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1999

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1999

A Thesis

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

Master of Fine Arts
in
Film and Theatre
Film Production

by

Robert Morgan

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Abstract

1999 examines a struggling set of siblings at the turn of the millennium. I examine the methods I used to accomplish finishing a live action version of this short film after abandoning an animated version. I made this film during the COVID-19 pandemic, so the specific challenges that presented will also be highlighted. Also, I briefly touch on my overall experience in Film Production at The University of New Orleans.

Keywords: 1999, Drama, Comedy, film, short, family, alternative

1999 Thesis Reflection

They say it takes three times to make a film. Once during writing. Once it has been filmed and the third time during editing, my thesis film 1999 did not feel this linear as a process. Every step had unique challenges with decisions I had to rethink at every turn. I had to use every lesson and tool I had amassed during my time at The University of New Orleans to see the film through to completion. I was lucky with the cast and crew, who all stepped up in spades to put in a lot on a movie I am proud to have directed.

I had the initial idea for 1999 years ago and thought it would be more along the lines of an American Graffiti or Dazed and Confused for the late '90s. I thought it would center around a group of friends on the last night of the 20th century and be much more light-hearted. I turned what was an idea for a feature film into a proof of concept short film. Along the way, a new set of rules than my initial jumping-off points took over, and in the end, I believe the final short film is closer tonally to the television show Shameless than Dazed and Confused or American Graffiti. Instead of friends running around getting into primarily existential teenage quandaries, 1999 concerns itself with siblings who are on the verge of falling apart at odds with each other. The daunting world facing them in the wake of their mother's death further complicates their way.

I still love the films that provided the initial spark for my thesis, but it became something else. Writing 1999 started with a story meeting with two other cast and crew members where we got a structure and dialogue together. Many ideas found their way in the early drafts of the script, and each iteration became more streamlined and more feasibly producible. My thesis committee was good about steering me away from directions that wouldn't work. In the middle of all of this, the COVID-19 pandemic and lockdown occurred. I wasn't sure I could make the film. Either I had to rewrite the piece to adhere to developing safety protocols, go with a new idea for a movie from the ground up, or find a way to make 1999 without involving gathering together a cast and crew.

In July of 2020, I decided to stick with the script I presented with the film's prospectus and make it animated. I figured the outbreak would force a lockdown again, and I wouldn't be able to do a live-action version of 1999. Thinking I could make an animated short film with no experience proved to be misguided on many levels on my part. A couple of graphic artists agreed to work on character designs etc. but backed out. I had experience with making decent drawings because of a year-long stint in art school. I thought this would be enough to help me complete the building blocks necessary for an animated film. I spent the fall researching ways to produce while drawing storyboard keyframes myself, thinking I could either present a version of the film cut together using these keyframes or hiring someone to do the in-between animations. At the same time, I began recording the actors' vocal sessions separately and editing them together. I took many reference photos, thinking I could implement them as backgrounds under the drawings as I had seen examples that used this style. I wasn't happy with the visuals I was producing. Through my research, I discovered even a one- or two-minute animated sequence

could take months. Around the end of October, it became evident to me I had taken on more than I could complete and graduate in the spring of 2021.

A bit crestfallen, I had to contact the faculty and let them know I wanted to shift back to filming a live-action thesis. They agreed, and I made script alterations to mitigate COVID-19 exposure for the cast and crew. I tried not to feel like I wasn't compromising my initial vision of the film by scaling everything back and working with fewer cast and crew members. I learned a valuable lesson about retaining the same emotional content and story while bringing the production into a more manageable sphere. Coming into the film production program, I would have been confident the writing aspect would be one of my more accomplished skillsets. I have discovered I have so much more to learn, mainly about writing screenplays. Clarity and structure in the form are only beginning to become more natural to me.

After a few more drafts of the script, I got to a place where the production would be much safer under pandemic circumstances. I began pre-production in December. I crafted a comprehensive shooting schedule with a logical stripboard. I had auditions over Zoom for the actors and found people who I thought would work well. Some of the parts cast way earlier, so I kept those actors in their roles. I put together a series of intricate storyboards and shot lists, including particular thoughts on the actors' blocking. I started conversations with the cinematographer about the visual approach. I had to move double the pace with everything because I had lost so much time with the abandoned animation. A thesis committee member helped me contact a production designer who submitted a look book with a lot of research about the physical presentation of 1999. The production designer wanted to begin getting together props and furniture for the home location, but I had not locked down a spot. I spent a lot of time finding locations and secured an Airbnb for the primary home location after a lot of effort. I was

concerned there would be an hour commute to and from the Airbnb, which would carve into production time hours. I scheduled a couple of days before the main shoot to redress the location. I was buying tons of props off Amazon. Everything was moving along; filming was happening the last two weekends of January, and then it all came to a complete stop.

A few days before Christmas, I began to feel like I would faint when standing up. Then over the next few days, it began to be impossible to do anything but lie down. On Christmas Day, I went to the emergency room after running a fever with breathing problems. I tested positive for COVID-19. I went home with acetaminophen and instructions to only come back if I couldn't breathe or other symptoms worsened. I slept a lot the next couple of weeks and worried about being sick with a coronavirus that could get way more severe while panicking about completing a film and graduating on time. After two weeks, I could start to do basic activities without feeling winded. It was a slow process, and I wasn't sure if I would be 100% soon enough. Again, I was lucky, and it could have been way worse. Another couple of days later, I thought I had to decide to pull the trigger and film in January or go into production later in the spring and graduate in December. I had to keep out any thought we couldn't do it, or it would go wrong in some other way. I contacted the small cast and crew to let them know we were going ahead with the plan. The film department began requiring a negative COVID test for all cast and crew on student productions as infection rates skyrocketed, starting with my film. I was glad we were erring on the side of safety after being sick. The assistant director proved to be immensely helpful in coordinating and communicating all of these protocols and rules to the cast and crew.

The week before we were to begin filming proved to be chaotic in new ways. Two of the actors in more minor roles backed out last minute. The two co-writers of the script, which were

also a part of the cast and crew, solved this issue in record time. Simultaneously, the Airbnb location canceled days before we had to begin moving everything to the site. The production designer suggested a place, and I did a scout with the cinematographer. The location proved to be great but took a lot of work to get it dressed to be believable as a house at the millennium turn. The house was a storage area for a myriad of props and furniture. The assistant director and lead actor helped the production designer, and I empty the home of all the various boxes and random items. The production designer worked long hours to mold the rooms into the appropriate socio-economic and believable time. These became immersive spaces, and I was impressed by how accurate the details came together. Initially, I thought we would film a few of the exterior sequences at other locations away from the home location, which would have required complicated company moves. We discovered several ways to utilize the entire lot with warehouses and a rugged appearance to significant effect. No one viewing the film would ever know three visually distinct sections of the film were within a short walking distance of each other. I learned another valuable lesson about working with the material available and finding elegant and simple solutions.

I decided to keep the hours on the shoot shorter since I had been on some student sets during COVID and before, where the long hours started to wear on the cast and crew. The plan was to do 8-10-hour days, and we were able to stick to that other than the last day. I was fortunate to have a small but devoted group of people who all put in extra. My second-year film had around 50-100 people on the cast and crew over three days, and everyone worked hard. However, it was a bit unwieldy for me to manage with limited experience. We did long hours (5 a.m. to 5 p.m.) where it felt a bit rushed in places. I am glad I was able to take that into 1999. I

enjoyed working with fewer resources and more care taken because of a slower pace while also moving ahead when it was the right move. I feel like the film is better for it.

The first weekend we spent focusing on the interior and exterior scenes in the house. The place was cramped, which was great for the story but not ideal for cast, crew, camera, and light placement. All the overheads and shot lists I had tailored to the original location got tossed out. Everyone had to come up with ways to rethink the blocking and shooting plan. I embraced the state of flux. We dropped one of the setups that felt unnecessary. On Friday, we started with the two MOS flashback/dream sequences of the movie. I discussed using slow-motion for these sections with the cinematographer. I ran into resolution degradation issues when I shot 120 fps on the C300 camera during my second 3-2-1 film during my first year. We decided to shoot at 30fps to give the section a slightly slow feeling. I am glad we went with this because the edit would have been much longer if we had full slow motion.

Grief is hard to communicate in film, and it is a known student film trope as well. I will go on a bit of a tangent. I worked with the actors to get performances that worked where the main characters discovered their mom died. I think they did a good job, but my most significant setback as a filmmaker is my inexperience in redirecting actors overall. It is a tightrope of wanting to find something with them without discouraging them. I need way more practice if I am going to continue directing films. The cast did terrifically, but I wish I had collaborated and communicated with them more effectively overall. I often focused on technical aspects and what was present in the frame more than emotion, and other people on the production were picking up my slack direction-wise.

For the rest of Friday, we spent filming two separate argument scenes between the brother characters in the kitchen, which felt clunky at first. The first scene's final edit reflects this to me

as it never entirely flowed consistently and feels wooden. There were continuity issues present concerning actor dialogue and prop movement. A script supervisor would have helped, but circumstances being what they were, I cut this position. The second argument came across much better. The production was beginning to feel less rusty, and things were loosening up.

Saturday of the first weekend picked back up in the kitchen with the sister character entering and more conflict. We realized we could condense what were initially separate setups into one sequence, which expedited the process. Conceptually I wanted the first part of the film to be on sticks with static shots that eventually become more handheld as the locations become more exterior and open. We cut an unnecessary setup once again because it added nothing to the story. There were a couple of smaller setups with each of the actors alone next. We figured out we could finish getting everything we needed from the lead actress to give her the next day off. We created a scene on the spot having her climbing out a window that wasn't in the script, which I feel works much better to explain the story in the finished film. We finished early and got ready for Sunday.

We started Sunday with a scene where his girlfriend wakes up the lead actor. As stated before, there was very little space, so I had to be in another room looking at the monitor, which I felt made it harder to talk to the actors. We moved on to an exterior with another argument between the brothers. Again, some of this felt stiff, and I don't feel like the camera setups communicated clearly in places. Next, we shot a physical altercation involving the two brothers. One of the actors has experience with fight coordination and safety. I met with him before production, and we had worked out a series of movements for the actors and the camera that would sell the fight and be the safest to execute. When we began the first setup, the actor changed the choreography, and I was suddenly in the backseat, feeling I had no way to reign in

and be collaborative with what was happening. We got what we needed efficiently, though, and for that, I am thankful especially considering we were losing light since the scene takes place in the late afternoon. We finished out the evening with a couple of MOS shots of the girlfriend picking up the lead actor. I was feeling good about going into the second weekend.

I began to examine the upcoming schedule, and I figured out if I rewrote a scene to combine elements from a few different ones, we could film it at once much faster. I was able to subtract a day of production by restructuring the setups as well. The cinematographer on the first weekend had a prior commitment, so the producer, who had a lot of experience, agreed to film the second weekend. Again, super lucky. Everything was working on Friday of the second weekend, but we had to break multiple times for rain. If I had flipped the exterior and interior weekend schedules, this might not have happened. We got through it and were even able to get a nice shot of the lead actress at sunset. That night we tried filming the lead actor leaving his girlfriend's truck, but the rain was interfering, so we had to break again. Thankfully it held off the rest of the night, and we had a lot of fun making the scene outside the warehouse. The production designer's location proved crucial to the production since we shot four out of the five days there. We ended a little later than I would have liked, but I felt good about the last day coming up with Saturday off in between.

Sunday afternoon, we were up on the levee near the Bywater, where the assistant director provided a base while filming the end scene where the siblings wake up. We used sunset as the dawn, and I think it worked. Unfortunately, being on the water at that time proved to be problematic sound-wise because the film's final dialogue was muddled by a boat nearby. The signal-to-noise ratio regarding the actors' mics was not loud enough, especially with no boom. I should have been aware of these small details, but I was concerned about losing daylight and

keeping random people out of shots at that point. Again, I need more experience to stay on top of these things that happen on set.

We came back from break, and the producer/cinematographer crafted a lighting scenario that worked well for a scene with the siblings lying down looking up at the sky. Thick clouds of fog rolled in, and the location was barely visible. We got more MOS footage at 30fps afterward of the actors dancing, which we didn't plan. I played music to move to and had them improvise with the only direction to be as joyful as they could be. We had the 2nd AC flash a party light on them, and I think it's one of the most compelling sequences because of the freedom and ecstasy evident. We tried throwing confetti around the actors at first, but it didn't work out. I am interested in doing more experimental and improvisational techniques involving movement such as this if I direct again.

The following section we shot felt a bit technical as I remember it. The siblings get out of the truck and sit down to have a conversation. The setups provide what I needed in the edit, but I feel like the execution is off. Something about it also felt rushed, but I am not sure why. I should have been more aware of the lighting because I thought the available light would suffice, but it is a little dim in the final version. It works, but I wish I had another crack at it. To end the night, we went back up on the levee to grab more MOS footage, and I am pleased with the silhouette of the three siblings we were able to capture as they look at fireworks. I loved that we wrapped up the shoot with this, as it is the film's heart to me.

Getting through filming felt like a whirlwind. I didn't have much time to reflect on this. I had to get the film turned around and edited as soon as possible. I started post-production by finding public domain footage of the first nuclear bomb tests and solar eclipse captured in 1901. The goal was to marry this abstract footage with the film's dream sequences and juxtapose the

images for more significant meaning. I also began finding as much public domain and Creative Commons music I could use in the film. I worked to match pieces that would gel with the film. Also, I chose tunes and songs relevant to the film's time and subject matter, even if anachronistic in places. Specifically, I decided to put two pieces featuring the husband and wife Kathleen Hanna and Adam Horowitz next to each other in the film to subtly encapsulate the spirit of the 1990s subconsciously for the audience as they both played a massive part in shaping the culture.

The next few weeks, I started with a few hours of footage, and it went from a twenty-one-minute cut to around fifteen minutes. I tried to make sure every choice was in the service to the film overall, and I can say it is the most substantial cut of the movie I have done at The University of New Orleans. Having music to cut with helped make this process have a biorhythm I wouldn't have been able to express without, and I feel it was essential for 1999. In some ways, the final product is very different from what I initially thought it would be, but ultimately, and most importantly, the vibe, for lack of a better term, is what I intended.

In the fall of 2018, I knew very little about narrative filmmaking. I am surprised my reel which consisted of some music videos I had done for my band, was deemed worthy of admission. I am glad the filmmaking faculty took a chance on someone with little experience in the narrative filmmaking form. My goal entering the program was to see if I could make films with a straightforward story. I wanted to learn a new creative skill set to bring this experience into the other creative work in my life. I made every mistake and amateur move possible at every turn. The first couple of short films felt like videos we could have made and posted to the internet, but I legitimately began to feel like a filmmaker as time went on. I don't know that I will ever get the chance to direct or work on a film in a significantly creative capacity, but I feel like I can do so if the opportunity should arise in the future.

Appendices

Appendix A: Shooting Script

9 TEEN 90 NINE

Written by

Robbie Morgan and Russell Leak

Story by Robbie Morgan, Russell Leak, and Adrienne Lopez

University of New Orleans
[REDACTED]

Draft 10

| | | |
|---|---|---|
| 1 | INT. ABSTRACT SPACE - NIGHT | 1 |
| 1 | <p>Apocalyptic visions. Solar eclipse. Nuclear blasts. Towns destroyed.</p> <p>Super 8 family home movie clips intercut throughout destruction.</p> | |
| 2 | <p>INT. APARTMENT LIVING ROOM - DAY</p> <p>Brad shown playing Super Nintendo with a lit cigarette. He puts out the cigarette in an ashtray.</p> <p>He looks over to see Mike and Jenna arguing in front of a Christmas tree in slow motion as CAROL, late 40's and worn down by life, runs over also in slow motion to break them up. Brad face is full of fear as he runs to open a door near him.</p> | 2 |
| 3 | <p>INT. CAROL'S APARTMENT BEDROOM - DAY</p> <p>BRAD, stoic daydreamer, enters to find Carol unresponsive in bed. Brad tries to wake her. His other two siblings MIKE and JENNA enter and also try to wake Carol. Brad gets spooked so he runs out the front door and is confused as he is near a lake.</p> | 3 |
| 4 | <p>EXT. LAKE - NIGHT</p> <p>Jenna stares up at the night sky. Mike joins her and points upward. Brad walks over and looks up right as a colorful firework explodes.</p> | 4 |
| 5 | <p>INT. APARTMENT BRAD'S ROOM - DAY</p> <p>Brad jolts awake.</p> <p>The room is decorated with pot posters.</p> <p>TITLE CARD: 9 teen 90 nine</p> <p>Title card:</p> <p>New Years Eve</p> <p>December 31st, 1999</p> <p>11:13 A.M.</p> | 5 |

2.

5 INT. APARTMENT BRAD'S ROOM - DAY 5

Brad is wide awake sprawled on a futon mattress on the floor in a wife beater, gold jewelry, and blue sweatpants. His girlfriend DANI, 20's African-American dressed in a pants suit, stands above him.

BRAD

What?

She pulls open a closet to reveal aluminum foiled walls and grow lights. Two tiny potted weed plants are sprouting.

BRAD (CONT'D)

Baby-

Dani storms out and slams the door. We hear footsteps and another door slam as Brad rolls his eyes and picks up a plastic honey bear fashioned into a bong and takes a hit. Chokes a bit. He exhales.

6 INT. APARTMENT JENNA'S ROOM - DAY 6

Jenna is startled awake by the first door slam. She stares up at her ceiling decorated with glow stars sighs and rolls her eyes.

7 INT. APARTMENT LIVING ROOM - DAY 7

A corner of the room is draped off. A random wrestling poster and weights on the floor. Mike is also asleep on a pile of clothes on the floor only he has a Mexican wrestler mask over his face. His eyes pop open as the second door slams. He begins breathing in and out heavily.

8 OMITTED 8

9 INT. APARTMENT LIVING ROOM - DAY 9

Brad barely gets through the walkway and runs into Mike who has the wrestler mask pulled above a scar on his forehead, a wife-beater, and soiled underwear.

MIKE

What the FUCK is going on Brad?!

BRAD

(sighs)

MIKE
Did Dani bail on you?!

BRAD
Yeah. What? What Mikey?

MIKE
What? What the fuck are we gonna do
about rent tomorrow? Dani was
going to cover us this month.

Brad pushes past Mike and sits on the couch sitting his plate
and bag on a gouged old coffee table. He empties the sad
sack of mostly seeds and stems onto the plate and picks up a
razor blade from the table to cut open the cigarillo he pulls
from atop his ear. Brad tries in vain to sort the shake.

MIKE (CONT'D)
Well?

BRAD
Well what?

Brad continues his well rehearsed ritual emptying the tobacco
from the cigarillo and replacing it with what slivers of bud
he can pinch together while Mike gets further annoyed.

MIKE
WHAT...THE...FUCK?!

Brad sparks the blunt and leans back on the couch.

BRAD
Can you just shut the fuck up for a
minute and let me think?

MIKE
No asshole, I can't. Let me
explain to you how fucked we are if
we don't come up with a plan right
now--

10 INT. APARTMENT JENNA'S ROOM - DAY

10

The argument continues through paper thin walls. Said walls
have posters with bright intricate patterns. Jenna dressed
in bright orange pants and a tank top shuts her eyes and
grits her teeth. She has a backpack and is filling it with
random items. A flyer for a rave at a warehouse to celebrate
New Year's Eve, condoms, glow sticks, ecstasy, a sheet of
acid, and a pacifier all get shoved inside the bag. She grabs
a black trench-coat and exits her room.

11 INT. APARTMENT HALLWAY - DAY 11
Brad and Mike are still going at each other. Jenna slams her door and darts down the hall into the bathroom and slams the door.

12 INT. APARTMENT LIVING ROOM - DAY 12
MIKE
JENNA!
Brad laughs and continues to puff on his blunt.
MIKE (CONT'D)
This shit isn't funny.
Mike storms down the hall to the bathroom and bangs on the door.

13 INT. APARTMENT BATHROOM - DAY 13
Jenna is calmly plucking her eyebrows and applying glitter and a jewel on her forehead. Mike continues to pound the door.
MIKE
Jenna! I need to get in there!
Jenna is sitting on the toilet absently pulling toilet paper from the roll.
MIKE (CONT'D)
Come out! I don't have time for this!

14 INT. APARTMENT HALLWAY - DAY 14
Jenna stomps on Mike's foot while she exits wearing the black trench-coat. She goes to run past Brad and Mike. Mike stops her short.
MIKE
No way not with all the crazies out there planning Armageddon and shit.
JENNA
We all know that's bullshit.
BRAD
He's right. You're with us.
You're not getting into trouble.
(MORE)

BRAD (CONT'D)
Mike's the muscle and I'm the
brains.

Jenna scoffs.

JENNA
So what does that make me?

BRAD
A goddamn liability waiting to
happen.

JENNA
Look, I can-

MIKE
Drop it. Can't risk your friends
tweaked out on molly ratting us
out. We always had to keep you out
of shit for Mama. Nothing's
changed.

15 INT. TRUCK - DAY

15

The siblings are eating burgers.

JENNA
Why do ya'll always treat me like a
little bitch? I know how-

MIKE
We got your burgers. Shut the fuck
up.

Jenna smacks him on the head. Mike laughs.

MIKE (CONT'D)
Speaking of which-Brad, listen,
forget Dani. Remember that chick
Naomi at Dude's apartment checking
you out?

BRAD
Here we go. I'm not going to fuck
her.

JENNA
I'd fuck her.

Brad and Mike exchange looks and shake their heads. Brad
checks his beeper.

BRAD
I gotta make a call.

He walks over to use a payphone.

JENNA
You really think he can move the
shit?

MIKE
Not looking good. You got any
better ideas?

JENNA
I might.

MIKE
Psh.

16 EXT. PAYPHONE - DAY 16
22 Brad on a payphone smiling and looking like a gameshow host²²
showing off prizes. His expression drops. He rolls his eyes
and slams down the receiver. Picks up a card that reads END
TIMES.

17 INT. TRUCK - DAY 17
BRAD
Fuck! Everybody got the hookup
already. Imma keep looking.
He opens the glove box and pulls out a Zip Lock bag of weed
and holds it up.

BRAD (CONT'D)
This might be enough if we can sell
it all. Jenna I don't trust your
people for shit but do you know
anyone looking for party supplies?

JENNA
None of my friends want your dirty
ass "dank" weed Bradley...

BRAD
Nice.

18 EXT. APARTMENT - SUNSET

18

Brad is pacing back and forth smoking a cigarette. There is a bottle of whisky half drunk nearby. He turns off a cordless house phone. Mike comes outside.

MIKE

Any luck?

Brad shakes his head no and flicks out his cigarette.

MIKE (CONT'D)

Fuck. What should we do?

BRAD

I don't know.

Mike grabs Brad by the shirt and gets in Brad's face.

MIKE

We HAVE to figure this out.

Brad pushes Mike off of him.

BRAD

Maybe if you'd have gotten a job by now.

MIKE

I wrestle.

BRAD

That backyard shit doesn't pay the bills.

MIKE

FUCK YOU.

BRAD

NO FUCK YOU.

They both turn hearing a car peel off in the distance.

BRAD AND MIKE

JENNA!

They run inside the trailer.

19 INT. APARTMENT JENNA'S ROOM - SUNSET

19

Brad and Mike find a lone curtain blowing through an open window.

20 INT. APARTMENT LIVING ROOM - SUNSET 20

Brad runs to his room slams the door and then quickly comes out again and books it to the front door.

Mike rushes in front of Brad to stop him.

MIKE
What the fuck now?!

BRAD
Jenna ripped me off.

MIKE
Jesus. We have to find her.

BRAD
Fuck her. We have to find my stash. She's going to get us all thrown in jail.

Mike pushes Brad.

MIKE
Asshole. She's going to that rave. If you can't be bothered to give a shit then I will!

Brad pushes Mike and runs outside.

21 EXT. APARTMENT - SUNSET 21

Brad runs around the side of the pickup truck while Mike chases him. Brad grabs the bottle of whiskey off the ground, unscrews the top, and splashes alcohol in Mike's eyes.

MIKE (CONT'D)
FUCKER!

Brad runs around the back of the truck but Mike catches him and pushes him hard onto the ground. Mike steps on Brad's chest grabs his keys and skids off in the truck. Brad sits up as the dust clears and lights a smoke.

22 EXT. PARKING LOT PAYPHONE - SUNSET 22

Jenna on the phone.

JENNA
I've got everything we need for tonight. Tell everyone.

23 EXT. APARTMENT - NIGHT

23

Brad is smoking another cigarette. Dani pulls up and shakes her head at him. Brad smiles. She rolls her eyes and nods him to the passenger seat.

24 EXT. WAREHOUSE RAVE - NIGHT

24

Brad is leaning inside the passenger window of Dani's car.

BRAD

Thanks for the ride. Listen-

He goes in for a kiss but she turns away.

DANI

Go sort your family shit. We can sort ours out later.

BRAD

Ok baby.

Dani drives off. Brad spots Mike and Jenna arguing outside a warehouse door cracked open with lights flashing, smoke, and loud rave music. He bolts across the parking lot.

MIKE

What the fuck have you been up to?!

JENNA

Nothing!

MIKE

What does that mean?!

JENNA

Fuck you. I don't have to explain myself to you. Tonight has been a shit ton of work for me.

MIKE

Jesus. Putting the town whores to shame out here?!

Jenna slaps Mike. Mike cowers and cradles his face.

MIKE (CONT'D)

Sorry.

Brad runs up right as Mike is slapped.

BRAD

Mikey chill. Jenna we need to go. Boys in blue are itching to arrest a bunch of fucked raver kids. I don't care if you smoked all my weed.

JENNA

I don't need rescuing. All (to Brad) you give a shit about is your weed, and (to Mike) YOU are a fucking adrenaline junkie. I have my shit together. Mom's dead but you two still haven't grown up. I sold your shit by the way. We made rent.

Jenna pulls out a wad of cash. Brad and Mike look at each other dumbfounded.

BRAD

You're right. You saved our asses. Right now we have to get out of here. Whatever we think about each other doesn't matter. This place is gonna get busted and shit's gonna get wild.

25

EXT. LAKE - NIGHT

25

Brad, Mike, and Jenna pull up in the pickup truck. They get out and sit on the bed. Jenna takes a bottle of water out of her bag. She begins to sip it. Mike takes it from her and takes a big swig.

JENNA

You dumb ass.

MIKE

What?

JENNA

That has acid in it.

MIKE

Oh fuck.

JENNA

That's why I was hitting it slow.

Brad leans over and takes the bottle. He chugs it.

BRAD
Whole world's supposed to end
tonight. Might as well feel good.

A choral version of "Auld Lang Syne" plays. Jenna, Mike, and Brad are staring at the sky with rapt faces. Fireworks of every color are exploding and reflecting off their wide eyes.

They look at each other for a while, suddenly burst out laughing. The siblings embrace arm over arm and laugh uncontrollably. Later we see them laying on the ground side by side staring up at the stars.

BRAD (CONT'D)
I need a real job. This hustling
dope shit is way too chaotic.

MIKE
Me too. I gotta stop throwing
myself through tables and barbed
wire. My head fucking HURTS right
now.

JENNA
Honestly, you guys need to listen
to me more often. I'm not just a
stupid little girl, I can take care
of myself, and help a lot more if
you give me a chance.

| | | |
|----|---|----|
| 26 | INT. ABSTRACT SPACE - NIGHT | 26 |
| 1 | The world spins out into apocalyptic visions. Riots. Nuclear blasts. Towns destroyed. Solar eclipse. | 1 |
| | Super 8 family home movie clips. Carol's smiling face. | |

| | | |
|----|--|----|
| 27 | EXT. LAKE - DAY | 27 |
| | The two brothers are asleep on the ground. Jenna stands over them. | |

JENNA
Wake up. We made it.

Brad and Mike pull themselves up and stretch.

MIKE
Damn. The end of the world was a
hoax.

12.

JENNA
I think we might be ok.

BRAD
Not if we don't pay rent.

28 EXT. LAKE - DAY

28

Brad, Jenna and Mike are walking back to the truck on the first day of a new era. Brad sparks a blunt and passes it to Jenna. Jenna takes a hit next then Mike. They are talking and laughing. A gravel path stretches out before them.

FADE OUT.

Appendix B: Filmmaker's Code of Responsibility

| | | |
|---|---------------------|--|
|  | DEPARTMENT OF | 2009 Lakeshore Drive, Performing Arts Center 307 |
| | Film & Theatre Arts | New Orleans, LA 70148 |
| THE UNIVERSITY of NEW ORLEANS | | (504) 280-6317 / Fax (504) 280-6313 |
| | | www.uno.edu |

| | |
|-------------------------------|----------------------------------|
| Student: ROBERT MORGAN | Email: [REDACTED] |
| Course#: 6950 | Phone: [REDACTED] |
| Project Title: 1999 | Professor: KATIE GARABOLA |
| | Date: 1-10-21 |

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

ROBERT MORGAN

PRINT NAME

Robert W. Morgan

SIGNATURE

1-18-21
[Signature]

DATE

Appendix C: Pre-production Calendar

Pre-Production Schedule

August-November

- Script rewrites
- Contact locations and car rentals
- Contact music licensees
- Research and learn visual effects techniques
- Auditions
- Work on diagrams and shots
- Script as locked as possible
- Email thesis committee
- Auditions
- Work on pre-production diagrams
- Cast and crew emails (for those locked)
- Email thesis committee

10 Weeks Out Nov 8th-14th

- Finalize lighting with DP
- Finalize cast
- Finalize location scouting/paperwork
- Cast and crew emails
- Tests on any equipment needed finalized
- Email thesis committee

9 Weeks Out Nov 15th-21st

- Finalize overhead diagrams
- Finalize set dressing purchases
- Camera tests
- Cast and crew emails
- Make sure crew is up to date on equipment training

8 Weeks Out Nov 22nd-28th

- Finalize location scouts
- Work with 1st AD to find extras
- Meet with makeup about practical effects
- Cast and crew emails
- Email thesis committee

7 Weeks Out Nov 29th-Dec 5th

- Continued rehearsals
- Finalize wardrobe
- Finalize extras
- Cast and crew emails
- Email thesis committee

6 Weeks Out Dec 6th-12th

- Continued rehearsals
- Finalize sound needs
- Finalize hair and makeup needs
- Cast and crew emails
- Email thesis committee

5 Weeks Out Dec 13th-19th

- Continued rehearsals
- Finalize props
- Cast and crew emails
- Email thesis committee

4 Weeks Out Dec 20-26th (Christmas Eve and Day off)

- More rehearsals

- Meet with catering
- Full cast and crew meeting
- Cast and crew emails
- Email thesis committee

3 Weeks Out Dec 27th-Jan 2nd

- Stunt coordinator (payment deferred for credit) rehearsal
- All art department needs finalized
- 1st AD sends cast and crew email about schedule and dietary restrictions
- Cast and crew emails
- Email thesis committee

2 Weeks Out Jan 3rd-9th

- Finalize equipment list and submit
- Full rehearsal
- 1st AD sends another production update
- Cast and crew emails
- Email thesis committee

1 Week Out Jan 10th-14th

- Final meeting with full cast and crew
- Full rehearsal
- Catering/Crafty finalized
- Tech Scout
- Cast and crew emails
- Email thesis committee

Jan 15th-17th

FILMING WEEKEND 1

Jan 22nd-24th

FILMING WEEKEND 2

Appendix D: Script Breakdown

| | |
|---|--|
|  <p>UNO FILM The University of New Orleans Film Program</p> | The University of New Orleans Film, Theater, and Communication Arts  |
|---|--|

| | |
|------------------------------|----------------------------------|
| COURSE NAME AND NUMBER: 6911 | |
| PROD. #: | PRODUCTION TITLE: 9 teen 90 nine |
| PRODUCER: Ben Donellon | DIRECTOR: Robbie Morgan |

| | | |
|---------------------------------------|--------------------------------------|-------------------------------------|
| DAY EXT - YELLOW NIGHT EXT - GREEN | <u>SCRIPT BREAKDOWN SHEET</u> | DAY INT - WHITE NIGHT INT - BLUE |
|---------------------------------------|--------------------------------------|-------------------------------------|

| | | |
|-------------|---------------------------|--|
| SCENE # | Master list of all scenes | BREAKDOWN PAGE NO. |
| SCRIPT PAGE | | <input type="checkbox"/> INT OR <input type="checkbox"/> EXT |
| PAGE COUNT | | <input type="checkbox"/> DAY OR <input type="checkbox"/> NIGHT |

| |
|-------------------|
| SCENE DESCRIPTION |
| LOCATION vv |

| | | |
|---|--|---|
| CAST | EXTRAS | PROPS / WEAPONS Snes controller, lighters, cigarettes, ashtray, bear bong, baggies of "weed", cigarillos, plate, razor blade, backpack, flyer, condoms, glow sticks, "ecstasy", sheet of acid, pacifier, tweezers, glitter, toilet paper, cassette, fast food generic, Jack Chick tract, cordless house phone, "whiskey" bottles, beeper, keys, wad of cash, bottle of water |
| | STUNTS Russell choreographs safe moves for fight with Dylan | VEHICLES / ANIMALS Pickup truck rental automatic not manual, My 2012 Nissan Sentra will serve as Dani's car no wide shots only close ups. |
| SPECIAL EFFECTS Fireworks and confetti, Payphone rental or one in deserted parking lot, fog machine, KINO LED | WARDROBE 2 different looks for 3 leads and Carol Scenes 2 and 3. 3 main looks for leads with accessories on or off scene dependent. Mike wrestling mask 1 look for Dani | MAKE-UP / HAIR 2 different looks for Jenna and Carol, 1 look for Dani, Mike's forehead scar Scene 9, Jenna glitter bindi look for remainder |
| SET DRESSING Christmas tree with seasonal decorations, couch and coffee table (location dependent), afghan, pot posters (High Times), futon mattress, aluminum foil, clamp lights, "weed" plants, glow stars on ceiling, curtain for Mike's corner, wrestling poster, weights, clothes pile, dirty dishes, neon posters, Jenna bed, shower curtain, floorboard trash, Jenna room curtain | GREENERY | SOUND EFFECTS / MUSIC |
| SPECIAL EQUIPMENT | PRODUCTION NOTES | |

Appendix E: Crew List

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

| | | |
|------------------------|-----------------------------------|---------------------|
| Student: Robbie Morgan | Email: | Cell: |
| Course #: 6950 | Course Professor: Katie Garagiola | Project Title: 1999 |


| POSITION | NAME | PHONE | EMAIL | NOTES |
|-------------------|---------------|-------|-------|-------|
| PRODUCTION | | | | |
| PRODUCER | Ben Donellon | | | |
| DIRECTOR | Robbie Morgan | | | |
| WRITER | Robbie Morgan | | | |
| 1ST AD | Marion Forbes | | | |
| 2ND AD | N/A | | | |
| 2ND 2ND AD | N/A | | | |
| SCRIPT SUPERVISOR | N/A | | | |
| PROD ASSISTANT | N/A | | | |
| | | | | |

| POSITION | NAME | PHONE | EMAIL | NOTES |
|-----------------|-----------------------------|-------|-------|-------|
| CAMERA | | | | |
| DP | Duane Prefume/Ben Donnellon | | | |
| CAMERA OPERATOR | Duane Prefume/Ben Donnellon | | | |
| 1ST AC | Charles Jones | | | |
| 2ND AC | N/A | | | |
| DIT | N/A | | | |
| STILLS | N/A | | | |
| | | | | |
| LIGHTING | | | | |
| GAFFER | N/A | | | |
| BEST BOY | N/A | | | |
| ELECTRICIAN | N/A | | | |
| | | | | |
| GRIP | | | | |
| KEY GRIP | Drew Brinkman | | | |
| BB GRIP | N/A | | | |
| DOLLY GRIP | N/A | | | |
| GRIP | N/A | | | |
| | | | | |

| POSITION | NAME | PHONE | EMAIL | NOTES |
|-----------------------|----------------|-------|-------|-------|
| SOUND | | | | |
| SOUND MIXE | Holli Ferrari | | | |
| BOOM OPERATOR | Holli Ferrari | | | |
| SOUND UTILITY | N/A | | | |
| | | | | |
| ART DEPARTMENT | | | | |
| PROD DESIGNER | Rachel June | | | |
| SET DECORATOR | N/A | | | |
| ART ASSISTANT | N/A | | | |
| PROPS MASTER | N/A | | | NOTES |
| PROPS ASSISTANT | N/A | | | |
| GREENS | N/A | | | |
| | | | | |
| MAKEUP/HAIR | | | | |
| MAKEUP | Adrienne Lopez | | | |
| HAIR | Adrienne Lopez | | | |
| ASST MAKEUP/HAIR | N/A | | | |
| SPFX MAKEUP | N/A | | | |
| | | | | |

| POSITION | NAME | PHONE | EMAIL | NOTES |
|------------------------|---------------|------------------|-------|-------|
| COSTUMES | | | | |
| COSTUME DESIGNER | N/A | | | |
| COSTUME ASSISTANT | N/A | | | |
| | | | | |
| TRANSPORTATION | | | | |
| GRIP TRUCK | N/A | | | |
| VEHICLE 2 | N/A | | | |
| VEHICLE 3 | N/A | (PHONE, <Row 1>) | | |
| | | | | |
| CRAFT SERVICES | | | | |
| CATERING | N/A | | | |
| CRAFT SERVICES | Marion Forbes | | | |
| | | | | |
| ADDITIONAL CREW | N/A | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

Appendix F: Crew Deal Memos and Code of Responsibilities

| | | |
|---|--|---|
|  | 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>Charles Jones</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: <u>Thesis</u> | Professor: <u>Katie G</u> |
| Project Title: <u>1999</u> | Date: <u>1/15/21</u> |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Charles C. Jones

ADDRESS: [REDACTED]

CITY: [REDACTED] STATE: [REDACTED] ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

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

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

CREW POSITION: 1st AC/Grip

SCHEDULED WORK DATES: 1/15/21 TO 1/25/21

ADD'L TERMS: _____

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

*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

01/15/21

DATE

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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



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>Robbie Morgan</u> | Email: Phone: |
| Course#: <u>thesis</u> | Professor: |
| Project Title: <u>1999</u> | Date: |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Marion Forbes

ADDRESS: [REDACTED]

CITY: [REDACTED] STATE: [REDACTED] ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

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

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

CREW POSITION: 1st AD

SCHEDULED WORK DATES: Jan 15 TO

ADDT'L TERMS:

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

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

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE

01/15/21
DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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



UNIVERSITY OF
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THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70118
(504) 289-6317 fax (504) 289-6318
www.uno.edu

| | |
|----------------|------------|
| Student: | Email: |
| | Phone: |
| Counselor: | Professor: |
| Project Title: | Date: |

STUDENT PROJECT CREW AGREEMENT

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

NAME: Deane Puelme

ADDRESS: [REDACTED]

CITY: [REDACTED] STATE: [REDACTED] ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

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

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

[REDACTED]

CREW POSITION: DP

SCHEDULED WORK DATES: 1/15/21 TO 1/17/21

ADD'T'L TERMS:

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

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.

CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

[Signature] 1/15/21
SIGNATURE DATE

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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



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 Ferraro⁶

ADDRESS: [REDACTED]

CITY: [REDACTED] STATE: [REDACTED] ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

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

EMERGENCY CONTACT (Name & phone number) [REDACTED]

CREW POSITION: Sound mixer/Boom

SCHEDULED WORK DATES: 11/5/21 TO 11/24/21

ADD'L TERMS: _____

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

*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

11/5/21
DATE

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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



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| | |
|----------------|------------|
| Student: | 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: DREW BRINKMAN

ADDRESS: [REDACTED]

CITY: [REDACTED] STATE: [REDACTED] ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

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

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

CREW POSITION: Grip

SCHEDULED WORK DATES: 1-14 TO _____

ADD'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE

1/14/21
DATE

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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

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

STUDENT PROJECT CREW AGREEMENT

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

NAME: Ben Donnellon
ADDRESS: [REDACTED]
CITY: [REDACTED] STATE: [REDACTED] ZIP CODE: [REDACTED]
CELL PHONE #: [REDACTED]
EMAIL ADDRESS: [REDACTED]

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

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

CREW POSITION: Producer
SCHEDULED WORK DATES: 1/15/21 TO 1/23/21
ADD'T'L TERMS: N/A

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] 1/15/21
SIGNATURE DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
2. **MEALS:** The Production will provide meal breaks and/or food at (6) hour intervals.
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8. **NO WAIVER:** The terms and conditions of this deal memo are binding on the Student Filmmaker and Crew Member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of this agreement shall be null and void.
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| | |
|-------------------------------|---|
| Student: Robbie Morgan | Email: [REDACTED] Phone: [REDACTED] |
| Course#: Thesis | Professor: K. Garagiola |
| Project Title: 1999 | Date: Jan. 15-17; Jan. 22 & 24, 2021 |

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Rachel April

PRINT NAME



SIGNATURE

March 9, 2021

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

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New Orleans, LA 70148
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|-------------------------------|---|
| Student: Robbie Morgan | Email: [REDACTED] Phone: [REDACTED] |
| Course#: Thesis | Professor: K. Garagiola |
| Project Title: 1999 | Date: Jan. 15-17; Jan. 22 & 24, 2021 |

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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 - e. Make notification to all those who will be impacted by the filming.
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4. No smoking on set or within 25 feet of an exterior location. This includes so-called "vaping" or "eCigarettes".
 - a. All cigarette butts must be collected – provide a can or other receptacle for this.
5. Collect and properly dispose of all trash generated by the production.
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(SIGNATURES ON PAGE 2)

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

ACKNOWLEDGED & AGREED BY:

Charles Christian Jones


PRINT NAME
SIGNATURE

04/04/2021
DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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New Orleans, LA 70148
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www.uno.edu

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|-------------------------------|---|
| Student: Robbie Morgan | Email: [REDACTED] Phone: [REDACTED] |
| Course#: Thesis | Professor: K. Garagiola |
| Project Title: 1999 | Date: Jan. 15-17; Jan. 22 & 24, 2021 |

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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4. No smoking on set or within 25 feet of an exterior location. This includes so-called **"vaping"** or **"eCigarettes"**.
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(SIGNATURES ON PAGE 2)

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ACKNOWLEDGED & AGREED BY:

Duane Prefume

PRINT NAME



SIGNATURE

DATE



DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

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|-------------------------------|---|
| Student: Robbie Morgan | Email: [REDACTED] Phone: [REDACTED] |
| Course#: Thesis | Professor: K. Garagiola |
| Project Title: 1999 | Date: Jan. 15-17; Jan. 22 & 24, 2021 |

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 - c. Be considerate to the businesses and neighbors
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4. No smoking on set or within 25 feet of an exterior location. This includes so-called "vaping" or "eCigarettes".
 - a. All cigarette butts must be collected – provide a can or other receptacle for this.
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(SIGNATURES ON PAGE 2)

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

ACKNOWLEDGED & AGREED BY:

Ben Donnellon

PRINT NAME



SIGNATURE

4/1/21

DATE


Appendix G: Cast List

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

| | | |
|-------------------------------|--|-------------------------|
| Student: <u>Robbie Morgan</u> | E-mail: _____ | Cell: _____ |
| Course#: <u>6950</u> | Course Professor: <u>Katie Garagiola</u> | Film Title: <u>1999</u> |

| Role | Name | Phone | E-mail | Notes |
|-------|------------------|-------|--------|-------|
| Brad | Dylan Mininger | | | |
| Jenna | Rachel Morris | | | |
| Mike | Russell Leak | | | |
| Dani | Alexandria Miles | | | |
| Carol | Adrienne Lopez | | | |
| | | | | |
| | | | | |
| | | | | |
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| | | | | |
| | | | | |

Appendix H: Cast and Extra Release Forms

| | |
|--|---|
|  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 ROBBIE MORAN ("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 1999 (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>Don Minger</u> | Email: [REDACTED] |
| Character: <u>Grace</u> | Phone: [REDACTED] |
| | Address: [REDACTED] |

[Signature]
 ACTOR SIGNATURE

9/26/20
 DATE

 STUDENT SIGNATURE

 DATE



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

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Rabbit Morgan ("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 1999 (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>Nickel Morris</u> | Email: [REDACTED] |
| | Phone: [REDACTED] |
| Character: <u>Jenna</u> | Address: [REDACTED] |

[Signature]

ACTOR SIGNATURE

1/15/2021

DATE

STUDENT SIGNATURE

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280 6311 / Fax (504) 280 6318
www.unofilm.com

| | |
|--------------------------------------|--|
| Student: <u>Russell Leak</u> | Email: [REDACTED] Phone: [REDACTED] |
| Course#: | Professor: |
| Project Title: <u>9 Teen 90 Wine</u> | Date: <u>09/23/2020</u> |

CAST RELEASE

I, the undersigned, hereby grant to UNO Student ROBBIE MORRAN ("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 1999 (the "Picture").

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

| | |
|-------------|------------------|
| Actor Name: | Email: Phone: |
| Character: | Address: |

ACTOR SIGNATURE

09/23/2020

DATE

STUDENT SIGNATURE

DATE



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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>Alexandria Miles</u> | Email: [REDACTED] |
| Course#: | Phone: [REDACTED] |
| Project Title: <u>1999</u> | Professor: |
| | Date: <u>01/17/21</u> |

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Rabbit Morgan ("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 1999 (the "Picture").

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

| | |
|-------------------------------------|------------------------|
| Actor Name: <u>Alexandria Miles</u> | Email: [REDACTED] |
| | Phone: [REDACTED] |
| Character: <u>Dani</u> | Address: [REDACTED] |

Alexandria Miles

ACTOR SIGNATURE

01/17/21

DATE

STUDENT SIGNATURE

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2004 Lakeside Drive, Performing Arts Center 207
New Orleans, LA 70118
(504) 885-4311 Fax (504) 288-4318
www.uno-film.com

| | |
|-----------------------------------|----------------------|
| Student: <u>Adrienne M. Lopez</u> | Email: [REDACTED] |
| Course#: _____ | Phone: [REDACTED] |
| Project Title: <u>1999</u> | Professor: _____ |
| | Date: <u>1.15.21</u> |

CAST RELEASE

I, the undersigned, hereby grant to UNO Student R. Morgan ("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 1999 (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.

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

| | |
|--------------------------------------|---------------------|
| Actor Name: <u>Adrienne M. Lopez</u> | Email: [REDACTED] |
| Character: <u>Carol</u> | Phone: [REDACTED] |
| | Address: [REDACTED] |

ACTOR SIGNATURE

DATE

STUDENT SIGNATURE

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

EXTRA RELEASE

I, the undersigned, hereby grant to UNO Student Robbie Morgan ("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 1999 (the "Picture").

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

| | |
|------------------------|------------------------------------|
| Name: <u>Marion F.</u> | Email: Phone: <u> </u> |
|------------------------|------------------------------------|

SIGNATURE

03/06/21
DATE

Appendix I: Location Contract and Wrap Release

| | | |
|---|---|---|
|  | 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 Robbie Morgan (student filmmaker) by [Redacted]
Rachel April (Owner/Agent) to use [Redacted]
property and adjacent area, located at [Redacted]

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 Jan 13 ☒ Days ☐ Weeks, beginning on Jan 24 (Day and Date) and ending on _____ (Day and Date).

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

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

| | |
|----------------------------|-------------------|
| STUDENT FILMMAKER | DATE |
| <u>Rachel April</u> | <u>1/16/2021</u> |
| OWNER/ AGENT | PHONE |
| <u>[Redacted]</u> | <u>[Redacted]</u> |
| ADDRESS: <u>[Redacted]</u> | |

Print



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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: Rachel April | Phone & Email: [REDACTED] |
| Course#: | Professor: |
| Project Title: 1999 | Date: 01/27/2021 |

LOCATION WRAP RELEASE

Location: [REDACTED]

Property Owner/Agent: Rachel April

Address: [REDACTED]

Phone: [REDACTED]

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

Owner further acknowledges that:

- a.) 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
- b.) 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.

| | |
|-------------------|------------|
| Rachel April | 01/27/2021 |
| STUDENT FILMMAKER | DATE |
| Rachel April | 01/27/2021 |
| OWNER/ AGENT | DATE |
| 985 630 7099 | |
| PHONE | |

Appendix J: Shooting Strip Boards and DOOD

CAST MEMBERS

Brad
Carol

Dani
Jenna

Mike

| | | | | | |
|--|---------------|----------------|---|--|-----------|
| Sheet #: 2 1/8 pgs | Scenes: 3 | INT Day | LIVING ROOM Brad, Mike and Jenna find Carol dead | | Est. Time |
| Sheet #: 1 1/8 pgs | Scenes: 2 | INT Day | LIVING ROOM Brad plays video games as Mike and Jenna fight | | Est. Time |
| Sheet #: 25 1/8 pgs | Scenes: 26 | INT | LIVING ROOM CU of Carol's smiling face | | Est. Time |
| Sheet #: 8 1 1/8 pgs | Scenes: 9 | INT Day | LIVING ROOM Mike argues with Brad | | Est. Time |
| Sheet #: 19 5/8 pgs | Scenes: 20 | INT Evening | LIVING ROOM Brad and Mike argue | | Est. Time |
| End of Shooting Day 1 -- Friday, January 15, 2021 -- 2 1/8 Pages -- Time Estimate: 0:00 | | | | | |
| Sheet #: 11 2/8 pgs | Scenes: 12 | INT Day | LIVING ROOM Mike gets mad at Brad and storms to the bathroom | | Est. Time |
| Sheet #: 6 1/8 pgs | Scenes: 7 | INT Day | LIVING ROOM (curtained off) Mike introduction | | Est. Time |
| Sheet #: 13 6/8 pgs | Scenes: 14 | INT | Hallway Jenna tries to escape and gets cut off by Mike and | | Est. Time |
| Sheet #: 10 pgs | Scenes: 11 | INT Day | Hallway Jenna runs to the bathroom | | Est. Time |
| Sheet #: 12 2/8 pgs | Scenes: 13 | INT Day | Bathroom Jenna takes her time getting ready as Mike beats | | Est. Time |
| Sheet #: 7 1/8 pgs | Scenes: 8 | INT Day | Kitchen Brad gets a plate from a sink of dishes | | Est. Time |
| Sheet #: 5 1/8 pgs | Scenes: 6 | INT Day | Jenna's Room Jenna introduction | | Est. Time |
| Sheet #: 9 2/8 pgs | Scenes: 10 | INT | Jenna's Room Jenna packs her bag | | Est. Time |
| Sheet #: 18 1/8 pgs | Scenes: 19 | INT Evening | Jenna's Room Curtain blowing | | Est. Time |
| End of Shooting Day 2 -- Saturday, January 16, 2021 -- 2 Pages -- Time Estimate: 0:00 | | | | | |
| Sheet #: 4 4/8 pgs | Scenes: 5 | INT Day | Brad's Room Brad wakes up and Dani leaves | | Est. Time |
| Sheet #: 17 1 pgs | Scenes: 18 | EXT Evening | Mobile Home Exterior Brad and Mike argue and they notice Jenna is gone | | Est. Time |
| Sheet #: 20 2/8 pgs | Scenes: 21 | EXT Evening | Mobile Home Exterior Mike beats up Brad and drives off | | Est. Time |
| Sheet #: 22 1/8 pgs | Scenes: 23 | EXT Night | Mobile Home Exterior Dani picks up Brad | | Est. Time |
| End of Shooting Day 3 -- Sunday, January 17, 2021 -- 1 7/8 Pages -- Time Estimate: 0:00 | | | | | |
| Sheet #: 28 3/8 pgs | Scenes: 27 | EXT Morning | Lake Jenna wakes up the brothers | | Est. Time |

| | | | | | |
|--|---------------|----------------|---|--|-----------|
| Sheet #: 24 1 pgs | Scenes: 25 | EXT Night | Lake | | Est. Time |
| Sheet #: 3 1/8 pgs | Scenes: 4 | EXT Night | Lake Cast staring at sky as firework explodes | | Est. Time |
| End of Shooting Day 4 -- Friday, January 22, 2021 -- 1 4/8 Pages -- Time Estimate: 0:00 | | | | | |
| Sheet #: 23 1 3/8 pgs | Scenes: 24 | EXT Night | WAREHOUSE RAVE Jenna Mike and Brad hash it out | | Est. Time |
| End of Shooting Day 5 -- Saturday, January 23, 2021 -- 1 3/8 Pages -- Time Estimate: 0:00 | | | | | |
| Sheet #: 18 3/8 pgs | Scenes: 17 | INT Day | Pickup Truck parked Jenna refuses to sell for Brad | | Est. Time |
| Sheet #: 14 5/8 pgs | Scenes: 15 | INT Day | Pickup Truck Siblings talk and drive | | Est. Time |
| Sheet #: 27 2/8 pgs | Scenes: 28 | INT | Pickup Truck Siblings driving off | | Est. Time |
| Sheet #: 15 1/8 pgs | Scenes: 16 | EXT Day | Parking lot payphone Brad tries to deal | | Est. Time |
| Sheet #: 21 1/8 pgs | Scenes: 22 | EXT Evening | Parking lot payphone Jenna makes a call | | Est. Time |
| End of Shooting Day 6 -- Sunday, January 24, 2021 -- 1 4/8 Pages -- Time Estimate: 0:00 | | | | | |

CAST MEMBERS

| | | |
|-------|------|------|
| Brad | Dani | Mike |
| Jenna | | |

Shooting Schedule DAY 4

CALL TIME 11 AM

LOCATION: [REDACTED]

DAYLIGHT HOURS

SCENE 15/17 – (1 pg) INT DAY – Siblings in truck

SCENE 16 – (1/8 pg) EXT DAY – Brad @ payphone booth

TWILIGHT HOUR

SCENE 22 – (1/8 pg) EXT EVENING – JENNA @ payphone booth

NIGHT HOURS

SCENE A24 – (1 pg) EXT NIGHT – Siblings argue outside the warehouse

SCENE 24 – (2/8 pg) EXT DANI TRUCK NIGHT – Brad @ Dani truck she drives off

END OF SHOOTING DAY FRI JAN 22ND (2 and 4/8 pgs)

Shooting Schedule DAY 5

CALL TIME 2 PM

LOCATION END OF THE WORLD BYWATER

DAYLIGHT HOURS

SCENE 27 – (3/8 pg) EXT DAY – Jenna wakes up bros @ lake

SCENE 28 – (2/8 pg) EXT DAY – Siblings walk, laugh, smoke MOS

NIGHT HOURS

SCENE 25 – (3/8 pg) EXT NIGHT – Exit truck dialogue

SCENE B25 – (3/8 pg) EXT NIGHT – Laying down looking up dialogue

SCENE A25 – (2/8 pg) EXT NIGHT- Confetti glow sticks 30 fps and Kino color burst 24 fps

SCENE 4 – (1/8 pg) EXT NIGHT – Dream looking up 30 fps firework 3 shot

SCENE A25 (1/8 pg) EXT NIGHT – 3 shot wide fireworks

*****END OF SHOOTING DAY SUN JAN 24th (1 and 7/8 pgs)

WRAP!

Dec 9, 2020
4:53 PM

Page 1 of 2

Day Out of Days Report for Cast Members

| Month/Day | 01/15 | 01/16 | 01/17 | 01/18 | 01/19 | 01/20 | 01/21 | 01/22 | 01/23 | 01/24 |
|--------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Day of Week | Fri | Sat | Sun | Mon | Tue | Wed | Thu | Fri | Sat | Sun |
| Shooting Day | 1 | 2 | 3 | | | | | 4 | 5 | 6 |
| Brad | SW | W | W | | | | | W | W | WF |
| Carol | SWF | | | | | | | | | |
| Dani | | | SW | | | | | | WF | |
| Jenna | SW | W | | | | | | W | W | WF |
| Mike | SW | W | W | | | | | W | W | WF |

**Dec 9, 2020
4:53 PM**

Day Out of Days Report for Cast Members


Page 2 of 2

| Month/Day | Co. | | | | | | |
|--------------|--------|------|------|---------|-------|--------|-------|
| Day of Week | Travel | Work | Hold | Holiday | Start | Finish | TOTAL |
| Shooting Day | | | | | | | |
| Brad | | 6 | | | 01/15 | 01/24 | 6 |
| Carol | | 1 | | | 01/15 | 01/15 | 1 |
| Dani | | 2 | | | 01/17 | 01/23 | 2 |
| Jenna | | 5 | | | 01/15 | 01/24 | 5 |
| Mike | | 6 | | | 01/15 | 01/24 | 6 |

Appendix K: Call Sheets

1999 | Page 1

| | | | | | |
|--|--|--|---|------------------|-----------|
| Director: Robbie Morgan Producer: Ben Donnellon 1st AD: Marion Forbes | | | NOTE: See individual call times on page 2. | | |
| | | | | LUNCH | 1pm |
| | | | | SUNRISE | 6:56am |
| | | | | SUNSET | 5:21pm |
| | | | | WEATHER | 57, Sunny |
| | | | 1999 | NEAREST HOSPITAL | |
| | | | | | |
| | | | | | |

| | | |
|--|---|---|
| LOCATION | 9:00am FRIDAY 01/15/21 Day 1/6 | ADDITIONAL NOTES |
|  Limited On-site Parking | | Temperature will be taken on site upon arrival. Additional parking available near site at Family Dollar. |

| SCENE | SET & DESCRIPTION | CAST | NOTES |
|-------|--|---------|-------|
| 3 | INT. LIVING ROOM - DAY | 1,2,3,4 | |
| | Brad, Mike, and Jenna find Carol dead. | | |
| 2 | INT. LIVING ROOM - DAY | 1,2,3 | |
| | Brad plays video games and Mike and Jenna fight. | | |
| 26 | INT. LIVING ROOM - DAY | 4 | |
| | CU of Carol's smiling face. | | |
| 9 | INT. LIVING ROOM - DAY | 1,2 | |
| | Mike argues with Brad. | | |
| 20 | INT. LIVING ROOM - EVENING | 1,2 | |
| | Brad and Mike argue. | | |

| ID | CAST MEMBER | CHARACTER | CALL TIME | SPECIAL INSTRUCTIONS |
|----|----------------|-----------|-----------|----------------------|
| 1 | Dylan Mininger | Mike | 9:00am | |
| 2 | Russell Leak | Brad | 9:00am | |
| 3 | Rachel Morris | Jenna | 9:00am | |
| 4 | Adrienne Lopez | Carol | 9:00am | |

| ID | CREW MEMBER | TITLE | DEPARTMENT | CALL TIME |
|----|-----------------|----------------------|-------------------|-----------|
| | Robbie Morgan | Director | Production | 8:00am |
| | Ben Donnellon | Producer | Production | 9:00am |
| | Marion Forbes | 1st AD | Production | 8:00am |
| | Duane Prefume | DP | Camera | 8:30am |
| | Ky McKechnie | 1st AC | Camera | 8:30am |
| | Holly Ferrari | Sound Mixer | Sound | 9:00am |
| | Zion Marable | Boom Op | Sound | 9:00am |
| | Rachel June | Production Designer | Art | 8:00am |
| | Sage Blackledge | Production Assistant | Art | 9:00am |
| | Adrienne Lopez | MUA, Hair, Wardrobe | Makeup & Wardrobe | 9:00am |
| | Drew Brinkman | Grip | Lighting | 9:00am |
| | Charles Jones | Grip | Lighting | 9:00am |

| | | | | |
|--|---|--|------------------|-----------|
| Director: Robbie Morgan Producer: Ben Donnellon 1st AD: Marion Forbes | NOTE: See individual call times on page 2. | | | |
| | | | LUNCH | 1pm |
| | | | SUNRISE | 6:56am |
| | | | SUNSET | 5:24pm |
| | | | WEATHER | 55, Sunny |
| | 1999 | | NEAREST HOSPITAL | |
| | | | | |
| | | | | |

| LOCATION | | ADDITIONAL NOTES |
|-------------------------|---|---|
| | 9:00am FRIDAY 01/16/21 Day 2/6 | Temperature will be taken on site upon arrival. Additional parking available near site at Family Dollar. |
| Limited On-site Parking | | |

| SCENE | SET & DESCRIPTION | CAST | NOTES |
|-------|---|-------|-------|
| 12 | INT. LIVING ROOM - DAY | 1,2 | |
| | Mike gets mad at Brad and storms to the bathroom. | | |
| 7 | INT. LIVING ROOM - DAY | 1 | |
| | Mike introduction. | | |
| 14 | INT. HALLWAY - DAY | 1,2,3 | |
| | Jenna tries to escape but gets caught by Mike and Brad. | | |
| 11 | INT. HALLWAY - DAY | 3 | |
| | Jenna runs to the bathroom. | | |
| 13 | INT. BATHROOM - DAY | 3 | |
| | Jenna takes her time getting ready. | | |
| 8 | INT. KITCHEN - DAY | 2 | |
| | Brad gets a plate from a sink of dishes. | | |
| 6 | INT. JENNA'S ROOM - DAY | 3 | |
| | Jenna's introduction. | | |
| 10 | INT. JENNA'S ROOM - DAY | 3 | |
| | Jenna packs her bag. | | |

| | | | |
|----|-------------------------|---|--|
| 19 | INT. JENNA'S ROOM - DAY | 3 | |
| | Curtain blowing. | | |

| ID | CAST MEMBER | CHARACTER | CALL TIME | SPECIAL INSTRUCTIONS |
|----|----------------|-----------|-----------|----------------------|
| 1 | Dylan Mininger | Mike | 9:00am | |
| 2 | Russell Leak | Brad | 9:00am | |
| 3 | Rachel Morris | Jenna | 9:00am | |
| 4 | Adrienne Lopez | Carol | 9:00am | |

| ID | CREW MEMBER | TITLE | DEPARTMENT | CALL TIME |
|----|----------------|---------------------|-------------------|-----------|
| | Robbie Morgan | Director | Production | 9:00am |
| | Ben Donnellon | Producer | Production | 9:00am |
| | Marion Forbes | 1st AD | Production | 9:00am |
| | Duane Prefume | DP | Camera | 9:00am |
| | Ky McKechnie | 1st AC | Camera | 9:00am |
| | Holly Ferrari | Sound Mixer | Sound | 9:00am |
| | Rachel June | Production Designer | Art | 9:00am |
| | Adrienne Lopez | MUA, Hair, Wardrobe | Makeup & Wardrobe | 9:00am |
| | Drew Brinkman | Grip | Lighting | 9:00am |
| | Charles Jones | Grip | Lighting | 9:00am |

| | | | | | |
|--|--|--|---|------------------|-----------|
| Director: Robbie Morgan Producer: Ben Donnellon 1st AD: Marion Forbes | | | NOTE: See individual call times on page 2. | | |
| | | | | LUNCH | 1:30pm |
| | | | | SUNRISE | 6:57am |
| | | | | SUNSET | 5:26pm |
| | | | | WEATHER | 60, Sunny |
| | | | 1999 | NEAREST HOSPITAL | |
| | | | | | |
| | | | | | |

| | | |
|------------------------------------|---|---|
| LOCATION | <div>9:00am</div> <div>FRIDAY 01/17/21</div> <div>Day 3/6</div> | ADDITIONAL NOTES |
| <div>Limited On-site Parking</div> | | Temperature will be taken on site upon arrival. Additional parking available near site at Family Dollar. |


| SCENE | SET & DESCRIPTION | CAST | NOTES |
|-------|-------------------------------------|------|-------|
| 5 | INT. BRAD'S ROOM - DAY | 1,5 | |
| | Brad wakes up and Dani leaves. | | |
| 18 | EXT. MOBILE HOME EXTERIOR - EVENING | 1,2 | |
| | Brad and Mark argue. | | |
| 21 | EXT. MOBILE HOME EXTERIOR - EVENING | 1,2 | |
| | Mike beats up Brad and drives off. | | |
| 23 | EXT. MOBILE HOME EXTERIOR - NIGHT | 1,5 | |
| | Dani picks up Brad. | | |

| ID | CAST MEMBER | CHARACTER | CALL TIME | SPECIAL INSTRUCTIONS |
|----|------------------|-----------|-----------|--------------------------|
| 1 | Dylan Mininger | Mike | 9:00am | |
| 2 | Russell Leak | Brad | 9:00am | |
| 3 | Rachel Morris | Jenna | Hold | |
| 4 | Adrienne Lopez | Carol | Hold | 9:00am for Hair & Makeup |
| 5 | Alexandria Miles | Dani | 9:00am | |

| ID | CREW MEMBER | TITLE | DEPARTMENT | CALL TIME |
|----|-------------|-------|------------|-----------|
|----|-------------|-------|------------|-----------|

| | | | | |
|--|---------------------|---------------------|-------------------|--------|
| | Robbie Morgan | Director | Production | 9:00am |
| | Ben Donnellon | Producer | Production | 9:00am |
| | Marion Forbes | 1st AD | Production | 9:00am |
| | Duane Prefume | DP | Camera | 9:00am |
| | Holly Ferrari | Sound Mixer | Sound | 9:00am |
| | Rachel June (April) | Production Designer | Art | 9:00am |
| | Adrienne Lopez | MUA, Hair, Wardrobe | Makeup & Wardrobe | 9:00am |
| | Drew Brinkman | Grip | Lighting | 9:00am |
| | Charles Jones | Grip | Lighting | 9:00am |

| | | | | |
|--|---|--|------------------|----------|
| Director: Robbie Morgan Producer: Ben Donnellon 1st AD: Marion Forbes | NOTE: See individual call times on page 2. | | | |
| | | | LUNCH | 4:30pm |
| | | | SUNRISE | 6:55am |
| | | | SUNSET | 5:28pm |
| | | | WEATHER | 66, Rain |
| | 1999 | | NEAREST HOSPITAL | |
| | | | | |
| | | | | |

| | | |
|--|--|---|
| LOCATION | 11:00am FRIDAY 01/22/21 Day 4/6 | ADDITIONAL NOTES |
|  Limited On-site Parking | | Temperature will be taken on site upon arrival. Additional parking available near site at Family Dollar. |

| SCENE | SET & DESCRIPTION | CAST | NOTES |
|-------|---------------------------------------|-------|-------|
| 15/17 | INT. TRUCK - DAY | 1,2,3 | |
| | Siblings in truck. | | |
| 16 | EXT. PHONE BOOTH - DAY | 1 | |
| | Brad at the pay phone booth. | | |
| 22 | EXT. PHONE BOOTH - EVENING | 3 | |
| | Jenna at the pay phone booth. | | |
| A24 | EXT. RAVE - NIGHT | 1,2,3 | |
| | Siblings argue outside the warehouse. | | |
| 24 | EXT. RAVE - NIGHT | 1,5 | |
| | Brad at Dani's truck, she drives off. | | |

| ID | CAST MEMBER | CHARACTER | CALL TIME | SPECIAL INSTRUCTIONS |
|----|----------------|-----------|-----------|---------------------------|
| 1 | Dylan Mininger | Brad | 11:00am | |
| 2 | Russell Leak | Mike | 11:00am | |
| 3 | Rachel Morris | Jenna | 11:00am | |
| 4 | Adrienne Lopez | Carol | Hold | 11:00am for Hair & Makeup |

| | | | | |
|---|------------------|------|---------|--|
| 5 | Alexandria Miles | Dani | 11:00am | |
|---|------------------|------|---------|--|

| ID | CREW MEMBER | TITLE | DEPARTMENT | CALL TIME |
|----|---------------------|---------------------|-------------------|-----------|
| | Robbie Morgan | Director | Production | 11:00am |
| | Ben Donnellon | Producer | Production | 11:00am |
| | Marion Forbes | 1st AD | Production | 11:00am |
| | Duane Prefume | DP | Camera | HOLD |
| | Holly Ferrari | Sound Mixer | Sound | 11:00am |
| | Rachel June (April) | Production Designer | Art | 11:00am |
| | Adrienne Lopez | MUA, Hair, Wardrobe | Makeup & Wardrobe | 11:00am |
| | Drew Brinkman | Grip | Lighting | 11:00am |
| | Charles Jones | Grip | Lighting | 11:00am |

| | | | | | |
|---|--|--|--|------------------|------------|
| <p>Director: Robbie Morgan [REDACTED]</p> <p>Producer: Ben Donnellon [REDACTED]</p> <p>1stAD: Marion Forbes [REDACTED]</p> | | | <p>NOTE: See individual call times on page 2.</p> | | |
| | | | | LUNCH | 6:30pm |
| | | | | SUNRISE | 6:54am |
| | | | | SUNSET | 5:31pm |
| | | | | WEATHER | 73, Cloudy |
| | | | 1999 | NEAREST HOSPITAL | [REDACTED] |
| | | | | | |
| | | | | | |

| LOCATION | | ADDITIONAL NOTES |
|----------|---|---|
| | 2:00pm Sunday 01/24/21 Day 5/5 | Temperature will be taken on site upon arrival. Use residential street parking - do NOT Park in Music Box parking lot. |

| | DESCRIPTION | | |
|-----|----------------------------------|-------|--|
| 27 | EXT. LAKE - DAY | 1,2,3 | |
| | Jenna wakes up the brothers. | | |
| 28 | EXT. LAKE - DAY | 1,2,3 | |
| | Siblings walk, laugh, and smoke. | | |
| 25 | EXT. LAKE - NIGHT | 1,2,3 | |
| | Exit truck dialogue. | | |
| B25 | EXT. LAKE - NIGHT | 1,2,3 | |
| | Laying down, looking up. | | |
| A25 | EXT. LAKE - NIGHT | 1,2,3 | |

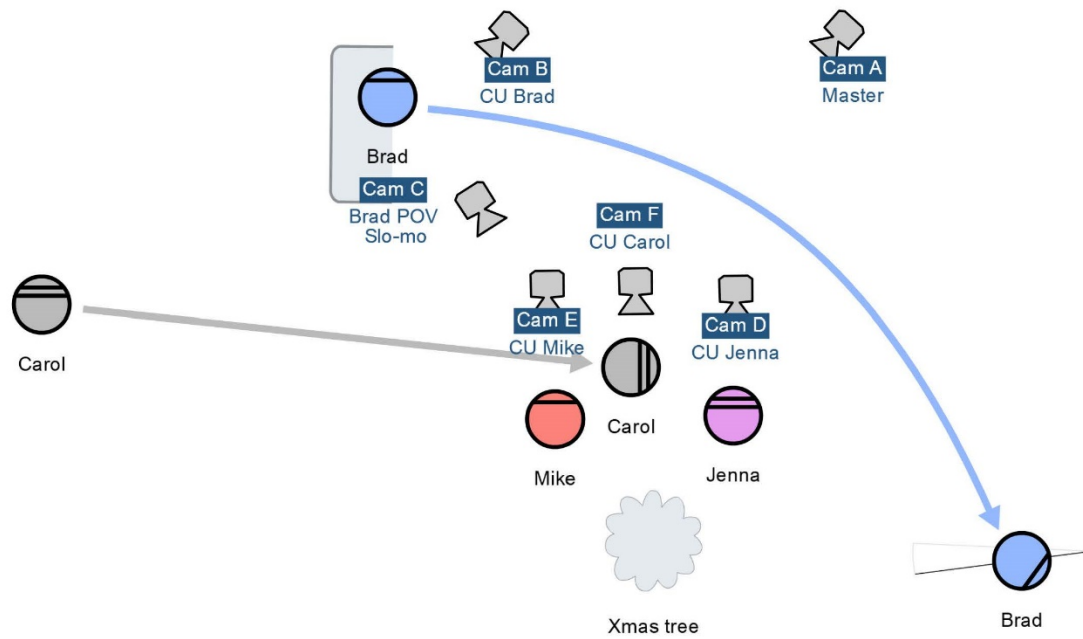
| | | | |
|------------|-----------------------------------|-------|--|
| | Confetti/Glowsticks & color burst | | |
| 4 | EXT. LAKE - NIGHT | 1,2,3 | |
| | Dream looking up. | | |
| A25, cont. | EXT. LAKE - NIGHT | 1,2,3 | |
| | Fireworks(!) | | |

| | MEMBER | ACTOR | TIME | ADDITIONAL INSTRUCTIONS |
|--|------------|-------|------|-------------------------|
| | Mininger | | h | |
| | l Leak | | h | |
| | l Morris | | h | |
| | ne Lopez | | | h for Hair & Makeup |
| | dria Miles | | | |

| | MEMBER | DEPARTMENT | TIME |
|--|--------------|----------------|--------------|
| | e Morgan | or | ction |
| | onnellon | cer/Camera | ction |
| | n Forbes | | ction |
| | Prefume | | a |
| | errari | Mixer | |
| | June (April) | ction Designer | |
| | ne Lopez | hair, Wardrobe | p & Wardrobe |
| | Brinkman | | g |
| | s Jones | | g |

Appendix L: Overheads and Shot List

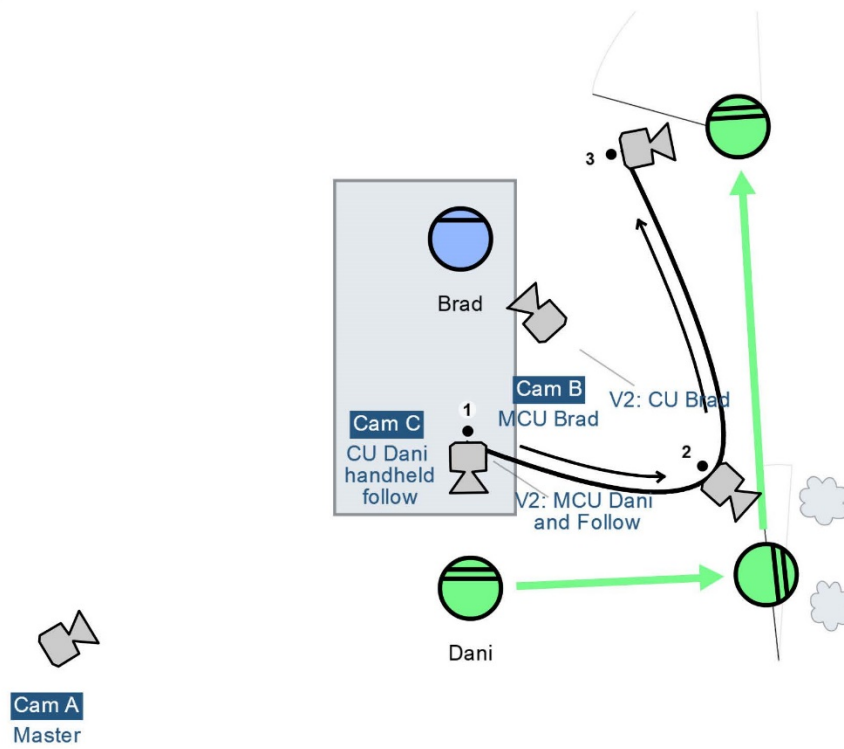
Scene 2



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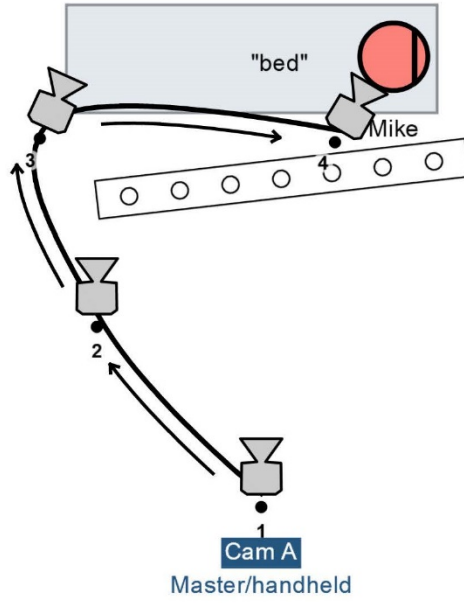
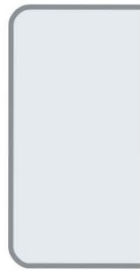
| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|-----------------|-------------|------|-------|
| A | 1 | Master | | LS | 16 mm |
| B | 1 | CU Brad | | CU | 85 mm |
| C | 1 | Brad POV Slo-mo | | MS | 35 mm |
| D | 1 | CU Jenna | | CU | 85 mm |
| E | 1 | CU Mike | | CU | 85 mm |
| F | 1 | CU Carol | | CU | 85 mm |

Scene 5



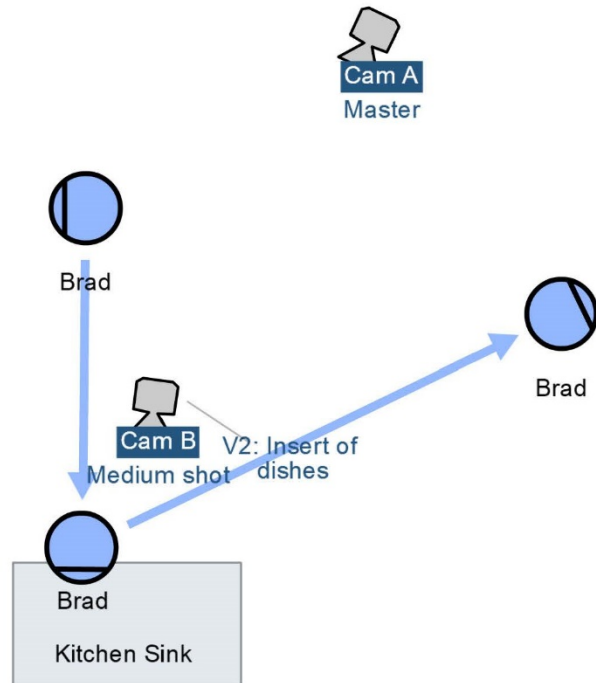
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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|-------------------------|-------------|------|-------|
| A | 1 | Master | | LS | 16 mm |
| B | 1 | MCU Brad | | MCU | 50 mm |
| B | 2 | CU Brad | | CU | 85 mm |
| C | 1 | CU Dani handheld follow | | CU | 85 mm |
| C | 2 | MCU Dani and Follow | | MCU | 50 mm |



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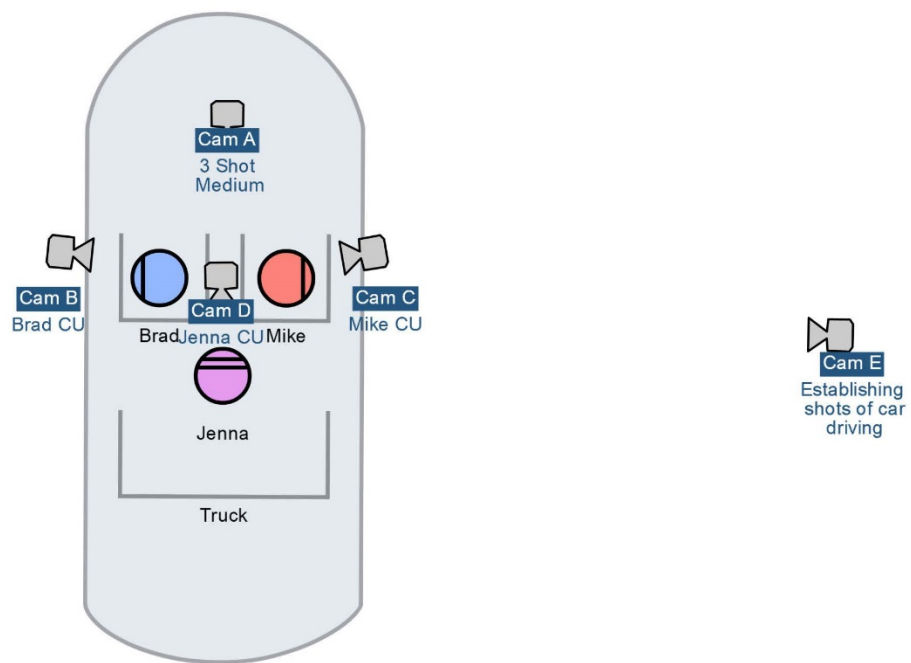
| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|-----------------|-------------|------|-------|
| A | 1 | Master/handheld | | MS | 35 mm |



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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|------------------|-------------|------|--------|
| A | 1 | Master | | LS | 16 mm |
| B | 1 | Medium shot | | MS | 35 mm |
| B | 2 | Insert of dishes | | ECU | 185 mm |

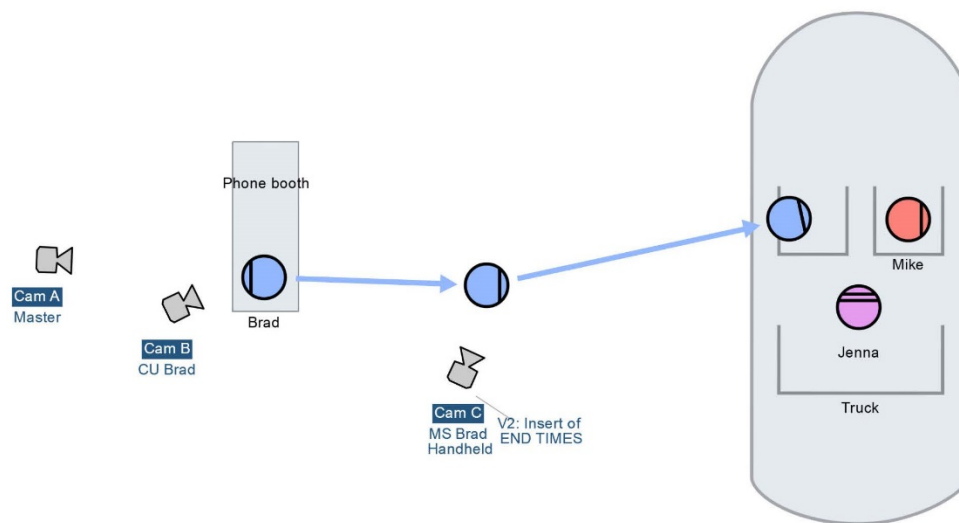
Scene 15



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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|--------------------------------------|-------------|------|-------|
| A | 1 | 3 Shot Medium | | MS | 50 mm |
| B | 1 | Brad CU | | CU | 85 mm |
| C | 1 | Mike CU | | CU | 85 mm |
| D | 1 | Jenna CU | | CU | 85 mm |
| E | 1 | Establishing shots of car driving | | LS | 16 mm |

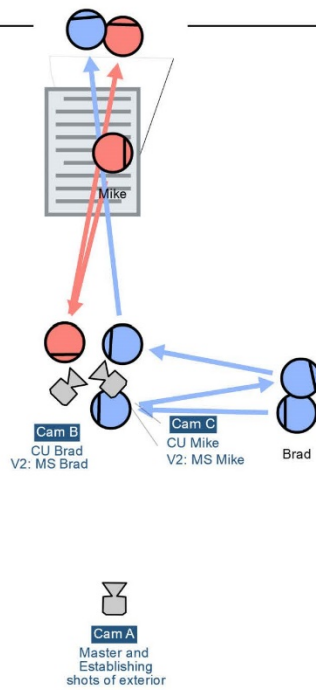
Scene 16



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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|------------------------|-------------|------|--------|
| A | 1 | Master | | LS | 16 mm |
| B | 1 | CU Brad | | CU | 85 mm |
| C | 1 | MS Brad Handheld | | MS | 35 mm |
| C | 2 | Insert of END TIMES | | ECU | 185 mm |

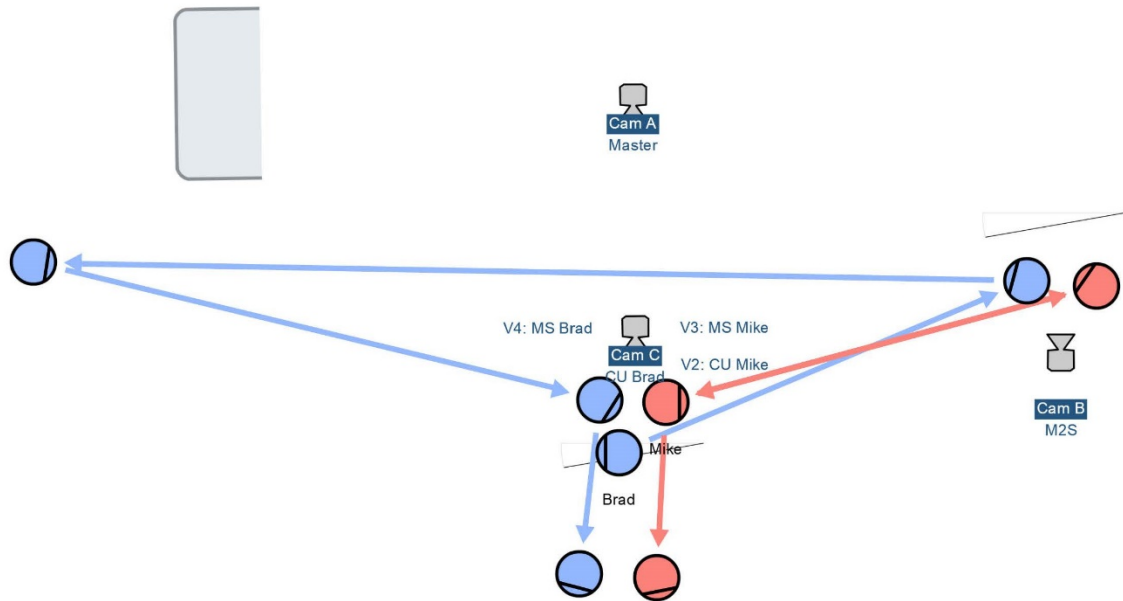
Scene 18



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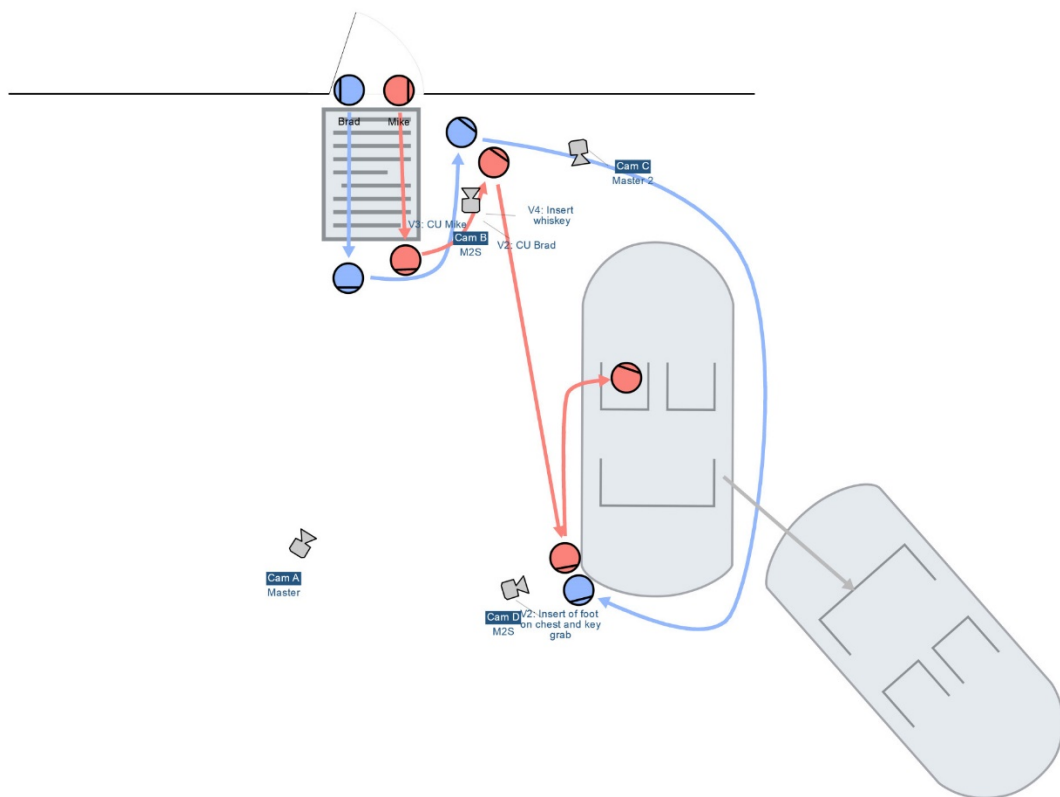
| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|---|-------------|------|-------|
| A | 1 | Master and Establishing shots of exterior | | LS | 16 mm |
| B | 1 | CU Brad | | CU | 85 mm |
| B | 2 | MS Brad | | MS | 35 mm |
| C | 1 | CU Mike | | CU | 85 mm |
| C | 2 | MS Mike | | MS | 35 mm |

Scene 20

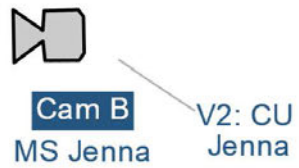
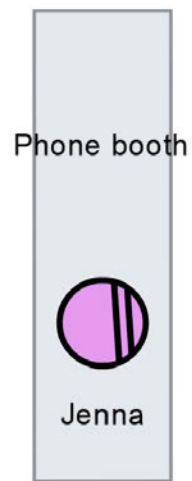


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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|----------|-------------|------|-------|
| A | 1 | Master | | LS | 16 mm |
| B | 1 | M2S | | MS | 35 mm |
| C | 1 | CU Brad | | CU | 85 mm |
| C | 2 | CU Mike | | CU | 85 mm |
| C | 3 | MS Mike | | MS | 35 mm |
| C | 4 | MS Brad | | MS | 35 mm |



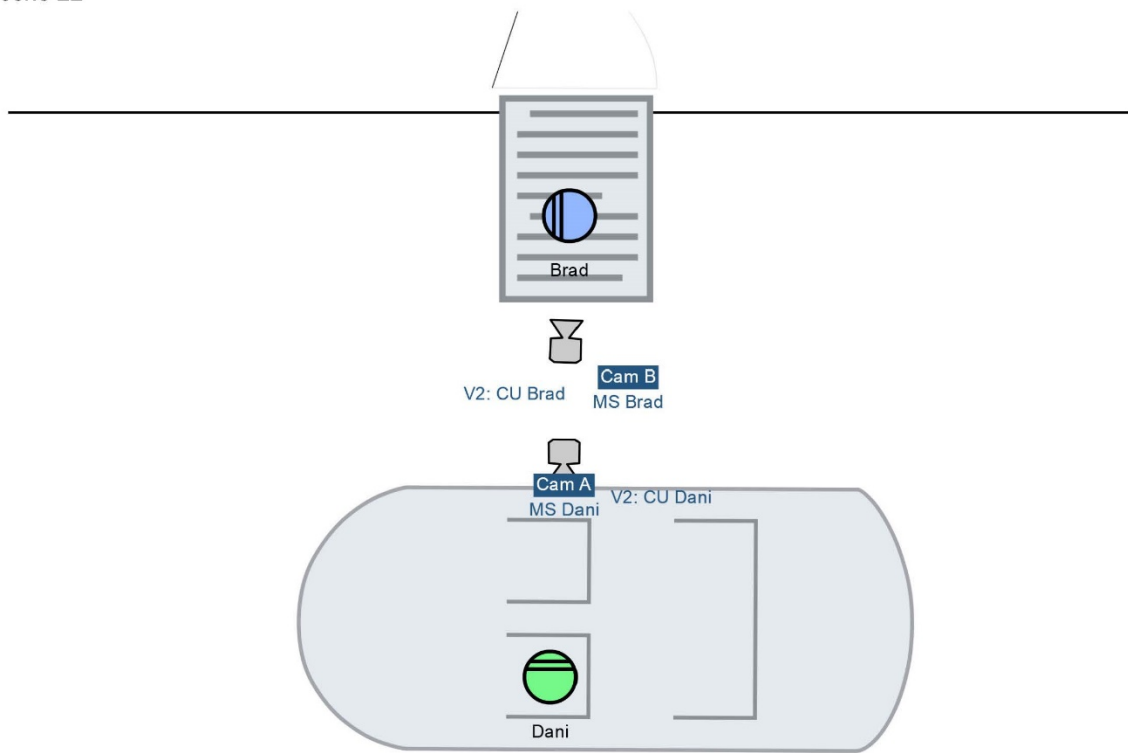
Scene 23



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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|----------|-------------|------|-------|
| A | 1 | Master | | LS | 16 mm |
| B | 1 | MS Jenna | | MS | 35 mm |
| B | 2 | CU Jenna | | CU | 85 mm |

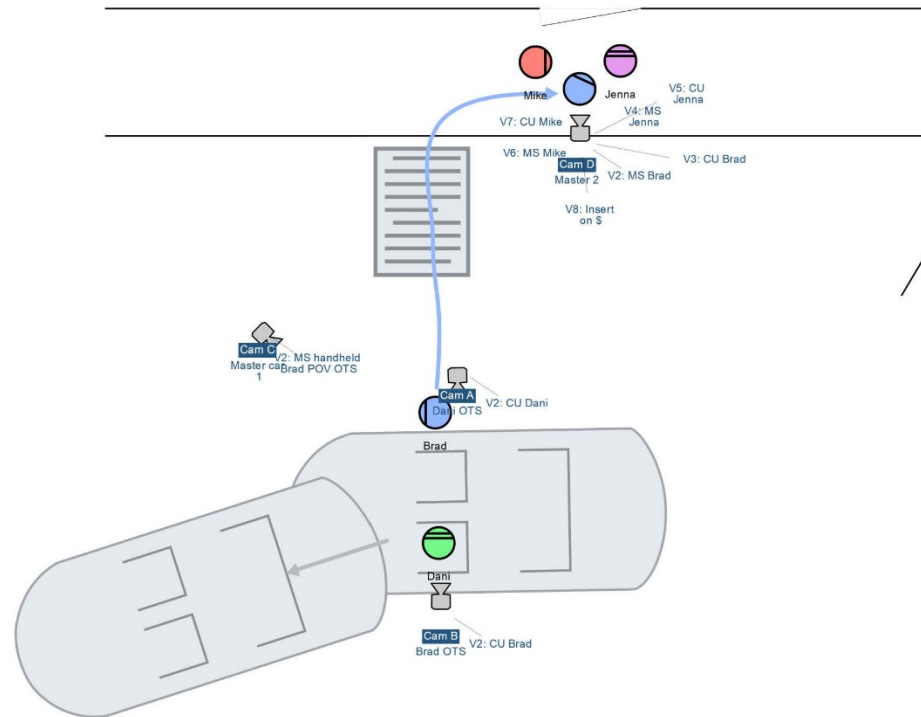
Scene 22



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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|----------|-------------|------|-------|
| A | 1 | MS Dani | | MS | 35 mm |
| A | 2 | CU Dani | | | |
| B | 1 | MS Brad | | | |
| B | 2 | CU Brad | | | |

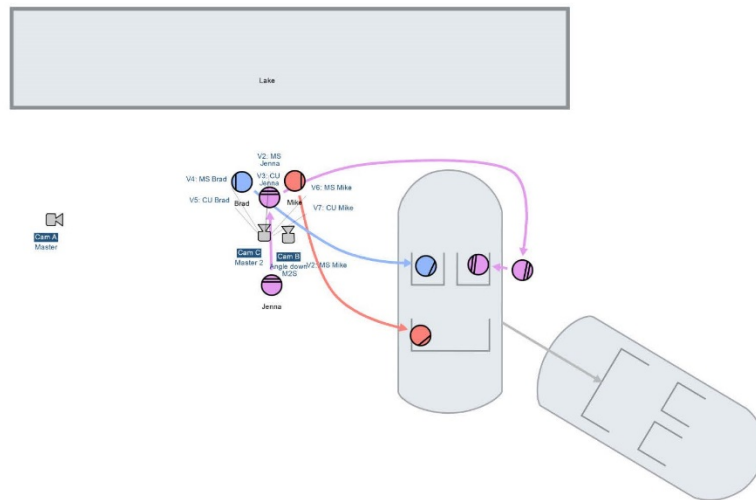
Scene 24



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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|-----------------------------|-------------|------|--------|
| A | 1 | Dani OTS | | MCU | 50 mm |
| A | 2 | CU Dani | | CU | 85 mm |
| B | 1 | Brad OTS | | | |
| B | 2 | CU Brad | | CU | 85 mm |
| C | 1 | Master car 1 | | LS | 16 mm |
| C | 2 | MS handheld Brad POV OTS | | MS | 50 mm |
| D | 1 | Master 2 | | LS | 16 mm |
| D | 2 | MS Brad | | MS | 35 mm |
| D | 3 | CU Brad | | CU | 85 mm |
| D | 4 | MS Jenna | | MS | 35 mm |
| D | 5 | CU Jenna | | CU | 85 mm |
| D | 6 | MS Mike | | MS | 35 mm |
| D | 7 | CU Mike | | CU | 85 mm |
| D | 8 | Insert on \$ | | ECU | 185 mm |

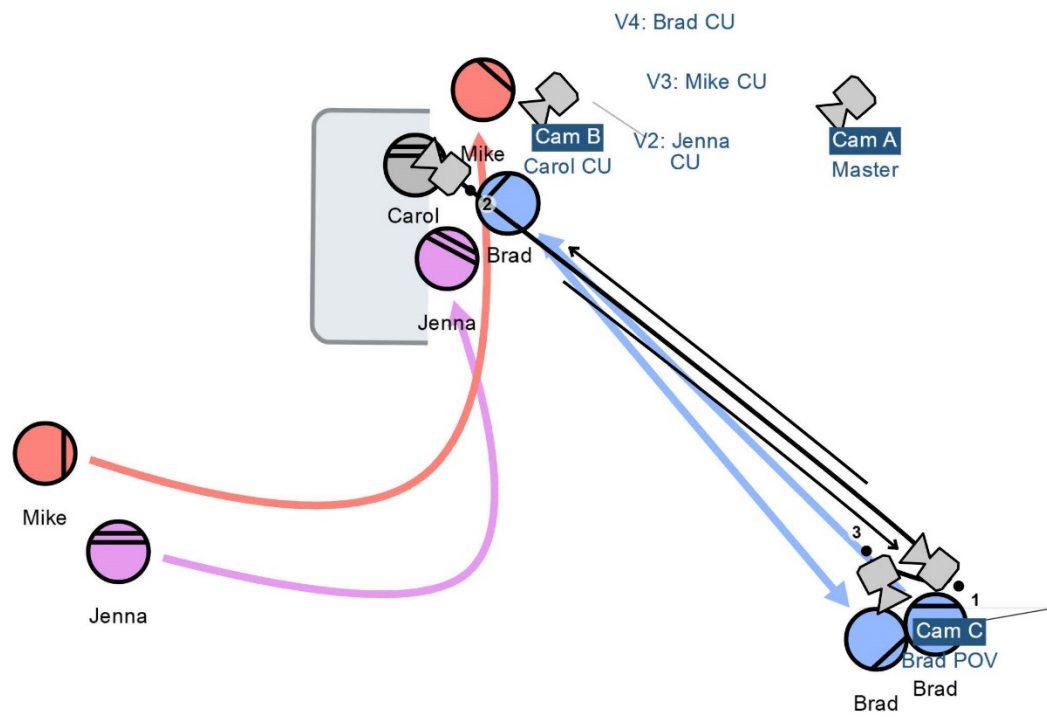
Scene 27



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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|----------------|------------------------|------|-------|
| A | 1 | Master | | LS | 16 mm |
| B | 1 | Angle down M2S | Jenna walks into frame | MS | 35 mm |
| B | 2 | MS Mike | | MS | 35 mm |
| C | 1 | Master 2 | | LS | 16 mm |
| C | 2 | MS Jenna | | | |
| C | 3 | CU Jenna | | | |
| C | 4 | MS Brad | | MS | 35 mm |
| C | 5 | CU Brad | | CU | 85 mm |
| C | 6 | MS Mike | | MS | 35 mm |
| C | 7 | CU Mike | | CU | 85 mm |

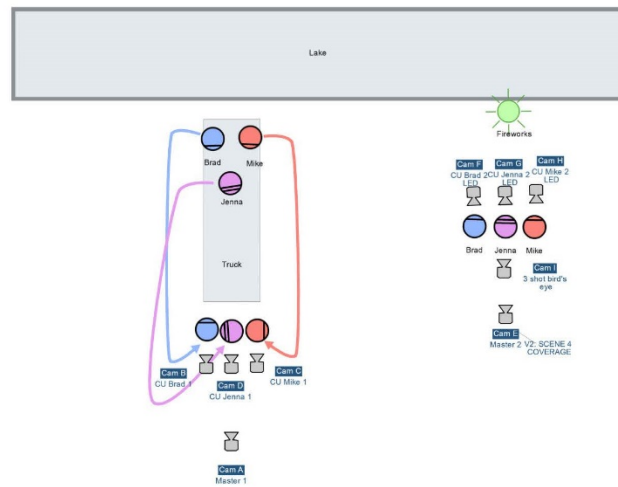
Scene 3



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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|----------|-------------|------|-------|
| A | 1 | Master | | LS | 16 mm |
| B | 1 | Carol CU | | CU | 85 mm |
| B | 2 | Jenna CU | | CU | 85 mm |
| B | 3 | Mike CU | | CU | 85 mm |
| B | 4 | Brad CU | | CU | 85 mm |
| C | 1 | Brad POV | | MS | 35 mm |

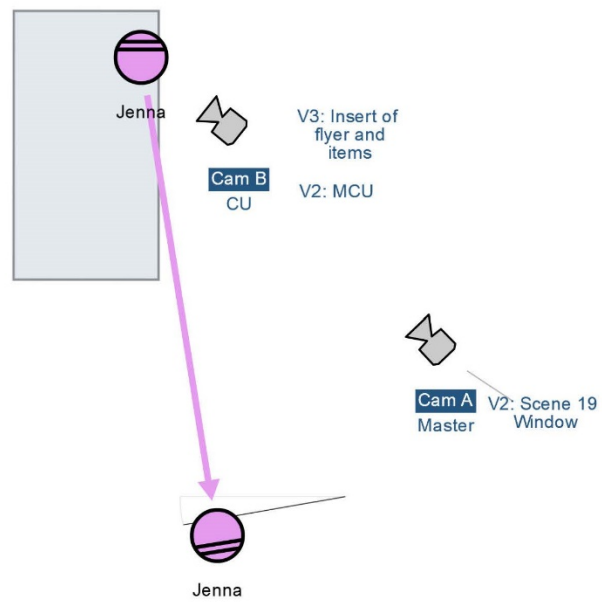
4,25



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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|---------------------|--|------|-------|
| A | 1 | Master 1 | | LS | 16 mm |
| B | 1 | CU Brad 1 | | CU | 85 mm |
| C | 1 | CU Mike 1 | | CU | 85 mm |
| D | 1 | CU Jenna 1 | | CU | 85 mm |
| E | 1 | Master 2 | Angle up on fireworks. Make sure to get Scene 4 coverage. | LS | 16 mm |
| E | 2 | SCENE 4 COVERAGE | | | |
| F | 1 | CU Brad 2 LED | | CU | 85 mm |
| G | 1 | CU Jenna 2 LED | | CU | 85 mm |
| H | 1 | CU Mike 2 LED | | CU | 85 mm |
| I | 1 | 3 shot bird's eye | Siblings laying on the ground. Decide if CU's are necessary. | MS | 50 mm |

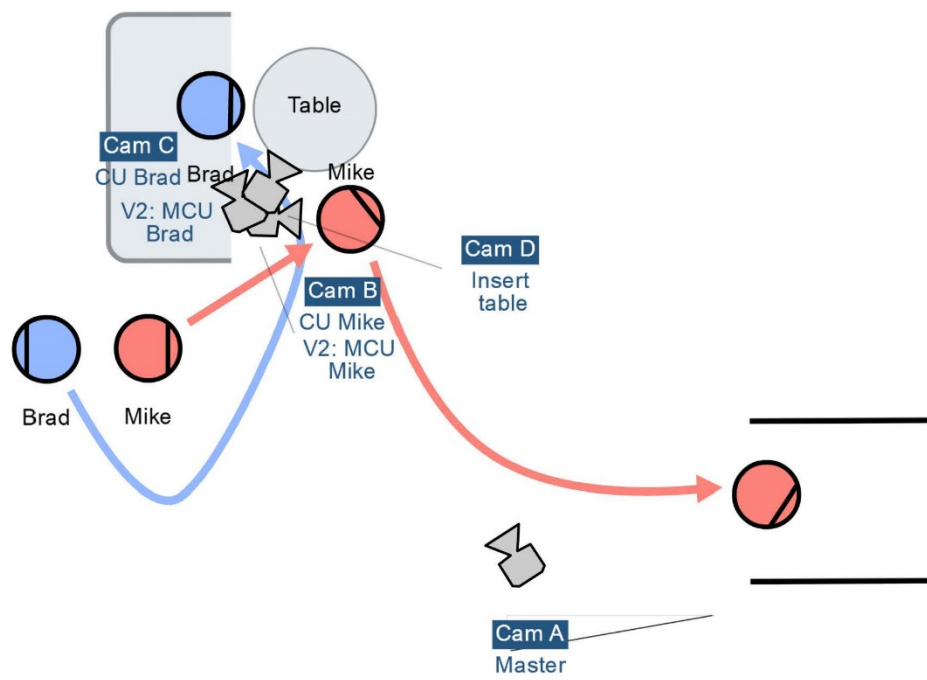
6, 10



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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|---------------------------|-------------|------|--------|
| A | 1 | Master | | LS | 16 mm |
| A | 2 | Scene 19 Window | | MS | 50 mm |
| B | 1 | CU | | CU | 85 mm |
| B | 2 | MCU | | MCU | 50 mm |
| B | 3 | Insert of flyer and items | | ECU | 185 mm |

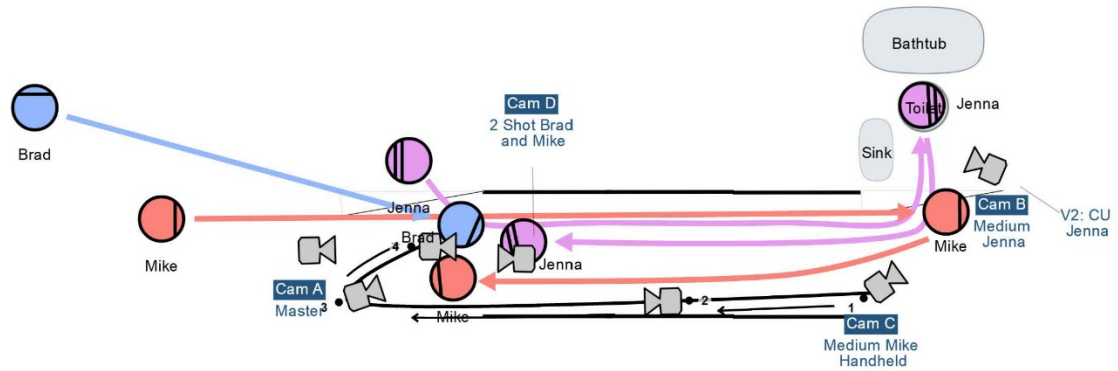
Scene 9



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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|--------------|-------------|------|--------|
| A | 1 | Master | | LS | 16 mm |
| B | 1 | CU Mike | | CU | 85 mm |
| B | 2 | MCU Mike | | MCU | 35 mm |
| C | 1 | CU Brad | | CU | 85 mm |
| C | 2 | MCU Brad | | MCU | 35 mm |
| D | 1 | Insert table | | ECU | 185 mm |

Scenes 11,13,14



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| Shot | Vers | Nickname | Description | Type | Lens |
|------|------|-------------------------|-------------|------|-------|
| A | 1 | Master | | LS | 16 mm |
| B | 1 | Medium Jenna | | MS | 35 mm |
| B | 2 | CU Jenna | | CU | 85 mm |
| C | 1 | Medium Mike Handheld | | MS | 35 mm |
| D | 1 | 2 Shot Brad and Mike | | MS | 35 mm |

Appendix M: Camera Reports

Student Filmmaker: Robbie Morgan

CAMERA REPORT

Project Title: 1999

CAMERA REPORT



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70118
(504) 280-6317 / Fax (504) 280-6318
www.uno.edu

Student: Robbie Morgan Email: _____ Cell #: _____
Course #: Thesis Course Professor: _____ Project Title: 1999

Date: 01/15/21 Director of Photography: Duane Prefume Camera Op: _____
1st AC: Charles C. Jones 2nd AC: Drew Brinkman Camera: _____
Aspect Ratio: 16:9 Compress: _____ Resolution: UHD Color: _____

| Scene | Take | Lens | Stop | FPS | Filter | Roll | Comments |
|-------|------|------|------|--------|------------------|------|----------------------------|
| 02 | 01 | 25 | 2 | 30 (p) | / | A001 | |
| 02 | 2 | 25 | 2 | 30 | / | A001 | SAFETY |
| 2A | 1 | 69 | 1.8 | 30 | 2 ⁵⁰⁰ | A001 | |
| 2A | 2 | 69 | 1.8 | 30 | 2 | A001 | |
| 2B | 1 | 35 | 1.8 | 30 | 2 | A001 | NO SLATE, MATTE BOX OPENED |
| 2C | 1 | 100 | 1.8 | 30 | 2 | A001 | NO SLATE. |
| 2D | 1 | 30 | 2 | 30 | 2 | A001 | |
| 2D | 2 | 30 | 2 | 30 | 2 | A001 | SAFETY |
| 3 | 1 | 18 | 1.8 | 30 | W#2 | A001 | |
| 3 | 2 | 18 | 1.8 | 30 | 2 | A001 | |

Date: 01/15/2021 Page 1 of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

| Scene | Take | Lens | Stop | FPS | Filter | Roll | Comments |
|-------|------|------|----------------|-------|-----------------------------|------|---------------------------|
| 3 | 3 | 18 | 1.8 | 30 | 2 ^{stop} | A001 | MOVE O ASHTRAY + BLOCKING |
| 3A | 1 | 35 | 1.8 | 30 | 2 ^{stop} | A001 | |
| 3A | 2 | 35 | 1.8 | 30 | 2 ^{stop} | A001 | |
| 3A | 3 | 35 | 1.8 | 30 | 2 ^{stop} | A001 | FOLLOWS DYLAN OUT DOOR |
| 3B | 1 | 18 | 1.8 | 30 | 2 ^{stop} | A001 | |
| 3B | 2 | 35 | 1.8 | 30 | 2 ^{stop} | A001 | PUNCH IN ON DYLAN |
| 9 | 1 | 27 | 4 4 | 23.98 | | A002 | |
| 9 | 2 | 27 | 4 | 23.98 | | A002 | |
| 9 | 3 | 27 | 4 | 23.98 | | A002 | BANDAGE CAME OFF |
| 9 | 4 | 27 | 4 | 23.98 | | A002 | |
| 9A | 1 | 50 | 2.5 | 23.98 | 2 ^{stop} | A002 | |
| 9A | 2 | 50 | 2.5 | 23.98 | 2 ^{stop} | A002 | LOWERED TRIPED |
| 9B | 1 | 50 | 3.5 | 23.98 | 2 ^{stop} | A002 | |
| 9B | 2 | 50 | 3.5 | 23.98 | 2 ^{stop} | A002 | |
| 9C | 1 | 50mm | 3.5 | 23.98 | 2^{stop} | A002 | |
| 20 | 1 | 33 | 2.5 | 23.98 | 2 | A002 | |
| 20 | 2 | 33 | 2.5 | 23.98 | 2 | A002 | |
| 20 | 3 | 33 | 2.5 | 23.98 | 2 | A002 | |

Date: _____

Page 2 of _____

Project Title: _____

Date: _____ Page _____ of _____

Student Filmmaker: _____ CAMERA REPORT Project Title: _____

CAMERA REPORT



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: _____ Email: _____ Cell #: _____
Course #: _____ Course Professor: _____ Project Title: _____

Date: 11/16 Director of Photography: D. PREFUME Camera Op: _____
1st AC: _____ 2nd AC: _____ Camera: _____
Aspect Ratio: _____ Compress: _____ Resolution: _____ Color: _____

| Scene | Take | Lens | Stop | FPS | Filter | Roll | Comments |
|--------|------|------|-------|-------|--------|------|----------|
| 11-14 | 1 | 3324 | 1/8 4 | 23.94 | Z N/A | A003 | |
| 11-14 | 2 | 3324 | 1/8 4 | 23.98 | Z 1 | A003 | |
| 11-14 | 3 | 3324 | 1/8 4 | 23.99 | Z | A003 | |
| 11-14 | 4 | 3324 | 1/8 4 | 23.98 | Z | A003 | |
| 11-14 | 5 | 3324 | 1/8 4 | 23.98 | Z | A003 | |
| 11-14A | 1 | 35 | 4 | 23.94 | Z | A003 | |
| 11-14A | 2 | 35 | 4 | 23.98 | Z ↓ | A003 | |
| 11-14B | 1 | 35 | 4 | 23.98 | / | A003 | |
| 11-14C | 1 | 50 | 3.5 | 23.98 | / | A003 | |
| 11-14C | 2 | 50 | 3.5 | 23.98 | / | A003 | |

Date: _____ Page _____ of _____

Student Filmmaker: _____ CAMERA REPORT Project Title: _____

| Scene | Take | Lens | Stop | FPS | Filter | Roll | Comments |
|--------|------|------------------|------|-------|--------|------|------------------------|
| 11-14D | 1 | 31 | 3.5 | 23.98 | / | A003 | |
| 11-14D | 2 | 31 | 3.5 | 23.98 | / | A003 | |
| 11-14E | 1 | 31 | 3.5 | 23.98 | / | A003 | |
| | 2 | | | | | | False start |
| | 3 | | | | | | |
| | 4 | | | | | | |
| | 5 | | | | | | |
| 11-14F | 1 | 35 | 3.5 | 23.98 | / | A003 | |
| | 2 | | | | | | |
| 11-14G | 1 | | | | | | |
| | 2 | | | | | | |
| | 3 | | | | | | Series, stamp |
| 11-14H | 1 | 35 | 3.5 | 23.98 | / | A003 | |
| 10 | 1 | 18 18 | 4 | 23.98 | / | A004 | SLATE MISMARKED ROLL 3 |
| | 2 | 18 | 4 | | | | ↓ |
| | 3 | 18 | 4 | | | | |
| | 4 | 18 | 4 | | | | |
| 10A | 1 | 35 | 4 | 23.98 | / | A004 | |
| 10B | 1 | 35 | 4 | 23.98 | / | A004 | |

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

| Scene | Take | Lens | Stop | FPS | Filter | Roll | Comments |
|-------|------|------|------|-------|--------|------|-------------------------|
| BC | 1 | 35 | 3.5 | 23.98 | / | A004 | |
| 100 | 1 | 35 | 3.5 | 23.98 | / | A004 | |
| 19 | 1 | 35 | 3.5 | 23.98 | / | A004 | WEED IN FRONT OF CAMERA |
| 19 | 2 | 35 | 3.5 | 23.98 | / | A004 | WEED OFF SCREEN |
| A004 | 1 | 25 | 2.8 | 23.98 | / | A004 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| | 4 | | | | | | SERIES |
| 7 | 1 | 25 | 2.8 | 23.98 | / | A004 | |
| | 2 | | | | | | |
| 7A | 1 | | | | | | |
| 6 | 1 | 35 | 1.8 | 23.98 | / | A004 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | |

Date: _____ Page _____ of _____

Student Filmmaker: _____ CAMERA REPORT Project Title: 1999

CAMERA REPORT



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(504) 280-6317 / Fax (504) 280-6312
www.uno.edu

Student: Robert W. Morgan Email: _____ Cell #: _____
Course #: _____ Course Professor: Katie Garagiola Project Title: 1999

Date: 1/17 Director of Photography: Duane Prefume Camera Op: D. Prefume
1st AC: Charles Jones 2nd AC: Drew Brinkman Camera: C200
Aspect Ratio: _____ Compress: _____ Resolution: _____ Color: _____

| Scene | Take | Lens | Stop | FPS | Filter | Roll | Comments |
|-----------|----------|-----------|------------|--------------|-------------|-------------|-----------------------------------|
| <u>AS</u> | <u>1</u> | <u>22</u> | <u>5.6</u> | <u>23.98</u> | <u>64x5</u> | <u>A005</u> | |
| <u>S</u> | <u>1</u> | <u>35</u> | <u>1.8</u> | <u>23.98</u> | <u>/</u> | <u>A005</u> | |
| | <u>2</u> | | | | | | <u>ADD Rm LIGHT</u> |
| | <u>3</u> | | | | | | <u>ADD BEPER</u> |
| | <u>4</u> | | | | | | |
| | <u>5</u> | | | | | | <u>PEITING THE ONE-EYED SNAKE</u> |
| <u>SA</u> | <u>1</u> | <u>21</u> | <u>1.8</u> | <u>23.98</u> | <u>/</u> | <u>A005</u> | |
| | <u>2</u> | | | | | | |
| | <u>3</u> | | | | | | |
| <u>SB</u> | <u>1</u> | <u>21</u> | <u>1.8</u> | <u>23.98</u> | <u>/</u> | <u>A005</u> | |

Date: _____ Page 1 of _____

| Scene | Take | Lens | Stop | FPS | Filter | Roll | Comments |
|-------|------|------|------|-------|---------|------|----------|
| 5B | 2 | 21 | 1.9 | 23.96 | / | A005 | |
| | 3 | | | | | | |
| 5C | 1 | 20 | 2.5 | 23.98 | / | A005 | |
| | 2 | | | | | | |
| 18B | 1 | 28 | 1.8 | 23.96 | / | A006 | |
| | 2 | | | | | | |
| 18A | 1 | 35 | 10 | 23.98 | 2 stops | A006 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| 18B | 1 | 30 | 10 | 23.98 | 2 stops | A006 | |
| 18C | 1 | 30 | 2.8 | 23.98 | 6 stops | A006 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| | 4 | | | | | | P.V F.V |
| 18D | 1 | 30 | 10 | 23.98 | 2 stops | A006 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| 18E | 1 | 30 | 6.3 | 23.98 | 2 stops | A006 | Series |

Date: 01/17 Page 2 of _____

Student Filmmaker: Robbie Morgan CAMERA REPORT Project Title: 999

CAMERA REPORT



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www.uno.edu

Student: Robbie Morgan Email: _____ Cell #: _____
Course #: _____ Course Professor: _____ Project Title: _____

Date: _____ Director of Photography: Ben Donnellon Camera Op: _____
1st AC: Charles Jones 2nd AC: Drew Brinkman Camera: _____
Aspect Ratio: _____ Compress: _____ Resolution: _____ Color: _____

| Scene | Take | Lens | Stop | FPS | Filter | Roll | Comments |
|-------|------|-------|------|-------|--------|------|----------|
| 15 | 1 | 63-91 | 3.5 | 23.98 | — | A007 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| 15A | 1 | 70 | 4.0 | 23.98 | — | A007 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| 16 | 1 | 72 | 3.5 | 23.98 | — | A007 | |
| | 2 | | | | | | |
| 16A | 1 | 52 | 4.0 | 23.98 | — | A007 | |
| | 2 | | | | | | |

Date: _____ Page 1 of _____

Student Filmmaker: R. Morgan

CAMERA REPORT

Project Title: 1999

| Scene | Take | Lens | Stop | FPS | Filter | Roll | Comments |
|-------|------|-----------------------------|------|-------|--------|------|----------|
| 15B | 1 | 59 | 10 | 23.98 | ✓ | A007 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| 15C | 1 | 100 | 5.0 | 23.98 | ✓ | A007 | |
| | 2 | | | | | | |
| 22 | 1 | 50 ³² | 2.8 | 23.98 | ✓ | A007 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| | 4 | | | | | | |
| | 5 | | | | | | |
| 24 | 1 | 35 | 1.8 | 23.98 | ✓ | A008 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| | 4 | | | | | | |
| 24A | 1 | 72 | 2.2 | 23.98 | ✓ | A008 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| | 4 | | | | | | |

5

Date: _____

Page 2 of _____

Student Filmmaker: _____ CAMERA REPORT Project Title: _____

| Scene | Take | Lens | Stop | FPS | Filter | Roll | Comments |
|-------|------|------|------|-------|--------|------|----------|
| 24A | 1 | 58 | 1.8 | 23.98 | / | A008 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| | 4 | | | | | | |
| 24B | 1 | 58 | 2.5 | 23.98 | / | A008 | |
| | 2 | | | | | | |
| 24C | 1 | 58 | 2.5 | 23.98 | / | A008 | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| | | | | | | | |
| | | | | | | | |
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| | | | | | | | |


Date: _____ Page 3 of _____

Appendix N: Sound Reports

| | | |
|----------------|---------------------|----------------------|
| Student: _____ | SOUND REPORT | Project Title: _____ |
|----------------|---------------------|----------------------|

SOUND REPORT

Sorry for handwriting :)



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| | | |
|-----------------|-------------------------|----------------------|
| Student: _____ | Email: _____ | Cell #: _____ |
| Course #: _____ | Course Professor: _____ | Project Title: _____ |

| | | |
|---------------------------|--------------------|----------------------|
| Date: _____ | Sound Mixer: _____ | Boom Op: _____ |
| Sampling Frequency: _____ | Head Tone: _____ | DBM: _____ |
| | | Mixing Device: _____ |

| Scene | Take | Roll | Comments |
|-------|------|------|-----------------------------|
| 9 | 1 | A001 | boom only; |
| | 2 | ↓ | |
| | 3 | ↓ | |
| | 4 | ↓ | False take in between |
| 9A | 1 | ↓ | marked as take 5 on mix pre |
| | 2 | ↓ | noise outside from wind |
| | | ↓ | False take |
| 9B | 1 | ↓ | |
| | 2 | ↓ | Outside noise |
| 9C | 1 | ↓ | |

Date: _____

Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

SOUND REPORT

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

Student: _____ Email: _____ Cell #: _____
Course #: _____ Course Professor: _____ Project Title: _____

Date: 11/16/21 Sound Mixer: Holly Ferrari Boom Op: Holly Ferrari
Sampling Frequency: 48 Head Tone: _____ DBM: _____ Mixing Device: Mix pre 3

| Scene | Take | Roll | Comments |
|-------------|----------|-------------|------------------------------------|
| <u>L1</u> | <u>1</u> | <u>A002</u> | <u>Mike has wildlines for this</u> |
| | <u>2</u> | | <u>good</u> |
| | <u>3</u> | | <u>*Fair take*</u> |
| | <u>4</u> | | <u>labeled as 5</u> |
| | <u>5</u> | | <u>labeled as 6</u> |
| <u>1144</u> | <u>1</u> | | <u>car driven by</u> |
| <u>B</u> | <u>2</u> | | <u>good</u> |
| <u>B</u> | <u>1</u> | | |
| | <u>2</u> | | |
| <u>C</u> | <u>1</u> | | |

Date: 11/16/21 Page 1 of _____

Student: _____

SOUND REPORT

Project Title: _____

| Scene | Take | Roll | Comments |
|--------|------|------|----------|
| 11-14C | 2 | A002 | good |
| D | 1 | | |
| | 2 | | |
| | 3 | | |
| E | 1 | | |
| | 2 | | |
| | 3 | | |
| | 4 | | |
| | 5 | | |
| F | 1 | | |
| | 2 | | |
| 67B | 1 | | |
| | 2 | | |
| | 3 | | |
| H | 1 | | |
| 10 | 1 | | |
| | 2 | | |
| | 3 | | |

Date: 1/16/21

Page 2 of

Student: _____

SOUND REPORT

Project Title: _____

SOUND REPORT



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www.uno.edu

Student: _____ Email: _____ Cell #: _____
Course #: _____ Course Professor: _____ Project Title: _____

Date: 1/17/21 Sound Mixer: Holly F. Boom Op: Holly F.
Sampling Frequency: 48 / 16bit Head Tone: _____ DBM: _____ Mixing Device Mix Pre 3

| Scene | Take | Roll | Comments |
|------------|----------|-------------|---|
| <u>005</u> | <u>1</u> | <u>1003</u> | <u>Dog Barking</u> |
| | <u>2</u> | | <u>X</u> |
| | <u>3</u> | | <u>X</u> |
| | <u>4</u> | | <u>X</u> |
| | <u>5</u> | | <u>X</u> |
| <u>A</u> | <u>1</u> | | <u>X</u> |
| | <u>2</u> | | <u>X</u> |
| | <u>3</u> | | <u>X</u> rattling noise? |
| <u>B</u> | <u>1</u> | | <u>False take on mix pre / labeled as 2</u> |
| | <u>2</u> | | <u>labeled as 3</u> |

Date: 1/17/21 Page 1 of _____

Student: _____

SOUND REPORT

Project Title: _____

| Scene | Take | Roll | Comments |
|-------|--------------|----------------|--|
| | 3 | AKB | labeled as 4 |
| C | 1 | | fake of door opening/closing w/ weed |
| | 2 | | → |
| 18 | 1 | | laws go in & out / refer to wild lines |
| | 2 | | |
| 18A | 1 | | |
| | 2 | | |
| | 3 | | |
| B | 1 | | |
| C | 1 | | |
| | 2 | | |
| | 3 | | |
| | 4 | | |
| D | 1 | | |
| E | 1 | | |
| 21 | 1 | | have wild lines for Mike & Brad |
| A | 1 | | |
| B | 1 | | |

Date: 1/17

Page 2 of

Student _____

SOUND REPORT

Page 1 of 1

SOUND REPORT


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 (504) 885-1234
 Fax: (504) 885-1235
 www.uno.edu

 Student: _____ Email: _____ Cell #: _____
 Course #: _____ Course Professor: _____ Project Title: _____

 Date: _____ Sound Mixer: Holly Sencer Room Op: 1/21/21
 Sampling Frequency: 4811004 Head Tone: _____ DBM _____ Mixing Director: 1/21/21

| Scene | Take | Roll | Comments |
|-------|----------------|------|--|
| 15 | 1 2 | 1004 | was on camera for room on camera just law |
| | 3 | | |
| A | 1 | | |
| | 2 | | |
| | 3 | | |
| 16 | 1 | | |
| | 2 | | |
| H | 1 | | |
| | 2 | | |

 Date: 1/22/21 Page 1 of _____

Director: _____

SOUND REPORT

Project Title: _____

| Scene | Take | Roll | Comments |
|-------|------|------|----------|
| 8A | 1 | | W + Boom |
| | 2 | | |
| | 3 | | |
| C | 1 | | |
| | 2 | | |
| 12 | 1 | | win? |
| | 2 | | * |
| | 3 | | |
| | 4 | | |
| | 5 | | |
| 24 | 1 | | * |
| | 2 | | |
| | 3 | | |
| | 4 | | |
| | 5 | | |
| 6 | 1 | | |
| | 2 | | |
| | 3 | | |
| | 4 | | |

Date: _____ Page 2 of _____

Appendix O: Post-Production Calendar

February 2021

- US Holidays
- Birthdays
- Found in Apps
- Work
- Home

| January 2021 | February 2021 | March 2021 |
|----------------------|----------------------|----------------------|
| S M T W T F S | S M T W T F S | S M T W T F S |
| 1 2 | 1 2 3 4 5 6 | 1 2 3 4 5 6 |
| 3 4 5 6 7 8 9 | 7 8 9 10 11 12 13 | 7 8 9 10 11 12 13 |
| 10 11 12 13 14 15 16 | 14 15 16 17 18 19 20 | 14 15 16 17 18 19 20 |
| 17 18 19 20 21 22 23 | 21 22 23 24 25 26 27 | 21 22 23 24 25 26 27 |
| 24 25 26 27 28 29 30 | 28 | 28 29 30 31 |
| 31 | | |

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---------------------------------|----------------------------|----------------------------|----------------------------|---|---|--------------------------------|
| 31 | 1 | 2 Groundhog Day | 3 | 4 | 5 | 6 |
| 7 | 8 | 9 | 10 | 11 | 12 Lunar New Year | 13 |
| 14 Valentine's Day | 15 President's Day | 16 | 17 Ash Wednesday | 18 | 19 | 20 |
| 21 9:00 AM Work on 2nd Cut | 22 ... Work on 2nd Cut | 23 ... Work on 2nd Cut | 24 ... Work on 2nd Cut | 25 ... Work on 2nd Cut | 26 ... Work on 2nd Cut | 27 9:00 AM Notes on 2nd cut |
| 28 9:00 AM Work on Final Cut | 1 ... Work on Final Cut | 2 ... Work on Final Cut | 3 ... Work on Final Cut | 4 9:00 AM Notes on final cut 1:00 PM Thesis final cut | 5 9:00 AM Test screening and questionnaire 9:00 AM Work on Picture Lock | 6 ... Work on Picture Lock |

March 2021

- US Holidays
- Birthdays
- Found in Apps
- Work
- Home

| February 2021 | March 2021 | April 2021 |
|----------------------|----------------------|----------------------|
| S M T W T F S | S M T W T F S | S M T W T F S |
| 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 |
| 7 8 9 10 11 12 13 | 7 8 9 10 11 12 13 | 4 5 6 7 8 9 10 |
| 14 15 16 17 18 19 20 | 14 15 16 17 18 19 20 | 11 12 13 14 15 16 17 |
| 21 22 23 24 25 26 27 | 21 22 23 24 25 26 27 | 18 19 20 21 22 23 24 |
| 28 | 28 29 30 31 | 25 26 27 28 29 30 |

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---------------------------------|---------------------------------------|-----------------------------------|--|---|--|-------------------------------|
| 28 9:00 AM Work on Final Cut | 1 ... Work on Final Cut | 2 ... Work on Final Cut | 3 ... Work on Final Cut | 4 9:00 AM Notes on final cut 1:00 PM Thesis final cut | 5 9:00 AM Test screening and questionnaire 9:00 AM Work on Picture Lock | 6 ... Work on Picture Lock |
| 7 ... Work on Picture Lock | 8 ... Work on Picture Lock | 9 ... Work on Picture Lock | 10 ... Work on Picture Lock | 11 ... Work on Picture Lock | 12 9:00 AM Reflection paper due 1:00 PM Picture Lock | 13 |
| 14 Daylight Saving Time | 15 9:00 AM VFX Finalized if needed | 16 ... VFX Finalized if needed | 17 St. Patrick's Day ... VFX Finalized if needed | 18 ... VFX Finalized if needed 9:00 AM Color Grading | 19 ... Color Grading 9:00 AM Check in with James 9:00 AM Sound design/mix | 20 ... Sound design/mix |
| 21 ... Sound design/mix | 22 ... Sound design/mix | 23 | 24 9:00 AM QC Files 9:00 AM Thesis DCP Exported | 25 | 26 9:00 AM Finished thesis delivery | 27 Passover |
| 28 Palm Sunday | 29 Holi | 30 | 31 | 1 April Fools' Day | 2 Good Friday | 3 |

April 2021

- US Holidays
- Birthdays
- Found in Apps
- Work
- Home

| March 2021 | April 2021 | May 2021 |
|---------------|---|---|
| S M T W T F S | S M T W T F S | S M T W T F S |
| 1 2 3 4 5 6 | 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 31 | 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 31 |

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|-------------------|------------------------------------|----------------------------|------------------------------|-----------------------|---|----------|
| 28 Palm Sunday | 29 Holi | 30 | 31 | 1 April Fools' Day | 2 Good Friday | 3 |
| 4 Easter | 5 9:00 AM Production binder due | 6 | 7 | 8 | 9 9:00 AM Last day to defend 9:00 AM Archival and stills upload | 10 |
| 11 | 12 | 13 Beginning of Ramadan | 14 | 15 Tax Day | 16 9:00 AM Format check last day | 17 |
| 18 | 19 | 20 | 21 | 22 Earth Day | 23 | 24 |
| 25 | 26 | 27 | 28 Upload to Scholarworks | 29 | 30 | 1 |

Appendix P: Music License Contract

mobygratis license agreement

mobygratis.com

License ID: 2ki7syoxw

License for track: The Perfect Life (with Wayne Coyne)

For use by: Robert Morgan [REDACTED]

License for film: 9 teen 90 nine

Robbie Morgan (I am a third year MFA Film Production student at the University of New Orleans. This is my thesis film.)

Will be used in the final scene where the siblings drive away after succeeding and over the end credits.

School project and film festivals

mobygratis.com non-commercial non-exclusive License agreement:

You hereby confirm that by proceeding with this license, your film is solely for non-commercial usages i.e. explicitly for non-profit organizations or

You hereby confirm that your film may not be made available for sale or public (tv, cinema, online) broadcasts. The film however may be used in film festivals and student (non-paying) venues.

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Appendix Q: Budget

1999

1-15-21 through 1-17-21
1-22-21 and 1-24-21

Writer/Director: Robbie Morgan
Producer: Ben Donnellon
1st AD: Marion Forbes

| Acct# | Category Description | Page | Total |
|---------------------------------------|-----------------------------|------|----------------|
| 1000 | Story and Rights | 1 | \$0 |
| 1100 | Producers | 1 | \$0 |
| 1200 | Directors | 1 | \$0 |
| 1300 | Cast | 1 | \$0 |
| 1400 | Above-The-Line Travel/Other | 1 | \$0 |
| Total Above-The-Line | | | \$0 |
| 1500 | Extra Talent | 3 | \$0 |
| 1600 | Production Staff | 3 | \$0 |
| 1700 | Production Film & Lab | 3 | \$0 |
| 1800 | Camera | 3 | \$0 |
| 1900 | Wardrobe | 4 | \$61 |
| 2000 | Makeup and Hairdressing | 4 | \$476 |
| 2100 | Set Dressing | 4 | \$90 |
| 2200 | Props | 5 | \$522 |
| 2300 | Art Department | 5 | \$1,000 |
| 2400 | Set Construction | 6 | \$0 |
| 2500 | Video | 6 | \$0 |
| 2600 | Sound Recording | 6 | \$0 |
| 2700 | Set Lighting | 6 | \$0 |
| 2800 | Set Operation | 7 | \$140 |
| 2900 | Facilities | 7 | \$0 |
| 3000 | Special Effect | 8 | \$382 |
| 3100 | Locations | 8 | \$1,120 |
| 3200 | Transportation | 9 | \$693 |
| 3300 | Second Unit | 9 | \$0 |
| Total Production | | | \$4,484 |
| 3400 | Editing | 11 | \$251 |
| 3500 | Music | 11 | \$0 |
| 3600 | Post Production Sound | 11 | \$0 |
| 3700 | Post Production Film & Lab | 11 | \$0 |
| 3800 | Titles & Opticals | 12 | \$0 |
| Total Post Production | | | \$251 |
| 3900 | Insurance | 13 | \$0 |
| 4000 | Publicity | 13 | \$0 |
| 4100 | Product Placement | 13 | \$0 |
| 4200 | General Expense | 13 | \$0 |
| Total Other | | | \$0 |
| Total Above-The-Line | | | \$0 |
| Total Below-The-Line | | | \$4,735 |
| Total Above and Below-The-Line | | | \$4,735 |

| Acct# | Category Description | Page | Total |
|-------|----------------------|------|-------|
| | Total Fringes | | \$ 0 |

| Acct# | Category Description | Page | Total |
|-------|----------------------|------|---------|
| | Grand Total | | \$4,735 |

| Acct# | Description | Amt | Units | X | Rate | Sub T | Total |
|---|------------------------------|-----|-------|---|------|-------|------------|
| 1000 Story and Rights | | | | | | | |
| 1001 | Writer Fee | 1 | | 1 | 0 | 0 | \$0 |
| 1002 | Story Rights | 1 | | 1 | 0 | 0 | \$0 |
| 1003 | Script Registration | 1 | | 1 | 0 | 0 | \$0 |
| 1004 | Copyright | 1 | | 1 | 0 | 0 | \$0 |
| 1010 | Supplies | 1 | | 1 | 0 | 0 | \$0 |
| Account Total for 1000 | | | | | | | \$0 |
| 1100 Producers | | | | | | | |
| 1101 | Executive Producer | 1 | | 1 | 0 | 0 | \$0 |
| 1102 | Associate Producer | 1 | | 1 | 0 | 0 | \$0 |
| 1130 | Producer Misc. Expenses | 1 | | 1 | 0 | 0 | \$0 |
| Account Total for 1100 | | | | | | | \$0 |
| 1200 Directors | | | | | | | |
| 1201 | 1st Unit Director | 1 | | 1 | 0 | 0 | \$0 |
| 1202 | 2nd Unit Director | 1 | | 1 | 0 | 0 | \$0 |
| 1203 | Choreographer | 1 | | 1 | 0 | 0 | \$0 |
| 1230 | Miscellaneous Expenses | 1 | | 1 | 0 | 0 | \$0 |
| Account Total for 1200 | | | | | | | \$0 |
| 1300 Cast | | | | | | | |
| 1301 | Principal Players | 1 | | 1 | 0 | 0 | \$0 |
| 1302 | Day Players | 1 | | 1 | 0 | 0 | \$0 |
| 1303 | Stunt Coordinator | 1 | | 1 | 0 | 0 | \$0 |
| 1304 | Stunt Players | 1 | | 1 | 0 | 0 | \$0 |
| 1306 | Stunt Equipment | 1 | | 1 | 0 | 0 | \$0 |
| 1307 | Cast Looping & Expenses | 1 | | 1 | 0 | 0 | \$0 |
| 1308 | SAG Costs | 1 | | 1 | 0 | 0 | \$0 |
| 1312 | Overtime/Adjustments | 1 | | 1 | 0 | 0 | \$0 |
| 1330 | Miscellaneous Expenses | 1 | | 1 | 0 | 0 | \$0 |
| Account Total for 1300 | | | | | | | \$0 |
| 1400 Above-The-Line Travel/Other | | | | | | | |
| 1501 | (Travel/other name required) | 1 | | 1 | 0 | 0 | \$0 |
| 1502 | (Travel/other name required) | 1 | | 1 | 0 | 0 | \$0 |
| 1503 | (Travel/other name required) | 1 | | 1 | 0 | 0 | \$0 |

| Acct# | Description | Amt | Units | X | Rate | Sub T | Total |
|-------------------------------|------------------------------|-----|-------|---|------|-------|------------|
| 1504 | (Travel/other name required) | 1 | | 1 | 0 | 0 | \$0 |
| Account Total for 1400 | | | | | | | \$0 |
| | | | | | | | |
| Total Above-The-Line | | | | | | | \$0 |

Appendix R: Audience Questionnaires

AUDIENCE QUESTIONNAIRE

- 1) Do you feel that the title works? Does it fit the movie? Does it grab you?
Yes to all!
- 2) Is the plot clear to you? Are you able to summarize the plot in a sentence or two?
Yes!
- 3) Please summarize briefly what you think/feel at the end of the film? Did you have any kind of emotional reaction to this film? Did you walk away from it having learn/changed/grown/laughed/cried/etc.
I felt hopeful. I can relate to these characters and think thematically it is fitting for the time of Covid.
- 4) Did you have a favorite part of the film?
The third act! Basically the non speaking parts.
- 5) Did you have a least favorite part of the film? Or was there any specific part of the film you felt needs more work?
Not really, just some shots could be shorter but that's all part of the editing.
- 6) If there was music already in place, did you feel that the music enhanced the film?
Absolutely! Great job with that!
- 7) What is the central problem or obstacle that the character faces in the film?
Paying rent?
- 8) From a story standpoint, is this a compelling short film? Is the content interesting, relevant, etc.
Absolutely! It could also be a great feature!
- 9) From a technical standpoint, are there things that need improvement?
Like mentioned earlier, I think some shots could be taken out and be shorter.
- 10) In your opinion, what do you feel the student should do with this short film? Use it as a calling card? Develop it into something bigger? Submit to festivals? Take it as a learning experience?

Yes to all! Fantastic job Robbie, I'm so impressed, especially with the little time you had (changing it from animation). BTW I LOVE the moon animation and all the old footage. Great job with casting as well and story and editing!

AUDIENCE QUESTIONNAIRE

- 1) Do you feel that the title works? Does it fit the movie? Does it grab you? *I like the title, but don't feel that it is fully explained in the film.*
- 2) Is the plot clear to you? Are you able to summarize the plot in a sentence or two? *Yes. Three siblings are trying to navigate a world after the loss of their mother.*
- 3) Please summarize briefly what you think/feel at the end of the film? Did you have any kind of emotional reaction to this film? Did you walk away from it having learn/changed/grown/laughed/cried/etc. *I love the ending. They come together and seem to have grown as people.*
- 4) Did you have a favorite part of the film? *The dance scene is so fun. The characters look like they are enjoying their high.*
- 5) Did you have a least favorite part of the film? Or was there any specific part of the film you felt needs more work? *Not really. I enjoyed the whole thing.*
- 6) If there was music already in place, did you feel that the music enhanced the film? *Yes! It was great.*
- 7) What is the central problem or obstacle that the character faces in the film? *Three siblings are trying to take care of their home and each other without killing each other.*
- 8) From a *story* standpoint, is this a compelling short film? Is the content interesting, relevant, etc. *It is compelling and I wish it were feature length.*
- 9) From a *technical* standpoint, are there things that need improvement? *The sound feels off in a place or two. Almost like there's an effect missing.*
- 10) In your opinion, what do you feel the student should do with this short film? Use it as a calling card? Develop it into something bigger? Submit to festivals? Take it as a learning experience? *All of this! It could absolutely be a proof of concept for a full length project or do well in a festival.*

AUDIENCE QUESTIONNAIRE

- 1) Do you feel that the title works? Does it fit the movie? Does it grab you?

I think the title works. It grabbed me because I was interested to see a film about the era.

- 2) Is the plot clear to you? Are you able to summarize the plot in a sentence or two?

Yes. Three sibling roommates needed to pay rent while struggling against growing up.

- 3) Please summarize briefly what you think/feel at the end of the film? Did you have any kind of emotional reaction to this film? Did you walk away from it having learn/changed/grown/laughed/cried/etc.

The emotional response I had in the ending scenes was nostalgic and I suppose a reminder that I've grown since 1999.

- 4) Did you have a favorite part of the film?

I really enjoyed the ending sequence where they had done acid and were watching the fireworks.

- 5) Did you have a least favorite part of the film? Or was there any specific part of the film you felt needs more work?

I felt like the wrestling match between the two brothers felt a bit out of place and needed more context.

- 6) If there was music already in place, did you feel that the music enhanced the film?

I thought the music was fine. It definitely seemed to guide the emotion in each sequence.

- 7) What is the central problem or obstacle that the character faces in the film?

Growing up.

- 8) From a *story* standpoint, is this a compelling short film? Is the content interesting, relevant, etc.

I would say the story was compelling in that I wish there had been more time for development of each character and their stories because they were interesting.

9) From a *technical* standpoint, are there things that need improvement?

I can't think of anything technically I would want improved.

10) In your opinion, what do you feel the student should do with this short film? Use it as a calling card? Develop it into something bigger? Submit to festivals? Take it as a learning experience?

Definitely develop this into something bigger. There were several compelling story lines that were started in this 17minutes that I wanted more from. I think you could make a really amazing film with a longer format here.

Appendix S: Distribution Plan

I am interested in finding unique ways to get people and audiences talking about my film. I would like to submit to a variety of festivals as a proof of concept for, not only my filmmaking abilities, but also as a potential avenue to scale this film into a feature production. Ideally, members of media companies and potential collaborators would be able to see this work.

Marketing is not necessarily my greatest asset, but I am working towards growing that aspect of my tool kit. I am looking to meet with creative people who could help facilitate this process in the future, and I see this film as a way to network.

My aim is to set up a website for the film to share the finished product as widely as possible. I also intend to submit to several festivals including the ones listed below.

UNO Film Fest in New Orleans, LA – submitted

<https://neworleansfilmsociety.org/festival/> New Orleans Film Fest

<https://www.sundance.org/festivals/sundance-film-festival/submit> in Park City, Utah

Sxsw.com South by Southwest in Austin, TX

<https://www.filmindependent.org/la-film-festival/> in Los Angeles, CA

<https://tribecafilm.com/festival> Tribeca Film Festival in NYC

<https://newfest.org/festival/> LGBTQ Film Fest in NYC

<https://festival.outfest.org/2019/> LGBTQ Film Fest in LA

<https://www.frameline.org/festival> LGBTQ Film Fest in San Francisco

<http://www.pdxqueerfilm.com/> LGBTQ Film Fest in Portland

<https://www.agliff.org/> LGBTQ Film Fest in Austin

Appendix T: Festival and Marketing Package























































Is their World gonna end?

1999

a film by Robbie Morgan

Starring:

Dylan Mininger
Rachel Morris
Russel Leak

2021 | Made in association with The University of New Orleans School of the Arts Film Program



Robert W. Morgan

Education and Certifications:

The University of New Orleans | 2021 | Master of Fine Arts, Film Production

The University of Southern Mississippi | 2007 | Bachelor of Science, Entertainment Industry, Audio Production

Work Experience:

University of New Orleans – Graduate Assistant

New Orleans, LA

Undergraduate Instructor

2018 - Present

- Teaching introduction to film production at the undergraduate level
- Hands-on equipment instruction for advanced film production lab
- Prepared lectures and PowerPoint presentations
- Grip truck driver

PSAV – Presentation Services

New Orleans, LA

Supervisor - Senior Technician

2015 - 2018

- Managed audio and video operations for corporate events and conventions
- Lead negotiating efforts with A/V billing with potential clients
- Supervised A/V techs and setting all A/V for various business meetings and obligations
- Monitored Quality Assurance of services up to customer and client satisfaction

Lake Terrace Convention Center

Hattiesburg, MS

Senior Audio/Visual Technician

2014 - 2015

- Managed projects including the repairing of various a/v lighting, sound, and video equipment
- Managed, designed, and executed daily A/V operations including in exhibit halls with A/V staff
- Created and administered comprehensive inventory and repair documents retention
- Lead implementation efforts of new a/v options such as projection mapping

The Battle House Renaissance Mobile Hotel & The Riverview Plaza Hotel

Mobile, AL

Audio/Visual Technician

2013 - 2014

- Participated in event management meetings
- Crafted a variety of business and corporate, custom a/v events
- Won two Gold Key Service Awards and was nominated for Ambassador of the Month

Stagetec/Data Concepts

Laurel, MS

Stage Technician

2009 - 2015

- Assisted on variety of project sizes with management team

Dorsett Productions Unlimited

Mobile, AL

Audio/Visual Technician

2008

- Assisted & Managed on variety of project sizes including military & nationally recognized public speakers

University of Southern Mississippi

Hattiesburg, MS

Auditorium Assistant

2007

- Assistant manager of campus auditoriums during production events and presentations
- Acted as a liaison between the University of Southern Mississippi and various special guests

Green Lights Audio and Event Productions

Mobile, AL

Owner/Operator

2005 - Present

- Live production head and contact for all clients and employees
- Managerial/fiscal duties and all national/international bookings
- Producer, engineer, main composer, musician, and live musical coordinator

Robert W. Morgan

Extra-Curricular, Professional Associations, and Skills:

- **Audio:**
 - o Professional recording studio setup and maintenance, live event audio, understanding of signal flow, knowledge of various mics and mic placement, sound recording, mixing board, monitoring systems, line array speaker systems setup, amplification and instrument setup, conversion from digital to analog and vice versa
- **Video:**
 - o Setting various models of projectors and types of screens, camera operation, Clear-com operation, signal flow, switcher operation, and resolution standards
- **Lighting and Staging:**
 - o Staging indoor/outdoor events, Elektralite intelligent lighting systems, follow spotlights, signal flow, lighting trusses, pipe and drape, backdrops, and fog machines
- **Recording Software:**
 - o ProTools, Digital Performer, Reason, and Garageband.
- **Post-production software:**
 - o Avid Media Composer, DaVinci Resolve, Adobe After Effects and Creative Suite
- Proficient in many instruments including voice, piano, brass, guitar, bass, percussion, and programming
- Wrote and produced five albums since 2005.
- Wrote, directed, and edited five short films since 2018.

Robbie Morgan takes an interdisciplinary approach to filmmaking after spending over 15 years in the music and audio production industry. Robbie grew up in Mobile, Alabama in a musically rich environment. After gaining a bachelor's degree in Audio Production from The University of Southern Mississippi in 2007, Robbie worked and performed in the music industry on national and international projects. His experience in audio production lead to an interest in film production and, in 2018, Robbie became an MFA candidate at the University of New Orleans in Film Production.

Robbie's visual and audio work explores the nature of identity and how individuals interact with society. He teaches introductory filmmaking techniques at the undergraduate level and values a pedagogy built on practical training rather than strictly theoretical knowledge. He currently lives and works in New Orleans, Louisiana where he frequently participates in the engaging and enriching local music and arts scene. Robbie recently completed his fourth short film and looks forward to working on more projects in cinema.

Vita

Robbie Morgan is a musician, filmmaker, and educator from Mobile, Alabama. New Orleans has been his home for the past seven years. He hopes to continue being involved in creative endeavors and academia.