

In A House, On A Street, In My Mind

A Thesis

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of

Master of Fine Arts  
in  
Film and Theater  
Film Production

by

Dylan V. Mininger

B.F.A. Loyola University New Orleans, 2018

May, 2021



## Table of Contents

Abstract.....	iii
Thesis Reflection .....	1
Script .....	18
Crew Documents.....	27
Location Documents .....	50
Casting Documents .....	52
Shooting Schedules.....	56
Post Production Calendar .....	65
Budget.....	71
Marketing Materials .....	78
Curriculum Vitae .....	85

In this paper I will be discussing the process and methodology behind the film *In A House, On A Street, In My Mind*. Special emphasis will be put on the post-production process necessary for achieving a visual style and rhythm to the film itself. I will also address the failures and success within the creation of the film.

Keywords: Film, Editing, EMDR, Avid, House, Street, Mind



*In A House, On A Street, In My Mind* is a film that has tormented me from the second it hit the page. The script started as a one-off exploration into a surreal horror concept. My roots within filmmaking are based in abstract, surrealist, and experimental formulae, but I was determined to make this one different. I wanted to create a story that encapsulated all my education in the craft of storytelling, but for the first time ever, I wanted to accurately give my story meaning. All of my work in the past has lended itself to nihilistic ambiguity, but as I get older, I realize there are other stories to tell and other ways to view life itself.

In crafting the story, it was important to me to shed light on something that is often faced in reality, and often handled poorly by the wrong people. My film is about a young woman trying to overcome a traumatic event, to move on with her life and find some type of happiness. When I took my first pass at the story, I realized that it had a very tortuous heir. It felt as though I was trying to create an important story, but on the page, it looked like another man telling a story of sexual assault. So instead of pushing through, I sought insight. I spoke with several women, one very close to me, about their traumatic experiences, how they feel this trauma is framed in art, and how they feel it would be better framed. The consensus was clear but not surprising, every single person had experienced, processed and lived with their trauma in very differing ways, but one thing stood out, and that was the imagery, the memory of what had happened to them. At first I felt as though I was not the person to be telling this story, but the more I worked on the script, the more attached I got to the idea of how we process trauma, how we find relief. Instead of creating a clear-cut story about a young woman who is assaulted, goes to therapy, and makes mild progress, I returned to my roots in surreal and experimental filmmaking. I discovered a form of therapy called EMDR, Eye Movement Desensitization and Reprocessing. In basic terms, it's a form of psychotherapy, where the patient relives small parts of traumatic events,

while the psychotherapist directs your eye movements. The hope is that when the memories are brought up, the psychological response will weaken, thus allowing the patient to be able to remember without the strong sensations. After speaking with several patients, I realized that this was a viable form of therapy, and often had huge success rates for the patients. I realized after my research that I could take this new form of therapy and try to recreate it into a story. For a long period of time my obsession has been trying to accurately capture dreamlike states within a film, this would be the perfect opportunity to experiment with that, but also create a strong female character, explain a prominent form of therapy, and find a way to make the audience aware of the effects of lasting trauma. The script eventually was worked into three even parts. One part was the EMDR therapy, the “simulation” in which our main character experiences and relives her traumatic event. The second part is the awakening, the explanation of the therapy. The third part is the ambiguous resolution. Ending the film on ambiguity felt as though it was the only honest way to tell this story. With any form of therapy, there is no immediate fix, there is no instant happiness or miracle cure. Although EMDR is a real form of therapy, I heightened it for the screen, added the simulation concept as a visual aide and storytelling device. Even with this futuristic therapy, our protagonist still finds herself lost. In the ending, she finds a small amount of solace knowing that she can walk by the house where her trauma took place, stand there, and feel alive. The ambiguity comes in, when as she leaves the front of the house, the environment feels fabricated, it shifts to the “VHS grain” of her memory. Her physical reaction is less intense, and she is not currently in pain, but the memory exists, and it always will.

For the seven years I have been making films, Pre-Production has always been my weakest element. When I first began my education in filmmaking, the education resources were

low, we were taught a very run-and-gun process. All you needed was a script, a couple people and a location; the story would be told in post. Now I stuck rigidly to this style, up until my last two films, and the difference was night and day. In the past, I could have cared less about making sure a shooting plan was in place, but what really opened my eyes was seeing so many of my projects fall to pieces on the first day of shooting. For my thesis, it was important that I really gave it everything I had. With the leadership of a wonderful professor in producing, I set straight on the elements that needed to be in place for my film to turn out how I envisioned it. My documentation, releases, waivers, budgets, and schedules were impeccable this time around. I made sure we had prepared for the best- and worst-case scenarios. Although my T's were crossed and my I's dotted, I still wanted to have a wild card element, reminiscent of my run-and-gun sensibilities; but this time I insulated myself from a meltdown. To do this, I pulled together a crew who understood what I did, who would go down with the ship if they had to. The first step to insulating myself to have this freedom, was creating the set. We found a location where we were given free reign of the entire house. Any type of location move would have severely limited time and resources. So, we found a location that had an office for the therapy scene, a bedroom for the simulation, staircase, and bathroom. Having this all in one location allowed us to go through, completely decorate the house for on camera, and allow us to light it so that at any point, the house was camera ready. This type of planning cut my shoot time by an entire weekend.

I had been working with crews of ten people or less since my very first film, and I always took a lot of grief for it. For my thesis, I had a grand plan to run a large set, have full departments, and seriously make it as professional as it could be. This was a great plan until COVID happened. Our crews were now limited, restrictions in place to limit contact, amongst

many other things. At first, I felt an immense disappointment, I felt as though I had to prove to everyone that I could run a large set. That disappointment waned when I looked around and I saw everyone seeming to struggle with their film due to a lack of manpower. I had done every film with a lack of manpower, but as time went on, I realized its quality over quantity, especially on a film such as this. I had recruited my usual suspects of crew, people I trusted, people who knew how I worked, but most importantly, people who had a vision for my film. I chose my DP because he was a very close friend, but also someone who I'd been working with on every film since I started at UNO. He has immense talent, is incredibly flexible and always offers some of the sagest advice. He worked with me every step of the way, from figuring out equipment, to creating a shot list and even to helping me do some location decorating. My producers were also pivotal in getting the backbone of this film put together. One of them allowed me to use their home, taking time out of his day to continually dress the set days before the shoot, he also kept me mentally stable during all stages of production.

Casting this film was a pivotal element, not that it isn't for other films, but in the past, I relied less on talent and more on picking actors who could naturally be the role I was looking for. This often made my films much weaker, as it didn't have that finesse. I sent out a casting call, rather than holding auditions, I sent all interested actors a copy of a scene from the script, a scene that ended up getting cut. The scene was a pinnacle moment that required the vocalization and physicality of true fear. I didn't give the actors any notes on how to play the scene, I just wanted to see how they interpreted it. Rachel rose to the top, her physical performance showed that she could embody fear on the most physical level. Often with actors you see the fear in their eyes, which was important, but almost every actor who had submitted was able to do that. What Rachel did unlike the others, is that you could see the fear tremble throughout her entire physical

form. Since the film is dealing with EMDR, it was important that the main actress was able to reflect how a triggering memory affects our body. Casting the therapist was genuinely not something that was intentional. The plan was that Rachel was going to be the only focus within the film, everyone else was irrelevant. I didn't want to physically show "the attacker" and I didn't want the therapist to be any more than a droning voice. My main goal was to make sure the therapist did not come off as a savior. Upon shooting the scenes with Russell, who had just agreed to be a stand in, who would be voiced over later, we realized he was giving me everything I needed. He was monotone, his movements were small, and although his delivery wasn't perfect, at the time it was fitting for what I needed. Once again, his performance was not designed to steal the show, I needed someone who could essentially blend into the background and explain information that would gloss over the audience.

Due to a newly found appreciation for the pre-production process, my shoot went as well as it possibly could have. The schedule was tight, we were running bankers' hours, and I had allotted three days of shooting. The script itself didn't need more than three days, though I had everyone on my crew confirm their availability for the following weekend in case of major events or reshoots. Something I have always done, and this film was no exception, is to try to schedule the hardest, most intense scenes for the very first day. Our first day of shooting was slated to include all the scenes that took place within "the room". We had spent multiple days building this room into a mess of wires and weird equipment. We pre-lit the evening before, having to black out the windows, set up an array of lights, from all angles in the room, and sync the computer monitors up to a certain rhythm. The scene went over very well, the actress came in ready to perform, the room itself created a very evil atmosphere, and often when shooting in the room, people felt uneasy, which helped for her performance, but also helped us in choosing extra

angles and shots. That day went completely on schedule, allowing us to spend extra time in that room, to get any coverage or inserts that may be effective in the post process. I have a deep gratitude for my 1st AD, who kept us moving the entire time, really taking some extensive notes on our entire process, which would later be incredibly helpful in my post process.

The second day was set to film the therapy scene. Just like the day before, the entirety of this scene takes place in one room, I knew I was going to blend the scenes together in post, so it gave me a good starting point. The room itself was already the office of a med student, so a good bit of the set design was already put together. Our production designer came in and did what she did best, meticulously placing objects, moving things around, and just making the room feel authentic. Rachel showed up and was once again ready to go. I cannot stress enough how refined, talented, and easy to work with she was. She had this innate talent for taking direction, all while keeping the great elements of her previous takes. I imagine she could have gone for 30+ takes of a scene before she started to show any wear. Most scenes were maxed out at about 6 takes. The therapy scene was a simple lighting setup, trying to utilize a lot of natural light. Setting the office apart from the room was the most important aspect though, so utilizing the natural light, bringing in a lot of daylight and neutral colors was important for making the location itself seem as though we weren't shooting in a different room of the same house. That shooting day ended a touch early, we managed to get every possible shot we wanted.

The third day was saved for the remaining shots, within the staircase, bathroom and outside of the house. This day proved to be a bit more challenging than expected. The bathroom was a tight spot, barely any room for an actress, a camera, and lights. My DP loves working with practical light, so we switched out a good chunk of the bulbs within the bathroom to match our palette. Then we managed to rig one WASP LED light from within the bathtub and we crammed the

camera behind the toilet. It was a tight shot, but we managed to get exactly what we wanted out of that scene. From there we moved to the staircase, the staircase included the shot in the very beginning of the film, the shot of her being chased to the stairs, and eventually her at the bottom of the stairs. So, to do this, the light had to be consistent, especially during the chase. The most draining moment of the entire shoot was filming the scene of her at the bottom of the stairs. This film is the moment that is the closest to showing her being subjected to assault. The entire film runs on the ambiguity of the attack, because of my disdain for films showing actual on-screen sexual assault. Everyone on the crew and the actress knew what this scene was supposed to represent. I had the DP and the actress in the stairwell, she was wirelessly mic'd up and the rest of us stood in the other room watching the monitor. I let her do the scene at her own pace. It was challenging for the DP because it was a very slow zoom into her face and challenging for the actress because I needed her to go full raw emotion. The entire crew watches from the monitor as we just hear her wailing from the bottom of the stairs. It was a genuinely chilling moment, we managed to get about 4 takes, and then moved on. After that shot, I made sure to not only tell the actress, but to tell everyone involved how lucky and appreciative I was to have them helping me out. I told a few jokes and made the room light; we took a break to get some food and step outside to enjoy the day. We finished the day off by shooting the exterior shots of the house, it was quick and easy. I didn't love the look of the house, but what was more important was her facial reactions to the house, so I broke my one rule and I said, "we will make it look better in post". We wrapped the shoot, and everyone was ecstatic. I'm genuinely not one to compliment myself, but everyone has always said to me and to others that they love to work on my sets. They know where they stand, they know that no matter their position, I will hear everyone's advice and their creative inputs. They love that I run normal hours and that I make sure everyone feels

valued. But I think the most important thing that everyone sees on my sets is that I take a firm stance on one element; No one is above the line on a student film. This means that whether you're directing, producing, gripping, catering, every single person helps, whether it's loading gear, or just keeping some hands on standby to help whoever is shorthanded. I often see on student films that the director or producer will not help loading gear, or setting up a light, and this drives me nuts. As the director, you are the leader, if you require a ton of gear, your ass better be down at the truck ready to help them lug it up the stairs. Not only is this incredibly relevant due to the crew sizes during COVID, this is always relevant. I understand the appeal to emulate a professional set where the producers and directors don't have to do the manual tasks, but on a student film set, this just shows to your crew that you value your position above the others.

There isn't much I would have changed about my production. I felt incredibly pleased with the performances, with the shots, the location, and the crew. If I could do it over again, I would have found a different exterior location. I loved that the front door was a red door, which was a huge attraction for me, but I wish I had found something in a more desolate location. The heavy street traffic and the number of parked cars really invaded the shot in every way possible and it hurt the visual element of it. The other major thing I would have changed is I would have worked the performance of the therapist more to my liking, I got his delivery to where I liked it, and his physical performance to my liking, but I had planned from the very beginning to voice him over, and to really not rely on his on screen image.

During the pre-production phase, I made my decision to shoot on the Blackmagic 4k Pocket Camera. It's a lightweight camera that has immense power and was perfect for the tight locations we were shooting in. The major drawback to shooting on a Blackmagic is that its raw footage is



still slightly new, creating problems within a software like Avid Media Composer. Many people took grief with my decision to edit in Avid, and up until about a month ago, I enjoyed teaching Avid, using it and was a firm believer in it being the best NLE software. I've said it a million times, but I wish I'd heeded my own words; Avid is only designed for cutting a film together, nothing more. Bringing the footage in, setting it up and cutting it together went flawlessly. I knew from the beginning of this film that the most important part of this was editing. While some people chose to shoot their own films, that's because their strengths lie in cinematography. My strengths are in editing. I teach 1665, which is an introduction to editing. I have taught and studied many theories behind how films are edited. Within all these complex techniques, I went back to the very rudimentary basics. I wanted to cut a film so that the audience was unaware of the cuts. This is the most traditional form of editing, but something I have always disagreed with. It wasn't until this film that I really implemented it myself. The film is cut in several layers. The first layer is just traditional coverage of every angle, seeing her actions from multiple angles. The second layer is where I bring in the disjointed moments, the flash frames. The next couple layers are an alternate of the first layer, it's the scenes entire coverage but offset from the original layer by a few frames. On top of all those layers is where I bring in the effects, the "horror" elements. These elements include motifs, which are the bird masked figure, the schizophrenic painting, and the flashing computer screen. When you include all these elements you find yourself within a very disoriented state, but not a visual design that allows the audience to see your cutting. The timing is precise, it follows a rhythm, just as the story does. The edits within the simulation are supposed to represent how we remember traumatic moments, akin to how we remember our dreams. When remembering traumatic moments, it's not the worst parts you remember, it's the details. The details I choose to repeat are things like the screen flashing, the painting, the wires,

mostly just the details of the room itself. A big influence in this design and this film was David Lynch's film *Twin Peaks: Fire Walk With Me*. In the film he portrays sexual assault and incest, as a form of a supernatural horror event. I leaned more into reflecting it in a science fiction formula, but Lynch's usage of a ceiling fan to represent the focal point of the assault, is what helped me to decide on utilizing the flashing computer screen as not only a transition point, but an overall focal point for the events.

The editing done within the therapy scene was a different form of editing, instead of running all those layers, I chose one finely tuned layer. What I did in this scene was I wanted to reflect an artifact of the disjointed nature of the first half of the film. You'll notice the way I cut around the scene will show the movement and eye trace of the actress, changing from her looking one direction, to a completely different direction, to shifting her movement. This type of editing helps the audience feel her frantic comedown from the remembering of the traumatic situation. It's subtle, and it's a pristine example of how to cut a scene, make the audience feel how you want them to, all without them knowing you're leading them.

The special effects in the film are minimal. There are hints of the overlapping images blending into each other. As the tension in the "hell room" increases, we start to notice not only the frames flashing faster, we notice that images start to blend and overlap. The blending and overlapping are representative of memory recall. As I said before we often focus on the details of traumatic memories, but certain details or elements of the memories tend to become cloudy. We may remember exactly what shoes we were wearing, but can't quite remember what time we arrived somewhere, or what the weather was like. The overlapping and blending of these frames are intended to represent this mental overlap. Aside from that, the major effect within the film is the usage of the VHS overlay that arrives as soon as she finds her way into the "hell room". This

effect may have the tendency to be overkill to some audience members, but it was the most accurate way that I could use these images to bring “memories” and specifically “doctored memories”. It’s stated in the therapy scene that what she had just seen was unlike what really occurred. The tape effect comes in specifically in the “hell room” because that’s where the simulation and the actual memory find themselves at odds. Everything before the room is factual and true to the nature of that evening. The VHS effect is designed to help the audience understand what reality vs. what is is a memory/simulation. The VHS effect plays briefly in the therapist's office as we see flashes of what she just experienced, but rather this time around, we are pulling out the small details, I am matching the shots of the therapy to her physical placement within the simulation. The film finds itself at an end, with the unnamed girl standing in front of the house where her trauma took place. The scene is supposed to represent her growth, her ability to be able to now approach the place where it all happened and be strong enough to look and walk away. The editing in this scene is subtle, subtle camera movements, but at the very end when she walks away, we notice the shots briefly glitching, and the VHS effect returning. This is insinuating, that while she may be stronger, and moving towards healing, the process isn’t immediate, it’s hard and it’s going to take a long time. It’s also representative that no matter how much she moves past her trauma, it still exists in the physical world. We finish the film on a shot of the house, and a cat. The cat also disappears and reappears in the frame and is the final thing we see. This is my incredibly subtle way of saying that her trauma is real. It exists outside of her own head, and other living beings can feel it. Too often PTSD and mental illness are treated as “made up” or “fictional”, this is my way of pointing out that trauma and mental illness is so real, that it takes a physical form even with the people around us. One final factor that plays into this ending, is the color grade. You’ll notice that the sky looks unusually blue, and even has slight

clipping issues around the edges, this was an intentional move. The original raw footage was this very greyscale, very depressing color scheme. Instead of just brightening everything up, I wanted to make this wide shot look a certain way. Since the ending has a bit of a mixed emotions thing going on, I wanted the color grade to reflect that. The color scheme I chose was a very “sitcom” and artificial feel to it. I wanted the sky to represent a really overpowering blue, but the rest of the colors rely on an almost sepia toned look. This represents her conflicted feelings about the future. On one hand, she is facing a new challenge, she’s growing, which gives her hope, but on the other hand, she’s at another therapist, still standing in front of the same house that has been haunting her this whole time, so she’s stagnant.

When I was originally enrolled in undergraduate studies, I was majoring in Music Industry and Production studies. I moved over to film because I was having to relearn music all over again. I had a good sense of pitch, I could mix and master music well, but all my creations ended up feeling like noise, no real sense to it. When I moved into film, I got an immediate affinity for sound design. It incorporated all the skills I did have with sound, with the rigid skills required for say, performance music. I have always done my own sound design, but this film was my largest undertaking. It wasn’t enough to just throw a song over the footage and call it a day, that would feel too lazy, and after all, this is a graduate program. I didn’t want my thesis to be confused for a music video.

When I started the sound design, I pulled up my digital library, mostly instruments I’ve gathered over the years. I decided instead of applying real sound effects to this film, as you would see in a traditional film, I wanted to utilize these instruments to create a bed of sound, while also turning some of the sound recorded on set into instruments themselves. The only natural sound you will hear in the beginning of the film is her walking up the stairs and a door closing into the

bathroom. The first thing I did was find a song to lay into the bottom of the mix, I hit it with a lot of reverb, various filters and EQ's, which allowed me to manipulate a song into sounding as though it was coming from below. This was to be representative of a party going on. From there, I added my own music, which is a series of stringed instruments, reverberated drums, and hand selected atmospheric sound pads. The score itself is laid onto the top of everything. In the middle of the mix, you will hear faint sounds of people talking when she is walking up the stairs. The heaviest and most intensive part of my mix is the "attack". When she is laying at the bottom of the stairs, what you are hearing is a bass drum timed to the rhythm of a heartbeat, you are hearing her cries, but you are also hearing her cries sent through a synthesizer and then played into a melody. You are also hearing slight hints of group laughter, played in varying keys. The sound design is overwhelming, it's intrusive, and it's all handcrafted. It is by far my proudest achievement in this film, and creating my own score is something that I wanted to prove to myself ever since I was a freshman in college. All the score was created on a Maschine Studio, mixed in Ableton and then everything was then mixed in Pro Tools. The final song in the film is a royalty free performance of a Chopin piece. I had arranged for a friend to do an original piece at the end, but time fell short, and the piece was delayed. I hope for it to be in the version that will be submitted to festivals. But in the meantime, I didn't just choose a song at random. I have an avid love for Chopin, I needed something in a minor key that held a deep feeling of sorrow with a hint of optimism. The piece was a perfect place holder, and it was royalty free.

There are two things that I heavily regret in my sound mix. The first is that within the therapy scene, my actors' dialogue is not as pristine as I would have hoped for, getting ADR is still in the works, and I hope to have that before festival submissions. As well as the dialogue, by the time I began syncing my dialogue, I had realized that we neglected to record room tone. I don't blame

anyone for that, and harbor no ill will, as I was running the show, I should have made sure we were recording room tone. The room tone itself is pieced together from various silent points within several audio tracks. It's not ideal, and it didn't sound great. As filmmakers, we do tend to make lemonade when given lemons. I manipulated the room tone so that when the tone loops, it gives a slight pop, in which I put a touch of reverb on, and tried to pitch the pops so that it would actually resemble the score itself. It's not ideal, and I'm still unsure if it works, but I plan on going back to that location and possibly recording some room tone for myself and festival submissions. My only regret is that I realized I was lacking tone, too late in the process.

No matter how positive this film was during the various stages, to me, it often felt like hell. When you spend almost every night for an entire year, either thinking about this film, writing the script, editing, scoring, sound mixing, it is bound to start to influence your psyche. I often immerse myself in work that has an element of pain to it, I can't explain it. This one felt very different. I recall one night, about a month into the editing process, where I was cutting the scene of the main character lying at the bottom of the stairs. The original cut was a very slow, unrelenting zoom shot of her crying on the floor. I probably had to watch this scene in its entirety about 20 times, to get the timing and the cutting right. Usually when editing something, you become desensitized to the content, but this one stuck with me. It would make me nauseous; it would genuinely make me scared. In one way, I knew that this film was going to have a level of impact on the audience, after all, I set out to make a film that would be hard to watch. I just wasn't prepared for how mentally challenging it would be to make that film.

Aside from the content being hard to sit through sometimes, the workflow of my postproduction was enough to drive me to tears some evenings. When you are in a constant state of exporting, importing, relinking, moving from computer to computer, hard drive to hard drive, just one thing

going wrong can feel like your throat is being stepped on. At one point, when I had finished cutting the film, I had brought it in for color grading, only to realize that the effects I designed and several of my clips absolutely refused to play nicely. I have spent the last three years at UNO troubleshooting software problems for students, so naturally I tried everything to solve my problems. In the end, I had to recut about 40% of the film and remake all my effects.

Problems aside, I can genuinely say this is the highest quality film I have ever made. It is meticulously thought over, heavily planned, and absolutely encompasses everything I have learned in my seven years of film education. For the first time in my career, I felt genuinely proud of what I had created. UNO pushed me to be a lot of things, originally, I was pushed into being a narrative filmmaker, when my background was in experimental. I was pushed to be stringent about my paperwork, and my scheduling. I was pushed to be well researched in my topics of discussion, as well as understanding why I should or should not be telling a specific story. I am thankful to all the professors who pushed me to be a better artist, no matter how much I fought them on it. Sometimes I genuinely need to be pushed, and they understood that, they didn't coddle me, they would have let me sink if that's the path I chose. I had a rough start in the program, I felt as though I had given up on filmmaking even before I started at UNO, but with this project, I feel akin to the phoenix. I feel like I genuinely overcame a lot of things, mentally and physically to put out my best possible work. Yes, it took a lot of sleepless nights, missed deadlines, computer crashes, but I did it, and I'll be damned if I'm not proud of every single frame that is within my film.

I just wanted to reiterate, words cannot describe how thankful I am to my crew, who stood by me from the very beginning. My DP, my producers, my AD, the entire crew are

genuinely people who I couldn't have done this without, and they all know how hard it is for me to accept help, so I appreciate them for giving me their time. I also want to give my deepest thanks to the UNO film department, I received nothing but sheer guidance and support from every single one of the professors and staff members. Even if occasionally I felt slightly insulted by their comments, these things only pushed me to be a better artist and a better filmmaker. It is genuinely hard to give a hopeful student, a crushing opinion, and for that, I will forever be grateful. Finally, I'd like to thank my committee, the three of you are people whom I feel personally close to. You all embody what I believe to be pivotal aspects of myself and who I strive to be, not only as an artist, but as a fellow human being. You all spent countless hours discussing ideas with me, watching my various cuts, and offering me support in various ways. I hope you know that going through this filmmaking process with the three of you has meant more to me than any other moment in my seven years of academics.





Stiletto

Dylan Mininger

207-730-3087  
Dvmining@uno.edu

FADE IN:

1 INT. UPSTAIRS OF HOUSE - NIGHT

1

RAVEENA, mid-20's slightly tan, tall girl wearing a tight black pencil skirt, black opaque tights and a white chiffon blouse, her hair a luminescent mahogany pulled into a tight ponytail with a white scrunchie.

Her mascara, a mix of black and dark shades of blue are dripped and dried to her face, cheeks slightly red, eyes equally as red.

KIDS LAUGHING, FUTURISTIC TECHNO MUSIC playing loudly can be heard erupting from downstairs.

Her runny eyes pan side to side as she runs her hand against the balsam wood doors that line the hallway.

Various sizes of picture frames line the wall, all containing pictures of a quintessential white family, all creepily looking the same.

Raveena glosses over the pictures, pulling a tissue from her small black clutch and dabbing it on her eyes.

She scrunches her face at the picture and smears her tissue on the frame, leaving a black smudge.

She approaches the bathroom door, throwing it open with haste and locking it quickly.

2 INT. BATHROOM - NIGHT

2

She stands in front of the mirror, pulling out her thin metallic cell phone.

[NOTE: Text messages are in italics]

RAVEENA(TEXT)

*I can't believe him. He's been all up on her, and I'm wearing this stupid outfit I thought would impress him.*

LILLIAN(TEXT)

*Girl he's a pig. Let's just get our shit together and get outta here. We steal that box of wine from my mom.*

RAVEENA(TEXT)

*Kk. But let me just try to get his*

The computer hums and whirrs.

She slowly approaches the computer tower and presses her hand flat on the face of it.

BEEEEEP!

She jumps back quickly towards the door.

The top of the computer opens up like a barn door, a wide beam of green light erupts onto the ceiling.

The desktop screen slowly boots up to a dark blue background, a text box pops up.

She puts one foot in front of the other, her hands pushed out to the sides, balancing.

She crouches down to the floor and pushes her face inches away from the screen.

ON THE SCREEN:

PRESS ENTER TO EXECUTE OPERATION 223:

A creak can be heard underneath the whirring fans of the computer.

She jolts her head quickly behind her to see the door wide open.

Her finger hovering slightly on the enter key.

She falters slightly from her crouched position and her finger presses enter, CLACK!

A drop of sweat falls from her forehead to the oak varnished floorboards.

She exhales.

She turns back to the computer screen.

A voice emerges from the darkness behind the door, it surrounds her.

She falls on her back and struggles to move away from the voice.

V.O.  
What did you see?

*attention one more time.*

Raveena puts her clutch on the table, pulling out a small makeup wipe and clearing out her smudged eyeliner.

3 INT. UPSTAIRS OF HOUSE - NIGHT

3

Raveena emerges from the bathroom, her winged eyeliner looking stunning.

WHRRRR! A door at the end of the hallway opens slightly.

Nothing but darkness in the crevice of the doorway.

She takes small puff of her small obelisk looking e-cigarette and stuffs it back into her clutch, right next to a small, hot pink bottle of mace.

She bends down and loosens the straps on her faux stiletto heels, pulling them off and hanging them on her pointer finger.

She slowly pushes the door open fully.

4 INT. BEDROOM - NIGHT

4

She shuts the door to it's partially closed position.

The teenager fumbles around in the darkness, clumsily running her hand along the wall.

CLINK

Her ring knocks against a hollow lamp, she grasps for the knob.

A large fluorescent flash brings light to the room.

She stumbles back and shields her eyes from the glaring light.

The walls of the room are plastered in schematics and blueprints, unintelligible equations and shapes cover the blueprints.

Her eyes dart from side to side, scanning every inch of the wall.

The room is empty with the exception of a desktop computer the size of a refrigerator, monolithic in structure with no buttons, only small vents.

RAVEENA  
Where..di-

V.O.  
(violently)  
WHAT DID YOU SEE?

The teenage begins to choke on her words as tears stream down her face

RAVEENA  
(sobbing)  
NOTHING! I SAW NOTHING OKAY? I just  
came in here because I really wanted  
to talk to you and after talking all  
week, I wanted to tell you-

Raveena gets choked up with her words and starts sucking in air like a sobbing child.

She reacts quickly as if a hand has touched her.

V.O.  
It's okay. Calm down. I'm here to talk  
babe, just tell me if anyone saw you  
come in here.

Raveena looks down at her thigh.

The teenager wipes the mess of snot and tears from her face, she squirms her body away from his hand.

RAVEENA  
No, no one saw me. I was just trying  
to use the bathroom.

She stands up quickly, slowly backing away to the door.

V.O.  
Hey babe, it's okay, you can talk to  
me now. I wasn't doing nothing with  
Caterina downstairs, we're just  
friends. You're my only one.

RAVEENA  
Umm, Lillian is waiting for me  
downstairs, we need to go, her dog's  
sick.

5.

Raveena stands up immediately, backing away towards the door.

The voice echoes of the walls and zeroes in close to her face, it now sounds like it's coming from right next to her.

V.O.

Well, let me walk you guys to the car safely. There's a lot of degenerates downstairs.

RAVEENA

No. I think we're fine. Thanks.

Raveena quickly runs out of the room, forgetting her shoes.

5 INT. UPSTAIRS OF HOUSE - NIGHT

5

She begins running down the hallway.

The lights shut off as she approaches the top of the hard wooden stairs, pure darkness.

Screaming can be heard from all around the house, followed by complete silence.

BANG!

The screaming subsides.

The lights turn back on.

She lays on the base of the stairs, her tibia protrudes from her left leg, tearing through her tights.

Blood pools around her.

She lets out a soft cry.

Tears falling from the corner of her eye.

The tear splashes into the newly pooling blood.

A dark shaded figure stands at the top of the stairs.

Raveena begins screaming.

RAVEENA

(screaming)

LILLIAN! PLEASE HELP ME!  
PLEAAAAASSEEEEE.

The voice laughs menacingly.

V.O.  
(whispering)  
Now. What is it you wanted to talk to  
me about? You love me?

A pair of black leather gloves sits in the pool of blood next to her.

The bone in Raveena's leg begins to move around wildly on it's own.

Raveena emits a bloodcurdling scream.

Her eyes roll in the back of her head and she falls backwards.

The lights begin to flicker heavily, the house shaking.

The picture frames falling down the steps of the stairs.

Pure Darkness.

6 INT. THERAPISTS OFFICE - DAY

6

The blue computer screen flashes in front of her.

ON THE SCREEN:

OPERATION COMPLETE: EXECUTE AGAIN?

She gasps, choking back tears.

She quickly jumps to her feet, faltering slightly on her left leg.

She looks down, no bone.

THERAPIST (O.S)  
Raveena, sit back down. Everything is  
okay. You're here with me.

Raveena shakes profusely and slowly sits back down into a leather armchair.

THERAPIST (O.S)  
Raveena, do you want to tell me what  
you saw? Did you see him again?



RAVEENA

I couldn't see him. But I could feel him, it's like...I was right there, experiencing it all over again.

Raveena continues to stroke her leg, a long white scar is revealed on her leg.

THERAPIST (O.S)

Raveena, I know that was hard for you, but we really appreciate you doing this. The technology can be too much for people to take, but we genuinely believe it helps people to understand the awful things that have happened to them.

RAVEENA

I don't understand. You told me the simulation would let me win this time, to make me confront...him.

THERAPIST (O.S)

I told you it MIGHT let you do that. Raveena, we can't defeat real monsters in imaginary simulations. We can only find ways to heal in the real world from the things that happened.

RAVEENA

But..why was the simulation different from what happened. I couldn't see him, and it never actually happened at a party..

THERAPIST (O.S)

We felt that it would benefit all of us to further the simulation from the actual event, after all, no one wants to live through what you went through.

Raveena jerks her head up, and makes a quizzical face.

RAVEENA

Wait...how did I get here? What is this place?

THERAPIST (O.S)

Oh lord, guess we need to rework the system a little bit. To remind you, I work with a company that uses peoples

fear to create simulations for a new video game that's being tested. You signed on with us a few months ago and agreed to share your memories.

Raveena stands up, shocked, mortified.

RAVEENA

I....No...I don't want anyone to experience that... you can't use that.

THERAPIST (O.S)

Sorry Raveena, you already signed over the rights to your memory in perpetuity to the company. We sincerely hope this experience has helped you, please feel free to call me or customer support with any further questions and make sure to keep an eye out for your free copy of the game!

Tears well in Raveenas eyes, her mascara begins to smudge, and she reaches down to feel her leg.

FADE TO BLACK



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>Marion Forbes</u>	Email Phone. <u>10</u>
Course#:	Professor:
Project Title:	Date: <u>11/7/20</u>

### STUDENT PROJECT CREW AGREEMENT

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

NAME: Marie + 12es

ADDRESS: \_\_\_\_\_

CITY: New Orleans STATE: LA ZIP CODE: 70117

CELL PHONE #: \_\_\_\_\_

EMAIL ADDRESS: mforbes@uno.edu

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

EMERGENCY CONTACT (Name & phone number): Henry (mom)

CREW POSITION: Assistant Director

SCHEDULED WORK DATES: 11/7 TO 11/8

ADDT'L TERMS: \_\_\_\_\_

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

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

**AGREED TO AND ACCEPTED:**


Marie  
SIGNATURE

[Signature]  
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

11/7/20  
DATE

11/6/20  
DATE

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

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> 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: <u>Dylan Minger</u>	Email: <u>dminger@uno.edu</u>
Course#: <u>6450</u>	Phone: _____
Project Title: <u>Unfired Thesis</u>	Professor: <u>Katie Gargano</u>
	Date: <u>11-6-20</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 1<sup>st</sup> 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:

Marion Forbes  
PRINT NAME

Marion f.  
SIGNATURE

11/7/20  
DATE





DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

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

Student: <u>Ben Donnellon</u>	Email: _____ Phone: _____
Course#: <u>6510</u>	Professor: _____
Project Title: _____	Date: _____

### STUDENT PROJECT CREW AGREEMENT

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

NAME: Ben Donnellon

ADDRESS: \_\_\_\_\_

CITY: LA

CELL PHONE #: \_\_\_\_\_

EMAIL ADDRESS: \_\_\_\_\_

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

EMERGENCY CONTACT (Name & phone number): \_\_\_\_\_

CREW POSITION: DP

SCHEDULED WORK DATES: 11/6 TO 11/8

ADDT'L TERMS: None

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

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

**AGREED TO AND ACCEPTED:**

[Signature]

SIGNATURE

[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE


11/7/20

DATE

11/6/20

DATE

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

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> 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: <u>Dylan Minger</u>	Email: <u>dminge@uno.edu</u>
Course#: <u>6450</u>	Phone: _____
Project Title: <u>Unfitted Thesis</u>	Professor: <u>Katie Gargano</u>
	Date: <u>11-6-20</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 1<sup>st</sup> 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:

Ben Donnellon  
\_\_\_\_\_  
PRINT NAME  
B Donnellon  
\_\_\_\_\_  
SIGNATURE

11/7/20  
\_\_\_\_\_  
DATE



 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> 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: <u>Dylan Minger</u>	Email: <u>dminger@uno.edu</u>
Course#: <u>6450</u>	Phone: _____
Project Title: <u>Unfired Thesis</u>	Professor: <u>Katie Gargano</u>
	Date: <u>11-6-20</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 1<sup>st</sup> 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:

Kenny Latham  
PRINT NAME

Kenny Latham  
SIGNATURE

11/7/20  
DATE



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

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

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

### STUDENT PROJECT CREW AGREEMENT

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

NAME: Kenzy Latham

ADDRESS

CITY:   

CELL PHONE #:   

EMAIL ADDRESS: klatham@uno.edu

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

EMERGENCY CONTACT (Name & phone number):   

CREW POSITION: 1st AC

SCHEDULED WORK DATES: 11/6 TO 11/8

ADDT'L TERMS:   

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

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

#### AGREED TO AND ACCEPTED:

Kenzy Latham

SIGNATURE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

11/7/20

DATE

11/6/20

DATE

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





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>Dylan Minger</u>	Email:
Course#:	Phone:
Project Title:	Professor:
	Date:

### STUDENT PROJECT CREW AGREEMENT

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

NAME: Dylan Minger

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

CELL PHONE #: \_\_\_\_\_

EMAIL ADDRESS: Dminger@uno.edu

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

EMERGENCY CONTACT (Name & phone number): \_\_\_\_\_

CREW POSITION: Director

SCHEDULED WORK DATES: 11-6 TO 11-6

ADD'L TERMS: \_\_\_\_\_

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

**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


11-6-20

DATE

11-6-20

DATE

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

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> 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: <u>Dylan Minger</u>	Email: <u>dminger@uno.edu</u>
Course#: <u>6450</u>	Professor: <u>Katie Gargano</u>
Project Title: <u>Unfited Thesis</u>	Date: <u>11-6-20</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 1<sup>st</sup> 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:

Dylan Minger  
PRINT NAME

[Signature]  
SIGNATURE

11-6-20  
DATE





DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY of NEW ORLEANS

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

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

### STUDENT PROJECT CREW AGREEMENT

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

NAME: ROBERT MORGAN

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

CELL PHONE #: \_\_\_\_\_

EMAIL ADDRESS: \_\_\_\_\_

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

EMERGENCY CONTACT (Name & phone number): \_\_\_\_\_

CREW POSITION: PRODUCER

SCHEDULED WORK DATES: 11-6 TO 11-8

ADDT'L TERMS: \_\_\_\_\_

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

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

#### AGREED TO AND ACCEPTED:

*Robert Morgan*

SIGNATURE

*[Signature]*

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE


11-6-20

DATE

11/6/20

DATE

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

 <b>DEPARTMENT OF</b> <b>Film &amp; Theatre Arts</b> 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: <u>Dylan Minger</u>	Email: <u>dminger@uno.edu</u>
Course#: <u>6450</u>	Professor: <u>Katie Gargano</u>
Project Title: <u>Unfited Thesis</u>	Date: <u>11-6-20</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 1<sup>st</sup> 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:

ROBERT MORAN  
PRINT NAME

[Signature]  
SIGNATURE

11-6-20  
DATE



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY of NEW ORLEANS

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

Student: <u>Dylan Minninger</u>	Email:
Course#:	Phone:
Project Title:	Professor:
	Date:

### STUDENT PROJECT CREW AGREEMENT

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

NAME: Katherine Hill

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

CELL PHONE #: \_\_\_\_\_

EMAIL ADDRESS: \_\_\_\_\_

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

EMERGENCY CONTACT (Name & phone number): \_\_\_\_\_

CREW POSITION: production designer

SCHEDULED WORK DATES: 11/10/2020 TO 11/8/2020

ADDT'L TERMS: \_\_\_\_\_

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

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

#### AGREED TO AND ACCEPTED:

[Signature]  
SIGNATURE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE


11/7/2020

DATE

11/6/20

DATE

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

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> 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: <u>Dylan Minger</u>	Email: <u>dminger@uno.edu</u>
Course#: <u>6450</u>	Phone: _____
Project Title: <u>Unfiled Thesis</u>	Professor: <u>Katie Gargano</u>
	Date: <u>11-6-20</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 1<sup>st</sup> 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:

Katherine Hill  
PRINT NAME  
Katherine Hill  
SIGNATURE

11/7/2020  
DATE





DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

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

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

### STUDENT PROJECT CREW AGREEMENT

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

NAME: Holly Ferrari

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

CELL PHONE #: \_\_\_\_\_

EMAIL ADDRESS: \_\_\_\_\_

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

EMERGENCY CONTACT (Name & phone number): \_\_\_\_\_

CREW POSITION: Sound Mixer

SCHEDULED WORK DATES: 11/6/2020 TO 11/15/2020

ADDT'L TERMS: \_\_\_\_\_

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

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

#### AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE


11/6/2020

DATE

11/6/20

DATE

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

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> 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: <u>Dylan Minger</u>	Email: <u>dminger@uno.edu</u>
Course#: <u>6450</u>	Phone: _____
Project Title: <u>Unfiled Thesis</u>	Professor: <u>Katie Gargano</u>
	Date: <u>11-6-20</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 1<sup>st</sup> 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:

Holly Ferrari

PRINT NAME




SIGNATURE

11/6/2020

DATE



 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> 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: <u>Dylan Minger</u>	Email: _____ Phone: _____
Course#: <u>6450</u>	Professor: <u>Katie Gargano</u>
Project Title: <u>Unfiled Thesis</u>	Date: <u>11-6-20</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 1<sup>st</sup> 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:

Dylan Minger  
PRINT NAME

[Signature]  
SIGNATURE

11-6-20  
DATE



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY of NEW ORLEANS

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

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

### LOCATION WRAP RELEASE

Location:

Property Owner/Agent:

ROBERT MORGAN

Address:

Phone:

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.

STUDENT FILMMAKER

11/8/20  
DATE

OWNER/ AGENT

11/8/20  
DATE

PH



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

### LOCATION CONTRACT

Permission is hereby granted to Dylan Mininger (student filmmaker) by Robert Morgan (Owner/Agent) to use [REDACTED] the property and adjacent area, located at 11 11 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 4 ☒ Days ☐ Weeks, beginning on 11/5 (Day and Date) and ending on 11/8 (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 retained by the student(s) for his/her/their discretionary use.

[Signature]  
STUDENT FILMMAKER

[Signature]  
OWNER/AGENT

11/1/20  
DATE

11/1/20  
DATE  
251-802-4141  
PHONE

ADDRESS: [REDACTED]

Dylan Mininger

#### Casting Considerations

The casting of this film is left fairly open ended due to the possible lack of actors during a pandemic situation. The film requires only one physical actor, and one actor shadowed, only seeing use of his hands. For the main character of Raveena, I'm looking for a woman roughly 20-25, between 5'4" and 6'1", longer hair, preferably brunette. Honestly though, I am willing to work with anyone who can follow the part, someone who has very emotional and reactive eyes. It would be best to go with a trained actress for the part, but since the majority of the film revolves around her performance, it allows me time to rehearse and to work with the actress, to find the correct performance. Alongside the main character, I will need two voice actors, one preferably male, deeper toned voice and one female, older with a solemn, almost robotic voice. I have two voices in mind already, but need to check availability. Obviously I wouldn't need the voice over until my post-production stage, but I'd like to confirm them early.

<b>CAST CONTACT LIST</b>		DEPARTMENT OF	2000 Lakeshore Drive, Performing Arts Center 307
		<b>Film &amp; Theatre Arts</b>	New Orleans, LA 70148
		THE UNIVERSITY of NEW ORLEANS	(504) 280-6317   Fax (504) 280-6318
			www.uno.edu

Student: Dylan Mininger	E-mail: dvmining@uno.edu	Cell: 207-730-3087
Course#: 6950	Course Professor: Katie Garagiola	Film Title: Untitled Thesis

Role	Name	Phone	E-mail	Notes
The Girl	Rachel Morris			
The Therapist	Russell Leak			





DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY of NEW ORLEANS

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

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

### CAST RELEASE

I, the undersigned, hereby grant to UNO Student Dylan Murray ("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 Untitled Thesis (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>Russell Leak</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Creepy Voice / Therapist</u>	Address: [REDACTED]

Russell Leak

ACTOR SIGNATURE

[Signature]

STUDENT SIGNATURE

11/6/20

DATE

11/6/20

DATE

Student: <u>Rachel Kathryn Heras</u> <u>Dylan Winger</u>	Email: [REDACTED]
Course#: <u>6450</u>	Phone: [REDACTED]
Project Title: <u>Untitled</u>	Professor: <u>Katie Grogan</u>
	Date: <u>11-6-20</u>

### CAST RELEASE

I, the undersigned, hereby grant to UNO Student Dylan Winger ("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 Untitled Thesis (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>Rachel Kathryn Heras</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Teenager</u>	Address: [REDACTED]

  
 \_\_\_\_\_  
 ACTOR SIGNATURE

11/6/2020  
 \_\_\_\_\_  
 DATE

  
 \_\_\_\_\_  
 STUDENT SIGNATURE

11/6/2020  
 \_\_\_\_\_  
 DATE

		Production Title Untitled Thesis Film				Producer Robert Morgan							
		Title of Series				Director Dylan Mininger							
		Script Dated				UPM/Assistant Director Marion Forbes							
		Month & Date	11/6	11/7	11/8								
		Day of Week	Friday	Sat.	Sun.								
		Shooting Days	1/3	2/3	3/3								
Performer Name		Role											Total Days
1.	Rachel Morris	The Girl		W	W	W							3
2.	Russell Leak	Therapist/Evil Figure		W	H	W							2
3.													
4.													
5.													
6.													
7.													
8.													
9.													
10.													
11.													
12.													
13.													
14.													
15.													
16.													
17.													
18.													
19.													
20.													
<b>Code Key</b>		<b>NOTES:</b> Russell was let out on a half day both Friday(11/6) and Sunday (11/7)											
T	Travel												
S	Start												
W	Work												
I	Idle (Non-Paid Day)												
H	Hold (Paid Day)												
F	Finish												



<div>Director: Dylan Mininger</div> <div></div>					
				LUNCH	2pm
				SUNRISE	6:18am
				SUNSET	5:09pm
				WEATHER	77, Partly Cloudy
AD 1	Marion Forbes		UNTITLED THESIS	NEAREST HOSPITAL	Oschner Baptist
AD 2					

LOCATION			ADDITIONAL NOTES
[REDACTED]	<b>9:00am</b> FRIDAY 11/6/20 Day 1/3		If time permits, we will do Scenes 1 and 5 staircase.
HOUSE WITH RED DOOR			
STREET PARKING			

SCENE	SET & DESCRIPTION	CAST	NOTES
4	Int. Bedroom Weirdo Computer Spot	1	
	The Girl finds her way into the bedroom		
4	Int. Bedroom	1	
	She investigates the computer and is discovered by the "monster"		
4	Int. Bedroom	1	Getting Inserts of the room surroundings
	She is chased out of the room		

ID	CAST MEMBER	CHARACTER	CALL TIME	SPECIAL INSTRUCTIONS
1	Rachel Morris	The Girl	9:30am	

ID	CREW MEMBER	TITLE	DEPARTMENT	CALL TIME
	Ben Donnellon	DP	Camera	9:00am
	Kenzy Latham	1st AC	Camera	9:00am
	Holly Ferrari	Sound Mixer	Sound	9:00am

	Robbie Morgan	Producer		9:00am
	Dylan Mininger	Director		9:00am

<div>Director: Dylan Mininger</div> <div></div>					
				LUNCH	2pm
				SUNRISE	6:18am
				SUNSET	5:09pm
				WEATHER	75, Possible Showers
AD 1	Marion Forbes		UNTITLED THESIS	NEAREST HOSPITAL	Oschner Baptist
AD 2					2 <div></div>

LOCATION	<div>9:00am</div> <div>SATURDAY 11/7/20</div> <div>Day 2/3</div>	ADDITIONAL NOTES
[REDACTED]		If time permits, we will do Scenes 1 and 5 staircase.
HOUSE WITH RED DOOR		
STREET PARKING		

SCENE	SET & DESCRIPTION	CAST	NOTES
	Int. Therapists Office	1,2	
	She "awakens" and finds herself in the therapists office		
	Int. Therapists Office	1,2	
	Her therapist tells her what happened		
	Int. Therapists office	1,2	
	She mulls over the idea of what happened		

ID	CAST MEMBER	CHARACTER	CALL TIME	SPECIAL INSTRUCTIONS
1	Rachel Morris	The Girl	9:30am	Bring all clothes!
2	Russell Leak	Therapist	9:30	

ID	CREW MEMBER	TITLE	DEPARTMENT	CALL TIME
	Ben Donnellon	DP	Camera	9:00am
	Kenzy Latham	1st AC	Camera	9:00am
	Holly Ferrari	Sound Mixer	Sound	9:00am

	Robbie Morgan	Producer		9:00am
	Dylan Mininger	Director		9:00am
	Marion Forbes	1st AD		9:00am
	Katherine Hill	Production Designer		9:00am

<div>Director: Dylan Mininger</div> <div></div>					
				LUNCH	1pm
				SUNRISE	6:18am
				SUNSET	5:09pm
				WEATHER	76, Sunny
AD 1	Marion Forbes		UNTITLED THESIS	NEAREST HOSPITAL	Oschner Baptist
AD 2					<div></div>

LOCATION	<div>9:00am</div> <div>SUNDAY 11/8/20</div> <div>Day 3/3</div>	ADDITIONAL NOTES
[REDACTED]		
HOUSE WITH RED DOOR		
STREET PARKING		

SCENE	SET & DESCRIPTION	CAST	NOTES
1	Int. Staircase	1	
	She walks up the stairs from the party to use the bathroom		
5	Int. Staircase	1	
	She escapes the room and reaches the top of the staircase		
5	Int. Staircase	1	
	She is at the bottom of the stairs after a nasty fall, crying.		
7	Ext. House - Daytime	1	
(1)	Ext. House - Night	NONE	

ID	CAST MEMBER	CHARACTER	CALL TIME	SPECIAL INSTRUCTIONS
1	Rachel Morris	The Girl	9:30am	Bring all clothes!

ID	CREW MEMBER	TITLE	DEPARTMENT	CALL TIME
	Ben Donnellon	DP	Camera	9:00am
	Kenzy Latham	1st AC	Camera	9:00am

	Robbie Morgan	Producer		9:00am
	Marion Forbes	1st AD		9:00am
	Katherine Hill	Production Designer		9:00am
	Dylan Mininger	Director		9:00am

Shotlist/Thesis Plan:

**HALLWAY/STAIRCASE**

Shaky TRACKING SHOT as she walks up the stairs.

CU's/INSERTS of pictures hanging on stairs.

Shoot her walking up stairs from bottom and from top for coverage.

LONG SHOT of her at the top of the stairs

CUT TO BLACK

Same LONG SHOT of her at the bottom of the stairs.

SLOW ZOOM into her laying at the bottom of the stairs

Possible same shot but zooming out.

**BATHROOM:**

OTS of her fixing makeup in the mirror

INSERT of Red Cup etc.

From the doorway, her looking at her phone, MEDIUM

CU of wires on the floor outside the bedroom.

MEDIUM of her approaching the bedroom door.

**BEDROOM:**

WIDE shot from within dark bedroom of her opening the door into the room, Think matching action from both sides of the door(portal)

INSERTS of old tv's, huge bunches of cables etc.

MEDIUM shot from within the closet, of her sitting down at the computer.

OTS of her looking at the computer monitors

Possible SPLIT DIOPTR shot of her and the "darkness"

INSERTS of computer's

WIDE shot from corner of room as the closet door creaks open.

MEDIUM shot from above of the Mystery person speaking to her

TRACKING SHOT from front, of her crawling out of the bedroom and getting to her feet.

INSERT shots with lots of fast movement of the walls and such to create a visually longer escape??

**THERAPISTS OFFICE:**

INSERT CU's of medical posters on the wall.

INSERT of computer screen

XCU's of her hands, fidgeting.

XCU's of the therapists hands, knees etc. body parts that show it's a real person, but faces.

CU's of her face.

CU of her, pan down for natural transition.

Possibly a MEDIUM shot of the whole scene, only focused on her.

**EXTERIOR HOUSE:**

ESTABLISHING SHOT of the house at night from one angle.

TRACKING SHOT of her walking down the street and approaching the house.

ESTABLISHING SHOT of her in front of the house.

CU of her face/Hands.

XCU of her hands through the grass or picking up a leaf or some artsy bullshit, that Malick bullshit.



Dylan Mininger

Nov 2020 (Central Time - Chicago)

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	1	2	3	4	5
		2:30pm - Logging Footage				
		Create Proxy Files/Organize Bins				

Sun	Mon	Tue	Wed	Thu	Fri	Sat
29	30	1	2	3	4	5
		2:30pm - Logging Footage		Create Proxy Files/Organize Bins		
6	7	8	9	10	11	12
Create Proxy Files/Organize Bins						
Logging Footage						
13	14	15	16	17	18	19
	Setup project within AVID					
20	21	22	23	24	25	26
Setup project within AVID						
27	28	29	30	31	1	2
						ROUGH

Dylan Mininger

Jan 2021 (Central Time - Chicago)

Sun	Mon	Tue	Wed	Thu	Fri	Sat
27	28	29	30	31	1	2
						ROUGH
3	4	5	6	7	8	9
ROUGH ASSEMBLY						
10	11	12	13	14	15	16
FINISH ROUGH		SCREEN ROUGH ASSEMBLY				
17	18	19	20	21	22	23
ROUGH CUT						
24	25	26	27	28	29	30
ROUGH CUT						
31	1	2	3	4	5	6
ROUGH CUT		FINISH				

Dylan Mininger

Feb 2021 (Central Time - Chicago)

Sun	Mon	Tue	Wed	Thu	Fri	Sat
31 ROUGH CUT	1	2 FINISH	3	4	5	6
7	8	9	10	11	12	13
SECOND CUT						
VOICE OVER RECORDING						
14	15	16	17	18	19	20
SECOND CUT						
21	22	23	24	25	26	27
SECOND	PRIVATE	VFX WORK				
		PICTURE LOCK				
28	1	2	3	4	5	6
VFX WORK						
PICTURE	COLOR GRADE			FINAL CHECK		

Sun	Mon	Tue	Wed	Thu	Fri	Sat
28	1	2	3	4	5	6
VFX WORK						
PICTURE	COLOR GRADE			FINAL CHECK		
7	8	9	10	11	12	13
VFX WORK	SOUND DESIGN WORK					
		SECURE ORIGINAL SCORE				
14	15	16	17	18	19	20
SOUND	FINAL	FINAL CUT WORK			DELIVERY	
21	22	23	24	25	26	27
28	29	30	31	1	2	3
					Archival	
					THESIS	

Sun	Mon	Tue	Wed	Thu	Fri	Sat
28	29	30	31	1	2	3
					Archival THESIS	
4	5	6	7	8	9	10
					FORMAT CHECK UPLOAD FINAL TO	
11	12	13	14	15	16	17
UPLOAD FINAL TO SCHOLARWORKS						
FORMAT CHECK						
18	19	20	21	22	23	24
UPLOAD FINAL TO SCHOLARWORKS						
25	26	27	28	29	30	1
UPLOAD FINAL TO SCHOLARWORKS						



**"Stiletto"**  
**First Pass Budget**

Days Location - 6  
Days Stage - 0  
Total Days - 6

Director: Dylan Mininger

Producer: Dylan Mininger

Start Photo: 11/20/20  
Finish Photo: 11/29/20

Acct#	Category Description	Page	Total
<b>Total Above-The-Line</b>			<b>\$0</b>
1800	Set Dressing	2	\$50
2000	Props	2	\$150
2200	Wardrobe	2	\$45
2400	Set Construction	2	\$175
2600	Camera	2	\$25
2800	Locations	2	\$404
<b>Total Production</b>			<b>\$849</b>
3400	Editing	4	\$169
3600	Post Production Sound	4	\$125
<b>Total Post Production</b>			<b>\$294</b>
3900	Insurance	5	\$750
<b>Total Other</b>			<b>\$750</b>
<b>Total Above-The-Line</b>			<b>\$0</b>
<b>Total Below-The-Line</b>			<b>\$1,893</b>
<b>Total Above and Below-The-Line</b>			<b>\$1,893</b>
<b>Total Fringes</b>			<b>\$0</b>
<b>Grand Total</b>			<b>\$1,893</b>

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Total Above-The-Line						\$0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
<b>1800 Set Dressing</b>							
1811	Purchases						
	Cables for Set Design	1		1	50	50	
Total							\$50
<b>Account Total for 1800</b>							<b>\$50</b>
<b>2000 Props</b>							
2011	Purchases						
	Computer Tower Build	1	1	1	150	150	
Total							\$150
<b>Account Total for 2000</b>							<b>\$150</b>
<b>2200 Wardrobe</b>							
2211	Purchases						
	Raveena Outfit	1	1	1	45	45	
Total							\$45
<b>Account Total for 2200</b>							<b>\$45</b>
<b>2400 Set Construction</b>							
2410	Materials & Supplies						
	Bedroom Set Design	1	1	1	175	175	
Total							\$175
<b>Account Total for 2400</b>							<b>\$175</b>
<b>2600 Camera</b>							
2611	Purchases						
	HDMI Cable	1		1	25.31	25	
Total							\$25
<b>Account Total for 2600</b>							<b>\$25</b>
<b>2800 Locations</b>							
2801	Site Rentals, Fees, & Permits						
	Apartment Rental	1	1	1	120	120	

## Continuation of Account 2801

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Total						\$120
2806	Catered Meals						
	Day 1 Meal	1	1	1	96.25	96	
	Day 2 Meal	1		1	72.54	73	
	Day 3 Meal	1		1	115.36	115	
	Total						\$284
<b>Account Total for 2800</b>							<b>\$404</b>
<b>Total Production</b>							<b>\$849</b>

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
<b>3400 Editing</b>							
3411	Purchases						
	External Drives	2		1	84.5	169	
Total							\$169
<b>Account Total for 3400</b>							<b>\$169</b>
<b>3600 Post Production Sound</b>							
3611	Purchahses						
	Voice Over Recording Equipment	1		1	125	125	
Total							\$125
<b>Account Total for 3600</b>							<b>\$125</b>
<b>Total Post Production</b>							<b>\$294</b>

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
<b>3900 Insurance</b>							
3903	Extra Expense						
	Contingency/Extra Expenses	1		1	750	750	
Total							\$750
<b>Account Total for 3900</b>							<b>\$750</b>
<b>Total Other</b>							<b>\$750</b>



Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Total Above-The-Line						\$0
	Total Below-The-Line						\$1,893
	Total Above and Below-The-Line						\$1,893
	Total Fringes						\$0
	Grand Total						\$1,893

Dylan Mininger

#### Distribution Plan

My plan for after the film is finished is very similar to my usual plan; I will be mainly relying on streaming it through various online sites such as YouTube, Vimeo, Dailymotion etc. I will also be sending it out to various blogs and websites of people who I have had contact with in the past in hopes that their following will help garner relative attention for my project. As well as that, the plan is to also submit to various festivals, but it's currently hard to say which festivals, due to COVID. Typically the festivals I enter are Slamdance, Maine Film Festival, UNO Film Festival, Ponchatrain Film Festival. Since this film is under the science fiction genre, I will also be submitting it to various festivals that seek out Sci-Fi films specifically such as, Boston Science Fiction Film Festival, Fantasy Film Fest, Atlanta Horror Film Festival and Science Fiction Fantasy Short Film Festival in Washington. Finances permitting, I would like to submit the film to various higher scaled festivals such as Sundance.

A graphic designer as created VHS covers for the film, in which we plan on recording the film to VHS tapes and sending it out as a promotional item for the streetwear clothing company NGC apparel, based out of Portland, Maine.

**Bio/Resume:**

Dylan Mininger is a filmmaker, writer and editor from Gorham, Maine. Upon moving to New Orleans for undergraduate college at Loyola University, he has made multiple films exploring many themes prevalent in modern society. He received a best picture award from the Loyola Film Festival for a blaxplotation film about gentrification in the South. He has made various endeavours in experimental documentary filmmaking about alcoholism and various music videos for local artists. His most recent films have been based in arthouse cinema. His film *Curiosidade Matou o Gato* is a film that seeks to accurately portray dreams through film. Dylan has also worked as an actor and consultant on many films. In a previous life, Dylan was in artist management for New Orleans musicians spanning all genres. As of right now Dylan's film, *In A House, On A Street, In My Mind* will be his last film before an indefinite hiatus from directing.

**Synopsis:**

A young girl finds herself in a familiar house. Haunted by a memory of a life changing evening, she wonders what feels different, what feels the same, and why is she back in this place?

RACHEL MORRIS

I N A  
H O U S E  
O N A  
S T R E E T  
I N M Y

M I N D

WRITTEN AND DIRECTED BY DYLAN MININGER  
DIRECTOR OF PHOTOGRAPHY BEN DONNELLON











**Cast:**

The Girl: Rachel Morris  
The Therapist: Russell Leak

**Crew:**

Writer, Director and Editor: Dylan Mininger  
Director of Photography: Ben Donnellon  
First AD: Marion Forbes  
Producers: Robert Morgan, Ben Donnellon, Marion Forbes  
1st AC/Camera OP: Kenzie Latham  
Sound Mixer: Holly Ferrari  
Production Designer: Katherine Hill

Dylan Mininger is a B.F.A. Graduate of Loyola University New Orleans. Dylan majored in digital filmmaking, while originally starting his education in Music Industry studies, he has spent time working with local musicians and artists in a management sense. Dylan's various works include narrative short films, documentaries, music videos and advertisements. He has worked in a crew capacity on large scale music videos and has worked as an actor on short films as well as television shows and national advertisements.

Dylan was the entertainment editor for the Driftwood newspaper and has a deep passion for film critique and literature.