

Yelena

A Thesis

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in
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Film Production

by

Milena Martinovic

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Abstract Page

Below is my production binder and reflection paper of my thesis film **Yelena**. It is a drama following a female immigrant with slivers of arthouse horror. The film is in Serbian and English. The filming took place during the Covid-19 pandemic. The paper is divided into pre-production, production and post-production.

Keywords: immigrant, feminist, arthouse, horror, drama, Serbian, female, ritual, snake, blood

Yelena Thesis Reflection Paper

In this paper I will be discussing the pre- production, production and post- production process of my thesis film 'Yelena'. Every film I had, though never biographical, had felt intimate in nature; ultimately this is the type of stories I like to tell. The rest is just the matter of developing the craft of filmmaking. Paradoxically, Yelena is my most fictitious yet personal film to date. I had the idea swimming around my mind for a while; I had made a shorter social drama with an arthouse look with no dialogue, following a female immigrant and her interior voice over: walking, taking the bus, going to work. I knew I wanted to follow a simple journey of a woman with the realistic and surreal circumstances. Therefore, I wanted to combine the sort of Giallo genre with social drama in order to express that the reality is the real horror.

As an immigrant myself from the less developed part of Europe, there is always the fear and the question of deportation, especially if one's status isn't finalized yet. What could be the worst? A letter denying your right to be in this country. Rejection of residence and having to go live off the grid, after getting fired. Also, emotionally, the old story of unrequited love, and not being able to get over someone. Heartbreak. However, the story, in a way, also has the hallucinations which are rooted in feminist B horror genre and serve as an empowerment for the character. The two don't have to connect closely in any way but they give the protagonist a climactic push towards taking a larger stand, towards her own power in the reality where there seems to not be space for any.

Pre- production

The largest obstacle to independent filmmaking in my life so far has been the lack of funding. So far, I've completely self-funded short films from working a day job so a tremendous aspect of easing the pre-production process was the monetary award that came with the NIMS scholarship. I could budget for things like a good DP, sound mixing, music, production design, props and catering and not be stressed. As a result, I had a more stress-free summer revising the script and just thinking about the visuals and the character and her choices. Also, the political situation escalating with COVID and the domino effect of protests worldwide made me add the content of the Mother's voicemails. I had time to visit my sister for a few days and she came up with the addition of the EX she can't let go of. I do believe, as Woolf suggested in 'A Room of One's Own', that besides having the financial compensation for a female artist, the space to think and come up with the ideas spontaneously is also important. This leads me to a strange thing that happened, in the pre-production phase, I had a dream of the entire feature version of 'Yelena', which I have actually been writing last two semesters in the screenwriting seminar workshops.

Besides the room over the summer to think about the script, the COVID pandemic made it extremely discouraging and difficult. Pre COVID, I had a strong intention of hiring a female director of photography. Upon being one of the NIMS recipients, I thought I could fulfill this goal easily. However, one by one, female DPs (not that there are many in New Orleans at all)

had either moved or could not commit due to COVID. Then, I had trouble finding a DP that could commit at all. Over the summer, due to lack of work, they had moved or been unresponsive/non-committal. The production dates were the last weekend of September and first weekend of October, relatively early in the calendar year for production so I needed the commitment during the Summer, month of August the latest. I was able to find a male DP that I worked with previously on the short, ironically about the female immigrant. He wasn't my top three choice but he was always my backup, and it worked.

Another important aspect that COVID made challenging was the main female lead. Pre-COVID, I had adamant plans to hire a Serbian actor, whether professional or non-actor. I felt very strongly about it. Not only did I need her to speak Serbian, but I wanted to correctly represent the community by hiring a real Serbian lead. Besides searching for the female DP, I spent the entire summer talking to Serbian actors in New York and Los Angeles, as my number one choice had in the meantime gotten divorced and moved back to Europe. The actors also didn't know and couldn't commit. I knew my film had a small speaking role for the lead so in the end, I didn't think that casting a non-Serbian would matter so much artistically or in the scheme of the bigger picture. Sure, a somewhat known Serbian actor on a thesis film would have been great but COVID made that even more impossible. I decided to cast the actor that's been in every one of my films during the two years of the film program.

She's local, easy to work with, a great actor in my opinion and her availability was open. I tried her small speaking part but ended up taking it out in the end, not due to her bad Serbian

but because it didn't work story- wise. In the end, I didn't feel like I had to compromise much when it came to that as she did a phenomenal job in my opinion.

Thirdly, the aspect that made things more difficult was the limitation of the size of the crew and cast. The small crew limitation I could work with, as it was mostly a story following one character so I didn't feel like that part was compromised. However, I did need some extras for two scenes. Since I knew in advance that I couldn't have more than ten people total inside, I simply moved the scenes of her working the door outside.

Lastly, the compromise of finding an older actor for the role of the houseless lady proved too risky due to COVID so I had to cast someone closer to fifty years old. It worked for this but for the feature version I would like an older lady. Originally, I wrote her age to be in her seventies so twenty years younger is a big difference.

There were also little things there were a bit inconvenient like having to spend more on separate plastic containers for lunch and individual packs of snacks for everything but It didn't prove to be a nuisance or that much more cost ineffective since I had such a small crew.

Other than some sacrifices due to COVID, having done the prospectus and having the budget, the script and other paperwork, it made the pre- production process a lot easier when the time came. I stuck to the script very closely and only ended up cutting some parts as one does in post while editing.

Production

Production lasted six relatively full days. My one-bedroom home served as a location for Yelena's home, so this is where I wanted to start on the first day, to familiarize and make the lead feel most at ease and help her get into character. As usual, the first shot took a bit longer to get, but overall that first half of the day went by smoothly. We got a lot of shots covered, but forgot to turn off the fridge for sound. Also, old New Orleans floors and uneven surfaces made the shots a bit shaky when the lead would walk. I was a bit concerned about not being able to get the shot due to the floor shaking but I didn't end up using it in the end. We had to move on.

The second half of the day was shots in the bathroom, and that was also challenging but I knew that. The bathroom was tiny, barely fitting my DP. I stood on the doorway watching while the boom op/sound mixer stood behind me. I chose not to have a video village- too much hassle, especially with a limited crew number in COVID and the nature of the film, lots of handled and small spaces so I had to watch everything on the camera monitor, which was fine for the majority of it.

The second day was more hectic, which I knew it would be, as we were shooting outside the bar (exterior) with extras. We divided the extras for each part of the two scenes so they wouldn't be all together. I realized I strongly needed an experienced assistant director, as the task fell heavily on me. Due to COVID and small crew size, everyone on the crew juggled two roles so it was limiting. Overall, I was very happy that extras showed up, that it seemed like the bar/even scene had people.

The last shot of just the lead walking turned out great too. The location happened to be great across the street (we scouted it before, my DP and I went to see the outside of the bar and happened to see a great walking spot for her to shoot after the bar scene.) I played the exact words of the actor whom she calls on the phone as she's walking. I did this in order to know the exact time length that the words spoken take place and to help motivate the lead's reaction to them. The lead was fantastic in that scene. She really 'does drunk well' as she had told me. Overall that day/night was not a very long one, but a shoot with extras involved is always longer, and more tiring in general.

The third and final day of the weekend had a somewhat demanding schedule. We shot a few night scenes of her walking then waiting for the bus. I had to time it when the actual bus was coming (I've done this before for another one of my short films.) Then we had a scene outside the bar with her and the younger male actor, then the intimate scene upstairs.

The intimate scene was extremely demanding. It took place in my bedroom where it was very hot. I have low ceilings (it's like a loft) upstairs and we couldn't run the AC because of the sound recording. Now, looking back, we could have, but I wasn't sure at the time. I just ran sound at all times, because I wasn't sure where music was going to be in places, and whether it will be mixed with the actual sound. The location and the circumstances were not easy. There was also a real snake involved. We shot with the snake first, then let the snake go (no, not into the wild) and her wrangler. Then we shot the intimate scene. The male actor freaked out and had a mini breakdown. He felt like the lead wasn't 'giving him enough to work with.' He went outside, had a cigarette, calmed down and was cooperative and great after.

We finished the scene with him, then we had a shot of her with a prosthetic and blood. That was messy, as she had to hold it in her mouth, and I realized there simply wasn't enough blood, it didn't look realistic enough and therefore didn't even make the cut. Overall, low ceilings, tiny space, heat, a real snake, real actor drama and fake blood all contributed to a difficult night of shooting.

On the second weekend was also a lot of shots to cover. Except for the final sixth day of the shoot, it felt like there was just so much to cover every day. Just lots of 'little' locations within one location, many shots overall.

On the fourth shoot day there was more coverage of her walking and all her street interactions with the houseless lady and filling up the water. There were costume changes in the car as we were shooting for two-three days in the script but luckily it was all close to my house, the base camp. The day was tiring in the blasting sun all outside with no cover really. After lunch was the most demanding schedule wise as we shot a brief dialogue scene between them that was unusable because of the street noise, the lead's Serbian that I thought I could dub over after so wanted to shoot just in case. However, it didn't make the cut story-wise. We were also trying to catch the sunset for the very last shot of the film, a cliché movie production thing to do, 'chase the golden hour' that lasts for about fifteen minutes.

The fifth shoot day was a big day and I was well aware of the difficulties. I had prepared; I had additional crew, a real sound mixer and additional mics (lavs). It was mostly outside, it was a party pool scene but also involved dialogue with different people. There were also a lot of mini locations within that one location, actors, background, crew, props, communicating in two

different languages, trying to get the best performances out of my non-actor Serbian friends, keeping them motivated and present while I still needed them by trying to make them have a good time.... Lots of components and this is the one day I needed a fantastic AD but didn't have one. We survived. I wish we got more coverage of a couple of minor scenes but the stuff I needed I got and was happy.

The very final, sixth day, was easy, fantastic and probably my favorite. We shot with no sound on the sound stage, and a lot of it was improvised. It was the ritual scene between the three women. We played with lights, it was a controlled environment and a very small crew. It was a lot easier. We also had the snake in the very beginning. We still had to shoot one last scene of the lead just walking outside, there weren't any issues. It was a great shot due to the location, and I am glad we did it.

Overall, issues during the production were that firstly, I needed a strong assistant director (I had an inexperienced undergraduate student.) Secondly, I could have used an experienced person in costumes to keep track of each outfit and accessories of the actor (also an inexperienced undergraduate student) and thirdly a professional make-up effects person. However, that's all part of the low budget filmmaking but still, I could have made some choices hiring more people. Another minor issue was that all the Serbians were non-actors so that was challenging. Lastly, my lead fidgeted and moved constantly but overall she was fantastic. Perhaps that's a European versus American actor issue, Americans are given a lot more freedom and room for improvisation but for this role I needed directness, precision and intention of each move, as well as overall stillness.

Post-Production

The post- production process was long and only difficult mostly by the end of it. I realized that I enjoy editing very much. Since we were in a pandemic, and it was colder weather, I enjoyed having a project to work on and put together. It was also the first time I was editing from home and I used a different editing software than the school's choice. I did find Premiere to be a lot more intuitive and user friendly than Avid, as everyone had been saying. I stuck closely to the script, except taking out the dialogue in the end and the shot of her with his flesh in her mouth so the editing wasn't that challenging.

The film is mostly following the lead and she gave me a strong performance. The only times I had less shots to choose from was when she was awkwardly moving/fidgeting making the cut a bit less smooth. All in all, she was fantastic and sells the role with her look and facial features as someone from Serbia. There was also a great level of comfort since we worked together on every film that I made during grad school at UNO. I didn't realize to the extent of how good her performance was until I started editing.

On the other hand, some of my Serbian non- actor friends I had to cut around or make their scenes shorter due to their lack of experience in the craft. That's totally OK, many things get cut in post. I also was constantly second guessing the credibility of the 'flesh in her mouth' shot when James from my committee asked if I had something different I knew I should get rid of it and I'm so glad I did. It simply did not look realistic enough.

Another committee member, Laszlo, gave me some good notes like including the houseless lady more and to switching the last shot for a better one, as the script said 'into the

sunset'. In the rough cut, I had tried the long shot of the actors crossing the street but was skeptical. Once he told me that, I switched the shot with the one of them walking into the sunset and it felt more appropriate.

I took my time editing. Once I pick the shots, I decide to stick with them. I also did not have a lot of coverage of different lenses or angles. James gave me fantastic, specific edit notes on my second cut, all of which I used except one or two where I didn't have a replacement for the original shots.

A fellow student Kelsey from the year below also gave me great, specific notes on my second cut which is what I needed. She produced a feature that went to Sundance so she has a good idea but also a lot of it is the thoughts I was already having, I just wasn't aware of or didn't know how to quite externalize. When I asked for feedback from my other fellow students, only Kelsey and Dylan responded. It was unfortunate since I gave feedback to them but I get it, everyone's busy and I didn't want to send a reminder. I also felt like I got enough from James, Laszlo, Kelsey and Dylan, as well as my screenwriter grad student friend.

The final part of post-production was a bit challenging when it came to coloring- I had to find another colorist last minute but it worked out in the end, it was just stressful. I realize workflows and technical aspects are no joke and should be followed seriously. I also decided I will edit my movies in the coloring software Da Vinci from now on unless I have a budget for a tech-savvy assistant editor. The software is free anyway, and then the project will already be there to hand it to the colorist. No need to export from another program and its specifications and raw footage and relinking and locating.

Overall, I am happy with my thesis, grateful for the NIMS scholarship to allow me to have a decent budget for post-production and I learned a lot about how to make the film making process more stress free in the future (like which things are essential to the overall budget.) Now, I hope my film sees the light of a projector at some festivals and aids me in developing my feature!

YELENA

Written by
Milena Martinovic

VOICE MAIL
(in Serbian)
Yelena, it's your mother.

A CU of an egg getting smashed in the small, red ceramic bowl. It gets stirred with a fork.

VOICE MAIL (CONT'D)
I'm sitting on the balcony having
coffee while the neighbors are
arguing.
(laughing)

The hand turns the gas stove top dial. The CU of the gas fire getting lit.

VOICE MAIL (CONT'D)
The sun is out, the weather is nice
for this time of the year, about 23
degrees.

The pan on the fire, oil getting put on the pan.

VOICE MAIL (CONT'D)
The sun is out, the weather is nice
for this time of the year, about 23
degrees.

A slice of stale French bread getting soaked in the egg in the bowl then getting dropped on the pan. It gets turned with a straight spatula.

VOICE MAIL (CONT'D)
Brought me some avocados. Imagine,
we have avocados in Serbia now,
they are just expensive.

We see YELENA (early 30s), from the back flipping the bread slice behind the stove top. She removes the bread from the pan onto the plate and leaves. We see a blank wall above her stove.

Frontal CU of her from the other side of the kitchen eating the bread at the counter ravishingly, quickly, with her fork and hands like a man who hasn't eaten in days.

In the background is her humble living room, beige, brown and orange are the colors of the furniture, pillows and walls. Very desaturated 70s vibe, not chic but because it's simply old.

VOICE MAIL (CONT'D)
The elections just took place, as
you probably know. Have you
received the decision from
immigration yet?

She suddenly stops eating, leaving the what's left of the bread on the 70s floral plate. She drinks a bit of water from the cup, there isn't much.

VOICE MAIL (CONT'D)
Call me when you can. Ciao.

She looks at the plastic WATER GALLON and sees only about a cup left. Next to it are a few other plastic gallons. She places them quickly in the cart and she leaves. We see the leftover breads on the plate and her empty one-room home.

2 EXT. OUTSIDE HER GATE - DAY 2

Yelena is walking down her porch steps aggressively with the cart. She is locking her gate anxiously from the outside. She quickly turns to the side where the mailboxes are with some letters. Opens it, no letters. She is anxious.

3 EXT. TCHOUPITOUHAS STREET - DAY 3

On a very industrial looking street, we see Yelena from behind carrying a foldable shopping cart with empty plastic gallons of water bottles. No one else is on the street. Cars drive by.

Electronic ambient music is fading in. She is walking close to A HOMELESS LADY (50) rummaging through the food items by the small brick wall left by the local grocery store dumpster. Yelena nods to her, pretending to be in a rush. As they get closer to each other, Homeless Lady tries to say something to her but Yelena refuses to acknowledge her, ignoring her by walking by her. Music fades out.

4 EXT. WATER STATION - DAY 4

Yelena places the plastic gallon in the filling station, puts some coins, presses the button. Nothing. She presses the button a few times, she is agitated, it shows on her face. Disappointed, she leaves with her cart and all the empty gallons. We see a water station.

5 INT. BATHROOM - DUSK 5

Serbian trap music is heard. The light in the old beige bathroom gets turned on. Yelena enters with her CELL PHONE in hand. The same beats are now heard playing through her cellphone.

She grabs a dirty, half opened MAKE-UP BAG from the window and starts putting Walgreens brand makeup on. She is miming the lyrics as she is putting mascara on. Dark eyeshadow. Pale/nude lipstick. She blots her lips.

She looks at herself in the mirror satisfied. We see the
BEIGE SHOWER CURTAIN.

6 EXT. TCHOUPITOULAS ST - NIGHT 6

Trap music continues. Yelena is waiting at the bus stop. No one is around. The bus pulls up.

7 EXT. CIRCLE K GROCERY - NIGHT 7

Yelena is walking with headphones, trap music continues. She nods her head, keeps walking. She makes a turn to

8 EXT. BAR - NIGHT 8

Yelena is sitting outside with a CASH BOX, a stamp and an energy drink looking bored. Loud club bass music is heard. She looks at her phone. She opens an instagram profile of a good looking Serbian guy. His bio reads "Serbian born, NOLA based. She clicks on the most recent picture of him with a blonde. His arms are wrapped around her and the caption has a red heart emoji. Yelena is looking at her phone then puts it down and takes a sip of the energy drink.

LATER

Sporadically, there are people coming in and out. She is taking the cash, stamping and checking IDs.

LATER

HER BOSS (30s), the party thrower, comes out and talks to her. He takes the money from the cash box, gives her some, takes the cash box and goes back inside. Yelena leaves. A shot of the little table and a chair outside the bar.

9 INT. KITCHEN - DAY 9

A CU of the egg getting smashed in the red bowl. A slice of a stale French bread soaked in egg on the pan. Yelena removes the bread from the pan and places it on the plate. She leaves, we stay on the FIGURE OF A RED SNAKE hanging above her stove.

10 EXT. OUTSIDE HER GATE - DAY 10

Yelena is locking her gate from the outside. There is the same cart by her side with the plastic gallons of water. She turns to the side where the mailboxes are with some LETTERS. She takes the letter from the mailbox that's in the upper right corner.

On the envelope in the upper left corner it reads-

USCIS
1929 Poydras Street
New Orleans LA 70130

She opens the letter anxiously. We scan through it quickly from her POV:

Your asylum appeal status has been denied... you are now in the official removal proceedings. Your deportation letter should be arriving shortly...

She is reading the letter, still in disbelief, then crumples it and walks off. We stay on an empty mailbox.

10A EXT. TCHOUPITOU LAS STREET - DAY 10A

Yelena is walking by the dumpster. The Old Homeless Lady is sorting cans out when she spots Yelena and stops and stares at her. Yelena is uncomfortable and confused. She passes her by, and continues to look back at the Old Homeless Lady who is just standing and staring at her with squashed can of soda in her hand. Yelena turns her hand back straight forward, confused.

11 EXT. WATER STATION - DAY 11

CU of water filling the plastic gallon. Yelena is staring at the water getting filled. An eerie electronic music fades in.

12 INT. BLACK - VOID 12

Flashes of CU of three women performing a ritual dance.

13 EXT. WATER STATION - DAY 13

The water is overflowing the plastic gallon. Yelena is staring at it. She reacts to someone off screen letting her know that her water is overflowing by taking the gallon out. The eerie music stops.

She then takes the gallon once it's filled. She walks off, carrying her cart with all her bottles filled.

14 EXT. TCHOUPITOU LAS ST - DAY 14

Yelena walks by the spot where the Homeless Lady was. She looks around for her briefly, doesn't see her. She leaves her a gallon of water by her usual spot.

15 INT. BATHROOM - NIGHT 15

Serbian trap music is heard.
Yelena is wearing an early 2000 style outfit. The dirty, half opened make-up bag is by the sink.

Close op of her hands with red nail polish on as she puts on a bold color lipstick, then changes her mind and takes some toilet paper and cleans the lipstick off her face.

Turns the light off and leaves. Nothing but an empty, dark mirror.

16 OMITTED 16

17 EXT. BAR - NIGHT 17

Yelena is sitting in her usual chair, this time eating a burger greedily, with a Red Bull to the side and a cash box on the table. Club music is heard from the inside.

LATER

There is a line of people, she is taking the cash, stamping and checking some (not everyone's) young looking people's IDs. It's hectic. CU shots of her face as she is getting more and more overwhelmed.

LATER

It's less hectic. A PERSON SHE KNOWS FROM THE CLUB (Any gender, 20-30s) shows up behind Yelena and places a SMALL BLUE BOTTLE in front of her nostril. Suddenly, everything slows down as she is smelling the bottle. All the sound and music is completely muted.

18 INT. BLACK - VOID 18

The CU of the smoke of the sage burning is in front of the nostril of Yelena. TWO RITUAL WOMEN (any age) are in a trance like state as soon as they smell the burning plant. Flashes of blood on their hands. A quick flash of the CU of the snake on the ground. Yelena's eyes are rolled back, she is looking towards the sky.

19 EXT. BAR - NIGHT 19

Yelena is looking towards the sky with her eyes rolled back. Someone gently touches her shoulder. She is awoken from the 'trance'. She sees a CU from her POV - blurry sight of a male figure holding money. We see a YOUNG MAN (early 20s) holding in front of her.

YOUNG MAN
Are you alright?

She looks at him, disoriented, then looks down on the table. It's empty, the cash box is GONE. She is looking around and panicking. Intense techno is blasting. She gets up while The Young Man is confused, looking at her. She goes back to him, takes the money on second thought, and stamps him.

Yelena is nervously looking around. There are some people smoking and chilling.

Note: All dialogue is inaudible. Her Boss, the party thrower, comes outside and is saying something to her. She is explaining to him what happened. People look towards them here and there. Now he is yelling at her. She says something back. They are having a confrontation. She leaves.

20 EXT. ST CLAUDE AVE - NIGHT 20

Yelena is walking, stumbling a bit while large sips of a bottle of cheap green bottle liquor. She takes out her phone, looks at it and calls someone. It rings a few times before-

YELENA'S EX (O.S.)
I told you not to call me any more.

Hangs up. She continues to drink and walk.

21 EXT. TCHOUPITOU LAS ST - DAY 21

VOICE MAIL
(in Serbian)
Yelena, it's your mother. I'm sure
you see it on the news there. Big
protests. Police beatings.

Yelena is walking, hungover and disoriented, daylight hurting her.

22 OMITTED 22

23 INT. HER HOUSE - DAY 23

VOICE MAIL
(in Serbian)
Dasha's nephew was just sitting on
the bench in the park when the
police came out of nowhere and
started beating him and his two
friends.

Yelena walks in through the door, shuts it. She opens the cupboard, takes a recycled GLASS JAR. She pours water from the plastic gallon.

Yelena is drinking the water out of the glass jar like she hasn't had any in twenty four hours.

VOICE MAIL (CONT'D)
He had to go to urgent care. I got
the allergy medicine you sent.

She exhales when she's done, walks to her room.

VOICE MAIL (CONT'D)
Thank you. And thank you for your
short letter. I love your letters.
I just thought maybe I would get a
letter from a granddaughter too
some day.

| | | |
|----|--------------------|----|
| 24 | OMITTED | 24 |
| 25 | OMITTED | 25 |
| 26 | OMITTED | 26 |
| 27 | OMITTED | 27 |
| 28 | INT. BEDROOM - DAY | 28 |

Yelena takes off her clothes, opens the closet and puts on a GREEN SLIP then throws herself on the bed.

VOICE MAIL
(in Serbian)
But such is life.

Grabs her phone from the night stand, starts texting. On the screen we see her texting to Aleks. 'Hey I'm sorry about last'. Erases it. . 'Long night my bad' erases that as well. Throws her phone on the nightstand.

VOICE MAIL (CONT'D)
(in Serbian)
Any news from immigration?

She is laying on the bed staring out the window. The view out the window is of a tree and a roof. We push in on the trees slowly, the sheer RED CURTAIN breathing in the wind.

29 INT. BATHROOM - NIGHT 29

Yelena is in the shower with a RED SHOWER CURTAIN getting the water on her from the shower, it's steaming. She is scrubbing herself, getting cleansed. She is shaving her legs with a razor. She gets cut. CU of the blood dripping on her leg. The blood gets mixed in with water in the bathtub, until it goes down the drain.

A BIT LATER

CU of the hand with red nail polish picking up a GOLD SNAKE RING. Yelena, dressed up in a RED SEQUENCE TOP with dark eye make up and a dark red lipstick, is putting it on her hand. Close up of her hand with the ring. CU of her in the mirror.

30 EXT. TCHOUPITOUHAS STREET - DAY 30

Yelena is waiting for the bus. She is fidgeting, uncomfortable in the revealing night clothes she is wearing. She is holding A poorly wrapped GIFT in her hands. The bus shows up.

31 EXT. MANSION UPTOWN - DAY 31

Yelena walks up the long staircase then rings the bell outside the door. No response. She starts banging on the door a little too aggressively. She sees a silhouette from the stained glass door approaching. An ATTRACTIVE YOUNG MAN (20s) opens the door.

ATTRACTIVE YOUNG MAN
(in Serbian)
Oh, hi, look who decided to show up!

They kiss on the cheek three times. Attractive Young Man is examining her outfit.

ATTRACTIVE YOUNG MAN (CONT'D)
Ohhhh look you is all dressed up!
Come on in!

She smiles and gives him the present. He shuts the door. They walk to the

32 EXT. MANSION POOL UPTOWN - DAY 32

Close up of a piece of salami amongst other dry meats getting picked up by a hand.

We follow the hand to the mouth of an attractive Serbian goer whom we follow going into the crowd. Yelena is walking by him. Trashy upbeat Serbian music from the 90s is blasting. There is a group of people, all mostly attractive and in their late 20s and 30s, gathered by the pool, laughing. Everyone is socializing, having a good time.

Yelena spots her EX (30s) who is laughing, has his arms around AMERICAN WOMAN (30s). Yelena is staring at him and he looks at her but only in passing.

There is a table, monochromatic grey outdoor furniture, beautiful plants and greenery surrounding the pool. A beautiful, clean dog walking around. Serbian appetizers, pastries and dry meats on the table. Wine bottles and a Vodka bottle and beer bottles. Fancy plastic cups everywhere.

Somebody comes up to Attractive Young Man and he gets distracted talking to them. Yelena is left alone. She sees her EX going inside and she follows him.

33 INT. MANSION UPTOWN - DAY

33

We are looking through the action form the outside the all around glass doors. Yelena walks in after her EX and is physically close to him. She tries to caress him and gets emotional. He abruptly turns, getting away from her.

YELENA'S EX
(in Serbian)
Get away from me!

Yelena stands confused. He is looking around discreetly to make sure no one saw anything. Everyone else is outside having a good time.

YELENA'S EX (CONT'D)
I told you I don't want anything to
do with you any more.

She is just staring at him.

YELENA'S EX (CONT'D)
Why are you even here?

He leaves. She just stands there, stunned.

34 EXT. MANSION POOL UPTOWN - DAY

34

Yelena is pouring herself a stiff vodka drink. AN ATTRACTIVE BLONDE WOMAN (20s) heads in her direction.

ATTRACTIVE BLONDE WOMAN
(in Serbian)
Hey, so good to see you!

Attractive Blonde Woman blows air kisses, while Yelena reaches for her cheek instead, awkwardly. There is a lost momentum.

ATTRACTIVE BLONDE WOMAN (CONT'D)
 So, I have some news. I am opening a gallery! On Magazine street. It's crazy, I was able to partner with a friend. (Beat) What's happening with your immigration papers?

CUT TO

Yelena's ex from earlier and the American woman are holding each other by the waists in the middle of the gathering.

YELENA'S EX
 (in Serbian)
 Hey guys, I just wanna let you know...

AMERICAN WOMAN
 (in English)
 Don't worry guys, it's nothing crazy!

YELENA'S EX
 She said yes and we are getting married!

Everyone sighs and applauds. Yelena is drinking. People start congratulating them. Loud, even more upbeat Serbian music is blasting. People start congratulating them. A MAN WITH HAT (30s) gets hold of Yelena as she is about to refill her drink.

MAN WITH HAT
 (in Serbian)
 Heeey, hey! What's going on? Guess what, Sandra is pregnant! Hey did you ever find a better job?

Yelena shakes her head.

MAN WITH HAT (CONT'D)
 Ah, it will come. Don't worry.

Yelena continues going to the table to refill her drink.

CUT TO

Yelena is sitting to the side, away from everyone. Everyone else is dancing, pouring shots, singing together, embracing.

A new song comes up. Everyone gets excited.

Yelena is sitting in the corner drinking and watching.

- 35 EXT. HER STREET - NIGHT 35
- Yelena is walking towards her house, passing a red bar that's on the corner. There are some young people outside hanging out sporadically, muffled music and laughter is heard.
- She sees the Young Man from last night on his phone, alone. She looks at her gate then proceeds to go to him instead.
- They chat, flirt. He follows her to her gate. She is unlocking the gate. They go in, the gate shuts. We see the mailbox. Empty.
- 36 INT. HER HOUSE - NIGHT 36
- Yelena opens the door, comes into the house. Behind her is Young Man. The door shuts behind him.
- She immediately grabs him and it looks like they're making out with each other passionately. Jump Cuts of them passionately taking a few pieces of clothing off each other here and there as they're going up the stairs.
- 37 INT. HER BEDROOM - NIGHT 37
- Yelena and Young Man are on the bed, Yelena is sitting on top of him. She starts biting him along his neckline and chest.
- YOUNG MAN
Ah, I like that.
- He lays his head back in pleasure. Yelena continues to bite him. Eerie electronic music and chanting fades in. CU of the sheer red curtain by the window as it gently sways in the window.
- 38 INT. BLACK - VOID 38
- CU of the red dress fabric. Three Ritual Women standing in a triangle wearing MONOCHROMATIC SHEET DRESSES. They are performing some kind of ritual/ chanting. They get more and more into it.
- 39 INT. HER BEDROOM - NIGHT 39
- CU of Yelena biting Young Man more aggressively.
- YOUNG MAN
Ouch, that hurt a little bit. Let's slow down.
- Yelena gets more aggressive instead.

40 INT. BLACK - VOID 40

There is a snake that the Homeless Lady is holding as Yelena is kneeling in front of her.

41 INT. HER BEDROOM 41

There is a snake on The Young Man's chest.

42 INT. BLACK - VOID 42

The snake is moving on the ground now. A 3D SNAKE now appears in place of the real snake. We follow it. There's overall crazy weird 3D effects. Composited on the effect there is a grainy footage of the real snake again but taking a first bite of the mouse.

42A INT. HER BEDROOM - NIGHT 42A

Yelena bites a piece of the Young Man's skin.

YOUNG MAN
Aaahh! What the fuck!

Yelena is looking at him with a piece of his flesh in his mouth, blood all over her mouth. Young Man speedily collects his articles of clothing and runs towards the stairs then turns around, pressing his wound near his neckline with one hand. Yelena is laughing and staring at him.

YOUNG MAN (CONT'D)
You're fucking nuts!

He runs out and shuts the front door.

The eerie music fades out. Yelena is looking out the window with blood around her mouth. Her face changes from a smile to a more serious stare at the window.

Dissolve to her screaming, but in silence, in a red monochromatic ritualistic dress, where the bedroom window is.

43 EXT. TCHOUPITOULAS ST - DAY 43

Yelena is walking with her cart of filled plastic bottles to the spot where she saw the Homeless Lady. She sees Homeless Lady sorting through the grocery store food trash by the little wall in her usual spot. Yelena approaches her.

YELENA
(In Serbian)
Don't take that, it expired.

She shows her the date on the package of the prunes that the Homeless Lady is holding. The Homeless Lady looks at it.

YELENA (CONT'D)
(in Serbian)
See? You could get sick.

The Homeless Lady looks at her for a few moments.

HOMELESS LADY
(In Spanish)
No, I don't know. I thought...

The Homeless Lady stares at her. Yelena is looking at her too now for a shorter amount of time.

HOMELESS LADY (CONT'D)
Come on, let's go.

They pick up some cans and clothes the Homeless Lady has and put them in Yelena's cart. They start walking.

VOICE MAIL
(In Serbian)
I'm so happy your immigration status was approved and that you got the job in computers that pays well! Now if only you could find a nice man. I know, I know, you are a modern woman, it's not necessary. Dasha and Boyan are here too.

They keep walking towards the sunset, having a quiet conversation as the Latin cumbia music plays.

VOICE MAIL (CONT'D)
I opened the pear liqueur I had saved. They came to toast your good fortune. He's feeling better. No more protests, it's like nothing ever happened

They disappear into the horizon. The sun is setting while the cars are rushing past them. Cumbia music fades out.

VOICE MAIL (CONT'D)
Everything is going to fall in place, you'll see. I just know.

We slowly push in on Yelena's mailbox with a white envelope peeking.

FADE OUT



| | |
|-------------------------------|--|
| Student: <u>M. Martinovic</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: <u>6910</u> | Professor: <u>K. Garagiolis</u> |
| Project Title: <u>Yelena</u> | Date: <u>9/25/20</u> |

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Milena Martinovic

PRINT NAME

Milen Mrt

SIGNATURE

9/25/20

DATE

August 2020

7 Weeks out August 3-10

- Get in touch with Katie about any questions before the semester starts
- Get in touch with Laszlo, head of Committee
- Get in touch with department heads

6 Weeks out August 10-17

- Research visual aids, references, create a lookbook.
- Meet with DP, Production Designer and possibly Producer all together to discuss color palette, materials, lighting and framing
- Review script, add visual details after the meeting

5 Weeks out August 17-24

- More crew recruits
- Extras recruits
- Confirm locations
- Go shopping for materials with production designer and costumes dept

4 Weeks out August 24-31

- Ask the prop person to make the prosthetics
- Stay in touch with everyone

September 2020

3 Weeks out August 31-September 6

- Meet with DP to go over equipment, shots, framing and camera movement.
- Confirm with locations
- Lock the script
- Confirm with crew members and catering

2 Weeks out September 6-13

- Shot lists
- Go to location with DP
- Go over schedule with AD

1 Week out September 13-20

- Pre production binder
- Production meeting
- Rehearsal with actor and DP

1 Week out September 20-27

- Rehearsal with actors and DP
- Make sure everything is done, a million things
- Check out equipment
- Confirm with locations

CREW CONTACT



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

| | | |
|----------------------------|-----------------------------------|-----------------------|
| Student: Milena Martinovic | Email: [REDACTED] | Cell: [REDACTED] |
| Course #: 6950 | Course Professor: Katie Garagiola | Project Title: Yelena |

| POSITION | NAME | PHONE | EMAIL | NOTES |
|-------------------|-------------------|------------|------------|-------|
| PRODUCTION | | | | |
| PRODUCER | Ryan Hazlewood | [REDACTED] | [REDACTED] | |
| DIRECTOR | Milena Martinovic | | | |
| WRITER | Milena | | | |
| 1ST AD | Ryan | | | |
| 2ND AD | N/A | | | |
| 2ND 2ND AD | N/A | | | |
| SCRIPT SUPERVISOR | N/A | | | |
| PROD ASSISTANT | N/A | | | |
| | | | | |


Date: Sept 25, 2020

Page 1 of 4

| POSITION | NAME | PHONE | EMAIL | NOTES |
|-----------------|-----------------|-------|-------|-------|
| CAMERA | | | | |
| DP | Brighton Linge | | | |
| CAMERA OPERATOR | Brighton | | | |
| 1ST AC | Sophie Thornton | | | |
| 2ND AC | N/A | | | |
| DIT | N/A | | | |
| STILLS | N/A | | | |
| | | | | |
| LIGHTING | | | | |
| GAFFER | N/A | | | |
| BEST BOY | N/A | | | |
| ELECTRICIAN | N/A | | | |
| | | | | |
| GRIP | | | | |
| KEY GRIP | N/A | | | |
| BB GRIP | N/A | | | |
| DOLLY GRIP | N/A | | | |
| GRIP | N/A | | | |
| | | | | |

| POSITION | NAME | PHONE | EMAIL | NOTES |
|-----------------------|---------------|-------|-------|-------|
| SOUND | | | | |
| SOUND MIXE | Patrick Nicks | | | |
| BOOM OPERATOR | Patrick | | | |
| SOUND UTILITY | N/A | | | |
| | | | | |
| ART DEPARTMENT | | | | |
| PROD DESIGNER | Julia Fong | | | |
| SET DECORATOR | Haley Kastner | | | |
| ART ASSISTANT | NA | | | |
| PROPS MASTER | NA | | | |
| PROPS ASSISTANT | NA | | | |
| GREENS | NA | | | |
| | | | | |
| MAKEUP/HAIR | | | | |
| MAKEUP | NA | | | |
| HAIR | NA | | | |
| ASST MAKEUP/HAIR | NA | | | |
| SPFX MAKEUP | NA | | | |
| | | | | |

CREW CONTACT LIST

| POSITION | NAME | PHONE | EMAIL | NOTES |
|------------------------|-----------------------------------|---|-------|-------|
| COSTUMES | | | | |
| COSTUME DESIGNER | NA | | | |
| COSTUME ASSISTANT | NA | | | |
| | | | | |
| TRANSPORTATION | | | | |
| GRIP TRUCK | NA | | | |
| VEHICLE 2 | NA | | | |
| VEHICLE 3 | NA | | | |
| | | | | |
| CRAFT SERVICES | | | | |
| CATERING | NA | | | |
| CRAFT SERVICES | NA | | | |
| | | | | |
| ADDITIONAL CREW | POST | | | |
| | ASSISTANT EDITOR-GRANT LAMBERT |  | | |
| | COLORIST-STEFAN BYRD | | | |
| | MUSIC SUPERVISOR-MASHA MARTINOVIC | | | |
| | 3D ANIMATOR-ANDREW BALFE | | | |
| | POST SOUND MIXER ZARKO KOMAR | | | |
| | | | | |



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| | |
|----------------------------|--|
| Student: Milena Martinovic | Email: [REDACTED] Phone: [REDACTED] |
| Course#: 6950 | Professor: Katie Garagiola |
| Project Title: Yelena | Date: 3/25/21 |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Stefan Byrd

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

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

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

CREW POSITION: Colorist

SCHEDULED WORK DATES: 3/23/21 TO 3/27/21

ADDTL TERMS: [REDACTED]

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

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

AGREED TO AND ACCEPTED:

SB

3/25/21

SIGNATURE

DATE

MM

3/25/21

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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

NO WAIVER: The terms and conditions of this deal memo are binding on the Student Filmmaker and Crew Member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of this agreement shall be null and void.

PUBLICITY: Student Filmmaker and/or UNO Department of Film & Theatre shall have the right to use Crew Member's name, voice, picture and likeness in connection with the Project the advertising and publicizing thereof, and any promotional films or clips respecting the Project.



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(504) 280-6111 | Fax: (504) 280-6318
www.uno-film.com

| | |
|-------------------------------|-------------------------------|
| Student: <u>Melena Martin</u> | Email: [REDACTED] |
| Course#: <u>6950</u> | Professor: <u>K. Faragida</u> |
| Project Title: <u>Melena</u> | Date: <u>10/3/20</u> |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Dylan V. Mininger

ADDRESS: [REDACTED]

CITY: Pr...

CELL PHONE: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes ☒ No ☐

EMERGENCY CONTACT (Name & phone number): Danilo Tuitwell

CREW POSITION: Grip

SCHEDULED WORK DATES: Oct 3 TO Oct 4

ADD'L TERMS:

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

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

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

Milen Mikh

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/3/20

DATE

10/3/20

DATE

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

Crew Agreement Terms and Conditions

Page | 1

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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5. **INSURANCE:** Crew members are responsible for liability and collision insurance and deductibles on her/his personal vehicle used in conjunction with this production. Insurance coverage on items borrowed or rented from Crew Member is the responsibility of the Crew Member unless set out otherwise in a formal written agreement. Crew Member warrants that any tools which Crew Member shall supply are in safe working condition and that Crew Member possesses knowledge as to their safe manner of operation.
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NO WAIVER: The terms and conditions of this deal memo are binding on the Student Filmmaker and Crew Member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of this agreement shall be null and void.

PUBLICITY: Student Filmmaker and/or UNO Department of Film & Theatre shall have the right to use Crew Member's name, voice, picture and likeness in connection with the Project the advertising and publicizing thereof, and any promotional films or clips respecting the Project.



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| | |
|---------------------------------|--------------------------------|
| Student: <u>Milena Martnaut</u> | Email: [REDACTED] |
| Course#: <u>6950</u> | Phone: [REDACTED] |
| Project Title: <u>Velona</u> | Professor: <u>K. Garagidon</u> |
| | Date: <u>10/3/20</u> |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Scarlett Sealise

ADDRESS: [REDACTED]

CITY: New

ZIP CODE: 70115

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

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

EMERGENCY CONTACT (Name & phone number): Michelle Sealise

CREW POSITION: Sound Mixer

SCHEDULED WORK DATES: Oct 3 TO Oct 3

ADDT'L TERMS:

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

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

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

Milena Martnaut

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

Oct 3, 2020

DATE

10/3/20

DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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www.uno.edu

| | |
|-------------------------------|------------------------------|
| Student: <u>M Kartivank</u> | Email: <u>[REDACTED]</u> |
| Course#: <u>6A50</u> | Professor: <u>R Garagida</u> |
| Project Title: <u>Volcano</u> | Date: <u>9/25/20</u> |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Brighton Linge

ADDRESS: [REDACTED]

CITY: Ne

CELL PHONE: [REDACTED]

EMAIL ADDRESS: [REDACTED]

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

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

CREW POSITION: DP

SCHEDULED WORK DATES: 9/25/20 TO 10/4/20

ADDITIONAL TERMS: _____

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

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

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE
Milen M...
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/25/20
DATE
9/25/20
DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
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DEPARTMENT OF
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New Orleans, LA 70148
(504) 280-6117 | Fax: (504) 280-6118
www.unofilm.com

| | |
|----------------------------------|-----------------------------|
| Student: <u>Milana Karthoria</u> | Email: <u>[REDACTED]</u> |
| Course#: <u>6950</u> | Phone: <u>[REDACTED]</u> |
| Project Title: <u>Colona</u> | Professor: <u>K. Gargan</u> |
| | Date: <u>10/4/20</u> |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Ryan Hazlewood
ADDRESS: [REDACTED]
CITY: Slidell
CELL PHONE: [REDACTED]
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes ☒ No ☐

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

Laura Hazlewood
CREW POSITION: 1st AD

SCHEDULED WORK DATES: 09/25/2020 TO 10/04/2020

ADD'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE
Milana Karthoria

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

09/25/2020
DATE
9/25/20
DATE

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| | |
|-------------------------------|----------------------------|
| Student: <u>M. Kattalakis</u> | Email: [REDACTED] |
| Courses: <u>GA50</u> | Phone: [REDACTED] |
| Project Title: <u>Volena</u> | Professor: <u>P. Garza</u> |
| | Date: <u>9/28/20</u> |

STUDENT PROJECT CREW AGREEMENT

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

NAME: David Robinson

ADDRESS: [REDACTED]

CITY: New Orleans

CELL PHONE: [REDACTED]

EMAIL ADDRESS: [REDACTED]

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

EMERGENCY CONTACT (Name & phone number):

JIMMY ROBINSON [REDACTED]

CREW POSITION: Extra / Assistant

SCHEDULED WORK DATES: 07/27/20

ADD'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

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

09.28.20

DATE
9/28/20
DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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www.unoeditions.com

| | |
|------------------------------|-----------------------------------|
| Student: <u>K. Karlovac</u> | Email: <u>[REDACTED]</u> |
| Course#: <u>6910</u> | Phone: <u>[REDACTED]</u> |
| Project Title: <u>Veleno</u> | Professor: <u>Rafael Garayido</u> |
| | Date: <u>9/25/20</u> |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Milena Martinovic
ADDRESS: [REDACTED]
CITY: New Orleans
CELL PHONE #: [REDACTED]
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes ☒ No ☐

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

CREW POSITION: director

SCHEDULED WORK DATES: 9/25 TO 10/4

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Milena Martinovic

SIGNATURE

Milena

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/25/20

DATE

9/25/20

DATE

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

| | |
|-----------------------------------|--------------------------------|
| Student: <u>Mikela Martindale</u> | Email: [REDACTED] |
| Course#: <u>6910</u> | Phone: [REDACTED] |
| Project Title: <u>Volena</u> | Professor: <u>R. Scroggins</u> |
| | Date: <u>9/25/20</u> |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Haley Kastner
ADDRESS: [REDACTED]
CITY: New Orleans
CELL PHONE #: [REDACTED]
EMAIL ADDRESS: [REDACTED]

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

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

CREW POSITION: Art director

SCHEDULED WORK DATES: 9/25 - 9/27 10/2 - 10/4

ADD'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Haley Kastner
SIGNATURE
Mikela Martindale

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/25/2020

DATE

9/25/20

DATE

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www.uno.edu/film

| | |
|-----------------------------------|--------------------------------|
| Student: <u>Melina Martinovic</u> | Email: [REDACTED] |
| Course#: <u>6910</u> | Phone: [REDACTED] |
| Project Title: <u>Velona</u> | Professor: <u>K. G. Grogan</u> |
| | Date: <u>9/25/20</u> |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Patrick Nicks

ADDRESS: [REDACTED]

CITY: LA

CELL PHONE: [REDACTED]

EMAIL ADDRESS: [REDACTED]

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

EMERGENCY CONTACT (Name & phone number):

Leigh Nicks [REDACTED]

CREW POSITION: Grip/Bloom/Mixer

SCHEDULED WORK DATES: 9/29/2020 TO 9/27/2020, etc.

ADD'L TERMS:

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

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

AGREED TO AND ACCEPTED:

[Signature]
[Signature]
[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/29/2020

DATE

9/25/20

DATE

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www.uno.edu

| | |
|-----------------------------------|-------------------------------|
| Student: <u>Milena Martinovic</u> | Email: [REDACTED] |
| Courses: <u>6950</u> | Phone: [REDACTED] |
| Project Title: <u>Velona</u> | Professor: <u>K. Geraghty</u> |
| | Date: <u>9/25/20</u> |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Julia Fong

ADDRESS: _____

CITY: _____ STATE: _____ ZIP CODE: _____

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes ☒ No ☐

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

CREW POSITION: Costume Designer / Craft services

SCHEDULED WORK DATES: 09/25/20 TO 10/04/20

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE
Milena Martinovic
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

09/25/20
DATE
9/25/20
DATE

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www.unothen.com

| | |
|-----------------------------------|-------------------------------|
| Student: <u>Melina Martinovic</u> | Email: [REDACTED] |
| Course#: <u>6910</u> | Phone: [REDACTED] |
| Project Title: <u>Velona</u> | Professor: <u>K. Baragida</u> |
| | Date: <u>9/25/20</u> |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Leigh Nicks

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PHONE: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT?

Yes: ☒

No: ☐

EMERGENCY CONTACT (Name & phone number):

Leigh Nicks

CREW POSITION: Grip/Broom/Mixer

SCHEDULED WORK DATES: 9/25/2020 TO 9/27/2020, etc.

ADD'L TERMS:

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

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

AGREED TO AND ACCEPTED:

[Signature]
[Signature]
Melina Martinovic

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/25/2020

DATE

9/25/20

DATE

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6. **CREW MEMBER CONDUCT:** Crew Member acknowledges that UNO Department of Film & Theatre has a strict policy prohibiting the use of alcohol or controlled substances, and weapons (other than props approved by Faculty Supervisor) and the use or possession of same while working on this student project shall be cause for immediate dismissal from the project and may result in a failing grade for the Student Filmmaker. Crew Member agrees to sign and abide by the UNO FTA Filmmakers' Code of Responsibility.
7. **ASSIGNMENT:** Student Filmmaker and/or UNO Department of Film & Theatre may assign, transfer, license, delegate, and/or grant all or any part of its rights, privileges, and property hereunder to any person or entity. This Agreement shall be binding upon and shall inure to the benefit of the parties hereto and their respective heirs, executors, administrators, successors and assigns. Crew Member may not assign this Agreement or any of Crew Member's rights or obligations.

NO WAIVER: The terms and conditions of this deal memo are binding on the Student Filmmaker and Crew Member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of this agreement shall be null and void.

PUBLICITY: Student Filmmaker and/or UNO Department of Film & Theatre shall have the right to use Crew Member's name, voice, picture and likeness in connection with the Project the advertising and publicizing thereof, and any promotional films or clips respecting the Project.



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

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

| | |
|-----------------------------------|--------------------------------|
| Student: <u>Milena Martinovic</u> | Email: [REDACTED] |
| Cours#: <u>6950</u> | Phone: [REDACTED] |
| Project Title: <u>Melena</u> | Professor: <u>K. Garagiola</u> |
| | Date: <u>9/25/2020</u> |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Sophie Thornton

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PHONE: [REDACTED]

EMAIL: [REDACTED]

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

EMERGENCY CONTACT (Name & phone number): William Thornton

CREW POSITION: Assistant Camera / Craft Services

SCHEDULED WORK DATES: 9/25/2020 TO 10/4/2020

ADD'L TERMS:

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

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

AGREED TO AND ACCEPTED:

Sophie Thornton

SIGNATURE
Milena Martinovic

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/25/2020

DATE

9/25/2020

DATE

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

Crew Agreement/Terms and Conditions

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
2. **MEALS:** The Production will provide meal breaks and/or food at (6) hour intervals.
3. **SCREEN CREDIT:** Screen credit is not guaranteed and is solely at the Student Filmmaker's discretion.
4. **RIGHTS:** Student Filmmaker named above shall be the owner of all of the results and proceeds of Crew Member's services for the above named Student Project, including any copyright, trademark and any other intellectual property rights in any work or property created by Crew Member, or anyone under their direction.
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| | |
|------------------------------|--|
| Student: <u>M. Martine</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: <u>6910</u> | Professor: <u>K. Garagola</u> |
| Project Title: <u>Yelena</u> | Date: <u>9/25/20</u> |

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(SIGNATURES ON PAGE 2)

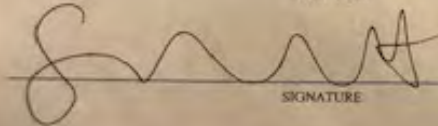
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ACKNOWLEDGED & AGREED BY:

Scarlett Scarise

PRINT NAME



SIGNATURE

01/3, 2020

DATE



| | |
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| Student: <u>M. Martine</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: <u>6910</u> | Professor: <u>K. Garagola</u> |
| Project Title: <u>Yelena</u> | Date: <u>9/25/20</u> |

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ACKNOWLEDGED & AGREED BY:

Dylan Minger

PRINT NAME

[Signature]

SIGNATURE

10/4/20

DATE



| | |
|-------------------------------|--|
| Student: <u>M. Martinovic</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: <u>6910</u> | Professor: <u>K. Garagiolis</u> |
| Project Title: <u>Yelena</u> | Date: <u>9/25/20</u> |

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ACKNOWLEDGED & AGREED BY:

David Robinson

PRINT NAME

[Signature]

SIGNATURE

09.26.20

DATE



| | |
|------------------------------|--|
| Student: <u>M. Martine</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: <u>6910</u> | Professor: <u>K. Garagola</u> |
| Project Title: <u>Yelena</u> | Date: <u>9/25/20</u> |

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ACKNOWLEDGED & AGREED BY:

Maura Lindberg
PRINT NAME

Maura Lindberg
SIGNATURE

09-25-20
DATE



| | |
|------------------------------|--|
| Student: <u>M. Martine</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: <u>6910</u> | Professor: <u>K. Garagola</u> |
| Project Title: <u>Yelena</u> | Date: <u>9/25/20</u> |

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ACKNOWLEDGED & AGREED BY:

Ryan Hazlewood

PRINT NAME

Ryan Hazlewood

SIGNATURE

09/25/2020

DATE



| | |
|------------------------------|--|
| Student: <u>M. Martiovic</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: <u>6910</u> | Professor: <u>K. Garagiolis</u> |
| Project Title: <u>Yelena</u> | Date: <u>9/25/20</u> |

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ACKNOWLEDGED & AGREED BY:

Haley Kustner

PRINT NAME

Haley Kustner

SIGNATURE

9/25/2020

DATE



| | |
|------------------------------|-------------------------------|
| Student: <u>M. Martine</u> | Email: [REDACTED] |
| Course#: <u>6910</u> | Phone: <u>504-280-6117</u> |
| Project Title: <u>Yelena</u> | Professor: <u>K. Garagola</u> |
| | Date: <u>9/25/20</u> |

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4. No smoking on set or within 25 feet of an exterior location. This includes so-called "vaping" or "eCigarettes".
 - a. All cigarette butts must be collected – provide a can or other receptacle for this.
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 - c. Wear any necessary protective gear when the situation requires (masks, ear protectors, etc.)

(SIGNATURES ON PAGE 2)

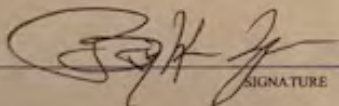
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By signing this code of responsibilities, crew member agrees to abide by this code and acknowledges that violation of this code may result in a failing grade for the Student Filmmaker named above, enrolled in the FTA production course listed above,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

ACKNOWLEDGED & AGREED BY:

Brighton Linge

PRINT NAME



SIGNATURE

9/25/20

DATE



| | |
|------------------------------|--|
| Student: <u>M. Martine</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: <u>6910</u> | Professor: <u>K. Garagola</u> |
| Project Title: <u>Yelena</u> | Date: <u>9/25/20</u> |

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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(SIGNATURES ON PAGE 2)

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ACKNOWLEDGED & AGREED BY:

Sophia Thornton

PRINT NAME

Sophia Thornton

SIGNATURE

9/25/2020

DATE



| | |
|-------------------------------|--|
| Student: <u>M. Martinovic</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: <u>6910</u> | Professor: <u>K. Georgiada</u> |
| Project Title: <u>Yelena</u> | Date: <u>9/25/20</u> |

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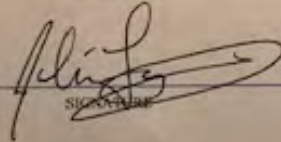
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ACKNOWLEDGED & AGREED BY:

Julia Fong

PRINT NAME



SIGNATURE

09/25/20

DATE



| | |
|------------------------------|--|
| Student: <u>M. Martine</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: <u>6910</u> | Professor: <u>K. Garagola</u> |
| Project Title: <u>Yelena</u> | Date: <u>9/25/20</u> |

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ACKNOWLEDGED & AGREED BY:

Patrick Nicks

PRINT NAME

[Signature]

SIGNATURE

9/25/2020

DATE

Cast List

Maile Zox - Yelena

Ty Parker - Young Man

Anna Watt - Homeless Lady

Robert Heap- Yelena's Boss

Christin Bradford - Ritual woman #2

Julia Fong- Ritual woman #2

Aleks Zoranic- Yelena's EX

Dejo Vujic - Man from the pool party

Milosh Zoranic - Host of the pool party

Sneza Randjelovic Brown - Woman from the pool party



| | |
|-------------------------------|-----------------------|
| Student: <u>M. Martinovic</u> | Email: [REDACTED] |
| Course#: <u>6950</u> | Phone: [REDACTED] |
| Project Title: <u>Velena</u> | Professor: [REDACTED] |
| | Date: <u>9/26/20</u> |

CAST RELEASE

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

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

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

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

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

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

| | |
|--------------------------------------|---------------------|
| Actor Name: <u>Christina Brackel</u> | Email: [REDACTED] |
| Character: <u>Butter woman #2</u> | Phone: [REDACTED] |
| | Address: [REDACTED] |

Chris Brackel
ACTOR SIGNATURE

Milera Martinovic
STUDENT SIGNATURE

Sept 26, 2020
DATE

9/26/20
DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70118
(504) 280-6317/Fax (504) 280-6319
www.unofilmarts.com

| | |
|------------------------------|-------------------------------|
| Student: <u>M. Martirone</u> | Email: [REDACTED] |
| | Phone: [REDACTED] |
| Course#: <u>6950</u> | Professor: <u>K. Saragida</u> |
| Project Title: <u>Volena</u> | Date: <u>9/26/20</u> |

CAST RELEASE

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

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


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| | |
|--------------------------------|------------|
| Actor Name: <u>Robert Heap</u> | [REDACTED] |
| Character: <u>Velmas Boss</u> | [REDACTED] |


Milen Martirone
STUDENT SIGNATURE

9/26/20

9/26/20

STUDENT SIGNATURE

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 567
New Orleans, LA 70148
(504) 286-6377 / Fax (504) 286-6318
www.unoofilm.com

| | |
|-----------------------------------|-------------------------------|
| Student: <u>Milena Martinovic</u> | Email: [REDACTED] |
| Course#: <u>6950</u> | Phone: [REDACTED] |
| Project Title: <u>Uelena</u> | Professor: <u>K. Garagida</u> |
| | Date: <u>10/2/20</u> |

CAST RELEASE

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

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| | |
|---------------------------------|---------------------|
| Actor Name: <u>Anna Watt</u> | Email: [REDACTED] |
| Character: <u>Hannah Watson</u> | Phone: [REDACTED] |
| | Address: [REDACTED] |

| | |
|-------------------------|---------------------------|
| ACTOR SIGNATURE | <u>10/02/2020</u> DATE |
| FILMMAKER SIGNATURE | <u>10/2/2020</u> DATE |



DEPARTMENT OF
Film & Theatre Arts
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2200 Lakeshore Drive, Performing Arts Center 507
New Orleans, LA 70148
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www.unofilm.com

| | |
|----------------------------------|------------------------------|
| Student: <u>Mikha Martinovic</u> | Email: [REDACTED] |
| Course#: <u>6950</u> | Phone: [REDACTED] |
| Project Title: <u>Kolera</u> | Professor: <u>K Garagido</u> |
| | Date: <u>9/25/20</u> |

CAST RELEASE

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

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

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| | |
|------------------------------|---------------------|
| Actor Name: <u>Maile Zax</u> | Email: [REDACTED] |
| Character: <u>Yelena</u> | Phone: [REDACTED] |
| | Address: [REDACTED] |

Maile Zax

Mikha

ACTOR SIGNATURE

Mikha

STUDENT SIGNATURE

9/25/20

DATE

9/25/20

DATE



DEPARTMENT OF
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THE UNIVERSITY OF NEW ORLEANS

7000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6337 Fax (504) 280-4338
www.uno.edu/film

| | |
|-----------------------------------|---------------------------------|
| Student: <u>Milena Martinovic</u> | Email: [REDACTED] |
| Course#: <u>6950</u> | Phone: [REDACTED] |
| Project Title: <u>Helena</u> | Professor: <u>K. Georgiades</u> |
| | Date: <u>9/27/20</u> |

CAST RELEASE

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

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| | |
|------------------------------|-------------------|
| Actor Name: <u>Ty Parker</u> | Email: [REDACTED] |
| Character: <u>AYM</u> | Phone: [REDACTED] |
| | Address: |

AFTER SIGNATURE

Milena Martinovic

STUDENT SIGNATURE

9/27/20

DATE

9/27/20

DATE



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| | |
|--|--|
| Student: M i l e n a M a r t i n o v i c | Email: [REDACTED] Phone: [REDACTED] |
| Course#: 6910 | Professor: Katie Katagiola |
| Project Title: YELENA | Date: October 1, 2020 |

CAST RELEASE

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

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

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

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

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

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

| | |
|---------------------------------|--|
| Actor Name: <u>ALEX ZORANIC</u> | Email: [REDACTED] Phone: [REDACTED] |
| Character: <u>EX</u> | Address: [REDACTED] |

ACTOR SIGNATURE

MILENA Martinovic

STUDENT SIGNATURE

3/29/2021

DATE

3/29/2021

DATE

| | |
|----------------------------|----------------------------|
| Student: Milena Martinovic | Phone: |
| Course#: 6910 | Professor: Katie Garagiola |
| Project Title: Yelena | Date: October 2, 2020 |

CAST RELEASE

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

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| | |
|-------------------------------|--|
| Actor Name: Dejo Vujicic | Email: [REDACTED] Phone: [REDACTED] |
| Character: Man from the party | Address: |

| | |
|---|----------------------------------|
|  _____ ACTOR SIGNATURE | October 2, 2020 _____ DATE |
|  _____ STUDENT SIGNATURE | October 2, 2020 _____ DATE |



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

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New Orleans, LA 70148
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www.unofilm.com

| | |
|----------------------------|----------------------------|
| Student: Milena Martinovic | Email: |
| Course#: 6910 | Phone: |
| Project Title: YELENA | Professor: Katie Garagiola |
| | Date: 3/29/21 |

CAST RELEASE

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

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

| | |
|-------------------------------------|------------------------------|
| Actor Name: <u>Milos Petkovic</u> | Email: <u>4 - [redacted]</u> |
| Character: <u>Host of the party</u> | |

ACTOR SIGNATURE

Milena Martinovic

STUDENT SIGNATURE

DATE

03/29/2021
3/29/21

DATE



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New Orleans, LA 70148
(504) 280-0117 / Fax (504) 280-4338
www.uno.edu

| | |
|---------------------------------|--|
| Student: <u>Melena Martimok</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: <u>6950</u> | Professor: <u>K. Garza/da</u> |
| Project Title: <u>Melena</u> | Date: <u>9/26/20</u> |

EXTRAS GROUP RELEASE

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

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

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

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

| PRINT NAME | PHONE | SIGNATURE | DATE |
|--------------------------------|------------|------------|-----------|
| Sophia Thornton | [REDACTED] | [REDACTED] | 9/26/2020 |
| Eden Abraham | [REDACTED] | [REDACTED] | 9/26/2020 |
| Jake Engler | [REDACTED] | [REDACTED] | 9/26/2020 |
| Nashille Borel | [REDACTED] | [REDACTED] | " |
| Sara Baring | [REDACTED] | [REDACTED] | 9/26/2020 |
| Jack Marshall | [REDACTED] | [REDACTED] | 9/26/2020 |
| Nashille Borel | [REDACTED] | [REDACTED] | 9/26/2020 |
| James Alexander Har | [REDACTED] | [REDACTED] | 10/3/20 |
| James Alexander Har | [REDACTED] | [REDACTED] | 10/3/20 |
| James Alexander Har | [REDACTED] | [REDACTED] | 10/3/20 |
| James Alexander Har | [REDACTED] | [REDACTED] | 10/3/20 |
| James Alexander Har | [REDACTED] | [REDACTED] | 10/3/20 |
| James Alexander Har | [REDACTED] | [REDACTED] | 10/3/20 |



| | |
|----------------------------|--------------------------|
| Student: Milena Martinovic | Phone & Email [REDACTED] |
| Course #: 6910 | Professor: K Garagiola |
| Project Title: Yelena | Date: Sept 20, 2020 |

LOCATION CONTRACT

Permission is hereby granted to Milena Martinovic (student filmmaker) by Louis Williams (Owner/Agent) to use The Get Down Lounge the property and adjacent area, located at [REDACTED] for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on Sept 26, 2020 (Day and Date) and ending on Sept 27, 2020 (Day and Date).

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

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

Milena Martinovic [Signature]

Sept 20, 2020

STUDENT FILMMAKER

DATE

Louis Williams [Signature]

Sept 20, 2020

DATE

PHONE: [REDACTED]

OWNER/AGENT

ADDRESS [REDACTED]



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THE UNIVERSITY of NEW ORLEANS

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New Orleans, LA 70148
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www.uno.edu

| | | | |
|----------------|-------------------|----------------|-----------------|
| Student: | Milena Martinovic | Phone & Email: | |
| Course #: | 6010 | Professor: | Katie Garagiola |
| Project Title: | Yelena | Date: | 10/1/20 |

LOCATION CONTRACT

Permission is hereby granted to Milena Martinovic (student filmmaker) by
Aleks Zoranic (Owner/Agent) to use _____ the
property and adjacent area, located at _____ for the
purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to
exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall
include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to
remove the same after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on
October 3, 2020 October 3, 2020
_____ (Day and Date) and ending on _____ (Day and Date).

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

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

Milena Martinovic October 2, 2020
STUDENT FILMMAKER
[Signature] October 2, 2020 DATE
OWNER/AGENT DATE PHONE

ADDRESS: 1301 Lakeshore Dr. New Orleans, LA 70118



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2000 Lakeshore Drive, Performing Arts Center 307
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www.uno.edu

Student: Milena Martinovic

Phone & Email: [REDACTED]

Course#: 6910

Professor: Katie Garagiola

Project Title: Yelena

Date: Sept 26, 2020

LOCATION WRAP RELEASE

Location: The Get Dwon Lounge

Property Owner/Agent: Tina Bass

Address: [REDACTED]

Phone: [REDACTED]

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

Owner further acknowledges that:

- The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the property; and
- Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relation to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Department of Film & Theatre, and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

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

Milena Martinovic

STUDENT FILMMAKER

Tina Bass

OWNER/ AGENT

225 434 8500

1487502

Sept 26, 2020

DATE

Sept 26, 2020

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

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

| | |
|----------------------------|----------------------------|
| Student: Milena Martinovic | Phone & Email: [REDACTED] |
| Course#: 6990 | Professor: Katie Garagiola |
| Project Title: Velera | Date: 10/3/20 |

LOCATION WRAP RELEASE

Location: [REDACTED]

Property Owner/Agent: [REDACTED]

Address: [REDACTED]

Phone: [REDACTED]

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

Milena Martinovic
STUDENT FILMMAKER

10/3/20
DATE

[Signature]
OWNER/AGENT

10/3/20
DATE

ONE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 387
New Orleans, LA 70118
(504) 280-6217 / Fax (504) 280-6318
www.unofilm.com

| | |
|-----------------------------------|-------------------------------|
| Student: <u>Milena Martinovic</u> | Email: [REDACTED] |
| Course#: <u>6950</u> | Phone: [REDACTED] |
| Project Title: <u>Yelena</u> | Professor: <u>K. Garagola</u> |
| | Date: <u>9/26/20</u> |

CAST RELEASE

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

| | |
|-----------------------------------|-------------------|
| Actor Name: <u>Julia Fong</u> | Email: [REDACTED] |
| Character: <u>Ruthal Woman #1</u> | Phone: [REDACTED] |
| | Address: |

| | |
|--|-------------------------|
|  ACTOR SIGNATURE | <u>09/26/20</u> DATE |
|  PROFESSOR SIGNATURE | <u>9/25/20</u> DATE |



City of New Orleans
Mayor LaToya Cantrell

TEMPORARY FILM CERTIFICATE
FILM NEW ORLEANS CITY OF NEW ORLEANS
STATE OF LOUISIANA

NAME OF PRODUCTION: Milena Martinovic

TITLE OF PROJECT: Yelena

TYPE OF PRODUCTION: Student Film

DATES OF FILMING/PHOTOSHOOT: 9/25/2020 – 10/4/2020

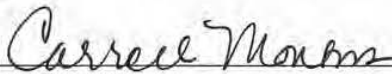
PRODUCER/CONTACT: Ryan Hazlewood, [REDACTED]

Due to the small size of the production footprint and minimal impact of the filming activity, a temporary film permit has been issued. This Film Certificate issued by the Film Office for the City of New Orleans allows the production to film citywide b-roll and/or low impact filming, provided the production follows all city ordinances and traffic laws.

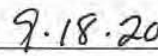
This Certificate does not allow the production to permit any parking, block sidewalks, pedestrian or vehicular traffic, nor film in city owned parks.

LOCATION(S): Tchopitoulas Street Sidewalks

If there are any questions regarding this production and film activity please contact the New Orleans Film Office at [REDACTED]



Carroll Morton
Director of Film New Orleans
Mayor Cantrell's Office of Cultural Economy
City of New Orleans
[REDACTED]





Date:

| | | | | | |
|--|-------------------------|---------------|---|--|--------------------|
| Sheet #: 1 2 1/8 pgs | Scenes: 1,9,23 | INT Day | KITCHEN Making breakfast, drinking water, leaving/entering | | Est. Time 8:00 |
| Sheet #: 2 1 pgs | Scenes: 5,15,29 | INT Night | BATHROOM Makeup | | Est. Time 4:00 |
| End of Shooting Day 1 -- Friday, September 25, 2020 -- 3 1/8 Pages -- Time Estimate: 12:00 | | | | | |
| Sheet #: 8 1 4/8 pgs | Scenes: 8,17,19 | EXT Night | BAR Yelena at the bar door working | | Est. Time 6:00 |
| Sheet #: 3 3/8 pgs | Scenes: 20,7 | EXT Night | ST. CLAUDE AVE Yelena walks down St. Claude | | Est. Time 6:00 |
| End of Shooting Day 2 -- Saturday, September 26, 2020 -- 1 7/8 Pages -- Time Estimate: 12:00 | | | | | |
| Sheet #: 14 4/8 pgs | Scenes: 28 | INT Day | YELENA'S HOUSE looking out the window | | Est. Time 1:00 |
| Sheet #: 15 2/8 pgs | Scenes: 30 | EXT Day | TCHOUPITOU LAS STREET Waiting for the bus | | Est. Time 1:00 |
| Sheet #: 4 3/8 pgs | Scenes: 6,35 | EXT Night | TCHOUPITOU LAS STREET walking down the street | | Est. Time 4:00 |
| Sheet #: 5 1 2/8 pgs | Scenes: 36,37,39,41, | EXT Night | BEDROOM Yelena and handsome guy | | Est. Time 6:00 |
| End of Shooting Day 3 -- Sunday, September 27, 2020 -- 2 3/8 Pages -- Time Estimate: 12:00 | | | | | |
| Sheet #: 6 6/8 pgs | Scenes: 2,10 | EXT Day | GATE Yelena getting letters | | Est. Time 2:00 |
| Sheet #: 9 5/8 pgs | Scenes: 4,11,13 | EXT Day | WATER STATION Yelena fills water | | Est. Time 3:00 |
| Sheet #: 10 3/8 pgs | Scenes: 14,21 | EXT Day | TCHOUPITOU LAS STREET Yelena walks by the homeless lady spot | | Est. Time 2:00 |
| Sheet #: 7 2 1/8 pgs | Scenes: 3,10a,43 | EXT Day | TCHOUPITOU LAS STREET Stuff with Homeless lady | | Est. Time 5:00 |
| End of Shooting Day 4 -- Friday, October 2, 2020 -- 3 7/8 Pages -- Time Estimate: 12:00 | | | | | |
| Sheet #: 11 1 6/8 pgs | Scenes: 31,33,32,34 | INT/E: Day | SERBIAN POOL PARTY Yelena goes to the pool party (Scene 33,31 INT) | | Est. Time 12:00 |
| End of Shooting Day 5 -- Saturday, October 3, 2020 -- 1 6/8 Pages -- Time Estimate: 12:00 | | | | | |
| Sheet #: 12 1 2/8 pgs | Scenes: 12,18,40,42 | INT Day | BLACK VOID ritual | | Est. Time 6:00 |
| End of Shooting Day 6 -- Sunday, October 4, 2020 -- 1 2/8 Pages -- Time Estimate: 6:00 | | | | | |

| | |
|-----------------|-------------------|
| Producer/1st AD | Ryan Hazlewood |
| Director | Milena Martinovic |



| | | | |
|-----------|---|-----------------|---|
| BREAKFAST | | CRAFT SERVICES | |
| LUNCH | 2:00 PM | Sophia Thornton | |
| SUNRISE |  | SUNSET |  |
| 6:49 AM | | 6:51 PM | |
| WEATHER | 75° AM | 80° NOON | 72° PM |
| Humidity | 69% | Partly Cloudy | |

| | |
|--|----------------|
| Nearest Hospital | (504) 891-7676 |
| Touro Infirmary | |
| 1401 Foucher St, New Orleans, LA 70115 | |

| | |
|------|--------|
| CALL | 8:00AM |
|------|--------|

| | |
|---------------------------------------|--|
| Any questions? Call Ryan Hazlewood | Please bring your own water bottle Be COVID conscious!! |
|---------------------------------------|--|

| SCENES | SET AND DESCRIPTION | CHARACTER # | D/N | PAGES | LOCATION/NOTES |
|--------|------------------------------------|-------------|-----|-------------|-----------------------|
| 1 | INT. KITCHEN | 1 | D | 1 2/8 | New Orleans, LA 70115 |
| | Yelena cooks breakfast | | | | |
| 9 | INT. KITCHEN | 1 | D | 2/8 | |
| | Yelena makes an egg | | | | |
| 23 | INT. YELENA'S HOUSE | 1 | D | 5/8 | |
| | Yelena gets home | | | | |
| 5 | INT. YELENA'S BATHROOM | 1 | N | 3/8 | |
| | Yelena puts on makeup | | | | |
| 15 | INT. YELENA'S BATHROOM | 1 | N | 2/8 | |
| | Yelena puts on lipstick | | | | |
| 29 | INT. YELENA'S BATHROOM | 1 | N | 3/8 | |
| | Yelena cuts her leg in the bathtub | | | | |
| | | | | TOTAL PAGES | 3 1/8 |

| # | CAST | CHARACTER | SWHF | MU | CALL | MINOR? | SPECIAL INSTRUCTIONS |
|---|-----------|-----------|------|----|------|--------|----------------------|
| 1 | Maile Zox | Yelena | SW | | 8:45 | N | |

| ADVANCE SHOOTING SCHEDULE | | | | | | |
|---------------------------|--------------------------------------|-------------|-----|-------|-----------------|--|
| SCENES | SET AND DESCRIPTION | CHARACTER # | D/N | PAGES | LOCATION/NOTES | |
| 8 | EXT. BAR | 1 | N | 4/8 | New Orleans, LA | |
| | Yelena works the door at the bar | | | | | |
| 17 | EXT. BAR | 1 | N | 4/8 | | |
| | Someone gives Yelena the blue bottle | | | | | |
| 19 | EXT. BAR | 1 | N | 4/8 | | |
| | Yelena sees Young Man | | | | | |
| 20 | EXT. ST. CLAUDE | 1 | N | 2/8 | | |
| | Yelena stumbles down the street | | | | | |
| 7 | EXT. ST. CLAUDE | 1 | N | 1/8 | | |
| | Yelena walks with headphones | | | | | |
| | | TOTAL PAGES | | 1 7/8 | | |

Unit Production Manager:
1st Assistant Director:

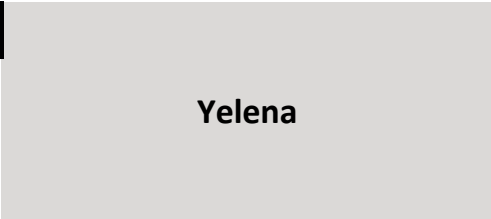
Key 2nd AD:
2nd 2nd AD:

| # | POSITION | NAME | PHONE | IN | # | POSITION | NAME | PHONE | IN | # | POSITION | NAME | PHONE | IN |
|------------------|--------------------|-------------------|---------|----|---------------------------|------------------------|---------------|---------|----|----------------------------------|---------------------------|-----------------|------------|----|
| PRODUCTION | | | | | MAKE-UP/HAIR | | | | | TRANSPORTATION | | | | |
| | Director | Milena Martinovic | 8:00 AM | | | Dept. Head MakeUp | | | | | Coordinator | | | |
| | 1st AD | Ryan Hazlewood | 8:00 AM | | | Key Makeup Artist | | | | | Captain | | | |
| | UPM | | | | | | | | | | | | | |
| | | | | | | Dept. Head Hairstylist | | | | | Drivers | | | |
| | 1st AD | | | | | Key Hairstylist | | | | | | | | |
| | 1st AD | | | | | | | | | | Camera 5 Ton | | | |
| | Key 2nd AD | | | | | | | | | | Stakebeds | | | |
| | 2nd 2nd AD | | | | COSTUMES | | | | | | Craft Service Trailer | | | |
| | | | | | | Costume Designer | Julia Fong | 8:00 AM | | | Set Dec 5 Ton | | | |
| | DGA Trainee | | | | | Cost Super | | | | | Set Dec Crew Cab | | | |
| | Set PA | | | | | Set Costumer | | | | | Wardrobe Trailer | | | |
| | Set PA | | | | | Key Costumer | | | | | MU / Hair Trailer | | | |
| | | | | | | Set Costumer | | | | | 2 Room Trailers | | | |
| | Script Supervisor | | | | | | | | | | 3 Room Trailers | | | |
| | | | | | | Set Costumer | | | | | Single Room Trailers | | | |
| | | | | | | Cosutmer Dept. PA | | | | | Fueler | | | |
| CAMERA DEPT. | | | | | | | | | | | Construction | | | |
| | Dir. Of Photog. | Brighton Linge | 8:00 AM | | | | | | | | Shuttle Vans | | | |
| | 1st AC | Sophia Thornton | 8:00 AM | | ART DEPT./ SET DECORATION | | | | | | | | | |
| | | | | | | Production Designer | Haley Kastner | 8:00 AM | | | | | | |
| | A Cam 1st AC | | | | | Asst. Art Director | | | | STUDIO OPERATIONS | | | | |
| | A Cam 2nd AC | | | | | Set Designer | | | | | Studio Trailers changing | | | |
| | B Cam Op | | | | | Art Dept. Coord. | | | | | Chairs on Stage | | | |
| | B Cam 1st AC | | | | | Art Dept. PA | | | | | A/C ON AT STAGE 22 | | | |
| | B Cam 2nd AC | | | | | | | | | | | | | |
| | | | | | | Set Decorator | | | | | | | | |
| | DIT | | | | | Leadman | | | | | | | | |
| | DIT Utility | | | | | Buyer | | | | FOR LOCATIONS | | | | |
| | Still Photographer | | | | | Swing Gang | | | | | | | | |
| | | | | | | Swing Gang | | | | | | | | |
| GRIP DEPT. | | | | | | Swing Gang | | | | | | | | |
| | Key Grip | | | | | Swing Gang | | | | | | | | |
| | WB Best Boy Grip | | | | | | | | | | | | | |
| | A Dolly | | | | | On Set Dresser | | | | | | | | |
| | Company Grip | | | | | | | | | | | | | |
| | Company Grip | | | | | | | | | CONSTRUCTION | | | | |
| | Company Grip | | | | | Dir. Of WBTV Const. | | | | PRODUCTION APPROVED GUESTS TODAY | | | | |
| | Company Grip | | | | | Construction Coord. | | | | | | | | |
| | Addl Grip | | | | | Constr. Foreman | | | | | | | | |
| | Addl Grip | | | | | Propmaker | | | | | | | | |
| | Addl Grip | | | | | Labor Foreman | | | | | | | | |
| | | | | | | Paint Foreman | | | | | | | | |
| GRIP RIGGING | | | | | | Sign Painter | | | | | | | | |
| | Key Rigging Grip | | | | | Stage Labor | | | | | | | | |
| | Rigging Grip | | | | | WBTV-Greens Dept. | | | | | | | | |
| | Rigging Grip | | | | | | | | | | | | | |
| | | | | | PRODUCTION OFFICE | | | | | | | | | |
| SET LIGHTING | | | | | | Production Coord. | | | | | | | | |
| | CLT | | | | | Asst. Prod. Coord. | | | | | | | | |
| | WB ACLT | | | | | Office P.A. | | | | | | | | |
| | Dimmer Op | | | | | Office P.A. | | | | | | | | |
| | Lamp Op | | | | | Office P.A. | | | | CATERING | | | | |
| | Lamp Op | | | | | Script Coordinator | | | | | Catering Company | Contact | Number | |
| | Lamp Op | | | | | Writer's Asst. | | | | | | TIME | HEAD COUNT | |
| | Lamp Op | | | | | Addl. Asst. | | | | | Breakfast ready @ | | | |
| | Addl Lamp Op | | | | | | | | | | Driver Lunch ready @ | | | |
| | | | | | | | | | | | Cast / Crew Lunch ready @ | | | |
| ELECTRIC RIGGING | | | | | CASTING | | | | | | | | | |
| | CRT | | | | | Casting Director | | | | | | | | |
| | Rigging Tech | | | | | Casting Assistant | | | | CRAFT SERVICES | | | | |
| | Rigging Tech | | | | | Extras Casting | | | | | Craft Service | Sophia Thornton | 8:00 AM | |
| | | | | | | Extras Casting | | | | | Craft Service | | | |
| | | | | | | | | | | | Addl Craft Service | | | |
| SOUND DEPT. | | | | | POST PROD. | | | | | | | | | |
| | Mixer/Boom Op | Patrick Nicks | 8:00 AM | | | Associate Producer | | | | ADDITIONAL LABOR/CREW | | | | |
| | | | | | | Post Prod. Suprv. | | | | | Studio Teacher | | | |
| | Utility | | | | | Post Prod. Coord. | | | | | Studio Teacher | | | |
| | | | | | | Editor | | | | | Medic @ Location | | | |
| 50 | Walkie-Talkies | | | | | Asst. Editor | | | | | | | | |
| | | | | | | Editor | | | | SPECIAL EQUIPMENT | | | | |
| | | | | | | Asst. Editor | | | | | | | | |
| | VFX Supervisor | | | | | Post Prod. PA | | | | | | | | |
| | | | | | | Music Supervisor | | | | | | | | |
| | On Set VFX | | | | | | | | | | | | | |
| | | | | | LOCATIONS | | | | | | | | | |
| PROPERTY DEPT. | | | | | | Locations Manager | | | | NEAREST HOSPITAL TO LOCATION | | | | |
| | Propmaster | | | | | Key Asst Loc Manager | | | | | | | | |
| | Asst. Propmaster | | | | | Key Asst Loc Manager | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | NEAREST HOSPITAL TO THE STAGE | | | | |
| | | | | | | | | | | | | | | |
| SPECIAL FX | | | | | | | | | | | | | | |
| | SPFX | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |

Unit Production Manager:
1st Assistant Director:



Key 2nd AD:
2nd 2nd AD:

| | |
|-----------------|-------------------|
| Producer/1st AD | Ryan Hazlewood |
| Director | Milena Martinovic |



CALL

7:00PM

| | | | |
|-----------|---|-----------------|---|
| BREAKFAST | | CRAFT SERVICES | |
| LUNCH | 1:00 AM | Sophia Thornton | |
| SUNRISE |  | SUNSET |  |
| 6:51 AM | | 6:51 PM | |
| WEATHER | 75° AM | 80° NOON | 75° PM |
| Humidity | 69% | Partly Cloudy | |

| | |
|---|----------------|
| Nearest Hospital | (504) 826-9500 |
| St. Bernard Parish Hospital | |
| 8000 W. Judge Perez Dr, Chalmette, LA 70043 | |

| | |
|---------------------------------------|--|
| Any questions? Call Ryan Hazlewood | Please bring your own water bottle Be COVID conscious!! |
|---------------------------------------|--|

| SCENES | SET AND DESCRIPTION | CHARACTER # | D/N | PAGES | LOCATION/NOTES |
|--------|--------------------------------------|-------------|-----|-------------|-------------------------------------|
| 8 | EXT. BAR | 1,2 | N | 4/8 | 3036 St Claude Ave, New Orleans, LA |
| | Yelena works the door at the bar | | | | |
| 17 | EXT. BAR | 1,3,4 | N | 4/8 | |
| | Someone gives Yelena the blue bottle | | | | |
| 19 | EXT. BAR | 1,2,5 | N | 4/8 | |
| | Yelena sees Young Man | | | | |
| 20 | EXT. ST CLAUDE | 1 | N | 2/8 | |
| | Yelena stumbles down the street | | | | |
| 7 | EXT. ST CLAUDE | 1 | N | 1/8 | |
| | Yelena walks with headphones | | | | |
| | | | | TOTAL PAGES | 1 7/8 |

| # | CAST | CHARACTER | SWHF | MU | CALL | MINOR? | SPECIAL INSTRUCTIONS |
|---|-------------------|----------------|------|----|---------|--------|----------------------|
| 1 | Maile Zox | Yelena | W | | 7:45 PM | N | |
| 2 | Rob Heap | Yelena's Boss | SWF | | 7:45 PM | N | |
| 3 | Julia Fong | Ritual Woman 1 | SW | | 7:00 PM | N | |
| 4 | Christin Bradford | Ritual Woman 2 | SW | | 9:00 PM | N | |
| 5 | Ty Parker | Young Man | SW | | 7:45 PM | N | |

| ADVANCE SHOOTING SCHEDULE | | | | | | |
|---------------------------|---|-------------|-----|-------|----------------|--|
| SCENES | SET AND DESCRIPTION | CHARACTER # | D/N | PAGES | LOCATION/NOTES | |
| 28 | INT. YELENA'S HOUSE | 1 | D | 4/8 | | |
| | Yelena looking out the window | | | | | |
| 6 | EXT. TCHOUPITOULAS | 1 | N | 1/8 | | |
| | Yelena listening to music while waiting for the bus | | | | | |
| 35 | EXT. TCHOUPITOULAS | 1,5 | N | 2/8 | | |
| | Yelena meets with Young Man and go to her place | | | | | |
| 36 | INT. YELENA'S STAIRWAY | 1,5 | N | 2/8 | | |
| | Yelena and Young Man get intimate | | | | | |
| 37 | INT. YELENA'S BEDROOM | 1,5 | N | 2/8 | | |
| | Yelena and Young Man in bed together | | | | | |
| 39 | INT. YELENA'S BEDROOM | 1,5 | N | 2/8 | | |
| | Yelena getting aggressive with Young Man | | | | | |

Unit Production Manager:
1st Assistant Director:

Key 2nd AD:
2nd 2nd AD:

| # | POSITION | NAME | PHONE | IN | # | POSITION | NAME | PHONE | IN | # | POSITION | NAME | PHONE | IN |
|------------------|--------------------|-------------------|---------|----|--------------|---------------------------|---------------|---------|----|----------------|----------------------------------|-----------------|------------|----|
| PRODUCTION | | | | | MAKE-UP/HAIR | | | | | TRANSPORTATION | | | | |
| | Director | Milena Martinovic | 7:00 PM | | | Dept. Head MakeUp | | | | | Coordinator | | | |
| | 1st AD | Ryan Hazlewood | 7:00 PM | | | Key Makeup Artist | | | | | Captain | | | |
| | UPM | | | | | | | | | | | | | |
| | | | | | | Dept. Head Hairstylist | | | | | Drivers | | | |
| | 1st AD | | | | | Key Hairstylist | | | | | | | | |
| | 1st AD | | | | | | | | | | Camera 5 Ton | | | |
| | Key 2nd AD | | | | | | | | | | Stakebeds | | | |
| | 2nd 2nd AD | | | | | COSTUMES | | | | | Craft Service Trailer | | | |
| | | | | | | Costume Designer | Julia Fong | 7:00 PM | | | Set Dec 5 Ton | | | |
| | DGA Trainee | | | | | Cost Super | | | | | Set Dec Crew Cab | | | |
| | Set PA | David Robert | 7:00 PM | | | Set Costumer | | | | | Wardrobe Trailer | | | |
| | Set PA | | | | | Key Costumer | | | | | MU / Hair Trailer | | | |
| | | | | | | Set Costumer | | | | | 2 Room Trailers | | | |
| | Script Supervisor | | | | | | | | | | 3 Room Trailers | | | |
| | | | | | | Set Costumer | | | | | Single Room Trailers | | | |
| | | | | | | Cosutmer Dept. PA | | | | | Fueler | | | |
| CAMERA DEPT. | | | | | | | | | | | Construction | | | |
| | Dir. Of Photog. | Brighton Linge | 7:00 PM | | | | | | | | Shuttle Vans | | | |
| | 1st AC | Sophia Thornton | 7:00 PM | | | ART DEPT./ SET DECORATION | | | | | | | | |
| | | | | | | Production Designer | Haley Kastner | 7:00 PM | | | | | | |
| | A Cam 1st AC | | | | | Asst. Art Director | | | | | STUDIO OPERATIONS | | | |
| | A Cam 2nd AC | | | | | Set Designer | | | | | Studio Trailers changing | | | |
| | B Cam Op | | | | | Art Dept. Coord. | | | | | Chairs on Stage | | | |
| | B Cam 1st AC | | | | | Art Dept. PA | | | | | A/C ON AT STAGE 22 | | | |
| | B Cam 2nd AC | | | | | | | | | | | | | |
| | | | | | | Set Decorator | | | | | | | | |
| | DIT | | | | | Leadman | | | | | | | | |
| | DIT Utility | | | | | Buyer | | | | | FOR LOCATIONS | | | |
| | Still Photographer | Maura Lindsey | 7:00 | | | Swing Gang | | | | | | | | |
| | | | | | | Swing Gang | | | | | | | | |
| GRIP DEPT. | | | | | | Swing Gang | | | | | | | | |
| | Key Grip | | | | | Swing Gang | | | | | | | | |
| | WB Best Boy Grip | | | | | | | | | | | | | |
| | A Dolly | | | | | On Set Dresser | | | | | | | | |
| | Company Grip | | | | | | | | | | | | | |
| | Company Grip | | | | | CONSTRUCTION | | | | | PRODUCTION APPROVED GUESTS TODAY | | | |
| | Company Grip | | | | | Dir. Of WBTV Const. | | | | | | | | |
| | Company Grip | | | | | Construction Coord. | | | | | | | | |
| | Addl Grip | | | | | Constr. Foreman | | | | | | | | |
| | Addl Grip | | | | | Propmaker | | | | | | | | |
| | Addl Grip | | | | | Labor Foreman | | | | | | | | |
| | | | | | | Paint Foreman | | | | | | | | |
| GRIP RIGGING | | | | | | Sign Painter | | | | | | | | |
| | Key Rigging Grip | | | | | Stage Labor | | | | | | | | |
| | Rigging Grip | | | | | WBTV-Greens Dept. | | | | | | | | |
| | Rigging Grip | | | | | | | | | | | | | |
| | | | | | | PRODUCTION OFFICE | | | | | | | | |
| SET LIGHTING | | | | | | Production Coord. | | | | | | | | |
| | CLT | | | | | Asst. Prod. Coord. | | | | | | | | |
| | WB ACLT | | | | | Office P.A. | | | | | | | | |
| | Dimmer Op | | | | | Office P.A. | | | | | | | | |
| | Lamp Op | | | | | Office P.A. | | | | | CATERING | | | |
| | Lamp Op | | | | | Script Coordinator | | | | | Catering Company | Contact | Number | |
| | Lamp Op | | | | | Writer's Asst. | | | | | | TIME | HEAD COUNT | |
| | Lamp Op | | | | | Addl. Asst. | | | | | Breakfast ready @ | | | |
| | Addl Lamp Op | | | | | | | | | | Driver Lunch ready @ | | | |
| | | | | | | CASTING | | | | | Cast / Crew Lunch ready @ | | | |
| ELECTRIC RIGGING | | | | | | Casting Director | | | | | | | | |
| | CRT | | | | | Casting Assistant | | | | | CRAFT SERVICES | | | |
| | Rigging Tech | | | | | Extras Casting | | | | | Craft Service | Sophia Thornton | 8:00 AM | |
| | Rigging Tech | | | | | Extras Casting | | | | | Craft Service | Julia Fong | 7:00 PM | |
| | | | | | | | | | | | Addl Craft Service | | | |
| SOUND DEPT. | | | | | | POST PROD. | | | | | ADDITIONAL LABOR/CREW | | | |
| | Mixer/Boom Op | Patrick Nicks | 7:00 PM | | | Associate Producer | | | | | Studio Teacher | | | |
| | | | | | | Post Prod. Suprv. | | | | | Studio Teacher | | | |
| | Utility | | | | | Post Prod. Coord. | | | | | Medic @ Location | | | |
| | | | | | | Editor | | | | | | | | |
| 50 | Walkie-Talkies | | | | | Asst. Editor | | | | | SPECIAL EQUIPMENT | | | |
| | | | | | | Editor | | | | | | | | |
| | | | | | | Asst. Editor | | | | | | | | |
| | VFX Supervisor | | | | | Post Prod. PA | | | | | | | | |
| | | | | | | Music Supervisor | | | | | | | | |
| | On Set VFX | | | | | | | | | | | | | |
| | | | | | | LOCATIONS | | | | | | | | |
| PROPERTY DEPT. | | | | | | Locations Manager | | | | | NEAREST HOSPITAL TO LOCATION | | | |
| | Propmaster | | | | | Key Asst Loc Manager | | | | | | | | |
| | Asst. Propmaster | | | | | Key Asst Loc Manager | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | NEAREST HOSPITAL TO THE STAGE | | | |
| | | | | | | | | | | | | | | |
| SPECIAL FX | | | | | | | | | | | | | | |
| | SPFX | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |

Unit Production Manager:
1st Assistant Director:



Key 2nd AD:
2nd 2nd AD:

| | |
|-----------------|-------------------|
| Producer/1st AD | Ryan Hazlewood |
| Director | Milena Martinovic |



CALL

7:15PM

| | | | |
|-----------|---|-----------------|---|
| BREAKFAST | | CRAFT SERVICES | |
| LUNCH | 1:00 AM | Sophia Thornton | |
| SUNRISE |  | SUNSET |  |
| 6:51 AM | | 6:51 PM | |
| WEATHER | 75° AM | 80° NOON | 75° PM |
| Humidity | 69% | Partly Cloudy | |

| | |
|--|----------------|
| Nearest Hospital | (504) 891-7676 |
| Touro Infirmary | |
| 1401 Foucher St, New Orleans, LA 70115 | |

| | |
|---|--|
| Any questions? Call Ryan Hazlewood (985)722-8596 | Please bring your own water bottle Be COVID conscious!! |
|---|--|

| SCENES | SET AND DESCRIPTION | CHARACTER # | D/N | PAGES | LOCATION/NOTES |
|--------|---|-------------|-----|-------------|-------------------------------------|
| 28 | INT. YELENA'S BEDROOM | 1 | D | 4/8 | 518 Lyons St, New Orleans, LA 70115 |
| | Yelena looking out the window | | | | |
| 6 | EXT. TCHOUPITOULAS | 1 | N | 1/8 | |
| | Yelena listening to music while waiting for the bus | | | | |
| 35 | EXT. TCHOUPITOULAS | 1,2 | N | 2/8 | |
| | Yelena meets with Young Man | | | | |
| 36 | INT. YELENA'S STAIRWAY | 1,2 | N | 2/8 | |
| | Yelena and Young Man get intimate | | | | |
| 37 | INT. YELENA'S BEDROOM | 1,2 | N | 2/8 | |
| | Yelena and Young Man in bed together | | | | |
| 39 | INT. YELENA'S BEDROOM | 1,2 | N | 2/8 | |
| | Yelena getting aggressive with Young Man | | | | |
| 41 | INT. YELENA'S BEDROOM | 1,2 | N | 2/8 | |
| | Snake on Young Man's chest | | | | |
| 7 | EXT. CIRCLE K | 1 | N | 1/8 | |
| | Yelena walks listening to trap music | | | | |
| | | | | TOTAL PAGES | 2 4/8 |

| # | CAST | CHARACTER | SWHF | MU | CALL | MINOR? | SPECIAL INSTRUCTIONS |
|---|-----------|-----------|------|----|---------|--------|----------------------|
| 1 | Maile Zox | Yelena | W | | 4:30 PM | N | |
| 2 | Ty Parker | Young Man | WF | | 7:30 PM | N | |

| ADVANCE SHOOTING SCHEDULE | | | | | |
|---------------------------|---|-------------|-----|-------|---------------------------------|
| SCENES | SET AND DESCRIPTION | CHARACTER # | D/N | PAGES | LOCATION/NOTES |
| 2 | EXT. YELENA'S GATE | 1 | D | 2/8 | 518 Lyons St, New Orleans 70115 |
| | Yelena walking down the porch with her cart | | | | |
| 10 | EXT. YELENA'S GATE | 1 | D | 2/8 | |
| | Yelena looks at her mail | | | | |
| 4 | EXT. WATER STATION | 1 | D | 2/8 | |
| | Yelena fills up water | | | | |
| 11 | EXT. WATER STATION | 1 | D | 1/8 | |
| | Yelena fills up water | | | | |
| 13 | EXT. WATER STATION | 1 | D | 2/8 | |
| | Yelena overfills water | | | | |
| 14 | EXT. TCHOUPITOULAS | 1,2 | D | 1/8 | |
| | Yelena leaves water by homeless lady | | | | |

Unit Production Manager:
1st Assistant Director:

Key 2nd AD:
2nd 2nd AD:



| # | POSITION | NAME | PHONE | IN | # | POSITION | NAME | PHONE | IN | # | POSITION | NAME | PHONE | IN |
|------------------|--------------------|-------------------|---------|----|---------------------------|------------------------|---------------|---------|----|-------------------------------|----------------------------------|---------------------------|------------|----|
| PRODUCTION | | | | | MAKE-UP/HAIR | | | | | TRANSPORTATION | | | | |
| | Director | Milena Martinovic | 4:15 PM | | | Dept. Head MakeUp | | | | | Coordinator | | | |
| | 1st AD | Ryan Hazlewood | 4:15 PM | | | Key Makeup Artist | | | | | Captain | | | |
| | UPM | | | | | | | | | | | | | |
| | | | | | | Dept. Head Hairstylist | | | | | Drivers | | | |
| | 1st AD | | | | | Key Hairstylist | | | | | | | | |
| | 1st AD | | | | | | | | | | Camera 5 Ton | | | |
| | Key 2nd AD | | | | | | | | | | Stakebeds | | | |
| | 2nd 2nd AD | | | | | COSTUMES | | | | | Craft Service Trailer | | | |
| | | | | | | Costume Designer | Julia Fong | 4:15 PM | | | Set Dec 5 Ton | | | |
| | DGA Trainee | | | | | Cost Super | | | | | Set Dec Crew Cab | | | |
| | Set PA | David Robert | 4:15 PM | | | Set Costumer | | | | | Wardrobe Trailer | | | |
| | Set PA | | | | | Key Costumer | | | | | MU / Hair Trailer | | | |
| | | | | | | Set Costumer | | | | | 2 Room Trailers | | | |
| | Script Supervisor | | | | | | | | | | 3 Room Trailers | | | |
| | | | | | | Set Costumer | | | | | Single Room Trailers | | | |
| | | | | | | Cosutmer Dept. PA | | | | | Fueler | | | |
| CAMERA DEPT. | | | | | | | | | | | Construction | | | |
| | Dir. Of Photog. | Brighton Linge | 4:15 PM | | | | | | | | Shuttle Vans | | | |
| | 1st AC | Sophia Thornton | 4:15 PM | | ART DEPT./ SET DECORATION | | | | | | | | | |
| | | | | | | Production Designer | Haley Kastner | 4:15 PM | | | | | | |
| | A Cam 1st AC | | | | | Asst. Art Director | | | | STUDIO OPERATIONS | | | | |
| | A Cam 2nd AC | | | | | Set Designer | | | | | Studio Trailers changing | | | |
| | B Cam Op | | | | | Art Dept. Coord. | | | | | Chairs on Stage | | | |
| | B Cam 1st AC | | | | | Art Dept. PA | | | | | A/C ON AT STAGE 22 | | | |
| | B Cam 2nd AC | | | | | | | | | | | | | |
| | | | | | | Set Decorator | | | | | | | | |
| | DIT | | | | | Leadman | | | | | | | | |
| | DIT Utility | | | | | Buyer | | | | FOR LOCATIONS | | | | |
| | Still Photographer | Maura Lindsey | 4:15 PM | | | Swing Gang | | | | | | | | |
| | | | | | | Swing Gang | | | | | | | | |
| GRIP DEPT. | | | | | | Swing Gang | | | | | | | | |
| | Key Grip | | | | | Swing Gang | | | | | | | | |
| | WB Best Boy Grip | | | | | | | | | | | | | |
| | A Dolly | | | | | On Set Dresser | | | | | | | | |
| | Company Grip | | | | | | | | | | | | | |
| | Company Grip | | | | | CONSTRUCTION | | | | | PRODUCTION APPROVED GUESTS TODAY | | | |
| | Company Grip | | | | | Dir. Of WBTV Const. | | | | | | | | |
| | Company Grip | | | | | Construction Coord. | | | | | | | | |
| | Addl Grip | | | | | Constr. Foreman | | | | | | | | |
| | Addl Grip | | | | | Propmaker | | | | | | | | |
| | Addl Grip | | | | | Labor Foreman | | | | | | | | |
| | | | | | | Paint Foreman | | | | | | | | |
| GRIP RIGGING | | | | | | Sign Painter | | | | | | | | |
| | Key Rigging Grip | | | | | Stage Labor | | | | | | | | |
| | Rigging Grip | | | | | WBTV-Greens Dept. | | | | | | | | |
| | Rigging Grip | | | | | | | | | | | | | |
| | | | | | | PRODUCTION OFFICE | | | | | | | | |
| SET LIGHTING | | | | | | Production Coord. | | | | | | | | |
| | CLT | | | | | Asst. Prod. Coord. | | | | | | | | |
| | WB ACLT | | | | | Office P.A. | | | | | | | | |
| | Dimmer Op | | | | | Office P.A. | | | | | | | | |
| | Lamp Op | | | | | Office P.A. | | | | CATERING | | | | |
| | Lamp Op | | | | | Script Coordinator | | | | | Catering Company | Contact | Number | |
| | Lamp Op | | | | | Writer's Asst. | | | | | | TIME | HEAD COUNT | |
| | Lamp Op | | | | | Addl. Asst. | | | | | Breakfast ready @ | | | |
| | Addl Lamp Op | | | | | | | | | | Driver Lunch ready @ | | | |
| | | | | | | CASTING | | | | | | Cast / Crew Lunch ready @ | | |
| ELECTRIC RIGGING | | | | | | Casting Director | | | | | | | | |
| | CRT | | | | | Casting Assistant | | | | CRAFT SERVICES | | | | |
| | Rigging Tech | | | | | Extras Casting | | | | | Craft Service | Sophia Thornton | 4:15 AM | |
| | Rigging Tech | | | | | Extras Casting | | | | | Craft Service | Julia Fong | 4:15 PM | |
| | | | | | | | | | | | Addl Craft Service | | | |
| SOUND DEPT. | | | | | | POST PROD. | | | | | ADDITIONAL LABOR/CREW | | | |
| | Mixer/Boom Op | Patrick Nicks | 4:15 PM | | | Associate Producer | | | | | Studio Teacher | | | |
| | | | | | | Post Prod. Suprv. | | | | | Studio Teacher | | | |
| | Utility | | | | | Post Prod. Coord. | | | | | Medic @ Location | | | |
| | | | | | | Editor | | | | | | | | |
| 50 | Walkie-Talkies | | | | | Asst. Editor | | | | | | | | |
| | | | | | | Editor | | | | SPECIAL EQUIPMENT | | | | |
| | | | | | | Asst. Editor | | | | | | | | |
| | VFX Supervisor | | | | | Post Prod. PA | | | | | | | | |
| | | | | | | Music Supervisor | | | | | | | | |
| | On Set VFX | | | | | | | | | | | | | |
| | | | | | | LOCATIONS | | | | | | | | |
| PROPERTY DEPT. | | | | | | Locations Manager | | | | NEAREST HOSPITAL TO LOCATION | | | | |
| | Propmaster | | | | | Key Asst Loc Manager | | | | | | | | |
| | Asst. Propmaster | | | | | Key Asst Loc Manager | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | NEAREST HOSPITAL TO THE STAGE | | | | |
| | | | | | | | | | | | | | | |
| SPECIAL FX | | | | | | | | | | | | | | |
| | SPFX | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |

| | |
|-----------------|-------------------|
| Producer/1st AD | Ryan Hazlewood |
| Director | Milena Martinovic |



CALL

7:30AM

| | | | |
|-----------|---|-----------------|---|
| BREAKFAST | | CRAFT SERVICES | |
| LUNCH | 1:00 AM | Sophia Thornton | |
| SUNRISE |  | SUNSET |  |
| 6:51 AM | | 6:51 PM | |
| WEATHER | 75° AM | 80° NOON | 75° PM |
| Humidity | 69% | Partly Cloudy | |

| | |
|--|----------------|
| Nearest Hospital | (504) 891-7676 |
| Touro Infirmary | |
| 1401 Foucher St, New Orleans, LA 70115 | |

| | |
|---|--|
| Any questions? Call Ryan Hazlewood (985)722-8596 | Please bring your own water bottle Be COVID conscious!! |
|---|--|

| SCENES | SET AND DESCRIPTION | CHARACTER # | D/N | PAGES | LOCATION/NOTES |
|-------------|---|-------------|-----|-------|-------------------------------------|
| 2 | EXT. GATE | 1 | D | 1/8 | 518 Lyons St, New Orleans, LA 70115 |
| | Yelena walking down the porch with her cart | | | | |
| 10 | EXT. GATE | 1 | D | 4/8 | |
| | Yelena looks at her mail | | | | |
| 4 | EXT. WATER STATION | 1,2 | D | 2/8 | |
| | Yelena fills up water | | | | |
| 11 | EXT. WATER STATION | 1,2 | D | 1/8 | |
| | Yelena fills up water | | | | |
| 13 | EXT. WATER STATION | 1,2 | D | 2/8 | |
| | Yelena overfills water | | | | |
| 14 | EXT. TCHOPITOULAS STREET | 1,2 | D | 1/8 | |
| | Yelena leaves water by homeless woman | | | | |
| 21 | EXT. TCHOPITOULAS STREET | 1 | D | 2/8 | |
| | Yelena walks in distorted light | | | | |
| 3 | EXT. TCHOPITOULAS STREET | 1 | D | 2/8 | |
| | Yelena walks with water gallons | | | | |
| 10a | EXT. TCHOPITOULAS STREET | 1,2 | D | 2/8 | |
| | Yelena sees homeless woman sorting cans | | | | |
| 43 | EXT. TCHOPITOULAS STREET | 1,2 | D | 1 1/8 | |
| | Yelena talks to the homeless woman | | | | |
| TOTAL PAGES | | | | 3 7/8 | |

| # | CAST | CHARACTER | SWHF | MU | CALL | MINOR? | SPECIAL INSTRUCTIONS |
|---|-----------|----------------|------|----|---------|--------|----------------------|
| 1 | Maile Zox | Yelena | W | | 8:00 AM | N | |
| 2 | Anna Watt | Homeless Woman | SWF | | 1:45 PM | N | |

| ADVANCE SHOOTING SCHEDULE | | | | | | |
|---------------------------|--------------------------------|-------------|-----|-------|---------------------------------|--|
| SCENES | SET AND DESCRIPTION | CHARACTER # | D/N | PAGES | LOCATION/NOTES | |
| 31 | INT. MASION | 1 | D | 3/8 | 518 Lyons St, New Orleans 70115 | |
| | Yelena enters the party | | | | | |
| 32 | EXT. MASION | 1 | D | 3/8 | | |
| | Yelena spots her ex | | | | | |
| 33 | INT. MASION | 1 | D | 4/8 | | |
| | Yelena's ex yells at her | | | | | |
| 34 | EXT. MASION | 1 | D | 1 1/8 | | |
| | Yelena's ex and his girlfriend | | | | | |

Unit Production Manager:
1st Assistant Director:

Key 2nd AD:
2nd 2nd AD:

Day 4
October 1st, 2020

YELENA
Director: Milena Martinovic

CALL: 7:30 AM
LUNCH: 1:30 PM

| # | POSITION | NAME | PHONE | IN | # | POSITION | NAME | PHONE | IN | # | POSITION | NAME | PHONE | IN |
|------------------|--------------------|-------------------|---------|----|---------------------------|------------------------|---------------|---------|----|----------------------------------|---------------------------|-----------------|------------|----|
| PRODUCTION | | | | | MAKE-UP/HAIR | | | | | TRANSPORTATION | | | | |
| | Director | Milena Martinovic | 9:30 AM | | | Dept. Head MakeUp | | | | | Coordinator | | | |
| | 1st AD | Ryan Hazlewood | 9:30 AM | | | Key Makeup Artist | | | | | Captain | | | |
| | UPM | | | | | | | | | | | | | |
| | | | | | | Dept. Head Hairstylist | | | | | Drivers | | | |
| | 1st AD | | | | | Key Hairstylist | | | | | | | | |
| | 1st AD | | | | | | | | | | Camera 5 Ton | | | |
| | Key 2nd AD | | | | | | | | | | Stakebeds | | | |
| | 2nd 2nd AD | | | | COSTUMES | | | | | | Craft Service Trailer | | | |
| | | | | | | Costume Designer | Julia Fong | 9:30 AM | | | Set Dec 5 Ton | | | |
| | DGA Trainee | | | | | Cost Super | | | | | Set Dec Crew Cab | | | |
| | Set PA | | | | | Set Costumer | | | | | Wardrobe Trailer | | | |
| | Set PA | | | | | Key Costumer | | | | | MU / Hair Trailer | | | |
| | | | | | | Set Costumer | | | | | 2 Room Trailers | | | |
| | Script Supervisor | | | | | | | | | | 3 Room Trailers | | | |
| | | | | | | Set Costumer | | | | | Single Room Trailers | | | |
| CAMERA DEPT. | | | | | | Cosutmer Dept. PA | | | | | Fueler | | | |
| | Dir. Of Photog. | Brighton Linge | 9:30 AM | | | | | | | | Construction | | | |
| | 1st AC | Sophia Thornton | 9:30 AM | | ART DEPT./ SET DECORATION | | | | | | Shuttle Vans | | | |
| | | | | | | Production Designer | Haley Kastner | 9:30 AM | | | | | | |
| | A Cam 1st AC | | | | | Asst. Art Director | | | | STUDIO OPERATIONS | | | | |
| | A Cam 2nd AC | | | | | Set Designer | | | | | Studio Trailers changing | | | |
| | B Cam Op | | | | | Art Dept. Coord. | | | | | Chairs on Stage | | | |
| | B Cam 1st AC | | | | | Art Dept. PA | | | | | A/C ON AT STAGE 22 | | | |
| | B Cam 2nd AC | | | | | | | | | | | | | |
| | | | | | | Set Decorator | | | | | | | | |
| | DIT | | | | | Leadman | | | | | | | | |
| | DIT Utility | | | | | Buyer | | | | FOR LOCATIONS | | | | |
| | Still Photographer | Maura Lindsey | 9:30 AM | | | Swing Gang | | | | | | | | |
| | | | | | | Swing Gang | | | | | | | | |
| GRIP DEPT. | | | | | | Swing Gang | | | | | | | | |
| | Key Grip | | | | | Swing Gang | | | | | | | | |
| | WB Best Boy Grip | | | | | | | | | | | | | |
| | A Dolly | | | | | On Set Dresser | | | | | | | | |
| | Company Grip | | | | | | | | | | | | | |
| | Company Grip | | | | CONSTRUCTION | | | | | PRODUCTION APPROVED GUESTS TODAY | | | | |
| | Company Grip | | | | | Dir. Of WBTV Const. | | | | | | | | |
| | Company Grip | | | | | Construction Coord. | | | | | | | | |
| | Addl Grip | | | | | Constr. Foreman | | | | | | | | |
| | Addl Grip | | | | | Propmaker | | | | | | | | |
| | Addl Grip | | | | | Labor Foreman | | | | | | | | |
| | | | | | | Paint Foreman | | | | | | | | |
| GRIP RIGGING | | | | | | Sign Painter | | | | | | | | |
| | Key Rigging Grip | | | | | Stage Labor | | | | | | | | |
| | Rigging Grip | | | | | WBTV-Greens Dept. | | | | | | | | |
| | Rigging Grip | | | | | | | | | | | | | |
| | | | | | PRODUCTION OFFICE | | | | | | | | | |
| SET LIGHTING | | | | | | Production Coord. | | | | | | | | |
| | CLT | | | | | Asst. Prod. Coord. | | | | | | | | |
| | WB ACLT | | | | | Office P.A. | | | | | | | | |
| | Dimmer Op | | | | | Office P.A. | | | | | | | | |
| | Lamp Op | | | | | Office P.A. | | | | CATERING | | | | |
| | Lamp Op | | | | | Script Coordinator | | | | | Catering Company | Contact | Number | |
| | Lamp Op | | | | | Writer's Asst. | | | | | | TIME | HEAD COUNT | |
| | Lamp Op | | | | | Addl. Asst. | | | | | Breakfast ready @ | | | |
| | Addl Lamp Op | | | | | | | | | | Driver Lunch ready @ | | | |
| | | | | | | | | | | | Cast / Crew Lunch ready @ | | | |
| ELECTRIC RIGGING | | | | | CASTING | | | | | | | | | |
| | | | | | | Casting Director | | | | | | | | |
| | CRT | | | | | Casting Assistant | | | | CRAFT SERVICES | | | | |
| | Rigging Tech | | | | | Extras Casting | | | | | Craft Service | Sophia Thornton | 9:30 AM | |
| | Rigging Tech | | | | | Extras Casting | | | | | Craft Service | Julia Fong | 9:30 AM | |
| | | | | | | | | | | | Addl Craft Service | | | |
| SOUND DEPT. | | | | | POST PROD. | | | | | | | | | |
| | Mixer/Boom Op | Patrick Nicks | 9:30 AM | | | Associate Producer | | | | ADDITIONAL LABOR/CREW | | | | |
| | | | | | | Post Prod. Suprv. | | | | | Studio Teacher | | | |
| | Utility | | | | | Post Prod. Coord. | | | | | Studio Teacher | | | |
| | | | | | | Editor | | | | | Medic @ Location | | | |
| 50 | Walkie-Talkies | | | | | Asst. Editor | | | | | | | | |
| | | | | | | Editor | | | | SPECIAL EQUIPMENT | | | | |
| VISUAL FX | | | | | | Asst. Editor | | | | | | | | |
| | VFX Supervisor | | | | | Post Prod. PA | | | | | | | | |
| | | | | | | Music Supervisor | | | | | | | | |
| | On Set VFX | | | | | | | | | | | | | |
| | | | | | LOCATIONS | | | | | | | | | |
| PROPERTY DEPT. | | | | | | Locations Manager | | | | NEAREST HOSPITAL TO LOCATION | | | | |
| | Propmaster | | | | | Key Asst Loc Manager | | | | | | | | |
| | Asst. Propmaster | | | | | Key Asst Loc Manager | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | NEAREST HOSPITAL TO THE STAGE | | | | |
| | | | | | | | | | | | | | | |
| SPECIAL FX | | | | | | | | | | | | | | |
| | SPFX | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |

Unit Production Manager:
1st Assistant Director:

Key 2nd AD:
2nd 2nd AD:

Producer/1st AD
Director

Ryan Hazlewood
Milena Martinovic

Yelena

CALL


7:30AM

BREAKFAST
LUNCH


1:00 AM
Sophia Thornton

CRAFT SERVICES

SUNRISE
6:51 AM



SUNSET
6:51 PM



WEATHER

75° AM

80° NOON

75° PM

Humidity

69%

Partly Cloudy

Nearest Hospital

(504) 891-7676

Touro Infirmary

1401 Foucher St, New Orleans, LA 70115

Any questions?
Call Ryan Hazlewood (985)722-8596

Please bring your own water bottle
Be COVID conscious!!

| SCENES | SET AND DESCRIPTION | CHARACTER # | D/N | PAGES | LOCATION/NOTES |
|--------|------------------------------------|-------------|-----|-------------|--|
| 31 | INT. MANSION | 1,5 | D | 3/8 | 1301 Lowerline St, New Orleans, LA 70115 |
| | Yelena walks in the party | | | | |
| 32 | EXT. MANSION | 1,3 | D | 3/8 | |
| | Yelena spots her ex | | | | |
| 33 | INT. MANSION | 1,2 | D | 4/8 | |
| | Yelena's ex yells at her | | | | |
| 34 | EXT. MANSION | 1,2,3,4 | D | 1 1/8 | |
| | Yelena's ex and his new girlfriend | | | | |
| | | | | TOTAL PAGES | 3 7/8 |

| # | CAST | CHARACTER | SWHF | MU | CALL | MINOR? | SPECIAL INSTRUCTIONS |
|---|-----------|----------------------|------|----|----------|--------|----------------------|
| 1 | Maile Zox | Yelena | W | | 10:00 AM | N | |
| 2 | | Yelena's Ex | SWF | | 10:00 AM | N | |
| 3 | | American Woman | SWF | | 10:00 AM | N | |
| 4 | | Man With Hat | SWF | | 10:00 AM | N | |
| 5 | | Attractive Young Man | SWF | | | | |

| ADVANCE SHOOTING SCHEDULE | | | | | | |
|---------------------------|---------------------|-------------|-----|-------|---|--|
| SCENES | SET AND DESCRIPTION | CHARACTER # | D/N | PAGES | LOCATION/NOTES | |
| 12 | INT. BLACK VOID | 1 | D | 3/8 | 2000 Lakeshore Drive, New Orleans 70115 | |
| | Ritual women scene | | | | | |
| 18 | INT. BLACK VOID | 1 | D | 3/8 | | |
| | Ritual women scene | | | | | |
| 40 | INT. BLACK VOID | 1 | D | 4/8 | | |
| | Ritual women scene | | | | | |
| 42 | INT. BLACK VOID | 1 | D | 1 1/8 | | |
| | Ritual women scene | | | | | |

| # | POSITION | NAME | PHONE | IN | # | POSITION | NAME | PHONE | IN | # | POSITION | NAME | PHONE | IN |
|------------------|--------------------|-------------------|---------|----|--------------|---------------------------|---------------|---------|----|----------------|----------------------------------|-----------------|------------|----|
| PRODUCTION | | | | | MAKE-UP/HAIR | | | | | TRANSPORTATION | | | | |
| | Director | Milena Martinovic | 7:30 AM | | | Dept. Head MakeUp | | | | | Coordinator | | | |
| | 1st AD | Ryan Hazlewood | 7:30 AM | | | Key Makeup Artist | | | | | Captain | | | |
| | UPM | | | | | | | | | | | | | |
| | | | | | | Dept. Head Hairstylist | | | | | Drivers | | | |
| | 1st AD | | | | | Key Hairstylist | | | | | | | | |
| | 1st AD | | | | | | | | | | Camera 5 Ton | | | |
| | Key 2nd AD | | | | | | | | | | Stakebeds | | | |
| | 2nd 2nd AD | | | | | COSTUMES | | | | | Craft Service Trailer | | | |
| | | | | | | Costume Designer | Julia Fong | 7:30 AM | | | Set Dec 5 Ton | | | |
| | DGA Trainee | | | | | Cost Super | | | | | Set Dec Crew Cab | | | |
| | Set PA | | | | | Set Costumer | | | | | Wardrobe Trailer | | | |
| | Set PA | | | | | Key Costumer | | | | | MU / Hair Trailer | | | |
| | | | | | | Set Costumer | | | | | 2 Room Trailers | | | |
| | Script Supervisor | | | | | | | | | | 3 Room Trailers | | | |
| | | | | | | Set Costumer | | | | | Single Room Trailers | | | |
| CAMERA DEPT. | | | | | | Cosutmer Dept. PA | | | | | Fueler | | | |
| | Dir. Of Photog. | Brighton Linge | 7:30 AM | | | | | | | | Construction | | | |
| | 1st AC | Sophia Thornton | 7:30 AM | | | ART DEPT./ SET DECORATION | | | | | Shuttle Vans | | | |
| | | | | | | Production Designer | Haley Kastner | 7:30 AM | | | | | | |
| | A Cam 1st AC | | | | | Asst. Art Director | | | | | STUDIO OPERATIONS | | | |
| | A Cam 2nd AC | | | | | Set Designer | | | | | Studio Trailers changing | | | |
| | B Cam Op | | | | | Art Dept. Coord. | | | | | Chairs on Stage | | | |
| | B Cam 1st AC | | | | | Art Dept. PA | | | | | A/C ON AT STAGE 22 | | | |
| | B Cam 2nd AC | | | | | | | | | | | | | |
| | | | | | | Set Decorator | | | | | | | | |
| | DIT | | | | | Leadman | | | | | | | | |
| | DIT Utility | | | | | Buyer | | | | | FOR LOCATIONS | | | |
| | Still Photographer | Maura Lindsey | 7:30 AM | | | Swing Gang | | | | | | | | |
| | | | | | | Swing Gang | | | | | | | | |
| GRIP DEPT. | | | | | | Swing Gang | | | | | | | | |
| | Key Grip | | | | | Swing Gang | | | | | | | | |
| | WB Best Boy Grip | | | | | | | | | | | | | |
| | A Dolly | | | | | On Set Dresser | | | | | | | | |
| | Company Grip | | | | | | | | | | | | | |
| | Company Grip | | | | | CONSTRUCTION | | | | | PRODUCTION APPROVED GUESTS TODAY | | | |
| | Company Grip | | | | | Dir. Of WBTV Const. | | | | | | | | |
| | Company Grip | | | | | Construction Coord. | | | | | | | | |
| | Addl Grip | | | | | Constr. Foreman | | | | | | | | |
| | Addl Grip | | | | | Propmaker | | | | | | | | |
| | Addl Grip | | | | | Labor Foreman | | | | | | | | |
| | | | | | | Paint Foreman | | | | | | | | |
| GRIP RIGGING | | | | | | Sign Painter | | | | | | | | |
| | Key Rigging Grip | | | | | Stage Labor | | | | | | | | |
| | Rigging Grip | | | | | WBTV-Greens Dept. | | | | | | | | |
| | Rigging Grip | | | | | | | | | | | | | |
| | | | | | | PRODUCTION OFFICE | | | | | | | | |
| SET LIGHTING | | | | | | Production Coord. | | | | | | | | |
| | CLT | | | | | Asst. Prod. Coord. | | | | | | | | |
| | WB ACLT | | | | | Office P.A. | | | | | | | | |
| | Dimmer Op | | | | | Office P.A. | | | | | | | | |
| | Lamp Op | | | | | Office P.A. | | | | | CATERING | | | |
| | Lamp Op | | | | | Script Coordinator | | | | | Catering Company | Contact | Number | |
| | Lamp Op | | | | | Writer's Asst. | | | | | | TIME | HEAD COUNT | |
| | Lamp Op | | | | | Addl. Asst. | | | | | Breakfast ready @ | | | |
| | Addl Lamp Op | | | | | | | | | | Driver Lunch ready @ | | | |
| | | | | | | | | | | | Cast / Crew Lunch ready @ | | | |
| ELECTRIC RIGGING | | | | | | CASTING | | | | | | | | |
| | CRT | | | | | Casting Director | | | | | | | | |
| | Rigging Tech | | | | | Casting Assistant | | | | | CRAFT SERVICES | | | |
| | Rigging Tech | | | | | Extras Casting | | | | | Craft Service | Sophia Thornton | 7:30 AM | |
| | | | | | | Extras Casting | | | | | Craft Service | Julia Fong | 7:30 AM | |
| | | | | | | | | | | | Addl Craft Service | | | |
| SOUND DEPT. | | | | | | POST PROD. | | | | | | | | |
| | Mixer/Boom Op | Patrick Nicks | 7:30 AM | | | Associate Producer | | | | | ADDITIONAL LABOR/CREW | | | |
| | | | | | | Post Prod. Suprv. | | | | | Studio Teacher | | | |
| | Utility | | | | | Post Prod. Coord. | | | | | Studio Teacher | | | |
| | | | | | | Editor | | | | | Medic @ Location | | | |
| 50 | Walkie-Talkies | | | | | Asst. Editor | | | | | | | | |
| | | | | | | Editor | | | | | SPECIAL EQUIPMENT | | | |
| | VISUAL FX | | | | | Asst. Editor | | | | | | | | |
| | VFX Supervisor | | | | | Post Prod. PA | | | | | | | | |
| | | | | | | Music Supervisor | | | | | | | | |
| | On Set VFX | | | | | | | | | | | | | |
| | | | | | | LOCATIONS | | | | | | | | |
| PROPERTY DEPT. | | | | | | Locations Manager | | | | | NEAREST HOSPITAL TO LOCATION | | | |
| | Propmaster | | | | | Key Asst Loc Manager | | | | | | | | |
| | Asst. Propmaster | | | | | Key Asst Loc Manager | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | NEAREST HOSPITAL TO THE STAGE | | | |
| | | | | | | | | | | | | | | |
| SPECIAL FX | | | | | | | | | | | | | | |
| | SPFX | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |

Producer/1st AD
Director

Ryan Hazlewood
Milena Martinovic

Yelena

CALL 10:00AM

BREAKFAST
LUNCH

CRAFT SERVICES

SUNRISE
6:51 AM

SUNSET
6:51 PM

WEATHER
Humidity

75° AM
69%

80° NOON
Partly Cloudy

75° PM

Nearest Hospital

(504) 702-3000

University Medical Center New Orleans

2000 Canal St, New Orleans, LA 70112

Any questions?
Call Ryan Hazlewood (985)722-8596

Please bring your own water bottle
Be COVID conscious!!

| SCENES | SET AND DESCRIPTION | CHARACTER # | D/N | PAGES | LOCATION/NOTES |
|--------|---------------------|-------------|-----|-------|--|
| 12 | INT. BLACK VOID | 2, 3, 4 | D | 3/8 | 2000 Lakeshore Dr, New Orleans, LA 70148 |
| | Ritual women scene | | | | |
| 18 | INT. BLACK VOID | 2, 3, 4 | D | 3/8 | |
| | Ritual women scene | | | | |
| 40 | INT. BLACK VOID | 2, 3, 4 | D | 4/8 | |
| | Ritual women scene | | | | |
| 42 | INT. BLACK VOID | 2, 3, 4 | D | 1 1/8 | |
| | Ritual women scene | | | | |
| | | TOTAL PAGES | | 1 2/8 | |

| # | CAST | CHARACTER | SWHF | MU | CALL | MINOR? | SPECIAL INSTRUCTIONS |
|---|-------------------|-----------------|------|----|----------|--------|----------------------|
| 1 | Maile Zox | Yelena | WF | | 2:00 PM | N | |
| 2 | Julia Fong | Ritual Woman #1 | WF | | 10:00 AM | N | |
| 3 | Christin Bradford | Ritual Woman #2 | WF | | 10:00 AM | N | |
| 4 | Anna Watt | Homeless Woman | WF | | 10:00 AM | N | |

| ADVANCE SHOOTING SCHEDULE | | | | | | | |
|---------------------------|---------------------|-------------|-----|-------|----------------|--|--|
| SCENES | SET AND DESCRIPTION | CHARACTER # | D/N | PAGES | LOCATION/NOTES | | |

Day 6
October 4th, 2020

YELENA
Director: Milena Martinovic

CALL: 10:00 AM
LUNCH: 4:00 PM

| # | POSITION | NAME | PHONE | IN | # | POSITION | NAME | PHONE | IN | # | POSITION | NAME | PHONE | IN |
|------------------|--------------------|-------------------|----------|----|---------------------------|------------------------|------------|----------|----|----------------------------------|---------------------------|------------|------------|----|
| PRODUCTION | | | | | MAKE-UP/HAIR | | | | | TRANSPORTATION | | | | |
| | Director | Milena Martinovic | 10:00 AM | | | Dept. Head MakeUp | | | | | Coordinator | | | |
| | 1st AD | Ryan Hazlewood | 10:00 AM | | | Key Makeup Artist | | | | | Captain | | | |
| | UPM | | | | | | | | | | | | | |
| | | | | | | Dept. Head Hairstylist | | | | | Drivers | | | |
| | 1st AD | | | | | Key Hairstylist | | | | | | | | |
| | 1st AD | | | | | | | | | | Camera 5 Ton | | | |
| | Key 2nd AD | | | | | | | | | | Stakebeds | | | |
| | 2nd 2nd AD | | | | COSTUMES | | | | | | Craft Service Trailer | | | |
| | | | | | | Costume Designer | Julia Fong | 10:00 AM | | | Set Dec 5 Ton | | | |
| | DGA Trainee | | | | | Cost Super | | | | | Set Dec Crew Cab | | | |
| | Set PA | | | | | Set Costumer | | | | | Wardrobe Trailer | | | |
| | Set PA | | | | | Key Costumer | | | | | MU / Hair Trailer | | | |
| | | | | | | Set Costumer | | | | | 2 Room Trailers | | | |
| | Script Supervisor | | | | | | | | | | 3 Room Trailers | | | |
| | | | | | | Set Costumer | | | | | Single Room Trailers | | | |
| CAMERA DEPT. | | | | | | Cosutmer Dept. PA | | | | | Fueler | | | |
| | Dir. Of Photog. | Brighton Linge | 10:00 AM | | | | | | | | Construction | | | |
| | 1st AC | Sophia Thornton | 10:00 AM | | ART DEPT./ SET DECORATION | | | | | | Shuttle Vans | | | |
| | Gaffer | Dylan Miner | 10:00 AM | | | Production Designer | | | | | | | | |
| | A Cam 1st AC | | | | | Asst. Art Director | | | | STUDIO OPERATIONS | | | | |
| | A Cam 2nd AC | | | | | Set Designer | | | | | Studio Trailers changing | | | |
| | B Cam Op | | | | | Art Dept. Coord. | | | | | Chairs on Stage | | | |
| | B Cam 1st AC | | | | | Art Dept. PA | | | | | A/C ON AT STAGE 22 | | | |
| | B Cam 2nd AC | | | | | | | | | | | | | |
| | | | | | | Set Decorator | | | | | | | | |
| | DIT | | | | | Leadman | | | | | | | | |
| | DIT Utility | | | | | Buyer | | | | FOR LOCATIONS | | | | |
| | Still Photographer | | | | | Swing Gang | | | | | | | | |
| | | | | | | Swing Gang | | | | | | | | |
| GRIP DEPT. | | | | | | Swing Gang | | | | | | | | |
| | Key Grip | | | | | Swing Gang | | | | | | | | |
| | WB Best Boy Grip | | | | | | | | | | | | | |
| | A Dolly | | | | | On Set Dresser | | | | | | | | |
| | Company Grip | | | | | | | | | | | | | |
| | Company Grip | | | | CONSTRUCTION | | | | | PRODUCTION APPROVED GUESTS TODAY | | | | |
| | Company Grip | | | | | Dir. Of WBTV Const. | | | | | | | | |
| | Company Grip | | | | | Construction Coord. | | | | | | | | |
| | Addl Grip | | | | | Constr. Foreman | | | | | | | | |
| | Addl Grip | | | | | Propmaker | | | | | | | | |
| | Addl Grip | | | | | Labor Foreman | | | | | | | | |
| | | | | | | Paint Foreman | | | | | | | | |
| GRIP RIGGING | | | | | | Sign Painter | | | | | | | | |
| | Key Rigging Grip | | | | | Stage Labor | | | | | | | | |
| | Rigging Grip | | | | | WBTV-Greens Dept. | | | | | | | | |
| | Rigging Grip | | | | | | | | | | | | | |
| | | | | | PRODUCTION OFFICE | | | | | | | | | |
| SET LIGHTING | | | | | | Production Coord. | | | | | | | | |
| | CLT | | | | | Asst. Prod. Coord. | | | | | | | | |
| | WB ACLT | | | | | Office P.A. | | | | | | | | |
| | Dimmer Op | | | | | Office P.A. | | | | | | | | |
| | Lamp Op | | | | | Office P.A. | | | | CATERING | | | | |
| | Lamp Op | | | | | Script Coordinator | | | | | Catering Company | Contact | Number | |
| | Lamp Op | | | | | Writer's Asst. | | | | | | TIME | HEAD COUNT | |
| | Lamp Op | | | | | Addl. Asst. | | | | | Breakfast ready @ | | | |
| | Addl Lamp Op | | | | | | | | | | Driver Lunch ready @ | | | |
| | | | | | | | | | | | Cast / Crew Lunch ready @ | | | |
| ELECTRIC RIGGING | | | | | CASTING | | | | | | | | | |
| | CRT | | | | | Casting Director | | | | | | | | |
| | Rigging Tech | | | | | Casting Assistant | | | | CRAFT SERVICES | | | | |
| | Rigging Tech | | | | | Extras Casting | | | | | Craft Service | | | |
| | | | | | | Extras Casting | | | | | Craft Service | Julia Fong | 10:00 AM | |
| | | | | | | | | | | | Addl Craft Service | | | |
| SOUND DEPT. | | | | | POST PROD. | | | | | | | | | |
| | Mixer/Boom Op | Patrick Nicks | 7:00 PM | | | Associate Producer | | | | ADDITIONAL LABOR/CREW | | | | |
| | | | | | | Post Prod. Suprv. | | | | | Studio Teacher | | | |
| | Utility | | | | | Post Prod. Coord. | | | | | Studio Teacher | | | |
| | | | | | | Editor | | | | | Medic @ Location | | | |
| 50 | Walkie-Talkies | | | | | Asst. Editor | | | | | | | | |
| | | | | | | Editor | | | | SPECIAL EQUIPMENT | | | | |
| VISUAL FX | | | | | | Asst. Editor | | | | | | | | |
| | VFX Supervisor | | | | | Post Prod. PA | | | | | | | | |
| | | | | | | Music Supervisor | | | | | | | | |
| | On Set VFX | | | | | | | | | | | | | |
| | | | | | LOCATIONS | | | | | | | | | |
| PROPERTY DEPT. | | | | | | Locations Manager | | | | NEAREST HOSPITAL TO LOCATION | | | | |
| | Propmaster | | | | | Key Asst Loc Manager | | | | | | | | |
| | Asst. Propmaster | | | | | Key Asst Loc Manager | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | | | | | |
| | On Set Props | | | | | | | | | NEAREST HOSPITAL TO THE STAGE | | | | |
| | | | | | | | | | | | | | | |
| SPECIAL FX | | | | | | | | | | | | | | |
| | SPFX | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |

Unit Production Manager:
1st Assistant Director:

Key 2nd AD:
2nd 2nd AD:

[illegible]

Yuliana

UNO FTA DAILY PRODUCTION REPORT

DIRECTOR: Milana Martinovic

PRODUCER: Ryan Hazlewood

1ST AD: Ryan Hazlewood

2nd AD:

DATE: 07/26/2020

DAY OF WEEK: Saturday

DAY: 2 of 6

DATE STARTED: 07/25/2020

SCHED. FINISH:

REVISED FINISH:

CREW LEAVE: 7:00 PM

CREW CALL: 8:02 PM

FIRST SHOT: 11:45 AM

MEAL OUT: 1:12 PM

FIRST SHOT:

CAMERA WRAP:

LAST MAN OUT:

UNIVERSITY OF NEW ORLEANS: Department of Film & Theatre, 2000 Lakeshore Drive, P.O. Box 367, New Orleans, LA 70148

Phone Office: (504) 280-5317 Fax: (504) 280-5318 www.uno.edu

SET DESCRIPTION

SCENES

PAGES

LOCATION

| | | | |
|-------------------------|----|-----|------------|
| EXT. BAR - NIGHT | 1 | 1/2 | GET DOWN |
| EXT. BAR - NIGHT | 17 | 1/2 | GET DOWN |
| EXT. BAR - NIGHT | 19 | 1/2 | GET DOWN |
| EXT. ST. CLAUDE - NIGHT | 20 | 2/2 | ST. CLAUDE |
| EXT. ST. CLAUDE - NIGHT | 7 | 1/2 | ST. CLAUDE |

TOTALS

SCENES

PAGES

PREVIOUS

MINUTES

SETUPS

Scenes Completed Today

Scheduled For Next Shot

Partial Scenes Shot Today

| | | | | | | | | |
|---------------|----|-------|--|--|--|---|---------|-----|
| TAKEN PREV | 7 | 3 3/4 | | | | 5 | NAS: 30 | N/A |
| TAKEN TODAY | 5 | 1 7/8 | | | | | | |
| TOTAL TO DATE | 12 | 5 1/4 | | | | | | |
| TO BE TAKEN | 31 | | | | | | | |

SPECIAL NOTES

Missed Circle K scene

CAMERA & SOUND ROLLS & GIGABYTE TOTALS

CAM ROLL #:

DATA MARKETS TODAY:

TOTAL DATA TO DATE:

SOUND ROLL #:

S: Sound T: Talent P: Props H: Hair M: Makeup A: Art D: Dress C: Catering E: Equipment F: Food G: Grooming I: Insurance J: Janitor K: Kitchen L: Location M: Makeup N: News O: Office P: Props Q: Transportation R: Research S: Security T: Talent U: Union V: Vehicle W: Wardrobe X: X-ray Y: Yacht Z: Zebra

1C: Foreign Call 1D: Backlot/Location 1E: Sound Adjustment 1F: Wardrobe Allowance 1G: Hair/Makeup Allowance 1H: Food/Drink Allowance 1I: Transportation Allowance 1J: Union Allowance 1K: X-ray Allowance 1L: Yacht Allowance 1M: Zebra Allowance

CAST - DAILY AND WEEKLY PLAYERS

MEALS

TRAVEL TIME

| NO. | ACTOR | ROLE | STATUS | REPORTING HAVING WARD | REPORTING ON SET | DISMISS FROM SET | DISMISS HAVING WARD | NO. | MEAL OUT | MEAL IN | ARRIVE AT LOC | ARRIVE AT LOC | LEAVE LOC | ARRIVE AT HOME | STUNT ADJUST |
|-----|-------|------|--------|-----------------------|------------------|------------------|---------------------|-----|----------|---------|---------------|---------------|-----------|----------------|--------------|
|-----|-------|------|--------|-----------------------|------------------|------------------|---------------------|-----|----------|---------|---------------|---------------|-----------|----------------|--------------|

ATMOSPHERE & STAND-INS

NO.

RATE

CALL

FINAL

LUNCH

LUNCH

ADJUSTMENTS

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

NO.

RATE

CALL

FINAL

LUNCH

LUNCH

ADJUSTMENTS

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

1st AD: (FILL IN NAME & SIGNATURE)

2nd AD: (FILL IN NAME & SIGNATURE)

UNO FTA DAILY PRODUCTION REPORT

| | |
|--------------|------------|
| DATE: | 05/06/2009 |
| DAY OF WEEK: | SUNDAY |

| | | | |
|-----|---|----|---|
| DAY | 3 | OF | 3 |
|-----|---|----|---|

| | | | |
|--------------|---------|----|---|
| DAY | 7 | OF | 8 |
| DATE STARTED | 6-11-63 | | |

| | |
|---------------|--------|
| DATE STARTED | 09/25/ |
| SCHED. ENROLL | |

| | |
|---------------|---------|
| SCHED. FINISH | 10/4/26 |
|---------------|---------|

| | |
|----------------|------------|
| REVISED FINISH | 10/25/2017 |
|----------------|------------|

DIRECTOR: Milana Martinovic

PRODUCER: Ryan Hartywood

| | |
|---------|----------------|
| 15T AD: | Ryan Harlowood |
|---------|----------------|

2nd AD:

Ministry of New Orleans: Department of Film & Theatre, 2050 Lakeshore Drive, PAC 307, New Orleans, LA 70148
 Tel: (504) 290-6317 Fax: (504) 280-6318 www.uno.edu

KEY DESCRIPTION

| SCENES # | PGS |
|----------|-----|
|----------|-----|

LOCATION

INX - GEORNAS BEDROOM - DAY
EXI - TCHOWPT TOWNAS - NIGHT
INT - NIGHT
INT - STAIRWAY - NIGHT
INT - BEDROOM - NIGHT
INT - BEDROOM - NIGHT
INT - BEDROOM - NIGHT

| SCENES # | PSS |
|----------|-----|
| 28 | 4/8 |
| 6 | 1/8 |
| 25 | 7/8 |
| 36 | 2/8 |
| 37 | 1/8 |
| 39 | 3/8 |
| 41 | 2/8 |

| LOCATION |
|----------------|
| Gelena House |
| Tchauptonias |
| Tchene |
| Gelena's House |
| Welgrass House |
| Welna's House |
| Gelena's House |

| | | |
|--------------|----------|----------|
| CREW LEAVE | 8:00 PM | 4:15 PM |
| CREW CALL | 4:15 PM | 4:15 PM |
| FIRST SHOT | 5:30 PM | 5:30 PM |
| MEAL OUT | 6:00 PM | 6:00 PM |
| MEAL IN | 6:00 PM | 6:00 PM |
| FIRST SHOT | 11:00 PM | 11:00 PM |
| CAMERA WRAP | 11:00 PM | 11:00 PM |
| LAST MAN OUT | 11:00 PM | 11:00 PM |

| | SCENES | PAGES | MINUTES | SET-UPS | Scenes Completed Today | Scheduled But Not Shot | Partial Scenes Shot Today |
|---------------|--------|--------|----------|---------|------------------------|------------------------|---------------------------|
| TOTALS | 7 | 23 1/2 | PREVIOUS | | 7 | N/A | N/A |
| TAKEN PREV | 5 | 17 1/4 | TODAY | | SPECIAL NOTES | | |
| TAKEN TODAY | 2 | 6 1/4 | TOTAL | | | | |
| TOTAL TO DATE | 7 | 23 1/2 | | | | | |
| TO BE TAKEN | 0 | 0 | | | | | |

| | |
|---------------------------------------|--|
| CAMERA & SOUND ROLLS & GIGATYPE TOTAL | |
|---------------------------------------|--|

CHARTERED

TABLE 1. Summary of the 1996-1997 season

DATA TO GO

NO LOCAL DATA TO
BE FOUND HERE

S - Short TR - Travel H - Hold R - Release T - Test F - Flyab D - Drop P - Pickup HT - Helix
FC - Flashed Call NH - Not Photographed SA - Start Adjustment WA - Wardrobe Allowance KCB - New Century Bank

CAST - DAILY AND WEEKLY PLAYERS

444

TRANSP. 1.00

[illegible]

ATMOSPHERE & STANDING

[illegible][illegible]

Student's Name: _____ (P.L. IN NAME & SIGNATURE)

144 AD- (FILL IN NAME & SIGNATURE)

[illegible]

YELENA shot list

Day 1

Scene 1 and 9 – all on sticks

Firstly, let's shoot 1-5 (or beyond) in one take with pans from shot to shot once since it's one set up. Then let's shoot them separately.

1. CU of bowl (egg getting cracked on its edge then stirred). Preferably clean, OK with dirty.
2. CU of the hand turning the stove gas on. Preferably clean, ok w dirty
3. CU of the pan getting oil on it. Preferable clean, ok w dirty.
4. CU of the bread slice getting soaked in egg in the bowl. Pan to the CU of the bread getting dropped in the pan (Or separate shot). Dirty.
5. CU of Yelena from the profile cooking/flipping the bread. Same shot for scene 9 (but she's wearing a different outfit and there is a red snake above the stove in the frame).
6. Medium frontal of Yelena eating.
7. CU/M of the gallon with a little water as she takes it and shakes it.
8. Pan or separate shot of a Medium or Full of her getting up and unfolding the cart and walking through the door.
9. A CU of her from the bars of the cart leaving.

Scene 23 – all sticks

10. A full/wider of her from upstairs entering the house.
11. A medium of her walking into the kitchen and opening a drawer. (Shots 11-13 can be one take to save time)
12. A MCU of her the gallon of water being poured into the jar.
13. A CU of her drinking then putting the jar down.
14. A full/wide of her walking up the stairs from downstairs, framed with the bars.

Scene 5- sticks INT BATHROOM NIGHT

15. A pan from her hand getting mascara from the makeup bag to her MCU of her in the mirror getting ready.
16. A profile CU of her getting ready.

Scene 15- semi handheld INT BATHROOM NIGHT

17. CU of her hand getting lipstick from the makeup bag to her CU in the mirror.
18. A profile CU shot of her getting ready.
19. CU of her rubbing the lipstick off.
20. A CU of her in the mirror then leaving and stay on the mirror.

Scene 29 Bathroom DAY (part 2) handheld

21. CU of the hand with red nail polish picking up a GOLD SNAKE RING And putting it on her hand.
22. CU of her looking at herself in the mirror

BONUS~ if time allows

Scene 29 part 1- bathtub

23. Wider of her showering thru the curtain.
24. CU OF her hand scrubbing skin with soap.
25. CU of the razor on the leg
26. CU of the leg with the razor, pan with the hand
27. CU of her face reacting to the cut
28. CU of blood goin down the drain wiith water

Scene 30 TCHOUPITOU LAS STREET - DAY

29. CU of Yelena's face, pan to the CU of the gift in her hands.
30. MCU of her waiting for the bus.

Day 2

Scene 8 - sticks EXT NIGHT

1. A full/wider of her standing by the table and chair and her boss comes from the bar and hands her the cashbox and wristbands.
2. A long full take of her sitting bored at the table, her drinking and looking at the phone then people come in sporadically.
3. A full/wider of her boss and her. He leaves, she leaves
4. A CU of her hand taking an energy drink then tilt up to her mouth, then back to the table. Profile.
5. MCU her POV of the Young Man giving her money.
6. MCU of dirty of her then he leaves the frame and we are at MCU of her reaction then next person swipes the frame.

Scene 17 & 19 -handheld

7. A CU of her eating frontal.
8. A long MCU of her checking IDS, taking money -profile (getting overwhelmed).
9. MCU her POV of two ritual women going in.
10. A MCU two shot of the person and her, person putting the bottle up her nose.
11. CU of the hand with the bottle tilt up to her nose.
12. The sky (with electric lines, Yelena's POV) then a fast tilt down to the MCU of the Young Man.
13. CU of Yelena opening her eyes from the Young Man's POV.
14. MCU of her reacting and getting up looking around/asking around.
15. Wider of her getting up and looking around. Her boss comes back. Yells at her. She yells back. He fires her. She leaves.

Scene 20 handheld

16. MCU of Yelena walking and drinking (from the front, walking w her backwards)
17. CU of yelena walking and drinking (another street-the empty lot) - also backwards frontal
18. CU of her getting her phone out - tilt up with her hand. (profile)
19. CU of her putting the phone down also frontal
20. CU B roll of the plants and the fence

Scene 17 sticks

21. Yelena w headphones making a turn outside Circle K

Day 3

Scene 28- all sticks- bedroom

31. M of her walking up the stairs and entering.
32. M of her opening the closet and undressing/getting dressed.
33. MC Of her getting on the bed.
34. CU of her phone screen
35. Cu of her reactions and putting the phone on the table.
36. Wide of her on the bed.
37. Pushing in on the window

Scene 6- 'handheld' NIGHT EXT

1. MCU of Vesna w headphones waiting at the bus stop towards the direction of the bus
2. Wide of Vesna at the bus stop from across the street (bus at 6:55, 8:01)

Scene 35 – 'handheld' NIGHT EXT

3. A wider of Yelena coming to talk to Young Man..
4. Closer of the two shot of Yelena and him flirting, they leave the frame.

Scene 36 handheld INT NIGHT

5. A wide long from upstairs of them coming in and getting it on along the stairs.
6. MC of them getting it on from one side
7. MC of them getting it on from the other side

Scene 37, 39, 41, 42A handheld Bedroom NIGHT

8. MCU of them entering. Pan to them on the bed.
9. MCU of Yelena on the bed (His POV)
10. MCU of Young man (Her POV)
11. CU of Yelena biting
12. CU of the bite
13. MCU of the two shot of them while the young man is upset
14. MCU of the young man being upset
15. CU of Yelena with the blood on her mouth.
16. MCU of Young man leaving
17. CU of Yelena smiling then being serious
18. CU of the snake on the Young man's chest
19. A MCU of her looking out the window
20. A slow push in on the window (with her dissolve in post).

Yelena Shotlist Week 2

Day 4

Scene 10 EXT HER GATE all sticks except the 5th shot

1. Yelena CU closing the gate camera behind her left shoulder
2. Profile CU as she grabs the letter in the mailbox (then puts it on her chest).
3. Yelena CU frontal reading the letter.
4. CU of the letter in Yelena's hands, her POV (sorta)
5. Yelena leaving wider from behind the gate bars (handheld whaaa?!)

Scene 2 EXT HER GATE all sticks

6. Same angle as shot 1 but wider so we can pan with her as she goes to the mail box.
7. Same as shot 2 but MCU and no letter.
8. Frontal or at an angle full of her stepping down the porch steps with a cart.

Scene 4 EXT ROUSES sticks

9. Profile MCU/full of Yelena putting water jug in the water station and pressing the button impatiently, taking the jug back. Then leaving.
10. Frontal MCU of her face getting agitated from the POV of the water station.

Scene 11 and 13 sticks

11. CU of the hand pushing the button.
12. MCU of water one jug as it gets filled with water and hands removing it.
13. CU of water filling and overfilling the plastic gallon.
14. CU of her face staring from the POV of the water station and eyes rolling back. (can be done w shot 10 but CU if we cant see her shirt and on sticks)
15. Profile MCU of her (same as shot 9) of her waking up and reacting to someone offscreen, putting the second jug in the cart and leaving.

Scene 14, Handheld

16. We follow Yelena full or MC from behind, direction away from Rouses pan to the dumpster/homeless lady spot as she looks that way, tilt down with her as she leaves the water jug down.

Scene 21 handheld

17. Profile MCU or CU of Yelena walking by the red brick building on Tchoup (close to dumpsters)

Scene 3 handheld

18. Full from behind of Yelena w headphones walking and a pan of homeless lady who is going thru the pile of food in direction towards Rouses.
19. Frontal full of Yelena's ignoring face with homeless lady talking at her. Maybe rack focus from homeless lady in the background to Yelena.

Scene 10A handheld (begin DoF change?)

20. Same as 17 but in direction away from Rouses.
21. Same as 18 but Yelena turns and looks back a couple of times.

Scene 43 handheld except the last shot! Direction from Rouses

22. Profile MCU of Yelena walking with her cart of filled plastic bottles, homeless lady appears in frame, Yelena gets close to her and looks at the food.
23. CU of their hands on the food container.
24. CU of Yelena talking.
25. CU of Homeless Lady talking.
26. MCU of Yelena talking and starting to pack things.
27. MCU of them packing things fast facing the street.
28. A wider, long shot of them walking.

Day 5

Scene 31 sticks

1. Profile MC of Yelena knocking on the door outside. Door opens.
2. CU Frontal dirty of Yelena. She hands the gift.
3. CU Frontal dirty reverse of Attractive Man.

Scene 33 handheld

4. Wider from outside looking inside of Yelena and EX action- the entire scene.
5. Handheld two shot of Alex and Yelena.
6. CU of Yelenas coverage handheld
7. CU of Alex' coverage handheld

Scene 32 sticks

8. B roll of CU of trees on the property/backyard and pool water
9. MCU of hand on salami tilt up to the party goer's mouth then pan to Yelena's mouth.
10. Various MCU/CU of party goers' hands, drinks, faces
11. MCU pan then rack focus from a party goer to Yelena's EX and his blonde
12. Wide behind EX & Blonde, Yelena standing across the pool, small in frame
13. Yelena's frontal reaction MCU/CU.
14. Handheld follow Yelena either profile or from behind then turn to profile of her pouring a drink.
15. Handheld MCU of Yelena pouring a drink then a woman comes talks to her so becomes a two shot
16. Handheld frontal reaction shots of Yelena MCU/CU. Unconventional framing?
17. If time permits, woman's coverage as well MCU/CU
18. Tilt up from Yelena to the two shot of EX and his blonde on the balcony if possible, if not, just the two shot of them.
19. MCU of their dialogue two shot from below (Yelena and the crowd's POV) Yelena sitting with her back to balcony.
20. Yelena's reaction CU frontal
21. Wider dirty shot from the balcony from the couple and Yelena turning/
22. Wider or MCU of the crowd celebrating the engagement, pan (or separate shot to Yelena drinking)
23. MCU two shot of Yelena and the guy w a hat. .
24. Wide of everyone dancing and Yelena drinking in the corner.
25. Push in of Yelena staring from MCU to CU frontal.

Day 6

Scenes 12, 18, 38, 40, 42

Scene 7 Circle K Grocery

1. Yelena walking with headphones.

February 2021

| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
|-----|--|-----|-----|-----|-----|-----|
| | 1 | 2 | 3 | 4 | 5 | 6 |
| | 2 nd cut delivered to Committee | | | | | |
| 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| | REFINED CUT/MUSIC/color | | | | | |
| | REFINED CUT/MUSIC/titles/color | | | | | |

MARCH 2021

| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
|-----|-----|-----|-----|-----|--|-----|
| 28 | | 2 | 3 | 4 | 5 | 6 |
| 7 | 8 | 9 | 10 | 11 | | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| | | | | | Delivery of finished thesis and paper to committee | |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |

| | | | | | | |
|----|----|----|-------------------------|--|--|--|
| 28 | 29 | 30 | Bind er due 31 | | | |
|----|----|----|-------------------------|--|--|--|

APRIL 2021

| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
|-----|-------------------------------|-----|-----|-----|------------------------|-----|
| | | | | 1 | Thesis defense 2 | 3 |
| 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 11 | Upload thesis to archive12 | 13 | 14 | 15 | 16 | 18 |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 | |



| | |
|-----------------------------------|------------------------------|
| Student: <u>Milena Martinovic</u> | Email: _____ Phone: _____ |
| Composer: <u>Masha Martinovic</u> | Email: _____ Phone: _____ |
| Project Title: <u>Yelena</u> | Date: <u>April 1, 2021</u> |

COMPOSER LICENSE AGREEMENT FOR THESIS FILM

For good and valuable consideration, the receipt of which is hereby acknowledged, Composer grants to UNO MFA Graduate Student (Student) and Student's successors and assigns, a non-exclusive license in the master use, synchronization and performance rights to certain musical composition(s) composed by Composer for use in connection with the Thesis Project listed above, in all formats of the Project and in all media by which the Project is exhibited or distributed (whether now known or hereinafter devised) throughout the universe in perpetuity.

Student acknowledges and agrees that the Composer owns all rights, title and interest (throughout the universe and in perpetuity) in and to the musical composition(s) licensed to Student hereunder for use in the Project.

Student agrees to accord Composer credit in the film and, where possible, in marketing materials, advertising or notices for the Project. Composer's credit shall read as follows: "Music Composed by Masha Martinovic"

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

ACCEPTED AND AGREED TO:

| | | | |
|------------------|--|---------------------------------------|------------------------------|
| Composer: | <u>Masha Martinovic</u> PRINT NAME | <u>Masha Martinovic</u> SIGNATURE | <u>April 1, 2021</u> DATE |
| Student: | <u>Milena Martinovic</u> PRINT NAME | <u>Milena Martinovic</u> SIGNATURE | <u>April 1, 2021</u> DATE |

CERTIFICATION OF AUTHORSHIP

I, Masha Martinovic, certify that I have composed all musical compositions and/or musical material submitted by me to Milena Martinovic Student/ Student for use in the Thesis Project currently titled "Yelena" and that such compositions and/or materials are original creations by me and the Student's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.

Signature of Composer: 

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YELENA TEST SCREENING

I emailed the film link of a rough cut to eight of my classmates. I only received the answers from four but the feedback I received was very useful. I asked more for specific editing notes.

Kelsey gave me some very good ones. She told me to cut the hallucination shots the first two times so it doesn't end up repeating and so it's more effective the third, longer time.

Dylan gave me good notes a few times, he's seen it progress. He mostly told me good things that also help. Music and sound play such a big role in my film so it was difficult to not have music and see it for what it was, I didn't use any temp tracks. I was just focused on the visual as I knew exactly what songs to play when.

I also received useful notes from two screenwriting students about the 3D animation. Their critique was that it looked too much like a screen saver which I took seriously and had the colorist make it darker and think that feedback really helped make it look so much more fitting with the rest of that hallucination sequence.

Distribution Plan

Big plans for this film to send it to festivals. So far I already sent it to Cannes (it was free, and they have a student section so why not?) film festival, Key West Film Festival and Venice film festival.

I plan on sending it to New Orleans Film Festival, Telluride, Toronto International Film Festival, Indie Memphis Film Festival, Savannah, Oxford, Sidewalk, and some Balkan region (Serbian film festivals) when they open. I noticed a lot of them are to be determined yet because of Covid, but when they become available I will definitely send.

I also plan on using this film as a proof of concept to help apply to filmmaker labs along with my feature script version of 'Yelena'. I plan on applying to Sundance labs, as well as any other I look into, over the Summer. Also for residencies, grants,...











Synopsis

Yelena, a young Serbian immigrant woman, works the door at a small underground electronic music club, receives voice mails from her mother back home, and waits for an immigration status in the mail. On the way to fill up fresh water with her cart, she sees the houseless lady whom she ignores. After she receives a letter denying her a legal status, she starts to have strange female ritual hallucinations, one of which leads to her getting fired. She goes to a Serbian community party where everyone seems to be doing much better than her. Her EX makes a public engagement, and she tries to talk to him but he coldly rejects her. She is walking back home and sees a young guy from her work. Back at her place, they are getting intimate on the bed and the hallucination takes over. He screams that she bit him and runs out. She walks with her cart to the houseless lady whom she helps pick up, and they walk together into sunset.



Key West Film Festival

| Project | Category | Deadline | Amount |
|--|--|--------------|-----------------------|
| Yelena Tracking Number: KWFF21-248 | US & INT'L STUDENT Narrative Shorts | Apr 30, 2021 | Standard Fee: \$30.00 |
| | | | Total: \$30.00 |

| | |
|-----------------------|----------------|
| Subtotal | \$30.00 |
| Submission Protection | \$0.00 |
| Ticket Protection | \$0.00 |
| Discounts or Waivers | \$0.00 |
| Order Total | \$30.00 |

What happens next?

If you added a digital file to your project, you're all set. If not, make sure you visit [My Projects](#) to upload or link a digital file, or mail a hard copy to the festival by the entry deadline.

When will I find out if my project is selected?

Visit your [Submissions](#) page to see the current status of all your submissions. Here you can see the festival's Notification Date, the date by which the festival will notify you of your final Judging Status.

Can I update or make changes to my project file?

You can update your digital project file anytime you like. Simply go to [My Projects](#) to manage your project file.



Bio

Milena Martinovic is a Serbian filmmaker based in New Orleans. She is currently finishing the University of New Orleans MFA program in film production. She specializes in emotional, personal, niche independent female stories.

Resume

Writer, Director, Editor 'Golden Beads', Merlinka Film festival selection 2019.

Writer, Director, Producer 'Vesna goes to work', New Orleans Film festival selection 2015

Writer, Director, Producer of the commercial/opener for Timecode Nola's TV Episode 2013

Writer, Director, Producer of 'Lovecifer', winner of 8mm contest Timecode Nola Film Festival, New Orleans 2013

Writer, Director, Producer of 'Wasted on the Youth', short film about African American teen skaters in New Orleans chosen as part of the feature 'Humidity' produced and distributed by Timecode Nola New Orleans, 2013

Writer, Director, Producer 'Dauphine/Frenchmen', short film chosen as part of the feature 'Where Yat?...Hello' produced and distributed by Timecode Nola, New Orleans 2012



CAST

Yelena

Maile Zox

Young Man

Ty Parker

EX

Aleks Zoranic

Mom

Suzana Savkovic

Woman from the party

Snezana Randjelovic

Man from the party

Dejo Vujicic

Man at the door

Milosh Zoranic

Houseless Lady/Ritual Matriarch

Anna Watt

Ritual women

Julia Fong , Christin Bradford

Club owner

Robert Heap

CREW

| | |
|--------------------------------|--------------------------|
| Director of Photography | Brighton Linge |
| Production Designer | Julia Fong |
| Gaffer | Dylan Mininger |
| Art Department | Haley Kastner |
| Assistant Camera | Sophie Thornton |
| Sound Mixer | Scarlet Scalise |
| Boom Operator | Patrick Nicks |
| Catering | Nellie Yelvington |
| On Set Photographer | Maura Lindsey |
| Production Assistant | David Robinson |

Vita

The author was born in Belgrade, Serbia, then former Yugoslavia. She obtained a B.A. from University of California in Los Angeles in 2005 in Film with focus on documentary production. She was one of the two recipients of the 2020 NIMS award.