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## **The Way Home**

Barry J. Cunningham

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The Way Home

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 & Theatre  
Film Production

by  
Barry Joseph Cunningham  
B.A. Youngstown State University, 2012  
May, 2020



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## **Abstract**

When I came up with the idea for *The Way Home*, I intended to make a film that mirrored the relationship I have with my own father. I wanted to create a film that showed a dysfunctional family that is finally brought together by the death of the glue that held it together. To do that, I had to examine my own family. I believe the best stories to tell are ones that are personal and raw.

This paper will examine the journey I undertook to make this story. I will provide a script analysis, look at the process of production of the film, and look at key aspects of the film, specifically the screenwriting, the cinematography, the directing and acting, and the editing of the film. I intend to highlight the successes of the film as well as the flaws, what worked and what did not.

Keyword: comedy; drama; death; funeral; dysfunctional; family

## Chapter One

### *Introduction*

During my first two years as a graduate student at the University of New Orleans, I wrestled with many ideas on what my thesis film would entail. From a film about a telekinetic protagonist who fights evil in a post-apocalyptic America to a film about a group of veteran US soldiers fighting poachers in Western Africa, I struggled to create a script that defined me not only as a filmmaker but also as a human.

I eventually settled on a bare-bones script I had started my first year, but had abandoned in an attempt to write a more ambitious script. Originally titled *Forgiven* and focusing more on the relationship between the protagonist and his ex-wife following his father's death, I rewrote the script to reflect my own family and the relationships found within.

The thesis film I yearned to make, with sci-fi aspects and elaborate camera tricks and movements, did not leave the page. Instead, a film that replicated my real-life relationship with my father was the one that was created. I often wonder how the other films would have succeeded, if I had chosen to direct them instead, but I come to the same resolution every time: while I did not choose the film that I wanted to make, I chose the film that I needed to make.

## Chapter Two

### *Treatment*

Ben Manning is an agent who helps independent artists market and sell their work. Ben is playing golf with other men. He walks to the tee box and goes to tee off, but is interrupted by a phone call. He answers the call, a possible buyer for artwork he is selling. He negotiates prices with the buyer, while ignoring several calls from his father. Once they agree on a price, Ben hangs up and reluctantly answers his father's call. This is the moment that he learns his mother has passed away.

Ben flies to his hometown, a small town in Louisiana. He walks outside to find his ride not there. He waits for a while, sitting on the curb of the street. His brother, Ray, races into the airport parking lot and squeals to a stop in front of Ben. Ray apologizes for being late and Ben gets in the truck.

Ben and Ray arrive at their parent's house, where their father Don is working on a model airplane. Don puts some bubblegum in his mouth and chews vigorously. Ben and Don talk and catch up, while Ray brings in food for their mother's wake tomorrow. Ben and Don start to argue about Ben's career, and Don starts to fake chest pains. Ben calls his bluff, and Don promptly stops the charade. Don changes the subject and tells Ben to look through his mother's things. Ben kneels and shuffles through the box and finds a Mother's Day gift that he made for his mother. He puts it in his pocket.

The next day, Ben gets ready for the wake upstairs. He meets and mingles with other guests and thanks them for coming. Ray comes up to him and pulls him into the kitchen. Ray searches the cabinet and brings out a bottle of whiskey and begins to pour two drinks. Ray convinces Ben to play a drinking game with him, one they used to play at family holiday dinners. If someone asks them about their jobs, relationships, or calls them by the wrong name, they take a drink. If their dad says he is disappointed in them, they finish their drink. Ben agrees, and they walk back into the wake. Don walks over with a friend, Mr. Miller. Don puts some bubblegum in his mouth. Ben and Ray talk to Mr. Miller, who offers Ben a job at his car dealership. Ben declines and informs Mr. Miller that he already has a job that he enjoys. Mr. Miller asks about their relationships and Ben and Ray laugh. Don catches on that they are playing the game and voices his disappointment in them. Don then fakes a chest pain, which Ben and Ray ignore. Mr. Miller asks if Don is okay. Ben and Ray finish their drinks and head back to the kitchen, as Don and Mr. Miller walk away talking.

The day of the funeral, Ben arrives to the funeral to find Ray still drunk from the previous night. Ben asks for Ray's speech, who hands over a shopping list for tuna and apple juice. Don walks over to them to discover Ray still drunk, which sets him off. Don gathers everyone's attention, and gives a speech detailing his disappointment of his two sons. Ben gets up and tells him to stop, which Don says he doesn't need to tell everyone, that they can clearly see they are a disappointment. Ray leaps up and tackles his father, taking him to the ground. They wrestle on the ground, and Ben pulls Ray off his father. Ben tells his father that they are just like him. Don gets up and starts to speak but stops and grabs his throat. Ben, thinking it is another fake chest pain, dismisses it and goes to

walk out. Someone yells he's not faking, and Ben runs back and gives his dad the Heimlich Maneuver. Don spits out a big wad of bubblegum and runs out of the room.

Ben and Ray chase after their dad and stop him in the hallway. Don breaks down and admits that he misses their mother, and that he doesn't know how to live without her. Ben consoles his dad, seeing a side of him he has never seen before. Ben tells his dad to go easy on the bubblegum and not to be so hard on Ray. The two have a moment, before Ray stumbles up and joins them.

The three go back to the funeral and view the body of their mother and wife. They each leave a memento in the casket; Don leaves his bubblegum, Ray leaves his flask, and Ben leaves his Mother's Day gift to his mom. They sit down and listen to the pastor start to give the eulogy.

As Ray drives Ben back to the airport, Ben opens his phone and changes his father's contact in his phone from "Dad - DO NOT ANSWER" to simply, "Dad."

## Chapter Three

### *Pre-Production*

When I was coming up with the idea for *The Way Home*, I pulled a majority of the relationship issues between the father and son from my real-life relationship with my father. I remembered a time after moving to New Orleans in 2013 when my father and I had gotten into a big fight about repaying my student loan from my undergraduate schooling. My mother had co-signed for my loans and while she was making minimum payments, I was not financially able to. He blamed the fact that I moved away from home to pursue my Master's Degree and did not get a job using my Bachelor of Arts Degree in Telecommunication Studies. We did not speak for quite a while, and while I did not get along with my father growing up, this new chapter of our relationship still hurt.

I started writing the script during the summer of 2015, while working at TPC Louisiana Golf Course as a greens keeper. While working at the golf course, I would have a small notebook on me. I would sneak off throughout the day and structure an outline and jot down lines that would eventually make it in the script. Once I had a well-detailed outline, I started to transfer my ideas from paper into Celtx, the screenwriting software I used. I did most of the original screenwriting on my phone and iPad, using the Celtx app.



I originally wanted the script to be a dark comedy, but the final script developed more on the lighter side. Although having a darker element to the story could have made the film more interesting, it would not have reflected the story I wanted to tell.

I would bounce ideas off my friend and coworker, Justin Thomas, at the golf course. I would eventually decide to cast Justin to play the role of the character Ray, his first on-screen acting role. The other casting choices I decided on was Ben Matheny as the role of Ben, and Bob Willsie as the role of Don. Ben Matheny is a very strong actor who has been cast in several strong roles. Bob Willsie had acted before, but in smaller roles.

I originally wanted to shoot in the months of September, but was delayed due to cast availability. I moved the shoot days to the month of March, which allowed for cooler temperatures during the day. Securing locations six months ahead of shooting presented much uncertainty.

Selecting locations was an interesting factor. In an earlier draft of the script, the opening scene involved the character Ben leaving an office building and getting in his car. To simplify the action and to choose a more scenic location, I changed the script to have Ben playing at a golf course. For that scene, I used my resources at TPC Louisiana, where I worked at the time. For the wake scene, I selected Noell Dominick's house. The main reason for this choice was because of ease, but also because the room featured large sliding patio doors that allowed much natural light into the room. The location of the family's house was also selected due to convenience, being Joey Harmon's house.

The church was the most difficult location to secure. Many churches did not want to allow a film crew in, due to the fight scene between Don and Ben. After calling several

churches, I finally found one that would allow me to film in the space for a fee. The space was worth the fee, and is one of the best locations I have used in my film career. Another good decision was the airport scene, which we filmed at the Lakefront Airport. Although it is a relatively short scene, I believe the beautiful architecture added visual complexity to what would otherwise be a forgettable scene.

## Chapter Four

### *Production*

I shot my thesis the first two weekends in March of 2016. The first weekend we covered the funeral scene on Friday Saturday and Sunday. The availability for the church location was only that first weekend, so much of the scheduling revolved around that location. The second weekend we shot Ben's arrival at the house and the wake scene on Friday, the second half of the wake scene on Saturday, and the airport and golf course scenes on Sunday.

The shooting schedule was very difficult, from an acting and directing standpoint. We started with the most intense scene first, the funeral scene, which is the climax of the film. The actors needed to have built up emotions from scenes that we had not filmed yet.

The church location was very intimidating, as the floors were ornate, decorated tile. The grip team had to be especially careful to not damage the floors, by using tennis balls on the bottom of lighting and grip stands.

As for my cast and crew, I had several people in important roles for the first time. Luckily, I consider their work on the film a success. Specifically, I cast my friend and coworker Justin Thomas as Ray, the brother of Ben. As a first time actor, he did surprisingly well. I am of the belief that anyone can act, and that is the director's job to bring the performance out of them. While I do not consider myself to be a seasoned director, Justin's performance exceeded my expectations. He also had much help from

Ben Matheny, who played the role of the protagonist, Ben. I believe Justin's performance gained energy from Ben's strong performance.

One position I would not gamble on was the position of cinematographer, who was Trenton Mynatt. I had worked with Trenton previously as his camera operator on several thesis films, so I had seen his past work. However, one issue at the time was that he did not trust anyone to operate for him, except for myself. As I was directing, I obviously could not operate so he operated the camera himself. However, with Noell Dominick as a first-time gaffer, I was slightly nervous with his ability to instruct his grip and lighting team with the added responsibility of operating the camera. Despite the circumstances, the camera team excelled, and I am more than pleased with the quality of the images captured.

My production designer, my wife, Kaitlynn, had worked with me previously on my second year film, *Meltdown*. Being a visual art teacher, I was entirely confident in her eye for design. Although I was very confident in her ability to produce quality production design, some of my crew members were concerned with her lack of production knowledge. This caused significant friction on set, but Kaitlynn was very professional. Unfortunately, she got severe food poisoning on Friday night of the second shooting weekend. I believe her absence impacted the scenes in the wake, as I acted as set-decorator and I really hate the look of the wake, as does she.

We shot the film using UNO's RED Epic, with 6K Dragon sensor. We utilized the 4K sensor to shoot the entirety of the film. The lenses we used were the school's Zeiss Super Speed 25mm and 50mm primes, as well as the RED Digital Cinema 18-85mm zoom. Filtration used was classic softs and pro-mist filters.

## Chapter Five

### *Post-Production*

Editing has always been a struggle for me, because I strive for perfection. When I go through footage, I see all the imperfections and flaws. I see every mistake. To me, editing is more grueling and stressful than directing. With directing, you feel like you are in control of what you are capturing. However, with editing, you are limited in what you can do. You only have so much footage and what you capture is what you have. However, this editing process was more difficult than past projects.

One contributing factor to my difficulty in the editing process was not passing the comprehensive exam and leaving the graduate school. Because of this, I did not immediately start work on my thesis edit. I put off working on the edit for close to a year, due to depression and work. After leaving school, I started work on film sets as a PA, which led me to a full-time job at Panavision as a prep technician. While working 9am-6pm, I could not find time during the week to work on my edit, which left time on the weekends. Additionally, from not looking at the footage for a while, it took me several times to review the footage, to reacquaint myself with what I shot. I had also intended to use Avid Media Composer and Assimilate Scratch 8.0 to move through the editing process. However, from being away from UNO, I started the editing process in Adobe Premier.

However, after a few months, I soon found myself neglecting the edit so I turned to my good friend, Joey Harmon, to help me with the editing process. Joey started from scratch with a new Adobe Premier project and from that moment on, he became the sole editor. Joey reached a rough edit within a month, and we eventually reached a final edit within six months.

From a technical speaking, one of the most difficult aspects of editing involved the scenes with Bob, who played Don. I always tell my actors that the script is not the bible; if they think a line isn't phrased naturally or if they can deliver something better, then I support it. However with Bob, every line was different. Although, I do not believe he did this intentionally; I think he had difficulty remembering lines. I had enough footage from multiple takes that I was able to cut around the inconsistencies and string together usable dialog.

Most importantly, I had a previous opinion on editing prior to this film. I had always believed that every graduate student should have the responsibility of editing his or her own thesis film. I had planned to do all the editing leading up to the final edit, and then having another student tighten and strengthen the edit. This opinion has since changed very drastically. I feel that for the betterment of the film, you need someone in the role of editor who was not on set and sees the footage

My brother, Ryan Cunningham, did the scoring of the film. He wrote all the songs himself, with the exception of the two pieces in the funeral scene: Suite no. 3 in D major, BWV 1068: II. Air, composed by Johannes Sebastian Bach, and Ave Maria, D. 839, composed by Franz Schubert. These two songs were originally in the rough cut as temporary music, and Ryan and I both decided they were fitting for the scene and he

decided to arrange versions of the two pieces himself. Both songs are in the public domain, and are free of copyright protection. I consider my brother very talented as a musician and composer, but I feel he has much to learn. While I like much of the music made for this film, I do not believe it moves with the images. When you watch any movie and focus on the music playing, the music complements the images captured. The music moves almost as a second line of dialog, not stepping on the actor's lines or distracting from what is being shown. I feel that Ryan's music does not quite achieve this affect. However, I view this project as learning opportunity, and I am content with the result achieved.

When it came to post-production sound, I was not able to find someone to do adequate work on it. Joey Harmon and myself did our best to clean up the audio, but there are some areas in the film where the audio quality is sub-par and would have benefitted from post-sound work. I am not happy with these areas, as I feel that bad audio makes for a bad movie. An example of these issues is present in the third scene. In this scene, there is a moment where Bob grabs his chest when faking a chest pain, and his hand rubs his shirt and brushes against the lavalier microphone. I do plan to eventually pay someone to clean up the audio, and hopefully have a more professional version for future film festival entries.

Another major issue in the post-production process was recovering a majority of the paperwork and release forms. Over the past four years, I had misplaced actor release forms and location contracts. Luckily, my actors were more than willing to re-sign forms, as they have been anxiously awaiting the final product of the film. I was fortunate to use my friend's homes for locations, specifically Joey Harmon and Noell Dominick. I

also used my previous employer, TPC Louisiana, as a location. First Unitarian Universalist Church and the New Orleans Lakefront Airport were also more than willing to re-sign location releases. Call sheets and other documents were stored in my email and were able to be easily recalled.



## Chapter Six

### *Screenwriting*

The original idea I had was that the father in the story had a drinking problem and it is revealed that he has early stages of Parkinson's disease. The father would be remorseful and show love to his son, Ben, who would respond with resent and anger. This had been inspired from a time when I was young; my father had a serious alcohol abuse addiction, as well as a serious tobacco/nicotine addiction. During this time, he was an angry, mean-spirited person who mentally and emotionally abused my brother and myself. His addiction grew to the point where he was hospitalized for heart issues and was forced to detox whilst in the hospital. After being released from the hospital, he never touched either substance ever again. This experienced seemed to have changed him and our relationship for the better, but the damage was still there. Additionally, prior to moving to New Orleans, my grandfather had passed away from late-stages of Parkinson's disease. I wanted to add that element into the story. I had wished for the character Ben to speak to his father, who had early stage Parkinson's, and for Ben to say things I never got to say to my grandfather.

I wanted the character's relationship in the story to reflect my own relationship with my father, but I think that would have been too heavy and too personal. It would have also been too dramatic. That is why I decided to choose a moment from my relationship that was less heavy, and would allow for comedic elements to be added. Originally, I had wanted a dramatic film with comedic elements, but when writing the script, I went for a

comedic film with dramatic elements. Overall, I wanted the script to convey the love and disagreements that all families have.

My major influences were other funeral movies, such as *This is Where I leave You* and *Death at a Funeral*. These movies present serious situations involving the death of a parent and then induce comic moments throughout the film. Although I have not experienced this pain, I believe the death of a loved one is one of the hardest things a person can endure. I can honestly say this is the biggest fear I have in life, losing a parent. I appreciate films that have serious content matter with a comedic tone, as I feel it replicates real-life. Life is a drama, but we laugh to get through it. People often find themselves in situations where everything is dead serious but suddenly, a comic moment arises and alleviates the seriousness of it all, and I feel that is the essence of life.

## Chapter Seven

### *Cinematography*

When it came to finding inspiration for the cinematography, I looked to the comedy genre for inspiration. I specifically looked to the movies of director Todd Phillips, who frequently collaborates with cinematographer Lawrence Sher. Many of Todd Phillip's movies are dark comedies or comedies with serious subject matters. The cinematography of Lawrence Sher reflects the subject matter. If you were to mute the sound and watch just the visuals, Sher captures the action as he would a drama. In *Due Date*, Sher lights a majority of the scenes using low-key lighting. In night scenes, he achieves almost a chiaroscuro effect on the faces of the actors. Even in daytime scenes in *Due Date* and *The Hangover*, Sher lights the scenes in the daytime evenly with a slight shadow on the actors faces. Working with Trenton Mynatt on previous films, I had learned his style and felt that it would match the style of cinematography that I was looking for.

In the kitchen segment of the wake scene, we covered the entirety of the dialog from a slow dolly move towards the actors. This provided an interesting shot, but also did not allow any flexibility in editing. We did have additional coverage for the scene, but the chemistry between Ben and Justin was so good, I did not want to cut in to disrupt the dialog and interaction.

I feel that the cinematography accurately represents the content matter, and I am very pleased with how the cinematography turned out. I consider the cinematography to be one of the strongest elements of my film.



## Chapter Eight

### *Directing and Acting*

I have always believed that any person can act; they just need to have the right direction and guidance to get them to the place their acting needs to be. My thesis film was my fifth attempt at directing for film. While I do not consider myself to be a strong director, this was my strongest directing attempt.

My cast was relatively inexperienced, with the exception of Ben Matheny. Bob Willsie and Justin Thomas, who played Don and Ray respectively, were very inexperienced actors. I believe that it helped their acting abilities to have Ben Matheny, a very experienced actor, to play off. Ben Matheny was so helpful in the creative process, the film would not be the same without him in it. Ben improvised a good bit of lines in the film, and it always improved the scene. I consider their acting very successful, as I think it was very believable. Ben and Justin were very convincing as brothers. I modeled their relationship after my relationship with my real-life brother.

Bob had trouble remembering lines during the funeral scene, and would get flustered. As a director, it was my job to calm him down and make sure he was comfortable with the action and help him with the lines, one take at a time. Thankfully, we had enough coverage that I was able to cut around the inconsistent lines and flustered deliveries.

Although I had trouble during production with inexperienced actors, I am more than pleased with their performances. If I had the ability to recast the film, I would not. I feel

that the cast played the roles to the best of their ability, and their performances made the film what it is.

## Chapter Nine

### *Conclusion*

The journey I took to complete my thesis has been anything but ordinary. It has been a long process of self-discovery, healing, and confronting my past. I encountered many obstacles, many of which I thought would bring an end to my journey, but I persevered and overcame hardship. I can honestly say that what I have learned is, a film director is nothing without the people he is leading, much like a ship captain is nothing without his crew. My thesis would not be a finished project without the help of my camera and sound teams, those who helped me produce the film, and most essentially the editor. However, the one person I can say helped me the most was my wife. She pushed me when I needed it, and has been by my side from pre-production to post-production.

I consider this project to be a moderate success. I achieved my goal in writing a solid script, utilizing my personal experiences to create a compelling story. The finished film works, and I am proud of what I've accomplished. I can also say that everyone who has worked on is anxious to see the finished film, and they are also proud of their contribution to the film.

Overall, I enjoy writing and directing. It has always been a passion for me, and I plan to continue to do so as long as I am able. I am by no means an accomplished director, as I am forever a student of film. But *The Way Home* helped me realize my strengths and my weaknesses, both of which are necessary for growth as a filmmaker. I hope to eventually try to write and direct another project of this caliber again. I believe I have

many stories to tell, and that audiences can be entertained by these stories. I like to make audiences laugh, and I believe the comedy/drama genre is the target genre to practice my craft in.



## **Filmography**

*Death at a Funeral.* dir. Frank Oz, 90 min., MGM, 2007

*The Hangover.* dir. Todd Phillips, 100 min., Warner Bros. Pictures, 2009

*Due Date.* dir. Todd Phillips, 95 min., Warner Bros. Pictures, 2010

*This is Where I Leave You.* dir. Shawn Levy, 103 min., Warner Bros. Pictures, 2014

## **Appendices**

### *Appendix A: Crew list, Cast list, Extras list*

#### **The Way Home**

##### Crew List

**Producer – Alaina Boyett**

**Assistant Director – Rashada Fortier**

**2nd Assistant Director – Lorien Molinario**

**Production Assistant – Phyllis Brunt**

**Production Designer – Kaitlynn Cunningham**

**Script Supervisor – Christian Chesnut**

**Prop Master – William Van Hoof**

**Set Dresser – Kathleen Viera**

**Costume Designer – Hope Terrance**

**Costume Designer – Amy Laws**

**Director of Photography – Trenton Mynatt**

**1st AC – Mary McDade Casteel**

2nd AC – **Kyndra Periban**

Camera PA – **Kye Ruddy**

Still Photographer / Editor – **Joey Harmon**

Gaffer – **Noell Dominick**

Dolly Grip – **Nick Manning**

Best Boy – **Johnny Clement**

Company Grip – **Jordan Landry**

Company Grip – **Casey Webb**

Sound Mixer – **Emily Poulliard**

Boom Operator – **Donovan Thibodeaux**

Boom Operator – **Aiden Dykes**

Boom Operator – **Erin Davis**

Composer – **Ryan Cunningham**

## **The Way Home**

### Cast List

**Ben Manning** – Ben Matheny

**Ray Manning** – Justin Thomas

**Don Manning** – Bob Willsie

**Mourner #1** – Joey Harmon

**Mourner #2** – Boris Gordon

**Crying Mourner** – Anita Mayeaux

**Weird Mourner** – Barry Cunningham

**Pool Cleaner** – Trenton Mynatt

**Mr. Miller** – Sam Cobean

**Reverend Lamer** – Lenny Vasbinder

## **The Way Home**

### Playing Children Extras List

Natalie

Andrew

Hannah

### Wake Extras List

Christian Chesnut

Amy Laws

Phyllis Brunt

Kathleen Viera

William Van Hoof

### Funeral Extras List

Kyndra Periban

Alaina Boyett

Hope Terrance

Paul Punzo

Kerry Punzo

Becky Punzo

Lorien Molinario

*Appendix B: Final Continuity Script and Stripboard*

The Way Home

Written by  
Barry Cunningham

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3.1.16

EXT. GOLF COURSE - DAY

A sunny, green golf course is still and quiet. A loud whack resonates as a GOLFER hits a golf ball. There is murmuring among other GOLFERS as they admire the drive.

BEN MANNING, dressed in a blue polo shirt and khaki pants, walks up and places a golf tee into the tee box turf. A gloved hand places a golf ball on top of the tee.

A cell phone rings.

Ben puts a Bluetooth headset in his ear and presses the call button on his phone. He has a golf driver in his hand and looks down the fairway. The three other golfers watch him, standing behind the tee box.

BEN  
Jake, you have my attention for 3 minutes. Otherwise, I'm calling Jackson and his client.

JAKE  
(On phone)  
We are thinking 30 grand.

Ben takes a few practice swings, focusing on his swing as well as the call.

BEN  
30 grand? Come on, Jake, don't low-ball me. That's a shit offer and you know it. Listen, Jake. Get serious about this deal, because I have people lined up who are. Ryan is ready to give me 50, and Jackson is offering 65.

JAKE  
If their offers are so sweet, why don't you go with one of them?

BEN  
Because honestly, Jake, I don't even like them. But I like you and I want you and your client to get this.

Ben's cell phone buzzes and he looks at the screen. The screen says, "DAD CELL - DO NOT ANSWER" calling. He hits ignore and puts the phone back in his pocket. He walks up to the golf ball and lines up his swing.



2.

BEN (CONT.)  
Jake, you have 1 more minute to  
give me a decent offer. What's it  
gonna be?

JAKE  
Alright, Ben. 57 and I won't go  
any higher.

Ben swings the club and hits the ball, driving it down the  
fairway.

BEN  
That's more like it, Jake. My  
secretary will draft up the  
paperwork and have it sent to your  
office by tomorrow. You won't  
regret this, Jake.

His phone vibrates again, and he looks at the screen. It's  
his father again. He takes the Bluetooth headset out and  
places it in his pocket. He presses the answer button and  
brings the phone up to his ear.

BEN (CONT.)  
What could possibly be the issue,  
Dad?

Ben listens for a moment, not saying a word. His face fades  
from irritation to a blank stare. He swallows the lump in  
his throat and looks ahead for a few moments. He slowly  
brings the phone from his ear and presses the end call  
button.

CUT TO TITLE SCREEN

EXT. AIRPORT - DAY

BEN MANNING carries his luggage, walking from a small  
airport. He is dressed in a black suit, with black dress  
shoes. Other passengers pass him, as he looks around.  
Several cars pass in front of him.

EXT. AIRPORT - DUSK

BEN is now sitting on his luggage, patiently waiting. He  
has his suit jacket off, folded neatly on his luggage next  
to him.

DON  
How was your flight?

BEN  
Cramped. I hate flying.

DON  
Where's Ray? Did he get the pies  
from the store?

RAY walks in with a grocery bag, overhearing his father's  
question.

RAY  
Got them right here, dad.

Ray walks past Ben, and heads for the kitchen.

BEN  
When is the wake?

DON  
Tomorrow at 6. Everyone is anxious  
to see you.

Ben sighs, and looks down to the ground.

BEN  
Oh, I'm sure they are.

Ray walks out of the kitchen and walks close to Ben.

RAY  
Don't rock the boat, Ben.

DON  
Hey, did you pick up whipped cream  
for the pies?

RAY  
Yes, sir. It's in the car.

DON  
Well, get it in here. Don't take  
all day.

RAY  
Yes, sir, right away, sir. Aye aye  
captain.

DON  
Don't be a smart-ass, Raymond.

3.

A truck swerves into the parking lot and skids to a stop in front of Ben. The driver is RAY MANNING, Ben's younger brother. Ray is dressed in a flannel shirt and old jeans, with a baseball cap.

Ben walks towards the truck, and leans down to the passenger window.

RAY  
Wasssssssssup?

BEN  
Nice driving. When did you get  
your license back?.

Ray smiles a big, cheeky grin. Ben shakes his head in disgust.

RAY  
Hop in. Sorry about the wait, bro.

Ben gets in the passenger seat. The truck speeds off.

EXT. SUBURBAN HOME - DUSK

A quaint, suburban home sits on a quiet street. BEN and RAY are getting luggage out of Ray's truck. They both walk to the house, hands full. A group of children play in the street.

INT. FAMILY ROOM - DUSK

BEN stands in the hallway, looking at old family pictures on the wall. There is a picture of Ben, Ray and their parents. He looks at the picture, contemplating.

Ben's father, DON MANNING, sits at a table with a paintbrush and a model WWII fighter plane. He is a stocky but aging man in his late 50's with a bushy mustache. Don does not look up from his work on the model airplane. He chews an excessively large amount of bubblegum slowly as he concentrates on his painting.

DON  
Hello, Benjamin.

BEN  
Hello, sir.

DON  
How was your flight?

BEN  
Cramped. I hate flying.

DON  
Where's Ray? Did he get the pies  
from the store?

RAY walks in with a grocery bag, overhearing his father's  
question.

RAY  
Got them right here, dad.

Ray walks past Ben, and heads for the kitchen.

BEN  
When is the wake?

DON  
Tomorrow at 6. Everyone is anxious  
to see you.

Ben sighs, and looks down to the ground.

BEN  
Oh, I'm sure they are.

Ray walks out of the kitchen and walks close to Ben.

RAY  
Don't rock the boat, Ben.

DON  
Hey, did you pick up whipped cream  
for the pies?

RAY  
Yes, sir. It's in the car.

DON  
Well, get it in here. Don't take  
all day.

RAY  
Yes, sir, right away, sir. Aye aye  
captain.

DON  
Don't be a smart-ass, Raymond.

BEN  
Hey, Ray. Don't rock the boat.

Ben smiles and then looks at his father, who is now standing up towards Ben, with a stern disapproving look. Ben's smile fades.

DON  
How has the art business been?

BEN  
I've been working with a new artist, selling a few of her pieces.

DON  
Well, I'm glad that useless degree of yours finally paid off.

Ben sighs, and rubs his head. The comment digs into his skin like a knife.

BEN  
Again, Art History isn't a useless degree. And I double majored in business, too. You always seem to forget that...

DON  
Well, I told you to go to school to be an electrician. Then I could've handed my business over to you, instead of Raymond.

BEN  
Yeah, I know that's what YOU wanted. We've had this conversation before, dad.

In the background, Ray walks outside, and heads to his car. A group of children approach the car, and start to bother him. He shoos them away with a grocery bag in his arms, but one child throws a soccer ball at Ray's leg. He stumbles, and kicks at the kids. They move away from him, and another kid grabs the soccer ball and throws it at Ray. It hits the grocery bag and the bag falls. Ray swats at the kids as they try to take the groceries. He falls to the ground and the kids swarm around him. He gets the can of whipped cream and begins to spray it at the kids. He drops the can and the kids begin to spray him with the whipped cream. The kids run off and Ray gets up and stumbles towards the house.

Don squeezes his eyes shut and starts to clutch his chest and fake a chest pain. Ben rolls his eyes, and scowls at his dad.

BEN (cont'd)  
Really? I'm not even here an hour  
and you're gonna try pulling the  
"fake chest pains" crap?

Don opens his eyes, and stops clutching his chest. He scowls at Ben.

RAY  
We are gonna need more whipped  
cream.

Ben and Don stare at Ray for a moment, and Don returns to his work on the model airplane.

DON  
There's a box of things that your  
mother had stored away. Take a  
look through them, see if you want  
any of them.

As Don works, Ben watches him and then looks to the box by the front door. He kneels down and shuffles through the items. He pulls out a "#1 MOM" ribbon. On the back it says "I love you Mommy, Ben 1997". Ben takes the ribbon and puts it in his inside jacket pocket.

Ben stands up and walks towards the door onto the porch, looking off into the distance.

CAMERA STAYS IN FAMILY ROOM AS BEN WALKS OUTSIDE

INT. LIVING ROOM - NIGHT

Guests start to arrive.

BEN walks around the wake, having conversations with several people. He hugs some people and shakes hands with others. RAY talks with various people, smiling politely. Ray makes his way around the room, making an attempt to talk with everyone. After ending a conversation, Ray looks to Ben and notions towards a door on the opposite side of the room. The two head out of the room towards the kitchen door.

INT. KITCHEN - NIGHT

RAY leads BEN into the kitchen and goes to the kitchen sink. He opens a cupboard door under the sink and pulls out a hidden bottle of rum.

Ben puts his hand up and shakes his head at Ray.

BEN  
No, Ray. I'm not drinking tonight.

RAY  
Sure, we are. And we are gonna play that old secret drinking game, too.

BEN  
No, Ray...

RAY  
Yes, Ben. Don't be such a little girl. Do it for mom.

Ray opens the full bottle of rum and pours it into two tall glasses. Ray slides one of the full glasses over to Ben.

Ben sighs, and reluctantly picks up the glass.

BEN  
What are the rules again?

RAY  
Anytime someone asks about our careers, relationships, calls us the wrong name, comments on how much we have grown up, we take a drink. If dad says anything about his disappointment in us, we finish whatever we have left in the glass.

BEN  
The last time we played this, we drank 2 full bottles.

RAY  
Yes, a personal record for us so I think we owe it to mom to beat the record at 3 full bottles.

Ray winks and walks out of the kitchen.

## INT. LIVING ROOM - NIGHT

RAY walks into the room, BEN right behind him. They hold their glasses low, as if to hide them from the guests. They begin to mingle with the guests. DON is talking with MR. MILLER, and Don sees Ben and Ray. The two men begin to walk towards Ben and Ray.

RAY  
Oh crap, here comes dad and Mr. Miller.

BEN  
Ah shit.

MR. MILLER  
Hey there, Ben. I'm sorry for your loss.

BEN  
Thank you, Mr. Miller.

MR. MILLER  
Your dad says you've been looking for a job. I have a few sales openings at my car dealership, if you're interested.

BEN  
Oh, thank you, Mr. Miller. That's very kind of you, but I have no idea what my father is talking about. I already have a pretty nice job that I like very much, so...no thanks.

Ray coughs, and gives Ben a look, as to say take a drink. Ben takes a big gulp of the drink, and sputters after the drink.

Mr. Miller gives him an odd look, while Don looks at their drinks and then at them suspiciously, while vigorously chewing a mouthful of bubblegum.

MR. MILLER  
So, what do you do for a living, Ben?

BEN  
I'm a sales agent for several contemporary visual artists.

Ben takes a drink, and smiles politely. Ray is grinning from ear to ear, and Mr. Miller turns to Ray.



MR. MILLER  
What about you, Ray? Are you still  
going to school for engineering?

RAY  
Oh no, I decided to pursue other  
interests.

DON  
Don't let him fool you, he flunked  
out and he's working at my store  
right now.

Ray looks away, raising his glass and taking a big drink.

DON (cont'd)  
Yep...he's the one who'll take over  
my business...

Ray starts to bring his drink down but raises it back up as  
Don finishes his sentence.

MR. MILLER  
(awkwardly)  
So Ben, are you single? My niece  
is looking for a nice young man.

He smiles and laughs to ease the awkwardness of the  
suggestion. Ben raises his glass and takes a long drink.  
Mr. Miller looks at Ray, who raises his glass as well. He  
looks at Don, who is scowling at his sons.

DON  
Oh, it's  
very...DISAPPOINTING...that Ben  
hasn't found a girl yet.

It's clear that Don knows about the game, and glares at Ben,  
who looks at Don blankly. He promptly downs the rest of his  
drink. Don looks to Ray.

DON (cont'd)  
You too, Ray.

Ray looks at his father, like a deer in the headlights. He  
raises his glass and finishes his drink.

Don grabs his chest and winces. Mr. Miller notices his  
motion, and grows a concerned look.

MR. MILLER  
Are you okay, Don?

DON  
Oh yeah, I'm alright, I think.  
Just a little bit of chest pains.  
You know, all the stress right now.

Ben and Ray roll their eyes as Mr. Miller pats his back comfortingly.

DON (cont'd)  
Have I ever told you the story  
about when Ray was 7, he was  
watching cartoons and fell out of  
the living room window and broke  
his collarbone?

As Don and Mr. Miller walk away from Ray and Ben, Don turns around and glares at them. Ben and Ray both turn and head towards the kitchen.

INT. CHURCH NAVE- DAY

An organ plays a solemn hymn. Many people are dressed in black reverent clothes. People mingle about, talking to one another. In the front of the room is the casket, open.

RAY sits in a chair, sunglasses on. BEN sits down next to him, sunglasses on, and smiles at guests. Ben takes the sunglasses off and leans into Ray.

BEN  
Hey, where's dad?

Ray sits still, not moving. Ben nudges him, and he jumps awake. Ray wipes his mouth, and takes his glasses off. His eyes are red and puffy.

BEN (cont'd)  
Jesus. How much did you drink  
after I left? God, put these back  
on...

Ben puts the sunglasses back on Ray's face. Ray looks around, dazed. He pulls a flask out of his suit jacket and goes to raise it his mouth. Ben pushes his hand down.

BEN (cont'd)  
Damn it, Ray...you're supposed to  
share a memory of mom later.

RAY  
This is my way of mourning...

BEN  
Damn it! Where's your speech?

RAY  
Right here.

Ray pulls a crumpled up piece of notebook paper out of his pocket and hands it to Ben. Ben unfolds the paper and squints at it.

BEN  
Ray, this is a shopping list for tuna and apple juice.

DON  
What's that you got there, Benjamin?

Ben crumples the paper and shoves it into his jacket. He turns around to face DON standing behind him. Don takes out a big wad of bubblegum and sticks it in his mouth, and crosses his arms.

DON (cont'd)  
Feeling okay, Raymond?

RAY  
Ugh...

DON  
Why am I not surprised, Raymond?  
And I thought that by leaving you the business, you just might grow up.

Ray looks up at the ceiling, as if praying for Don to miraculously stop talking.

Don turns around, and raises his hands in the air, looking at everyone in the church.

DON (cont'd)  
Ladies and gentlemen, can I have your attention, please? Thank you all for coming today. I greatly appreciate your kind words and your sincere condolences for myself and...my two sons. For those of you who do not know my two sons, allow me to introduce them. First off, there is Benjamin, who left home to pursue an Art History degree that cost Helen and me  
(MORE)

DON (cont'd)  
 thousands of dollars. Money that  
 could have been later spent towards  
 Helen's medical bills!

Ben boils with anger as Don speaks.

DON (cont'd)  
 And then there's Raymond, who made  
 Helen and me proud by flunking out  
 of community college. Raymond, who  
 never takes anything seriously in  
 his life, including being  
 presentable for his mother's  
 funeral!

BEN  
 You got your wish. Now everyone is  
 fully aware that Ray and I are  
 COMPLETE disappointments to you.

Don walks over to Ben briskly and gets close to his face.

DON  
 Oh, I didn't have to say anything.  
 Everyone can clearly see that both  
 of you are a disgrace to this  
 family! If your mother were to see  
 how you two are behaving...you both  
 clearly never cared about her at  
 all.

BEN  
 Oh, don't act like you were the  
 only one! You're already boxing  
 her stuff up and getting ready to  
 throw it away!

DON  
 At least I'm not the one disgracing  
 her memory by acting like an  
 imbecile at her funeral!

Ray screams and tackles Don to the ground. People in the  
 church stand as the fight begins, covering their mouths in  
 shock. Ben is startled by the sudden scuffle, and tries to  
 pull Ray off of Don. Don swings a punch towards Ray, but  
 misses and hits Ben in the forehead. Ben stumbles back,  
 clutching his head.

13.

Ben grabs Ray's leg and drags him off Don. Ray clings to Don's jacket, shouting incoherent babble but eventually loses his grip. Ray tries to crawl back towards Don but Ben flips him over and smacks him across the face, knocking his sunglasses off. Ben looks at Don, still laying on the ground.

BEN

Face it, dad. We are just like you  
and you are just like us.

Don climbs to his feet and brushes himself off. He extends a pointed finger towards Ben and opens his mouth, but nothing comes out. His face is puzzled. He grabs his throat with mouth wide open.

BEN (cont'd)

Oh, come on, dad. No one is buying  
it!

Ben turns around and walks away, but people in the crowd start to move closer around Don, who is now grabbing at his throat.

RANDOM PERSON #1

I don't think he's faking it!

RANDOM PERSON #2

Oh my God, he's choking!

Ben turns around, looking at his father. Ray lays on the ground, stammering. Don stumbles from side to side, beating his chest.

Ben rushes behind Don and places his arms around Don's stomach, and starts to perform the Heimlich maneuver. He forcibly pushes his fists into Don's stomach, jostling Don around as he struggles with wide eyes.

One final heave and a large wad of bubblegum rockets out of Don's mouth.

Don stands there, panting and holding his chest. He storms out of the room. Ben and Ray look at each other for a moment, and promptly follow him.

INT. CHURCH HALLWAY - DAY

BEN and RAY run out of the church and look down the hallway. DON is walking briskly away from the nave, not looking back. Ben runs to catch up to Don, while Ray stumbles halfway and falls into the wall.

BEN  
Dad!

Don does not turn around at Ben's shout. Ben grabs Don's shoulder, and sees him panting quickly.

DON  
Oh, God...oh, God...

BEN  
Hey! Are you okay? Jesus, you scared me. I thought for a second you were gonna see mom.

Ben smiles at his ill-timed joke, but Don starts to tear up. Ben stands there flabbergasted. He has never seen his father cry before.

BEN (cont'd)  
Dad...

DON  
I've never been without her. I miss her.

Don is so choked up, he can barely make the words out. Ben stands there, staring at this side of his father that he has never seen before. Ray stumbles behind the two, trying to stand, but falls back down.

BEN  
I miss her too, dad. We all do.

Don looks to the ceiling, as to hide his tears. He wipes them on his jacket sleeve, and looks at Ben. He swallows the lump in his throat.

BEN (CONT.)  
You really scared me with that damn bubblegum. You need to cut back.

The two laugh.

BEN  
Oh, and dad...try to stop being so hard on Ray.

They both turn and look at Ray, who stumbles to his feet.

BEN (cont'd)  
He's got it rough as it is.

Ray finally approaches the two with wide eyes, clearly struggling to stay standing.

RAY  
What'd I miss?

Ben and Don both smack Ray lightly on the head. Don and Ben both laugh. The three head down the hallway, towards the nave.

INT. CHURCH NAVE - DAY

DON, BEN, and RAY all return to the room. They walk to the front, and approach the casket somberly. They stop at the casket, and they observe their mother silently.

DON  
She looks like an angel, doesn't she?

BEN  
Yeah, she does.

REVEREND LAMER walks up to the three and puts his hand on Don's shoulder. Don turns around and looks at the Reverend.

REVEREND LAMER  
How are you feeling, Don?

DON  
Good, good...

REVEREND LAMER  
Are we ready to start?

DON  
Yeah.

Ben notices that Don's bubblegum has landed in his mother's hair and carefully picks it out. Don takes it from him, and pulls a pack of bubblegum from his pocket. He looks at it for a moment and then places the pack of gum on Helen's chest. Ray and Ben watch this, and Ray pulls his flask out. He hesitates at first, but eventually places it next to the gum. Ben pulls the "#1 Mom" ribbon from his jacket pocket. Ben looks at his mother fondly, and placing the ribbon in the casket next to the gum and flask.

Don looks at Ben and Ray, and they turn to walk to the pews. Ray follows but Ben stays at the casket for a moment.

Ben sits between Ray and Don, and pats his dad on the knee. Reverend Lamer heads to the front of the church and goes to the altar.

REVEREND LAMER

Thank you, everyone. Please have a seat.

People in the congregation start to take their seats, and the Reverend begins his sermon as his voice trails off.

REVEREND LAMER (cont'd)

Helen Eileen Manning, born on February 11, 1955 in Youngstown, Ohio. Those of us who knew her well, will remember her caring personality, her large heart, her warm smile. She was a shoulder to lean on, someone who would listen to other's problems. She was a devoted wife, a loving mother, a vital member of our church. I think I can speak for everyone who knew her that there was an emptiness in each of our lives that she filled. And even though she is gone, we should focus on the times we spent with her rather than the times we will spend missing her. Please join me in prayer.

INT. CAR - DAY

BEN is sitting in the passenger seat of Ray's truck, driving back to the airport. RAY is driving, and looks over at Ben. Ben stares out the window, and then looks at his phone.

He opens the contact for the contact "DAD CELL - DO NOT ANSWER", deleting the DO NOT ANSWER from the contact name.

He closes his phone and smiles at his brother, who smiles back at him.

The truck speeds off down the road.



## THE WAY HOME – SHOOT SCHEDULE

Sheet #: 3 4/8 pgs	Scenes: 9	INT. Day	CHURCH NAVE Don starts a fight with his sons		Est. Time
<b>End of Shooting Day 1 – Friday, March 4, 2016 – 3 4/8 Pages – Time Estimate: 0:00</b>					
Sheet #: 1 3/8 pgs	Scenes: 10	INT. Day	CHURCH HALLWAY The family reconciles		Est. Time
Sheet #: 1 1/8 pgs	Scenes: 11	INT. Day	CHURCH NAVE The family goes back in the church, funeral starts		Est. Time
<b>End of Shooting Day 2 – Saturday, March 5, 2016 – 2 4/8 Pages – Time Estimate: 0:00</b>					
Sheet #: 1/8 pgs	Scenes: 4	EXT. Day	SUBURBAN HOME Ben and Ray arrive home		Est. Time
Sheet #: 3 1/8 pgs	Scenes: 5	INT. Day	FAMILY ROOM Ben speaks with his father		Est. Time
<b>End of Shooting Day 3 – Saturday, March 6, 2016 – 3 2/8 Pages – Time Estimate: 0:00</b>					
Sheet #: 1 pgs	Scenes: 7	INT. Night	KITCHEN Ben and Ray play a drinking game		Est. Time
Sheet #:	Scenes: 13	INT. Night	TRANSITION SHOTS		Est. Time
<b>End of Shooting Day 4 – Friday, March 11, 2016 – 1 Pages – Time Estimate: 0:00</b>					
Sheet #: 2/8 pgs	Scenes: 6	INT. Night	LIVING ROOM Ben and Ray mingle at their mother's wake		Est. Time
Sheet #: 2 5/8 pgs	Scenes: 8	INT. Night	LIVING ROOM Ben and Ray walk back out to wake		Est. Time
<b>End of Shooting Day 5 – Saturday, March 12, 2016 – 2 7/8 – Time Estimate: 0:00</b>					
Sheet #: 2/8 pgs	Scenes: 2	EXT. Day	AIRPORT Ben walks out the airport and waits		Est. Time
Sheet #: 5/8 pgs	Scenes: 3	EXT. Day	AIRPORT Ray arrives to pick up Ben		Est. Time
Sheet #: 1 4/8 pgs	Scenes: 1	EXT. Day	GOLF COURSE Ben closes a deal while playing golf		Est. Time
Sheet #: 2/8 pgs	Scenes: 12	INT. Day	CAR Ray drives Ben back to airport		Est. Time
Sheet #:	Scenes: 13		TRANSITION SHOTS		Est. Time
<b>End of Shooting Day 6 – Sunday, March 13, 2016 – 2 5/8 – Time Estimate: 0:00</b>					

Appendix C: Call Sheets

<b>UNO FTA STUDENT PROJECT: THE WAY HOME</b> <b>CALL SHEET # 1 of 3</b>							
Director: Barry Cunningham Producer: Alaina Boyett 1st AD: Rashada Fortier SET CELLPHONE: 832-647-5758		<b>GENERAL CREW CALL</b>  <div style="font-size: 2em; font-weight: bold;">6:00 AM!</div>			DAY: <u>1</u> OF <u>3</u> Lunch: 12:00 PM Sunrise: <small>6:59 AM / 5:57 PM</small> Sunset: <small>High 69 / Low 52 Partly Cloudy</small> Weather: <b>Cloudy</b>		
<b>Shooting Call: 7:30 PM!</b> UNO Department of Film & Theatre, 2000 Lakeshore Drive, PAC 307, New Orleans, LA 70148 (504) 280-6317 <b>CARPOOL IS AT 5:30 AM AT THE UNO PAC PARKING LOT</b>							
SC.#	SET & SCENE DESCRIPTION	CAST/BG	D/N	PGS	LOCATION ADDRESS		
9	INT. CHURCH NAVE Don starts a fight with his sons	1, 2, 3, 5	D	3 4/8	First Unitarian Universalist Church 2903 Jefferson Ave, New Orleans LA 70115  <b>CREW PARKING</b> Street Parking  <b>NEAREST HOSPITAL</b> Touro Hospital 1401 Faucher Street, New Orleans, LA 70115		
<b>TOTAL PGS:</b>							
ID#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS	
1	Ben Matheny	Ben Miller	SW	6:15 AM!	6:30AM!		
2	Justin Thomas	Ray Barton	SW	6:15 AM!	6:30AM!		
3	Bob Willisie	Don	SW	6:15 AM!	6:30AM!		
5	Lenny Vabinder	Reverend Lamer	SW	6:15 AM!	6:30AM!		
Total #	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO	
7	Extras		SW	6:15 AM!	6:30AM!		
NOTES:							
DEPARTMENT NOTES							
MU/H:		CAMERA:					
WRD/BE:		SOUND:					
ART:		PROPS:					
NOTES:		LOCATIONS: See general rules for church document from Rashada Fortier					
ADVANCE SCHEDULE - DAY      OF      - DAY      DATE      - Approx. Call Time:							
SC.#	SET DESCRIPTION	CAST/BG	CAST/B.G.	D/N	PGS	LOCATION NOTES	
10	INT. CHURCH HALLWAY The Family Reconciles	1, 2, 3		D	1 3/8 P	First Unitarian Universalist Church 2903 Jefferson Ave, New Orleans, LA 70115  <b>Crew Parking</b>  Street Parking	
11	INT. CHURCH NAVE The family goes back into church	1, 2, 3, 5		D	1 1/8 P		
<b>TOTAL PGS:</b>							
DIRECTOR		PRODUCER			1ST A.D.		
Mary McDade Casteel		Daniel Kleinpeter			Rashada Fortier		

**DAY: 1 of 3**

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# **UNO FTA STUDENT PROJECT: THE WAY HOME** **CALL SHEET # 2 of 3**

Director: Barry Cunningham

Producer: Alaina Boyett

1st AD: Rashada Fortier

SET CELLPHONE: 504-452-5399

## **GENERAL CREW CALL**

**6:00 AM!**

**Shooting Call: 7:30 PM!**

UNO Department of Film & Theatre, 2000 Lakeshore Drive, PAC 307, New Orleans, LA 70148 (504) 280-6317

**CARPOOL IS AT 5:30 AM AT THE UNO PAC PARKING LOT**

DAY: 2 OF 3  
 Lunch: 12:00 PM  
 Sunrise: 6:59 AM / 3:57 PM Sunset:  
 Weather: **High 73 / Low 54 Partly Cloudy**

SC.#	SET & SCENE DESCRIPTION		CAST/BG	D/N	PGS	LOCATION ADDRESS
10	INT. CHURCH HALLWAY The Family Reconciles		1, 2, 3	D	1 3/8 P	First Unitarian Universalist Church 2903 Jefferson Ave, New Orleans LA 70115
11	CHURCH NAVE The family goes back in the church, funeral starts		1, 2, 3, 5	D	1 1/8 P	
						<b>CREW PARKING</b>
						Street Parking
						<b>NEAREST HOSPITAL</b>
						Touro Hospital 1401 Foucher Street, New Orleans, LA 70115
<b>TOTAL PGS:</b>						
ID#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ben Matheny	Ben Miller	SW	6:15 AM!	6:30AM!	
2	Justin Thomas	Ray Barton	SW	9:30 AM!	9:45 AM!	
3	Bob Willsie	Don	SW	6:15 AM!	6:30AM!	
5	Lenny Vabinder	Reverend Lamer	SWF	12:00 PM!	12:15	
Total #	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO
9	Extras		SWF	12:00 PM!	12:15 PM!	Lorien Molinario
<b>NOTES:</b>						
<b>DEPARTMENT NOTES</b>						
MU/H:			CAMERA:			
WRD/BE:			SOUND:			
ART:			PROPS:			
NOTES:			LOCATIONS:			
ADVANCE SCHEDULE - DAY		OF	DAY	DATE	Approx. Call Time:	
SC.#	SET DESCRIPTION	CAST/BG	CAST/B.G.	D/N	PGS	LOCATION NOTES
4	EXT. SUBURBAN HOME Ben and Ray arrive home	1, 2, 3		D	1/8 P	<b>Location Address</b>
5	INT. FAMILY ROOM Ben speaks with his Father	1, 2, 3		D	3 1/8 P	Joey Harmon's Residence 4439 Dumontluzin St. New Orleans, LA 70122
						<b>Crew Parking</b>
						<b>Street Parking</b>
<b>TOTAL PGS:</b>						
DIRECTOR		PRODUCER		1ST A.D.		
Mary McDade Casteel		Daniel Kleinpeter		Rashada Fortier		



**DAY: 2 of 3**

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# **UNO FTA STUDENT PROJECT: THE WAY HOME** **CALL SHEET # 3 of 6**

Director: Barry Cunningham

Producer: Alaina Boyett

1st AD: Rashada Fortier

SET CELLPHONE: 504-452-5399

## **GENERAL CREW CALL**

**6:00 AM!**

Shooting Call: 7:30 PM!

UNO Department of Film & Theatre, 2000 Lakeshore Drive, PAC 307, New Orleans, LA 70148 (504) 280-6317

CARPOOL IS AT 5:30 AM AT THE UNO PAC PARKING LOT

DAY: 3 OF 6  
 Lunch: 12:00 PM  
 Sunrise: 6:39 AM / 3:57 PM Sunset:  
 High 72 / Low 55 Partly  
 Weather: Cloudy

SC.#	SET & SCENE DESCRIPTION		CAST/BG	D/N	PGS	LOCATION ADDRESS	
4	EXT. SUBURBAN HOME Ben and Ray arrive home		1, 2, 3	D	1/8 P	Joey Harmon's Residence 4439 Demontluzin St. New Orleans, LA 70122	
5	INT. FAMILY ROOM Ben speaks with his Father		1, 2, 3	D	3 1/8 P		
						CREW PARKING	
						Street Parking	
						NEAREST HOSPITAL	
						University Medical Center 2000 Canal Street 70112	
<b>TOTAL PGS:</b>							
ID#	CAST		CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ben Matheny	Ben Miller		SW	6:30 AM!	6:45 AM!	
2	Justin Thomas	Ray Barton		SW	6:30 AM!	6:45 AM!	
3	Bob Willsie	Don		SW	6:30 AM!	6:45 AM!	
Total #	STANDINS & BACKGROUND ATMOSPHERE			STATUS	H/MU/W	ON SET	REPORT TO
NOTES:							
DEPARTMENT NOTES							
MU/H:				CAMERA:			
WRD/BE:				SOUND:			
ART:				PROPS:			
NOTES:				LOCATIONS:			
ADVANCE SCHEDULE - DAY OF - DAY DATE - Approx. Call Time:							
SC.#	SET DESCRIPTION		CAST/BG	CAST/B.G.	D/N	PGS	LOCATION NOTES
							Location Address
							Crew Parking
<b>TOTAL PGS:</b>							
<b>DIRECTOR</b>		<b>PRODUCER</b>			<b>1ST A.D.</b>		
Mary McDade Casteel		Daniel Kleinpeter			Rashada Fortier		

**DAY: 3 of 6**

52

# UNO FTA STUDENT PROJECT: THE WAY HOME CALL SHEET # 4 of 6

Director: Barry Cunningham

Producer: Alaina Boyett

1st AD: Rashada Fortier

SET CELLPHONE: 504-452-5399

## GENERAL CREW CALL

12:00 PM!

Shooting Call: 1:30 PM!

UNO Department of Film & Theatre, 2000 Lakeshore Drive, PAC 307, New Orleans, LA 70148 (504) 280-6317

CARPOOL IS AT 11:30 AM AT THE UNO PAC PARKING LOT

DAY: 4 OF 6  
Lunch: PM  
Sunrise: 6:58 AM / 5:57 PM Sunset:  
Weather: High 72 / Low 66 Rainy

SC.#	SET & SCENE DESCRIPTION		CAST/BG	D/N	PGS	LOCATION ADDRESS
7	INT. KITCHEN Ben and Ray play a drinking game		1, 2, 3	N	1 PG	Noell Dominick's Residence 3838 General Pershing Street New Orleans, LA 70125
13	INT. TRANSITION SHOTS		2, 3			
						CREW PARKING
						Street Parking
						NEAREST HOSPITAL
						Touro Hospital 1401 Foucher Street New Orleans, LA 70115
TOTAL PGS:						
ID#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ben Matheny	Ben Miller	W	12:15 PM!	12:30 PM!	
2	Justin Thomas	Ray Barton	W	12:15 PM!	12:30 PM!	
3	Bob Willisie	Don	W	12:15 PM!	12:30 PM!	
Total #	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO
NOTES:						
DEPARTMENT NOTES						
MU/H:				CAMERA:		
WRD/BE:				SOUND:		
ART:				PROPS:		
NOTES:				LOCATIONS:		
ADVANCE SCHEDULE - DAY OF - DAY DATE - Approx. Call Time:						
SC.#	SET DESCRIPTION	CAST/BG	CAST/B.G.	D/N	PGS	LOCATION NOTES
6	INT. LIVING ROOM Ben and Ray mingle at their mother's wake	1, 2, 3, 4		N	2/8 PG	Location Address
8	INT. LIVING ROOM Ben and Ray walk back out to wake	1, 2, 3, 4		N	2 5/8 PG	
						Crew Parking
TOTAL PGS:						
DIRECTOR		PRODUCER		1ST A.D.		
Mary McDade Casteel		Daniel Kleinpeter		Rashada Fortier		



**DAY: 4 of 6**

54

# **UNO FTA STUDENT PROJECT: THE WAY HOME** **CALL SHEET # 5 of 6**

Director: Barry Cunningham

Producer: Alaina Boyett

1st AD: Rashada Fortier

SET CELLPHONE: 504-452-5399

## **GENERAL CREW CALL**

**6:00 AM!**

**Shooting Call: 7:30 PM!**

UNO Department of Film & Theatre, 2000 Lakeshore Drive, PAC 307, New Orleans, LA 70148 (504) 280-6317

**CARPOOL IS AT 5:30 AM AT THE UNO PAC PARKING LOT**

DAY: 5 OF 6  
 Lunch: 12:00! PM  
 Sunrise: 6:38 AM / 2:57 PM Sunset:  
 Weather: **High 74 / Low 63 Rainy**

SC.#	SET & SCENE DESCRIPTION	CAST/BG	D/N	PGS	LOCATION ADDRESS	
6	INT. LIVING ROOM Ben and Ray mingle at their mother's wake	1, 2, 3, 4	N	2/8 PG	Noell Dominick's Residence 3838 General Pershing Street New Orleans, LA 70125	
8	INT. LIVING ROOM Ben and Ray walk back out to wake	1, 2, 3, 4	N	2 5/8 PG		
					<b>CREW PARKING</b>	
					Street Parking	
					<b>NEAREST HOSPITAL</b>	
					Touro Hospital 1401 Foucher Street New Orleans, LA 70115	
					<b>TOTAL PGS:</b>	
ID#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ben Matheny	Ben Miller	W	6:30 AM!	6:45 AM!	
2	Justin Thomas	Ray Barton	W	6:30 AM!	6:45 AM!	
3	Bob Willisie	Don	W	6:30 AM!	6:45 AM!	
4	Sam Cobean	Mr. Miller	SWF	6:30 AM!	6:45 AM!	
Total #	STANDINS & BACKGROUND ATMOSPHERE	STATUS	H/MU/W	ON SET	REPORT TO	
10	Extras for the wake	SWF	6:00 AM!	6:15 AM!	Lorien Molinaric	
<b>NOTES:</b>						
<b>DEPARTMENT NOTES</b>						
<b>MU/H:</b>		<b>CAMERA:</b>				
<b>WRDBE:</b>		<b>SOUND:</b>				
<b>ART:</b>		<b>PROPS:</b>				
<b>NOTES:</b>		<b>LOCATIONS:</b>				
ADVANCE SCHEDULE - DAY		OF	DAY	DATE	- Approx. Call Time:	
SC.#	SET DESCRIPTION	CAST/BG	CAST/B.G.	D/N	PGS	LOCATION NOTES
2	EXT. AIRPORT Ben walks out the airport and waits	1		D	2/8 PG	6001 Stars and Stripes Blvd. New Orleans, LA 70126 / TPC Louisiana 11001 Lapalco Blvd. Westwego, LA 70094
3	EXT. AIRPORT Ray arrives to pick up Ben **Company Move**	1, 2		D	5/8 PG	
1	EXT. GOLFCOURSE Ben closes a deal while playing golf	1		D	1 4/8 PG	
12	INT. CAR Ray drives Ben back to the airport **Company Move**	1, 2		D	2/8 PG	
13	TRANSITION SHOTS	1		N		
					<b>TOTAL PGS:</b>	
<b>DIRECTOR</b>		<b>PRODUCER</b>		<b>1ST A.D.</b>		
Barry Cunningham		Alaina Boyett		Lorien Molinaric		

**DAY: 5 of 6**

56

**CALL SHEET # 6 of 6**

## GENERAL CREW CALL

**9:00 AM!**

DAY: 6 OF 6  
Lunch: 3:00 PM  
Sunrise: 6:29 AM / 5:57 PM Sunset:   
Weather: High 76 / Low 64 Sunny

**Shooting Call: 10:30 AM!**

Weather: **High 76 / Low 64 Sunny**

Weather: **High 76 / Low 64 Sunny**

SC.#	SET & SCENE DESCRIPTION				CAST/BG	D/N	PGS	LOCATION ADDRESS	
2	EXT. AIRPORT Ben walks out the airport and waits				1	D	2/8 PG	6001 Stars and Stripes Blvd. New Orleans, LA 70126	
3	EXT. AIRPORT Ray arrives to pick up Ben *COMPANY MOVE : TPC Louisiana				1, 2	D	5/8 PG	TPC Louisiana 11001 Lapalco Blvd.	
1	EXT. GOLFCOURSE Ben closes a deal while playing golf				1	D	1 4/8 PG	Westwego, LA 70094	
12	INT. CAR Ray drives Ben back to the airport *COMPANY MOVE : Lapalco Blvd.*				1, 2	D	2/8 PG	CREW PARKING	
13	TRANSITION SHOTS				1			Street Parking	
								NEAREST HOSPITAL	
					TOTAL PGS:			New Orleans East Hospital 5620 Read Blvd. New Orleans, LA 70127	
ID#	CAST		CHARACTER		STATUS	H/MU/W		ON SET	REMARKS
1	Ben Matheny		Ben Miller		WF	9:15 AMI		9:30 AMI	
2	Justin Thomas		Ray Barton		WF	9:15 AMI		9:30 AMI	
Total #	STANDINS & BACKGROUND ATMOSPHERE				STATUS	H/MU/W		ON SET	REPORT TO
NOTES:									
DEPARTMENT NOTES									
MU/H:					CAMERA:				
WRD/BE:					SOUND:				
ART:					PROPS:				
NOTES:					LOCATIONS:				
ADVANCE SCHEDULE - DAY OF - DAY DATE - Approx. Call Time:									
SC.#	SET DESCRIPTION				CAST/BG	CAST/B.G.	D/N	PGS	LOCATION NOTES
									Location Address



UNO FTA STUDENT PROJECT THE WAY HOME Call Sheet # 6					
DAY: 6 of 6					
<b>PRODUCTION</b>		<b>CALL</b>	<b>EDITORIAL</b>		<b>CALL</b>
Director	Barry Cunningham	9:00 AM!	Editor		
Producer			Asst Editor		
Prod Mgr					
1st AD	Lorien Molinario	9:00 AM!	<b>SPECIAL EFFECTS</b>		<b>CALL</b>
2nd AD			SPFX Coordinator		
Production Assistant			SPFX Asst		
Production Assistant			SPFX Asst		
			<b>COSTUMES</b>		<b>CALL</b>
Script Supervisor			Costume Designer		
			Set Costumer		
<b>CAMERA</b>		<b>CALL</b>	<b>MAKE-UP/ HAIR</b>		<b>CALL</b>
Dir of Photography	Trenton Mynatt	9:00 AM!	Key Makeup		
A-Cam Operator			Key Hair Stylist		
A-Cam 1st AC	Mary McDade Casteel	9:00 AM!	Asst. Makeup/Hair		
2nd AC	Kyndra Periban	9:00 AM!			
DIT					
B Cam Operator			<b>LOCATIONS</b>		<b>CALL</b>
B Cam 1st AC			Location Manager		
Steadicam			Home Owners		
Camera PA			Home Owners		
Still Photographer	Joey Harmon	9:00 AM!	Security		
<b>SOUND</b>		<b>CALL</b>	Fire Safety Officer		
Sound Mixer	Emily Poulliard	9:00 AM!	Medic/First Aid		
Boom Operator	Donovan Thibodeaux	9:00 AM!	<b>OTHER/ADD. CREW</b>		<b>CALL</b>
Sound Utility			Extras		
<b>ELECTRIC</b>		<b>CALL</b>	Studio Teacher		
Gaffer	Noell Dominick	9:00 AM!			
Best Boy Electric			Animal Wrangler		
Electrician			Visual FX Supervisor		
Electrician			<b>CRAFT SERVICE &amp; CATERING</b>		<b>CALL</b>
Electrician			Key Craft Service		
			Asst Craft Service		
<b>GRIP</b>		<b>CALL</b>	<b>CRAFT SERVICE FOR:</b>		Ready @
Key Grip			<b>LUNCH FOR:</b>		Ready @
Best Boy					
Dolly Grip			<b>TRANSPORTATION</b>		<b>CALL</b>
Company Grip			Transportation Coord.		
Company Grip					
<b>ART DEPARTMENT</b>		<b>CALL</b>			
Production Designer	Kathleen Viera	9:00 AM!			
Art Director					
Set Dresser			<b>PICTURE CARS</b>		<b>CALL</b>
Art PA					
Art PA					
<b>PROPERTY</b>		<b>CALL</b>	<b>SPECIAL EQUIPMENT</b>		<b>CALL</b>
Property Master	William Van Hoof	9:00 AM!	Camera		
Property Assistant			Electric/Grip		
			Sound		
			Dolly/Track		
			Walkies (#)		
<b>TRANSPORTATION NOTES</b>					

Appendix D: Actor Release Forms and Location Contracts

 The University of New Orleans Film Program		The University of New Orleans Film, Theatre, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
COURSE NAME AND NUMBER: <u>Studio II, 6911</u>		
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>	
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>	

**ACTOR RELEASE FORM**

To Whom It May Concern:

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

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

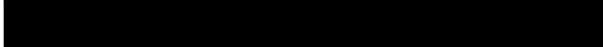
I agree that I will not assert or maintain against the Film, Theatre, and Communication Arts, your successors, assigns and licenses, any claim, action, suit, or demand of any kind or nature whatsoever, including but not limited to those grounding upon invasion of privacy, rights of publicity or other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


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

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

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



Name: Ben Matheny

Address: 

Telephone: 

Signature:  Date: \_\_\_\_\_

Character Name: Ben Manning

 3/16/2020   
Producer Signature Date Producer Telephone



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

COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>

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Name: Justin Thomas

Address: [REDACTED]

Telephone: 3 [REDACTED]

Signature: [Signature] Date: 3/16/2020

Character Name: Ray Manning

Producer Signature: [Signature] Date: 3/16/2020 Producer Telephone: [REDACTED]



The University of New Orleans  
Film, Theatre, and Communications Arts  
2000 Lakeshore Drive - P.O. Box 187  
New Orleans, Louisiana 70148  
Office: 504.280.6317 Fax: 504.280.6318

COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
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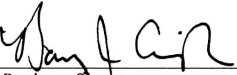

Name: Robert B. Willisie

Address: 

Telephone: 5 

Signature:  Date: 3/17/2020

Character Name: Don Manning

 3/16/2020   
Producer Signature Date Producer Telephone





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Film, Theater, and Communication Arts  
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New Orleans, Louisiana 70148  
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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: Hannah Wilkinson (Susan Rigaud Guardian)

Address: [Redacted]

Telephone: 2 [Redacted]

Signature: S Rigaud

Date: 3-17-20

Character Name: Child #1

[Signature]  
Producer Signature

3/16/2020  
Date

[Redacted]  
Producer Telephone



COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>

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Name:

Natalie Wilkinson (Susan Rigaud Guardian)

Address:

[Redacted Address]

Telephone:

Signature:

S. Rigaud

Date: 3.17.20

Character Name:

Child #2

Barry Cunningham  
Producer Signature

3/16/2020  
Date

[Redacted]  
Producer Telephone



COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>

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

Name:

Caroline Wilkinson (Susan Rigaud-Guardian)

Address:



Telephone:

Signature:

S. Rigaud

Date: 3.17.20

Character Name:

Child #3

Barry A. Cign  
Producer Signature

3/16/2020  
Date



Producer Telephone



The University of New Orleans  
Film, Theatre, and Communication Arts  
2000 Lakeshore Drive PAC 307  
New Orleans, Louisiana 70146  
Office 504.280.6317 Fax 504.280.6318

COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>

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

Name:

Andrew Wilkinson (Susan Rigaud Guardian)

Address:



Telephone:

Signature:

S. Rigaud

Date: 3-17-20

Character Name:

Child #4

Barry Cunningham  
Producer Signature

3/16/2020  
Date

3 [Redacted]  
Producer Telephone



COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>

### ACTOR RELEASE FORM

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Name: Boris Gordon

Address:

Telephone:

Signature: Boris Gordon Date: 3-19-20

Character Name: Mourner #2

Barry A. Cif  
Producer Signature

3/16/2020  
Date

[Redacted]  
Producer Telephone





COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>

### ACTOR RELEASE FORM

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

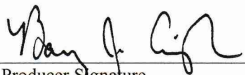
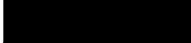
Name: Joey Harmon

Address: 

Telephone: \_\_\_\_\_

Signature:  Date: 3/15/20

Character Name: Mourner #1

Producer Signature:  Date: 3/16/2020 Producer Telephone: 



COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>

### ACTOR RELEASE FORM

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Name:

Anita Mayeaux

Address:



Telephone:

Signature:

Anita Mayeaux

Date: 3-16-2020

Character Name:

Crying Mourner

Producer Signature

Barry Cunningham

Date

3/16/2020

Producer Telephone





COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>

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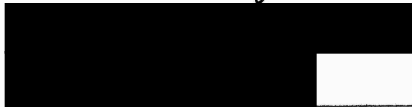
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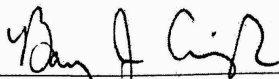

Name: Irene Myna 44

Address: 

Telephone: 

Signature:  Date: 3/6/2020

Character Name: Pool Cleaner

Producer Signature:  Date: 3/16/2020 Producer Telephone: 





UNO FILM  
1111 University Ave. #100  
Berkeley, CA 94702  
Tel: 415.841.1111  
Fax: 415.841.1112  
www.unofilm.com

COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>

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Name:

SAM COBERN

Address:

Telephone:

Signature:

[Signature]

Date:

3-15-20

Character Name:

Mr. Miller

[Signature]  
Producer Signature

3/16/2020  
Date

[Redacted]  
Producer Telephone

CERISE NAME AND NUMBER Studio II, 6922  
PROJECT # 4 PRODUCTION TITLE The Way Home  
PRODUCER Barry Cunningham DIRECTOR Barry Cunningham

### ACTOR RELEASE FORM

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Name:

Cheryl Gauthier

Address:

[REDACTED]

Telephone:

[REDACTED]

Signature:

Cheryl Gauthier  
Helen Manning

Date: March 20, 2020

Character Name:

Barry A. C. R.

Producer Signature

3/18/2020

Date

Producer Telephone

[REDACTED]



The University of North Carolina  
Film, Theatre, and Communication Arts  
1001 Lawrence Drive, UNC-CH  
P.O. Box 26170, Chapel Hill, NC 27599-0170  
Office: 919.919.2111 • Fax: 919.919.2112

COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>

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Name:

LEONARD VASBINDER

Address:



Telephone:

Signature:

Leonard Vasbinder

Date:

3/18/20

Character Name:

Reverend Lamer

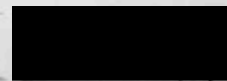
Producer Signature:

Barry Cunningham

3/16/2020

Date

Producer Telephone



The Way Home  
**Location List and Contact Info**  
Barry Cunningham

TPC Louisiana

[REDACTED]  
[REDACTED]

Contact: Luke Farabaugh

[REDACTED]  
[REDACTED]

Contact: Lauren Broussard

[REDACTED]  
[REDACTED]

Contact: Joey Harmon

[REDACTED]  
[REDACTED]

Contact: Noell Dominick

First Unitarian Universalist Church

[REDACTED]  
[REDACTED]

Contact: Chelsea Braawn





The University of New Orleans  
Film, Theatre, and Communication Arts  
1885 Lakeshore Drive, Box 197  
New Orleans, Louisiana 70125  
504.581.2000 ext. 2111 Fax 504.581.2000

COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>
LOCATION MANAGER: <u>Barry Cunningham</u>	

### STUDENT PRODUCTION LOCATION CONTRACT

DATE: 3/16/2020

Permission is hereby granted to Barry Cunningham (hereinafter referred to as "Student Filmmaker") by Luke Farabaugh (hereinafter referred to as "Owner/Agent"), to use TPC Louisiana the property and adjacent area, located at [REDACTED] for the purpose of photographing and recording scenes (interior and exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on Sunday 3/13/2016 (Day & Date) and ending on Sunday 3/13/2016 (Day & Date).

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

<u>Barry Cunningham</u> STUDENT FILMMAKER	<u>3/16/2020</u> DATE
<u>Luke Farabaugh</u> OWNER/AGENT	<u>3/19/2020</u> DATE

ADDRESS: [REDACTED]

TELEPHONE: [REDACTED]

## LOCATION RELEASE

Company: Barry Cunningham  
Sunday, March 3<sup>rd</sup> 2016.

Location Name: TPC Louisiana  
Location Address: [REDACTED]  
Phone Number: [REDACTED]

For good and valuable consideration, the receipt of which is acknowledged, TPC Louisiana (the "Property") grants to Company or its authorized representative, licensees, successors, and assigns, the right and license to enter upon, to take and record photographs (stills, film, tape or otherwise) and use for the purpose for "The Way Home" UNO Graduate thesis film by Barry Cunningham (the "Production"), the property situated at the "Location Address" listed above, all structures presently existing there, as well as all other property, real and personal, contained therein. All images and sound captured on tape or otherwise shall be referred to in this Location Release as the "Recordings". Such grant includes use in advertising, television programming, internet distribution to promote or advertise the Production, as well as use in any and all media, whether now existing or hereafter devised, to promote or advertise the Production. However, nothing herein grants Company the right to use Location or Property's name, likeness, voice, biography and history other than in connection with the Production without the express written consent of Property. Company also agrees and acknowledges that it will not use the name, trademarks or logos of PGA TOUR, Inc. or its affiliates, including Property, without TOUR express written permission.

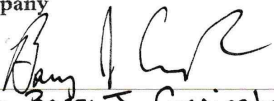
In full consideration for all the rights granted to Company under this contract, Property will be paid \$0. If fee is \$0, Property acknowledges and agrees that Property will not be paid compensation for Company's use of the Location under this contract nor for Company's exercise of the rights granted by Property under this contract.

Company agrees to use reasonable care to prevent damage to the Location and will indemnify and hold harmless Property and its affiliates, including PGA TOUR, Inc., from any claims and demands arising out of or based upon personal injuries or property damage resulting from the use by Company, its officers, employees, agents or representatives while Company is engaged in the aforementioned use of the Location. Company will be responsible for returning the Location in the same condition it was rented to Company including, but not limited to removal of any tents or other structures erected on the Location, equipment, vehicles and waste from Company's use of the Location. Company agrees to name Property and PGA TOUR, Inc. on an appropriate policy of comprehensive general liability insurance.


This Location Release shall be governed by the laws of the State of Florida (excluding conflicts of law principles), regardless of the place of its physical execution and shall be binding on Property's legal representatives, heirs, and assigns and upon Company, its licensees and assigns. Property represents and warrants that it is the sole owner (or sole owner's authorized representative) or the sole lessee (or sole lessee's authorized representative) of the property at the Location Address

above and have the right, power and authority to grant the rights set forth in this Location Release. This Location Release represents the entire understanding in effect between the parties.

**Company**

By:   
Name: Barry S. Cunningham  
Title: Director, "The Way Home"  
Date: 3/18/2020

**Property**

By:   
Name: Luke Farabough  
Title: General Manager  
Date: 3/18/20



COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>
LOCATION MANAGER: <u>Barry Cunningham</u>	

### STUDENT PRODUCTION LOCATION CONTRACT

DATE: 3/16/2020

Permission is hereby granted to Barry Cunningham (hereinafter referred to as "Student Filmmaker") by Laura Broussard (hereinafter referred to as "Owner/Agent"), to use Lakefront Airport the property and adjacent area, located at [REDACTED]

for the purpose of photographing and recording scenes (interior and exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

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<u>Barry Cunningham</u>	<u>3/16/2020</u>
STUDENT FILMMAKER	DATE
<u>Laura Broussard</u>	<u>3/19/2020</u>
OWNER/AGENT	DATE

ADDRESS: [REDACTED]  
TELEPHONE: [REDACTED]





COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>
LOCATION MANAGER: <u>Barry Cunningham</u>	

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DATE: 3/16/2020

Permission is hereby granted to Barry Cunningham (hereinafter referred to as "Student Filmmaker") by Joey Harmon (hereinafter referred to as "Owner/Agent"), to use Residence the property and adjacent area, located at [REDACTED]

for the purpose of photographing and recording scenes (interior and exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on Sunday 3/6/16 (Day & Date) and ending on Sunday 3/6/16 (Day & Date).

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

<u>[Signature]</u>	<u>3/16/2020</u>
STUDENT FILMMAKER	DATE
<u>[Signature]</u>	<u>3/15/20</u>
OWNER/AGENT	DATE

ADDRESS: [REDACTED]  
TELEPHONE: [REDACTED]



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

COURSE NAME AND NUMBER: <u>Studio II, 6910</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>
LOCATION MANAGER: <u>Barry Cunningham</u>	

### STUDENT PRODUCTION LOCATION CONTRACT

DATE: 3/16/2020

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

The above permission is granted for a period of 2 ☒ Days ☐ Weeks, beginning on Friday 3/11/16 (Day & Date) and ending on Saturday 3/12/16 (Day & Date).

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

<u>[Signature]</u>	<u>3/16/2020</u>
STUDENT FILMMAKER	DATE
<u>[Signature]</u>	<u>03/16/2020</u>
OWNER/AGENT	DATE

ADDRESS: [REDACTED]

TELEPHONE: [REDACTED]



COURSE NAME AND NUMBER: <u>Studio II, 6911</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>The Way Home</u>
PRODUCER: <u>Barry Cunningham</u>	DIRECTOR: <u>Barry Cunningham</u>
LOCATION MANAGER: <u>Barry Cunningham</u>	

### STUDENT PRODUCTION LOCATION CONTRACT

DATE: 3/16/2020

Permission is hereby granted to Barry Cunningham (hereinafter referred to as "Student Filmmaker") by Chelsea Brauer (hereinafter referred to as "Owner/Agent"), to use First Unitarian Universalist Church the property and adjacent area, located at [REDACTED] for the purpose of photographing and recording scenes (interior and exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 2 ☒ Days ☐ Weeks, beginning on Friday 3/4/2016 (Day & Date) and ending on Saturday 3/5/2016 (Day & Date).

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

<u>[Signature]</u>	<u>3/16/2020</u>
STUDENT FILMMAKER	DATE
<u>Chelsea Brauer</u>	<u>3-19-2020</u>
OWNER/AGENT	DATE

ADDRESS: [REDACTED]

TELEPHONE: [REDACTED]

## *Appendix E: Music Contracts and Final Cost Analysis*

### *Music in the Public Domain*

“Suite no. 3 in D major, BWV 1068: II. Air”

Composed by Johannes Sebastian Bach

Arranged and performed by Ryan Cunningham

“Ave Maria, D. 839”

Composed by Franz Schubert

Arranged and performed by Ryan Cunningham

### Film Music Composer Agreement

This agreement ("Agreement") is made on MARCH 19, 2020  
between Producer/Production Entity Name, BARRY CUNNINGHAM ("Producer")  
and Composer's name, RYAN CUNNINGHAM ("Composer") as music composer in  
connection with the production, entitled THE WAY HOME ("Program") in  
consideration of the conditions contained herein, the parties hereto agrees as follows.

1. Composer's Services. Composer shall write, compose, orchestrate, arrange, conduct, perform, record, mix, and produce such original musical compositions, original music score, and original sound recordings of the same (the "Music") as Producer may require for inclusion in the soundtrack(s) of, and the trailers for the Program. Composer shall render services in connection with any added scenes, changes, additional sound recording or any retakes of the Program upon Producer's request. Composer shall perform all services as and when reasonably required by Producer in connection with the Music, including but not limited to: those services customarily performed by composers, arrangers, orchestrators, conductors, and soundtrack producers in the television industry. Composer shall render services hereunder on a non-exclusive, first priority basis commencing on such dates as Producer shall designate for the Program and continuing through the date that all Delivery Requirements in Paragraph 2 below have been satisfied.

2. Delivery Requirements. Composer shall complete the recording and mixing of the Music, and obtain Producer's final approval of same so that Composer shall deliver the recorded Music to Producer, in time for preparation and dubbing, on or before date: MARCH 20, 2020, or such dates as Producer shall require for all original and duplicate master recordings. Collectively, the foregoing materials shall sometimes be referred to herein as the "Delivery Materials." Time of delivery is of the essence of this Agreement.

3. Budgetary Requirements. Composer acknowledges that the amounts payable as specified in this paragraph 4 include all amounts necessary to create and deliver the Music and Delivery Materials including, without limitation, any and all compensation and fees payable to musicians, arrangers, and vocalists and the preparation, rehearsal, performance, recording, mixing and synchronization thereof; the cost of studio rental, recording engineers and crew; any payments which are required to be made pursuant to any applicable law or regulation or the regulation or the provisions of any collective bargaining agreement; and equipment and instrument rental and cartage and all amounts due to Composer to compensate for his/her services rendered and rights granted hereunder. Composer shall be solely responsible for all costs in excess of the amounts payable as specified herein.

a. Subject to Composer performing all obligations hereunder, and in full consideration for any and all services rendered by Composer and all rights granted hereunder, Composer shall be entitled to receive the following with respect to the Program and rights hereunder: ZERO Dollars (\$ 0.00), payable to Composer in the following manner:



- (i) ZERO Dollars (\$ 0.00 ) upon the commencement of services hereunder or signature of this Agreement, whichever occurs later.
- (ii) ZERO Dollars (\$ 0.00 ) upon completion of all services hereunder with respect to the Program and the timely delivery to and acceptance by Producer of the Music and the Delivery Materials.
4. Additional Covenants of Composer. Composer agrees that it shall:
- Render its services hereunder to the full extent of its creative and artistic skill and technical ability, at such times and such places and in accordance with such regulations, directions and requests as Producer shall reasonably require;
  - Comply with all rules and regulations from time to time in force at all studios and at all other places where Composer shall render services hereunder;
  - Not disclose to any party information relating to the subject matter of this Agreement or to the activities of Producer with respect to the Program or otherwise;
  - Not incur any liability or expense on Producer's account without Producer's prior written approval, and if such approval is given, Composer will provide Producer with any information necessary to satisfy such obligation, including copies of any necessary agreements.
5. No Obligation to Use Music or Exploit Program. Nothing contained in this Agreement shall be deemed to require Producer or its assigns to publish, record, reproduce or otherwise use the Music, any part thereof, or any of the proceeds of Composer's services hereunder, whether in connection with the Program or otherwise.
6. Property Rights. With the signing of this Agreement, the Producer and the Composer agree that the Music shall remain the intellectual property of the Composer. However, the Composer may not be permitted to use the Music for use in other Productions or Programs.
7. Publicity. Producer may use, and permit others to use, Composer's name, likeness, and biographical material in and in connection with the Program, the Music, a television series derived from the Program, if any, and the sale, distribution and advertising thereof. Producer and its assignees shall have the sole and exclusive right to issue publicity concerning the Program and concerning Composer's services with respect thereto.
8. Warranties. Composer represents and warrants that it has the right to enter into this Agreement and to grant Producer all rights herein granted, that Composer has not entered into or will enter into any agreement of any kind (including, without limitation, recording agreements) which will interfere in any way with the complete performance of this Agreement by Composer, that all musical material delivered by Composer hereunder (including, without limitation, the Music and the Delivery Materials) is original with Composer and does not infringe upon or violate any copyright or common law or statutory right of any person, firm, or corporation.

9. Credit. Provided that the Music or a substantial part thereof is incorporated in the version of the Program exhibited to the public, Composer shall receive screen credit (if screen credits are included in the Program), substantially as follows:

preferred credit: Byron E. Cummings

Subject to the foregoing, all other characteristics of such credit or any other credit shall be determined by Producer in its sole discretion. No casual or inadvertent failure by Producer to comply with the credit requirements set forth above, nor any failure by third parties to so comply, shall constitute a breach of this Agreement by Producer.

10. Notices. All notices which either party is required or may desire to serve hereunder shall be in writing and shall be served to the addresses specified herein.

11. Federal Communications Act. Reference is made to Section 507 of the Federal Communications Act which makes it a criminal offense for any person in connection with the production or preparation of a picture or program intended for broadcasting to accept or pay, or agree to accept or pay, money, service or other valuable consideration for the inclusion of any matter or thing as a part of such picture or program, without disclosing the same to the producer thereof prior to the telecast of such picture or program. Composer warrants and agrees that Composer has not and will not accept or pay any money, service, or other valuable consideration for the inclusion of any plug, reference, product identification, or other matter in any material prepared or performed by Composer hereunder.

12. Indemnification. Composer shall at all times defend, indemnify, save and hold harmless Producer, its successors, licensees and assigns, and the officers, agents, employees, directors, officers, representatives and shareholders of each of the foregoing, from and against all claims, losses, liabilities, judgments, costs, expenses and damages (including without limitation, attorneys' fees and legal costs) arising out of or in connection with any breach or alleged breach by Composer of any warranty, covenant, representation or agreement made or to be performed by Composer hereunder, and Composer shall reimburse Producer, on demand, for any payment made by Producer, at any time after the date hereof (including after the date this Agreement terminates), with respect to any liability or claim to which the foregoing indemnity applies.

13. Independent Contractor. The Composer warrants that he or she is an independent contractor and is not an employee of the Producer. As an independent contractor, the Composer is responsible and liable for any income tax, unemployment insurance, FICA (Social Security), or any other payment normally associated with an employee relationship.

14. Assignment and Succession. Producer shall have the right to assign this Agreement at any time to any person or entity. Neither this Agreement nor any rights hereunder are assignable by Composer at any time to any person or entity. This Agreement inures to

the benefit of Producer's successors, assigns, licensees, grantees, and associated, affiliated and subsidiary companies.

15. Miscellaneous.

- a. This instrument constitutes the entire agreement of the parties hereto relating to the subject matter specified herein. This Agreement can be modified or terminated only by a written instrument executed by both Composer and Producer or Producer's successors and assigns.
- b. This Agreement will in all respects be governed by and interpreted, construed and enforced in accordance with the laws of the State of LOUISIANA. Any action arising out of or relating to this Agreement, its performance, enforcement or breach will have jurisdiction and venue in a state or federal court situated within the State of LOUISIANA; and the parties consent and submit themselves to the personal jurisdiction of said courts for all such purposes.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement as of the date specified above.

PRODUCER

  
Signature

3-19-2020  
Date

COMPOSER

  
Signature

3-19-20  
Date



## **Final Cost Analysis for *The Way Home***

*Studio III*

*Barry Cunningham*

*3/18/2020*

Category Description	Estimated	Spent	Difference	Explanation
Story/Rights & Writing	0	0	0	
Producer and Staff	0	0	0	
Director and Staff	0	0	0	
Cast	1200	0	1200	Did not pay cast
Extras and Stand Ins	0	0	0	
Production Design	0	0	0	
Production Staff	0	0	0	
Set Decoration	0	50	-50	Bought fake flowers and picture frames; returned most items
Set Construction	0	0	0	
Props	200	0	200	Sourced all props from crew
Set Operations	500	1200	-700	Underestimated cost of crafty and catering
Lighting	0	0	0	
Camera and Video	0	0	0	
Production Sound	0	0	0	
Wardrobe	150	50	100	Thrift store shopping
Makeup & Hair	0	25	-25	Hair and makeup did not show up, had to buy basic makeup from CVS
Special Effects	0	0	0	
Transportation	300	300	0	
Locations and Facilities	0	300	-300	Paid to use church hall location
Editorial	300	470	-170	Paid editor; bought cheaper external hard drives
Music and Post-Production Sound	0	0	0	
Stock Footage	0	0	0	
Production Insurance	0	0	0	
General Expenses	480	50	430	Have not submitted to film festivals
Contingency Cash, 20%	849	0	849	Used to offset crafty, décor and some location expenses
<b>Total Estimated vs. Spent:</b>	<b>3,979.00</b>	<b>2,445.00</b>	<b>1,534.00</b>	

The DVD copy of the thesis film *The Way Home* is located in the Earl K. Long Library.

## **Vita**

Barry Cunningham received his Bachelors of Fine Arts degree from Youngstown State University in Telecommunications Studies in 2012. He joined the University of New Orleans graduate program in Film Production to pursue a Masters in Fine Arts. He is currently employed at the Panavision New Orleans branch. He was born in Warren, Ohio and now resides in New Orleans, Louisiana.