol or controlled substances, and weapons (other than props approved by Faculty Supervisor) and the use or possession of same while working on this student project shall be cause for immediate dismissal from the project and may result in a failing grade for the Student Filmmaker. Crew Member agrees to sign and abide by the UNO FTA Filmmakers' Code of Responsibility.
7. **ASSIGNMENT:** Student Filmmaker and/or UNO Department of Film & Theatre may assign, transfer, license, delegate, and/or grant all or any part of its rights, privileges, and property hereunder to any person or entity. This Agreement shall be binding upon and shall inure to the benefit of the parties hereto and their respective heirs, executors, administrators, successors and assigns. Crew Member may not assign this Agreement or any of Crew Member's rights or obligations.
8. **NO WAIVER:** The terms and conditions of this deal memo are binding on the Student Filmmaker and Crew Member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of this agreement shall be null and void.
9. **PUBLICITY:** Student Filmmaker and/or UNO Department of Film & Theatre shall have the right to use Crew Member's name, voice, picture and likeness in connection with the Project, the advertising and publicizing thereof, and any promotional films or clips respecting the Project.



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Student: <u>Carl Johnson</u>	Email: <u>[REDACTED]</u>
Course#: <u>5530</u>	Phone: <u>[REDACTED]</u>
Project Title: <u>Ronin Nights</u>	Professor: <u>Katib Golegiola</u>
	Date: <u>10/24/19</u>

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Zion Marchle
ADDR: [REDACTED]
CITY: [REDACTED]
CELL: [REDACTED]
EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): _____

CREW POSITION: P.A. and camera P.A.

SCHEDULED WORK DATES: _____ TO _____

ADD'T'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Zion Marchle

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Zion Marchle
SIGNATURE

10/24/19
DATE

[Signature]
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/1/20
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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www.unofilm.com

Student: <u>Carl Johnson</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>5550</u>	Professor: <u>Gregg S.C.</u>
Project Title: <u>RN</u>	Date: <u>10/24/19</u>

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Gabriela Aldana

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PHONE: [REDACTED]

EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Cecilia Paz
[REDACTED]

CREW POSITION: Set Dresser

SCHEDULED WORK DATES: Sep/1/19 TO Dec/1/19

ADDITIONAL TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Gabriela Aldana

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE

Oct. 23, 2019
DATE

Gabriela Aldana
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/4/20 Oct. 23, 2019
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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www.unofilm.com

Student: <u>Carl Johnson</u>	Email: <u>[REDACTED]</u>
Course#: <u>J330</u>	Phone: <u>[REDACTED]</u>
Project Title: <u>DN</u>	Professor: <u>Guergu MP</u>
	Date: <u>10/24/19</u>

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Blaise Bonura

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PHO: [REDACTED]

EMAIL A: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): _____

CREW POSITION: PA

SCHEDULED WORK DATES: _____ TO _____

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Blaise Bonura

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Blaise Bonura

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10-12-19

DATE

3/1/20

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

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www.unofilm.com

Student: <u>W. Davis</u>	Email: [REDACTED]
Course#: <u>SSP0</u>	Phone: [REDACTED]
Project Title: <u>AN</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Sage Blackledge

ADDRESS: [REDACTED]

CITY: New

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Sarah

CREW POSITION: Locations

SCHEDULED WORK DATES: 10/25 TO 10/27 & 11/1-11/3

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Sage Laurel Blackledge

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

Sage Blackledge

SIGNATURE

Court J.

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23/19

DATE

3/1/20

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
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www.unofilm.com

Student:	Email:
Course#:	Phone:
Project Title: <u>AN FTA NESH</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Elizabeth Bundick
ADDRESS: [REDACTED]
CITY: [REDACTED]
CELL P: [REDACTED]
EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Christopher Bundick (dad)
[REDACTED]

CREW POSITION: Art P.A.

SCHEDULED WORK DATES: 10/25 TO 11/3

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Elizabeth Bundick

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Elizabeth Bundick

SIGNATURE

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23/19

DATE

3/1/20

DATE

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UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student: <u>1</u>	Email:
Course#:	Phone:
Project Title: <u>Form Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Kenzy Latham
ADDRESS: [REDACTED]
CITY: [REDACTED]
CELL PHONE: [REDACTED]
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Chris Latham
[REDACTED]

CREW POSITION: Camera PA

SCHEDULED WORK DATES: 10/25 TO 11/4

ADD'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Kenzy Latham

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Kenzy Latham
SIGNATURE

10/25/19
DATE

Carly
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/2/20
DATE

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UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>Rainy Nights</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Erin Price
ADDRESS: [REDACTED]
CITY: [REDACTED]
CELL PH: [REDACTED]
EMAIL A: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): Ivy [REDACTED]

CREW POSITION: water truck

SCHEDULED WORK DATES: wed 5am TO wed 6pm

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Erin Price

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE

[Signature]
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10-28-19

DATE
3/2/20

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>Rain Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Scarlett Scarise

ADDRESS: [REDACTED]

CITY: Metairie

CELL PH: [REDACTED]

EMAIL A: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): John Scarise

CREW POSITION: Sound

SCHEDULED WORK DATES: 10-25 TO NW 1, 2, 3

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Scarlett Scarise

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23

DATE

3/1/20

DATE

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Crew Agreement/Terms and Conditions

Page | 1

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www.unofilm.com

Student:	Email:
Course#:	Phone:
Project Title: <u>From NY to</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: David Senentz

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PH: [REDACTED]

EMAIL A: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Daniel I. Senentz Sr.

[REDACTED]

CREW POSITION: Auxiliary Audio

SCHEDULED WORK DATES: 10/25/19, 10/26/19 TO 11/1 - 11/3

ADDTL TERMS: none

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): David Senentz

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

David A. Senentz

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23/19

DATE

3/2/20

DATE

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Student:	Email:
Course#:	Phone:
Project Title: <u>Form Nights</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Bryce Toups

ADDRESS:

CITY:

CELL:

EMAIL:

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number):

Lori Martin

CREW POSITION: Script Supervisor

SCHEDULED WORK DATES: 10-25 / 11-1 TO 10-27 / 11-3

ADDTL TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Bryce Toups

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
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AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10-23-19

DATE

3/20/20

DATE

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Crew Agreement/Terms and Conditions

Page | 1

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www.unofilm.com

Student:	Email: [REDACTED]
Course#:	Phone: [REDACTED]
Project Title: <u>Ram Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Ryan Wilson

ADDRESS: [REDACTED]

CITY: SL

CELL PHO: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): William Wilson

CREW POSITION: Driver

SCHEDULED WORK DATES: 10/25, 26, 27 TO 1st, 2nd, 3rd

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Ryan Wilson

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23/19

DATE

3/20/20

DATE

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Page | 1

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DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student:	Email:
Course#:	Phone:
Project Title: <u>Run in NY NB</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Emelie Lasseigne
ADDRESS: [REDACTED]
CITY: [REDACTED]
CELL PH: [REDACTED]
EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Tracy Lasseigne
[REDACTED]

CREW POSITION: AD Team

SCHEDULED WORK DATES: 10/25/19 TO 10/1/19

ADD'TL TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Emelie Lasseigne

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Emelie Lasseigne

SIGNATURE

Gael

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10-25-19

DATE

3/2/20

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
2. **MEALS:** The Production will provide meal breaks and/or food at (6) hour intervals.
3. **SCREEN CREDIT:** Screen credit is not guaranteed and is solely at the Student Filmmaker's discretion.
4. **RIGHTS:** Student Filmmaker named above shall be the owner of all of the results and proceeds of Crew Member's services for the above named Student Project, including any copyright, trademark and any other intellectual property rights in any work or property created by Crew Member, or anyone under their direction.
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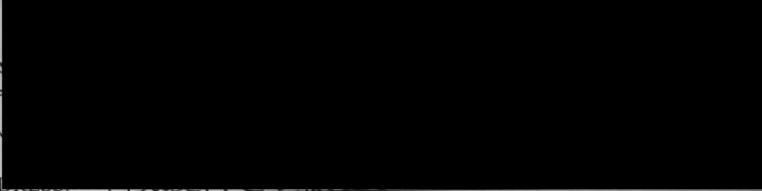


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(504) 280-6317 | Fax (504) 280-6318
www.unofilm.com


Student: <u>Payton Subervielle</u>	Email:
Course#:	Phone:
Project Title: <u>Kenny G NP</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Payton Subervielle
ADDRESS: 
CITY: S
CELL PHONE: 
EMAIL ADDRESS: 

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Stacey Subervielle


CREW POSITION: Wardrobe Supervisor

SCHEDULED WORK DATES: Oct 25, 26, 27 TO Nov. 1, 2, 3

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Payton Subervielle

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Payton Subervielle
SIGNATURE

10/25/19
DATE

Courtney
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/2/20
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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New Orleans, LA 70148
(504) 280-6317 | Fax (504) 280-6318
www.unofilm.com

Student: <u>Kelly Witters</u>	Email:
Course#:	Phone:
Project Title: <u>Room Nights</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Kelly Witters
ADDRESS: [REDACTED]
CITY: [REDACTED]
CELL: [REDACTED]
EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Tiffany Sewell
[REDACTED]

CREW POSITION: 1st AC/2nd AC

SCHEDULED WORK DATES: 10/25 TO 11/4

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Kelly Witters

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Kelly Witters
SIGNATURE

10/25/19
DATE

Gold
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/2/20
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>Rain Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Carla Price

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PH: [REDACTED]

EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Charles Price [REDACTED]

CREW POSITION: Art Assistant

SCHEDULED WORK DATES: 10/25/19 TO 11/4/19

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Carla Price

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Carla Price

SIGNATURE

[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/25/19

DATE

3/2/20

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>Room Nights</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Jeanette Netherland

ADDRESS:

CITY: N

CELL PHO

EMAIL AD

IS CREW MEMBER A UNO STUDENT?

Yes: ☐

No: ☒

EMERGENCY CONTACT (Name & phone number):

Karen Netherland

CREW POSITION:

HMUA

SCHEDULED WORK DATES:

10/25

TO

11/3

ADD'T'L TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Jeanette Renee' Netherland

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Jeanette Netherland

SIGNATURE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/26/19

DATE

3/2/20

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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(504) 280-6317 / Fax (504) 280-6318
www.unofilm.com

Student:	Email:
Course#:	Phone:
Project Title: <u>Pen in Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: JOHN GAUTREUX

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PH: [REDACTED]

EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): KRISTI GAUTREUX

CREW POSITION: EXTRA / DRIVER

SCHEDULED WORK DATES: _____ TO _____

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): JOHN GAUTREUX

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

10-26-19

DATE

[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/2/20

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>Ronn Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Landon Aueah
ADDRESS: [REDACTED]
CITY: [REDACTED]
CELL PHO: [REDACTED]
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): Elizabeth Aueah
[REDACTED]

CREW POSITION: Driver/extra

SCHEDULED WORK DATES: 10/25/19 TO 10/27/19

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Landon James Aueah

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

Landon Aueah

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/26/19

DATE

10/26/19 3/40

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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www.unofilm.com

Student:	Email:
Course#:	Phone:
Project Title: <u>Learn Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Noah Boudreaux

ADDRESS:

CITY:

CELL PH:

EMAIL A:

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): Chester Boudreaux

CREW POSITION: Extra Diner

SCHEDULED WORK DATES: 10/26/19 TO 10/27/20

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Noah Boudreaux

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/27/20

DATE

3/2/20

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
2. **MEALS:** The Production will provide meal breaks and/or food at (6) hour intervals.
3. **SCREEN CREDIT:** Screen credit is not guaranteed and is solely at the Student Filmmaker's discretion.
4. **RIGHTS:** Student Filmmaker named above shall be the owner of all of the results and proceeds of Crew Member's services for the above named Student Project, including any copyright, trademark and any other intellectual property rights in any work or property created by Crew Member, or anyone under their direction.
5. **INSURANCE:** Crew members are responsible for liability and collision insurance and deductibles on her/his personal vehicle used in conjunction with this production. Insurance coverage on items borrowed or rented from Crew Member is the responsibility of the Crew Member unless set out otherwise in a formal written agreement. Crew Member warrants that any tools which Crew Member shall supply are in safe working condition and that Crew Member possesses knowledge as to their safe manner of operation.
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DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

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

Student:	Email:
Course#:	Phone:
Project Title: <u>Rain Nights</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Eric Boudreau Jr.
ADDRESS: [REDACTED]
CITY: [REDACTED]
CELL PH: [REDACTED]
EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): Tracey Boudreau
[REDACTED]

CREW POSITION: Extra water truck

SCHEDULED WORK DATES: 10/25/19 TO 10/28/19

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Eric Boudreau Jr.

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

Eric Boudreau Jr.

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/26/19

DATE

3/2/20

DATE

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Crew Agreement/Terms and Conditions

Page | 1

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www.unofilm.com

Student:	Email: [REDACTED] Phone: [REDACTED]
Course#:	Professor:
Project Title: <u>Ronin Nights</u>	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Nick Melson
ADDRESS: [REDACTED]
CITY: [REDACTED]
CELL PHONE: [REDACTED]
EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): _____

CREW POSITION: Mustang Owner

SCHEDULED WORK DATES: 10/27/19 TO _____

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Nick Melson

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/27/19

DATE

3/2/20

DATE

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Crew Agreement/Terms and Conditions

Page | 1

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Student:	Email:
Course#:	Phone:
Project Title: <u>Room Myster</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Jerney Guthrie

ADDRESS:

CITY:

CELL PH:

EMAIL:

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): Celina Armstrong

CREW POSITION: 504 Movie Owner

SCHEDULED WORK DATES: 10/26 TO 10/27

ADDT'L TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Jerney Guthrie

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

Jerney Guthrie
SIGNATURE

Jerney Guthrie
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/27/19
DATE

3/2/20
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>Ram Myth</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Zachary Goutierez

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PH: [REDACTED]

EMAIL A: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): Ashton Gailing

[REDACTED]

CREW POSITION: stunt driver

SCHEDULED WORK DATES: _____ TO _____

ADD'T'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Zachary Goutierez

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE

[Signature]
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/28/19
DATE

3/20/20
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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THE UNIVERSITY OF NEW ORLEANS

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Student: /	Email:
Course#:	Phone:
Project Title: <u>RONIN NIGHTS</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: NOAH CLIFTON

ADDRESS:

CITY:

CELL P

EMAIL:

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Margaret Fogle

CREW POSITION: Grip

SCHEDULED WORK DATES: 10/25/19 TO 10/27/19

ADDT'L TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): NOAH STILL

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23/19

DATE

3/1/20

DATE

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www.unofilm.com

Student:	Email:
Course#:	Phone:
Project Title: <u>Ann Ntym</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Benjamin Delbert

ADDRESS:

CITY: A

CELL PHO

EMAIL AD

IS CREW MEMBER A UNO STUDENT?

Yes: ☒

No: ☐

EMERGENCY CONTACT (Name & phone number): Diane Delbert

Kenny Delbert

Lenny Delbert

CREW POSITION: Grip / Electric

SCHEDULED WORK DATES: 10/25/19 TO 11/3/19

ADD'TL TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Ben Delbert

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
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AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23/19

DATE

3/1/20

DATE

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(504) 280-6317 / Fax (504) 280-6318
www.unofilm.com

Student: <u>Ben Donnellon</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>SS30</u>	Professor: <u>Katie Garagiola</u>
Project Title: <u>Conto Nights</u>	Date: <u>10/23/19</u>

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Ben Donnellon
ADDRESS: [REDACTED]
CITY: [REDACTED]
COUNTRY: [REDACTED]
EMERGENCY CONTACT (Name & phone number): [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Deepti Reddy [REDACTED]

CREW POSITION: D.P.

SCHEDULED WORK DATES: 1/31/20 TO 2/2/20

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Ben Donnellon

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

[Signature]

10/23/19

[Signature]
SIGNATURE

3/1/20
DATE

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

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New Orleans, LA 70148
(504) 280-6317 | Fax (504) 280-6318
www.unofilm.com

Student:	Email:
Course#:	Phone:
Project Title: <u>Low Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Justin Faxan
ADDRESS: [REDACTED]
CITY: CA
CELL PHONE: [REDACTED]
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Lisa Faxan [REDACTED]
Malcolm Faxan [REDACTED]

CREW POSITION: Art Director

SCHEDULED WORK DATES: 10/25 - 10/27 TO 11/1 - 11/3

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Justin Faxan

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE
[Signature]
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10-23-19
DATE
3/1/20
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
2. **MEALS:** The Production will provide meal breaks and/or food at (6) hour intervals.
3. **SCREEN CREDIT:** Screen credit is not guaranteed and is solely at the Student Filmmaker's discretion.
4. **RIGHTS:** Student Filmmaker named above shall be the owner of all of the results and proceeds of Crew Member's services for the above named Student Project, including any copyright, trademark and any other intellectual property rights in any work or property created by Crew Member, or anyone under their direction.
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Student:	Email:
Course#:	Phone:
Project Title: <u>Adam M. M. B.</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Holly Ferrari

ADDRESS: [REDACTED]

CITY: LA

CELL PH: [REDACTED]

EMAIL A: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Adam Ferrari

CREW POSITION: PA

SCHEDULED WORK DATES: November 1st - 3rd TO November 3

ADD'T'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Holly Ferrari

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23/19

3/1/20

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>Love My N15</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Dustin Foret

ADDRESS:

CITY:

CELL PH:

EMAIL:

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Jude Foret Sr

CREW POSITION: D.I.T. / 1st Asst. Edit.

SCHEDULED WORK DATES: 28th Oct. TO 3rd Nov.

ADDT'L TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Dustin Foret

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

24 Oct. 2019

DATE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/1/20

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

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Student:	Email:
Course#:	Phone:
Project Title: <u>Love My Nt</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Ian Glotfelty
ADDRESS: [REDACTED]
CITY: [REDACTED]
CELL: [REDACTED]
EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number):
Beece Glotfelty [REDACTED]

CREW POSITION: Boom Mic Operator

SCHEDULED WORK DATES: 10/25/19 TO 11/3/19

ADD'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Ian Glotfelty

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Ian Glotfelty
SIGNATURE

10/23/19
DATE

[Signature]
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/1/20
DATE

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UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>For My N/</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Katherine Hill

ADDRESS:

CITY: HO

CELL PHON

EMAIL AD

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Michelle Hill

CREW POSITION: Assistant make-up artist

SCHEDULED WORK DATES: 10/25 - 10/27 TO 11/1 - 11/3

ADD'T'L TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Katherine Hill

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Katherine Hill

SIGNATURE

10/23/2019

DATE

3/1/20

DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

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www.unofilm.com

Student: <u>Brianna Huber</u>	Email: [REDACTED] Phone: [REDACTED]
Course#:	Professor:
Project Title: <u>Ronin Nights</u>	Date: <u>10-23-19</u>

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Brianna Huber

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PH: [REDACTED]

EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Amy Huber [REDACTED]

CREW POSITION: Location Manager

SCHEDULED WORK DATES: 10/25 - 10/27 TO 11/1 - 11/3

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Brianna Huber

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10-23-19

DATE

3/1/20

DATE

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Student: <u>Elyse Hunt</u>	Email:
Course#:	Phone:
Project Title: <u>Lonin M37H</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Elyse Hunt

ADDRESS:

CITY: M

CELL PH:

EMAIL A:

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Judith Hunt

CREW POSITION: Production Asst

SCHEDULED WORK DATES: 10/25-10/27 TO 11/1-11/3
and

ADDT'L TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Elyse Hunt

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Elyse K. Hunt

SIGNATURE

Cousin

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23/19

DATE

3/1/20

DATE

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Crew Agreement/Terms and Conditions

Page | 1

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www.unofilm.com

Student:	Email:
Course#:	Phone:
Project Title: <u>Born in NY</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: William Inderkummen

ADDRESS

CITY: La

CELL PHO

EMAIL A

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Lori Inderkummen

CREW POSITION: Grip

SCHEDULED WORK DATES: 10/25 TO 11/3

ADDTL TERMS: -

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): William Inderkummen

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

William Inderkummen

10/23

SIGNATURE

DATE

[Signature]

3/1/20

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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7. **ASSIGNMENT:** Student Filmmaker and/or UNO Department of Film & Theatre may assign, transfer, license, delegate, and/or grant all or any part of its rights, privileges, and property hereunder to any person or entity. This Agreement shall be binding upon and shall inure to the benefit of the parties hereto and their respective heirs, executors, administrators, successors and assigns. Crew Member may not assign this Agreement or any of Crew Member's rights or obligations.
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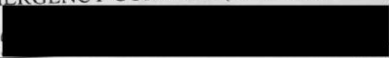
Student:	Email:
Course#:	Phone:
Project Title: <u>Rena Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Daniel Lamping
ADDRESS: 
CITY: F
CELL PHO: 
EMAIL AD: 

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): Doug Lamping


CREW POSITION: Dolly Grip

SCHEDULED WORK DATES: 10/25 TO 11/3

ADDT'L TERMS: Bro I might be hungover also not coming if dolly not called cause hungover

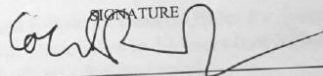
SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Daniel Lamping

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

Daniel Lamping

10/23/2019



3/1/20

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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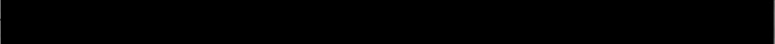
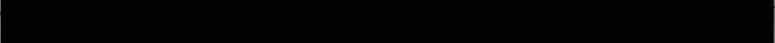

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Student:	Email:
Course#:	Phone:
Project Title: <u>Renn Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Gerard Lee Lewis Jr
ADDRESS: 
CITY: 
CELL PHONE: 
EMAIL ADDRESS: 

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): Cor: Lewis 

CREW POSITION: Gaffer

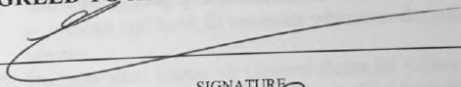
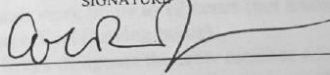
SCHEDULED WORK DATES: Oct 25-27 TO Nov 1-3

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Gerard Lee Lewis Jr

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:


SIGNATURE

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10-23-19
DATE
3/1/20
DATE

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UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>Room Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Jan MacFadyen

ADDRESS:

CITY: La

CELL PHO

EMAIL AD

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Michelle MacFadyen

CREW POSITION: Grip

SCHEDULED WORK DATES: 25th oct. TO 27th oct and 1st nov. to 3rd nov.

ADDT'L TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Jan MacFadyen

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

Jan MacFadyen

SIGNATURE

Corey

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23/19

DATE

3/1/20

DATE

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UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>Long Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Andrew Madden
ADDRESS: [REDACTED]
CITY: SL
CELL PHO: [REDACTED]
EMAIL AD: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): Susan Aycock
[REDACTED]

CREW POSITION: Gaffer/1st AC

SCHEDULED WORK DATES: Oct 25-27 TO Nov 1-3

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Andrew Madden

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

<u>Andrew Madden</u>	<u>10/23/19</u>
SIGNATURE	DATE
<u>[Signature]</u>	<u>3/1/20</u>
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE	DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>Penm Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Nick Manning

ADDRESS:

CITY: N

CELL PH

EMAIL ADDRESS:

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Tina Manning

CREW POSITION: 1st AD

SCHEDULED WORK DATES: 10/25-10/27 TO 11/1-11/3

ADDTL TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Nick Manning

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

AGREED TO AND ACCEPTED:

Nick Manning

SIGNATURE

Career

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10-22-19

DATE

3/1/20

DATE

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www.unofilm.com

Student: <u>Dylan Mininger</u>	Email: <u>Dmininger@uno.edu</u> Phone: <u>202-730-3087</u>
Course#:	Professor:
Project Title: <u>Paria Nights</u>	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Dylan Mininger
ADDRESS: 
CITY: RI
CELL PHO: 
EMAIL AD:

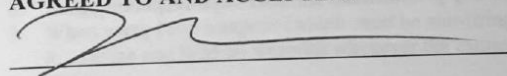
IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐
EMERGENCY CONTACT (Name & phone number): Paige Twitnell


CREW POSITION: Craft Services
SCHEDULED WORK DATES: Nov. 1st TO Nov. 3rd
ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Dylan V. Mininger

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

AGREED TO AND ACCEPTED:



SIGNATURE



STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23/19

DATE

3/1/20

DATE

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Student:	Email:
Course#:	Phone:
Project Title: <u>Earth My Nt</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: ROBERT MORGAN
ADDRESS: [REDACTED]
CITY: [REDACTED]
CELL PH: [REDACTED]
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): SEBASTIAN GUYNES
[REDACTED]

CREW POSITION: GRIP TRUCK DRIVER

SCHEDULED WORK DATES: 10-15-19 TO 11-3-19

ADD'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): ROBBIE MORGAN

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10-23-19

DATE

3/1/20

DATE

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DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

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

Student:	Email:
Course#:	Phone:
Project Title: <u>Dark Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Emily Mouton

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PHO: [REDACTED]

EMAIL A: [REDACTED]

IS CREW MEMBER A UNO STUDENT?

Yes: ☒

No: ☐

EMERGENCY CONTACT (Name & phone number):

Jamie Mouton

CREW POSITION: 2nd AD

SCHEDULED WORK DATES: Oct 25 TO Oct 27

ADD'T'L TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Emily Mouton

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23/19

DATE

3/1/20

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>LonM Nghts</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Robert (R.J.) Nelson
ADDR: [REDACTED]
CITY: [REDACTED]
CELL: [REDACTED]
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Jamixxa Nelson (mom)
[REDACTED]

CREW POSITION: Grip & Electric

SCHEDULED WORK DATES: 10-25/19 TO 11-3/19
25th - 27th 1st - 3rd

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Robert R.J. Nelson

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

Robert Nelson

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10-23/19

DATE

3/1/20

DATE

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UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student: <u>[REDACTED]</u>	Email:
Course#:	Phone:
Project Title: <u>RonM Night</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: James Zardue

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PH: [REDACTED]

EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Sarah Courtney
[REDACTED]

CREW POSITION: Script Supervisor Assistant

SCHEDULED WORK DATES: 10/25 TO 10/27

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Jimmy Zardue

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

James Zardue

10/23

SIGNATURE

[Signature]

DATE

3/1/20

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student:	Email:
Course#:	Phone:
Project Title: <u>Film Nights</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Duane Presuma
ADDRESS: 
CITY: Metairie
CELL PH: 504-885-1111
EMAIL ADDRESS: duane.presuma@gmail.com

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): _____

CREW POSITION: Producer

SCHEDULED WORK DATES: 10/25-27 ^{11/1-3} TO _____

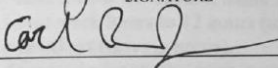
ADD'L TERMS: Monster Zero

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): _____

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:


SIGNATURE


STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23/19
DATE

3/4/20
DATE

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THE UNIVERSITY of NEW ORLEANS

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www.unofilm.com

Student:	Email:
Course#:	Phone:
Project Title: <u>Rain Nights</u>	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Rashad Richardson

ADDRESS:

CITY:

CELL PHO

EMAIL A

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number):

CREW POSITION:

SCHEDULED WORK DATES: OCT 25 TO NOV. 3

ADD'L TERMS: N/A

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Gr. With Corraigan

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/23

DATE


3/2/20

DATE

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 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com

Student: Carl Johnson	Email: [REDACTED]
Course#: 5530	Phone: [REDACTED]
Project Title: Ronin Nights	Professor: Garagiola
	Date: 10/25/19

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Lada Egorova

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PH: [REDACTED]

EMAIL A: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Justice Caldwell

CREW POSITION: Electric


SCHEDULED WORK DATES: _____ TO _____

ADD'TL TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Lada Egorova

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*


AGREED TO AND ACCEPTED:

 _____ SIGNATURE	03/10/2020 _____ DATE
 _____ STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE	03/10/2020 _____ DATE

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UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com

Print

Student: Carl Johnson	Email:
Course#:	Phone:
Project Title: Ronin Nights	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Tyler Euper

ADDRESS:

CITY:

CELL PHONE:

EMAIL ADDRESS:

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number):

CREW POSITION: Key Grip

SCHEDULED WORK DATES: 10/25/19 TO 11/3/19

ADD'L TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Tyler Euper

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:



 SIGNATURE

10/25/19
 DATE
 03/13/2020

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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Crew Agreement/Terms and Conditions

Page | 1

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www.unofilm.com

Student:	Email:
Course#:	Phone:
Project Title:	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Jeff Perkins

ADDRESS: 

CITY: 

CELL PH: 

EMAIL: 

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): Theresa Perkins - 601-757-3054

CREW POSITION: Lead Stunt Driver

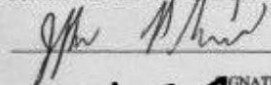
SCHEDULED WORK DATES: 10/25/19 TO 11/3/19

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Jeff Perkins

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

AGREED TO AND ACCEPTED:



SIGNATURE

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/25/19

DATE

5/13/20

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
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3. **SCREEN CREDIT:** Screen credit is not guaranteed and is solely at the Student Filmmaker's discretion.
4. **RIGHTS:** Student Filmmaker named above shall be the owner of all of the results and proceeds of Crew Member's services for the above named Student Project, including any copyright, trademark and any other intellectual property rights in any work or property created by Crew Member, or anyone under their direction.
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7. **ASSIGNMENT:** Student Filmmaker and/or UNO Department of Film & Theatre may assign, transfer, license, delegate, and/or grant all or any part of its rights, privileges, and property hereunder to any person or entity. This Agreement shall be binding upon and shall inure to the benefit of the parties hereto and their respective heirs, executors, administrators, successors and assigns. Crew Member may not assign this Agreement or any of Crew Member's rights or obligations.
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DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

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

Student: <u>Stevie Cavalier</u>	Email:
Course#:	Phone:
Project Title:	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Stevie Cavalier

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PHO: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): Wanda Cavalier

[REDACTED]

CREW POSITION: Extra Wrangler

SCHEDULED WORK DATES: _____ TO _____

ADDTL TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Stevie Cavalier

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Stevie Cavalier

SIGNATURE

Corey Adair

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/14/2020

DATE

3/14/20

DATE

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 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com

Student: <u>Garrett deValcourt</u>	Email: [REDACTED] Phone: [REDACTED]
Course#:	Professor:
Project Title: <u>Ronin Knights</u>	Date: <u>3/18/20</u>

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Garrett deValcourt
 ADDRESS: [REDACTED]
 CITY: [REDACTED]
 CELL PHONE: [REDACTED]
 EMAIL: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Coverman Byland
 [REDACTED]

CREW POSITION: Artist

SCHEDULED WORK DATES: 9/11/19 TO 9/12/19

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Garrett deValcourt

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
 CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

<u>Garrett deValcourt</u>	<u>3/18/20</u>
SIGNATURE	DATE
<u>[Signature]</u>	<u>3/19/20</u>
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE	DATE

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www.unofilm.com

Student: Joey Himel	Email: [REDACTED] Phone: [REDACTED]
Course#:	Professor:
Project Title:	Date: 3-25-2020

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: **Joey Himel**

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PHO: [REDACTED]

EMAIL AD: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☐

EMERGENCY CONTACT (Name & phone number): **Patsy Himel**

CREW POSITION: _____

SCHEDULED WORK DATES: _____ TO _____

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): **Joey Himel**

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

SIGNATURE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

3-25-2020

DATE

3-25-20

DATE

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(504) 280-6317 | Fax (504) 280-6318
www.uno.edu

Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

UNO student project crew members are expected to follow professional production practices and adhere to the Student Filmmakers' Code of Responsibility, listed below.

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2. While filming on location:
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 - c. Be considerate to the businesses and neighbors
 - d. Create no excessive noise.
 - e. Make notification to all those who will be impacted by the filming.
3. Absolutely no alcohol or drugs may be consumed on set or on location or during work hours.
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 - a. All cigarette butts must be collected – provide a can or other receptacle for this.
5. Collect and properly dispose of all trash generated by the production.
6. Crew members must wear appropriate work clothing and proper footwear (no open-toed footwear). Clothing that does not display common sense or good taste shall not be worn to work.
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8. No guns are allowed on set.
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10. Students must follow all General Rules for Safety:
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 - c. Wear any necessary protective gear when the situation requires (masks, ear protectors, etc.)

(SIGNATURES ON PAGE 2)

Filmmaker's Code of Responsibility

Page | 1

- d. Maintain clear walkways and exit passageways. Do not block exits with equipment.
- e. Cover all cables and other hazards that are run along walkways or other public areas.
- f. Do not operate equipment for which you are not certified or qualified.
- g. Carry and have quick access to at least one working fire extinguisher (or more, as the situation requires) (available on the department's grip truck).
- h. Carry, at a minimum, one industrial/workplace first-aid kit at all times (available on the department's grip truck).
- i. Locate the address of the nearest hospital to each filming location. This information MUST be included on each day's Call Sheet.

By signing this code of responsibilities, crew member agrees to abide by this code and acknowledges that violation of this code may result in a failing grade for the Student Filmmaker named above, enrolled in the FTA production course listed above, for which this project is being made.

ACKNOWLEDGED & AGREED BY:

Zachary Gontier

PRINT NAME

[Signature]

SIGNATURE

10/28/19

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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(SIGNATURES ON PAGE 2)

Filmmaker's Code of Responsibility

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ACKNOWLEDGED & AGREED BY:

Zion Mable

PRINT NAME

[Signature]

SIGNATURE

10/24/19

DATE



DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317 | Fax (504) 280-6318
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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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(SIGNATURES ON PAGE 2)

Filmmaker's Code of Responsibility

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ACKNOWLEDGED & AGREED BY:

Blaise Bonura
PRINT NAME

Blaise Bonura
SIGNATURE

10-12-19
DATE



DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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(SIGNATURES ON PAGE 2)

Filmmaker's Code of Responsibility

Page | 1

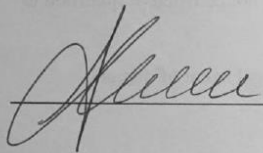
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ACKNOWLEDGED & AGREED BY:

Gabriela Aldana

PRINT NAME



SIGNATURE

Oct. 23, 2019

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Carl Johnson	En Ph [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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Filmmaker's Code of Responsibility

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ACKNOWLEDGED & AGREED BY:

Sage Blackledge

PRINT NAME

Sage Blackledge

SIGNATURE

10/23/19

DATE



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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
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ACKNOWLEDGED & AGREED BY:

Elizabeth Bundick

PRINT NAME

Elizabeth Bundick

SIGNATURE

10/23/19

DATE



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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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ACKNOWLEDGED & AGREED BY:

NOAH CLIFTON

PRINT NAME



SIGNATURE

10/23/19

DATE



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Student: Carl Johnson	Enrollment Number: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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ACKNOWLEDGED & AGREED BY:

Benjamin Delbert

PRINT NAME

[Signature]

SIGNATURE

10/23/19

DATE



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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
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- UNIVERSITY OF NEW ORLEANS
DEPARTMENT OF FILM & THEATRE ARTS
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ACKNOWLEDGED & AGREED BY:

Ben Donnellon

PRINT NAME

Ben Donnellon

SIGNATURE

10/23/19

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Filmmaker's Code of Responsibility



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ACKNOWLEDGED & AGREED BY:

Justin Faxon

PRINT NAME

[Signature]

SIGNATURE

10-23-19

DATE



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ACKNOWLEDGED & AGREED BY:

Holly Ferrari

PRINT NAME

[Signature]

SIGNATURE

10/23/19

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Filmmaker's Code of Responsibility

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ACKNOWLEDGED & AGREED BY:

Dustin Foret
PRINT NAME
Dustin Foret
SIGNATURE

24 Oct. 2019
DATE



DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

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(504) 280-6317 | Fax (504) 280-6318
www.uno.edu

Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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ACKNOWLEDGED & AGREED BY:

Ian Glottelty
PRINT NAME
Ian Glottelty
SIGNATURE

10/23/19
DATE



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Student: Carl Johnson	Enrollment Number: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
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ACKNOWLEDGED & AGREED BY:

Katherine Hill

PRINT NAME

Katherine Hill

SIGNATURE

10/23/2019

DATE



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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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ACKNOWLEDGED & AGREED BY:

Brianna Huber

PRINT NAME

Brianna Huber

SIGNATURE

10-23-19

DATE



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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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ACKNOWLEDGED & AGREED BY:

Elyse Hunt

PRINT NAME

Elyse R. Hunt

SIGNATURE

10/23/19

DATE



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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
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ACKNOWLEDGED & AGREED BY:

William Inderkummen

PRINT NAME

William Inderkummen

SIGNATURE

10/23/19

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Dante Lam Plush

PRINT NAME

Dante Lam

SIGNATURE

10-23-2019

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ACKNOWLEDGED & AGREED BY:

Gerard Lee Lewis Jr
 PRINT NAME

[Signature]
 SIGNATURE

10-23-19
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Filmmaker's Code of Responsibility

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ACKNOWLEDGED & AGREED BY:

Jan MacFadyen

PRINT NAME

Jan MacFadyen

SIGNATURE

10/23/19

DATE



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THE UNIVERSITY of NEW ORLEANS

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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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ACKNOWLEDGED & AGREED BY:

Andrew Madden

PRINT NAME

Andrew Madden

SIGNATURE

10/23/19

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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
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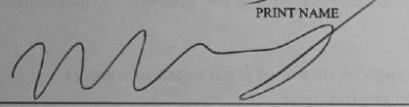
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Nick Manning
PRINT NAME


SIGNATURE

10-22-19
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Student: Carl Johnson	En [REDACTED] Ph [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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Dylan Mingyr

PRINT NAME

[Signature]

SIGNATURE

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ROBERT MORGAN

PRINT NAME

Robert Morgan

SIGNATURE

10-23-19

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Emily Mouton

PRINT NAME

[Signature]

SIGNATURE

10/23/19

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Robert Nelson

PRINT NAME

Robert Nelson

SIGNATURE

10-23/19

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ACKNOWLEDGED & AGREED BY:

James Zude

PRINT NAME

James Zude

SIGNATURE

10/23

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Carl Johnson	E F
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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Filmmaker's Code of Responsibility

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Duane Presume

PRINT NAME

Duane Presume

SIGNATURE

10/23/19

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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
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ACKNOWLEDGED & AGREED BY:

Rashad Richardson
PRINT NAME

[Signature]
SIGNATURE

10/23
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ACKNOWLEDGED & AGREED BY:

Scarlett Scalise

PRINT NAME

[Signature]

SIGNATURE

10/23

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Student: Carl Johnson	E P [REDACTED]
Course#: 5530	Professor: Katie Garagiola
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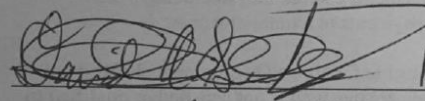
Filmmaker's Code of Responsibility

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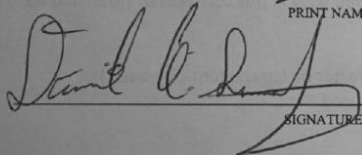
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ACKNOWLEDGED & AGREED BY:

 David A. Senentz

PRINT NAME



SIGNATURE

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ACKNOWLEDGED & AGREED BY:

Bryce Toups
PRINT NAME

B
SIGNATURE

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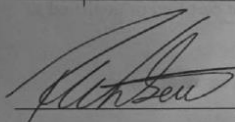
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Ryan Wilson

PRINT NAME



SIGNATURE

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ACKNOWLEDGED & AGREED BY:

Emelie Lasseigne

PRINT NAME

Emelie Lasseigne

SIGNATURE

10/25/19

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Filmmaker's Code of Responsibility

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ACKNOWLEDGED & AGREED BY:

Payton Subervielle
PRINT NAME

Payton Subervielle
SIGNATURE

10/25/19
DATE



DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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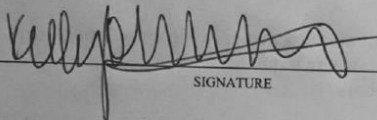
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ACKNOWLEDGED & AGREED BY:

Kelly F. Witters

PRINT NAME



SIGNATURE

10/28/19

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ACKNOWLEDGED & AGREED BY:

Kenzy Latham

PRINT NAME

Kenzy Latham

SIGNATURE

11/25/17

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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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ACKNOWLEDGED & AGREED BY:

Carla Price

PRINT NAME

Carla M. Price

SIGNATURE

10/25/19

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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
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Project Title: Ronin Nights	Date: 10/24/19

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ACKNOWLEDGED & AGREED BY:

Jeanette Netherland

PRINT NAME

Jeanette Netherland

SIGNATURE

10/20/19

DATE



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ACKNOWLEDGED & AGREED BY:

JOHN GAUTREAUX

PRINT NAME

John C. Gautreaux

SIGNATURE

10-26-19

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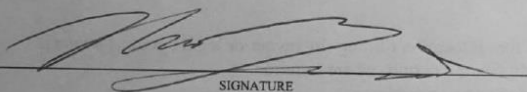
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Noah Boudreaux

PRINT NAME



SIGNATURE

10/27/19

DATE



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ACKNOWLEDGED & AGREED BY:

Eric Boudreaux Jr.

PRINT NAME

Eric Boudreaux Jr.

SIGNATURE

10/26/19

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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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(SIGNATURES ON PAGE 2)

Filmmaker's Code of Responsibility

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ACKNOWLEDGED & AGREED BY:

Nick Melson

PRINT NAME

Nick Melson

SIGNATURE

10/27/19

DATE



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ACKNOWLEDGED & AGREED BY:

Jermy Guthrie
PRINT NAME

[Signature]
SIGNATURE

10/27/19
DATE



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ACKNOWLEDGED & AGREED BY:

Lada Egorova

PRINT NAME



SIGNATURE

03/10/2020

DATE



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ACKNOWLEDGED & AGREED BY:

Tyler Euper

PRINT NAME

Tyler J. Euper

SIGNATURE

10/25/19

DATE



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ACKNOWLEDGED & AGREED BY:

Jeff Perkins

PRINT NAME



SIGNATURE

10/25/19

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ACKNOWLEDGED & AGREED BY:

Steve Cavalier

PRINT NAME

Steve Cavalier

SIGNATURE

3/14/2020

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Garrett deValcourt

PRINT NAME

Garrett deValcourt

SIGNATURE

3/18/20

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- h. Carry, at a minimum, one industrial/workplace first-aid kit at all times (available on the department's grip truck).
- i. Locate the address of the nearest hospital to each filming location. This information **MUST** be included on each day's Call Sheet.

By signing this code of responsibilities, crew member agrees to abide by this code and acknowledges that violation of this code may result in a failing grade for the Student Filmmaker named above, enrolled in the FTA production course listed above, for which this project is being made.

ACKNOWLEDGED & AGREED BY:

Landon Aucoin

PRINT NAME

Landon Aucoin

SIGNATURE

3/18/2020

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

UNO student project crew members are expected to follow professional production practices and adhere to the Student Filmmakers' Code of Responsibility, listed below.

Professional production practices include: Obtaining written permissions and permits (for location filming, employment of minors, etc.), carrying appropriate insurance, observing and adhering to safety rules and safe behavior, properly adhering to any and all agreements entered into (including SAG-AFTRA), meeting all obligations, and making all promised payments in a timely manner.

1. The Student Filmmaker of the short film project is responsible for all UNO equipment checked out for their project. This responsibility includes not allowing anyone who is not certified or qualified to operate UNO equipment.
2. While filming on location:
 - a. Obtain written permission for all location filming (by owner or legal agent of owner).
 - b. File for City, State or Parish filming permit, where required.
 - c. Be considerate to the businesses and neighbors
 - d. Create no excessive noise.
 - e. Make notification to all those who will be impacted by the filming.
3. Absolutely no alcohol or drugs may be consumed on set or on location or during work hours.
4. No smoking on set or within 25 feet of an exterior location. This includes so-called "vaping" or "eCigarettes".
 - a. All cigarette butts must be collected – provide a can or other receptacle for this.
5. Collect and properly dispose of all trash generated by the production.
6. Crew members must wear appropriate work clothing and proper footwear (no open-toed footwear). Clothing that does not display common sense or good taste shall not be worn to work.
7. If the script includes stunts, a Stunt Coordinator who is approved by the course Instructor must be engaged to supervise stunts (someone who has professional film credits as a Stunt Coordinator). Student must secure a "Stunt Coordinator Information" form.
8. No guns are allowed on set.
9. When using Prop weapons (which must be non-firing replicas), one crew member must be designated to manage and hold all weapons whenever the camera is not rolling. Generally, this will be the Prop Master.
10. Students must follow all General Rules for Safety:
 - a. Limit work hours to 12 hours (not including lunch). Exhaustion can lead to accidents both on and off set (driving home).
 - b. Always designate the crew member who is in charge of safety. In general, this will be the 1st AD. When a Stunt Coordinator is employed, he/she shall be equally responsible for safety of all crew.
 - c. Wear any necessary protective gear when the situation requires (masks, ear protectors, etc.)

(SIGNATURES ON PAGE 2)

Filmmaker's Code of Responsibility

Page | 1

-
- d. Maintain clear walkways and exit passageways. Do not block exits with equipment.
 - e. Cover all cables and other hazards that are run along walkways or other public areas.
 - f. Do not operate equipment for which you are not certified or qualified.
 - g. Carry and have quick access to at least one working fire extinguisher (or more, as the situation requires) (available on the department's grip truck).
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ACKNOWLEDGED & AGREED BY:

Joey Himel

PRINT NAME

SIGNATURE

3/14/2020

DATE



DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Katie Garagiola
Project Title: Ronin Nights	Date: 10/24/19

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ACKNOWLEDGED & AGREED BY:

Erin Price

PRINT NAME



SIGNATURE

3-25-2020

DATE

CAST CONTACT LIST



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

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

Student: Carl Johnson

E-mail: [REDACTED]

Cell: [REDACTED]

Garagiola

Ronin Nights

Film Title:

Course#:	Course Professor:	Role	Name	Phone	E-mail	Notes
5530		Chris Tran	Collin Nguyen	[REDACTED]		
		Jimmy Brandt	Dominic Avallone			
		Henry Thompson	Justin Davis			
		R.J.	Joel Griffin			
		Natalie	Harolyn Fleming			
		Chester	Patrick Nicks			
		Ken Anderson	Austin Krieger			
		Ryan Anderson	Cody Wise			
		Linh Tran	Amy Le			
		Richard May	Jonas Chartock			
		Max	Richard Bosworth			

Perkins Jon Perkins

Just needs heads up to find babysitter

Cast	
Chris Tran	Collin Nguyen
Jimmy Brandt	Dominic Avallone
Henry Thompson	Justin William Davis
R.J.	Joel Griffin
Natalie Smith	Harolyn E. Fleming
Chester	Patrick C. Nicks
Ken Anderson	Austin Krieger
Ryan Anderson	Cody Wise
Linh Tran	Amy Le
Richard May	Jonas Chartock
Max	Richard Luis Bosworth
Perkins	Jon W. Perkins
Phoung Tran	Tom Bui
Stunt Coordinator	
Tyler Galpin	



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www.unofilm.com

Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Garagiola
Project Title: Ronin Nights	Date: 10/22/19

CAST RELEASE

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

Actor Name: <u>Collin Nguyen</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Chris Tran</u>	Address: [REDACTED]

Collin Nguyen

ACTOR SIGNATURE

Carl Johnson

STUDENT SIGNATURE

Oct 28th, 2019

DATE

3/2/20

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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New Orleans, LA 70148
(504) 280-6317 / Fax (504) 280-6318
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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Garagiola
Project Title: Ronin Nights	Date: 10/22/19

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Actor Name: <u>Dominic Avallone</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Jimmy Brandt</u>	Address: [REDACTED]

[Signature]
ACTOR SIGNATURE

[Signature]
STUDENT SIGNATURE

10-25-19
DATE

3/2/20
DATE



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Student: Carl Johnson	[REDACTED]
Course#: 5530	Professor: Garagiola
Project Title: Ronin Nights	Date: 10/22/19

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Actor Name: <u>Justin Davis</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Henry Thompson</u>	Address: [REDACTED]

[Signature]
ACTOR SIGNATURE

[Signature]
STUDENT SIGNATURE

10-26-19

DATE

[Signature]

DATE



DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317/Fax (504) 280-6318
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Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Garagiola
Project Title: Ronin Nights	Date: 10/22/19

CAST RELEASE

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Actor Name: <u>Joel Griffin</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>R.J.</u>	Address: [REDACTED]

Joel Griffin

ACTOR SIGNATURE

Carl Johnson

STUDENT SIGNATURE

10/26/19
DATE

3/2/20

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Student: Carl Johnson

E
P

Course#: 5530

Professor: Garagiola

Project Title: Ronin Nights

Date: 10/22/19

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Actor Name: Austin Krieger
Character: Ken

ACTOR SIGNATURE

STUDENT SIGNATURE

DATE

DATE



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Course#: 5530	Professor: Garagiola
Project Title: Ronin Nights	Date: 10/22/19

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Actor Name: <u>Cody Wise</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Ryan Anderson</u>	Address: [REDACTED]

ACTOR SIGNATURE

STUDENT SIGNATURE

10-25-19

DATE

3/2/20

DATE



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Course#: 5530	Professor: Garagiola
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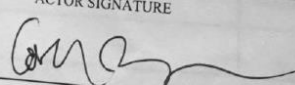
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Actor Name: <u>Harolyn Fleming</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Natalie</u>	Address: [REDACTED]

ACTOR SIGNATURE

STUDENT SIGNATURE

10-25-19
DATE
3/2/20
DATE



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

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

Actor Name: <u>Patrick Nicks</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Chester</u>	Address: [REDACTED]

Patrick Nicks
ACTOR SIGNATURE

Carl Johnson
STUDENT SIGNATURE

10/25/19
DATE
3/2/20
DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

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

FORM

Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#:	Professor:
Project Title:	Date:

CAST RELEASE

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Actor Name: Jonas Chartock	Email: [REDACTED] Phone: [REDACTED]
Character: Richard May	Address: [REDACTED]

ACTOR SIGNATURE

March 8, 2020

DATE

STUDENT SIGNATURE

03/9/2020

DATE



Student:	Email: [REDACTED] Phone: [REDACTED]
Course#:	Professor:
Project Title: Ronin Nights	Date:

CAST RELEASE

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Actor Name: Amy Le	Email: [REDACTED] Phone: [REDACTED]
Character: Linh	Address: [REDACTED]



ACTOR SIGNATURE

3/11/2020

DATE



STUDENT SIGNATURE

3/12/2020

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Garagiola
Project Title: Ronin Nights	Date: 10/22/19

CAST RELEASE

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

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Actor Name: <u>Richard Bosworth</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Max</u>	Address: [REDACTED]

ACTOR SIGNATURE

STUDENT SIGNATURE

10/26/19
DATE

3/2/20
DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Carl Johnson	Email: [REDACTED] Phone: [REDACTED]
Course#: 5530	Professor: Garagiola
Project Title: Ronin Nights	Date: 10/22/19

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Actor Name: <u>Jon Perkins</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Perkins</u>	Address: [REDACTED]

[Signature]
ACTOR SIGNATURE

10/26/2019
DATE

[Signature]
STUDENT SIGNATURE

3/2/20
DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

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New Orleans, LA 70148
(504) 280-6317 / Fax (504) 280-6318
www.unofilm.com

Student: <u>Carl Johnson</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>6960</u>	Professor: <u>Garcia</u>
Project Title: <u>Rose Night</u>	Date: <u>11/23/19</u>

CAST RELEASE

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

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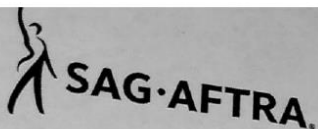
Actor Name: <u>Tom Bui</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Phuong Tran</u>	Address: [REDACTED]

[Signature]
ACTOR SIGNATURE

11/23/19
DATE

[Signature]
STUDENT SIGNATURE

11/23/19
DATE



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

FILM: Title " Ronin Nights

FILMMAKER: Name: Carl Johnson

PERFORMER: Name: Collin Nguyen

Address

SS#:

Perfor

EMPLOYMENT:

Rate of Deferral: \$ 125 per day

Role: Chris Iron

Start Date: 10-25-19 (Total Guaranteed Employment 5 days)

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Non-deferred Payments

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7. Rest period charges (if performer not given at least 12 hours rest).
8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.



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

By Carl Johnson
Filmmaker Signature

Date 10/25/19

By C. Nguyen
Performer Signature

Date Oct 25th, 2019

3 copies:

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



SAG-AFTRA.

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

FILM: Title "Ronin Nights"

FILMMAKER: Name: Carl Johnson

PERFORMER: Name: Dominic Avallone

Address: [REDACTED] SS#: [REDACTED]

Perform [REDACTED]

EMPLOYMENT: Rate of Deferral: \$ 125 per day

Role: Jimmy Brandt

Start Date: 10-25-19 (Total Guaranteed Employment 5 days)

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By [Signature]
Filmmaker Signature

Date 10/25/19

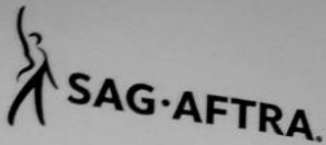
By [Signature]
Performer Signature

Date 10-25-19

3 copies:

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

1 of 1



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

FILM: Title "Ronin Nights"

FILMMAKER: Name: Carl Johnson

PERFORMER: Name: Justin Davis

Address: [REDACTED] SS#: [REDACTED]

Performe

EMPLOYMENT: Rate of Deferral: \$ 125 per day

Role: Henry Thompson

Start Date: 10-26-19 (Total Guaranteed Employment 5 days)

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By [Signature]
Filmmaker Signature

Date 10/26/19

By [Signature]
Performer Signature

Date 10-26-19

3 copies:

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



SAG-AFTRA.

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

FILM: Title " Ronin Nights

FILMMAKER: Name: Carl Johnson

PERFORMER: Name: Joel Griffin

Address

Perfor

EMPLOYMENT:

Rate of Deferral: \$ 125 per day

Role: PJ

Start Date: 10-26-19 (Total Guaranteed Employment 5 1/2)

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By _____
Filmmaker Signature

Date

10/26/19
Original: To SAG-AFTRA
Copy 1: To Performer
Copy 2: To Filmmaker

By _____
Performer Signature

Date

10/26/19

3 copies:



SAG-AFTRA.

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

FILM: Title " Ronin Nights

FILMMAKER: Name: Carl Johnson

PERFORMER: Name: Austin Kremer

Address:

Performer

EMPLOYMENT: Rate of Deferral: \$ 125 per day

Role: Ken

Start Date: Oct 25 (Total Guaranteed Employment 14 days)

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

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By Carl Johnson
Filmmaker Signature

Date 10/25/19

By Austin Kremer
Performer Signature

Date Oct 25, 2019

3 copies:

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



SAG-AFTRA.

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

FILM: Title " Ronin Nights

FILMMAKER: Name: Carl Johnson

PERFORMER: Name: Cody Wise

Address:

SS#:

Performer's

EMPLOYMENT: Rate of Deferral: \$ 125 per day

Role: Ryan Anderson

Start Date: 10-25-19 (Total Guaranteed Employment 1)

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By

Filmmaker Signature

Date

10/25/19

By

Performer Signature

Date

10-25-19

3 copies:

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



SAG-AFTRA.

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

FILM: Title "Ronin Nights"

FILMMAKER: Name: Carl Johnson

PERFORMER: Name: Hacolyn Fleming

SS#: [REDACTED]

Address: [REDACTED]

Performer [REDACTED]

EMPLOYMENT: Rate of Deferral: \$ 125 per day

Role: Natalie Smith

Start Date: 10-25-19 (Total Guaranteed Employment 5 days)

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

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By [Signature]
Filmmaker Signature

Date 10/25/19

By [Signature]
Performer Signature

Date 10-25-19

3 copies:

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



SAG-AFTRA.

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

FILM: Title "Ronin Nights"

FILMMAKER: Name: Carl Johnson

PERFORMER: Name: Patrick Nicks

SS#: [REDACTED]

Address: [REDACTED]

Performer's [REDACTED]

EMPLOYMENT: Rate of Deferral: \$ 175 per day

Role: Chester

Start Date: 10-25-19 (Total Guaranteed Employment 4 days)

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

Non-deferred Payments

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

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



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

By [Signature]
Filmmaker Signature

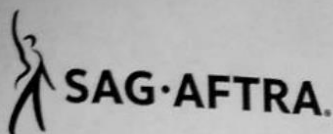
Date 10/25/19

By [Signature]
Performer Signature

Date 10/25/19

3 copies:

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



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

FILM: Title "Ronin Nights"

FILMMAKER: Name: Carl Johnson

PERFORMER: Name: Amy H. Le

SS#

Address:

Performer

EMPLOYMENT: Rate of Deferral: \$ 100 per day

Role: Linh

Start Date: 11/3/2019 (Total Guaranteed Employment 2)

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

Non-deferred Payments

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

1. Car mileage allowance reimbursement (30 cents per mile).
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7. Rest period charges (if performer not given at least 12 hours rest).
8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.



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

By Carl Johnson
Filmmaker Signature

Date

11/03/19

By

Amy H. Le
Performer Signature

Date

11/03/19

3 copies:

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



SAG-AFTRA.

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

FILM: Title " Ronin Nights "

FILMMAKER: Name: Carl Johnson

PERFORMER: Name: Richard B. Berman

Address: [Redacted] SS#: [Redacted]

Performer's

EMPLOYMENT: Rate of Deferral: \$ 125 per day

Role: Max

Start Date: 10-26-19 (Total Guaranteed Employment 1)

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

Non-deferred Payments

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

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2. Meal penalties (if meal not provided within six (6) hours).
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8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.



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

By [Signature] Filmmaker Signature

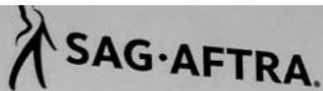
Date 10/26/19

By [Signature] Performer Signature

Date 10/26/19

3 copies:

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



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

FILM: Title "Ronin Nights"

FILMMAKER: Name: Carl Johnson

PERFORMER: Name: Jon Perkins

SS#: [REDACTED]

Address: [REDACTED]

Performer: [REDACTED]

EMPLOYMENT: Rate of Deferral: \$ 125 per day

Role: Perkins

Start Date: 10-26-19 (Total Guaranteed Employment 1)

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

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3. Per diem (on overnight location only).
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Performer affirms that he/she has received a copy of the full 11-page Film Letter Agreement, executed between SAG-AFTRA and the Filmmaker for the above film project.

By [Signature] Filmmaker Signature

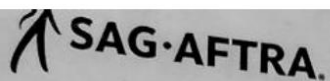
Date 10/26/19

By [Signature] Performer Signature

Date 10/26/19

3 copies:

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



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

FILM: Title " Ronin Nights

FILMMAKER: Name: Carl Johnson

PERFORMER: Name: Tyler Gelpin

Address: [REDACTED] SS#: [REDACTED]

Performe

EMPLOYMENT: Rate of Deferral: \$ _____ per day

Role: Stunt Coordinator

Start Date: 10/27/19 (Total Guaranteed Employment 1 day)

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

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8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.



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

By Carl Johnson
Filmmaker Signature

Date 10/27/19

By [Signature]
Performer Signature

Date 10/27/2019

3 copies:

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

SAG-AFTRA. SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Picture Title Robin Nights

Company _____

Shooting Location 3000 Lakeside Dr

Production No. 00488944

Date 10-25-19

Contact Carl Johnson

Is Today a Designated Day off? Yes ☐ No ☒ Production Type: MP ☒ T ☐

SELECT FROM/DROP-DOWN LIST				WORK TIME				MEALS				TRAVEL TIME				WARDROBE		PERFORMER'S SIGNATURE	
WORK - W REHEARSAL - FITTING - FT TRAVEL - TR START - S HOLD - H TEST - T FINISH - F				Report on Set Makeup Wardrobe				ND Meal 1ST MEAL 2ND MEAL				Leave for Arrive on Leave Arrive at Studio				No. of Outfits Provided			MP's
CAST	M	N	O	R	?	CHARACTER	Report on Set Makeup Wardrobe	Dismiss on Set	Dismiss Wardrobe	In	Out	Start	Finish	Start	Finish	Leave for Arrive on Leave Arrive at Studio	Minors Tutoring Time	MP's	
<u>Bernie Fiallon</u>						<u>Jimmy</u>	<u>11am 5:30pm</u>					<u>5p 5:30</u>							<u>[Signature]</u>
<u>Collin Nguyen</u>						<u>Chris</u>	<u>11am 5:30pm</u>					<u>5p 5:30</u>							<u>[Signature]</u>
<u>Patrick Dicks</u>						<u>Chastin</u>	<u>10pm 8pm</u>					<u>5p 5:30</u>							<u>[Signature]</u>
<u>Haroldyn Flog</u>						<u>Natalie</u>	<u>10pm 8pm</u>					<u>5p 5:30</u>							<u>[Signature]</u>
<u>Austin Kripke</u>						<u>Ken</u>	<u>8:20 11pm</u>					<u>5p 5:30</u>							<u>[Signature]</u>
<u>Cody Wise</u>						<u>Ryan</u>	<u>10pm 11pm</u>					<u>5p 5:30</u>							<u>[Signature]</u>

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

SAG-AFTRA. SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Picture Title Red Night Company [REDACTED] Production No 004183004 Date 10-26-19 Contact Carl Johnson Phone [REDACTED] TV [REDACTED] Production Type: MP [REDACTED] No [REDACTED] Yes [REDACTED] Is Today a Designated Day off? Yes [REDACTED] No [REDACTED]

SELECT FROM DROP-DOWN LIST										WORK TIME				MEALS				TRAVEL TIME				WARDROBE		PERFORMER'S SIGNATURE																																																																																																																																																																																																																																																																																																		
WORK - W REHEARSAL - FITTING - FT TRAVEL - TR PART - S HOLD - H TEST - T										Report Makeup Wardrobe		Dismiss on Set		Dismiss Makeup Wardrobe		ND Meal		1ST MEAL		2ND MEAL		Leave for Location			Arrive at Studio		Minors Tutoring Time		No. of Outfits Provided		Forced Call		MPVs																																																																																																																																																																																																																																																																																									
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he two (2) days (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.

Picture Title Robin Nights Date 10-27-19 Contact Carl Johnson
Company _____
Production No. 9048044 Is Today a Designated Day off? Yes ☐ No ☒ Production Type: MP ☒ T
_____ UNC A

[illegible]

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

Picture Title Robin Nights
Company _____

Shooting Location VNO

Production No. 00488994 Date 11-1-19

Contact Carl Johnson

Phone _____

10

[illegible]

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



SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Picture Title Ronin Nights
Company XXXXXXXXXX

Shooting Location Oliver's Car Care Production No. 0045894 Date 11-2-19 Contact Carl Sobrado

SELECT FROM DROP-DOWN LIST				WORK TIME				MEALS				TRAVEL TIME				WARDROBE		PERFORMER'S SIGNATURE					
WORK - W	REHEARSAL - S	FITTING - H	TRAVEL - TR	Report on Set	Dismiss on Set	Dismiss Wardrobe	In	Out	1st Meal	2nd Meal	Leave for Location	Arrive at Location	Leave Location	Arrive at Studio	Stunt Adj.	Minor Taping Time	No. of Outfits Provided		MPVs				
CAST	M	N	R	?	CHARACTER	Report Makeup Wardrobe	Dismiss on Set	Dismiss Wardrobe	In	Out	Start	Finish	Start	Finish	Leave for Location	Arrive at Location	Leave Location	Arrive at Studio	Stunt Adj.	Minor Taping Time	No. of Outfits Provided	MPVs	PERFORMER'S SIGNATURE
Collin Nguyen					Chris Iron	W	11:30a	11:00p			5:30	6pm											C. Nguyen
Dominic Anzellone					Jimmy Brant	W	11:30a	11p			5:30	6pm											
Justin Davis					Harry Thompson	W	12:30p	11p			5:30	6pm											
Joel Griffin					RS	W	2:30p	11p			5:30	6pm											
James Chevalier					Richard May	SWF	1:30p	11p			5:30	6pm											
Austin Krieger					Ken Anderson	WT	12:30p	3p															

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

Exhibit G



SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Picture Title Run in Nights

Company

Shooting Location UNO

Production No. 00188944

Date 11-3-19

Contact

Phone No. ☐ TV ☐ MOV ☐ Industrial ☐ Other ☐

Is Today a Designated Day off? Yes ☐ No ☐ Production Type: MF ☐

SELECT FROM DROP-DOWN LIST				WORK TIME				MEALS				TRAVEL TIME				WARDROBE		MPV's	PERFORMER'S SIGNATURE
CAST	M	N	O	Report Makeup on Set Wardrobe	Dismiss on Set	Dismiss Makeup Wardrobe	ND Meal	1ST MEAL	2ND MEAL	Leave for Arrive on Location	Leave Arrive at Studio	Stunt Adj.	Minors Tutoring Time	No. of Outfits Provided					
Dominic Avallone					5pm 10pm														
Justin Davis					8:30p 9pm														
Joel Griffin					3:30p 8pm														
Linda Tison					12:30p 5:30p														
Harlan Fierro					8:30p 10:30p														
Richard Nichols					9:00p 12:30p														
					9:00p														

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

SAG-AFTRA
 5757 Wilshire Boulevard
 Los Angeles, CA 90036-3600

Picture Title: Rain Nights
Production: [Redacted]
Address: [Redacted]
Phone: [Redacted]
Distributor: [Redacted]

Date Filed: 11/24/19
Shooting Location: New Orleans Area
Start Date: 10/25/19 **Completion Date:** 11/28/19
ART ID # 00488994 **STATE I.D. #** _____
Check One: ☒ **MP** ☐ **MOW** ☐ **OTHER TV** ☐ **INDUSTRIAL** ☐ **OTHER** ☐

To establish Residual payments, see Section 5.2 of the 1980 Basic Agreement.

* PERFORMER NAME & SOCIAL SECURITY NUMBER	* NAME OF LOAN-OUT CORPORATION & FEDERAL I.D. #	PERFORMER ADDRESS INCLUDING ZIP	(1) Period worked			(2) Contract Type	(3) Performer Type	(4) Total Gross Salary	(5) Base Salary	For SAG-AFTRA Use Only	
			Days	Weeks	Start Date					Finish Date	Time Units
Collin Nguyen		[Redacted]	6		10/15	11/23	D				
Dominic Avallone		[Redacted]	6		10/25	11/3	D				
Justin Davis		[Redacted]	4		10/26	11/3	D				
Joel Griffin		[Redacted]	4		10/26	11/3	D				
Harold Fleming		[Redacted]	5		10/25	11/3	D				
Patrick Nicks		[Redacted]	5		10/25	11/3	D				

(1) Include days not worked, but consider worked under continuous employment provisions. Report contractually guaranteed work period or actual time worked, whichever is longer.

(2) Insert D for Daily or W for Weekly type of contract.

(3) Insert: A=Actor, ST=Stunt; SG=Singer, P=Pilot; SG=Singer, ADR=Automated Dialogue Replacement

(4) Include all salary, Overtime, Premium, and Stunt Adjustments. Do not include any penalties paid (i.e. Meal Penalties, Forced calls, etc.).

(5) List base contractual salary (i.e. \$1,500.00/week or \$500.00/day).

* If performer was employed and paid through his/her loan out corporation, list both the performer's name/SSN and the corporation name and Federal ID number.

Final Cast List Information Sheet 7.1

1 of 6

Residual payments, see Section 5.2 of the 1910 Basic Agreement.

PERFORMER NAME & SOCIAL SECURITY NUMBER	NAME OF LOAN-OUT CORPORATION & FEDERAL ID #	PERFORMER ADDRESS	(1) Period worked		Contract Type	Performance Type	Total Gross Salary	Base Salary	TSP 505 DE TIA Use Only	
			Start Date	Finish Date					Time Units	Salary Units
Austin Krieger			4	10/15	D	A				
Cody Wise			1	10/15	D	A				
Amy Le			2	11/23	D	A				
Jonas Chatoch			1	11/2	D	A				
Richard Bosworth			1	10/16	D	A				
Jon Perkins			1	10/16	D	A				
Tyler Galpin			1	10/17	D	stunt coordinator	1,005.00	1,005.00	1,005.00	Day

- (1) Include days not worked, but consider worked under continuous employment provisions. Report contractually guaranteed work period or actual time worked, whichever is longer.
- (2) Insert D for Daily or W for Weekly type of contract.
- (3) Insert: A= Actor; ST=Stunt; P= Pilot; SG= Singer; ADR= Automated Dialogue Replacement
- (4) Include all salary, Overtime, Premium, and Stunt Adjustments. Do not include any penalties paid (i.e. Meal Penalties, Forced calls, etc.).
- (5) List base contractual salary (i.e. \$1,500.00/week or \$500.00/day).
- * If performer was employed and paid through his/her loan out corporation, list both the performer's name/SSN and the corporation name and Federal ID number.



SAG-AFTRA.

SAG-AFTRA
5757 Wilshire Boulevard
Los Angeles, CA 90036-3600

FINAL CAST LIST INFORMATION SHEET

PICTURE TITLE: Ronin Nights

PRODUCTION:

ADDRESS:

PHONE:

DISTRIBUTOR:

SHOOTING LOCATION:

START DATE: 10/25/19

FEDERAL I.D. #

ACTURE # 00488994

Check One: ☒ MP ☐ MOW ☐ OTHER TV ☐ INDUSTRIAL ☐ OTHER ☐

Date Filed: 11/4/19

COMPLETION DATE: 11/03/19

STATE I.D. #

To establish Residual payments, see Section 5.2 of the 1980 Basic Agreement.

* PERFORMER NAME & SOCIAL SECURITY NUMBER	* NAME OF LOAN-OUT CORPORATION & FEDERAL I.D. #	PERFORMER ADDRESS INCLUDING ZIP	(1) Period worked			(1)	(2)	(3)	(4)	(5)	For SAG-AFTRA Use Only	
			Days	Weeks	Start Date	Finish Date	Contract Type	Performer Type	Total Gross Salary	Base Salary	Time Units	Total Units
Collin Nguyen			5		10/25	11/2						
Dominic Aveline			6		10/25	11/3						
Justin Davis			4		10/26	11/3						
Joel Griffin			4		10/26	11/3						
Harolyn Fleming			5		10/25	11/3						
Patrick Nicks			5		10/25	11/3						

(1) Include days not worked, but consider worked under continuous employment provisions. Report contractually guaranteed work period or actual time worked, whichever is longer.

(2) Insert D for Daily or W for Weekly type of contract.

(3) Insert: A= Actor; ST=Stunt; P= Pilot; SG= Singer; ADR= Automated Dialogue Replacement

(4) Include all salary, Overtime, Premium, and Stunt Adjustments. Do not include any penalties paid (i.e. Meal Penalties, Forced calls, etc.).

(5) List base contractual salary (i.e. \$1,500.00/week or \$500.00/day).

* If performer was employed and paid through his/her loan out corporation, list both the performer's name/SSN and the corporation name and Federal ID number.

Final Cast List Information Sheet 7.1

SAG-Producers Pension Plan | AFTRA Retirement Fund
All Information Must be Completed for Processing

Remit to SAG-AFTRA Health Plan and:

- ☒ SAG-Producers Pension Plan
☐ AFTRA Retirement Fund

Plan Code #

Signatory Producer **Carl Johnson**

Street

City/State

Telephone

Email

Project/series title **Ronin Nights**

Episode (if applicable)

SAG-AFTRA Production ID

SAG-AFTRA Agreement

Select Contract:

- ☐ Television
☐ New Media Side Letter (AMPTP)
☐ High Budget SVOD
☐ New Media Independent Agreement
- ☐ Network Code
☐ New Media Side Letter
☐ Theatrical
☐ Other TV

TV / New Media Only

Length of picture

- ☐ Less than 30 m. ☐ 1/2 hr ☐ 1 hr
☐ 1 1/2 hr ☐ 2+ hr
☐ Mini Series (multi-part closed-end picture) ☐ Supersize

Side Letter K:

- ☐ Yes
☐ No

- ☐ Session ☐ Residual ☐ Deferred ☐ Clip Use

Made for market

Special Rate Code (if applicable)

- ☐ Supplemental Market Pay TV Use ☐ Supplemental Home Video Use ☐ Other

Start date of principal photography **10/25/19**

Payroll end date

List only the covered employees employed during the above indicated week who worked under SAG-AFTRA jurisdiction and for whom contributions are due the pension and health plans.

(For additional covered employees see reverse)

Social Security Number	Original Dates Worked (Net Code Only)	Name Last, First, Middle	Category	Reportable Gross Compensation
	10/27/19	Galpin, Tyler	<input type="checkbox"/> Principal <input type="checkbox"/> Background <input type="checkbox"/> Choreographer <input checked="" type="checkbox"/> Other Stunt Coordinator	\$1,005.00

Late Penalty: Payments and reports received over 30 days after the due date will be assessed liquidated damages and/or interest.Total gross compensation subject to contributions \$ **1,005.00**Producer's contribution @ **19** % of gross compensation \$ **190.95**

Liquidated damages if applicable @ % \$

Make check payable to: SAG-AFTRA Health Plan

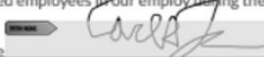
Check No.

P.O. Box 54867, Los Angeles CA 90054 Phone (818) 973-4472

Only Producers who are signatory* to an applicable SAG-AFTRA collective bargaining contract are eligible to make contributions to the SAG-AFTRA Health Plan, SAG-Producers Pension Plan or AFTRA Retirement Fund on behalf of the eligible covered employees employed by such Producers. Any contributions submitted by a non-signatory* Producer will not be accepted.

I certify that the above-named Producer is a signatory* to such a collective bargaining agreement with SAG-AFTRA. By signing this agreement, Producer acknowledges that it has accepted and agreed to be bound by the health & pension provisions established by the collective bargaining agreement to which Producer is signatory. I further certify that the information contained herein is correct, and that all compensation subject to contributions earned by covered employees in our employ during the period covered has been reported herein.

Signature



Name

Carl Johnson

Title

Producer

Date

10/31/19

* A Producer will be considered to be signatory if the producer is a party to a collective bargaining agreement with SAG-AFTRA, or, if the collective bargaining has expired, the Producer is obligated by federal law to continue making such contributions.

If you have questions about this form contact the SAG-AFTRA Health Plan at (818) 973-4472 or employercontributions@sagaftraplans.org

For contract rates, visit www.sagaftraplans.org/rates



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Carl Johnson	Phone & Email: [REDACTED]
Course #: 5530	Professor: Garagiola
Project Title: Ronin Nights	Date: 10/22/19

STUNT COORDINATOR CONFIRMATION

The Student Filmmaker has indicated that you have agreed to coordinate stunts on their student film.

Please confirm the following:

Your Name: Tyler Galpin

Phone: [REDACTED]

Email: [REDACTED]

Guild: SAC

- That you have actually agreed to help the student
- That you have read the script and understand the stunts being described
- That you will be present on set during the filming of the action sequences
- That you, as a professional, will do everything you can to insure that all students are performed safely
- That you understand that the UNO Film and Theatre Department does not permit any pyrotechnics in student films (including the use of squibs)
- That you are aware that UNO Film and Theatre Department does not permit "hazardous" activities in student films (i.e., skydiving, parasailing, scuba diving, flying an airplane, etc.)

SIGNATURE

DATE 10/23

If there is a problem – if the student fails to follow your advice – or if you have any questions, please contact the instructor/supervisor listed above.

If you would you be interested in assisting other students, may we make your contact information available to other student films? Please check ☒ Yes ☐ No

Extras were Crew.

List of crew who were extras

Duane Prefume

Justin Faxon

Payton Subervielle

Emily Mouton

Joey Himel

Ryan Wilson

Zachary Goutierez

Noah Boudreaux

Gabriela Aldana

Elizabeth Bundick

Katherine Hill

Brianna Huber

John Gautreaux

Nick Melson

Jeremy Guthrie

Stevie Cavalier

Elyse Hunt

Holly Ferrari



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THE UNIVERSITY of NEW ORLEANS

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

Student: Carl Johnson	Phone & Email: [REDACTED]
Course #: 5530	Professor: Garagiola
Project Title: Ronin Nights	Date: 11/22/19

LOCATION CONTRACT

Permission is hereby granted to Carl Johnson (student filmmaker) by Carl Johnson (Owner/Agent) to use house the property and adjacent area, located at [REDACTED] for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on 11/16/19 (Day and Date) and ending on 11/16/19 (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 [Signature]

OWNER/AGENT [Signature]

DATE 11/16

DATE 11/16

PHONE [REDACTED]

ADDRESS: [REDACTED]



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Carl Johnson	Phone & Email: [REDACTED]
Course #: 6910	Professor: Garagiola
Project Title: Ronin Nights	Date: 10/8/19

LOCATION CONTRACT

Permission is hereby granted to Carl Johnson (student filmmaker) by David L. Olivas (Owner/Agent) to use Baking hot + Shop the property and adjacent area, located at 1804 4th St. Harvey, LA for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on 11/2/19 (Day and Date) and ending on 11/7/19 (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

OWNER/ AGENT

DATE

ADDRESS: 1804 4th St. Harvey LA 70058



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Print

Student: <u>Carl Johnson</u>	Phone & Email: [REDACTED]
Course #: <u>6910</u>	Professor: <u>Garayola</u>
Project Title: <u>Ronin Nights</u>	Date: <u>11/23/19</u>

LOCATION CONTRACT

Permission is hereby granted to Carl Johnson (student filmmaker) by Phillip Huntress (Owner/Agent) to use Corolla the property and adjacent area, located at 1336 St. Ferdinand St. for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on 11/23/19 (Day and Date) and ending on 11/23/19 (Day and Date).

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

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

STUDENT FILMMAKER

DATE

OWNER/AGENT

DATE

PHONE

ADDRESS:

1336 St. Ferdinand St., New Orleans, LA 70117

RE: Filming outside the Fine Arts building | UNO thesis Film

Christopher Gil <cgil@uno.edu>

Tue 10/8/2019 10:09 AM

To: Carl Robert Johnson <crjohns1@my.uno.edu>

Howdy Carl. I didn't know you wanted me to reply to your other email. It doesn't appear to be a problem. I have it on the schedule and as time gets closer I can inform Fine Arts of your arrival. Be sure Police have been updated as well.

--Christopher Gil (NOT CHRIS)

Assistant to the Manager

Property Control

University of New Orleans

504-280-7299(o)

504-280-5469(f)

From: Carl Robert Johnson <crjohns1@my.uno.edu>

Sent: Tuesday, October 8, 2019 10:02 AM

To: Christopher Gil <cgil@uno.edu>

Subject: Re: Filming outside the Fine Arts building | UNO thesis Film

Hello Christopher,

I haven't heard from you regarding my need to move the date to Oct 25. Will that be a problem?

Carl Johnson

From: Christopher Gil <cgil@uno.edu>

Sent: Wednesday, August 28, 2019 1:26 PM

To: Carl Robert Johnson <crjohns1@my.uno.edu>

Subject: RE: Filming outside the Fine Arts building | UNO thesis Film

I don't know if I mentioned this before, but if you need stuntmen or similar, my boss and I will oblige.

--Christopher Gil (NOT CHRIS)

Assistant to the Manager

Property Control

University of New Orleans

504-280-7299(o)

504-280-5469(f)

From: Carl Robert Johnson <crjohns1@my.uno.edu>

Sent: Wednesday, August 28, 2019 1:15 PM

To: Christopher Gil <cgil@uno.edu>

Cc: Walker, William <william.walker@sodexo.com>

Subject: Re: Filming outside the Fine Arts building | UNO thesis Film

Hello Mr. Walker,

My team and I are filming in the parking lot area near this door November 1 from 2pm till Midnight. If you have any info on how often the mechanical room noise will turn on it would be very helpful.

-Carl Johnson

-Carl R. Johnson
504-908-9606

From: Christopher Gil <cgil@uno.edu>
Sent: Wednesday, August 28, 2019 1:03:04 PM
To: Carl Robert Johnson <crjohns1@my.uno.edu>
Cc: Walker, William <William.Walker@sodexo.com>
Subject: RE: Filming outside the Fine Arts building | UNO thesis Film

That's not a compressor. That's a mechanical room, and yes it produces a somewhat high-pitched whining sound. I don't know if it comes on at a regular rate or just when it's needed. Mr. Bill Walker (copied here) or someone on his staff would be better able to answer that question.

--Christopher Gil (NOT CHRIS)
Assistant to the Manager
Property Control
University of New Orleans
504-280-7299(o)
504-280-5469(f)

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Wednesday, August 28, 2019 12:45 PM
To: Christopher Gil <cgil@uno.edu>
Subject: Re: Filming outside the Fine Arts building | UNO thesis Film

Christopher,

My team and I went out to the building a few nights ago and heard what sounded like a compressor running inside where this door is circled in red in the attached picture. Is this an AC compressor or was I hearing something else? We heard it shut off so I'm trying to determine its operational times. Is it set to a specific interval that my crew and I can work around or is it set to temperature like Home AC systems. If you could let me know, that would help a lot. Thanks.

-Carl Johnson

From: Christopher Gil <cgil@uno.edu>
Sent: Wednesday, August 21, 2019 4:15 PM
To: Carl Robert Johnson <crjohns1@my.uno.edu>
Cc: Roy Daniel Robertson <rdrobert@uno.edu>
Subject: RE: Filming outside the Fine Arts building | UNO thesis Film

Greetings Carl.

I have been in and out of the office on multiple engagements so I was not able to return your call. Roy was out today. We cannot provide a schedule of deliveries in this area, because of the nature of our warehouse. Often times we are given a day's notice and sometimes no notice at all before a truckload of surplus furniture comes to our warehouse. The best we could do is try to block out that day from having deliveries made to the area. If Roy hasn't done so before, I would suggest you contact UNOPD as well, in case you need barricades set up.

--Christopher Gil (NOT CHRIS)
Assistant to the Manager
Property Control
University of New Orleans
504-280-7299(o)
504-280-5469(f)

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Wednesday, August 21, 2019 2:20 PM
To: Christopher Gil <cgil@uno.edu>
Subject: Fw: Filming outside the Fine Arts building | UNO thesis Film

Hello Christopher Gil,

I'm forwarding an email I sent to Roy Robertson to check with clearance on any scheduled deliveries in the area highlighted in blue in the picture. Please email me back as soon as you can about any scheduled deliveries you know of in this area. Also I won't be shooting in the area until after 12pm. I'm trying to mostly find out about Friday November 1st.

Thank you,
-Carl Johnson

From: Carl Robert Johnson
Sent: Friday, August 9, 2019 9:58 AM
To: Roy Daniel Robertson <rdrobert@uno.edu>
Subject: Filming outside the Fine Arts building | UNO thesis Film

I was sent to you by Jeffrey Rinehart

I'm Carl Johnson a UNO MFA student and I'm shooting my thesis film October 25, 26, 27 and November 1, 2, 3. I'm still working on the schedule so I'm uncertain of the actual day at this time. I would like to film on the outside of the Fine Arts Building in the back, the area shared with the HRT building which I have also contacted. Please see the attached photo for the highlighted area.

Filming will be from mid afternoon into the night, approximately 2pm to 10 pm.

Is there any problem with my request?

-Carl Johnson

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Re: Carl Johnson Thesis Shoot

Jeff Rinehart <jrineha1@uno.edu>

Wed 10/16/2019 10:02 AM

To: Katie Garagiola <kgaragio@uno.edu>; Carl Robert Johnson <crjohns1@my.uno.edu>

Hi Katie and Carl,

I have no issues with it.

Jeffrey Rinehart, M.F.A.

Program Coordinator

Instructor



—
Fine Arts
Fine Arts, Room 113
2000 Lakeshore Drive
New Orleans, LA 70148
—

office [504-280-6493](tel:504-280-6493) | 504-280-6414
jrineha1@uno.edu

From: Katie Garagiola <kgaragio@uno.edu>

Sent: Tuesday, October 15, 2019 10:28 AM

To: Jeff Rinehart <jrineha1@uno.edu>

Subject: Carl Johnson Thesis Shoot

Hi Jeff – I hope this email finds you well. I'm just circling back to confirm that Carl Johnson is still good to shoot his thesis project behind the fine arts building as previously discussed in our emails. Friday October 25th from 1pm-11pm.

Thanks so much!!

Katie Garagiola, MFA

Visiting Assistant Professor



THE UNIVERSITY of
NEW ORLEANS

Film Program
School of the Arts
Performing Arts Center, Room 311
2000 Lakeshore Drive
New Orleans, LA 70148

Office: 504.280.6814

Cell: 323.810.0342

3/15/2020

Mail - Carl Robert Johnson - Outlook

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<https://outlook.office.com/mail/deeplink?version=2020030902.16&popoutv2=1&leanbootstrap=1>

2/2

Re: Filming outside the HRT Bld | UNO Thesis Film

Yvette N Green <ygreen@uno.edu>

Thu 10/31/2019 1:13 PM

To: Carl Robert Johnson <crjohns1@my.uno.edu>

Hello Carl,

You and your crew are still cleared to film on Nov. 1st.

Dr. Green

Yvette Green, PhD

Interim Director

Undergraduate & Graduate Coordinator



—
Lester E. Kabacoff School of Hotel, Restaurant and Tourism Administration
Kirschman Hall, Room 462D
2000 Lakeshore Drive
New Orleans, LA 70148
—

[504.280.6820 office](tel:504.280.6820) | [504.280.3189 fax](tel:504.280.3189)

hrt.uno.edu | ygreen@uno.edu

From: Carl Robert Johnson <crjohns1@my.uno.edu>

Sent: Tuesday, October 29, 2019 2:36 PM

To: Yvette N Green <ygreen@uno.edu>

Cc: Duane J Prefume <djprefum@my.uno.edu>

Subject: Re: Filming outside the HRT Bld | UNO Thesis Film

Hello Yvette Green,

This Friday night, November 1, my crew and I are looking to film our other scene in the gravel parking lot to the HRT building. We would be using it from 6pm to midnight. Am I still cleared to film there this Friday>

Carl Johnson

From: Yvette N Green <ygreen@uno.edu>

Sent: Thursday, October 24, 2019 4:08 PM

To: Carl Robert Johnson <crjohns1@my.uno.edu>

Subject: Re: Filming outside the HRT Bld | UNO Thesis Film

Carl,

You can proceed with filming between Fine Arts and the HRT building loadig dock area tomorrow from 1-11pm.

Dr. Green

Yvette Green, PhD

Interim Director

Undergraduate & Graduate Coordinator



—
Lester E. Kabacoff School of Hotel, Restaurant and Tourism Administration
Kirschman Hall, Room 462D
2000 Lakeshore Drive
New Orleans, LA 70148
—

[504.280.6820 office](tel:504.280.6820) | [504.280.3189 fax](tel:504.280.3189)

hrt.uno.edu | ygreen@uno.edu

From: Carl Robert Johnson <crjohns1@my.uno.edu>

Sent: Friday, October 18, 2019 9:22 AM

To: Yvette N Green <ygreen@uno.edu>

Subject: Re: Filming outside the HRT Bld | UNO Thesis Film

No. I'm filming in the area behind the hrt and fine arts between 1pm and 11pm. Originally I was filming in the gravel parking lot on Oct 25 and behind the building on Nov 1. Those scenes are switched. I still will need to film in the small gravel parking lot but now on Nov 1. from 6pm till 11pm. On Oct. 25, I need to film in that parking lot loading dock area behind both the hrt and fine arts.

Carl

From: Yvette N Green <ygreen@uno.edu>

Sent: Friday, October 18, 2019 7:35:26 AM

To: Carl Robert Johnson <crjohns1@my.uno.edu>

Subject: Re: Filming outside the HRT Bld | UNO Thesis Film

Hello Carl,

Thank you for your email.

In your previous email, you requested to film on October 25th from sunset - approx. 6pm - 11pm. You are now requesting 1pm - 11pm. This is still during class time and we will have a tour in our building during the day. The grounds surrounding the building are available after 5pm as originally requested.

There is no issue with you switching the weekends around on which side of the building you use.

We are unable to allow access to the building or courtyard.

All the best,

Dr. Green

Yvette Green, PhD

*Interim Director
Undergraduate Coordinator*



—
Lester E. Kabacoff School of Hotel, Restaurant and Tourism
Kirschman Hall, Room 462
2000 Lakeshore Drive
New Orleans, LA 70148
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office [504.280.6820](tel:504.280.6820) | fax [504.280.3189](tel:504.280.3189)
hrt.uno.edu



F
aceb
ook

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Tuesday, October 8, 2019 10:07 AM
To: Yvette N Green <ygreen@uno.edu>
Subject: Re: Filming outside the HRT Bld | UNO Thesis Film

Hello Yvette,

Please respond to this email letting me know you've read it.

I am moving around some of my dates. I will be filming behind the Fine Arts/HRT Building on Friday Oct. 25 from 1pm til 11pm. I will be filming in that gravel lot by HRT on the evening 6pm til midnight of November 1st or possibly November 3. It is now depends on an actress' availability. Is there any issue with me flipping these weekends around?

Also, I found out that in the small alley behind the HRT building, there is a door that leads to the restrooms inside the HRT building, would it be ok if we use that door on both shoot dates so that my crew and I can use the restroom?

Carl Johnson

From: Yvette N Green <ygreen@uno.edu>
Sent: Friday, September 13, 2019 2:14 PM
To: Carl Robert Johnson <crjohns1@my.uno.edu>
Subject: Re: Filming outside the HRT Bld | UNO Thesis Film

Hi Carl,
Thank you for your email and voicemail.

You will not be able to access the locks gates and courtyard for filming.

As in our previous email, please email prior to your filming to confirm your dates.

All the best,
Dr. Green

Yvette Green, PhD
Interim Director
Undergraduate Coordinator



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From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Wednesday, August 28, 2019 12:35 PM
To: Yvette N Green <ygreen@uno.edu>
Subject: Re: Filming outside the HRT Bld | UNO Thesis Film

Hello Yvette Green,

I got a question. Would it be possible for me and my crew to have access to the two locked gates circled in RED on the attached picture? It would be for the evening of Friday October 25. We would like to put the UNO FILM Grip truck in the alley which has a generator to power our lights. We would like to run power cables through the small courtyard to power lights we want to place in the courtyard to light up the parking lot on the other side of the stone wall.

-Carl Johnson

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Wednesday, August 21, 2019 12:17 PM
To: Yvette N Green <ygreen@uno.edu>
Subject: Re: Filming outside the HRT Bld | UNO Thesis Film

Yvette Green,

I wanted to inform you, because of other locations, we will most likely be filming outside the back of the HRT building Friday November 1st from 1pm to 11pm. We will be filing on the other side of the building on Friday October 25 from sunset, approximately 6pm til midnight. The only thing I need is that no one is parking in those areas during shooting. I'm currently still coordinating with the Fine Arts building on this matter too.

-Carl Johnson

From: Carl Robert Johnson
Sent: Saturday, August 10, 2019 10:10 PM
To: Yvette N Green <ygreen@uno.edu>
Subject: Re: Filming outside the HRT Bld | UNO Thesis Film

Thank you. And I will definitely email you before hand.

Thanks again.

-Carl R. Johnson
504-908-9606

From: Yvette N Green <ygreen@uno.edu>
Sent: Saturday, August 10, 2019 10:05:31 PM
To: Carl Robert Johnson <crjohns1@my.uno.edu>
Subject: Re: Filming outside the HRT Bld | UNO Thesis Film

Hi Carl,

Thanks for the email. I have checked our calendar and we have nothing scheduled in our building during the two weekends that you plan to film your Masters project.

Before you start filming, please email me to confirm your dates and times.

All the best,
Dr. Green

Yvette Green, PhD
Interim Director
Undergraduate Coordinator



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hrt.uno.edu



F
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ook

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Monday, August 5, 2019 11:35 AM
To: Yvette N Green <ygreen@uno.edu>
Subject: Filming outside the HRT Bld | UNO Thesis Film

Dear Yvette Green,

I got your info as the person to contact about filming at the Hotel, Restaurant, and Tourism building. If incorrect please let me know who I should contact.

I'm Carl Johnson a UNO MFA student and I'm shooting my thesis film October 25, 26, 27 and November 1, 2, 3. I'm still working on the schedule so I'm uncertain of the actual day at this time. I would like to film on the outside of the HRT Building near the bend in Levee Rd. I would also like to film in the back where deliveries are made, the area shared with the Fine Arts building which I have also contacted. Please see the attached photo for the highlighted areas.

Filming will be at night for the red highlighted area. For the blue highlighted area, we will need to be filming from mid afternoon into the night, approximately 2pm to 10 pm.

Is there any problem with my request?

-Carl Johnson

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Re: UNO MFA Thesis Filming permission

David P. Armond <darmond@uno.edu>

Thu 9/19/2019 1:36 PM

To: Carl Robert Johnson <crjohns1@my.uno.edu>

The night of Sun, Oct 27 is also an option - that show that was tentative is not happening.

The night of Nov 2 will not work - technically, the Panic show has the building Nov 3 for move out - so they'll be activity in our loading dock area.

I don't have more info from them at this time on their load-out schedule.

From: Carl Robert Johnson <crjohns1@my.uno.edu>

Sent: Thursday, September 19, 2019 1:26 PM

To: David P. Armond <darmond@uno.edu>

Subject: Re: UNO MFA Thesis Filming permission

Hello David,

You said Oct 26 was the only date that didn't have anything in the evening. I want to confirm that. I see Widespread Panic is playing November 2. I'm going to assume the show won't end until midnight and the roadies will be a few more hours picking up, is that safe to assume that? If they are done and out of there by 2am would I be able to film on the arena ground after that till dawn?

Also is there a night event November 3? I'm just trying to cover myself in case I don't get everything Oct. 26.

-Carl Johnson

From: Carl Robert Johnson

Sent: Tuesday, September 17, 2019 2:39 PM

To: David P. Armond <darmond@uno.edu>

Subject: Re: UNO MFA Thesis Filming permission

Yea I saw you guys fixed the poles on the north side of the ball park. Very nice.

The road in between the arena and ball park with the north and south gate, I only need that for a few shots of a car going by. Most shooting will be on those north side roads/parking lots.

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From: David P. Armond <darmond@uno.edu>

Sent: Tuesday, September 17, 2019 2:30:22 PM

To: Carl Robert Johnson <crjohns1@my.uno.edu>

Subject: RE: UNO MFA Thesis Filming permission

3/15/2020

Mail - Carl Robert Johnson - Outlook

The road should be good to use – the only one that will be difficult to use is the road between the arena and tennis/baseball. The road on the north side of the baseball stadium should be fine at that time.

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Tuesday, September 17, 2019 1:59 PM
To: David P. Armond <darmond@uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

Hello again David,

I ran into problems with one of my original locations and wanted to know if I can use more of the area surrounding the arena and ball park. I'm wondering about the streets that extend from the arena to the road next to Southern University of New Orleans, Press Dr. Would I be able to film on those as well as the roads surrounding the arena but inside the gated arena lot?

Carl Johnson

From: Carl Robert Johnson
Sent: Tuesday, August 27, 2019 8:16 PM
To: David P. Armond <darmond@uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

Copy that. And thank you.
-Carl



From: David P. Armond <darmond@uno.edu>
Sent: Tuesday, August 27, 2019 6:57:28 PM
To: Carl Robert Johnson <crjohns1@my.uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

Yes - you should be fine with the time. We have security in the venue into 11:30pm. Campus police will be aware of you on site.
We'll connect as it gets closer.
David

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Tuesday, August 27, 2019 6:21 PM
To: David P. Armond <darmond@uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

Do you think my times will be ok?



<https://outlook.office.com/mail/deeplink?version=2020030902.16&popoutv2=1&leanbootstrap=1>

2/5

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Wednesday, August 21, 2019 1:40:22 PM
To: David P. Armond <darmond@uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

If we can, can we arrive at 5:30, just before sunset. We will wrap around 1am.

-Carl Johnson

From: David P. Armond <darmond@uno.edu>
Sent: Wednesday, August 21, 2019 12:52 PM
To: Carl Robert Johnson <crjohns1@my.uno.edu>
Subject: RE: UNO MFA Thesis Filming permission

Yes – what time are you looking at?

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Wednesday, August 21, 2019 10:15 AM
To: David P. Armond <darmond@uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

Woops, I just noticed I didn't attach the photo. Also is Saturday October 26 evening still available?

-Carl Johnson

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Monday, July 29, 2019 3:33 PM
To: David P. Armond <darmond@uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

Ok. I will put down October 26 evening. I've attached a google maps view of the Arena highlighting the areas I need to film. The roads in orange and the gates marked in blue are what I need access to.

-Carl

From: David P. Armond <darmond@uno.edu>
Sent: Monday, July 29, 2019 3:23:53 PM
To: Carl Robert Johnson <crjohns1@my.uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

That would be because not everything is announced to the public yet - thus not on the website. If you can pencil down - October 26 for now; if our calendar changes - I can update you. I should know more to the end of August.

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Monday, July 29, 2019 3:19 PM
To: David P. Armond <darmond@uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

It's confusing because the Lakefront Arena Website says something different. It shows an event on August 26, nothing August 25 or 27. an Event November 1 and 2 but not 3rd.

From: David P. Armond <darmond@uno.edu>
Sent: Monday, July 29, 2019 3:07:15 PM
To: Carl Robert Johnson <crjohns1@my.uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

As of now - there is nothing on the grounds October 26 that evening.
All the other dates in the evening - there is events going on that the outside area would be utilized.

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Monday, July 29, 2019 3:03 PM
To: David P. Armond <darmond@uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

So there's an event October 26 but none of the other days? Or That's the only day with no event? All my shooting will be at night.

-Carl Johnson

From: David P. Armond <darmond@uno.edu>
Sent: Monday, July 29, 2019 3:02:01 PM
To: Carl Robert Johnson <crjohns1@my.uno.edu>; David Lee Lendermon Sr <dlenderm@uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

Hi Carl--

As of today - October 26 evening would be the best - but our event schedule may change before that date.

There is an event on our grounds that day - but they should be wrapped up by 3p/4p.
If our event schedule changes, I will be in contact.

David

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Monday, July 29, 2019 12:44 PM
To: David Lee Lendermon Sr <dlenderm@uno.edu>
Cc: David P. Armond <darmond@uno.edu>
Subject: Re: UNO MFA Thesis Filming permission

Thank you for your response. And forwarding this to the appropriate person.

-Carl

From: David Lee Lendermon Sr <dlenderm@uno.edu>
Sent: Monday, July 29, 2019 12:43:46 PM
To: Carl Robert Johnson <crjohns1@my.uno.edu>
Cc: David P. Armond <darmond@uno.edu>
Subject: RE: UNO MFA Thesis Filming permission

3/15/2020

Mail - Carl Robert Johnson - Outlook

Hello Carl

I am not the contact for filming. Your contact would be David Armond and I have copied him on this email. He is not in today. He should respond soon.

Thanks,

David

From: Carl Robert Johnson <crjohns1@my.uno.edu>

Sent: Monday, July 29, 2019 12:41 PM

To: David Lee Lendermon Sr <dlenderm@uno.edu>

Subject: UNO MFA Thesis Filming permission

Hello Mr. Lendermon,

My Professor Katie Garagiola gave me your name as the person to contact about filming at the Lakefront Arena. I have my UNO MFA Thesis film shoot the weekends of October 25, 26, 27 and November 1, 2, 3. I need access to the Arena's exterior on one of those nights. I'm still working on the schedule now. Will that be a problem?

-Carl Johnson

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RE: Filming outside the Liberal Arts Building | UNO Thesis Film

Kevin L Graves <KGraves@uno.edu>

Wed 8/7/2019 10:47 AM

To: Carl Robert Johnson <crjohns1@my.uno.edu>

Ok, let me know when your shooting schedule is finalized.

**Kevin L. Graves, Ph. D.**

Senior Associate Dean

College of Liberal Arts, Education and Human Development

Professor of Film and Theatre

Building Coordinator – BEC, MH & LA

ED 246-G

(504) 280-1242

(504) 280-6065 - Fax

University of New Orleans

2000 Lakeshore Drive

New Orleans, LA 70148

kgraves@uno.edu

From: Carl Robert Johnson <crjohns1@my.uno.edu>

Sent: Monday, August 05, 2019 1:44 PM

To: Kevin L Graves <KGraves@uno.edu>

Subject: Re: Filming outside the Liberal Arts Building | UNO Thesis Film

Kevin Graves,

Sorry about that HRT part. I copied that part over from email to them. I am asking about the Liberal Arts Building. I'm filming at multiple locations. I have already contacted Steven Day. And of course, we will return the location back to its original condition.

-Carl

From: Kevin L Graves <KGraves@uno.edu>

Sent: Monday, August 5, 2019 1:23:23 PM

To: Carl Robert Johnson <crjohns1@my.uno.edu>

Subject: RE: Filming outside the Liberal Arts Building | UNO Thesis Film

Carl,

I am a bit confused. Your photo appears to be the Liberal Arts Building, but you reference in your message the Hotel, Restaurant and Tourism Building. Since I am uncertain of the building you reference I will respond to both.

First, I have no jurisdiction over the HRT building. You would need to contact Dr. Kim Williams, the director of the HRT program.

3/15/2020

Mail - Carl Robert Johnson - Outlook

Second, I do have jurisdiction over the Liberal Arts Building. I have no problem with you filming within the student court yard area and outside as you show in the photograph.

Once you have your shooting schedule finalized, you need to contact Steven Day, Deputy Chief of University Police. You will need to gain his permission, as well, and provide him with a detailed shooting schedule which includes the day and times during each day of the scheduled shoot, including any pick-up shots. Please cc me on any correspondence to DC Day, including your final schedule.

Clearly, I must insist that you restore the area(s) to the condition you found them. Any set decoration, props or scenic pieces that you may incorporate must be completely removed when you wrap your location unit.

Let me know if I can assist you further. If you do mean to use the HRT building and not the Liberal Arts Building, please ignore my complete second point and contact Dr. Williams.



Kevin L. Graves, Ph. D.

Senior Associate Dean
College of Liberal Arts, Education and Human Development
Professor of Film and Theatre
Building Coordinator – BEC, MH & LA
ED 246-G
(504) 280-1242
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University of New Orleans
2000 Lakeshore Drive
New Orleans, LA 70148
kgraves@uno.edu

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Monday, August 5, 2019 11:48 AM
To: Kevin L Graves <KGraves@uno.edu>
Subject: Filming outside the Liberal Arts Building | UNO Thesis Film

Dear Kevin Graves,

I got your info as the person to contact about filming at the Hotel, Restaurant, and Tourism building. If incorrect please let me know who I should contact.

I'm Carl Johnson a UNO MFA student and I'm shooting my thesis film October 25, 26, 27 and November 1, 2, 3. I'm still working on the schedule so I'm uncertain of the actual day at this time. It is looking like it might be a Friday shoot. Setup will start around 11am and we should be wrapped by 5pm. I want to film in the inside rectangle portion of the building. The Center section. I also want to film all the way to Hardwood Dr. All is highlighted in the attached photo.

<https://outlook.office.com/mail/deeplink?version=2020030902.16&popoutv2=1&leanbootstrap=1>

2/3

3/15/2020

Mail - Carl Robert Johnson - Outlook

Is there any problem with my request?

-Carl Johnson

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RE: UNO Student Filming on Campus

Steven M Day <sday@uno.edu>

Tue 10/22/2019 2:52 PM

To: Carl Robert Johnson <crjohns1@my.uno.edu>

Hi Carl,

Sorry for the delay in responding. It will be OK to set up the area you marked on the map as your staging area. Just make sure you have contacted the HRT and Property Control that you will be filming in the building on Friday.

If you have any problems or questions, please feel free to contact me.

Thanks

**Steven M. Day**

Deputy Chief

—

University Police

Computer Center, Room 234

2000 Lakeshore Drive

New Orleans, LA 70148

—

office [504.280.7436](tel:504.280.7436) | mobile [337.344.4848](tel:337.344.4848)www.uno.edu

From: Carl Robert Johnson <crjohns1@my.uno.edu>**Sent:** Wednesday, October 16, 2019 10:46 AM**To:** Steven M Day <sday@uno.edu>**Subject:** Re: UNO Student Filming on Campus

Hello Lt. Day,

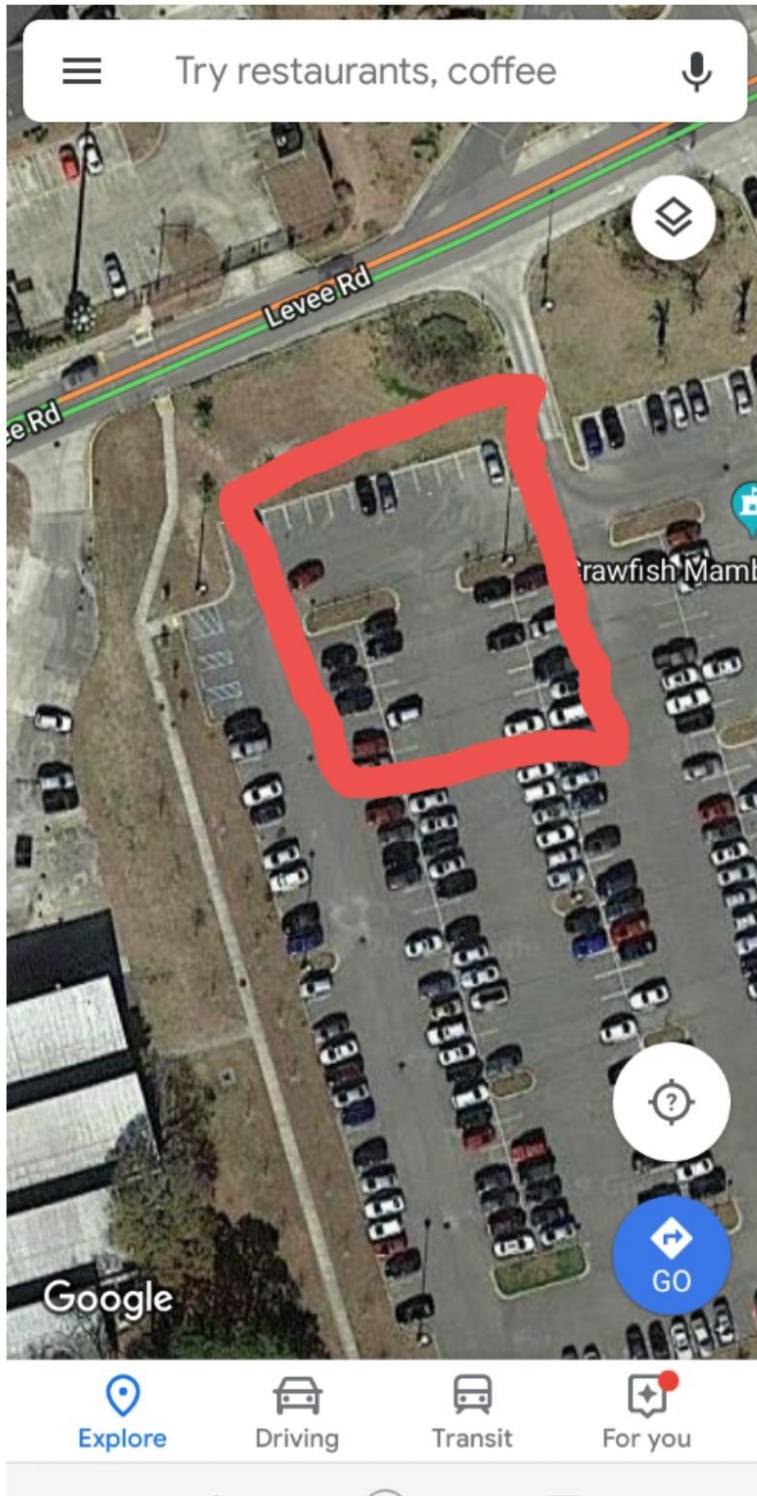
Our schedule changed a little.

Friday Oct. 25, between the hours of 11am and midnight, I will be filming behind the fine arts building in the area shared by the Hotel Restaurant Tourism building. All parties have been informed and I've been given permission.

I wanted to know if I can zone off an area (marked in red on the attachment) in the adjacent parking lot near the back corner (northwest corner) of the parking lot between Kirshman and the Fine Arts building. Zone off would be Thursday evening. This is so that my crew can establish our basecamp on Friday at 11am. I need to film one scene in that zone then the rest of the day and night will be in the hrt/fine arts area.

Will this be possible?

Carl Johnson
Student



From: Carl Robert Johnson
Sent: Wednesday, September 18, 2019 9:18:16 AM
To: Steven M Day <sday@uno.edu>
Subject: Re: UNO Student Filming on Campus

On campus days are:

10/25 afternoon at liberal arts exterior, night is small parking lot of hrt with street closure scene is at night.

11/1 afternoon into night scene at fine arts/her building

11/2 all night, the road between engineering and science building

11/3 night the parking lot by facility services and the road in front of science building.

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From: Steven M Day <sday@uno.edu>
Sent: Wednesday, September 18, 2019 8:22:39 AM
To: Carl Robert Johnson <crjohns1@my.uno.edu>
Subject: RE: UNO Student Filming on Campus

What are the dates you are planning to film? That will determine if there can be street closures.

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Tuesday, September 17, 2019 4:59 PM
To: Steven M Day <sday@uno.edu>
Subject: Re: UNO Student Filming on Campus

Thank you for responding.

1). Since I need these parking lot areas free of cars, is there a protocol with UNOPD about setting up signs and such before my shoot to inform general drivers in case they go to park in these area?
Which parking lots are you referring to?

The parking lot at the back of the fine arts building by HRT and part of the lot next to that one where we will setup. The parking area by HRT near the corner of Lever and Founders. The parking lot between the pay lot by the library and the geology building and the one between the the facility services and Lafitte Village.

2). Also, what's the protocol if my crew arrive and someone has parked in an area with signs? Do we call UNOPD to tow the vehicle or is there another thing to do? **The** Police Department cannot towed a vehicle for violating parking regulations.

Roger that. Just checking.

3). Will we or in conjunction with UNOPD be able to block part of the streets for one of the locations? (We have a scene where cars leave a parking lot and don't want to have to worry about thru traffic).
If you are referring to Franklin Ave by the Arena, then no. Blocking of city streets require city permits and hiring off duty police officers which could be quite expensive.

Street near HRT, Leave Rd and Founders Rd.

Carl Johnson

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From: Steven M Day <sday@uno.edu>
Sent: Tuesday, September 17, 2019 4:46:03 PM
To: Carl Robert Johnson <crjohns1@my.uno.edu>
Subject: RE: UNO Student Filming on Campus

Carl,

I answered your questions and the answers are in red.

- 1). Since I need these parking lot areas free of cars, is there a protocol with UNOPD about setting up signs and such before my shoot to inform general drivers in case they go to park in these area? **Which parking lots are you referring to?**
- 2). Also, what's the protocol if my crew arrive and someone has parked in an area with signs? Do we call UNOPD to tow the vehicle or is there another thing to do? **The Police Department cannot towed a vehicle for violating parking regulations.**
- 3). Will we or in conjunction with UNOPD be able to block part of the streets for one of the locations? (We have a scene where cars leave a parking lot and don't want to have to worry about thru traffic). **If you are referring to Franklin Ave by the Arena, then no. Blocking of city streets require city permits and hiring off duty police officers which could be quite expensive.**



Steven M. Day

Deputy Chief

—

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New Orleans, LA 70148

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www.uno.edu

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Tuesday, September 17, 2019 1:55 PM
To: Steven M Day <sday@uno.edu>
Subject: Re: UNO Student Filming on Campus

Hello Lt. Day,

I heard from my locations people and I apologize for the confusion. The last email with the three questions was in references to the UNO main campus. For example I've gotten permission from the various departments that use the area between the back of the fine arts building and the HRT building.

So I'll ask my questions again and hopefully you can shed some light.

- 1). Since I need these parking lot areas free of cars, is there a protocol with UNOPD about setting up signs and such before my shoot to inform general drivers in case they go to park in these area?
- 2). Also, what's the protocol if my crew arrive and someone has parked in an area with signs? Do we call UNOPD to tow the vehicle or is there another thing to do?
- 3). Will we or in conjunction with UNOPD be able to block part of the streets for one of the locations? (We have a scene where cars leave a parking lot and don't want to have to worry about thru traffic).

Carl Johnson

From: Carl Robert Johnson <crjohns1@my.uno.edu>
Sent: Wednesday, August 28, 2019 1:49 PM
To: Steven M Day <sday@uno.edu>
Subject: Re: UNO Student Filming on Campus

Hello Lt. Day,

I've secured many of the building exteriors for my film. I have some questions.

- 1). Since I need these parking lot areas free of cars, is there a protocol with UNOPD about setting up signs and such before my shoot to inform general drivers in case they go to park in these area?
- 2). Also, what's the protocol if my crew arrive and someone has parked in an area with signs? Do we call UNOPD to tow the vehicle or is there another thing to do?
- 3). Will we or in conjunction with UNOPD be able to block part of the streets for one of the locations? (We have a scene where cars leave a parking lot and don't want to have to worry about thru traffic).

-Carl Johnson

From: Carl Robert Johnson
Sent: Friday, July 19, 2019 11:43 AM
To: Steven M Day <sday@uno.edu>
Subject: Re: UNO Student Filming on Campus

Thank you.

-Carl R. Johnson



From: Steven M Day
Sent: Friday, July 19, 2019 11:42:39 AM
To: Carl Robert Johnson
Subject: RE: UNO Student Filming on Campus

You will need to contact the Arena management to get permission for any filming which takes place on Arena grounds.



Steven M. Day
Deputy Chief

3/15/2020

Mail - Carl Robert Johnson - Outlook

—
University Police
Computer Center, Room 234
2000 Lakeshore Drive
New Orleans, LA 70148
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office [504.280.7436](tel:504.280.7436) | mobile [337.344.4848](tel:337.344.4848)
www.uno.edu

From: Carl Robert Johnson
Sent: Friday, July 19, 2019 11:37 AM
To: Steven M Day <sday@uno.edu>
Subject: Re: UNO Student Filming on Campus

Hello sir,

Just to be clear, does this apply to filming the exterior of the UNO Lakefront Arena?

-Carl R. Johnson



From: Steven M Day
Sent: Thursday, July 18, 2019 10:47:56 AM
To: Carl Robert Johnson
Subject: RE: UNO Student Filming on Campus

Hi Carl,

Yes, the requirements you listed in your email are current.

Thanks



Steven M. Day
Deputy Chief

—
University Police
Computer Center, Room 234
2000 Lakeshore Drive
New Orleans, LA 70148
—
office [504.280.7436](tel:504.280.7436) | mobile [337.344.4848](tel:337.344.4848)
www.uno.edu

From: Carl Robert Johnson
Sent: Wednesday, July 17, 2019 2:35 PM
To: Steven M Day <sday@uno.edu>
Subject: UNO Student Filming on Campus

<https://outlook.office.com/mail/deeplink?version=2020030902.16&popoutv2=1&leanbootstrap=1>

6/7

Dear LT. Day,

I'm a MFA Film student at UNO and planning my thesis shoot in late October and early November.

I want to confirm that the requirements to film in the parking lots and streets on the UNO campus are current. I also want to know if these requirements extend to the parking lot and roads around the UNO Lakefront Arena.

Currently the requirements the film department has on hand are:

When filming outdoors on the UNO campus, Film students must notify the UNO Police Department a minimum of one week before filming is to begin. Students must make written notification (email) to Lt. Steven Day sday@uno.edu, with the following information:

- o Student Name, UNO ID#, UNO Email Address & Cell Phone Number
- o Course Name and Number
- o Instructor Name and Email Address
- o Name of Project
- o Dates and Times of all filming on UNO campus
- o Exact Locations of all filming on UNO campus
- o If you want to block sidewalks or roads
- o If your student production has received approval from your Instructors for stunts, the use of (prop) weapons, gunfire or other types of loud noises, you MUST inform the Campus Police with specific information on what is planned and when and where it will occur before filming.

Check with the Campus Police to find out if you need to make arrangements for parking of vehicles without permits (for non-UNO crew and cast) on campus during filming.

Thank you for your time,
-Carl Johnson

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Ronin Nights Stripboard										
Sheet #: 18 3/8 pgs	Scenes: 25	INT D-Car	CHRIS' CAR/HWY Chris and Jimmy stuck in traffic	Character 1, 2	Vehicle A	Stunts	BG Char	BG Vehicle L-s	Safety L	Est. Time 2:00 Multiple cars
UNO Parking Lot										
Sheet #: 28 1/8 pgs	Scenes: 9.1	Ext-B: Day	BUNKER/NAVAL COMPLEX Ryan works on car; R32 rolls up	Character 7, 9, 10	Vehicle E, F	Stunts	BG Char 14, 15	BG Vehicle	Safety	Est. Time 2:30
Fine Arts Bld										
Sheet #: 35 4/8 pgs	Scenes: 9.2	Int-Ba D-Car	R32/BUNKER/NAVAL COMPLEX Natalie stays in car	Character 7, 9, 10	Vehicle E, F	Stunts	BG Char 14, 15	BG Vehicle	Safety	Est. Time :30
Fine Arts Bld										
LUNCH :30										
Sheet #: 15 6/8 pgs	Scenes: 22	Ext-B: Night	BUNKER/NAVAL COMPLEX Ken and Ryan talk	Character 8, 10	Vehicle D, F	Stunts	BG Char	BG Vehicle H-s	Safety h	Est. Time 3:00
Fine Arts Bld										
Sheet #: 32 1/8 pgs	Scenes: 3.1	Ext-B: Night	R32/BUNKER/ABANDON NAVAL COMPLEX R32 sits	Character 7, 9	Vehicle E	Stunts	BG Char	BG Vehicle	Safety	Est. Time 2:30 7 & 9 in R32 talking
Fine Arts Bld 3.1										
Sheet #: 3 1 pgs	Scenes: 3.2	Int-Ba N-Car	R32/BUNKER/ABANDON NAVAL COMPLEX Chester and Natalie kissing	Character 7, 9	Vehicle A, E	Stunts	BG Char	BG Vehicle	Safety	Est. Time 1:00 Whole Scene
Fine Arts Bld 3.2										
Sheet #: 34 1/8 pgs	Scenes: 2.2	INT N-Car	TE71/ABANDON NAVAL COMPLEX C.U. - Shifting, Steering, & Pedal Work	Character 1	Vehicle A	Stunts	BG Char	BG Vehicle	Safety	Est. Time :30
Any Parking lot										
End of Shooting Day 1 -- Friday, October 25, 2019 -- 3 Pages -- Time Estimate: 12:30										

ARENA Location 9 (Box Office)

Sheet #: 23 2/8 pgs	Scenes: 29.1	Ext-B: Night	TE71/COMPLEX ENTRANCE Chris and Jimmy arrive	Character 1, 2, 14, 15	Vehicle A	Stunts	BG Char 16	BG Vehicle H-s	Safety Cas	Est. Time 1:00
UNO Arena										
Sheet #: 66 4/8 pgs	Scenes: 29.3	Ext-B: Night	COMPLEX ENTRANCE Henry and RJ see corolla	Character 1, 2, 3, 4, 7, 8, 9	Vehicle A, C, D, E	Stunts	BG Char	BG Vehicle H-s	Safety	Est. Time 1:30
arena										
Sheet #: 43 7/8 pgs	Scenes: 29.2	Int-Ba Night	TE71/COMPLEX ENTRANCE Chris and Jimmy arrive	Character 1, 2	Vehicle A	Stunts	BG Char 16	BG Vehicle H-s	Safety Cas	Est. Time 1:00
UNO Arena										
Sheet #: 25 1 7/8 pgs	Scenes: 31.1	Ext-B: Night	COMPLEX ENTRANCE Chris makes decision	Character 1, 2, 3, 4, 7, 8, 9	Vehicle A, C, D, E	Stunts	BG Char 16	BG Vehicle H-s	Safety	Est. Time 2:00
UNO Arena										
Sheet #: 64 4/8 pgs	Scenes: 31.2	Ext-B: Night	Starting Line/COMPLEX ENTRANCE Prepare to race	Character 1, 2, 3, 4, 7, 8, 9	Vehicle A, C, D, E	Stunts	BG Char 16	BG Vehicle H-s	Safety	Est. Time 1:00
UNO Arena										

LUNCH :30

ARENA Location 4

Sheet #: 53 4/8 pgs	Scenes: 4.7	INT/E Night	CLIMATIC TURN/NAVAL COMPLEX R32 stops	Character 7, 9	Vehicle A, E	Stunts	BG Char	BG Vehicle	Safety	Est. Time 2:00
long bend arena										
Sheet #: 14 2/8 pgs	Scenes: 21	Ext-D: Night	CLIMATIC TURN/NAVAL COMPLEX Henry apoligizes to car	Character 3	Vehicle B	Stunts	BG Char	BG Vehicle	Safety	Est. Time :30
climatic turn										

Sheet #: 16 7/8 pgs	Scenes: 23.1	Ext-D: Night	CLIMATIC TURN/NAVAL COMPLEX Henry and RJ try to unstuck car	Character 3, 4	Vehicle B, C	Stunts	BG Char	BG Vehicle	Safety	Est. Time 2:00
climatic turn										
Sheet #: 62 2/8 pgs	Scenes: 23.3	Ext-D: Night	CLIMATIC TURN/NAVAL COMPLEX Henry and RJ shocked	Character 3, 4	Vehicle B, C	Stunts	BG Char	BG Vehicle	Safety	Est. Time 1:30
climatic turn										
Sheet #: 70 2/8 pgs	Scenes: 23.2-3	Ext-B: Night	DRIFT/CLIMATIC TURN/NAVAL BASE dolly into panic	Character 3, 4	Vehicle B, C	Stunts	BG Char	BG Vehicle	Safety	Est. Time :45
climatic turn										
Sheet #: 67 1/8 pgs	Scenes: 19.5-4	Ext-B: Night	HENRY'S S14/LONG BEND/NAVAL COMPLEX 19.5-4 shot on Dialogue day	Character 3, 4	Vehicle B	Stunts	BG Char	BG Vehicle	Safety	Est. Time :30
climatic turn										

End of Shooting Day 2 -- Saturday, October 26, 2019 -- 6 2/8 Pages -- Time Estimate: 14:15

ARENA Location 1

Sheet #: 48 2/8 pgs	Scenes: 4.3	INT/E: Night	LEFT-TURN/NAVAL COMPLEX IS300 enters left hander	Character	Vehicle A, E	Stunts a, e	BG Char	BG Vehicle	Safety	Est. Time 2:00
UNO Arena										
Sheet #: 7 1/8 pgs	Scenes: 13.1	Ext-D: Night	HENRY'S S14/ABANDON NAVAL COMPLEX S14 tries drifting	Character B, D	Vehicle B, D	Stunts b, d	BG Char	BG Vehicle	Safety	Est. Time :15
UNO Arena										
Sheet #: 9 1/8 pgs	Scenes: 16.1	Ext-D: Night	HENRY'S S14/ABANDON NAVAL COMPLEX 180Sx & S13 practice	Character B, C	Vehicle B, C	Stunts b, c	BG Char	BG Vehicle	Safety	Est. Time :15
UNO Arena										
Sheet #: 58 1/8 pgs	Scenes: 16.3	Ext-D: Night	HENRY'S S14/ABANDON NAVAL COMPLEX S14 drifts	Character B, C	Vehicle B, C	Stunts b, c	BG Char	BG Vehicle	Safety	Est. Time :15
UNO Arena										

Sheet #: 57 1/8 pgs	Scenes: 17.2	Ext-D Night	RJ'S S13/NAVAL COMPLEX RJ drives	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
arena					C	c				:15
ARENA Location 2										
Sheet #: 49 1/8 pgs	Scenes: 4.4	INT/E Night	STRAIGHT/NAVAL COMPLEX R32 gets away from te71	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
UNO Arena					A, E	a, e				:15
Sheet #: 68 1/8 pgs	Scenes: 13.3-4	Ext-D Night	HENRY'S S14/ABANDON NAVAL COMPLEX 13.3-4	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
UNO Arena				2	B, D	b, d				:30 180Sx on Straightaway gets pased by z
ARENA Location 3										
Sheet #: 50 2/8 pgs	Scenes: 4.5	INT/E Night	RIGHT TURN THROUGH GATES/NAVAL COMPLEX TE71 catches un in turn	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
UNO Arena					A, E	a, e				1:00
Sheet #: 69 1/8 pgs	Scenes: 13.3-3	Ext-D Night	HENRY'S S14/ABANDON NAVAL COMPLEX 13.3-3	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
UNO Arena				2	B, D	b, d				:30 180Sx on Straightaway gets pased by z
Sheet #: 12 1/8 pgs	Scenes: 19.1	Ext-D Night	HENRY'S S14 & RJ'S S13/NAVAL COMPLEX 180SX goes in hard	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
straight before bend					B, C	b, c				:30
ARENA Location 3-4										
Sheet #: 51 3/8 pgs	Scenes: 4.6	INT/E Night	LONG BEND/NAVAL COMPLEX Te71 passes into bend	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
UNO Arena					A, E	a, e				1:00

Sheet #: 59 1/8 pgs	Scenes: 19.4	Ext-D: Night	HENRY'S S14 & RJ'S S13/LONG BEND/NAVAL COMPLEX S13 slows down	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
long bend arena					B, C	b, c				:30
Lunch :30										
Sheet #: 65 4/8 pgs	Scenes: 4.2-4.5	Int-Dri: N-Car	R32/ROADS NAVAL COMPLEX Chester and Natalie evade	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
UNO Arena				7	A, E	a, e				1:00 stunt driver
Sheet #: 65 1/8 pgs	Scenes: 13.3-2	Int-Dri: Night	HENRY'S S14/ABANDON NAVAL COMPLEX stunt driver z passes	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
UNO Arena				2	B, D	b, d				1:00 180Sx on Straightaway gets passed by z
ARENA Location 4										
Sheet #: 60 3/8 pgs	Scenes: 19.5	Ext-D: Night	HENRY'S S14/LONG BEND/NAVAL COMPLEX 180SX spins out	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
climatic turn					B, C	b, c				1:00
Sheet #: 61 2/8 pgs	Scenes: 23.2	Ext-D: Night	DRIFT/CLIMATIC TURN/NAVAL BASE TE71 Drifts	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
climatic turn				3, 4	A, B, C	a				2:00
ARENA Location 5 & 7										
Sheet #: 2 1/8 pgs	Scenes: 2.1	Ext-D: Night	TE71/ABANDON NAVAL COMPLEX TE71 drifts	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
UNO Arena					A	a				1:00
ARENA Location 6										

Sheet #: 45 1/8 pgs	Scenes: 4.1	Ext-D Night	R32/ROADS NAVAL COMPLEX R32 drives casually	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
UNO Arena				A, E	a, e					:30
ARENA Location 8 & 9										
Sheet #: 1 1/8 pgs	Scenes: 1	Ext-D Night	BACK ENTRANCE/ABANDON NAVAL COMPLE Corolla enters base	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
UNO Arena				A	a					1:00
Sheet #: 37 1/8 pgs	Scenes: 14	Ext-D Night	ABANDON NAVAL COMPLEX Various cars race the course	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
UNO Arena								H-s	h	:30
End of Shooting Day 3 -- Sunday, October 27, 2019 -- 3 6/8 Pages -- Time Estimate: 15:45										
Sheet #: 4 5/8 pgs	Scenes: 5.1	EXT Day	FOYER/HIGH SCHOOL Chris and Jimmy leave school	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Liber Arts Bld Foyer				1, 2, 7, 9	E	17				Extras
Sheet #: 54 1 pgs	Scenes: 5.2	EXT Day	HIGH SCHOOL Chris and Jimmy leave school	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Liber Arts Bld Foyer				1, 2, 7, 9	E	17				Extras
Sheet #: 27 2/8 pgs	Scenes: 6	EXT Day	BUS STATION Jimmy talks about girl.	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Milneburg bus stop				1, 2				L-s	L	
LUNCH :30										
Sheet #: 8 1 1/8 pgs	Scenes: 15	EXT Night	CONVENIENCE STORE Henry, Jimmy, and RJ talk	Character	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Hosp/Tourism				2, 3, 4, 8	B, C, D	16		H-s	Cas	

Sheet #: 13 1 1/8 pgs	Scenes: 20	EXT Night	CONVENIENCE STORE RJ arrives to call tow	Character 2, 4	Vehicle C	Stunts	BG Char	BG Vehicle	Safety L	Est. Time Payphone
Hosp/Tourism										
End of Shooting Day 4 -- Friday, November 1, 2019 -- 4 1/8 Pages -- Time Estimate: 0:30										
Sheet #: 26 4/8 pgs	Scenes: 7	EXT Day	SIDEWALK/GAS STATION Jimmy talks about buying car.	Character 1, 2	Vehicle	Stunts	BG Char	BG Vehicle L-s	Safety L	Est. Time
street near Gas station										
Sheet #: 5 1 2/8 pgs	Scenes: 8	EXT Day	GAS STATION Ken challenges	Character 1, 2, 3, 8	Vehicle B, D	Stunts	BG Char	BG Vehicle	Safety Cas	Est. Time Garage wanted
Gas Station										
Sheet #: 17 1 4/8 pgs	Scenes: 24	EXT Day	GAS STATION Henry and RJ tell Boss about night	Character 3, 4, 5	Vehicle C	Stunts	BG Char	BG Vehicle J	Safety Cas	Est. Time
Gas Station										
Sheet #: 29 3 5/8 pgs	Scenes: 10	EXT Dusk	GAS STATION Jimmy talks of new car	Character 1, 2, 3, 5	Vehicle B	Stunts	BG Char	BG Vehicle K-s	Safety Cas	Est. Time
Gas Station										
Lunch :30										
Sheet #: 22 2/8 pgs	Scenes: 28	INT Night	GARAGE/GAS STATION Boss answers phone	Character 5	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Gas Station										
Sheet #: 21 7/8 pgs	Scenes: 27	EXT Night	GAS STATION Gas station closes	Character 1, 2, 5	Vehicle A	Stunts	BG Char	BG Vehicle	Safety Cas	Est. Time
Gas Station										
SMALL Company move										

Sheet #: 30 1/8 pgs	Scenes: 11	EXT Night	TE71/Abandon Naval Base Chris arrives home	Character 1	Vehicle A	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Gretna - Scott's House										Gretna Permit
Sheet #: 6 3/8 pgs	Scenes: 12	INT Night	LIVING ROOM/TRAN HOME Chris arrives home	Character 1, 6	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Carl's House										Ask Bui about prod design
Sheet #: 11 4/8 pgs	Scenes: 18	INT Night	LIVING ROOM/TRAN HOME Linh finds Chris asleep	Character 1, 6	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Carl's House										Get picture before
Sheet #: 24 6/8 pgs	Scenes: 30	INT Night	LIVING ROOM/TRAN HOME Linh talks on phone to Richard	Character 6	Vehicle	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Carl's House										BROWN PHONE
End of Shooting Day 5 -- Saturday, November 2, 2019 -- 9 6/8 Pages -- Time Estimate: 0:30										
Sheet #: 20 3 5/8 pgs	Scenes: 26	EXT Dusk	BACK OF RESTAURANT/PHO SHOP Henry and RJ look for TE71	Character 3, 4, 6	Vehicle C	Stunts	BG Char	BG Vehicle	Safety	Est. Time
rear Engineer bld										
Lunch :30										
Sheet #: 47 4/8 pgs	Scenes: 4.2-1,2,3	Int-Ba N-Car	R32/ROADS NAVAL COMPLEX Chester and Natalie evade	Character 7, 9	Vehicle E	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Trailer shots										
Sheet #: 36 2/8 pgs	Scenes: 13.2	INT N-Car	HENRY'S S14/ABANDON NAVAL COMPLEX Henry tries to do great	Character 2, 3	Vehicle B	Stunts	BG Char	BG Vehicle	Safety	Est. Time
UNO Arena										
Sheet #: 56 1/8 pgs	Scenes: 13.4	INT N-Car	HENRY'S S14/ABANDON NAVAL COMPLEX Henry shocked	Character 2, 3	Vehicle B	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Trailer shots										

Sheet #: 39 1/8 pgs	Scenes: 16.2	INT N-Car	HENRY'S S14/NAVAL COMPLEX Henry drives	Character 3	Vehicle B	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Trailer shots										
Sheet #: 40 4/8 pgs	Scenes: 19.2	INT N-Car	HENRY'S S14/NAVAL COMPLEX Henry intense	Character 3	Vehicle B	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Trailer shots										
Sheet #: 38 2/8 pgs	Scenes: 17.1	INT N-Car	RJ'S S13/NAVAL COMPLEX RJ drives	Character 4	Vehicle C	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Trailer shots										
Sheet #: 41 1/8 pgs	Scenes: 19.3	INT N-Car	RJ'S S13/NAVAL COMPLEX RJ reacts to Henry	Character 4	Vehicle C	Stunts	BG Char	BG Vehicle	Safety	Est. Time
Trailer shots										

End of Shooting Day 6 -- Sunday, November 3, 2019 -- 5 4/8 Pages -- Time Estimate: 0:30

Oct 9, 2019
2:55 PM

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Day Out of Days Report for Cast Members

Month/Day	10/25	10/26	10/27	10/28	10/29	10/30	10/31	11/01	11/02
Day of Week	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat
Shooting Day	1	2	3					4	5
1. Chris Tran	SW	W						W	WF
2. Jimmy Brandt	SW	W	W					W	W
3. Henry Thompson		SW	W					W	W
4. RJ		SW	W					W	W
5. Boss/Richard May									SWF
6. Linh Tran									SW
7. Natlie Smith	SW	W	W					W	
8. Ken Anderson	SW	W						W	WF
9. Chester	SW	W						W	
10. Ryan Anderson	SWF								
12. Hispanic Girl 1									
13. Hispanic Girl 2									
14. Max		SWF							
15. Perkins		SWF							

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Day Out of Days Report for Cast Members

Month/Day	11/03	Co.						
Day of Week	Sun	Travel	Work	Hold	Holiday	Start	Finish	TOTAL
Shooting Day	6							
1. Chris Tran			4			10/25	11/02	4
2. Jimmy Brandt	WF		6			10/25	11/03	6
3. Henry Thompson	WF		5			10/26	11/03	5
4. RJ	WF		5			10/26	11/03	5
5. Boss/Richard May			1			11/02	11/02	1
6. Linh Tran	WF		2			11/02	11/03	2
7. Natlie Smith	WF		5			10/25	11/03	5
8. Ken Anderson			4			10/25	11/02	4
9. Chester	WF		4			10/25	11/03	4
10. Ryan Anderson			1			10/25	10/25	1
12. Hispanic Girl 1								0
13. Hispanic Girl 2								0
14. Max			1			10/26	10/26	1
15. Perkins			1			10/26	10/26	1

BREAKFAST		CRAFT SERVICES	
LUNCH	5:00 PM	Dylan Mininger	
SUNRISE		SUNSET	
7:10 AM		6:18 PM	
WEATHER	75° HIGH		72° LOW
Humidity	90%	Precipitation	90%

Nearest Hospital	(504) 988-5241
Tulane Medical Center	
1415 Tulane Ave, New Orleans, LA 70112	

Individual call times may vary Questions? Call Nick Mannin Emily Mouton	Safety first Walkies will be assigned on set
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SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
25	INT. CHRIS' CAR/HWY <i>Chris and Jimmy stuck in traffic</i>	1, 2	D	3/8	Vehicle A	University of New Orleans Milneburg Parking Lot
9.1	EXT. BUNKER/NAVAL COMPLEX <i>Ryan works on car; R32 pulls up</i>	7, 9, 10	D	4/8	Vehicle E, F	
9.2	INT. R32/BUNKER/NAVAL COMPLEX <i>Natalie stays in car</i>	7, 9, 10	D	4/8	Vehicle E, F	
22	EXT. BUNKER/NAVAL COMPLEX <i>Ken and Ryan talk</i>	8, 10	N	6/8	Vehicle D, F	University of New Orleans Between Fine Arts bldg and Campus Police
3.1	EXT. BUNKER/ABANDONED NAVAL COMPLEX <i>R32 sits</i>	7, 9	N	1/8	Vehicle E	
3.2	INT. R32/BUNKER/ABANDONED NAVAL COMPLEX <i>Chester and Natalie kissing</i>	7, 9	N	1	Vehicle A, E	
2.2	INT. TET1/ABANDONED NAVAL COMPLEX <i>C.U. - Shifting, Steering, and Pedal Work</i>	1	N	1/8	Vehicle A	
				TOTAL PAGES	3	

#	CAST	CHARACTER	SW/H	MU	CALL	MINOR	SPECIAL INSTRUCTIONS
1	COLLIN NGUYEN	CHRIS TRAN	SW	-	11:00 AM	-	
2	DOMINIC AVALONE	JIMMY BRANDT	SW	-	11:00 AM	-	
3	JUSTIN DAVIS	HENRY THOMPSON	H	-	-	-	
4	JOEL GRIFIN	RJ	H	-	-	-	
5	JONAS CHARTOFF	RICHARD MAY	H	-	-	-	
6	LINH TRAN	AMY LE	H	-	-	-	
7	HAROLYN FLEMING	NATALIE SMITH	SW	-	12:00 PM	-	
8	AUSTIN KRIEGER	KEN ANDERSON	SW	-	8:30 PM	-	
9	PATRICK NICKS	CHESTER	SW	-	12:00 PM	-	
10	CODY WISE	RYAN ANDERSON	SW	-	12:00 PM	-	
14	RICHARD BOSWORTH	MAX	H	-	-	-	
15	JON PERKINS	PERKINS	H	-	-	-	
99	TYLER GALPIN	STUNT COORDINATOR	H	-	-	-	

STAND-INS / ATMOSPHERE		PRODUCTION NOTES		WARDROBE
STAND-INS	REPORT AT:	PROPS:		DAY SCENES:
n/a			Cigarettes, brochures	
		SET DRESSING:	Remove handi cap signs on buildings	Chris Tran- blue jeans and gray zip up hoodie Jimmy Brandt- blue jeans and blue Hawaiian shirt Ryan Anderson- black on black Chester- blue jeans and blue tee shirt Natalie- school uniform skirt and shirt
		VEHICLES:	Broken tags and license plates 300ze- plate (nys 300) tag 02/04 3500- plate (mck 300) tag 10/03 3502- plate (rei 300) tag 12/03 Corolla- plate (888...) Tag 06/03	SCENE / NIGHT SCENES: Chester- blue jeans and white w/ blue button up shirt Natalie- see Peyton Ryan Anderson- all black, same as day scene Ken Anderson- khaki pants and Gray button
		Logos: 300ze, 3502 & 3500 get Emerald Tide across bottom of rear windows		
		Please use these as they will be used again		

ADVANCE SHOOTING SCHEDULE						
SCENES	SET/AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
29.1	TE71/COMPLEX ENTRANCE <i>Chris and Jimmy arrive</i>	1, 2, 14, 15	N	2/8	Vehicle A	UNO Arena Box-Office Area
29.2	COMPLEX ENTRANCE <i>Henry and RJ see Corolla</i>	1, 2, 3, 4, 7, 8, 9	N	4/8	Vehicle E, F	
29.3	TE71/COMPLEX ENTRANCE <i>Chris and Jimmy arrive</i>	1, 2	N	7/8	Vehicle E, F	
31.1	COMPLEX ENTRANCE <i>Chris makes decision</i>	1, 2, 3, 4, 7, 8, 9	N	17/8	Vehicle D, F	
31.2	STARTING LINE/COMPLEX ENTRANCE <i>Prepare to race</i>	1, 2, 3, 4, 7, 8, 9	N	4/8	Vehicle E	UNO Arena Cinematic Turn <i>see map for details</i>
4.7	CLIMACTIC TURN/NAVAL COMPLEX <i>R32 stops</i>	7, 9	N	4/8	Vehicle A, E	
21	CLIMACTIC TURN/NAVAL COMPLEX <i>Henry apologizes to car</i>	3	N	2/8	Vehicle A	
23.1	CLIMACTIC TURN/NAVAL COMPLEX <i>Henry and RJ try to unstick car</i>	3, 4	N	7/8	Vehicle B, C	
23.3	CLIMACTIC TURN/NAVAL COMPLEX <i>Henry and RJ shocked</i>	3, 4	N	2/8	Vehicle B, C	
23.2-3	DRIFT/CLIMACTIC TURN/NAVAL BASE <i>Dolly into panic</i>	3, 4	N	2/8	Vehicle B, C	
19.5-4	HENRY'S S14/LONG BEND/NAVAL COMPLEX <i>19.5-4 shot on Dialogue day</i>	3, 4	N	1/8	Vehicle B	
TOTAL PAGES 6 2/8						

CREW CALL: 11:00 AM		Ronin Nights		DATE: FRIDAY, OCTOBER 25TH, 2019	
LUNCH: 5:00 PM				DAY #1	
POSITION	NAME	CALL	POSITION	NAME	LEAVE
PRODUCTION			MAKE-UP & HAIR		
DIRECTOR/WRITER	CARL JOHNSON	11:00 AM	MAKE-UP ARTIST	JEANETTE NETHERLAND	12:00 PM
SUPERVISING PRODUCER	DUANE PREFUME	11:00 AM	MAKE-UP ASSISTANT	KATHERINE ADELAH HILL	11:00 AM
1ST AD	NICK MANNING	11:00 AM	COSTUMES		
2ND AD (1ST WEEKEND)	EMILY MOUTON	11:00 AM	COSTUME SUPERVISOR	PAYTON SUBERVIELLE	11:00 AM
SET PA	ELYSE HUNT	11:00 AM	SET COSTUMER	SUMMER DELFIT	11:00 AM
SET PA	EMELIE LASSEIGNE	11:00 AM			
SET PA	HOLLY FERRARI	HOLD	ART DEPT.		
CONTINUITY			ART DIRECTOR	JUSTIN FAXON	11:00 AM
SCRIPT SUPERVISOR	BRYCE TOUPS	11:00 AM	ART DEPT. PA	CARLA PRICE	11:00 AM
SCRIPT SUPERVISOR ASST.	JAMES PAROUE	11:00 AM	ART DEPT. PA	ELIZABETH BUNDICK	11:00 AM
CAMERA			ART DEPT. PA	GABRIELA ALDANA	6:00 PM
DIR OF PHOTOGRAPHY	BEN DONNELLON	11:00 AM	TRANSPORTATION		
A CAMERA 1ST AC	KELLY WITTERS	11:00 AM	GRIP TRUCK	ROBBIE MORGAN	4:00 PM
UTILITY	KENZY LATHAM	11:00 AM	LOCATIONS		
DIT	DUSTIN FORET	11:00 AM	LOCATIONS	SAGE BLACKLEDGE	2:00 PM
BTS	ANDREW BUI	11:00 AM	LOCATIONS	BRIANNA HUBER	12:50 PM
BTS	DRU MARINO	11:00 AM			
BTS	PHILIP BOMMARITO	11:00 AM			
GRIP & ELECTRIC			DRIVERS		
GAFFER	ANDREW MADDEN	11:00 AM	COROLLA	JEFF PERKINS	11:00 AM
GAFFER	GERARD LEE LEWIS	11:00 AM	300ZX		
ELECTRICIAN	REED PARKER	11:00 AM	350Z		
ELECTRICIAN	LADA EGOROVAST	12:00 PM	RJ SKYLINE	ZACHARY GOUTIEREZ	HOLD
ELECTRICIAN	BEN DELBERT	11:00 AM	HENRY 240SX	RYAN WILSON	HOLD
KEY GRIP	TYLER EUPER	11:00 AM	DRIFT CAR 1	JOEY HIMEL	HOLD
DOLLY GRIP	DANIEL LAMPLINGH	11:00 AM	MK2 SUPRA		
ASST. DOLLY GRIP	NOAH CLIFTON	11:00 AM	DRIFT CAR 2	LONDON JAMES	7:00 PM
ASST. DOLLY GRIP	GRIFFITH GORANSSON	11:00 AM	E36 BMW		
COMPANY GRIP	WILLIAM INDERKUNMEN	11:00 AM	MUSTANG OWNER	NICK MELSON	HOLD
COMPANY GRIP	DAVID WILLIAMS	11:00 AM	DRIFT SUPPORT	KIM TRAN	HOLD
COMPANY GRIP	ROBERT DANIEL NELSON	11:00 AM			
COMPANY GRIP	KENNY PENDLETON	HOLD			
COMPANY GRIP	IAN MACFADYEN	11:00 AM			
SOUND			CRAFT SERVICE		
MIXER	JOHNNY CLEMENT	11:00 AM	CRAFT SERVICE (1ST WEEKEND)		
MIXER	SCARLETT SCALISE	11:00 AM	CRAFT SERVICE (2ND WEEKEND)	DYLAN MININGER	HOLD
BOOM OPERATOR	IAN GLOTFELTY	11:00 AM			
SOUND UTILITY	DAVID SENENTZ	11:00 AM			
PROPS			MISCELLANEOUS		
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS					
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS					
RADIO CHANNELS: 1-PROD, 2-OPEN, 3-CAMERA, 4-G&E, 5-OPEN, 6-ART, 7-SOUND					

000000Unit Production Manager: Fred Cassin
 000000Key 2nd AD: 2nd 2nd AD:

The Hidden Master

Director

Carl Johnson

Producer

Duane Prefume

1st AD

Nick Manning

2nd AD

Emily Mouton

RONIN NIGHTS

CALL

5:00 PM

Saturday, October 26, 2019

Day 2 of 6

BREAKFAST

CRAFT SERVICES

LUNCH

11:00 PM

Dylan Mininger

SUNRISE

SUNSET

7:10 AM

6:18 PM

WEATHER

69° HIGH

59° LOW

Humidity

75%

Precipitation

20%

Nearest Hospital

(504) 988-5263

Tulane Medical Center

1415 Tulane Ave, New Orleans, LA 70112

Individual call times may vary

Questions? Call Nick Manning

Emily Mouton

Safety first

Walkies will be assigned on set

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
29.1	TE71/COMPLEX ENTRANCE <i>Chris and Jimmy arrive</i>	1, 2, 14, 15	N	2/8	Vehicle A	UNO Arena Box-Office Area
29.3	COMPLEX ENTRANCE <i>Henry and RJ see Corolla</i>	1, 2, 3, 4, 7, 8, 9	N	4/8	Vehicle E, F	
29.2	TE71/COMPLEX ENTRANCE <i>Chris and Jimmy arrive</i>	1, 2	N	7/8	Vehicle E, F	
31.1	COMPLEX ENTRANCE <i>Chris makes decision</i>	1, 2, 3, 4, 7, 8, 9	N	17/8	Vehicle D, F	
31.2	STARTING LINE/COMPLEX ENTRANCE <i>Prepare to race</i>	1, 2, 3, 4, 7, 8, 9	N	4/8	Vehicle E	
4.7	CLIMATIC TURN/NAVAL COMPLEX <i>R32 stops</i>	7, 9	N	4/8	Vehicle A, E	UNO Arena Climactic Turn <i>see map for details</i>
21	CLIMATIC TURN/NAVAL COMPLEX <i>Henry apologizes to car</i>	3	N	2/8	Vehicle A	
23.1	CLIMATIC TURN/NAVAL COMPLEX <i>Henry and RJ try to unlock car</i>	3, 4	N	7/8	Vehicle B, C	
23.3	CLIMATIC TURN/NAVAL COMPLEX <i>Henry and RJ shocked</i>	3, 4	N	2/8	Vehicle B, C	
23.2-3	DRIFT/CLIMATIC TURN/NAVAL BASE <i>Dolly into panic</i>	3, 4	N	2/8	Vehicle B, C	
19.5-4	HENRY'S S14/LONG BEND/NAVAL COMPLEX <i>19.3-4 shot on Dialogue day</i>	3, 4	N	1/8	Vehicle B	
TOTAL PAGES 6 2/8						

#	CAST	CHARACTER	SW/HF	MU	SET	MINOR	SPECIAL INSTRUCTIONS
1	COLLIN NGUYEN	CHRIS TRAN	W	-	5:00 PM	-	
2	DOMINIC AVALONE	JIMMY BRANDT	SW	-	5:00 PM	-	
3	JUSTIN DAVIS	HENRY THOMPSON	SW	-	5:00 PM	-	
4	JOEL GRIFFIN	RJ	SW	-	5:00 PM	-	
5	JONAS CHARTOCK	RICHARD MAY		-		-	
6	LINH TRAN	AMY LE		-		-	
7	HAROLYN FLEMING	NATALIE SMITH	W	-	5:00 PM	-	
8	AUSTIN KRIEGER	KEN ANDERSON	W	-	5:00 PM	-	
9	PATRICK NICKS	CHESTER	W	-	5:00 PM	-	
10	CODY WISE	RYAN ANDERSON		-		-	
14	RICHARD BOSWORTH	MAX	SW	-	5:00 PM	-	
15	JON PERKINS	PERKINS	SW	-	5:00 PM	-	
99	TYLER GALPIN	STUNT COORDINATOR		-		-	

STAND-INS / ATMOSPHERE	WARDROBE:	PRODUCTION NOTES
STAND-INS Reporters 5:00 PM	BOX OFFICE: Chris and Jimmy - same as Friday Natalie - see Payton (wardrobe) Chester - jeans all blue button up Ken - gray and blue sweater hoodie RJ - jeans, orange plaid and red undershirt Henry - black jeans and dark red polo Perkins - green button up under a white vest and white pants Max - khaki jeans and pink button up CLIMATIC TURN: Chester and Natalie - same as scene 3 on Friday Chester - blue jeans and white w/blue button up shirt Natalie - see Payton (wardrobe) Henry - black jeans and red v neck tee shirt RJ - same as earlier: jeans, orange plaid and red undershirt	BOX OFFICE: PROPS: Ken's keys and keychain SET DRESSING: remove handicap signs that might be in the shot (see DP), military base sign, barricades - 6' gray and two yellow plastic CABS: Brake tags and license plates, (5300 - plate (mck 300) tag 10/03, 350z - plate (ike 350) tag 12/03, Corolla - plate (888...) Tag 06/03 Skyline (RJ's car) - plate (ike 032) tag 08/03 LOGOS: 350z & i300 get Emerald Tide across bottom of rear window Skyline gets River Dragons one across bottom of rear window CLIMACTIC TURN: PROPS: Henry keys and keychain SET DRESSING: Barricades - 6' gray, two A-frame barricades, and two hurdles (get from tennis court) or parade barricade (from property) CABS: i300 and Skyline stay the same from before, i13 Henry's car - plate (ike 240) tag 08/03 LOGOS: same as before plus a River Dragons on Henry's i13

ADVANCE SHOOTING SCHEDULE						
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
4.3	INT./EXT. LEFT-TURN/NAVAL COMPLEX <i>i300 enters left hander</i>		N	2/8	VEHICLE A, E ; STUNTS A, E	UNO ARENA Location 1
13.1	EXT. HENRY'S S14/ABANDONED NAVAL COMPLEX <i>S14 tries driving</i>		N	1/8	VEHICLE B, D ; STUNTS B, D	
16.1	EXT. HENRY'S S14/ABANDONED NAVAL COMPLEX <i>180SX & S13 practice</i>		N	1/8	VEHICLE B, C ; STUNTS B, C	

000000Unit Production Manager: Free Call Sheet Template From CastAndCrewCall.com YAY!!! 000000Key 2nd AD: 2nd 2nd AD:

16.3	HENRY'S S14/ABANDONED NAVAL COMPLEX <i>S14 drifts</i>		N	1/8	VEHICLE B, C ; STUNTS B, C	
17.2	R7'S S13/NAVAL COMPLEX <i>RJ drives</i>		N	1/8	VEHICLE C ; STUNTS C	
4.4	STRAIGHT/NAVAL COMPLEX <i>R32 gets away from TE71</i>		N	1/8	VEHICLE A, E ; STUNTS A, E	UNO ARENA Location 2
13.3-4	HENRY'S S14/ABANDONED NAVAL COMPLEX <i>13.3-4</i>	2	N	1/8	VEHICLE B, D ; STUNTS B, D	
4.5	RIGHT TURN THROUGH GATES/NAVAL COMPLEX <i>TE71 catches on in turn</i>		N	2/8	VEHICLE A, E ; STUNTS A, E	UNO ARENA Location 3
13.3-3	HENRY'S S14/ABANDONED NAVAL COMPLEX <i>13.3-3</i>	2	N	1/8	VEHICLE B, D ; STUNTS B, D	
19.1	HENRY'S S14 & RJ'S S13/NAVAL COMPLEX <i>180SX goes in hard</i>		N	1/8	VEHICLE B, C ; STUNTS B, C	
4.6	LONG BEND/NAVAL COMPLEX <i>TE71 passes into bend</i>		N	3/8	VEHICLE A, E ; STUNTS A, E	
19.4	HENRY'S S14 & RJ'S S13/LONG BEND/NAVAL COMPLEX <i>S13 slows down</i>		N	1/8	VEHICLE B, C ; STUNTS B, C	UNO ARENA Location 3-4
4.2-4.5	R32 /ROADS NAVAL COMPLEX <i>Chester and Natalie evade</i>	7	N	4/8	VEHICLE A, E ; STUNTS A, E	
13.3-2	HENRY'S S14/ABANDONED NAVAL COMPLEX <i>Stunt driver passes</i>	2	N	1/8	VEHICLE B, D ; STUNTS B, D	
19.5	HENRY'S S14/LONG BEND/NAVAL COMPLEX <i>180SX spins out</i>		N	3/8	VEHICLE B, C ; STUNTS B, C	UNO ARENA Location 4
23.2	DRIFT/CLIMACTIC TURN/NAVAL BASE <i>TE71 drifts</i>	3, 4	N	2/8	VEHICLE A, B, C ; STUNTS A	
2.1	TE71/ABANDONED NAVAL COMPLEX <i>TE71 drifts</i>		N	1/8	VEHICLE A ; STUNTS A	UNO ARENA Locations 5 & 7
4.1	R32 /ROADS NAVAL COMPLEX <i>R32 drives casually</i>		N	1/8	VEHICLE A, E ; STUNTS A, E	UNO ARENA Location 6
1	BACK ENTRANCE/ABANDONED NAVAL COMPLEX <i>Corolla enters base</i>		N	1/8	VEHICLE A ; STUNTS A	UNO ARENA Locations 8 & 9
14	ABANDONED NAVAL COMPLEX <i>Various cars race the course</i>		N	1/8		
TOTAL PAGES 3 6/8						

CREW CALL: 5:00 PM		Ronin Nights		DATE: SATURDAY, OCTOBER 26TH, 2019		
LUNCH: 11:00 PM		DAY #2				
POSITION		NAME	CALL	POSITION	NAME	LEAVE
PRODUCTION			MAKE-UP & HAIR			
DIRECTOR/WRITER		CARL JOHNSON	5:00 PM	MAKE-UP ARTIST		JEANETTE NETHERLAND 5:00 PM
SUPERVISING PRODUCER		DUANE PREFUME	5:00 PM	MAKE-UP ASSISTANT		KATHERINE ADELA HILL 5:00 PM
1ST AD		NICK MANNING	5:00 PM	COSTUMES		
2ND AD (1ST WEEKEND)		EMILY MOUTON	5:00 PM	COSTUME SUPERVISOR		PAYTON SUBERVIELLE 5:00 PM
SET PA		ELYSE HUNT	5:00 PM	SET COSTUMER		SUMMER DELPIT 5:00 PM
SET PA		ZION MARABLE	5:00 PM			
SET PA		HOLLY FERRARI	HOLD	ART DEPT.		
CONTINUITY			ART DIRECTOR			
SCRIPT SUPERVISOR		BRYCE TOUPS	5:00 PM	ART DEPT. PA		JUSTIN FAXON 5:00 PM
SCRIPT SUPERVISOR ASST.		JAMES PARDUE	5:00 PM	ART DEPT. PA		CARLA PRICE 5:00 PM
CAMERA			ART DEPT. PA			ELIZABETH BUNDICK 5:00 PM
DIR OF PHOTOGRAPHY		BEN DONNELLO	5:00 PM	TRANSPORTATION		
A CAMERA 1ST AC		KELLY WITTERS	HOLD	GRIP TRUCK		
UTILITY		KENZY LATHAM	5:00 PM	ROBBIE MORGAN 5:00 PM		
DIT		DUSTIN FORET	5:00 PM	LOCATIONS		
BTS		ANDREW BUI	5:00 PM	LOCATIONS		SAGE BLACKLEDGE 5:00 PM
BTS		DRU MARINO	5:00 PM	BRIANNA HUBER 5:00 PM		
BTS		PHILIP BOMMARITO	5:00 PM			
GRIP & ELECTRIC			DRIVERS			
GAFFER		ANDREW MADDEN	5:00 PM	Corolla		JEFF PERKINS 5:00 PM
GAFFER		GERARD LEE LEWIS	5:00 PM	300ZX		
ELECTRICIAN		REED PARKER	5:00 PM	350Z		
ELECTRICIAN		LADA EGOROVAST	5:00 PM	RJ skyline		ZACHARY GOUTIEREZ 5:00 PM
ELECTRICIAN		BEN DELBERT	5:00 PM	Henry 240SX		RYAN WILSON 12:00 AM
KEY GRIP		TYLER EUPER	5:00 PM	Drift Car 1		JOEY HIMEL 5:00 PM
DOLLY GRIP		DANIEL LAMPLUGH	5:00 PM	Mk2 supra		
ASST. DOLLY GRIP		NOAH CLIFTON	5:00 PM	Drift Car 2		LANDON JAMES 5:00 PM
ASST. DOLLY GRIP		GRIFFITH GORANSSON	5:00 PM	E36 BMW		
COMPANY GRIP		WILLIAM INDERKUMMEN	5:00 PM	Mustang owner		NICK MELSON 5:00 PM
COMPANY GRIP		DAVID WILLIAMS	5:00 PM	Drift Support		KIM TRAN 5:00 PM
COMPANY GRIP		ROBERT DANIEL NELSON	5:00 PM			
COMPANY GRIP		KENNY PENDLETON	5:00 PM			
COMPANY GRIP		IAN MACFADYEN	5:00 PM			
SOUND			CRAFT SERVICE			
MIXER		JOHNNY CLEMENT	5:00 PM	CRAFT SERVICE (1ST WEEKEND)		
MIXER		SCARLETT SCALISE	5:00 PM	CRAFT SERVICE (2ND WEEKEND)		DYLAN MININGER
BOOM OPERATOR		IAN GLOTFELTY	5:00 PM	HOLD		
SOUND UTILITY		DAVID SENENTZ	HOLD			
PROPS			MISCELLANEOUS			
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS						
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS						
RADIO CHANNELS: 1-PROD, 2-PROD,						

000000Unit Production Manager: Fred Galt, Shri Template From CastAndCrewCall.com YAY!!! 000000Key 2nd AD: 2nd 2nd AD:

The Hidden Master

Director
Carl Johnson

Producer
Duane Prefume

1st AD
Nick Manning

2nd AD
Emily Mouton

RONIN NIGHTS

CALL5:00 PM

2nd day, October 12, 2019Day 3 of 6

BREAKFAST

CRAFT SERVICES

LUNCH11:00 PM

SUNRISE7:30 AM6:10 PM

SUNSET6:10 PM

WEATHER69° HIGH72° LOW

MOON50% ILLUMINATED

New Hot Movies

3061 3061-2061

Tulane Medical Center

5415 Tulane Ave, New Orleans, LA 70112

Include call times, may vary
Questions? Call Nick Manning
Safety first
No one will be assigned on set

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
4.3	INT./EXT. LEFT-TURN/NAVAL COMPLEX [3:30] enters left hander		N	2/3	VEHICLE A, E; STUNTS A, E	UNO ARENA Location 1
13.1	EXT. HENRY'S SL4/ABANDONED NAVAL COMPLEX [1:14] trier driving		N	1/3	VEHICLE B, D; STUNTS B, D	
16.1	EXT. HENRY'S SL4/ABANDONED NAVAL COMPLEX [1:05] & [1:3] practice		N	1/3	VEHICLE B, C; STUNTS B, C	
16.3	HENRY'S SL4/ABANDONED NAVAL COMPLEX [1:4] drifts		N	1/3	VEHICLE B, C; STUNTS B, C	
17.2	RJ'S SL3/NAVAL COMPLEX [1:4] drives		N	1/3	VEHICLE C; STUNTS C	
4.4	STRAIGHT/NAVAL COMPLEX [3:2] gets away from TET		N	1/3	VEHICLE A, E; STUNTS A, E	UNO ARENA Location 2
13.3-4	HENRY'S SL4/ABANDONED NAVAL COMPLEX [1:3-4]	2	N	1/3	VEHICLE B, D; STUNTS B, D	
4.5	BRIGHT TURN THROUGH GATES/NAVAL COMPLEX [1:7] catches on in turn		N	2/3	VEHICLE A, E; STUNTS A, E	UNO ARENA Location 3
13.3-3	HENRY'S SL4/ABANDONED NAVAL COMPLEX [1:3-3]	2	N	1/3	VEHICLE B, D; STUNTS B, D	
19.1	HENRY'S SL4 & RJ'S SL3/NAVAL COMPLEX [1:05] goes in hand		N	1/3	VEHICLE B, C; STUNTS B, C	
4.6	LONG BEND/NAVAL COMPLEX [1:7] passes into bend		N	3/3	VEHICLE A, E; STUNTS A, E	UNO ARENA Location 3-4
19.4	HENRY'S SL4 & RJ'S SL3/LONG BEND/NAVAL COMPLEX [1:3] slows down		N	1/3	VEHICLE B, C; STUNTS B, C	
4.2-4.5	RJ2/ ROADS NAVAL COMPLEX [1:4] enters and starts	7	N	4/3	VEHICLE A, E; STUNTS A, E	
13.3-2	HENRY'S SL4/ABANDONED NAVAL COMPLEX [1:4] stunt driver passes	2	N	1/3	VEHICLE B, D; STUNTS B, D	
19.5	HENRY'S SL4/LONG BEND/NAVAL COMPLEX [1:05] spins out		N	3/3	VEHICLE B, C; STUNTS B, C	UNO ARENA Location 4
23.2	DRIFT/CLIMACTIC TURN/NAVAL BASE [1:7] drifts	3, 4	N	2/3	VEHICLE A, B, C; STUNTS A	
2.1	TE7.1/ABANDONED NAVAL COMPLEX [1:7] drifts		N	1/3	VEHICLE A; STUNTS A	UNO ARENA Locations 5 & 7
4.1	RJ2/ROADS NAVAL COMPLEX [1:4] drives casually		N	1/3	VEHICLE A, E; STUNTS A, E	UNO ARENA Location 6
1	BACK ENTRANCE/ABANDONED NAVAL COMPLEX [1:4] Corolla enters base		N	1/3	VEHICLE A; STUNTS A	UNO ARENA Locations 8 & 9
14	ABANDONED NAVAL COMPLEX [1:4] Various cars race the course		N	1/3		
TOTAL PAGES 3 6/8						

#	CAST	CHARACTER	SWHR	MU	SET	MINOR	SPECIAL INSTRUCTIONS
1	COLLIN NGUYEN	CHRIS TRAN	W		5:00 PM		
2	DOMINIC AVALLOONE	JIMMY BRANDOT	W		5:00 PM		
3	JUSTIN DAVIS	HENRY THOMPSON					
4	JOEL GRIFFIN	RJ					
5	JONAS CHARTOCK	RICHARD MAY					
6	LINH TRAN	AMY IE					
7	HAROLYN FLEMING	NATALIE SMITH	W		7:00 PM		
8	AUSTIN KRIEGER	KEN ANDERSON					
9	PATRICK NICOS	CHESTER					
10	COO WISE	RYAN ANDERSON					
14	RICHARD BOSWORTH	MAY					
15	JON PERKINS	PERKINS					
99	TYLER GALPIN	STUNT COORDINATOR	SW		5:00 PM		

STAND-INS / ATMOSPHERE	WARDROBE	PRODUCTION NOTES
STAND-INS TET/EXT. AT	Henry - same as scene 1 and 2 Jimmy - blue jeans and white baseball shirt	All cars need their plates and tags and signs Extra diff cars use extra brake tags and one of the D&T plate or EXT plate No logos from film SET DRESSING Barricades - in the various spots as seen in overheads Gates pulled shut in various spots as noted on overheads

ADVANCE SHOOTING SCHEDULE						
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
5.1	EXT. FOYER/HIGH SCHOOL <i>Chris and Jimmy leave school</i>	1, 2, 7, 9	D	5/3	VEHICLE E; BG CHARACTER 17	UNO Liberal Arts Bldg
5.2	EXT. HIGH SCHOOL <i>Chris and Jimmy leave school</i>	1, 2, 7, 9	D	3	VEHICLE E; BG CHARACTER 17	
6	EXT. BUS STATION <i>Jimmy talks about girl</i>	1, 2	D	2/3	BG VEHICLE L-5	Milneburg Bus Station
15	EXT. CONVENIENCE STORE <i>Henry, Jimmy, and RJ talk</i>	2, 3, 4, 8	N	1 1/3	VEHICLE B, C, D	UNO Hospital & Tourism
20	EXT. CONVENIENCE STORE <i>RJ arrives to call tow</i>	2, 4	N	1 1/3	VEHICLE C	
				TOTAL PAGES	4 1/3	

000000Unit Production Manager: Freda Salas-Sheriff Template From CastAndCrewCall.com YAY!!! 000000Key 2nd AD: 2nd 2nd AD:

CREW CALL: 5:00 PM		Ronin Nights		DATE: SUNDAY, OCTOBER 27TH, 2019	
LUNCH: 11:00 PM		DAY #1			
POSITION	NAME	CALL	POSITION	NAME	CALL
PRODUCTION			MAKE-UP & HAIR		
DIRECTOR/WRITER	CARL JOHNSON	5:00 PM	MAKE-UP ARTIST	JEANETTE NETHERLAND	5:00 PM
SUPERVISING PRODUCER	DUANE PREFUME	5:00 PM	MAKE-UP ASSISTANT	KATHERINE ADELAH HILL	5:00 PM
1ST AD	NICK MANNING	5:00 PM	COSTUMES		
2ND AD (1ST WEEKEND)	EMLY MOUTON	5:00 PM	COSTUME SUPERVISOR	PAYTON SUBERVIELLE	5:00 PM
SET PA	ELYSE HUNT	5:00 PM	SET COSTUMER	SUMMER DELFIT	5:00 PM
SET PA	ZION MARABLE	5:00 PM			
SET PA	HOLLY FERRARI	HOLD	ART DEPT.		
CONTINUITY			ART DIRECTOR		
SCRIPT SUPERVISOR	BRYCE TOUPS	5:00 PM	ART DEPT PA	JUSTIN FAXON	5:00 PM
SCRIPT SUPERVISOR ASST.	JAMES PARDEE	5:00 PM	ART DEPT PA	CARLA PRICE	5:00 PM
CAMERA			ART DEPT PA	ELIZABETH BUNDICK	5:00 PM
				GABRIELA ALDANA	5:00 PM
DIR OF PHOTOGRAPHY	BEN DONNELSON	5:00 PM	TRANSPORTATION		
A CAMERA 1ST AC	KELLY WITTERS	5:00 PM	GRIP TRUCK	ROBBIE MORGAN	5:00 PM
UTILITY	KENZY LATHAM	5:00 PM	LOCATIONS		
DIT	DUSTIN FOREST	5:00 PM	LOCATIONS	SAGE BLACKLEDGE	5:00 PM
BTS	ANDREW BOI	5:00 PM	LOCATIONS	BRIANNA HUBER	5:00 PM
BTS	DRU MARINO	5:00 PM			
BTS	PHILIP BOMMARITO	5:00 PM			
GRIP & ELECTRIC			DRIVERS		
GAFFER	ANDREW MADDEN	5:00 PM	Corolla	JEFF PERKINS	5:00 PM
GAFFER	GERARD LEE LEWIS	5:00 PM	300EX		
ELECTRICIAN	REED PARKER	5:00 PM	350Z		
ELECTRICIAN	LADA EGOROVAST	5:00 PM	RJ skyline	ZACHARY GOUTIEREZ	5:00 PM
ELECTRICIAN	BEN DELBERT	5:00 PM	Benny 240SX	RYAN WILSON	5:00 PM
KEY GRIP	TYLER EUPER	5:00 PM	Drift Car 1	JOEY RIMEL	5:00 PM
DOLLY GRIP	DANIEL LAMPOUGH	5:00 PM	Mk2 supra		
ASST. DOLLY GRIP	NOAH CLIFTON	5:00 PM	Drift Car 2	LANDON JAMES	5:00 PM
ASST. DOLLY GRIP	GRIFFITH GORANSSON	5:00 PM	E36 BMW		
COMPANY GRIP	WILLIAM INDERKUMMEN	5:00 PM	Mustang owner	NICK NELSON	5:00 PM
COMPANY GRIP	DAVID WILLIAMS	5:00 PM	Drift Support	KIM TRAN	5:00 PM
COMPANY GRIP	ROBERT DANIEL NELSON	5:00 PM			
COMPANY GRIP	KENNY PENDLETON	HOLD			
COMPANY GRIP	IAN MACFADYEN	5:00 PM			
SOUND			CRAFT SERVICE		
MIXER	JOHNNY CLEMENT	HOLD	CRAFT SERVICE (1ST WEEKEND)		
MIXER	SCARLETT SCALISE	5:00 PM	CRAFT SERVICE (2ND WEEKEND)	DYLAN MININGER	HOLD
BOOM OPERATOR	IAN CLOTEITY	5:00 PM			
SOUND UTILITY	DAVID SENENTZ	5:00 PM			
PROPS			MISCELLANEOUS		
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS					
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS					
RADIO CHANNELS: 1-PROD, 2-PROD,					

000000Unit Production Manager: Free Call Sheet Template From CastAndCrewCall.com YAY!!! 000000Key 2nd AD: 2nd 2nd AD:

The Hidden Master

DirectorCarl Johnson

ProducerDuane Prefume

1st ADNick Manning

2nd ADEmily Mouton

RONIN NIGHTS

CALL11:00 AM

Friday, November 1, 2018Day 4 of 6

BREAKFAST

CRAFT SERVICES

LUNCH5:00 PMDylan Minger

SUNRISE7:14 AM6:13 PM

WEATHER59° HIGH50° LOW

Humidity54%Precipitation0%

Nearest Hospital

(504) 988-5263

Tulane Medical Center

1415 Tulane Ave, New Orleans, LA 70112

Individual call times may vary. Questions? Call Nick Manning or Emily Mouton.

Safety first. Walkies will be assigned on set.

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
25	INT. CHRIS' CAR/HWY	1, 2	D	3/8	Corolla	UNO
	Chris and Jimmy stuck in traffic					Milneburg Parking Lot
5.1	EXT. FOYER/HIGH SCHOOL	1, 2, 7, 9	D	5/8	IS300; BG CHARACTER 17	UNO
	Chris and Jimmy leave school					Liberal Arts bldg
5.2	EXT. HIGH SCHOOL	1, 2, 7, 9	D	1	IS300; BG CHARACTER 17	
	Chris and Jimmy leave school					
6	EXT. BUS STATION	1, 2	D	2/8	BG VEHICLE L-s	Milneburg Bus Station
	Jimmy talks about girl					
15	EXT. CONVENIENCE STORE	2, 3, 4, 8	N	1 1/8	Skyline, BMW, 350z	UNO
	Henry, Jimmy, and RJ talk					Hospital & Tourism
20	EXT. CONVENIENCE STORE	2, 4	N	1 1/8	BMW	
	RJ arrives to call tow					
3.1	EXT. BUNKER/ABANDONED NAVAL COMPLEX	7, 9	N	1/8	IS300	UNO
	IS300 sits					Fine Arts Bldg
TOTAL PAGES 4 5/8						

#	CAST	CHARACTER	SWHF	MU	SET	MINOR	SPECIAL INSTRUCTIONS
1	COLLIN NGUYEN	CHRIS TRAN	W	-	11:00 AM	-	
2	DOMINIC AVALLONE	JIMMY BRANDT	W	-	11:00 AM	-	
3	JUSTIN DAVIS	HENRY THOMPSON	W	-	5:00 PM	-	
4	JOEL GRIFFIN	RJ	W	-	5:00 PM	-	
5	JONAS CHARTOCK	RICHARD MAY	H	-	-	-	
6	LINH TRAN	AMY LE	H	-	-	-	
7	HAROLYN FLEMING	NATALIE SMITH	W	-	11:00 AM	-	
8	AUSTIN KRIEGER	KEN ANDERSON	W	-	7:00 PM	-	
9	PATRICK NICKS	CHESTER	W	-	11:00 AM	-	
10	CODY WISE	RYAN ANDERSON	H	-	-	-	
14	RICHARD BOSWORTH	MAX	H	-	-	-	
15	JON PERKINS	PERKINS	H	-	-	-	
99	TYLER GALPIN	STUNT COORDINATOR	H	-	-	-	

STAND-INS / ATMOSPHERE	PRODUCTION NOTES	WARDROBE
STAND-INS REPORT AT:	PROPS Report card, Natalie Business card, bull horn, Book bags, regular phone SET DRESSING Liberal Arts Building - school signs, pay phone, stand Convenience Store - store signs, garbage can, recycling bin (Scene Shop), payphone and stand CARS IS300 - plate (mck 300) tag 10/03 Emerald Tide Logo 350z - plate (kei 350) tag 12/03 Emerald Tide Logo Skyline - plate (kei 032) tag 08/03 River Dragons red logo BMW - What it had last week. River Dragons yellow logo	PICKUP SCENE/TRAFFIC Chris and Jimmy in Saturday (10/26) box office clothes SCHOOL Boys in White short sleeve button ups and black pants. Girls in White short sleeve button ups and black skirt Extras are supposed to have some of their wardrobe. Payton should have other black skirts. CONVENIENCE STORE Jimmy - blue jeans and flamingo shirt (same as Sunday 10/27) RJ - blue jeans and red tee shirt and yellow flannel Henry - black jeans and long sleeve red shirt (justin's) Ken - khaki pants (Austin's) and the gray sweater hoodie PICKUP SHOT AT LOADING DOCK Natalie - date clothes (purple top) Chester - blue buttoned up and jeans

ADVANCE SHOOTING SCHEDULE						
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
7	EXT. SIDEWALK/GAS STATION	1, 2	D	4/8		
	Jimmy talks about buying a car					
8	EXT. GAS STATION	1, 2, 3, 8	D	1 2/8	Skyline & 350z	
	Ken challenges					
24	EXT. GAS STATION	3, 4, 5	D	1 4/8	BMW	
	Henry and RJ tell Boss about night					
10	EXT. GAS STATION	1, 2, 3, 5	DUSK	3 5/8	Skyline	Oliveras Car Care 1804 4th St, Harvey, LA 70058
	Jimmy talks of new car					
28	INT. GARAGE/GAS STATION	5	N	2/8		
	Boss answers phone					
27	EXT. GAS STATION	1, 2, 5	N	7/8	Corolla	
	Gas station closes					
TOTAL PAGES 8						

CREW CALL: 11:00 AM		Ronin Nights		DATE: FRIDAY, NOVEMBER 1ST, 2019	
LUNCH: 5:00 PM		DAY #4			
POSITION	NAME	CALL	POSITION	NAME	CALL
PRODUCTION			MAKE-UP & HAIR		
DIRECTOR/WRITER	CARL JOHNSON	11:00 AM	MAKE-UP ARTIST	JEANETTE NETHERLAND	2:00 PM
SUPERVISING PRODUCER	DUANE PREFUME	11:00 AM	MAKE-UP ASSISTANT	KATHERINE ADELAI HILL	11:00 AM
1ST AD	NICK MANNING	11:00 AM	COSTUMES		
2ND AD (1ST WEEKEND)	EMILY MOUTON	11:00 AM	COSTUME SUPERVISOR	PAYTON SUBERVIELLE	11:00 AM
SET PA	BLAISE BONURA	11:00 AM			
SET PA	ZION MARABLE	HOLD			
SET PA	HOLLY FERRARI	11:00 AM	ART DEPT.		
CONTINUITY			ART DIRECTOR	JUSTIN FAXON	11:00 AM
SCRIPT SUPERVISOR	BRYCE TOUPS	11:00 AM	ART DEPT. PA	CARLA PRICE	11:00 AM
SCRIPT SUPERVISOR ASST.	JAMES PARDUE	HOLD	ART DEPT. PA	ELIZABETH BUNDICK	11:00 AM
CAMERA			ART DEPT. PA	GABRIELA ALDANA	HOLD
DIR OF PHOTOGRAPHY	BEN DONNELLO	11:00 AM	TRANSPORTATION		
A CAMERA 1ST AC	KELLY WITTERS	11:00 AM	GRIP TRUCK	ROBBIE MORGAN	4:00 PM
UTILITY	KENZY LATHAM	11:00 AM	LOCATIONS		
DIT	DUSTIN FORET	11:00 AM	LOCATIONS	SAGE BLACKLEDGE	11:00 AM
BTS	ANDREW BUI	11:00 AM	LOCATIONS	BRIANNA HUBER	11:00 AM
BTS	DRU MARINO	11:00 AM			
BTS	PHILIP BOMMARITO	11:00 AM			
GRIP & ELECTRIC			DRIVERS		
GAFFER	ANDREW MADDEN	HOLD	Corolla	JEFF PERKINS	11:00 AM
GAFFER	GERARD LEE LEWIS	11:00 AM	300ZX		
ELECTRICIAN	REED PARKER	11:00 AM	350Z		
ELECTRICIAN	LADA EGOROVAST	HOLD	skyline	ZACHARY GOUTIEREZ	5:00 PM
ELECTRICIAN	BEN DELBERT	11:00 AM	240SX	RYAN WILSON	HOLD
KEY GRIP	TYLER EUPER	11:00 AM	Drift Car 1	JOEY HIMEL	HOLD
DOLLY GRIP	DANIEL LAMPLUGH	HOLD	Mk2 supra		
ASST. DOLLY GRIP	NOAH CLIFTON	HOLD	Drift Car 2	LANDON JAMES	5:00 PM
ASST. DOLLY GRIP	GRIFFITH GORANSSON	11:00 AM	E36 BMW		
COMPANY GRIP	WILLIAM INDERKUMMEN	11:00 AM	Mustang owner	NICK MELSON	HOLD
COMPANY GRIP	ROBERT DANIEL NELSON	11:00 AM	Drift Support	KIM TRAN	HOLD
COMPANY GRIP	IAN MACFADYEN	HOLD			
SOUND			CRAFT SERVICE		
MIXER	JOHNNY CLEMENT	11:00 AM	CRAFT SERVICE (1ST WEEKEND)		
MIXER	SCARLETT SCALISE	HOLD	CRAFT SERVICE (2ND WEEKEND)	DYLAN MININGER	11:00 AM
BOOM OPERATOR	IAN GLOTFELTY	11:00 AM			
SOUND UTILITY	DAVID SENENTZ	11:00 AM			
PROPS			MISCELLANEOUS		
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS					
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS					
RADIO CHANNELS: 1-PROD, 2-OPEN, 3-CAMERA, 4-G&E, 5-OPEN, 6-ART, 7-SOUND					

000000Unit Production Manager: Ronin Nights Template From CastAndCrewCall.com YAY!!! 000000Key 2nd AD: 2nd 2nd AD:

The Hidden Master

DirectorCarl Johnson

ProducerDuane Prefume

1st ADNick Manning

2nd ADEmily Mouton

RONIN NIGHTS

CALL11:30 AM

Saturday, November 2, 2019Day 5 of 6

BREAKFASTCRAFT SERVICES

LUNCHDylan Mininger

SUNRISE7:15 AM6:12 PM

WEATHER63° HIGH50° LOW

Humidity51%Precipitation0%

Nearest Hospital(504) 988-5263

Tulane Medical Center

1415 Tulane Ave, New Orleans, LA 70112

Individual call times may vary
Questions? Call Nick Manning

Safety first
Walkies will be assigned on set

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
7	EXT. SIDEWALK/GAS STATION <i>Jimmy talks about buying a car</i>	1, 2	D	4/8		Olivares Car Care 1804 4th St, Harvey, LA 70058
8	EXT. GAS STATION <i>Ken challenges</i>	1, 2, 3, 8	D	1 2/8	Skyline & 350c	
24	EXT. GAS STATION <i>Henry and RJ tell Boss about night</i>	3, 4, 5	D	1 4/8	BMW	
10	EXT. GAS STATION <i>Jimmy talks of new car</i>	1, 2, 3, 5	DUSK	3 5/8	Skyline	
28	INT. GARAGE/GAS STATION <i>Boss answers phone</i>	5	N	2/8		
27	EXT. GAS STATION <i>Gas station closes</i>	1, 2, 5	N	7/8	Corolla	
				TOTAL PAGES	8	

#	CAST	CHARACTER	SWHF	MU	SET	MINOR	SPECIAL INSTRUCTIONS
1	COLLIN NGUYEN	CHRIS TRAN	W	-	11:30 AM	-	
2	DOMINIC AVALLO	JIMMY BRANDT	W	-	11:30 AM	-	
3	JUSTIN DAVIS	HENRY THOMPSON	W	-	12:30 PM	-	
4	JOEL GRIFFIN	RJ	W	-	2:30 PM	-	
5	JONAS CHARTOCK	RICHARD MAY	W	-	1:30 PM	-	
6	LINH TRAN	AMY LE	H	-		-	
7	HAROLYN FLEMING	NATALIE SMITH	H	-		-	
8	AUSTIN KRIEGER	KEN ANDERSON	W	-	12:30 PM	-	
9	PATRICK NICKS	CHESTER	H	-		-	
10	CODY WISE	RYAN ANDERSON	H	-		-	
14	RICHARD BOSWORTH	MAX	H	-		-	
15	JON PERKINS	PERKINS	H	-		-	
99	TYLER GALPIN	STUNT COORDINATOR		-		-	

STAND-INS / ATMOSPHERE	WARDROBE	PRODUCTION NOTES
STAND-INS REPORT AT:	GAS STATION Richard - Uniform pants and shirt Henry, Jimmy, and Chris, Uniform clothes Chris and Jimmy in school uniforms at one point RJ will be in same shirt and flannel Henry will change into Saturday Box office clothes Chris and Jimmy will be in Saturday box office clothes	GAS STATION Clips, lighter, ENEOS Oil and STAND (CARL'S), Broom and dust pan, notepad SET DRESSING Gas pumps, ENEOS stand (CARL'S), Pay phone and stand, Gas prices sign CARS 350c - plate (kei 350) tag 12/03 Emerald Tide Logo Skyline - plate (kei 032) tag 08/03 River Dragons red logo BMW - Whatever it had last week. River Dragons yellow logo Corolla - Same as last weekend

ADVANCE SHOOTING SCHEDULE						
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
26	EXT. BACK OF RESTAURANT/PHO SHOP <i>Henry and RJ look for TE71</i>	3, 4, & 6	DUSK	3 5/8	Skyline	
4.2-1,2,3	INT. R32/ROADS NAVAL COMPLEX <i>Chester and Natalie evade</i>	7, 9	N	4/8	IS300	
13.2	INT. HENRY'S S14/ABANDONED NAVAL COMPLEX <i>Henry tries to do great</i>	2, 3	N	2/8	RED S135X	
13.4	INT. HENRY'S S14/ABANDONED NAVAL COMPLEX <i>Henry shocked</i>	2, 3	N	1/8	RED S135X	
16.2	INT. HENRY'S S14/NAVAL COMPLEX <i>Henry drives</i>	3	N	1/8	RED S135X	
19.2	INT. HENRY'S S14/NAVAL COMPLEX <i>Henry intense</i>	3	N	4/8	RED S135X	
17.1	RJ'S S13/NAVAL COMPLEX <i>RJ drives</i>	4	N	2/8	Skyline	
19.3	RJ'S S13/NAVAL COMPLEX <i>RJ reacts to Henry</i>	4	N	1/8	Skyline	
23.1	EXT. CLIMACTIC TURN/NAVAL COMPLEX <i>Henry and RJ try to unstick car</i>	3, 4	N	7/8	RED S135X, Skyline	
3.2	INT. R32/BUNKER/ABANDONED NAVAL COMPLEX <i>Chester and Natalie kissing</i>	7, 9	N	1	TE71	
				TOTAL PAGES	7 6/8	

000000Unit Production Manager: Free Call Sheet Template From CastAndCrewCall.com YAY!!! 000000Key 2nd AD: 2nd 2nd AD:

CREW CALL: 11:30 AM		Ronin Nights		DATE: SATURDAY, NOVEMBER 2ND, 2019	
LUNCH: 5:30 PM		DAY #5			
POSITION	NAME	CALL	POSITION	NAME	CALL
PRODUCTION			MAKE-UP & HAIR		
DIRECTOR/WRITER	CARL JOHNSON	11:30 AM	MAKE-UP ARTIST	JEANETTE NETHERLAND	11:30 AM
SUPERVISING PRODUCER	DUANE PREFUME	11:30 AM	MAKE-UP ASSISTANT	KATHERINE ADELAI HILL	11:30 AM
1ST AD	NICK MANNING	11:30 AM	COSTUMES		
2ND AD (1ST WEEKEND)	EMILY MOUTON	HOLD	COSTUME SUPERVISOR	PAYTON SUBERVIELLE	11:30 AM
SET PA	ELYSE HUNT	HOLD	SET COSTUMER	SUMMER DELPIT	HOLD
SET PA	ZION MARABLE	HOLD			
SET PA	HOLLY FERRARI	11:30 AM	ART DEPT.		
CONTINUITY			ART DIRECTOR	JUSTIN FAXON	11:30 AM
SCRIPT SUPERVISOR	BRYCE TOUPS	11:30 AM	ART DEPT. PA	CARLA PRICE	11:30 AM
SCRIPT SUPERVISOR ASST.	JAMES PARDEE	HOLD	ART DEPT. PA	ELIZABETH BUNDICK	11:30 AM
CAMERA			ART DEPT. PA	GABRIELA ALDANA	11:30 AM
DIR OF PHOTOGRAPHY	BEN DONNELLO	11:30 AM	TRANSPORTATION		
A CAMERA 1ST AC	KELLY WITTERS	11:30 AM	GRIP TRUCK	ROBBIE MORGAN	11:30 AM
UTILITY	KENZY LATHAM	11:30 AM	LOCATIONS		
DIT	DUSTIN FORET	11:30 AM	LOCATIONS	SAGE BLACKLEDGE	11:30 AM
BTS	ANDREW BUI	11:30 AM	LOCATIONS	BRIANNA HUBER	11:30 AM
BTS	DRU MARINO	11:30 AM			
BTS	PHILIP BOMMARITO	11:30 AM			
GRIP & ELECTRIC			DRIVERS		
GAFFER	ANDREW MADDEN	11:30 AM	Corolla	JEFF PERKINS	11:30 AM
GAFFER	GERARD LEE LEWIS	11:30 AM	300ZX		
ELECTRICIAN	REED PARKER	11:30 AM	350Z		
ELECTRICIAN	LADA EGOROVAST	11:30 AM	RJ skyline	ZACHARY GOUTIEREZ	11:30 AM
ELECTRICIAN	BEN DELBERT	HOLD	Henry 240SX	RYAN WILSON	HOLD
KEY GRIP	TYLER EUPER	11:30 AM	Drift Car 1	JOEY HIMEL	HOLD
DOLLY GRIP	DANIEL LAMPLUGH	HOLD	Mk2 supra		
ASST. DOLLY GRIP	NOAH CLIFTON	HOLD	Drift Car 2	LANDON JAMES	11:30 AM
ASST. DOLLY GRIP	GRIFFITH GORANSSON	HOLD	E36 BMW		
COMPANY GRIP	WILLIAM INDERKUMMEN	11:30 AM	Mustang owner	NICK NELSON	HOLD
COMPANY GRIP	DAVID WILLIAMS	HOLD	Drift Support	KIM TRAN	HOLD
COMPANY GRIP	ROBERT DANIEL NELSON	11:30 AM			
COMPANY GRIP	KENNY PENDLETON	HOLD			
COMPANY GRIP	IAN MACFADYEN	11:30 AM			
SOUND			CRAFT SERVICE		
MIXER	JOHNNY CLEMENT	11:30 AM	CRAFT SERVICE (1ST WEEKEND)		
MIXER	SCARLETT SCALISE	11:30 AM	CRAFT SERVICE (2ND WEEKEND)	DYLAN MININGER	11:30 AM
BOOM OPERATOR	IAN GLOTFELTY	11:30 AM			
SOUND UTILITY	DAVID SENENTZ	11:30 AM			
PROPS			MISCELLANEOUS		
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS					
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS					
RADIO CHANNELS: 1-PROD, 2-OPEN, 3-CAMERA, 4-G&E, 5-OPEN, 6-ART, 7-SOUND					

000000Unit Production Manager: ~~Free Call Sheet Template~~ From CastAndCrewCall.com YAY!!! 000000Key 2nd AD: 2nd 2nd AD:

The Hidden Master

DirectorCarl Johnson

ProducerDuane Prefume

1st ADNick Manning

2nd ADEmily Mouton

RONIN NIGHTS

CALL12:30 PM

Sunday, November 3, 2019Day 6 of 6

BREAKFASTCRAFT SERVICES

LUNCH6:30 PM Dylan Mininger

SUNRISE6:15 AM SUNSET5:11:00 PM

WEATHER65° HIGH 51° LOW

Humidity54% Precipitation0%

Nearest Hospital(504) 988-5263

Tulane Medical Center

1415 Tulane Ave, New Orleans, LA 70112

Individual call times may vary
Questions? Call Nick Manning

Safety first
Walkies will be assigned on set

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
30	INT. PHO SHOP KITCHEN <i>Linh talks on phone to Richard</i>	6	N	6/8		SANDBAR (UNO, BY THE COVE)
26	EXT. BACK OF RESTAURANT/PHO SHOP <i>Henry and RJ look for TE71</i>	3, 4, & 6	DUSK	3 5/8		BACK OF ENGINEERING BLDG
4.2-1,2,3	INT. R32/ROADS NAVAL COMPLEX <i>Chester and Natalie evade</i>	7, 9	N	4/8	BMW	THE COVE PARKING LOT
13.2	INT. HENRY'S S14/ABANDONED NAVAL COMPLEX <i>Henry tries to do great</i>	2, 3	N	2/8	IS300	THE COVE PARKING LOT
13.4	INT. HENRY'S S14/ABANDONED NAVAL COMPLEX <i>Henry shocked</i>	2, 3	N	1/8	Skyline	THE COVE PARKING LOT
16.2	INT. HENRY'S S14/NAVAL COMPLEX <i>Henry drives</i>	3	N	1/8	Skyline	THE COVE PARKING LOT
19.2	INT. HENRY'S S14/NAVAL COMPLEX <i>Henry intense</i>	3	N	4/8	Skyline	THE COVE PARKING LOT
17.1	RJ'S S13/NAVAL COMPLEX <i>RJ drives</i>	4	N	2/8	BMW	THE COVE PARKING LOT
19.3	RJ'S S13/NAVAL COMPLEX <i>RJ reacts to Henry</i>	4	N	1/8	BMW	THE COVE PARKING LOT
4.2-1,2,3	INT. R32/ROADS NAVAL COMPLEX <i>Chester and Natalie evade</i>	7, 9	N	4/8	IS300	THE COVE PARKING LOT
23.1	EXT. CLIMACTIC TURN/NAVAL COMPLEX <i>Henry and RJ try to unstuck car</i>	3, 4	N	7/8	BMW, Skyline	UNO LAKEFRONT ARENA
TOTAL PAGES 7 3/8						

#	CAST	CHARACTER	SWHF	MU	SET	MINOR	SPECIAL INSTRUCTIONS
1	COLLIN NGUYEN	CHRIS TRAN	H	-	-	-	
2	DOMINIC AVALONE	JIMMY BRANDT	WF	-	5:00 PM	-	REPORT TO COVE PARKING
3	JUSTIN DAVIS	HENRY THOMPSON	WF	-	5:00 PM	-	REPORT TO COVE PARKING
4	JOEL GRIFFIN	RJ	WF	-	5:00 PM	-	REPORT TO COVE PARKING
5	JONAS CHARTOCK	RICHARD MAY	H	-	-	-	
6	LINH TRAN	AMY LE	SW	-	12:30 PM	-	REPORT TO COVE PARKING
7	HAROLYN FLEMING	NATALIE SMITH	WF	-	8:30 PM	-	REPORT TO COVE PARKING
8	AUSTIN KRIEGER	KEN ANDERSON	H	-	-	-	
9	PATRICK NICKS	CHESTER	WF	-	9:00 PM	-	REPORT TO COVE PARKING
10	CODY WISE	RYAN ANDERSON	H	-	-	-	
14	RICHARD BOSWORTH	MAX	H	-	-	-	
15	JON PERKINS	PERKINS	H	-	-	-	
99	TYLER GALPIN	STUNT COORDINATOR	H	-	-	-	

STAND-INS / ATMOSPHERE	WARDROBE	PRODUCTION NOTES
<div>REPORT AT: RJ and Henry- Saturday box office INTERIOR CAR SHOTS Henry, long sleeve shirt - climactic turn Jimmy, flamingo shirt RJ, same short and flannel Chester and Natalie - same as makeout scene</div>	<div>RESTAURANT: RJ and Henry- Saturday box office INTERIOR CAR SHOTS Henry, long sleeve shirt - climactic turn Jimmy, flamingo shirt RJ, same short and flannel Chester and Natalie - same as makeout scene</div>	<div>PROPS Notepad, business card, crate to sit on, cordless phone SET DRESSING Back of restaurant, sign for deliveries, ashtray CARS BMW - Whatever it had last week. River Dragons yellow logo Skyline - plate (kej 032) tag 08/03 River Dragons red logo IS300 - plate (mck 300) tag 10/03 Emerald Tide Logo</div>

000000Unit Production Manager: free Call Sheet Template From CastAndCrewCall.com YAY!!! 000000Key 2nd AD: 2nd 2nd AD:

355

CREW CALL: 12:30 PM		Ronin Nights		DATE: SUNDAY, NOVEMBER 3RD, 2019	
LUNCH: 6:30 PM		DAY #6			
POSITION	NAME	CALL	POSITION	NAME	CALL
PRODUCTION			MAKE-UP & HAIR		
DIRECTOR/WRITER	CARL JOHNSON	12:30 PM	MAKE-UP ARTIST	JEANETTE NETHERLAND	12:30 PM
SUPERVISING PRODUCER	DUANE PREFUME	12:30 PM	MAKE-UP ASSISTANT	KATHERINE ADELAI HILL	12:30 PM
1ST AD	NICK MANNING	12:30 PM	COSTUMES		
2ND AD (1ST WEEKEND)	EMILY MOUTON	12:30 PM	COSTUME SUPERVISOR	PAYTON SUBERVIELLE	12:30 PM
SET PA	BLAISE BONURA	12:30 PM			
SET PA	ZION MARABLE	12:30 PM			
SET PA	HOLLY FERRARI	12:30 PM	ART DEPT.		
CONTINUITY			ART DIRECTOR	JUSTIN FAXON	12:30 PM
SCRIPT SUPERVISOR	BRYCE TOUPS	12:30 PM	ART DEPT. PA	CARLA PRICE	12:30 PM
SCRIPT SUPERVISOR ASST.	JAMES PARDUE	HOLD	ART DEPT. PA	ELIZABETH BUNDICK	12:30 PM
CAMERA			ART DEPT. PA	GABRIELA ALDANA	12:30 PM
DIR OF PHOTOGRAPHY	BEN DONNELLO	12:30 PM	TRANSPORTATION		
A CAMERA 1ST AC	KELLY WITTERS	12:30 PM	GRIP TRUCK	ROBBIE MORGAN	1:00 PM
UTILITY	KENZY LATHAM	12:30 PM	LOCATIONS		
DIT	DUSTIN FORET	12:30 PM	LOCATIONS	SAGE BLACKLEDGE	12:30 PM
BTS	ANDREW BUI	12:30 PM	LOCATIONS	BRIANNA HUBER	12:30 PM
BTS	DRU MARINO	12:30 PM			
BTS	PHILIP BOMMARITO	12:30 PM			
GRIP & ELECTRIC			DRIVERS		
GAFFER	ANDREW MADDEN	12:30 PM	Corolla	JEFF PERKINS	12:30 PM
GAFFER	GERARD LEE LEWIS	12:30 PM	300ZX		
ELECTRICIAN	REED PARKER	12:30 PM	350Z		
ELECTRICIAN	LADA EGOROVAST	12:30 PM	skyline	ZACHARY GOUTIEREZ	5:00 PM
ELECTRICIAN	BEN DELBERT	HOLD	240SX	RYAN WILSON	HOLD
KEY GRIP	TYLER EUPER	12:30 PM	Drift Car 1	JOEY HIMEL	HOLD
DOLLY GRIP	DANIEL LAMPLUGH	HOLD	Mk2 supra		
ASST. DOLLY GRIP	NOAH CLIFTON	HOLD	Drift Car 2	LANDON JAMES	1:00 PM
ASST. DOLLY GRIP	GRIFFITH GORANSSON	12:30 PM	E36 BMW		
COMPANY GRIP	WILLIAM INDERKUMMEN	12:30 PM	Mustang owner	NICK MELSON	HOLD
COMPANY GRIP	ROBERT DANIEL NELSON	12:30 PM	Drift Support	KIM TRAN	HOLD
COMPANY GRIP	IAN MACFADYEN	12:30 PM			
SOUND			CRAFT SERVICE		
MIXER	JOHNNY CLEMENT	12:30 PM	CRAFT SERVICE (1ST WEEKEND)		
MIXER	SCARLETT SCALISE	HOLD	CRAFT SERVICE (2ND WEEKEND)	DYLAN MININGER	12:30 PM
BOOM OPERATOR	IAN GLOTFELTY	12:30 PM			
SOUND UTILITY	DAVID SENENTZ	12:30 PM			
PROPS			MISCELLANEOUS		
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS					
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS					
RADIO CHANNELS: 1-PROD, 2-OPEN, 3-CAMERA, 4-G&E, 5-OPEN, 6-ART, 7-SOUND					

000000Unit Production Manager: Ronin Nights Template From CastAndCrewCall.com YAY!!! 000000Key 2nd AD: 2nd 2nd AD:

Saturday, November 23, 2019 Day 8

RONIN NIGHTS

8:00 PM

Nearest Hospital	(504) 371-9355
Ochsner Health Center - West Bank	
120 Ochsner Blvd, Gretna, LA 70056	

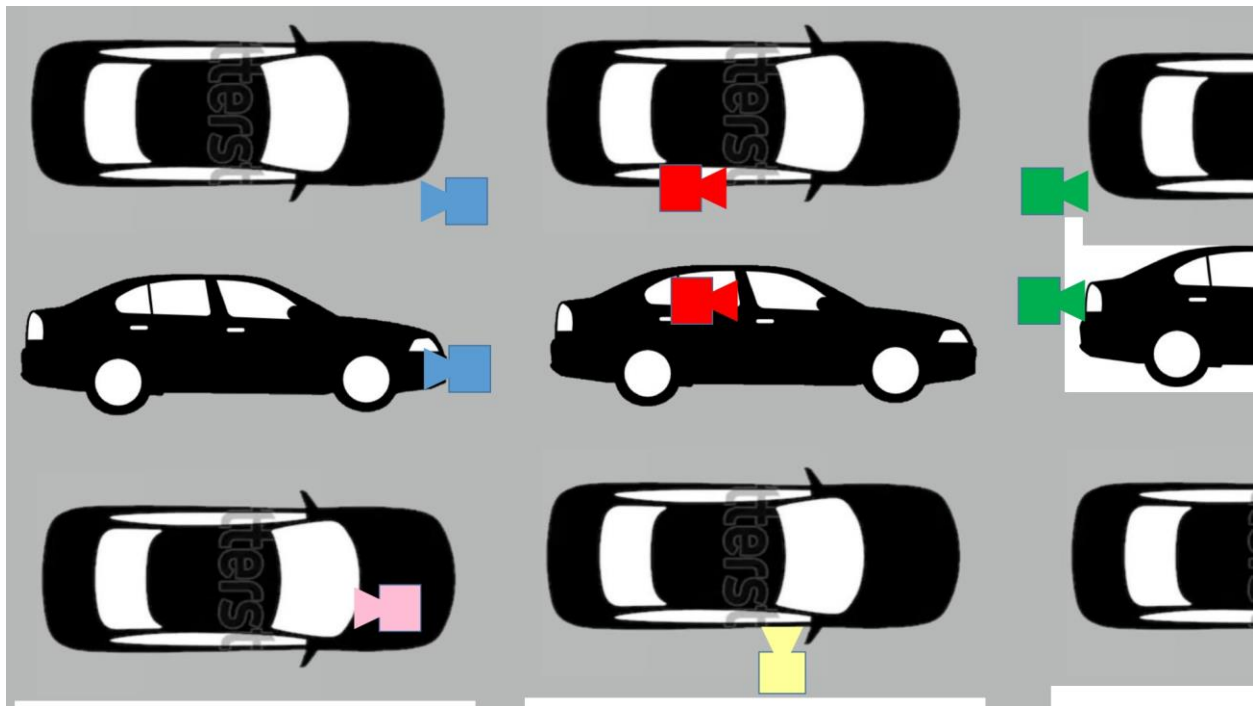
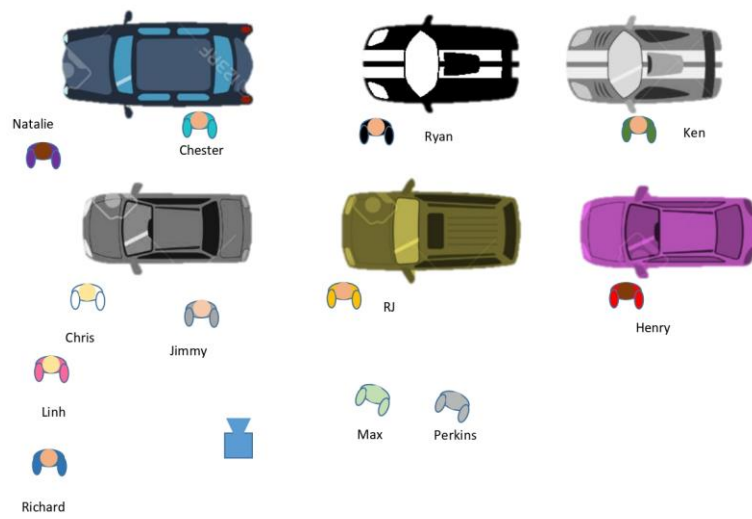
Safety first

8

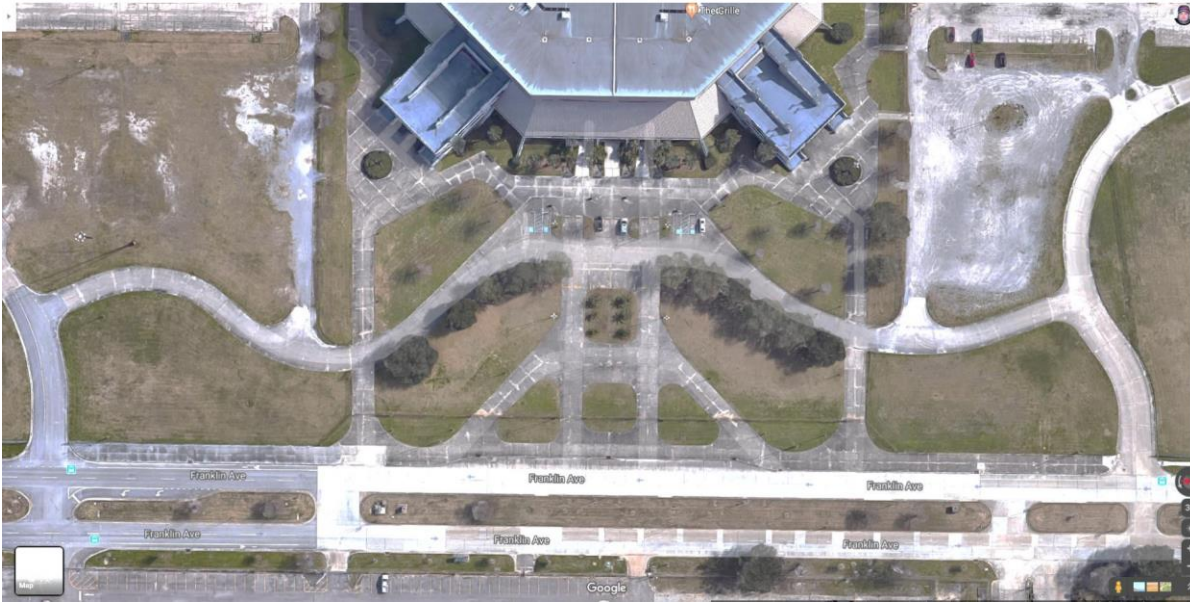
SPECIAL INSTRUCTIONS

<u>PROPS</u>	
<u>SET DRESSING</u>	
<u>CARS</u>	

CREW CALL: 8:00 PM		Ronin Nights		DATE: SATURDAY, NOVEMBER 23rd, 2019	
LUNCH:		DAY #8			
POSITION	NAME	CALL	POSITION	NAME	CALL
PRODUCTION			MAKE-UP & HAIR		
DIRECTOR/WRITER	CARL JOHNSON	8:00 PM	MAKE-UP ARTIST	JEANETTE NETHERLAND	HOLD
SUPERVISING PRODUCER	DUANE PREFUME	8:00 PM	MAKE-UP ASSISTANT	KATHERINE ADELAH HILL	HOLD
1ST AD	NICK MANNING	HOLD	COSTUMES		
2ND AD (1ST WEEKEND)	EMILY MOUTON	HOLD	COSTUME SUPERVISOR	PAYTON SUBERVIELLE	HOLD
SET PA	BLAISE BONURA	HOLD			
SET PA	ZION MARABLE	HOLD			
SET PA	HOLLY FERRARI	HOLD	ART DEPT.		
CONTINUITY			ART DIRECTOR	JUSTIN FAXON	HOLD
SCRIPT SUPERVISOR	BRYCE TOUPS	HOLD	ART DEPT. PA	CARLA PRICE	HOLD
SCRIPT SUPERVISOR ASST.	JAMES PARDUE	HOLD	ART DEPT. PA	ELIZABETH BUNDICK	HOLD
CAMERA			ART DEPT. PA	GABRIELA ALDANA	HOLD
DIR OF PHOTOGRAPHY	BEN DONNELLO	HOLD	TRANSPORTATION		
A CAMERA 1ST AC	KELLY WITTERS	HOLD	GRIP TRUCK	ROBBIE MORGAN	HOLD
UTILITY	KENZY LATHAM	HOLD	LOCATIONS		
DIT	DUSTIN FORET	HOLD	LOCATIONS	SAGE BLACKLEDGE	HOLD
BTS	ANDREW BUI	HOLD	LOCATIONS	BRIANNA HUBER	HOLD
BTS	DRU MARINO	HOLD			
BTS	PHILIP BOMMARITO	HOLD			
GRIP & ELECTRIC			DRIVERS		
GAFFER	ANDREW MADDEN	8:00 PM	Corolla	JEFF PERKINS	HOLD
GAFFER	GERARD LEE LEWIS	HOLD	300ZX		
ELECTRICIAN	REED PARKER	HOLD	350Z		
ELECTRICIAN	LADA EGOROVAST	HOLD	skyline	ZACHARY GOUTIEREZ	HOLD
ELECTRICIAN	BEN DELBERT	HOLD	240SX	RYAN WILSON	HOLD
KEY GRIP	TYLER EUPER	HOLD	Drift Car 1	JOEY HIMEL	HOLD
DOLLY GRIP	DANIEL LAMPLUGH	HOLD	Mk2 supra		
ASST. DOLLY GRIP	NOAH CLIFTON	HOLD	Drift Car 2	LANDON JAMES	HOLD
ASST. DOLLY GRIP	GRIFFITH GORANSSON	HOLD	E36 BMW		
COMPANY GRIP	WILLIAM INDERKUMMEN	HOLD	Mustang owner	NICK MELSON	HOLD
COMPANY GRIP	ROBERT DANIEL NELSON	HOLD	Drift Support	KIM TRAN	HOLD
COMPANY GRIP	IAN MACFADYEN	HOLD			
SOUND			CRAFT SERVICE		
MIXER	JOHNNY CLEMENT	HOLD	CRAFT SERVICE (1ST WEEKEND)		
MIXER	SCARLETT SCALISE	HOLD	CRAFT SERVICE (2ND WEEKEND)	DYLAN MININGER	HOLD
BOOM OPERATOR	IAN GLOTFELTY	HOLD			
SOUND UTILITY	DAVID SENENTZ	HOLD			
PROPS			MISCELLANEOUS		
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS					
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS					
RADIO CHANNELS: 1-PROD, 2-OPEN, 3-CAMERA, 4-G&E, 5-OPEN, 6-ART, 7-SOUND					



Scene 1 EXT. BACK ENTRANCE/ABANDON NAVAL Complex – NIGHT
Lakefront Arena





Scene 1 EXT. BACK ENTRANCE/ABANDON NAVAL Complex – NIGHT
Lakefront Arena



1-1 Pan right, land on
sign attached to gate.



-  1-2 Static on ground
-  1-3 Static on ground

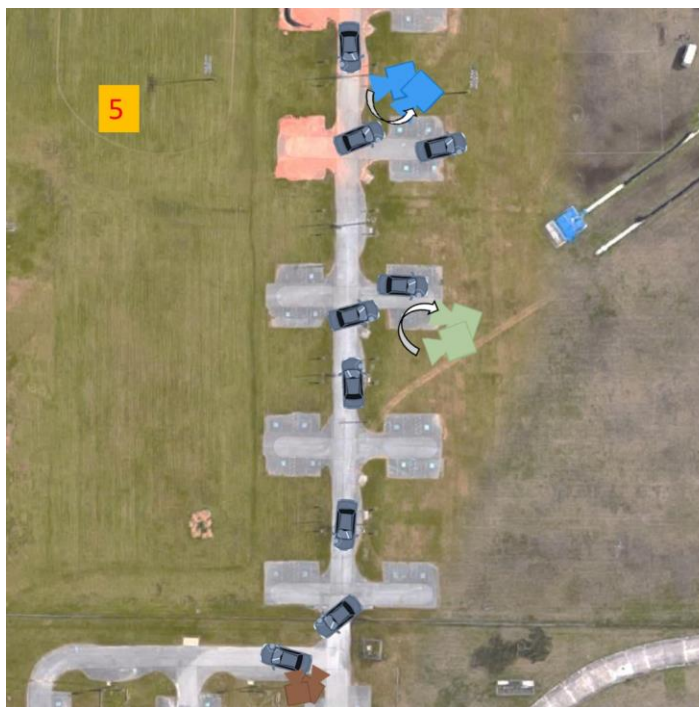


Scene 2.1 EXT. TE71/ABANDON NAVAL COMPLEX - NIGHT

 2.1-1 Low Angle LS

**Scene 2.2 INT. TE71/ABANDON NAVAL COMPLEX - NIGHT



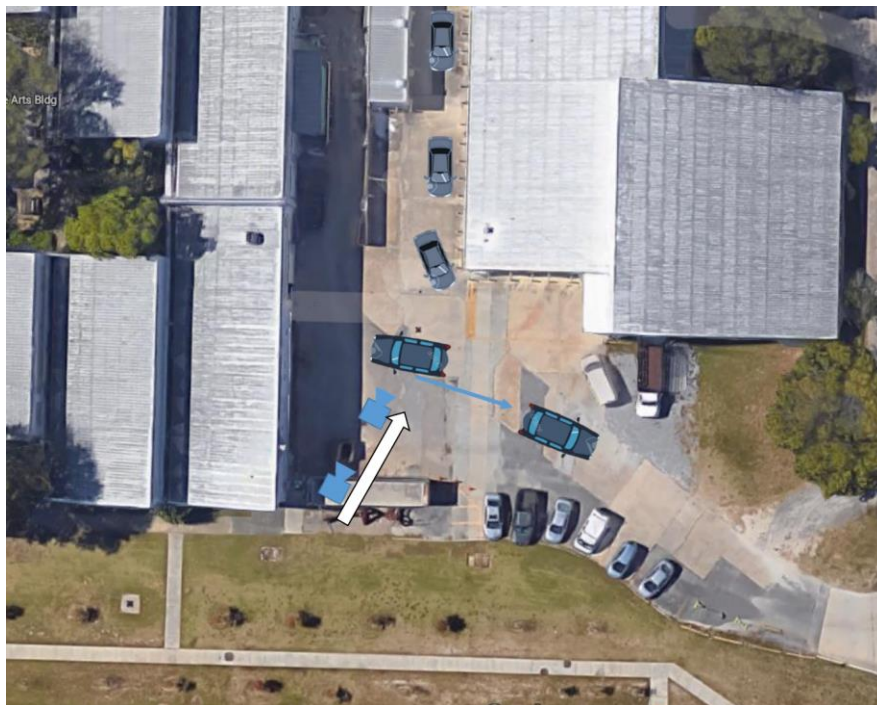


Used to intercut
with Scene 3

-  2.1-2 Pan left MLS
-  2.1-3 Pan right MLS
-  2.1-4 Pan left MLS



Scene 3 EXT. R32/BUNKER/ABANDON NAVAL
Complex - NIGHT



3.1-1 Dolly forward onto Car then cut to interior car for dialogue

Scene 3 EXT.
R32/BUNKER/ABANDON NAVAL
Complex - NIGHT



3.2-1 Through windshield or inside car.



3.2-2 From Backseat, maybe handheld. Mostly on Natalie.



Scene 4.1 EXT. R32/ROADS NAVAL
Complex - NIGHT



4.1-1 Camera **mounted on car's** front driver's side



4.1-2 MLS



Scene 4.2 INT. R32/ROADS NAVAL COMPLEX - NIGHT



4.2-1 Low angle in corner, sees both Natalie and Chester.
Trailer shot



4.2-2 Low angle , steering wheel height. Trailer Shot

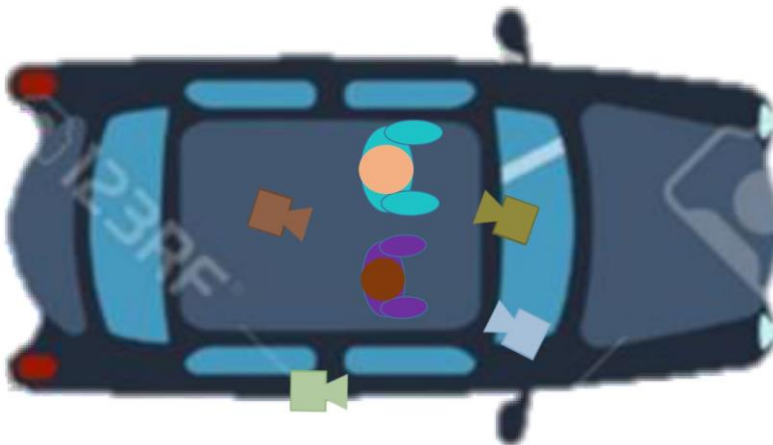


4.2-4 From Backseat, maybe handheld.
Mostly on Natalie. Same as 3.2. Stunt Driver



4.2-5 Outside of car, sees Natalie's
reflection in the side mirror. Stunt Driver
Or inside between seat and pillar

***4.2-3 Insert TE71 in rearview mirror.



Scene 4.7 INT./EXT. CLIMATIC TURN/NAVAL 4.7 COMPLEX - NIGHT



4.7-1 LS over Barricade of R32 coming to a stop



4.7-2 LS of R32 coming to a stop, barricade in BG



4.7-3 MCU through door of Natalie pointing off camera



4.7-4 MCU to LS TE71 in the distance in cloud of dust

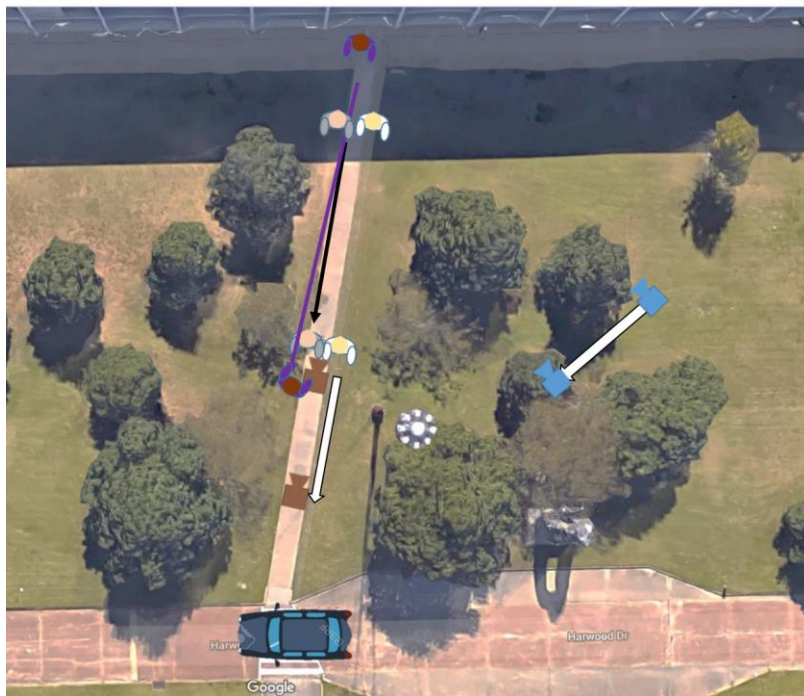


Scene 5.1 and 5.2 - Ext. Foyer/High School - Day





- 5.1-1 EWS Dolly right –reveal foyer and students
- 5.1-2 FS two shot dolly back
- 5.1-3 MS on Chris when turns.



- 5.2-1 WS dolly laterally for setting intro.
- 5.2-2 MS tracking back two shot of them until Natalie then stop



- 5.2-2
- 5.2-3 FS Natalie
- 5.2-4 OTS MCU on Chris
- 5.2-5 MCU Jimmy
- **5.2-6 CU Insert card hand off.
- 5.2-7 OTS MCU on Natalie.
Let's do a pan away from them to reveal car
- 5.2-8 Low MCU of Natalie's bum

- 5.2-9 OTS CU Insert of card.
- 5.2-10 MS two shot,
Chris looking at card,
Jimmy freaking out.



Scene 6 EXT. BUS STATION - DAY

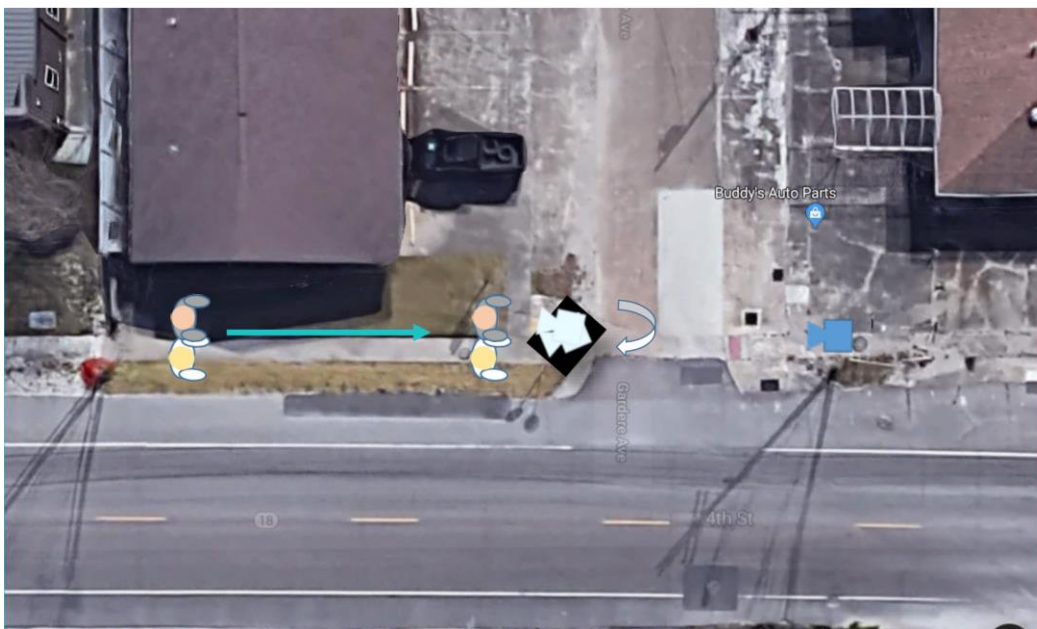


6-1 LS of them Bus wipes the frame

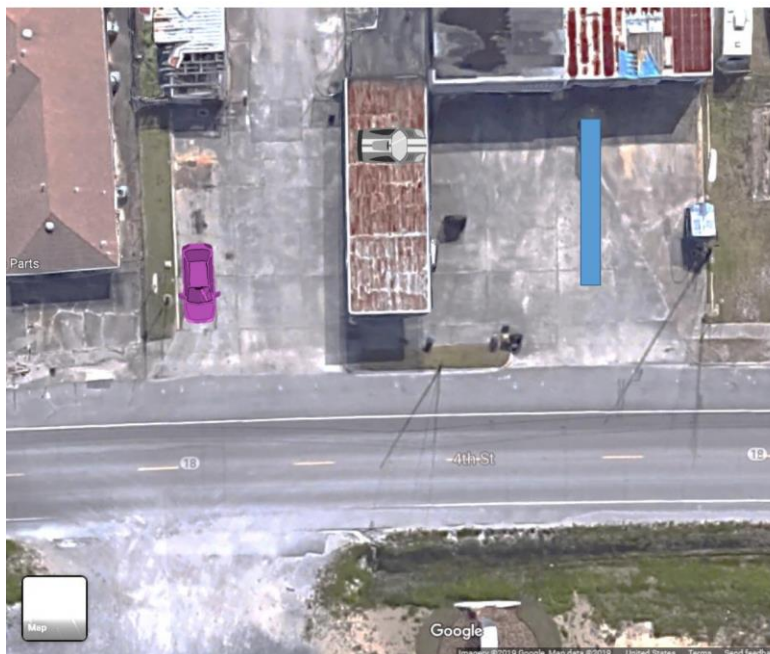
Scene 7 EXT. SIDEWALK/GAS STATION - DAY



7-1 LS of them – rack focus



7-2 MCU on Chris, pan to Jimmy then back to Chris after Jimmy's last line



Scene 8 EXT. GAS STATION - DAY



8-1 ELS—Henry and Ken



8-2 MS OTS on Ken



8-3 MS OTS on Henry — rack focus to Chris and Jimmy



8-4 MS of car pan and tilt to LS of Chris and Jimmy. Camera at Door Handle height

****Not listed – Montage of Z and Montage of 180SX**



Scene 9 EXT. R32/Bunker/NAVAL COMPLEX - DAY

- 9.1-1 Tilt down from sky to a MS dolly right with Ryan legs walking by front of 300ZX as Chester drives up. Cam low to ground
- 9.1-2 LS to MS Dolly in as R32 drives towards camera to stop.
- 9.1-3 MCU through Chester window as he gets out.
- 9.1-4 MS two Chester and Ryan with 300ZX in FG as Mech drops it on jack rack focus to them talking.








Scene 10 EXT. GAS STATION – Day

- **10-1 CU ENEOS Flap
- 10-2 ELS Henry, Jimmy, and Chris.
- 10-3 FS Henry and Jimmy
- 10-4 MS Henry and Jimmy
- 10-5 MS OTS on Henry (turns into a shot of Boss.)
- 10-6 MS OTS on Jimmy (Chris in BG). (turns into Two when Chris walks up and stands next to Jimmy)
- 10-7 MCU on Chris with Pump in FG, also OTS of Chris when he looks to Jimmy and Henry in BG







Scene 10 EXT. GAS STATION – Day

-  10-3 FS Henry and Jimmy
-  10-4 MS Henry and Jimmy, pan to Jimmy scolding Chris
-  10-5 MS OTS on Henry (turns a shot of boss.)
-  10-6 MS OTS on Jimmy (Chris in BG). (turns into Two when Chris walks up and stands next to Jimmy)
-  10-8 MCU Jimmy, pan to Chris Yawning








Scene 10 EXT. GAS STATION – Day

-  10-3 FS all of them.
-  10-5 MS OTS on Henry (turns a shot of boss.)
-  10-6 MS OTS on Jimmy (Chris in BG). (turns into Two when Chris walks up and stands next to Jimmy)
-  10-8 MCU Jimmy and Henry



Scene 10 EXT. GAS STATION – Day

-  10-3 FS all of them.
-  10-5 MS OTS on Henry (turns a shot of boss.)
-  10-6 MS Pan to show cars pulling up and jimmy and Chris attending to them. (probably a PU)
-  10-8 MCU Henry
-  10-9 MCU boss.

**10-10 CU INSERT inside car of squeegee window (Match Cut motion to...)

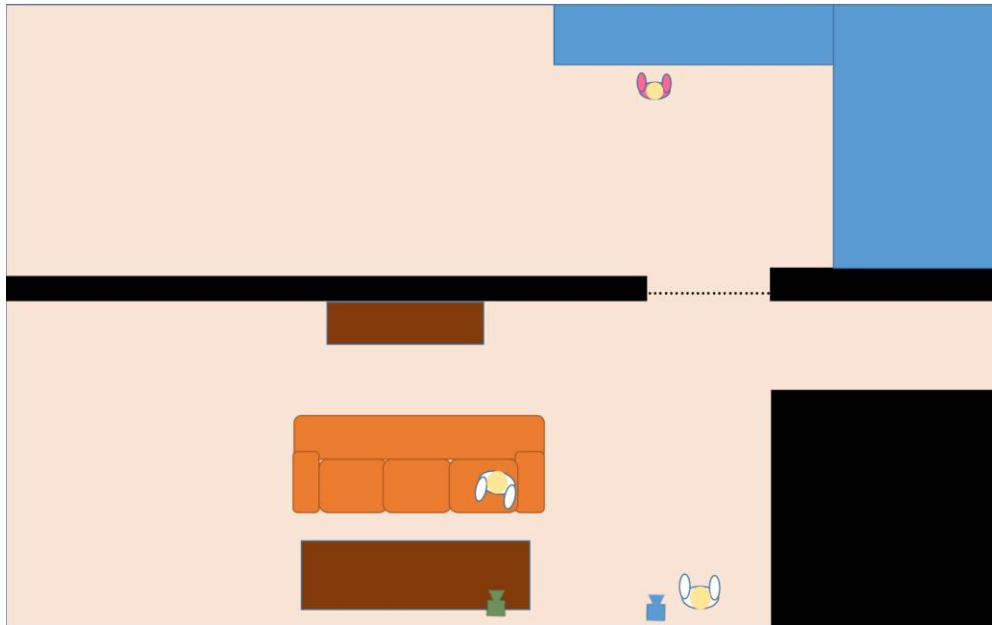
Scene 11 EXT. TRAN HOME/STREET - NIGHT

-  11-1 Follow focus Chris approaching, car in FG. Telephoto



Scene 12 INT.LIVING ROOM/TRAN
HOME - NIGHT

12-1 LS OTS of Chris seeing kitchen
doorway and mom in kitchen cooking.



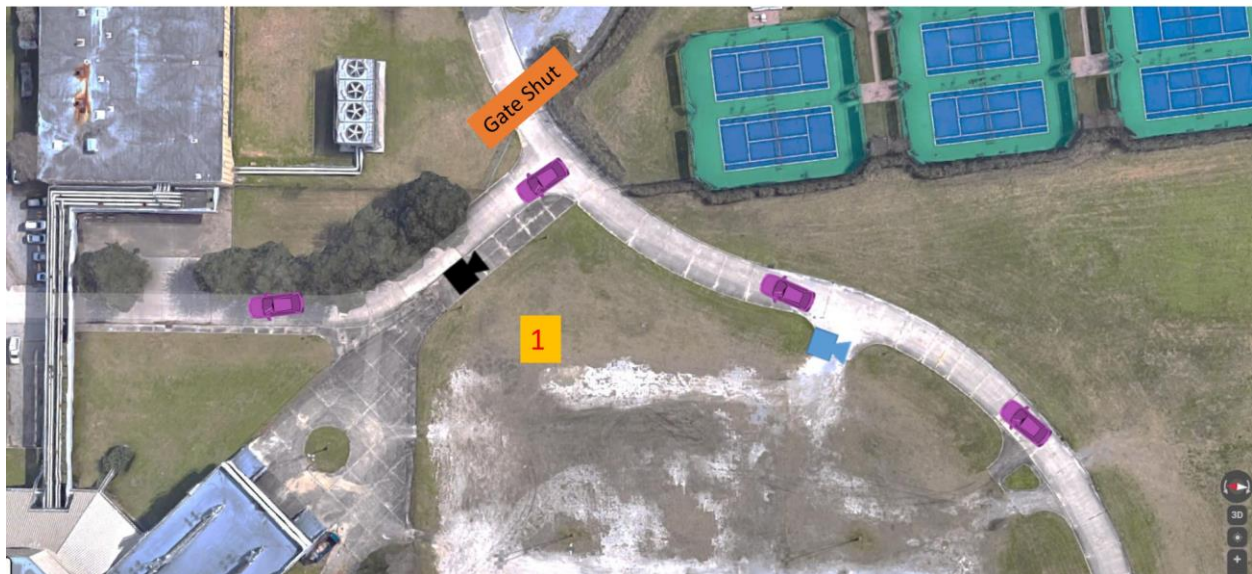
12-2 MS Chris sitting
down. Match cut to...

**12-3 CU insert of
books.

Scene 13 EXT. HENRY'S S14/ABANDON NAVAL Complex- NIGHT

13.1-1 LS Car drives by

13.1-2 LS Car poorly drifts
(4.3-2)



13.2-1 MS of them.

13.2-2 Low angle on Henry, Shifter in FG

13.4-1 CU Henry

13.3-2 Int. OTS of Driver seeing
Car pass them up. Stunt Driver



Scene 13 EXT. HENRY'S S14/ABANDON NAVAL Complex- NIGHT

13.3-1 Mounted on Car, does not show driver

****13.3-2 Int. OTS of Driver seeing
Car pass them up. Stunt Driver**

13.3-3 LS 350Z drifts
well (4.5-1)

13.3-4 Telephoto (4.4-2)



Scene 14 EXT. ABANDON NAVAL COMPLEX – NIGHT

Montage of cars

Scene 15 EXT. Convenience Store - NIGHT



**15-1 CU drink from vending machine

15-2 MLS Henry and RJ. Jimmy approaches. They toast.

15-3 MCU OTS of RJ on Henry. Use for reveal of Ken.

15-4 MCU solo of Jimmy

15-5 MLS clean of Ken

Scene 15 EXT. Convenience Store – NIGHT cont'd



- 15-2 MLS Henry and RJ. Jimmy approaches. They toast. PU at end, hold on Jimmy scrambling to chug his drink. Then pan right as Henry's car back's into view and Jimmy arrives at passenger side.

Scene 15 EXT. Convenience Store – NIGHT cont'd



- 15-6 Handheld through driver window on Jimmy. Then show car leaving then back to Jimmy for reaction.

Scene 15 EXT. Convenience Store – NIGHT cont'd



15-6 Handheld through driver window on Jimmy. Then show car leaving then back to Jimmy for reaction.

Scene 16.1 EXT. HENRY'S S14/NAVAL Complex - NIGHT



16.1-1 LS of cars going by.
(13.1-1)

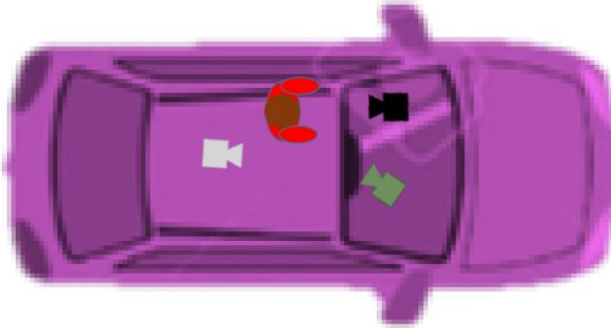





16.3-1 & 17.2-1 LS of cars drifting the turn (4.3-2, 13.1-2)

Scene 17.2 EXT. RJ'S S13/NAVAL Complex - NIGHT

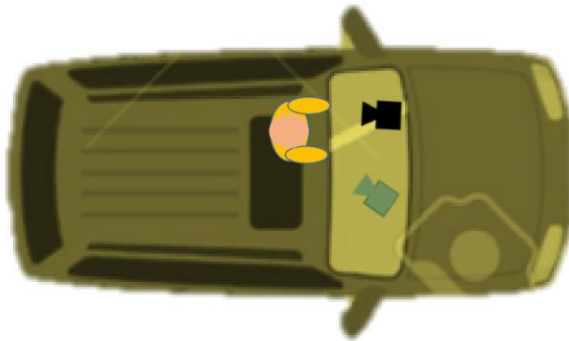




Scene 16.2 INT. HENRY'S 180SX/NAVAL COMPLEX - NIGHT



-  16.2-1 Low angle on Henry, Shifter in FG (same as 13.2-2)
-  16.2-2 CU Henry (same as 13.4-1)
-  16.2-3 Int. OTS of Driver seeing Car pass them up. Stunt Driver (same as 13.3-2)

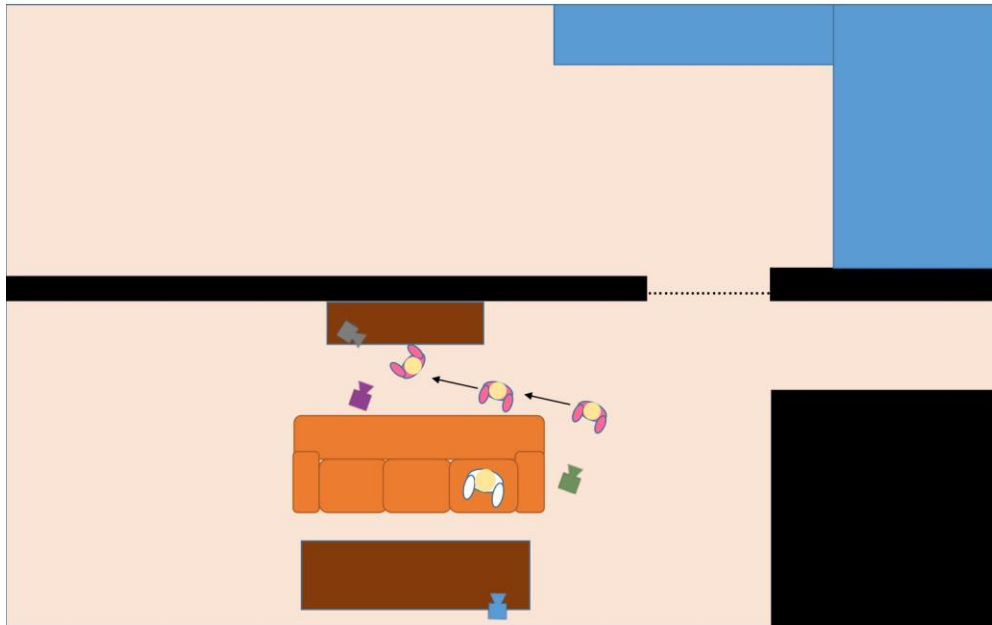
Scene 17.1 INT. RJ'S S13/NAVAL COMPLEX - NIGHT



-  17.1-1 CU RJ
-  17.1-2 Low angle on RJ, Shifter in FG

Scene 18 INT.LIVING ROOM/TRAN HOME - NIGHT

18-1 LS similar to 12-1



18-2 MCU of Linh reading the card

**18-3 MCU card on ground

18-4 MS Linh at altar

***18-5 CU of pictures

18-6 CU low angle on Linh



Scene 19.1 EXT. HENRY'S S14 & RJ'S S13/NAVAL Complex – NIGHT

Scene 19.4 EXT. HENRY'S S14 & RJ'S S13/LONG BEND/NAVAL COMPLEX - NIGHT



19.1-1 Both drift poorly (4.5-1, 13.3-3)



19.4-1 Zoom to the Long bend



19.4-2 Telephoto of RJ braking hard.



Scene 19.5 EXT. HENRY'S S14/CLIMATIC TURN/NAVAL COMPLEX - NIGHT



19.5-1 Rear Breaks loose



19.5-2 Car's inertia switches



19.5-3 Telephoto of car sliding into barricade

****19.5-4 Dolly shot to simulate car sliding into camera. (black duvatene background)**



Scene 19.2 INT. HENRY'S 180SX/NAVAL COMPLEX - NIGHT



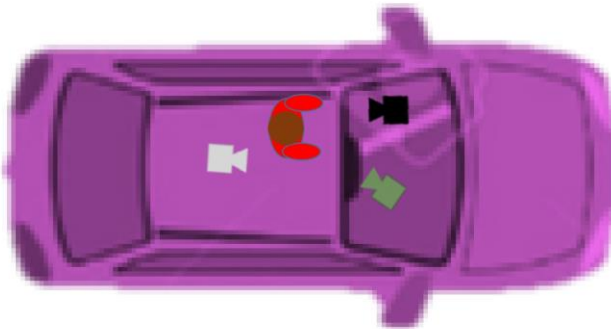
19.2-1 CU Henry
(same as 13.4-1)



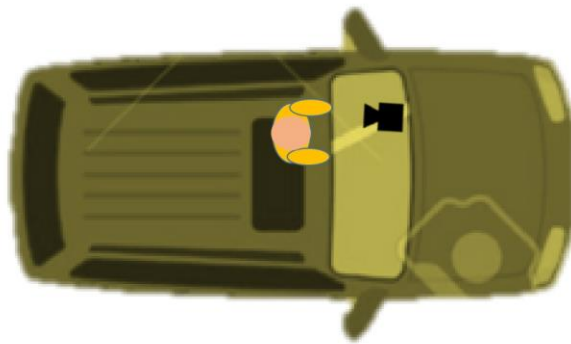
19.2-2 Low angle on
Henry, Shifter in FG
(same as 13.2-2)



19.2-3 Int. OTS of Driver seeing
Car pass them up. Stunt Driver
(same as 13.3-2)



Scene 19.3 INT. RJ'S S13/NAVAL COMPLEX - NIGHT



19.3-1 CU RJ

Scene 20 EXT. Convenience Store – NIGHT



20-1 LS of Jimmy playing
with payphone. Pan to RJ car

Scene 20 EXT. Convenience Store – NIGHT



20-2 MS OTS Jimmy on RJ, track him from exiting car to payphone

20-3 MS OTS on Jimmy

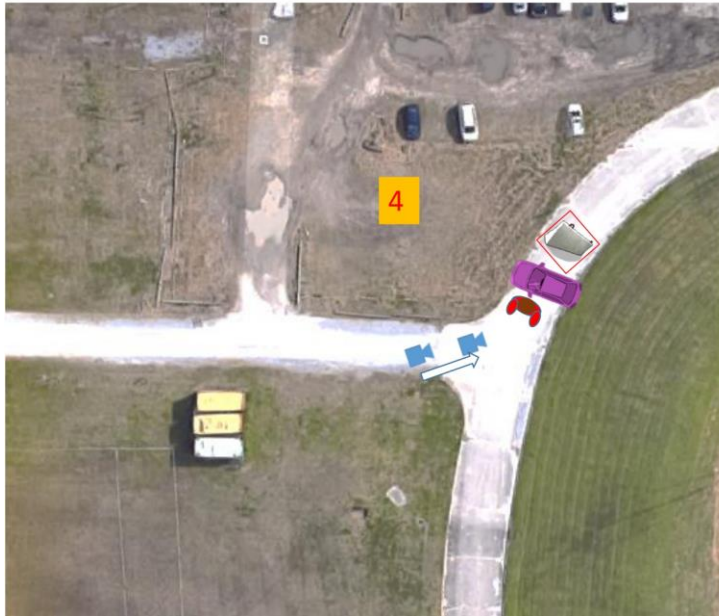
20-4 MS Two of them at payphone

20-1 LS of Jimmy overdoing it.

20-5 MCU RJ at phone

20-6 MCU Jimmy sliding in

Scene 21 EXT. CLIMATIC TURN/NAVAL 21 COMPLEX - NIGHT



21-1 MS Dolly and Pan to Henry sulking.





Scene 22 BUNKER/NAVAL COMPLEX - NIGHT

- 22-1 ELS – Ken and Ryan hanging out as car spins out in front of them (use end of Ryan’s car smoking tires as transition to next scene)
- 22-2 MS- Both in front of car.
- 22-3 MS OTS of Ken on Ryan getting into car.
- 22-4 MCU through Passenger window of Ryan’s car.

Scene 23.1 EXT. CLIMATIC TURN/NAVAL COMPLEX - NIGHT



- 23.1-1 LS Dolly showing them trying to tow the car out.
- 23.1-2 MCU of car on railing barricade.
- 23.1-3 MS RJ pushing

Scene 23.1 EXT. CLIMATIC TURN/NAVAL COMPLEX - NIGHT



23.1-4 MS Henry and RJ, car in bottom of frame.

- Telephoto, rack focus to empty corner then back to them.

23.1-5 MCU Henry thinking about their position.

23.1-6 MCU Henry and RJ hitting the ground facing the camera

Scene 23.2 EXT. DRIFT/CLIMATIC TURN/NAVAL COMPLEX - NIGHT



23.2-1 LS of Corolla through Henry's car windows. ZOLLY (dolly back as zoom in) **HFR**

23.2-2 LS, their POV, of Corolla. Low Angle **HFR**

23.2-3 MS to MCU Dolly in on their faces.

- Attach lights to Dolly to simulate car lights headed for them
- Light needs to intensify as it approaches

23.2-4 LS of Corolla passing by.

23.2-5 MS of Corolla

Scene 23.3

23.3-1 MCU of Henry in Foreground, RJ in BG. Pull focus as Henry approaches camera

23.1-5 MCU Henry thinking about their position.

Scene 24 Gas Station - Day



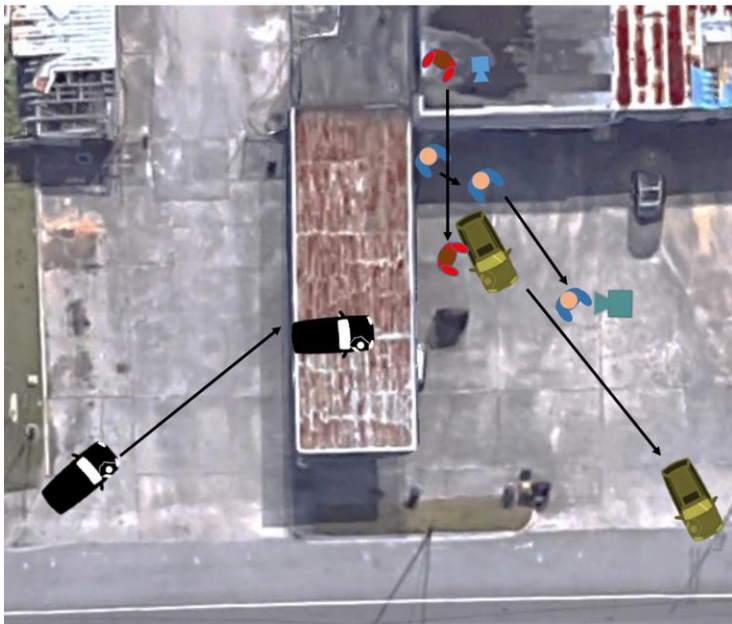
24-1 MS of Henry finishing at Gas Pump, Dolly back as her rejoins Richard and RJ, ends in Full Shot

24-2 MCU Richard

24-3 MS Henry and RJ.

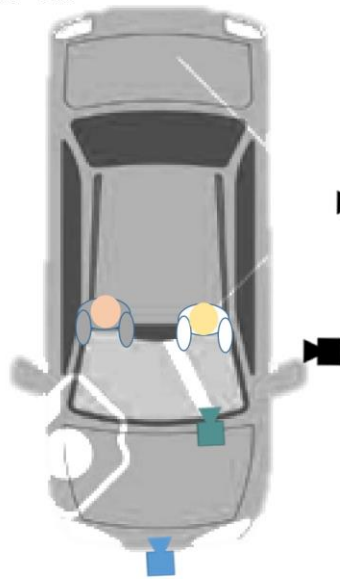
24-4 MCU RJ

Scene 24 Gas Station - Day



24-5 CU of Richard for VO (young). Zoom out and Tilt down to reveal car. Richard in a MS or MCU.

Scene 25 INT. CHRIS CAR/HWY - DAY



25-1 MCU on Chris through windshield

25-2 MS both in Car

25-3 MCU OTS of Chris through his widow on Jimmy, rack focus to CU of Chris for VO.

Scene 26 EXT. BACK OF RESTAURANT/PHO SHOP - DUSK



Scene 26 EXT. BACK OF RESTAURANT/PHO SHOP - DUSK



26-2 MS Linh on Phone.

**26-1 MCU Linh on Phone.



26-3 LS of Linh, pan to Henry and RJ coming around corner. This is now their MS.

**26-4 MCU RJ (Pantomime driver)



Scene 26 EXT. BACK OF RESTAURANT/PHO SHOP - DUSK cont'd



26-3 use to let Linh cross frame and set new 180. Will also be used at end when she returns looking at notepad.



26-5 MS Shoulder rig on Henry and RJ. Use to get them backing up from being shooed. Be solid after they stop moving. 50-70mm



26-6 MCU Shoulder rig on Linh. 50-70mm (sit on an apple box or something to be at her height.)



Scene 26 EXT. BACK OF RESTAURANT/PHO SHOP – DUSK cont'd



26-3 use to let Linh cross frame and set new 180. Will also be used at end when she returns looking at notepad.



26-5 Becomes Linh's MCU with RJ and Henry in BG.



26-7 LS to MLS 70-100mm see RJ and Henry with Linh listening in background.

**26-8 CU Linh for V.O.

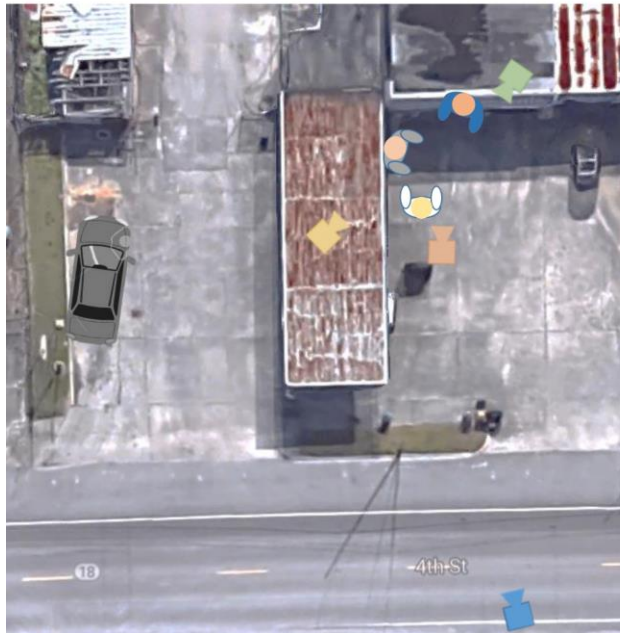


Scene 27 EXT. Gas Station - Night



27-1 MS of Richard exit locking up, Pan to open garage door. Chris and Jimmy hang up clothes and exit. Richard steps in shutting off the lights.

Scene 27 EXT. Gas Station - Night



27-2 MS OTS of them two on Richard.

27-3 MS two OTS Richard on them (rack focus to car) Use to Pan with them as they drive off. Pick up shot.

27-4 MCU Chris in FG, Jimmy in BG next to Richard. Cam from Sedan POV

**27-5 CU Richard for VO

**27-6 Montage shots of Sedan

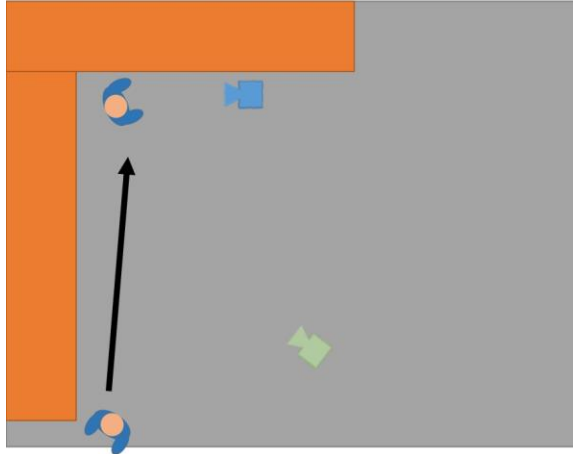
Scene 27 EXT. Gas Station - Night



27-4 MS two OTS Richard on them (rack focus to car) Use to Pan with them as they drive off. Pick up shot.

Scene 28 INT. Garage/Gas Station - Night

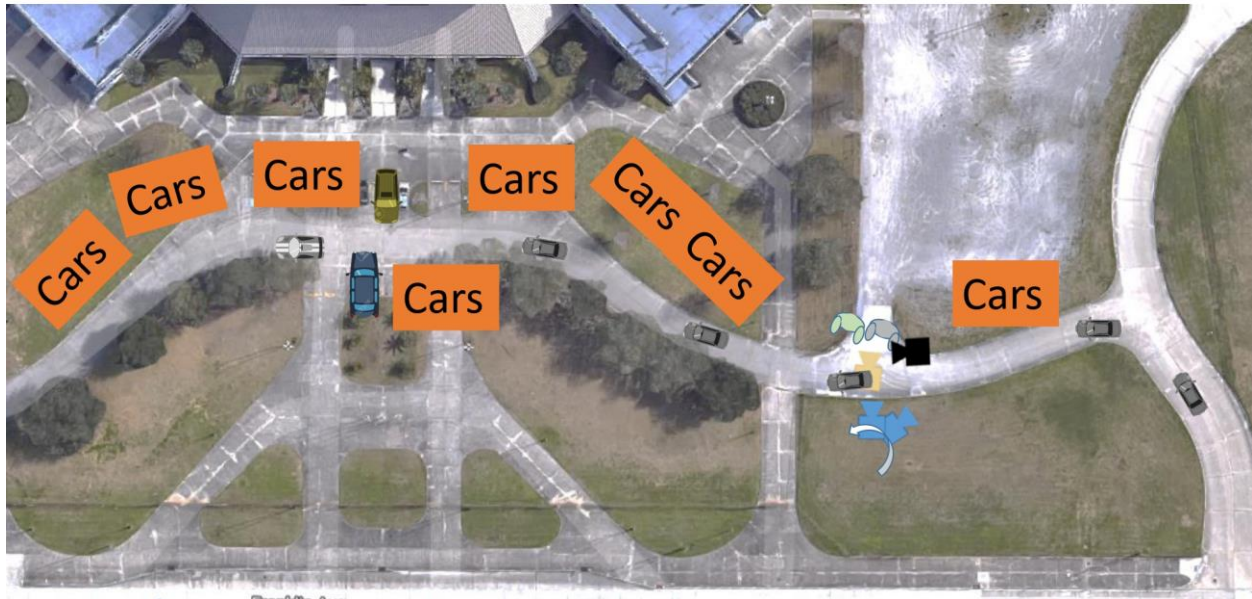
28-1 MS of bench, Richard enters, turns on light and sits down on stool.



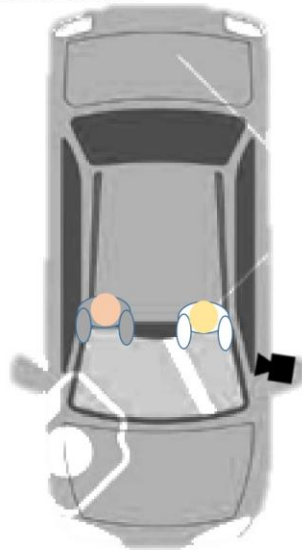
28-2 MCU Richard on Phone

Scene 29.1 EXT. TE71/COMPLEX ENTRANCE – NIGHT

29.1-1 ELS Many cars are out. TE71 drives past by.
29.1-2 MS Max and Perkins 29.1-3 Perkins POV



Scene 29.2 INT. TE71/COMPLEX ENTRANCE – NIGHT



29.2-1 MS from door straight on of them in the car.

Scene 29.3 EXT. TE71/COMPLEX ENTRANCE – NIGHT



29.3-1 LS on emerald tide pan right to MCU Henry and RJ



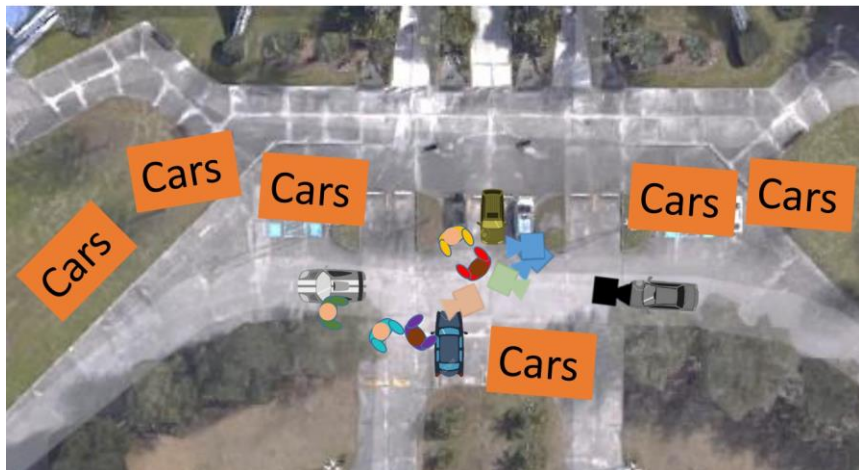
29.3-2 MS – Jimmy camera tilts to focus on car (Henry's perspective)



29.3-3 MCU Chris nervous in car

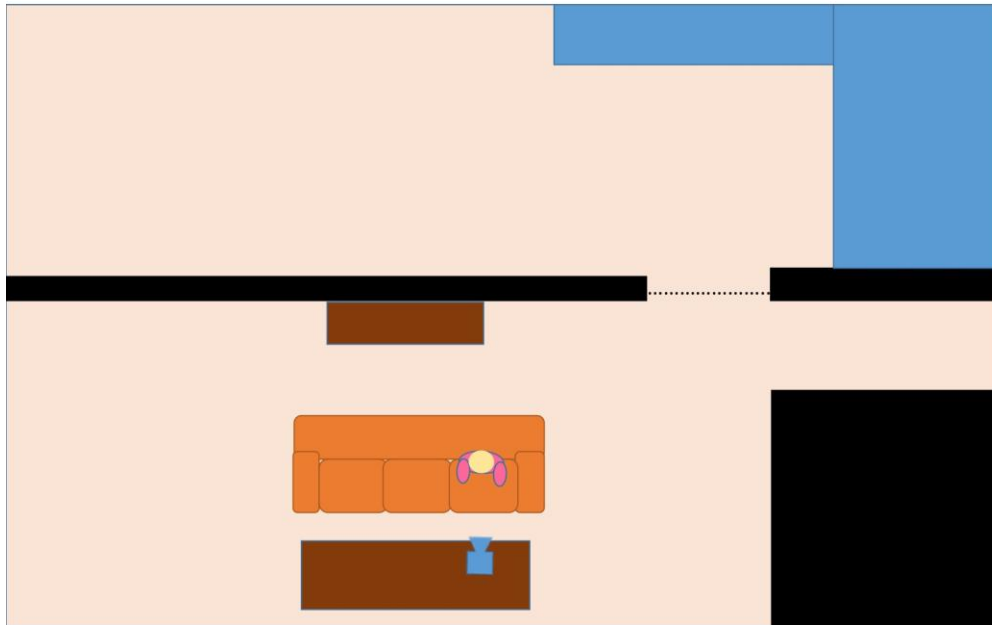


29.3-4 MCU Natalie's line/reaction



Scene 30 INT.LIVING ROOM/TRAN HOME - NIGHT

30-1 MCU Linh on Phone



**30-2 Insert CU of photograph in her hand

Scene 31.1 EXT. Naval COMPLEX ENTRANCE – NIGHT

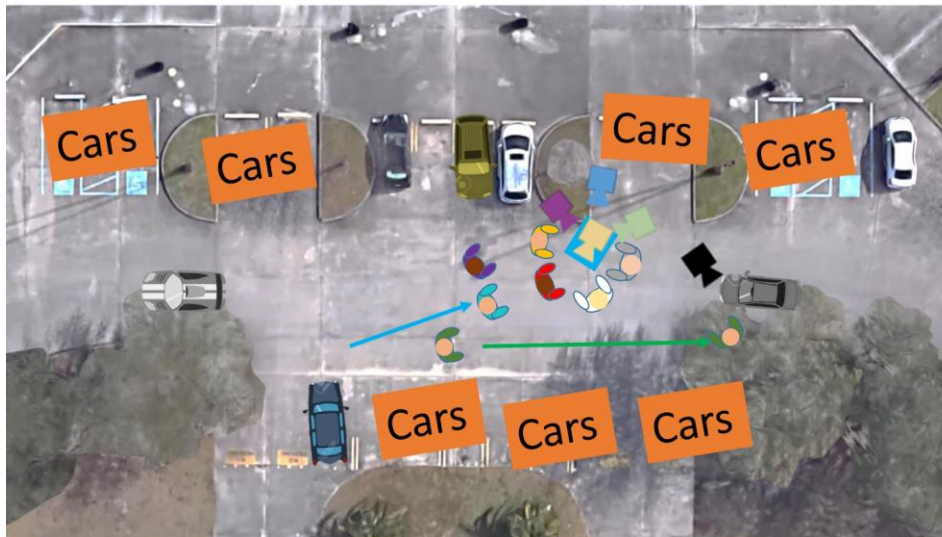
31.1-1 MLS all four of them.

Henry and RJ open to allow Chester and Natalie to be seen when Chester butts in.

31.1-2 MS Jimmy and Chris

Chris and Jimmy open up to allow Ken.

31.1-3 MCU Henry and Chris
"Trust me."



31.1-4 MS Henry and RJ

31.1-5 MS Ken by Chris
Car, people in BG. "The river Dragons..."

**31.1-6 Pan around at crowd. Chris POV.

Scene 31.2 EXT. Naval COMPLEX ENTRANCE – NIGHT



31.2-1 LS of both cars facing front



31.2-2 LS of both cars facing rear.



**31.2-3 CU Chris

**31.2-4 CU Ken

**31.2-5 Ken's exhaust?
Maybe

CAMERA REPORT



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

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

Student: Carl Johnson Email: [REDACTED] Cell #: [REDACTED]
Course #: 5530 Course Professor: Garagiola Project Title: Ronin Nights

Date: 10/25/19 Director of Photography: Ben Dannelon Camera Op: [REDACTED]
1st AC: Andrew 2nd AC: Kelly Wilers Camera: [REDACTED]
Aspect Ratio: [REDACTED] Compress: [REDACTED] Resolution: [REDACTED] Color: [REDACTED]

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
9.1	1	24-70	1.8	24		11	
9.1	2	1	1.8	24			
9.1	3			24			
9.1A	1			60			
9.1A	2			60			
9.1B	1	70-200		24			
9.1B	2	70-200		24			
9.2	1	24-70					
9.2	2	24-70					
9.2	3	24-70					

Date: _____ Page _____ of _____

Student Filemaker: Carl Johnson

CAMERA ROLLS

Project Title: Ronin Nights

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
9.2	4	24-70	1.8	24		1	
9.2A	1		1.8			1	
9.2A	X		1.8				wrong slate
9.2	5		1.8				
9.2A	2		1.8				
9.2A	3		1.8				
9.2A	4		1.8				
9.2B	1						
9.2B	2						
9.2B	3						
9.2B	X						
9.2B	4						
9.2C	1						Rack
9.2C	2						finder of 9.2 and 9.2A
9.2D	1		2.4				garbage
9.2D	2		2.4				
9.2D	3						
9.2D	4						

Date: _____ Page _____ of _____

Student Filmaker: Carl Johnson

CAMERA RE

Project Title: Konin Nights

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
1.2D	5	24-10	2.8	24		1	
1.2D	6		2.8	24		1	good
3.2	1		1.8	24		2	INT. Actor slate car on
3.2	2		1.8	24		2	car on
3.2	3		1.8			2	Car on
3.2A	1					2	Natalie INT.
3.2A	2					2	
3.2A	3					2	
3.2B	1					2	Chester coverage
3.2B	2					2	
3.2B	3					2	
3.2B	4					2	
3.2B	5					2	*added sound blanket on top car
3.2A	1						inserts
3.2C	2						
3.2C	3						
3.2C	3						hand on back no slate
2.2	1					2	Master shot stunt

MOS
↓

Date: _____ Page _____ of _____

Student Filmmaker: Carl Johnson

CAMERA REPORT

Project Title: Ronin Nights

CAMERA REPORT



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New Orleans, LA 70148
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www.uno.edu

Student: Carl Johnson

Email: [REDACTED]

Cell #: [REDACTED]

Course #: 5530

Course Professor: Garagiola

Project Title: Ronin Nights

Date: _____ Director of Photography: _____ Camera Op: _____
1st AC: _____ 2nd AC: _____ Camera: _____
Aspect Ratio: _____ Compress: _____ Resolution: _____ Color: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
22	2						
22	3						
22	4pt						
22A	1						
22A	2						Wider
22A	3						
22A	4						
22A	5						
22B	1						
22B	2						

Date: _____ Page _____ of _____

[illegible]

Date: _____ Page _____ of _____

Student Filmmaker: Carl Johnson

CAMERA

Project Title: Ronin Nights

CAMERA REPORT



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THE UNIVERSITY of NEW ORLEANS

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New Orleans, LA 70148
(504) 280-6317 / Fax (504) 280-6318
www.uno.edu

Student: Carl Johnson

Email

Cell #:

Course #: 5530

Course Professor: Garagiola

Project Title: Ronin Nights

Date: 10/27/19

Director of Photography: Ben Dannelon

Camera Op:

1st AC: Kelly Witters

2nd AC: Kenzy Latham

Camera:

Aspect Ratio:

Compress:

Resolution:

Color:

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
29.2	1						
29.2	2						
29.2	3						
4.3	1					5	+13, 16.1, 16.3, 17.2
4.3	2						
4.3	3						
4.4	1						↓ Tail Gate
13.3	1						
13.3	2						
4.5	1						Tail Gate

Date:

Page

of

Student File # _____ Maker: Carl Johnson

CAMERA ROLL

Project Title: KOHIN MIGHT

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
13.3A	1						Didn't say tail slate
13.3A	2						Tail slate
13.3A	3						Tail slate
14.1	1						No slate
14	1						
14A	1						Tail slate / didn't say Apple
23.2C	2						Tail slate
23.2C	3						Tail slate ON Camera sound
23.2D	1						Tail slate
23.2D	2						
19.5	1						Tail slate
19.5	2						Tail slate
14.1	1						No slate
1	1						
1	2						
1A	1						Tail slate
1A	2						Tail slate (come sound ONLY)
2.1	1						

Date: _____ Page _____ of _____

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THE UNIVERSITY OF NEW ORLEANS

New Orleans, LA 70148
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www.uno.edu

Student: _____ Email: _____ Cell #: _____
Course #: _____ Course Professor: _____ Project Title: _____

Date: _____ Director of Photography: _____ Camera Op: _____
1st AC: _____ 2nd AC: _____ Camera: _____
Aspect Ratio: _____ Compress: _____ Resolution: _____ Color: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
26D	2						
26E	10		2.6				
26E	2						
26E	3						
26F	1						
26G	1		2.8				
26G	2						
26H	10						
26H	2						
26J	1						

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
26J	2						
26J	3						
26J	4						
19.3/17.1	1	16-35					
19.3/17.1A	1						
19.3/17.1B	1						
13.2	1						+13.4/16.2/19.2
13.2	2						+13.4/16.2/19.2
13.2	3						+13.4/16.2/19.2 - didn't slate
3Cor				60			MOS
13.4/13.2	1	16-35					
4.2	1						
4.2A	1						
4.2A	2						
4.2B	1						MOS
4.2B	2						
4.2B	3						
1-2	1						
1-2	2						
1-2	3						
3.2D	1	24-70					

Date: _____

Page _____ of _____

Date: _____ Director of Photography: _____ Camera Op: _____
 1st AC: _____ 2nd AC: _____ Camera: _____
 Aspect Ratio: _____ Compress: _____ Resolution: _____ Color: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
27	2						
27	3						
27	4						
27	5						
27	6		1.8				
28	1						
28A	1						
28A	2						
28A	3						
106	1						

106 2

Date: _____ Page _____ of _____

Sc.	Take	Lens	Stop	FPS	Filter	Roll
10H	1		1.8			
10H	2					
10J	1					
27A	1					
30	1	24-70	2.0			14
30	2					
30	3					
30	4SER					
30	5SER					
26	1		1.8			
26	2					
26A	1					
26A	2					
26B	1					
26B	2					
26C	1					
26C	2					
26D	1					

Student filmmaker: _____

CAMERA REPORT

Project Title: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
24D	2	70-200	2.0	1	6 Stop		
24D	3						
24B	4						
24B	5						
1Q	1	24-70	2.0			13	
1Q	2						
10A	1						
10A	2						
10A	3						
10B	1		2.2				
10B	2		2.2				
10C	1		2.3				
10D	1		2.0				
10D	2						
10D	3PU						
10E	1						
10F	1						
27	1						

Date: _____

Page _____

of _____

Student: Carl Johnson Email: [REDACTED] Cell #: [REDACTED]
 Course #: 5530 Course Professor: Garagiola Project Title: Ronin Nights

Date: 11/2/19 Director of Photography: Ben Donnellon Camera Op: [REDACTED]
 1st AC: Andrew 2nd AC: Kenzy Latham Camera: [REDACTED]
 Aspect Ratio: [REDACTED] Compress: [REDACTED] Resolution: [REDACTED] Color: [REDACTED]

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
7	1					120	
7	2						
7	3						
7	4						
7A	1						
7A	2						
7A	3						
7A	4						
7A	5						
8	1	24-70					

Date: _____ Page _____ of _____

Student Filmaker: Carl Johnson

CAMERA REEL

Project Title:

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
8A	1	24-70					
8A	2	↓					
8A	3	↓					
8A	4	↓					
8B	1	24-70	2.8	24			
8B	2	↓	↓	↓			
8B	3		2.6	24			
8C	1		2.6	24			
8C	2		2.1				
8C	3		↓				marked as 8C 2 on slate
8C	4		↓				
8D	1		1.8				no slate
8E	1		2.8				
8E	2		↓				
8F	1		↓				
8F	2	↓					
8G	1		1.4				sound didn't get tail slate
8G	2						

Date: _____

Page _____ of _____

Student Filmmaker: Carl Johnson

CAMERA REEL

Project Title: Ronin Nights

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
8G	3	24-70	1.9				
8H	1		2.0				
8H	2		↓				
8H	3		↓				
8J	1		↓				
8J	2		↓				2nd sticks
24	1		1.8				bad take
24	2	70					
24	3						
24	4						
24	5						scene 24, not 44
24	6						
24	7						
24	8						
24A	1		2.8				
24A	2						
24A	3						
24B	1		2.0		stop		
			2.0		6		

Date: _____ Page _____ of _____

Ronin Nights original Calendar before chaos.

2019 NOVEMBER						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
27	28	29	30	31	1	2
3 Last day of Principal photography	4	5 Show rough cut1 to studio class	6	7	8	9
10	11	12	13	14 Record Car sounds in Mississippi	15	16
17	18 Record Car sounds in NOLA	19	20	21	22	23
24	25	26	27	28	29	30

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2019 DECEMBER						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1 Rough cut 2	2 Test screen Rough cut 2 sometime in the week	3	4	5	6	7
8	9	10	11	12	13	14 Email Rough cut 3 To Erik and Katie
15 Send Rough Cut 3 to 401Linc for estimate	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

Free Printable Calendars From towncalendars.com

2020 JANUARY						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
29	30	31	Picture lock 1	2	3 Shoot Kickstarter video	4
5	6	7	Launch Kickstarter Kickstarter	9	10	11
12 Color Correction	13	14	15	16	17	18
Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter
19 Color grade with Ben	20	21	22	23	24	25
Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter
26	27	28	29	30	31	1
Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter

Free Printable Calendars From towncalendars.com

2020 FEBRUARY						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
26	27	28	29	30	31	1
Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter
2	3	4	5	6	7	8
Start working with Composer	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter
9	10	11	12	13	14 Send audio files to post sound house	15
Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter
16	17	18	19	20	21	22
Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter
23	24	25	26	27 Reach Kickstarter goal	28	29
Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter	Kickstarter

Free Printable Calendars From towncalendars.com

2020 MARCH						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1 Finalize music	2	3 Send music to post sound	4	5	6	7
8	9	10	11	12	13	14
15 Final touches	16	17 Export final film	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

Free Printable Calendars From towncalendars.com



Student:	Email: Phone:
Composer:	Email: Phone:
Project Title: Ronin Nights	Date: 03/23/2020

COMPOSER LICENSE AGREEMENT FOR THESIS FILM

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

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

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

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

ACCEPTED AND AGREED TO:

Composer:	Oliver Bonie PRINT NAME	 SIGNATURE	03/23/2020 DATE
Student:	Carl Johnson PRINT NAME	 SIGNATURE	03/23/2020 DATE

CERTIFICATION OF AUTHORSHIP

I, Oliver Bonie, certify that I have composed all musical compositions and/or musical material submitted by me to Carl Johnson Student/ Student for use in the Thesis Project currently titled "Ronin Nights" and that such compositions and/or materials are original creations by me and the Student's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.

Signature of Composer:

Ronin Nights

Acct#	Category Description	Page	Total
11-00	STORY / RIGHTS & WRITING - see director	1	0
13-00	PRODUCER AND STAFF	1	0
14-00	DIRECTOR	1	0
16-00	CAST - (SAG Deferred)	1	0
17-00	STUNT COORDINATOR - Labor (Not Deferred)	2	1,161
TOTAL ABOVE-THE-LINE			1,161
20-00	EXTRAS & STAND-INS - Labor	3	0
21-00	PRODUCTION STAFF - Labor	3	0
22-00	PRODUCTION DESIGN - Labor	3	0
23-00	PRODUCTION DESIGN - Rentals/Materials	4	500
24-00	CASTING - Labor	4	0
25-00	PHOTOGRAPHY - Labor	4	0
26-00	PHOTOGRAPHY - Rentals, etc	5	571
27-00	SET OPERATIONS - Material/Rentals	6	500
28-00	CRAFTY/CATERING - Labor	6	0
28-00	CRAFTY/CATERING - Materials/Rentals	7	2,700
29-00	PROD. SOUND - Labor	7	0
30-00	PROD. SOUND - Rentals, etc	7	920
31-00	WARDROBE - Labor	8	0
32-00	WARDROBE - Materials/Rentals	8	431
33-00	MAKEUP & HAIR - Labor	8	0
34-00	MAKEUP & HAIR - Materials/Rentals	9	300
35-00	TRANSPORTATION - Cars	9	904
36-00	STUNTS - Labor	10	0
37-00	LOCATIONS & FACILITIES - Labor	10	0
38-00	LOCATIONS - Rentals	10	0
TOTAL PRODUCTION			6,826
43-00	EDITOR - see director	12	0
44-00	EDITORIAL - supplies	12	0
45-00	Assistant Editor	12	0
46-00	MUSIC & POST PRODUCTION SOUND	12	0
47-00	VISUAL EFFECTS	12	0
TOTAL POST PRODUCTION			0
67-00	additional PRODUCTION INSURANCE	14	0
70-00	GENERAL EXPENSES	14	0
TOTAL OTHER			0
	CONTINGENCY : 5.0%		399
	Total Above-The-Line		1,161
	Total Below-The-Line		6,826
	Total Above and Below-The-Line		7,987

Acct#	Category Description	Page	Total
	Grand Total		8,386

RE: Tuesday class/screening

Katie Garagiola <kgaragio@uno.edu>

Mon 2/10/2020 1:42 PM

To: Carl Robert Johnson <crjohns1@my.uno.edu>

Hi! Let's screen tomorrow evening.

I have confirmation of attendance from:

Zach
Malachi
Ben
Duane
Dustin
Dylan
ME

I've also reached out to Bryan who has all the 1st years during that time frame to see if they wanted to take a field trip over to watch. So we might have more. But at least you would have the above 7.

Please confirm if you want to do this, otherwise I'll let the students know they don't need to attend if they don't want.

From: Carl Robert Johnson**Sent:** Saturday, February 8, 2020 9:33 PM**To:** Katie Garagiola <kgaragio@uno.edu>**Subject:** Tuesday class/screening

I'm trying to get a cut together with all the sound I've been working on and some pick up shots for Tuesday's Feb 11 class.

Not sure what the attendance has been like but need some type of audience to see it. Not sure the questions for a questionnaire but I need to be in a room feeling the room out as they watch it.

Is that something that can be done for Tuesday?

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Distribution Plan for Ronin Nights

I currently have no festivals that I feel Ronin Nights would be great for except the International Motor Film Awards which is held in London which the student entrance fee is free. I don't know if I will be happy with the film for the early bird deadline on April 1st but will before June 1st. There are a lot of costs I want to try and recoup first so I will be attending drift events for a few months after graduation selling merchandise before I start to submit it to film festivals for television shows and such. I have no plan to submit to the New Orleans Film Festival. Considering the reaction of my crew over my script and the NOFFs typical programming, I'm going to stay away from it and other festivals like it.

I would like to somehow submit it to Netflix or Amazon as a way to get a meeting to pitch the series but at this time, I'm unaware of what the steps are for that.

As for the UNO Film Fest, their call for entries doesn't open until sometime in April, after this binder is due.











Carl Johnson earned his B.A. in Sociology from LSU in 2007. His first film set experience came as a p.a. for Video Assist on the last day of 2nd Unit shooting of *Red* (2010). From 2010 to 2017 he has worked on a number of short films, commercials, and feature films. Use his creative skills and adaptability Carl started making his own films and web series. Along the way he has taught himself many filmmaking skills and currently works as a freelance editor.

Wanting to refine some of his skills Carl attended the MFA film program at the University of New Orleans. Upon being awarded the Nims Award, funds to be used on a thesis project, Carl shot his thesis film in the fall of 2019. Unlike most student films, Carl made a proof of concept television pilot drift racing, the fastest growing motorsport in the country. He hopes to get the series picked up by a studio in the future.

Resume

Freelance

2014 to present

Videographer and Editor
-film and edit commercials
-edit weddings
-edit demo reels
-edit industrials
-edit short films

CMA10/GMA – cable access channel

2011 to 2014

Videographer/editor
-film and edit high school sports events
-film government meetings
-film and edit commercials

M.A. University of New Orleans 2013

B.A. Louisiana State University 2007

Cast	
Chris Tran	Collin Nguyen
Jimmy Brandt	Dominic Avallone
Henry Thompson	Justin William Davis
R.J.	Joel Griffin
Natalie Smith	Harolyn E. Fleming
Chester	Patrick C. Nicks
Ken Anderson	Austin Krieger
Ryan Anderson	Cody Wise
Linh Tran	Amy Le
Richard May	Jonas Chartock
Max	Richard Luis Bosworth
Perkins	Jon W. Perkins
Phoung Tran	Tom Bui
Stunt Coordinator	
Tyler Galpin	

Written & Directed by	Carl Johnson
Executive Produced by	Duane Prefume
Director of Photography	Ben Donnellon
Art Director	Justin Faxon
Wardrobe Supervisor	Payton Subervielle
Music by	Oliver Bonie
first assistant director	Nick Manning
second assistant director	Emily Mouton
key stunt driver	Jeff Perkins
additional stunt drivers	Zachary Goutierez
	Ryan Wilson
	Joey Himel
	Noah Boudreaux
	Landon James Aucoin
assistant art director	Carla Price
set dresser	Gabriela Aldana
art production assistant	Elizabeth Bundick
graphic designer	Garrett deValcourt

first assistant A camera	Kelly Witters
second assistant A camera	Kenzy Latham
B camera operator	Andrew Madden
D.I.T.	Dustin Foret
camera production assistants	Blaise Bonura
	Zion Marable
boom operator	Ian Glotfelty
sound utility	David Senentz
additional sound mixing	Scarlett Scalise
script supervisor	Bryce Toups
assistant script supervisor	James Pardue
key makeup artist	Jeanette Renee' Netherland
assistant makeup artist	Katherine Hill
chief lighting technician	Gerard Lee Lewis Jr.
key grip	Tyler Euper
best boy grip	William Inderkummen
dolly grips	Daniel Lamplugh
	Noah Stijl
grip & electrics	Ian MacFadyen
	Griffith Goransson
	Lada Egorova
	R.J. Nelson

	Ben Delbert
location manager	Brianna Huber
location coordinator	Sage Laurel Blackledge
craft services	Dylan V. Mininger
grip truck driver	Robbie Morgan
picture vehicle coordinator	John Gautreaux
picture car drivers	Nick Melson
	Jermey Guthrie
water truck coordinator	Erin Price
water truck operator	Eric Boudreaux Jr.
second second assistant director	Stevie Cavalier
production assistants	Elyse Hunt
	Holly Ferrari
	Emelie Lasseigne

Ronin Nights synopsis

After the great flood of 1995 hit the gulf coast, American politics and public opinion abandoned the once great metropolis of New Orleans. The country of Japan stepped in and helped to rebuild the former crescent city into Neo Orleans. Today, eight years later, street racing occurs on abandoned streets and areas throughout the metro area. The local Westbank River Dragons prepare to defend their territory, a closed military complex, against the legendary Lakefront Emerald Tide. Entering Chris Tran and Jimmy Brandt, two high school students who start their first day at work on the last day of school.

Jimmy's excited about earning cash and buying a drift car. Chris seems under interested completely in cars. His focus is on the cute Natalie Smith who offered to help Chris with his math skills while Chris attends summer school. Later that night The River Dragons leader, Henry Thompson, busts his car driving too hard. But that night they see something unexpected. In the early hours, while waiting for a tow truck, they come across a Ronin of the Night. A gray early 80s Toyota Corolla, the same one Henry's boss spoke about just that day. Now with a car down and looking to loose, the River Dragons search for that car's driver.

Their search leads them to a Pho restaurant run by Chris Tran's mom. They don't find the car but later that night the car arrives being driven by Chris Tran himself. What the River Dragons and Chris' friend Jimmy learn is that Chris has been secretly driving the military complex course for the past four years as he delivers orders for his family's Pho restaurant. Since he drives in the early morning hours no one has noticed him until now. And because his rote routine every morning has sharpened his skills, Chris' skills at drifting the corners are unknown to him. But with a little encouragement from The River Dragons and Jimmy this Ronin of the Night agrees to race a Legend of the Lakefront.



written & directed by CARL JOHNSON executive produced by DUANE PREFUME starring COLLIN NGUYEN DOMINIC AVALLONE JUSTIN WILLIAM DAVIS JOEL GRIFFIN HAROLYN E. FLEMING PATRICK C. NICKS AUSTIN KRIEGER CODY WISE
AMY LE JONAS CHARLUCK director of photography BEN DONNELLON art director JUSTIN FAXON wardrobe supervisor PAYTON SUBERVIELLE music by OLIVER BONIE
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Vita

Whatever man, game over.